Following in the steps of Judith Miller, after her six years of Chairmanship, I’d first like to thank her for the way she prepared the Department for a transition that has been as smooth as one could have wished, particularly in a time of general concern about the effects of economic slowdown. But I’d also like to thank her for remaining close to the position she held so successfully during two terms, since in accordance with the unwritten laws of musical chairs, she agreed to move into my Directorship of Graduate Studies while I moved into her Chairmanship. My warmest thanks also to Tom Bishop and the Center for French Civilization and Culture for their generous help to the Department and for sponsoring the same successful events that Francine Goldenhar hosts so graciously at La Maison Française.

At the point of concluding this first year of my term, I’d also like to revisit her last “Letter from the Chair.” A year ago, Judith was foreseeing what she called a period of financial restraint, which was probably the right word for what’s been happening all over Academia. It is quite likely that the coming years are not going to be, to use her word, as “rollicking” as the ten previous ones. We are moving into a period (if we like oxymorons) of stability or (if we prefer euphemisms) of consolidation. Nevertheless, however severe this period, we approach it from a position of strength, thanks to the excellent recruiting in every sector of the department’s activities that was made under her aegis.

In last year’s “Letter from the chair,” she also emphasized the lucky paradox that saw the new cautionary approach coincide with the implementation across the College of Arts and Science of a very attractive and generous graduate fellowship, the FAR4 (acronym for fourth Financial Aid Reform), according to which admitted candidates to the Graduate School are offered a five year MacCracken fellowship that has no teaching requirements attached. The era of TAships is over. Not that language teaching has become a thing of the past. Quite the contrary. In the current professional context, its centrality both for the Graduate students’ work while in the Department and for their professional future, not to mention more leisurely cultural, intellectual, and conversational activities, is more obvious than ever. Language teaching remains the essential part of professional training we’ve always thought it was. But now it’s rewarded as real work and allows students more freedom in the synchronization of their work towards the dissertation and the acquisition of a pedagogical experience.

The number of fellowships we’ve been allowed to give has been slightly affected by economic constraints, but we’ve been quite happy about the effects of the new MacCracken on the quality of applications and acceptances. Moreover, the number of courses (graduate and undergraduate) and seminars we are able to offer is practically unchanged. The students have been able to benefit from the same number of visiting professors from France, some of whom have long been familiar with the department (Françoise Gaillard who came last fall; Philippe Roger – with whom I had the pleasure of co-teaching a seminar on Literature and Sacrifice – here last spring; and Christian Biet, arriving this fall). But there are also new colleagues: last fall Marielle Macé, who taught a seminar on the “Anthropology of Style” and this coming spring Yves Citton, who will teach a seminar on eighteenth century possession and Mesmerism.
The most important change has been the retirement of two colleagues who spent practically their whole careers here and have left a deep and lasting mark on the image and the reality, both internal and external, of the Department - Nancy Regalado and Jindrich Zezula. In both cases, these departures, accompanied by an unavoidable touch of melancholia, were dominated by a feeling of gratitude for a rich legacy. Jindrich Zezula, to whom our thriving Undergraduate program owes so much, agreed one more time to be the host of what through the years has become, at the modest scale of the department, our version of an Oscar ceremony: the distribution des prix. For this last performance, Jindrich outdid himself. The way students dressed up for the occasion, their pride when walking to the podium in order to receive from his hands the prize their efforts brought them, a book needless to say printed on paper and printed in French, were testimony to the great spirit that has been the mark of Jindrich’s belle époque.

As for Nancy - the forty years of her extraordinarily productive and generous presence were celebrated at the Maison Française in an evening where voices from all generations, from when she was a graduate student at Yale, to former and current students and colleagues at NYU, evoked her work and her legendary dedication to students, to Medieval Studies, to women in Academia, but also to wider ethical and societal issues in the Academic space. To mark the importance in our curriculum and in the broader context of the Humanities at NYU of the field she pioneered, the French Department has just received the authorization to initiate a search for a senior medievalist. This will be one of our main concerns during this coming year.

Denis Hollier
August 2010

Jindrich Zezula and Nancy Regalado, who both retired in Spring 2010, with Henriette Goldwyn and Tom Bishop

New Visiting Professor Marielle Macé teaching her graduate seminar
Florence Gould Lectures and Events

Jean-François Copé (French National Assembly)
The Political Situation in France Today

Jack Lang (French National Assembly)
La Situation politique en France aujourd’hui en dialogue avec Tom Bishop

Eugène Ionesco (1909-1994) Centennial

Marie-France Ionesco
Eugène Ionesco s’interroge: “Pourquoi j’écris”

Requiem pour Ionesco
A theatre performance by NYU in France students, directed by Cécile Cotté, music by Stéphane Scott

French Literature in the Making, contemporary French writers in conversation with Olivier Barrot

Charles Dantzig  Marc Lambron
Catherine Cusset  Linda Lê
Eric Reinhardt  Yannick Haenel

A Salute to Alain Robbe-Grillet
Catherine Robbe-Grillet, Paul Auster, Tom Bishop, Royal Brown, Georges Borchardt, Olivier Corpet, Richard Foreman, Richard Howard, Emmanuelle Lambert, Bernard-Henri Lévy, Barney Rosset, and Edmund White

Remembering Christian Bourgois (1933-2007): A Celebration
Dominique Bourgois, Victoire Bourgois, Jean-Christophe Bailly, Tom Bishop, Olivier Corpet, Uri Eisenzweig, Barbara Epler, Jonathan Galassi, Anka Muhlstein, and Alan Pauls

Céline’s “Forbidden” Writings: Madness or Method?
Michel Beaujour (NYU), Denis Hollier (NYU), Wyatt Mason (critic), Guy Sorman (journalist), Philip Watts (Columbia), moderated by Tom Bishop (NYU)

CAMUS NOW
An international conference to mark the 50th anniversary of the death of Albert Camus (1913-1960) with Paul Audi (philosopher), Tom Bishop (NYU), David Carroll (UC Irvine), Michel Contat (CNRS), Jean Daniel (Le Nouvel Observateur), Françoise Gaillard (Paris VII), Raymond Gay-Croisier (Univ. of Florida), Elizabeth Hawes (writer), Yves Hersant (EHESS), Denis Hollier (NYU), Philippe Roger (EHESS), and Philip Watts (Columbia)

Conferences and Round-tables

French Graduate Student Conference
Rien/Nothing

French Literature and Cinema, organized by Ludovic Cortade
Richard Allen (NYU), Dudley Andrew (Yale), Réda Bensmaïa (Brown), Valérie Berty (NYU in France), Marc Cerisuelo (Univ. de Provence), Tom Conley (Harvard), Priska Degas (Univ. Paul Cézanne/Sorbonne), Robert Harvey (SUNY Stony Brook), and Philippe C. Met (Univ. of Pennsylvania)

Rethinking Nineteenth-Century French Studies: Rancière’s Nineteenth Century
Bruno Bostells (Cornell), Patrick Bray (Univ. of Illinois, Urbana-Champaign), Bettina Lerner (CUNY City College), Gabriel Rockhill (Villanova University), and Emily Apter (NYU)
Ph.D. in French Literature
Esra Arici “La résurgence et la liquidation des modèles politiques antiques au 18e siècle - de Diderot à Chateaubriand”
Jennie Dumont “Assia Djebar’s Novel Designs: From Variations on the Couple to New Couples in the Algerian Quartet”
Régine Joseph “Ruins of Dreams: Marie Chauvet and Post-Apocalyptic Writing in Haiti”
John Nimis “Literary Listening: Readings in Congolese Popular Music”

M. Phil
Jean-Michel Lamoine

M.A. in French Language and Civilization
Sara Carey
Corri Cole
Olie Gnagno
Erin Koval
Ming Russell
Maya Sidhu
Heather Simon
Diana Wood
Sarah Woodward
Megan Williams

M.A. in French Literature
Robert April
Amanda Bode
Christopher Bonner
Anne Brancky
Iris Brey
Kathrina LaPorta
Virginie Lauret
Jacqueline Lerescu
Max Shrem

First-Year Named Fellowship 2010-11
Susan Carter - American Society of the French Legion of Honor Fellowship

Fellowships and Awards 2010-2011
Dean’s Dissertation Fellowship - Kathryn Kleppinger
French Departmental Fellowship - Elizabeth Applegate, Rachel Corkle, and Yasser El Hariry
Dulau Fellowship - Alexandra Lukes and Raluca Manea
Ecole Normale Supérieure Exchange-Paris - Rachel Corkle
Bradley Rubidge Prize - Steven Crumb and Chelsea Stieber
Penfield Award - Georgiana Perlea
Dean’s Grant for the Cornell School of Criticism - Yasser El Hariry
Mainzer Summer Study Award - Phoebe Maltz

Visiting Professors 2010-11

Fall 2010 - Christian Biet (Paris X-Nanterre), a regular Visiting Professor in the Department of French, will be teaching a course entitled “17th Century Theatre, 20th Century Production.”

Spring 2011 - Yves Citton (Univ. de Grenoble III), an 18th Century specialist and a member of the UMR LIRE, is a new Visiting Professor to the Department. He will be teaching “Esprits médiatiques et pouvoirs de scénarisation.”
**A Review of Undergraduate Studies**

**Stéphane Gerson** is Professor of French in the Department of French and at the Institute of French Studies at New York University.

