



the department of  
**FRENCH & ITALIAN**

**NEWSLETTER**  
**2017-2018**

Northwestern University





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OF IN THIS ISSUE

# The Department of **FRENCH & ITALIAN**



## LETTER FROM THE CHAIR

Dear Friends of the Department of French and Italian,

Another academic year has come to an end and we are pleased to share with you in these pages highlights of our exciting and productive year, testifying to the department's unwavering commitment to foster a diverse, globally oriented, and lively intellectual environment for all our students, graduate and undergraduate, and faculty. We are grateful for the support we have received from the broader Northwestern academic community, the Administration, and our Alumni in helping us realize our vision. As a result of the imaginative work of the faculty and students, the hard work of the staff, and the lively interest and engagement of our students, we were able to both continue our established programs and build and innovate in new directions, opening curricular and research possibilities for everyone and strengthening our collaborative links with other programs and departments within Northwestern.

We inaugurated the academic year with our Annual Fall Department Colloquium, focused on the work of the great French thinker and writer Maurice Blanchot, which brought together an international group of established and young scholars working on both his literary and political thought. Given the rarity of such events in the US academy around this seminal figure of twentieth century French thought, this program opened an important and promising window of scholarship for students and faculty alike. Please stay tuned for our Fall 2019 Colloquium on the significance and legacy of May 1968.

Among our most significant accomplishments of the year was the successful conclusion of a faculty search in Medieval Italian/Dante Studies. We are delighted to welcome to the department as of January 1, 2019 our new colleague, Professor Paola Nasti, at the rank of Associate Professor of Italian. Professor Nasti, who has been teaching at Reading University, UK, is a leading scholar of Medieval Italian literary and religious traditions with special expertise in the field of Dante studies. The depth and breadth of her unique scholarly profile will broaden and strengthen both our Italian program and Northwestern's renowned Medieval Studies Cluster.

In the spring quarter, we welcomed to the department the eminent scholar, Professor Leo Bersani, as our 2017-2018 Distinguished Visiting Professor. This project was developed in close collaboration with the Weinberg College of Arts and Sciences and the Provost's Office, who generously supported our initiative to bring to Northwestern a luminary in the field of French literary and film studies, psychoanalysis, and gender and sexuality studies. Our goal with this appointment was to energize our intellectual community both at the departmental level and more broadly in the Humanities through cutting

edge scholarship, complementing and diversifying our own strengths and expertise. In conjunction with Bersani's visit, we welcomed in May 2018 for the first time the renowned British psychoanalyst and essayist, Adam Phillips, for a series of two-day events that concluded our academic year with lively conversations and promises for future research. We hope to be able to repeat this highly successful and intellectually invigorating initiative of bringing leading scholars whose work can both broaden and deepen our scholarly debates at Northwestern.

This year, to our great satisfaction, our undergraduate program showed signs of renewed strength with higher enrollment numbers. Our French curriculum revisions for majors and minors completed its first year during which it yielded significant positive results. We worked hard to innovate our curricular offerings by adding new courses to our lineup. These efforts received great praise from students and we are planning to continue to diversify and innovate our curriculum next year.

As I conclude my term as Department Chair and welcome Professor Christopher Bush as the Interim Chair for 2018-2019, I am truly impressed with the achievements of the department in recent years. It has been a great pleasure to work closely and in collaboration with so many dedicated and creative faculty, students, and staff to realize our goal of building together a Department of French and Italian at the forefront of both scholarly and pedagogical innovation.

I look forward to working with Christopher Bush who will bring to the department's leadership his own unique style, vision, and incredible energy. We will be in excellent hands.

Sincerely,



NASRIN QADER

Chair, Department of French and Italian;  
Associate Professor of French and Comparative Literature