With my term as Director of Undergraduate Studies coming to a close, Denis Hollier asked me briefly to reflect on our program. Thanks to Jindrich Zezula’s vision and tireless labor, it was in great shape when I began my tenure in 2006. Enrollments were more than healthy, new majors and minors enrolled every year, and classroom instruction remained at a consistently high level. The best way to build on this foundation was to rethink our curriculum and systems in order to involve all colleagues in the program, improve the relationship between faculty and undergraduates, and ensure that all graduates had acquired a common set of skills. More remains to be done on these fronts (and others too), but we have made some strides. This would not have happened without the encouragement of our chairs Judy Miller and Denis Hollier, John Moran’s vitality as director of our language program, the hiring of the indispensable Alex Teachey, Benoît Bolduc’s energy and ideas as acting DUGS, and the generous contributions of all faculty, tenure-track and not.

The major in French has always faced a difficult task: helping students master the French language while improving their analytical skills and imparting key notions about French literature or culture. Achieving all of this in nine courses is not easy. The revamped major which the UG studies committee put into place is a step forward, even if the structural difficulties above persist. This sequence of advanced languages courses, core courses, electives, and senior seminar blends rigor and flexibility while ensuring that all majors acquire essential skills and knowledge. To improve writing abilities and provide our better students with greater challenges, John Moran and Aline Baehler also rethought the Writing Contemporary French curriculum and created an advanced section.

Working with Caroline Montel and Beth Epstein at the Rue de Passy, we synchronized our New York and Paris curricula and advising structures. Most core courses, including the new two-semester ‘Readings in French Literature’ sequence, are now offered on both campuses. Michael Dash’s new ‘Approaches to Francophone Literature’ rapidly became one of our foundational and most popular courses. The number of electives has kept growing as colleagues continue to develop new courses — on phonetics and Louisiana, cinema and politics, the banlieues and Haiti, crime and creative writing, and more. By offering two sections of ‘Reading in French Literature’ and ‘Contemporary France’ each semester, we have both created seminar-like conditions and tapped the pedagogical talents of our doctoral students. Instructors and lecturers have provided superior teaching while our IFS colleagues (Frédéric Viguier, George Trumbull, and now Laure Bereni) have created new courses on Islam, the sociology of work, and gender and politics.

Outside the classroom, our dual cadre of advisors furnish a direct interface between faculty and students. Major advisors follow majors until they graduate while ad hoc advisors deal with pressing issues. This has provided undergraduates with a go-to person and quick answers while enabling faculty to grasp student concerns. We have a new collegial structure to award our annual prizes and streamlined procedures to declare the major and minor and follow a student’s progress. With Nancy Regalado, Henriette Goldwyn, Claudie Bernard, and Eugène Nicole at the helm (not at the same time!), our honors program has provided our best students with a demanding yet rewarding capstone experience.

The initial meeting in which freshmen and sophomores visit my office to declare their major has always been my favorite part of the job. It is a unique opportunity to meet young men and women from all walks of life and all parts of the globe. Impossible to name them all: the Midwestern Proust devotee and the computer whiz who adores French science fiction, the hard-core cinephile and the IB student who grew enthused by French linguistics. They have distinctive stories and backgrounds and aspirations, but all share the same love for the words and people of the Francophone world. Benoît will now have the pleasure of welcoming these students and making sure that our program continues to meet their ever-changing needs. Lucky him and lucky us.

July 2010
Michael Dash is Professor of French and Social Cultural Analysis at NYU, working on Francophone Caribbean literature. Here, he is interviewed by Ph.D. candidate Chelsea Stieber.

I was able to get my hands on the January 2000 volume of l’Arc, which features a cover story on you. The headline reads “Michael Dash Appointed Professor of Francophone Literature.” I think it’s only fitting that we do this interview on the ten-year anniversary of your arrival to NYU. Can you reflect on these last ten years?

As you know I have never really insisted on the separateness of francophone literature. There were too many ambiguities to see it as a totally separate field. For instance, why should Aimé Césaire, a French citizen, worthy of being interred in the Pantheon, be considered Francophone and not French. There clearly was a time when the politics of decolonization and the racial monoliths conceived by Black Nationalist movements such as negritude encouraged the concentration on ethnic difference and the belief that only members of these ethnic communities were able to study francophone literature. It was almost, at one point, the domain of dissidents. This communitarian tendency has mercifully begun to fade. It is perfectly legitimate to include Césaire and Glissant in courses on 20th century literature as it is to teach Camus, Breton, Perse or Bernardin de Saint-Pierre for that matter as ‘francophone’. My own view is that the francophone field may be crucial to rethinking all writing in French. To adapt CLR James’ comment on cricket – what do they know of French who only French know. The last ten years have seen the emergence of younger faculty in particular who are less in thrall to fading intellectual traditions and very open to a more diverse and inclusive view of the curriculum. Many of course have been exposed to francophone literature whatever their specialization. I am also pleased at the interest in Haiti, always marginalized in both francophone and French Studies, which has begun to attract serious attention from graduate students and faculty. The recent sub-field of the Haitian Revolution and the Enlightenment is a case in point. The francophone perspective has also opened up new areas of research for French as a whole – for instance, 19th century French Studies, The French Atlantic, post-colonial francophone, Translation studies and francophone literature is a key component of New World Studies.

The story also reveals that you planned to “spearhead the expansion of Francophone Studies” and develop a set of courses on Francophone theory and literature at NYU. How has Francophone Studies changed in our department in the last ten years?

I am not sure whether it was true or not but I remember one of my colleagues in French saying that there existed, before my arrival, a period of apartheid between French and francophone at NYU. That kind of territorial approach no longer exists I feel and the field has become more complex, more open and more diverse. I am not sure whether the francophone field qualifies as ‘sexy’. It has yet to produce a Bataille or a Sade. However, in the department we have used our strengths in francophone literature not to provide geographical coverage as to treat themes and problematics that have become important at present. For instance, courses on the idea of littérature-monde, Glissant’s theories of global creolization and contemporary francophone theatre are a few examples of a departure from the survey-type courses that once existed. We have introduced a core course on approaches to francophone literature for undergraduates and I will be introducing a general course on Haiti in English in spring 2011. Very importantly, we should not forget the contribution made by the IFS which has always had an interest in francophone studies and has sponsored seminars on topics like colonization and immigration which enrich the Department’s francophone offerings.

The first book you published was a short monograph on Jacques-Stéphen Alexis in 1975. How did you come to work on Haitian literature? How has your work evolved since then?

I began to work on Haiti for two reasons. First I, like all graduate students, wanted an area where I could do original research. Haiti was ideal because it was so isolated in the Seventies. Secondly, I felt that much of the talk of ancestral values and racial difference at the time was dangerous. Haiti had gone that route with Duvalierism with disastrous results. The writers who interested me questioned the ideal of a rooted identity. Without realizing it, I had taken a postcolonial approach to literature and culture. For instance, I felt that the need to define Haitianess was often linked to the presence of the United States. If Haiti had an identity, it was not innate but historical and hemispheric. I think my work since then is marked by my admiration for the courage writers can demonstrate for the sake of their ideas and by the need to move beyond narrow definitions of identity. My interest in Glissant’s ideas is related to his opposition to nativism and his sense of the importance of
You have been quite busy this past semester. In addition to your planned teaching and research commitments, you participated in a number of events in response to the January 12 earthquake in Haiti. You served on a number of panels at NYU on understanding the crisis there. You also participated in a conference at the University of Virginia on reimagining Haiti (now available on YouTube) and you are planning a trip soon to a conference at the University of London on Haiti: Yesterday, Today and Tomorrow. In addition to these conferences, you appeared in the New York Times weighing in on “The Help that Haiti Needs” and in a collection for the SSRC on Haiti, Now and Next, reflecting on rebuilding Haiti over the next 200 years.

Can you tell us more about these events and articles?

I was one of the few who ventured into Haiti during the Duvalier dictatorship. I lived in Port au Prince at various times in the 1970s while doing research. After the fall of the dictatorship in 1986, I became increasingly involved in covering Haiti in the media and participating in missions to Haiti. After the earthquake of January 12, I tried to explain how Haiti could rebuild after this catastrophe, what had gone wrong in the over 200 years of independence and why much of the coverage (at least in the US media) was so misleading. My paper at the conference at the University of Virginia was entitled “Going Bananas” and criticized both conservative and radical interpretations of Haiti which either saw Haiti as a hopeless aberration or a revolution waiting to happen. I felt Haiti should be allowed to develop very much like any other Caribbean country – perhaps like Dominica or St Lucia which are Creole speaking banana democracies. The London conference celebrated the work of David Nicholls who was an early influence on my research. There I spoke of the need for Haiti to rid itself of the narrow nationalistic legacy of Duvalierism.

What are some of the keys to rebuilding Haiti?

I feel Haiti has suffered too long from being seen as exceptional. Haiti may be unique but it certainly is not inexplicable. One of the major reasons for the disaster is that the capital city was overcrowded since Haitians had fled the impoverished countryside. That trend must be reversed by improving conditions outside of Port au Prince. Help must also be given to the Haitian state so that it can rebuild its institutions. Progress was being made before the earthquake in the regard. It must be continued. The Haitian people are extremely industrious. Look at the way they have succeeded when given the opportunity outside of Haiti. What Haiti needs is grassroots capitalism not sweat shops.

As we move forward, what is the role of the academic and the academy in rebuilding Haiti?