## FACULTY NEWS

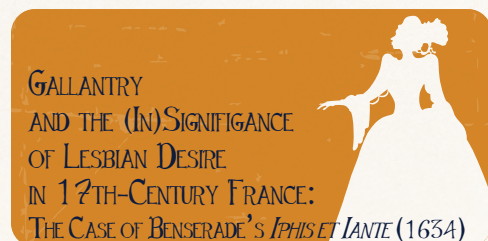
In the Fall, **CHRISTOPHER BUSH** organized the conference “Beyond Anthropophagy: Cultural Modernities between Brazil and France,” co-sponsored by the Department of Spanish and Portuguese and the Buffett Institute, specifically an Edited Volume Grant. For more information on the conference, see <http://libguides.northwestern.edu/spanport/anthropophagy>. In February, Bush was the Cecil and Ida Green Honors Professor at Texas Christian University, which involved a public lecture as well as class visits. In July, he taught for the Institute for World Literature, which is run by Harvard University and this summer was held at the University of Tokyo. Professor Bush continues to be the Co-Editor of *Modernism/modernity* (<https://www.press.jhu.edu/journals/modernismmodernity>); and also edits a blog for its PrintPlus platform: <https://modernismmodernity.org/forums/field-reports>. Beginning Fall 2018 Professor Bush will be Interim Chair of the Department of French & Italian.

**CHRISTOPHER DAVIS:** Over the course of the 2017-2018 academic year, Christopher Davis had two articles accepted for publication, one “Lo Sen e.l. Saber e la Conoissensa: Re-Evaluating the Razos for Bertran de Born” in the journal *Mediaevalia* and another, “Hybrid Harmony: The Poetics of Discord and the Language of Song from the Troubadours to Dante” in *Comparative Literature*. He also presented papers in international conferences at USC, UCLA, and Stanford, and shared his research in the Medieval Workshop at the University of Chicago. He spent the spring, 2018, quarter in Lyon, France as part of Northwestern’s faculty exchange program with the École Normale Supérieure de Lyon, where he gave several public lectures and worked with graduate students in Medieval Studies.

**MARGARET DEMPSTER** continued in her role as Fellow at the International Studies Residential College (ISRC), and was recently named its Associate Chair. In February, she participated in a three-day conference of the world-renowned International Symposium on Languages

for Specific Purposes (ISLSP) and the Center for International Business Education and Research (CIBER) in Gainesville, Florida. This conference, and the connections she made there, will serve as important references while she continues to develop and innovate the course, French 309: French for Professions. She plans to attend the American Council on the Teaching of Foreign Languages (ACTFL) in New Orleans in November. Dempster still enjoys running marathons; she ran the L.A. marathon in March and will run and fundraise for the American Cancer Society *DetermiNation* run at her 17th Chicago Marathon in October.

During his first year in the Department of French and Italian at Northwestern, **MATTHIEU DUPAS** published an article entitled “Gallantry and the (In)Significance of Lesbian Desire in 17th Century France: The Case of Benserade’s *Iphis et lanthe* (1634),” which deals with the only play of the 17th-century French repertoire openly addressing female homoeroticism.



The article features in the volume “*Iphis and lanthe*” and its *Medieval and Early Modern Transversions*, co-edited by Valerie Traub, Patricia Badir, and Peggy McCracken, and published by the University of Edinburgh Press. This year, Professor Dupas also organized Hélène Merlin-Kajman’s Department Lecture in April. Matthieu Dupas is currently turning his dissertation on Pierre Corneille’s youth comedies into a book manuscript.

**SCOTT DURHAM** has given a number of talks over the past year, including invited lectures at the University of North Carolina, Chapel Hill (“Between Rancière and Deleuze: On Renoir’s Aesthetic Politics”), Loyola University, Chicago (“Democracy and Aesthetic Experience: Jean Renoir, Between Two Democracies”), and the Rhetoric and Public Culture Summer Institute on The Politics and Rhetoric of New

Populisms (“After the Age of Potemkin: Imagining a People in Marker and Rancière”), as well as conference papers presented at the World Picture Conference and the annual convention of the Society of Media and Cinema Studies. He has also recently completed work (in collaboration with co-editor Dilip Gaonkar) on a co-edited volume, *Distributions of the Sensible: Rancière, Between Aesthetics and Politics*, forthcoming in 2019 from Northwestern University Press. He is currently completing work on a book, *Between Rancière and Deleuze: Aesthetics, Politics, Resistance*, as well as continuing work on another book project, *Eurydice’s Gaze: Historicity, Memory and Untimeliness in Postwar Film*. He is also collaborating with Jane Winston in organizing a conference, “After ‘68: Art, Thought and Cinema”, which will be held on November 9th, 2018. He will be returning as Director of Graduate Studies in 2018-19.