One of Haiti’s greatest needs is education. This sector, such as it was, before January 12 has been devastated by the earthquake. Universities in the Caribbean have offered places to Haitian students. I feel this is the time to help with a massive literacy campaign. Haiti’s future lies with its young people. They need to be educated.
Emily Apter had several publications during the academic year: “Temporality in Feminist Theory” in a special issue of differences: “What’s the Difference? The Question of Theory” (Spring, 2010); “The Nineteenth-Century Business Novel: Speculation and Economic Xenophobia as Literary World-Systems” in French Global: A New Approach to French Literary History (Columbia UP, 2010); an article on Eve Kosofsky Sedgwick for Artforum (September, 2009); “What is Yours, Ours and Mine: On the Limits of Ownership and the Creative Commons,” in Angelaki Vol. 14 No. 1 (April 2009) (A different version of this essay appeared in October 126 (Fall 2008)); “Unimondisme: Esthétique de la société paranoïaque” in Technologies de contrôle dans la mondialisation: enjeux politiques, éthiques et esthétiques (éditions Kimé, 2010); and “Literary World Systems,” in Teaching World Literature, ed. David Damrosch (New York: The Modern Language Association of America, 2009). Co-authored with Elaine Freedgood, she also contributed to a special issue “The Way We Read Now: On Symptomatic Reading and its Aftermath,” Representations 108 (Fall, 2009), and wrote the introduction “Untiming the Nineteenth-Century,” to the Forum of Panel Papers from MLA 2007, in PMLA Vol. 124, No. 1 (Jan 2009). Professor Apter was also a Fellow at NYU’s Humanities Initiative during the year and received an award from the CNRS-NYU Partnership for collaborative research on the English edition and translation of the Vocabulaire européen des philosophies: Dictionnaire des intraduisibles (Seuil, 2004, forthcoming Princeton UP), as well as being a participant in the Working Research Group “Technologies of Mediation,” sponsored by the Humanities Initiative and organized by Ben Kafka and Clifford Siskin. In addition, she gave many lectures and talks: “Making Ourselves Visible: A Feminist Forum,” as a panelist at The Brooklyn Museum; “On Philosophical Translation” at Princeton for the ”Program in Translation and Intercultural Communication”; a roundtable speaker on ”The Re-Enlightenment Exchange” at the New York Public Library; presentation on the “Dictionary of Philosophical Untranslatables” with Barbara Cassin at the Humanities Initiative; “The Right to Translation: Deconstructive Pedagogies 1979/2009” as part of the Comparative Literature Colloquium at NYU; “Poetics and Translational Difference,” a contribution to one of 4 panels dedicated to the work of Edouard Glissant (organized by Manthia Diawara and Avital Ronell); a keynote lecture, entitled “Terrestrial Humanism: Edward Said’s Practice of Literary Worldliness,” for two conferences at the University of Texas, Austin; “The Problem of Untranslatability in Comparative Literature” at the University of Notre Dame; “Translating the Untranslatable,” a lecture in a series on “Horizons of Translation,” organized by Hala Halim for the Department of Comparative Literature at NYU; and ”Biography and Belles-Lettres,” in the Division on Literary Criticism panel, “Belles-Lettres,” at the MLA. She organized several panels and talks: ”Continental Philosophy and American Culture: Semiotext(e) Between Theory, Art, and Politics” for the NYU Fales Library; ”You Be My Body For Me: Hegelian modes of Detachment and Substitution,” a dialogue on New French Philosophy between Judith Butler & Catherine Malabou; “Rancière’s Nineteenth-Century,” as part of the Division on Comparative Romanticism and Nineteenth-Century Studies at the MLA; and “Rancière’s Nineteenth Century” (Gabriel Rockhill, Bettina Lerner, Bruno Bosteels, Patrick Bray), in the series “Rethinking Nineteenth-Century French Studies” at La Maison Française of NYU. Professor Apter also gave plenary talks at the American Comparative Literature Association in New Orleans, and the Presidential Forum on Translation Theory at the MLA, and was a respondent for Columbia University’s ”Romanic Review 1910-2010: 100 Years of Romance Studies.”

Claudie Bernard’s colloquium “Adelphiques: frères et sœurs dans la littérature du dix-neuvième siècle,” was held at the Ecole Normale Supérieure de Lyon in October, where she gave a talk entitled “L’art d’être grand-frère: Les Frères Zemganno d’Edmond de Goncourt.” In addition to her colloquium, she also gave the following talks: “De la bonne évolution familiale: L’Etape de Paul Bourget,” as part of the Colloquium on Nineteenth-Century French Studies in Salt Lake City; “Fin de siècle, fin de race: Le Crépuscule des dieux d’Elémir Bourges” in the colloquium “Les Ancêtres et l’Histoire dans le roman du XIXe siècle” held at the Université de Clermont-Ferrand; and “The Mixed-Blood Settles Scores: The Question of Racial Justice in Georges by Alexandre Dumas” at Oxford University’s Global Conference on Revenge.

Tom Bishop directed the CAMUS NOW conference, marking the anniversary of Albert Camus’ death, with Denis Hollier, and also presented the paper “Camus: A Witness for Our Time.” He organized and participated in a roundtable entitled “Céline’s “Forbidden” Writings: Madness or Method,” as well as two homage events “Remembering Christian Bourgois” and “Tribute to Alain Robbe-Grillet.” In addition, he gave a post-performance talk on Jules Romains’ Knock at the Mint Theater. Prof. Bishop edited two new volumes, volumes X and XI, of The Florence Gould Lectures at New York University, and contributed an article, entitled “Le Crime du Docteur Lévy,” to La Règle du jeu’s blog. He is a member of the French government’s “Commission Culture et Université,” a consultant on Chateaubriand fellowships to the French Embassy, and the Chair of the Translation Prize Jury for the French-American Foundation & Florence Gould Foundation Translation Prize. He also developed a new Humanities Collegiate Seminar in the Spring entitled “The Literature of the Absurd.”

Benoît Bolduc had a chapter, entitled Stefano della Bella, graveur des Nozze degli dei (1637) et de Mirame (1641), published in Rome-Paris, 1640. Transferts culturels et renaissance d’une école artistique, edited by M. Bayard (Académie de France à Rome, 2010). He also presented “La
fête de cour dans la collection du Cabinet du Roi: entre l’histoire et l’encomium” at the 28th Annual Conference of the Society for Interdisciplinary Seventeenth-Century Studies (SE17) in Philadelphia and Swarthmore. In addition, Professor Bolduc was a Visiting Scholar at the Institut Nationale d’Histoire de l’Art, Département des études et de la recherche, in Paris in May 2010, for the program in Art and Material Culture: “Festival books from the Jacques Doucet collection.”

Ludovic Cortade published “Artaud et le mysticisme chrétien: la question des médiations sensibles” (Lettres Modernes/Minard) in the proceedings of the Artaud colloquium, organized by Henri Béhar (Centre de recherche sur le Surréalisme de l’Université Paris III Sorbonne-Nouvelle) and Olivier Penot-Laccassagne in Cerisy-la-Salle. He participated in the colloquium “Les Ecrivains-cinéastes” at NYU in France organized by Valérie Berty and Marc Cerisuelo. His talk was entitled “André Malraux, le mythe et le cinéma.” He moderated a talk by Laurent Jullier (University of Paris III) on “Post-modernism in Contemporary French Cinema,” which was co-sponsored by La Maison Française and the Department of Cinema Studies at NYU. He participated in the NYU French Graduate Conference “Rien/Nothing,” and gave a talk on “Antonin Artaud and the Temptation of Mysticism.” Professor Cortade also organized the screening of Philippe Grandrieux’s feature film Sombre and moderated a Q/A session with the director, an event which was organized in conjunction with his undergraduate course “Contemporary French Cinema” and was co-sponsored by the Department of Cinema Studies (NYU) and the Cultural Services of the French Embassy in New York. He delivered a talk entitled “André Bazin et la question de l’identité nationale” at the Twentieth & Twenty-first French & Francophone Studies Universitaire de France, Massachusetts Institute of Technology. He participated in the colloquium “Les Ecrivains-cinéastes” at NYU in France organized by Valérie Berty and Marc Cerisuelo. His talk was entitled “André Malraux, le mythe et le cinéma.” He moderated a talk by Laurent Jullier (University of Paris III) on “Post-modernism in Contemporary French Cinema,” which was co-sponsored by La Maison Française and the Department of Cinema Studies at NYU. He participated in the NYU French Graduate Conference “Rien/Nothing,” and gave a talk on “Antonin Artaud and the Temptation of Mysticism.” Professor Cortade also organized the screening of Philippe Grandrieux’s feature film Sombre and moderated a Q/A session with the director, an event which was organized in conjunction with his undergraduate course “Contemporary French Cinema” and was co-sponsored by the Department of Cinema Studies (NYU) and the Cultural Services of the French Embassy in New York. He delivered a talk entitled “André Bazin et la question de l’identité nationale” at the Twentieth & Twenty-first French & Francophone Studies Colloquium in Toronto. He organized and moderated a talk by Geneviève Sellier (Université de Caen, Institut Universitaire de France, Massachusetts Institute of Technology) on “The Politics of Gender in French Cinema” at La Maison Française. Sellier’s talk was organized in conjunction with his graduate course “French Cinema and Politics” and was co-sponsored by the Department of French (NYU), the Institute of French Studies (NYU), the Department of Cinema Studies (NYU), and the CNRS/ NYU «Transitions» International Research Program in the Humanities. He organized a colloquium on “French Literature and Cinema,” which took place at La Maison Française. The participants included Dudley Andrew (Yale), Réda Bensmaïa (Brown), Valérie Berty (NYU in France), Tom Conley (Harvard), Priska Degras (University of Provence), Robert Harvey (SUNY Stony Brook), Philippe C. Met (University of Pennsylvania). During the colloquium, he acted as moderator and also gave a talk entitled “Michel Leiris and Cinema from Documents to La Course de taureaux.” The event was co-sponsored by the Department of French, the Center for French Civilization and Culture, La Maison Française, the Department of Cinema Studies, NYU in France, and the Humanities Initiative. In addition, Professor Cortade participated in the annual Network for European Cinema Studies (NECS) conference in Istanbul, where he delivered a talk on the representation of the city in Georges Pérec’s film Un Homme qui dort, and presented his research on André Bazin, film theory and the French School of Geography at the European Summer School in Cinema Studies, which was held at the Institut National d’Histoire de l’Art. The event was co-organized by the University of Paris III Sorbonne-Nouvelle, King’s College, London, the University of Amsterdam, the University of Milano and the University of Pompeu Fabra, Barcelona. He also analyzed the film The Secret of the Grain (La Graine et le Mulet) by Abellatif Kechiche (2007) for a supplement to the DVD, which was released by the Criterion Collection in July; the film was awarded the Louis Delluc Prize, four Césars awards, including Best Picture and Best Director, and the Special Jury Prize at the Venice Film Festival. He was also named a member of the board of French cinema studies journal Les Cahiers de l’Association Française des Enseignants de Cinéma et d’Audiovisuel (AFECV). In addition, Professor Cortade successfully passed his third year review. Lastly, he created a blog showcasing French cinema related events in the NYU community:

http://blogs.nyu.edu/blogs/lc104/frenchcinemaatnyu/.

Jean Michel Dash published two articles: “Exilé, Engagé, Errant: Les ambiguïtés de l’œuvre de Jacques Roumain” in Révolte, Subversion et Développement chez Jacques Roumain, edited by Michel Acacia (Editions de l’Université d’Etat d’Haïti); and “Jean Price-Mars et l’image d’Haïti” in Ainsi Parla l’Oncle suivi de Revisiter l’Oncle (Mémoire d’Encrict). He also reviewed three different works: Abiola Irele’s Negritude et condition africaine in Research in African Literatures (Vol.40, no.4, 2009); Damning the Flood, Aristide and the Politics of containment by Peter Hallward in French Studies (Vol. LXIII, No. 1); and Nick Nesbitt’s Universal Emancipation: the Haitian Revolution and Radical Enlightenment in Slavery and Abolition (Vol.31, No.1). During the year, he was a member of the editorial committees of Research in African Literatures, Journal of West Indian Literature, and Small Axe, and the editor of New World Series (University of Virginia Press). Professor Dash contributed “Aime Cesaire, The Weight of his Word” to The Caribbean Writer, and “Haiti neither odd nor ordinary” to Educating the Caribbean Child. In addition, he gave the following talks: “Location Matters: Grounding Caribbean Creolization” at the University of Indiana at Bloomington; “La nouvelle Terre mère” at the UNESCO Conference on Haitian Revolution in Port-au-Prince; “Haiti : La première république noire des letters” as part of the Colloque sur les littératures noires in Paris; “Haiti, the Next Two Hundred Years” at the University of the West Indies; “Hemispheric Horizons” at Florida State University; and “Haiti in its Caribbean Context” at the University of Virginia. Haiti was also the topic of two public service essays he wrote: the first,
an online essay entitled “Rebuild Community Groups” for the New York Times (part of a section on Haiti “The Help that Haiti Needs”), and “Rebuilding Haiti” on the Social Science Research Council website, and he was also a panelist at several teach-ins on Haiti at NYU’s Center for Latin American and Caribbean Studies and the Institute of Public Knowledge. Professor Dash is a permanent Member of Jury for the Prix Carbet de la Caraibe.

Anne Deneys-Tunney feels that she has had a fabulous year. She spent 9 months working in France thanks to a sabbatical, and during that time, she was appointed as a Chercheur at the CNRS in the biggest laboratory dedicated to the Age Classique in the world: Laboratoire UMR 8599: Études de la Langue et de la Littérature Française à l’Age classique CNRS/La Sorbonne Paris IV. She was also invited to pursue and develop her research as a professeur invité at the Institut d’Études Avancées de Paris (IEA). This prestigious European center of research in the humanities is funded by the Ministère pour la Recherche, the Commission Européenne pour la Recherche en Sciences Humaines, ENS Ulm and la Fondation pour la Maison des Sciences de l’Homme à Paris. This fellowship also came with an affiliation to La Fondation de la Maison des Sciences de l’Homme à Paris as a Directeur d’Études. These two new affiliations will now allow her to develop ambitious research projects from both sides of the Atlantic. She published two books during this last year: Un autre Jean-Jacques Rousseau, Le paradoxe de la technique (PUF, May 2010); and Les Discours du corps au 18ème siècle, au croisement de la littérature, de la science et de la philosophie, co-edited with H. Cussac and C. Seth (Presses Universitaires de Laval à Québec). She is very proud to stress that this book contains articles written by three of her Ph.D. students: Philippe Barr, Karen Santos da Silva, and Masano Yamashita. This book has been very well received so far and has been reviewed in various places including La Quinzaine Littéraire, and the journal Diderot et l’Encyclopédie. With Jean-Charles Darmon, she co-organized a conference entitled “Croisements de la Littérature et de la Philosophie : Nouvelles perspectives critiques” at the Institut d’Études Avancées de Paris, an event that was funded by the CNRS, the ENS ULM, La Fondation de la Maison des Sciences de l’Homme à Paris, l’Université de Versailles, and La Commission Européenne pour la Recherche en Sciences Humaines. The conference was recorded for publication, and will be online at the IEA. She also organized a talk by French philosopher Yves Charles Zarka, Professor of Philosophy at the Sorbonne and Rédacteur en Chef de Cités, at the Maison Française of NYU, entitled: “La légitimité démocratique en question,” as well as two mini-seminars by Jean Claude Bonnet, Directeur de Recherches at the CNRS, and by French Philosopher Paul Audi. In addition to organizing conferences, she gave several talks throughout the year: “Créer de Paul Audi, ou Genesis 2” at the opening of a conference at the Sorbonne celebrating the publication of Paul Audi’s latest book Créer (the entire conference was recorded and is currently being broadcasted on France Culture); and, as a guest speaker at the Sorbonne, “Rousseau, philosophe de la modernité.” In Fall 2009, she was re-elected for a 4-year term to the Board of Directors (Le Conseil d’ Administration) of La Société Française d’Études du Dix-Huitième Siècle. M La Maudite, the film by Jean-Paul Fargier in which she appears, was broadcast for the third time on French National Television with a record audience of 6 million spectators.

Assia Djebar was on sabbatical in Paris during the academic year, working on her next novel.

Emmanuelle Ertel published “On the Importance of Translation: A Preface” in The Chattahoochee Review (forthcoming 2010), and “Deux langues pour un meme livre? Kiffe kiffe demain et ses traductions en anglais” in Intrangers. Les écrivains beurs des origines à nos jours with Presses universitaires de Paris 13 (forthcoming 2010). She participated in the roundtable “Developing a New Generation of Translators” (with Lawrence Venuzi, Bill Johnston, Suzanne Jill Levine, and Benjamin Paloff) at the MLA annual conference, and moderated “Translating for the Theater,” a roundtable at La Maison Française of NYU. Professor Ertel also participated in a discussion and reading of the writer Philippe Forest, and organized the two day international conference “Translating French and American Poetry Today.” In addition, she invited the French writers, Tanguy Viel and François Bon, to come and discuss their work with undergraduates in the French Department. During his visit, François Bon also conducted a creative writing workshop in French for the undergraduates. Professor Ertel regularly takes part in the French Nights series at the Cornelia Street Café as a reader, is a member of the French Voices committee at the Cultural Services of the French Embassy and a member of the PEN Translation Committee. In the department, she is an undergraduate studies advisor and is also responsible for giving shape to the future M.A. in Translation, which she began developing last year.

Stéphane Gerson published “Searching for Nostradamus: Tracking the Man, the Legend, and the Name Across Five Centuries” in Esopus Magazine. He was invited to deliver the Gifford lecture at Tufts (“‘How We Learned To Love Nostradamus [Paris, 1840]’”) and gave a talk at Columbia’s Maison Française. Gerson devised a new, heavily subscribed course, “Apocalypse Now? The Lure of Nostradamus,” and completed his third and final year as director of undergraduate studies in the French department. He organized a roundtable on new approaches to the press in nineteenth-century France and chaired the prize committee for the Wylie Prize in French Studies.

Henriette Goldwyn is co-editing the fourth volume of Théâtre des femmes de l’ancien régime, which includes plays by Mlle Monicault, Elena-Virginia Riccoboni-Baletti, Mme de Staal, Anne-Marie Dubocage, Françoise de Graffigny, Mme
de Montesson, and Mme Benoist. She is also co-editing with Benoît Bolduc the two volumes of *Les Actes de New York* (the selected proceedings of the NASSCFL colloquium they co-organized in 2009 at New York University). The third volume of *Théâtre de femmes de l'Ancien Régime. XVIIIe siècle.* (Saint-Etienne University Press, 2010) was just published. She contributed an article entitled “Les stratégies de pouvoir dans le paratexte de l’écriture dramatique de Mme de Villedieu” to *Madame de Villedieu et le théâtre,* edited by Nathalie Grande and Edwige Keller-Rahbé, (Biblio 17, vol. 184, 2009), and an entry for the Dictionary on Enlightenment Women: “Du Noyer, Anne-Marguerite Petit,” *Dictionnaire Femmes des lumières,* ed. Huguette Krief and Valérie André (Champion, 2010). She also gave two talks on female prophesying in seventeenth-century France: “Les prophétesses,” at the SHPF in Paris, and “L’instance d’une parole inspirée: les prophétesses des Cévennes,” at the SSCFS conference, “The Gendered Century,” in London. As the New York Director of NYU in Paris she is also very happy to report the increase in graduate enrollment in all three tracks: literature, language and civilization, and teaching French as foreign language.