**LINDSAY EUFUSIA** completed her year as a Visiting Lecturer in Italian! She organized two cultural events for students this year—an Italian cooking class where students learned to make pizza and tiramisù, and a game night where students played *Cluedo* (the Italian version of Clue) and the classic Italian card game *Scopa*—and was accepted into NU’s Educational Technology Teaching Fellows program, through which she developed a student podcasting project that was incorporated into second-year Italian. She presented her own research on representations of the family in modern Italian culture at the annual conference of the Association for the Study of Modern Italy (Dec. 2017, London), and attended the 2018 Chicago Language Symposium at the University of Chicago (April). She published an article with Italian Studies: “Dacia Maraini’s *La lunga vita di Marianna Ucrìa*: Towards a New Theory of Female Fetishism and Restoring Marianna’s Voice” (73, no. 1 [2018]), and translated two essays included in the forthcoming *A Companion to Pietro Aretino* (Brill, 2018). Lindsay extends her sincere thanks to Northwestern and the Department of French & Italian, especially Paola, Tom, Alessandra, Phil, Kiley, Liz, and Nasrin, for a wonderful year!





When I applied for a Fulbright to come to Northwestern, I was looking for new teaching experience. My Fulbright scholarship is meant for teaching a semester or two quarters in an American institution. In the last years, I have done quite a lot of research (both individual and in collaborative contexts) and I felt the need for further feedback, other than those received from colleagues at conferences and the very specialized graduate students I was teaching. I guess it is always useful to ground the research made - which is often very specific - on a more general context of knowledge and themes, in order to verify the sense and the impact of it. Teaching two undergraduate courses to American students challenged me in terms of a different audience than the one I am used to in Italy.

Besides, I wanted to experience life in the US for a longer period and in a different city than the one I had experienced during my research period at the Getty Research Institute (barely two months, in Los Angeles). And this time I wanted to bring my children with me, which I did, and it has been a great experience for them too, going to school and getting in contact with a different culture; the Fulbright has been to us a family experience, in the end, and I am very happy about that. I am amazed at the high level of Evanston's public schools, and my children have learned a lot in these months.

I have been teaching two Art History courses for undergrads in the Department of French & Italian. One on "Food Art as Counterculture", the other

on "Artists' writing on technique", both focused on the areas of my expertise, which are late nineteenth century and avant-garde art. The students seemed to enjoy them (I had very good evaluations), and I learned to relax and take it easy, encouraging them to speak and let them actively participate, in the hope to spread a seed for their development. I learned some strategies to catch their attention and to follow them closely in their learning path (much more closely than Italian students, whose college career is often left to their sense of responsibility, within a very different academic system).

In addition to the teaching activity, I pursued my research thanks to the great resources available at NU library (and interlibrary loan, which is such a great benefit!), and traveled to Madison and to Boston to give lectures, gave a public talk at NU, at the Newberry and at the Italian Cultural Institute, and attended a Food Studies conference in Madison. The feedback and contacts I have received have been and will be very useful to my further research.

At Northwestern, I have felt extremely welcomed since the very beginning. The Department of French & Italian has offered me strong support in dealing with a new academic system, and also with all the bureaucratic hurdles I have encountered on my stay here, especially at the beginning: Liz Murray, Phil Hoskins and Kiley Morgan-Myrick have been an invaluable help in facing the many unexpected difficulties I have encountered (most of them regarding the health system). All the colleagues I have met are very passionate and

dedicated, able to work as a team and interested in getting in contact with different approaches. And this doesn't always happen in academic contexts.

At the beginning, the students looked very young and somehow naïve to me (I was used to older students), but I quickly got used to it and I found it fun to dialogue with this generation. They were very curious, especially during the field trips (to the Block Museum of Art and to the Art Institute of Chicago) and more practical activities (a lecture in the kitchen), where they got involved and had to more actively participate.

I was amazed by all the opportunities given at Northwestern, both to students and to faculty. As previously said, thanks to the support of the Department of French & Italian, I was able to travel and give talks in other academic contexts, and to invite guest speakers to NU. Coming from a very good institution, as Scuola Normale Superiore in Pisa is, I thought I wouldn't feel much of a difference, but there actually is: in the easy way problems and bureaucratic obstacles are solved, in the jointed efforts given to help you do your best work.

I already feel I have learned a lot, in terms of teaching, which was my main goal. Furthermore, the contacts I have established - especially in the food studies and the technical art history areas, which are both not so much developed in Italy - will help me expand my research through the different approaches I have encountered. I treasure my experience here and I hope that it will be considered in my country of origin.