Denis Hollier attended a conference organized in Rome, at the Palazzo Farnese, by the Universities of Roma III and of Bergamo, on the Surrealist journal *Documents;* he participated in the celebration of the centennial of the *Romanic Review* at Columbia; in the homage to Edouard Glissant organized by Manthia Diawara and Avital Ronell at NYU; in the roundtable devoted to Céline’s anti-Semitic writings at the Maison Française; in the conference organized at UC Berkeley on the occasion of Ann Smock’s retirement. He co-organized with Tom Bishop the conference held at the Maison Française on the occasion of the fiftieth anniversary of Albert Camus’ death. Prof. Hollier also participated in the special issue devoted to Michel Leiris by the Polish journal *Kontexti* and wrote an introduction for collection of the papers presented at the Rome conference on *Documents.*

Judith Miller has found the work of being the DGS quite demanding, especially in light of the newest financial reform and some of the complications stemming from it. However, she is enjoying rethinking, with colleagues’ and graduate students’ help, the handbook and requirements to degree. She has also been busy on the lecture front, giving a talk and a workshop on translating for the theatre at The University of Pittsburgh, lectures on the theatre of Togolese writer Koffi Efoui in Paris at an Efoui conference and at the African Literature Association, and the keynote address on Le Théâtre du Soleil’s latest production for Women in French. Her translation of Olivier Kemeid’s *l’Eneide (The Aeneid)* was read at this year’s HotINK festival at NYU and she has done talk backs with NY audiences for productions or readings of Jules Romain’s *Knock,* Koffi Kwahulé’s *Bintou* and Wajdi Mouawad’s *Incendies (Scorched).* In 2010, she published: “The Theatre of Hélène Cixous: Rememberings, Refashionings, and Revenants” with four translations of excerpted plays in Marta Segarra (Ed., *The Portable Cixous*) and “An Interview with Kristian Frédric” in *Contemporary European Theatre Directors* (Eds. Delgado and Rebellato). At NYU, she continued to work with the Humanities and Arts Co-ordinating Group for New York University at Abu Dhabi, which is opening its doors to the first class this August.

John Moran served on the advisory board for “Liaisons,” a new elementary French text being published by Cengage Heinle, and as a pre-signing reviewer for Pearson Prentice Hall’s new proposal for a French Phonetics text, “Sons et sens.” Along with Wisconsin colleague Andrzej Dziedzic, he presented “Teaching Grammar in Context: Best Practices” at the Northeast Conference on the Teaching of Foreign Languages. He was also invited to present “Understanding and Situating Instructional Strategies” for the GSAS Teaching and Learning Certificate Program and “Cultural Gumbo: Francophone Louisiana Past and Present” at an IFS Luncheon Seminar. He also presented “Nos îles francophones: l’enseignement du français à NYU à New York et dans les lycées américains” during the colloquium organized during his visit to NYU in Paris. He served as the Faculty Liaison for Visiting Faculty in Residence Cécile Accilien, who presented two talks and a film screening all centered on the current situation in Haiti. He just recently completed his second year as a member of the AP French Development Committee, not only writing the AP French Language exam, but also participating in conferences designed for high school teachers interested in the teaching of AP French. He also continues to be a Table Leader and trainer for the annual correction of this exam. He just completed his fourth year as a Faculty Fellow in Residence in Hayden Hall (a position for which he was nominated for the Faculty of the Year Award this year), and he has also reassumed the position of Faculty Affiliate for the French Explorations Floor.

Eugène Nicole was a writer in residence at the *Salon international du livre insulaire* in Ouessant in August 2009, where he participated in two round-table discussions on contemporary French literature. He published an article, entitled “Le tableau qui manquait à la Révolution,” in *Critique* (March 2010), and reviewed Maarten van Buuren’s *Marcel Proust et l’imaginaire* in *French Review* (March 2010). Professor Nicole is a member of the editorial board of the *Bulletin des Amis de Marcel Proust et de Combray.* During the academic year, he was also the director of the Undergraduate Honors Program and Workshop.

Lucien Nouis developed two graduate seminars this year, one on tolerance and another on the Revolution. He was invited to give four papers: a presentation on Rousseau’s *Lettre à d’Alembert* at the American Society for Eighteenth Century Studies conference in Ottawa; “Des sens du “Rien:” Diderot et le dépassement de la métaphysique” at the NYU
French Graduate Student conference; “The Encyclopédie and the Proper Name” at the University of Virginia; and “New Directions in 18th Century Studies” at Fordham. Professor Nouis also wrote two articles, which are currently under review: “La Lettre à d’Alembert sur les spectacles, ou l’inscription européenne du républicanisme,” and “Rousseau et les limites de l’hospitalité.”


Richard Sieburth had Nerval’s Salt Smugglers published by Archipelago last fall and his Englishings of Guillevic’s Geometries published by Ugly Duckling Presse in June.

Evelyn (Timmie) Vitz continued to work on her website “Performing Medieval Narrative Today: A Video Showcase” (http://www.nyu.edu/projects/mednar/) and has added 20 new clips. She contributed two articles to books: “Performing Saintly Lives and Emotions in Medieval French Narrative,” in Actes L’Eglise et la littérature vernaculaire dans la France médiévale (University of Toronto Press, 2009); and “La Performabilité de la voix et du déguisement dans le récit et au théâtre: Wistasse le moine,” in Pris-Ma (University of Poitiers), XXII n° 43-44; Janvier-Décembre 2006 (parution retardée 2009). She also gave a talk on “François Villon: Important New Discoveries” [parody] at the “Storytelling in Performance” workshop at NYU, and was invited to lecture on “‘The Seven Sleepers of Ephesus’: Can We Reawaken Performance of this Hagiographical Folktale?” at Bogazici University in Istanbul, Turkey. Professor Vitz also presented at several conferences: “Performing Medieval Narrative Today: A Video Showcase’: presenting the website” for the “Digital Middle Ages” Conference at Barnard College; as well as “Teaching Marie de France: roundtable,” “Oral Tradition and the Teaching of Medieval Texts: roundtable,” and “Performative Gestures in Medieval Narrative” at the Medieval Conference in Kalamazoo, Michigan.

CAMUS NOW conference organizer Tom Bishop with participants and Visiting Professors Philippe Roger, Françoise Gaillard, and Yves Hersant

Professor Michel Beaujour and Ph.D. student Sophia Wilson at a Department party at La Maison Française
Robert S. April, MD (M.A. 2009) (very proud of latter) has submitted an essay to be published in the Fall edition (2010) of Conversations, a journal of Jewish thinking, entitled: "Emile Zola’s moral outrage: the ethics of whistle blowing."

Susan Bernat (M.A. NYU in France 1999) is currently in San Francisco, continuing to pursue opportunities in environmental/ ecology/ marine science. She has a few more dives to complete in order to receive my SCUBA advanced open water certification and will then pursue scientific diving certification. She dreams of being an ocean explorer and nature/ environmental/ marine photographer, and is slowly working toward these goals and still keeping an eye out for opportunities to use French in a professional or volunteer capacity. To date, she has used her Italian to volunteer for Slow Food in Italy.


Tracy Christopher (Ph.D. 1998) has just finished her twentieth year of teaching French to students in grades 6-12 at the Dalton School in Manhattan. During the course of her career at Dalton, Tracy developed several honors’ courses for sophomores, juniors, and seniors wherein students read and discuss complex works such as Art (Reza), Rêves de femmes: Une enfance au harem (Mernissi), and Mme Bovary (Flaubert), among others. She has also served as AP French exam reader, table leader, and consultant for exams in Language and also in Literature (sadly defunct). For roughly seven years, Tracy has been responsible for conducting the on-going exchange with students at Dalton and the Ecole Alsacienne de Paris. As faculty advisor to Dalton high school’s gay-straight alliance since its founding in 1998, Tracy recently helped organize two events in a three-year series designed to bring all the constituents of Dalton together (faculty, students, alumni, and parents) to discuss the topic of sexual and gender identity.

Mark Cruse (Ph.D. 2005) is Assistant Professor and French Graduate Director at Arizona State University. His book “The Manuscript as Monument: Illuminating the Roman d’Alexandre in MS Bodley 264” has been accepted for publication by Boydell and Brewer.

Andrew Curran (Ph.D. 1996) was promoted to Professor of French at Wesleyan and has a new book, The Anatomy of Blackness: Theories of the African in French Enlightenment Thought, forthcoming at Johns Hopkins University Press. In addition, he has had a couple of articles published: “Logics of the Human in Diderot’s Supplément au Voyage de Bougainville” in New Essays on Diderot, James Fowler, edited by Cambridge University Press (forthcoming), and “Rethinking Race History: The Role of the Albino in the French Enlightenment Life Sciences” in History and Theory (Oct. 2009).

James H Dahlinger, SJ, (Ph.D. 1999), an associate professor of Foreign Languages at Le Moyne College in Syracuse, NY, is completing a year-long research sabbatical, working on a book project about early modern jurist Etienne Pasquier’s efforts to preserve French law and cultural values in the 1580s. Jim has researched this project over the past three summers at the Bibliothèque Nationale. He is also learning to read Old French epic more fluently, with a view to translation projects.


Anne F. Garréta (Ph.D. 1988) became Research Professor at Duke University (joint appointment in the Literature Program and the Dept. of Romance studies) in 2009. She is still Maître de conférences at the Université de Rennes 2 and splits her time between France and the US. In 2009, she also published a novel with Jacques Roubaud (a fellow member of the Oulipo), entitled Eros mélancolique.

Scott Gunther (Ph.D. IFS 2001) has gotten tenure at Wellesley College. He thus joins fellow IFS alumnus, Venita (a.k.a. Vinni) Datta, as a tenured member of the French Department there.

Juliette Hoffenberg (Ph.D. 1986) inventoried the Paris archives of poet and writer Mason Hoffenberg (1922-1986), for acquisition by the prestigious Berg collection of the New York Public Library. She has the pleasure of announcing that his notebooks and manuscripts are now on display with the likes of Jack Kerouac, William Burroughs and Gregory Corso. Her paper on Henry Adams, “Scientists for sale! Epistemology and Self-portrait in the last two essays by
Henry Adams’, originally delivered last Spring at Université de Grenoble, will be published by Cambridge Scholars in 2010. She is also publishing LA STAGIAIRE ET LE MAMMOUTH, with Editions Alphée in August 2010, about her three-year experience as a professeur agrégé d’anglais in the French education system.

Timothy Inman (M.A. 1992) is married with two sons, 8 and 11, and they are his pride and joy. Since starting working as a civilian in the US Air Force, he has lived in California, Alaska, Ohio, Alaska a second time, and now Alabama. His current position is Director of the US Air Force’s program office for contracting information systems, developing, managing, and acquiring the software that supports the Air Force’s contracting efforts. Unfortunately he rarely has an occasion to speak French, but still reads quite a bit, most especially in the 17th century, and with a focus on the writings around Port-Royal.

Anna Husemoller Jeretic (“ABD” 1988) is residing in a town near Paris. She is involved in ecological projects as an artist and writer. She presented her work in installation form and spoke on June 15th at the Musée de Montparnasse/Espace Krajcberg with art critic Laurent Danchin and art historian Christine Sourgins about the crisis in contemporary art and how it relates to the environmental crisis.

Carrie Landfried (Ph.D. 2007) has accepted a tenure-track position at Franklin & Marshall College in Lancaster, PA after three years as a Visiting Assistant Professor at Goucher College. In addition, she presented two papers this year. The first was "Haitian Call and Response: Jazz in the Works of Jean-Claude Charles and Dany Laferrière" at the ACLA conference in New Orleans. The second is "Meurtre hors scène? Le rôle de la violence et du silence dans Elle est là de Nathalie Sarraute" at the CIEF Congres in Montreal.

Diana Moore (Ph.D. 1998) gave a paper on historical revisionism in Bernardin de Saint-Pierre’s 1806 edition of “Paul et Virginie” in a conference on “Bernardin de Saint-Pierre et le roman revolutionnaire” held in London to honor Professor Emeritus Malcolm Cook. In December 2009, she participated in an international conference on "Bernardin de Saint-Pierre et le Ocean Indien" sponsored by La Faculté de La Reunion in La Reunion, France. The title of that paper was "Ou sont les neiges d'antan? Rencontres historiques de Bernardin de Saint-Pierre pendant son voyage a pied de l'ile de France." Both papers will appear in separate Actes de Colloque.

Isabelle Mullet (Ph.D. 2009) was permanently hired at Arizona State University. Her book ‘Fontenelle ou la machine perspectiviste’ was accepted for publication at Honore Champion, in the series 'Les dix-huitiemes siecles.'

Robert McD. Parker (M.A. 1992) is currently working for The Metropolitan Museum of Art, SFMOMA, and the Réunion des musées nationaux as a Research Associate for an forthcoming exhibition devoted to the art collections of Gertrude, Leo, Michael, and Sarah Stein, who actively acquired and promoted "Modern art and artists" such as Pablo Picasso and Henri Matisse. The international exhibition will be held in San Francisco, Paris, and New York in 2011-2012. Mr. Parker is also participating in an exhibition in Switzerland at the Fondation Pierre Gianadda for December 2010, where he will publish part of his ongoing findings and research on the artist Lyonel Feininger. He most recently published "La Residence de l’Ambassade Americain a Paris," a history of home and collections of Michaëla Almonaster y Rojas and Baron Edmond de Rothschild, which continues to be one of Connaissance des Arts best-selling publications.

Nancy Sarro (M.A. 1993) is still teaching French at Byram Hills School District in Armonk, NY, where she has been for the past 19 years.


Lise Schreir (Ph.D. 2002) has just been awarded tenure in the Department of French at Fordham University.

Joanna Stalnaker (Ph.D. 2002), Associate Professor of French at Columbia University, published her first book, The Unfinished Enlightenment: Description in the Age of the Encyclopedia, with Cornell University Press. Her current project, The Enlightenment Testament, looks at last works by the philosophes at the end of the Enlightenment, as meditations on the end of life and on the end of an era. Part of this project will appear in the journal Representations, under the title "Buffon on Death and Fossils."

Downing Thomas (Ph.D. 1991) gave presentations at the William Andrews Clark Memorial Library (UCLA), the University of Florida, and at the Association of Public and Land-Grant Universities, Commission on International Programs. In the spring, he presented a paper at Yale University.

Catherine S. Webster (Ph.D. 2005) completed her fourth year as an Assistant Professor of French at the University of Central Oklahoma. In the fall, she received the Vanderford Engagement Award for University Service, and in the spring the Outstanding Teaching Award for the College of Liberal Arts. She is spending the summer in Paris, conducting research with the support of a Summer Stipend from the National Endowment for the Humanities to expand her dissertation work on Pagnol, Cocteau, and Guity. In addition, she submitted an article on elements of classical tragedy in Fasian director Fanta Regina Nacro’s feature film, "La Nuit de la verite," that will appear in a collection of writings on Francophone writers and filmmakers.
In November, 2009, the annual Maison Française Gala Benefit honored Yves-André Istel, long-time chair of the Advisory Board of the Center for French Civilization and Culture, and featured a dramatic reading by actor Bill Irwin of a selection of Alexis de Tocqueville’s Letters from America (translation by Frederick Brown).

On May 20, Bernard-Henri Lévy and Diane von Furstenberg hosted the only New York screening of “The Making of Last Year at Marienbad”, a new documentary about the landmark film by Alain Resnais. The film was presented by Volker Schlöndorff, Academy award-winning German filmmaker (and assistant to Resnais on the 1961 film) and by Olivier Corpet of France’s IMEC Archive.

Alumni News (cont.)

Aurora Wolfgang (Ph.D. 1993) has recently published "Reclaiming the Works of Early Modern Women: The Problem of Authorship, Gender, and Interpretation in the Nouveau recueil des lettres des dames de ce temps (1635),” Intertexts 13.1 (Spring 2009) (with Sharon Diane Nell). She has also been appointed as the Resident Director in France for the California State University International Programs in 2011-12.

Elizabeth C. Wright (Ph.D. 1975) published Dear Bob, Dear Betty: Love and Marriage During the Great Depression (December 2009: Lulu Press), which is an edition of her parents’ courtship correspondence from 1932-33, with an introduction, notes and index. For more information, reviews, tour schedule, etc., go to: http://stores.lulu.com/dearbobdearbetty.
Lectures and Round-tables

**Sylvie Weil** (writer)
*Chez les Weil: André et Simone*

Defining French Taste: Tradition, Quality, and Innovation in the Decorative Arts

The Manifestation of French Splendor and the Italian Influence

*Louis XIV: Daily Minutiae of Royal Life, from the Levee to Table Settings and Everything In-between*

Florence de Dampierre (decorative arts historian) and Wolfram Koeppe (curator, Dept. of European Sculpture and Decorative Arts, Metropolitan Museum of Art)

**Christian de Portzamparc** presented his recent work (in collaboration with the AIA/NY)

Françoise Gaillard (Paris VII)
*Nue mais pas à poil*: peinture et misogynie fin de siècle

**Henri Mitterand** (Professor Emeritus, Columbia)
Critique génétique: la dimension scénarique

Stefanos Geroulanos (NYU)
*Georges Franju: Frames Without Mirrors, ‘Eyes without a Face’*

Yves Charles Zarka (Paris-Descartes)
*La Légitimité en régime démocratique*

**Laurent Jullier** (Paris III)
*French Contemporary Cinema and the Music Video Effect* (co-sponsored by the Dept. of Cinema Studies)

Marielle Macé (CNRS-EHESS)
*La Littérature et les formes de l’individuation*

Anka Muhlstein (writer)
*Balzac, Restaurants, and Gastronomy*

followed by a conversation with **Olivier Muller** (Chef de Cuisine, DB Bistro Moderne), sponsored by AIR FRANCE

**Louis Begley** (writer)
*Why the Dreyfus Affair Matters*

**Julia Prest** (Univ. of St. Andrews)
*French Responses to the Italian Castrato*

Robert M. Rubin
Living in a Glass House: Preservation and Presentation of Pierre Chareau’s *Maison de verre* (in collaboration with the AIA/NY)

Translating for the Theatre
Playwrights Tina Howe, Olivier Kemeid, Koffi Kwahulé, translators Julie Vatain and Chantal Bilodeau, Emmanuelle Ertel, moderator (in collaboration with the hotINK Festival)

Philippe Roger (EHESS)
*Louis Guilloux: Portrait d’inconnu*

Sylvie Lefèvre (Columbia)
*Nouvelles genevoises de Jean de Saintré: Rousseau et Töpffer face à l’incipit* (co-sponsored by the Medieval and Renaissance Center)

*The Paradox of Wall Painting, Europe 1927-1957*

Romy Golan (CUNY), Jean-Louis Cohen (NYU), Jordana Mendelson (NYU), and Ara M. Merjian (NYU)

Jane Kramer (writer)
*Me, Myself, and I: Michel de Montaigne In and Out of the Tower*