## FACULTY NEWS, CONTINUED

During the academic year 2017-2018, **DORIS L. GARRAWAY** delivered several lectures and talks relating to her current book project and future work on Haitian literature and history. In January she gave a keynote lecture via videoconference for a conference on "Liberty and Death: Zombies and Pirates in Atlantic Modernity" at the International Research Center for Cultural Studies (IFK) in Vienna. Her lecture was entitled "Raising the Dead in Postrevolutionary Haiti: The Case of the Monarchy of Henry Christophe." In April, she gave a keynote on very different research entitled "The Libertine Colony from Saint-Domingue to Haiti: Desire, Conviviality, and Occupation in Annie Desroy's *Le joug* (1934)" for a conference on "Interracial Intimacies" organized by two graduate students at the University of Chicago. In the spring, she also participated in the seminar on "Radical Enlightenment" at the ACLA, with a paper on "Beyond Liberty: Relocating the Radicalism of the Haitian Revolution," and she gave a talk on a related topic for Northwestern's Goba! Café. In addition, Garraway was interviewed by *Archaeology Magazine* for a feature story on the regime of Henry Christophe in light of recent excavations at the Palace of Sans-Souci in Milot, Haiti. Her most meaningful achievement, however, was the successful mentoring of the two Ph.D. students in French who defended their dissertations this year-- Arachi Jung and Jessica Neushwander.

**CYNTHIA NAZARIAN** was awarded tenure and promotion to the rank of Associate Professor as of September 2018. This year, she has held an Alice Kaplan Institute for the Humanities Faculty Fellowship for her new book manuscript, *Violent Sympathies: Literature, Sovereignty and the Hazards of Fellow Feeling*. She has also been a Public Voices Thought Leadership Fellow, and through this program has published OpEds in *The Los Angeles Review of Books*, *Ms. Magazine*, and *The Hill*. Two of her academic articles appeared in *Montaigne Studies* and *Cultural Critique* and she has been awarded a long-term fellowship at the Newberry Library for 2018-2019.

**DOMINIQUE LICOPS** received a Hewlett Curricular Fellowship in 2017-2018 to revise her French 211 course - "Reading Cultures in France: Changing France: Contemporary French Identities" - as part of a pilot program for the proposed Social Inequalities and Diversities requirement in WCAS.



She participated in Diversity and Inclusive Teaching training sessions. She will continue to revise this course as a participant in this summer's Digital Humanities Summer Workshop at the Kaplan Institute. With her project, entitled "Mapping and Visualizing France's Transnational Identities," she will explore how to incorporate digital technologies into the syllabus to enable students to critically think in new ways about the creative works studied in the course, as well as to map contemporary France's transnational identities in relation to its' colonial history. Professor Licops also continued to offer the "Developing Group Dynamics in the Language Classroom to Increase Student Motivation" workshop to groups of college and high school teachers, first at Marian University, IN, on September 9th, 2017; then at the Academy of the Sacred Heart, Bloomfield Hills, MI, on September 23rd, 2017, in collaboration with the French Cultural Services and local AATF chapters. She additionally offered it to a group of colleagues and graduate teaching assistants in the Department on January 29th, 2018. In April 2018 Licops attended a symposium on "Legitimizing 'iel' - Language and the Trans Community in Francophone and Anglophone Spaces," at Vassar College. With her colleague from the Asian Languages and Cultures Department, Jili Sun, she

presented a paper entitled "Decoding Ying Chen's *Les Lettres chinoises* to Become Better Global Readers," at the 24th International Conference of the International Association for Intercultural Communication Studies at DePaul University on July 5-8, 2018. In January 2018, she was elected to serve as Delegate to the Modern Language Association Delegate Assembly, in a Professional-issues seat in the category Language Programs for a three-year term.

**DANIELA POZZI PAVAN** spent her academic leave of absence in Milan, Italy, where she was enrolled in a Master's Degree program in Teaching Italian as a Foreign Language at the Università Cattolica del Sacro Cuore of Milan. During her studies, she analyzed various theoretical and practical aspects of second language acquisition, while also developing several pedagogical projects that she is looking forward to bringing to her Northwestern students. For instance, she created three projects on teaching Italian through mass media where she focused on the development of pedagogical activities aimed at improving the four language skills of students with different language capabilities. In collaboration with a professor of Università Cattolica del Sacro Cuore of Milan, she taught an advanced language and culture course to a group of study-abroad students who needed to improve their oral communication skills in order to succeed in their oral academic exams. She presented the project "Bringing Architecture in an Italian Language and Culture Course" at the 2018 AATI Conference in Cagliari, Italy in June. In July, Pozzi Pavan collaborated with the Università degli Studi of Bergamo, where she taught an Elementary Italian course and prepared motivational activities to introduce recent Italian movies to study-abroad students.

**NASRIN QADER** was invited to deliver a lecture at the University of Minnesota in September 2017. Her talk focused on the work of the Moroccan director and Chicago resident Hakim Belabbes, and was entitled "Departing Images: Citation and Archive in Hakim Belabbes's *Ashlaa*." In December 2017,



Qader was also invited to participate in an international conference at the Université de Cheikh Anta Diop, Dakar, Senegal, in honor of the philosopher Souleymane Bachir Diagne. She delivered there a talk entitled « Penser le destin avec Diagne, Dib et Iqbal. »

**ALESSIA RICCIARDI:** and Isabelle Alfandary (Sorbonne Nouvelle) inaugurated the Summer Institute of Psychoanalysis in Paris from June 25-29. Sam Weber is also part of the initiative. French and Italian Department PhD students Rachel Grimm, Jessica Passos, and Maïté

Marciano participated in the seminars and lectures on Psychoanalysis and Media. Before going to Paris, Ricciardi was in Turin to give a talk on Elena Ferrante, the mysterious and beloved Italian writer. In March she gave a lecture at the University of Chicago on Anne Carson's poetic reflections on Antonioni's cinema. In September Ricciardi will serve as the new director for CLS, a great honor and an important responsibility. Last but not least, Ricciardi served as the Chair for the search committee that resulted in the hire of Professor Paola Nasti.

**FAY ROSNER** presented a paper at the Nineteenth-Century French Studies Conference last October. Her talk, "Proust's Portrait of the Artist as Dandy-manqué", looked at the extent to which the figure of Charlus conforms to Baudelaire's ideal of the dandy as poet of modern life.

**THOMAS SIMPSON** provided a script for a soundscape to be included in a major exhibition at the Museum of Fine Arts, Boston: "Casanova's Europe. Art, Pleasure and Power in the 18th Century", July 8-October 8, 2018.

## NEW FACULTY PAOLA NASTI

We are delighted to welcome to the department as of winter 2019 Professor Paola Nasti, scholar of renown in medieval Italian literature, religious culture, and textual and intellectual history and one of the leading experts today on the relationship between Dante's work and thought and the rich and complex religious cultures of his time. Professor Nasti has been Associate Professor of Italian Studies at the University of Reading since 2010. She holds a Ph.D. in Italian Studies from the University of Reading and an honors B.A. in Italian that she earned jointly from the University of Naples "Federico II" and the University of Reading. Her scholarship has received particular distinction in the field for showing in original and convincing ways the influences of the biblical tradition of Solomon on Dante's intellectual and artistic formation.

To date, Paola Nasti has published an influential and award winning book, *Favole d'amor e "saver profondo": La tradizione salomonica in Dante* (2007) and has authored twenty-seven articles published in leading journals and in edited volumes both in English and in Italian. She is an authority on the question of Dante's intellectual formation and is a founding member of the project "Re-reading Dante's *Vita Nova*. A Collaborative Project" that brings together leading Dante experts from seven British and American universities



In *Favole d'amor* Nasti studies the impact on Dante's intellectual and artistic practices of the spiritual, theological, and political discourses that flourished around the texts attributed to Solomon, showing for the first time the enormous impact of the biblical Solomon on Dante's work, from *Convivio* to *Commedia*. One of the most striking results of Nasti's approach is showing how, in *Vita Nova*, Dante draws on the tradition embodied in *The Song of Songs*, which had come to represent the paradigm of Christian spiritual experience at this time. Nasti's incisive

analysis makes it possible for scholars to understand how *Vita Nova* transforms love poetry into a story of conversion and settles decisively the question of Dante's models.

Professor Nasti is an equally skilled teacher and mentor of both graduate and undergraduate students. She will therefore bring visibility and strength to our Italian program and enrich Northwestern's intellectual community more broadly with her cutting edge scholarship and seasoned pedagogical talents.



## FLIPPED FRENCH

**AUDE RAYMOND, CHRISTIANE REY, and PATRICIA SCARAMPI** have been working on developing a Flipped French courseware for the intermediate level with the goal of devoting more class time to oral communication activities while increasing the retention of grammar and vocabulary material. The project is developed in collaboration with the [Media and Design Studio \(MADS\)](#).