Barbara Cassin (CNRS)
*Homme, Femme, Philosophie*

Philippe Forest (writer)
*Lecture de textes*

A Dialogue on New French Philosophy with Judith Butler (UC Berkeley) and Catherine Malabou (Paris X-Nanterre) (sponsored by the NYU Humanities Initiative)

The Talented Miss Highsmith: The Queen of Crime’s French Connections
Joan Schenkar (writer) in conversation with Judith Miller (NYU)
Native Agents/Foreign Agents: Semiotext(e), Continental Philosophy, American Art and Culture – A Celebration
An event celebrating the acquisition by the NYU Fales Library of the Sylvère Lotringer Papers and Semiotext(e) Archive, with Sylvère Lotringer (Columbia), Gregg Bordowitz (School of the Art Institute of Chicago), Lynne Tillman (Univ. of Albany), Avital Ronell (NYU), Tim Griffin (Artforum), Emily Apter (NYU), and Denis Hollier (NYU)

John Gerassi (Queens College)
Talking with Sartre

Eric Hazan (writer)
The Invention of Paris

Elisabeth Ladenson (Columbia)
Colette and the Economics of Notoriety

Geneviève Sellier (Univ. de Caen)
The Politics of Gender in French Cinema

Domna Stanton (CUNY)
‘There are No Jews in France’: Alterity in Louis XIV’s Nation-State

Author Edouard Glissant in conversation with J. Michael Dash (NYU) and Nathalie Stephens (translator)

PEN World Voices Festival of International Literature:
Life, Literature, and Betty Blue
Philippe Djian in conversation with A. M. Homes

Adaptation: From Page to Screen
Philippe Djian, Barry Gifford, Richard Price, Jean-Philippe Toussaint, and Francine Prose

Cinema
Un Certain Goût de l’Amérique (Thierry Bellaïche, 2008), followed by Chef Daniel Boulud in conversation with Dorothy Cann Hamilton (The French Culinary Institute)

C’est Gradia que vous appelle (Alain Robbe-Grillet, 2006)
Rendez-Vous with French Cinema 2010:
The Hedgehog (Le Hérisson), followed by Q&A with director Mona Achache
Restless (Le Bel Age), followed by Q&A with director Laurent Perreau

Concerts
Two concerts by the Alliance Players
Nurit Pacht, violin, Caroline Stinson, cello, Sato Moughalian, flute, Molly Morkoski, piano, Priya Mayadas, piano

Homage to Robert Casadesus (1899-1972)
David Dubal in conversation with the composer’s daughter Thérèse Casadesus Rawson
Dimitry Glivinskiy, piano, Stephanie Song, violin, and Cicilia Yudha, piano

A Chabrier Salon
A concert and discussion of L’Etoile in collaboration with NYC Opera, with Julie Boulianne, mezzo-soprano, Jean-Paul Fouchécourt, tenor, François Loup, bass-baritone, Alain Gauthier, associate director, Emmanuel Plasson, conductor

Couleurs: A Love Story Seen Through Colors with singer/accordionist Nicole Renaud

Exhibition
Intertwined: French Hand-Painted Photographs, circa 1841-1889
The Sara Cleary-Burns Collection

Planners and policymakers from Paris and New York convened to discuss the major challenges of contemporary urban planning (in collaboration with the AIA/NY)

Theatre

Fragments: A Salon
Performance of Excerpts from Racine and Lagarce
Mina Morova and Holger Staude, directed by Florent Masse (Princeton)

Edouard Glissant, Michael Dash, and Nathalie Stephens

Philippe Djian and A. M. Homes

Dorothy Cann Hamilton and Daniel Boulud
Luncheon Seminars

Michael Christofferson (Penn State University)
François Furet and the Algerian Independence War

Abdallah Taia (writer)
La Naïda : une « movida » marocaine

Olivier Godechot (CNRS)
Working Rich. Salaires, bonus et appropriation du profit dans la finance

Jann C. Pasler (UC San Diego)
The Dynamics of Identity in Fin de siècle French Music

El Mouhoub Mouhoud (Univ. Paris Dauphine)
Migrations et transferts de fonds: les nouveaux régimes européens

Marie-Eve Therenty (Univ. de Montpellier III)
Presse et littérature au 19ème siècle : interactions et hybridations

Lisa Leff (American University)
Rescue or Theft? The Postwar Transfer of French-Jewish Archives to the US

Isabelle Merle (CNRS-IRIS)
La Nouvelle Calédonie ou les originalités d’un schéma de décolonisation française

Indira Goris (Open Society Justice Initiative)
Wrong Color, Wrong Clothes: Profiling in the Paris Metro

Lindsay S. Krasnoff (U.S. Department of State)
Black, Blanc, Beur: The History of Immigration, Race, and Identity in French Soccer and Basketball

John Moran (NYU)
Cultural Gumbo: Francophone Louisiana, Past and Present

Jack Murphy (Oberlin College)
Cell Phones, Cigarettes and Amateur Cinema: Coping Collectively with Galère in Outer-City Limoges

Gary Wilder (CUNY Graduate Center)
Putting Interdisciplinarity to Work: History and Anthropology of the French Imperial Nation-State

Johanna Simeant (Univ. Paris I - Panthéon Sorbonne)
La grève de la faim

Julia Clancy-Smith
Muslim Princes and French Catholic Sisters: or How Girls Schooling Came to 19th-Century North Africa
Conference

Feminism/s Without Borders: Perspectives from France and the United States

“Institutional Legacies of Second-Wave Feminism:” Laure Bereni (NYU) and Rana Jaleel (NYU) with discussant Victoria Hesford (SUNY Stony Brook)

“Feminism and Religion: Current Controversies:” Nacira Guénif-Souilamas (Université Paris 13/NYU) and James McBride (NYU), with Ann Pellegrini (NYU), discussant “The Future of Intersectionality:” Elsa Dorlin (Université Paris 1-Panthéon Sorbonne) and Robert Reid-Pharr (CUNY Graduate Center) with discussant Nacira Guénif-Souilamas (Université Paris 13/NYU)

Keynote lecture: Joan W. Scott (Princeton) “Feminism’s Difference Problem”
(co-sponsored by the Center for the Study of Gender and Sexuality)

Round-table Discussions

Living Undocumented in Europe
Awam Amkpa (NYU), Smâin Laacher (CNRS-EHESS), Miriam Ticktin (New School), Laure Bereni (NYU), presented with the Department of Anthropology and the Graduate Program in International Affairs at the New School for Social Research

Autonomy and its Alternatives: Debating the 2010 Referendum in the French Caribbean
Vanessa Agard-Jones (IFS, NYU), Myriam Cottias (CNRS/NYU), Yarimar Bonilla (Univ. of Virginia), moderated by Herrick Chapman (IFS, NYU)

Colloquia

Jill Jonnes (writer, historian)
Eiffel’s Tower: And the World’s Fair Where Buffalo Bill Beguiled Paris, the Artists Quarreled, and Thomas Edison Became a Count

Jack Lang
Les Institutions de la Ve République
(co-sponsored by the Center for French Civilization and Culture)

Edward Berenson (IFS, NYU)
The Statue of Liberty: Symbol of a Tempestuous Relationship between France and the United States

Jeffrey H. Jackson (Rhodes College)
Paris Under Water: How the City of Light Survived the Great Flood of 1910

Aaron Freundschuh (Princeton), Judith Surkis (Harvard), Marie-Ève Thérenty (Univ. de Montpellier III/NYU), and Stéphane Gerson (NYU)
Rethinking Nineteenth Century French Studies: New Approaches to the Press

John Bowen (Washington University)
Can Islam Be French?
Fellowships and Awards 2010-2011

Bourse Marandon - Jessica Pearson (Ph.D.)

Chateaubriand Fellowship - Vanessa Agard-Jones (Ph.D.)

Dean’s Dissertation - Matt Watkins (Ph.D.)

Departmental Fellowship - Angelica Burton (M.A.), Elizabeth Hartnett (M.A.), and Erik Meddles (M.A.)

Entente Cordiale Scholarship - Charlotte Legg (Ph.D.)

FLAS Fellowship - Alexander Arnold (Ph.D.)

GSAS Summer Travel Grant - Jessica Pearson (Ph.D.)

GSAS Tuition Fellowship - Jean-Eric Boulin (M.A.), Scott Kelly (M.A.), Lindsey Long (M.A.), Adrienne Mansard (M.A.), and Yeisi Pinochet (M.A.)

Humanities Initiative Fellowship - Paul Sager (Ph.D.) and Matt Watkins (Ph.D.)

Jensen Fellowship - Matt Wendeln (Ph.D.)

Lurcy Fellowship - Mary Elizabeth O’Neil (Ph.D.)

M.A. GSAS Scholarship - Joy Schaefer (M.A.)

M.A. Research Assistantship - Suzanna Denison (M.A.), Ahjin Kim (M.A.), Xavier Lacombe (M.A.), Gina Lorenz (M.A.), and Nick Truesdale (M.A.)