In summer 2017, through a URAP grant, three students, Laura Gomez, Leslie Liu and Jonathan Toussaint helped the team identify suitable videos for the listening component. In November 2017, Aude, Christiane and Patricia received the Provost Grant for Digital Innovations to continue the project. Thanks to this grant, they were able to hire work-study students. Aine Dougherty created video montages of short interviews of native speakers to introduce the theme of each unit. Laura Gomez received another URAP grant and prepared video montages for the listening comprehension component. Matthew Brauer and Joseph Derosier also joined the team.

Matthew received a SEARLE fellowship through which he did the pedagogical development of some of the listening comprehension videos and Joseph contributed by selecting readings and creating the related pedagogical material. In November 2018, Patricia and Christiane presented a session on the use of videos in a flipped classroom at the Annual Convention and World Languages Expo (ACTFL) conference in Nashville, TN.

Along with their close collaborators from MADS, they presented an overview of the project in a poster session at TeachX.

Patricia, Christiane and Aude received a Hewlett grant to continue working over the summer on the grammar component.

They are very grateful for the support of the Department, Weinberg College of Arts and Sciences (WCAS), and the University, and wish to thank every collaborator for their wonderful work and MADS for their vital role in development and design.

# FLIPPED FRENCH

## FLIPPED FRENCH - UNDERGRADUATE COLLABORATION

For the past two quarters, I've been working closely with Professors Scarampi, Rey and Raymond to help develop the Flipped French curriculum to improve the way the French language is taught in and out of the university classroom.

As a journalism and French double major, I was happy to learn that the team needed help editing a series of "Flipped French en Direct" videos featuring native French speakers answering questions about everything from art to food to their hometowns. Students will be able to use these videos to practice their listening comprehension skills outside of the classroom - and I've edited enough of the interviews with les Français to know that it will definitely be a good challenge for them! That way, they can use their class time with their professor and other students to actually practice speaking, which in my opinion (even after 15 years of French classes) is the most difficult part of learning a language.

Through my work with the French department, I've been able sharpen my video editing skills with Adobe Premiere, and I've also learned how to use Adobe Lightroom, which allows me to categorize and tag the thousands of photos that Professor Raymond has taken during her travels around France. It's not an easy job sifting through all of the different multimedia, but I'm so glad that I've been able to combine my interests and areas of study so perfectly at my work-study job with the Flipped French team. I've also been memorialized in another Flipped French video where I speak about my experience studying abroad in France, so it's cool to know that I'll hopefully be able to continue helping students learn French even after I've graduated!

*Aine Dougherty*



## NORTHWESTERN IMAGE LAB

Throughout the academic year, the French and Italian Department supported the activities of the Northwestern Image Lab (NIL), co-founded and co-directed by Domietta Torlasco (French and Italian) and J.P. Sniadecki (Radio/Film/Television). The lab brings together scholars and practitioners from the arts and humanities in a collaborative investigation of images of all kinds—visual, sonic, literary, intellectual, affective... The meetings consist of internal studio critiques and workshops/screenings open to the entire university community:

### Fall: Tom Conley

Conley is the Abbott Lawrence Lowell Professor in the Departments of Visual/Environmental Studies and Romance Languages at Harvard University. In this inaugural NIL event, he led a workshop titled "The 'Classical' Western," taking the participants on a journey that explored images of high abstraction and non-places: a backward-forward journey in the American vernacular.

### Winter: Gu Tao

Artist and filmmaker Gu Tao was born in 1970 in Inner Mongolia, China, where his father was an ethnographer and photographer. He now pursues his ethnographic documentary vocation from a home in the artists' village of Songzhuang, Beijing. Many of his documentaries have won awards at international film festivals. At Northwestern, he screened *Yugou and His Mother* (awarded top prize at the prestigious Yamagata Festival in 2011) and presented clips from a current work-in-progress.

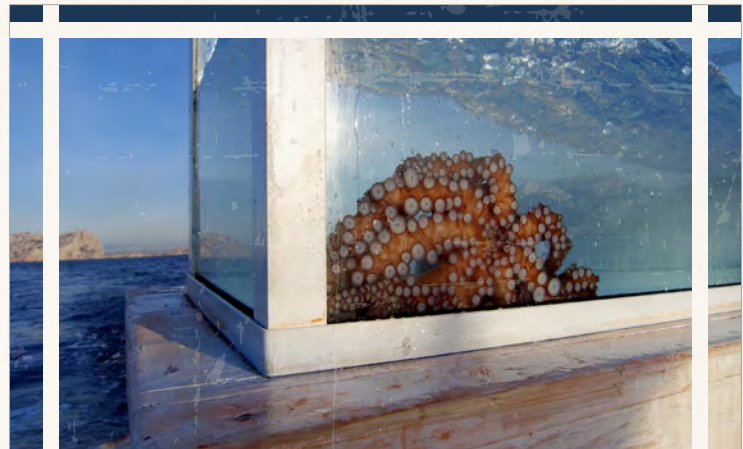
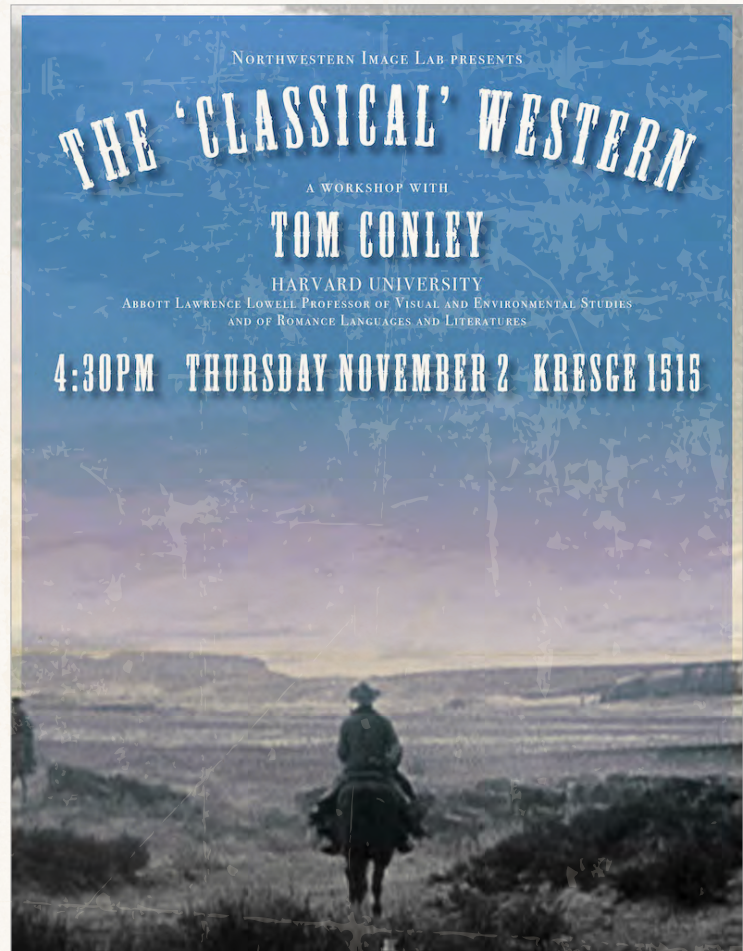
### Spring: Phillip Warnell

Warnell is an artist-filmmaker, a writer, and the director of the Visible Institute, for research in film and photography, at Kingston University, London. He produces cinematic works exploring a range of philosophical, poetic and sensorial thematics. His last three films were made in dialogue and collaboration with French philosopher Jean-Luc Nancy. As a NIL guest, he led a workshop on *Outlandish: Strange Foreign Bodies* (2009) at the Kaplan Institute for the Humanities and screened *Ming of Harlem: Twenty one Storeys in the Air* (Winner of Grand Prix Georges de Beauregard International Jury prize, FID Marseille Film Festival, 2014) at the Block Cinema.

Domietta Torlasco



Gu Tao, STOCK IMAGE



WORKSHOP with artist-filmmaker and writer

**PHILLIP WARNELL**

Thursday **APRIL 26 12:00pm** Kresge 2351 (Kaplan Seminar Room)

a screening and discussion of

**OUTLANDISH: STRANGE FOREIGN BODIES**

(UK 2009, 35mm on digital, color, 20 min. French with English subtitles)

Philosopher and heart transplant recipient Jean-Luc Nancy meditates on the history and integrity of bodies in a number of visual and literary passages exploring his onscreen presence, a surgical organ in search of a body and an unaccounted for, displaced invertebrate at sea.