2010-11 Visiting Professors

Fall 2010

Pierre Bouretz (Directeur du Centre d’Études Interdisciplinaires des Faits Religieux - EHESS) - “French Political and Social Thought”

Giselle Sapiro (Director of Research at CNRS, Center of European Sociology, EHESS) - “Literature and Society”

Spring 2011

Rafael Branche (Univ. de Paris 1 Panthéon-Sorbonne) - “France and the Maghreb”

Jacques Revel (EHESS) - “Topics in French Cultural History: History and Memory in French Experience”

Patrick Weil (Univ. de Paris 1 Panthéon-Sorbonne) - “Immigration and Minority Issues in France”
Selected Upcoming Events Fall 2010

9/14 Book launch: Détours, de Oaxaca à Tannay. Photographs by Véronique Godard

9/16 François Dosse (IUFM Créteil/IEP) to speak on Gilles Deleuze and Félix Guattari

9/21 Lecture by Cathriona Seth (Univ. de Nancy II): Les Liaisons continues: réécritures de Laclos des romances de salon du XVIIIe siècle aux romans du XXie


9/24 The Medusa Project: Celebrating Le Rire de la méduse by Hélène Cixous, with Emily Apter (NYU), Judith Miller (NYU), Frédéric Regard (Paris IV), Catherine Nesca (UC Santa Barbara), Evelyne Ender (CUNY), Martine Reid (Univ. de Lille III), Geneviève Fraisse (CNRS), Marta Segarra (Univ. of Barcelona), Denis Hollier (NYU)

French Literature in the Making: Olivier Barrot in conversation with authors Christian Oster (9/27), Claire Castillon (10/25), Régis Jauffret (11/22)

10/5 Visiting professor Christian Biet (Paris X-Nanterre) to speak on Les Luttes raciales dans le théâtre de la cruauté français: Début XVIIe siècle /Mises en scène du XXIe siècle

10/6 (IFS) visiting professor Gisèle Sapiro

10/7 Lecture by Joanna Stalnaker (Columbia) on The Disorder of Things: Description, Enlightenment, and the Problem of Form

10/14 Ann Smock (UC Berkeley) will speak on Mallarmé

10/18 Honoring the 2008-09 recipient of the Wylie Prize in French Cultural Studies, Peter J. Bloom, for his book French Colonial Documentary: Mythologies of Humanitarianism, NYU professors Edward Berenson, Ludovic Cortade, Denis Hollier, and Stéphane Gerson will discuss the book with the author

10/21 Judith Revel (Paris) lecture on Foucault

10/26 Alan Riding will discuss his new book “And the Show Went On: Cultural Life in Nazi-occupied Paris”

10/27 (IFS) Ruth Harris on the Dreyfus Affair

10/28 Hédi Kaddour (NYU in France)

11/4 Toril Moi (Duke) - Seminar for NYU graduate students on the new translation of Simone de Beauvoir’s Le Deuxième Sexe

11/5 Opening of the exhibition: Henri Matisse: Men in Print – Portraits of Artists, Writers, Musicians

11/7 An evening with filmmaker Volker Schlöndorff (in cooperation with NYU’s Deutsches Haus)

Philosopher François Nodelmann will be at NYU for the month of November. In addition to events organized with the German department, he will offer a lecture at La Maison Française entitled Trio musical pour trois fantômes: Beckett, Sartre, Barthes (11/8)

11/11-13 Conference: Jean Genet in the U.S.

12/7 Panel/debate on "droit de suite" – royalty payments to an artist or the artist’s heirs each time a work of art is sold. Participants include artist Frank Stella; Theodore Feder, director, Artists Rights Society; Christiane Ramonbordes, managing director, ADAGP

12/9 Book launch and panel discussion: Rebecca Comay (Toronto), on her book Mourning Sickness: Hegel and the French Revolution, with Daniel Heller-Roazen (Princeton), Emily Apter (NYU), and Denis Hollier (NYU)
Following the events organized last spring to celebrate the 40th anniversary of NYU in France, we entered into our 41st year full of energy and new ideas. NYU in France continues to grow and to thrive, hosting a group of upwards of 200 students per semester, from freshmen to graduate students. The diversity of our student body, the range of courses we can offer in consequence, and the numerous activities, conferences, and research seminars we organize, have firmly established our haven on the rue de Passy as a dynamic, creative, and stimulating intellectual center. French and French studies continue to be at the heart of what we do, and as we grow we have drawn in an ever-expanding number of French and Parisian-based institutions with which we work in partnership – the key, we are convinced, to building a successful international educational institution!

**Events from our 2009-2010 academic year:**

*L’année Jean Genet*

We’ve devoted the 2009-2010 academic year to exploring the life, works, and legacy of Jean Genet (1910-1986) in collaboration with the Institut Mémoires de l’Édition Contemporaine (IMEC). Highlights include:

- Conference with Albert Dichy, literary director at the IMEC, on Jean Genet’s life, engagements, and work.
- “Parade Funèbre”, an original play based on the works of Jean Genet, created by students of the NYUF classes Theater Workshop and Acting French. The play will travel to NYC in November 2010.
- Conference by Véronique Lane, Professor at the University of Montreal and Jean Genet specialist: “Jean Genet en Amérique”, about his ambiguous relationship with the US and his engagement with the Black Panthers.
- Evening with the painter Ernest Pignon-Ernest, on his work on Jean Genet.

“Ils écrivent en français/They Write in English” with the Bibliothèque Nationale de France

For the second consecutive year, NYUF in collaboration with the BNF invited a series of distinguished writers for a cycle of conferences on their work, including:

- André Makine
- Elif Shafak
- Gao Xingjian
- Michel Déon

In January 2009 NYU in France became member of the FICEP (Forum des Instituts Culturels Etrangers à Paris) as a Franco-American cultural center.

**Conferences**

The writer Pascal Morin, professor at NYUF, on his most recent book *La biographie de Pavel Munch*.

The writer Hédi Kaddour, professor at NYUF, on his novel *Savoir vivre*.

The professor Catherine Coquery-Vidrovitch (Université de Paris VII) on *Les enjeux politiques de l’histoire coloniale*.

The writer Dominique Kalifa, professor at NYUF, on his new book *Biribi*.

Discussion with Edward Sullivan, professor at NYU: *Paris/San Juan: Reflections on French & Caribbean Impressionism*.

Quelle place aujourd’hui pour la culture et la littérature?, discussion with Jean Claude Beacco.

Islam & Europe, conference with Karim Bitar from CEVIPOF/Sciences-Po.

Récriture poétique des blessures de l’histoire, conference with Gilbert Gatoré, Rwandan writer, author of *Le passé devant soit*.

Richard Schechner, University Professor, Tisch School of the Arts, *Le 11 septembre comme art d’avant-garde?*

The early 20th century avant-garde with Judith Meighan, professor at the University of Syracuse.

Le retour au pays natal d’Aimé Césaire, discussion with Priska Degras, Université de Paris IV.

John Ashbery in Paris, International Conference in collaboration with Université Paris-Diderot, Institut Charles V

Evening with the soccer player Lilian Thuram and the historian François Durpaire on their *Appel pour une République multiculturelle et post-raciale*.

The historian Henri Rousso on the *Vichy Syndrome and its afterlives*.

A photo exhibit by the artist Oscar Villegas, on his works inspired by Manet.
Research Seminars

**Cinécriture on Literature and Cinema:** recent events include discussions with film director Olivier Assayas and Prof. Marc Cerisuelo on Assayas’s book *Présences, écrits sur le cinéma*, with film director Alexandre Astruc on his filmography, *Le cinéma de Blaise Cendras* with Prof. Valérie Berty, Jonas Mekas: *journal écrit/journal filmé*, with Marie Danniel-Grogner. Cinécriture organized a colloquium on Literature and Cinema at NYUF in October and again in NY in April.

**Anthropology and Liberalism:** “Subjectivation and norms” with Emmanuel Picavet (Univ. de Franche-Comté) and Maria Bonnafous-Boucher; “Foucault économiste? De la rationalité régaliennè à la rationalité managerial” with Thibault le Texier (Univ. of Nice, Sophia Antipolis).

«Si le capitalisme a des soubassements existentiels, sommes-nous condamnés à n’être rien de plus que nous-mêmes?» Reflections on the anthropologic plasticity in social critique, with Christian Arnsperger (Université Catholique de Louvain-la-Neuve, Belgium) and Maria Bonnafous-Boucher.

**Gender in a Colonial/Post-Colonial Frame:** A showing of the documentary *Murmures*: accounts given by Korean sex workers during WWII; “Les femmes, enjeu des rivalités coloniales et post-coloniales entre les deux rives de la Méditerranée” with Sophie Bessi; Prof. Christelle Tairaud «Odalisques», «Mauresques» and «Beurettes », « Sexualisation of oriental women in colonial and post-colonial France», the feminist and Prof. Michel Perrot on her last book *Histoire de chambre*

**Art flux:** «Praxis et altérité du flux», with Prof. Catherine Gfeller (Paris I); Ernest Pignon-Ernest and his work on Genet.

Two new seminars are scheduled to begin in 2009-2010: 

**Raison et raisonnement dans la littérature occidentale**
In collaboration with the Université de Paris III and l’Université de Haute Alsace. An exploration of the complex relations between literature and rational thought in the modern period; reason as a form for literature. 

**La littérature ouverte: pour une autre histoire de la littérature du XIXe siècle**
From its creation in the 19th century, literary history has produced a mostly chronological discourse. This seminar will explore other perspectives which belong to and have helped create this history. The seminar will focus on the history of the press and publishing as well as the literary work of subaltern social groups both in and outside of France.

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**Ciné-Club**

Screenings organized by the NYUF Ciné-Club included *Two Days in Paris* by Julie Delpy, *L’Esquive* by Abdellatif Kechiche, followed by a discussion with sociologist and filmmaker Nabila Amghar, and a presentation of films by former students from the French School of Cinema La fémis followed by a discussion with the filmmakers, *Le petit Nicolas* by Laurent Tirard, NYU alumni (Tisch School), *Dali* by Marie-Dominique Montel and Christopher Jones, *Sept mouvements de vie de Etienne-Jules Marey*, music by Greco Cadesus, *Kassim the dream* by Kief Davidson.

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Visit the Center for French Civilization and Culture on the Web: [http://french.as.nyu.edu/page/center](http://french.as.nyu.edu/page/center)
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