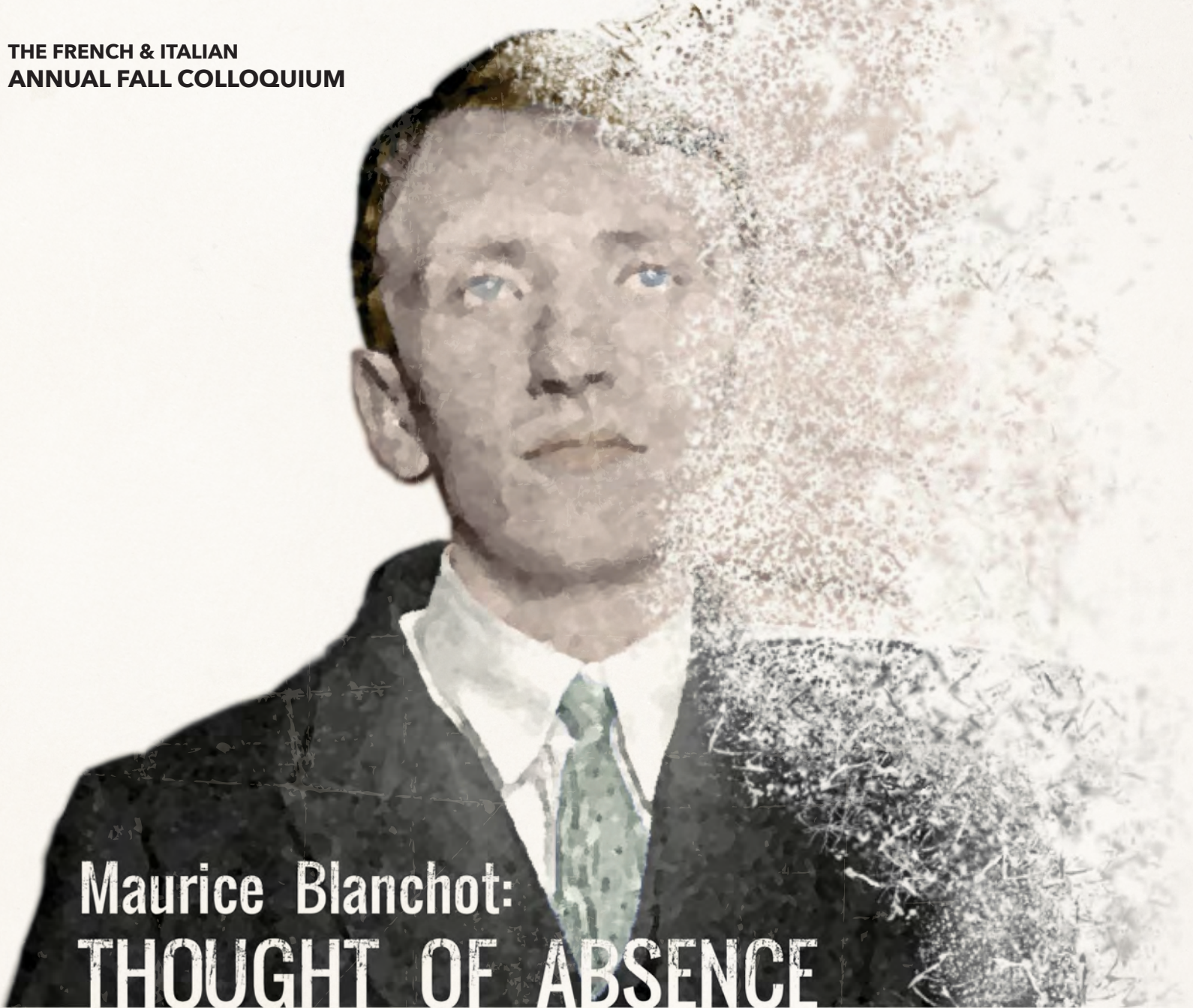
organized by NIL | Northwestern Image Lab

SPONSORS:

Alice Kaplan Institute for the Humanities | Department of French and Italian | Block Cinema  
Art Theory and Practice | Screen Culture Center | MFA in Documentary Media

PHILLIP WARNELL produces cinematic works exploring a range of philosophical, poetic and sensorial thematics. His last three films were made in dialogue and collaboration with French philosopher Jean-Luc Nancy. Warnell is currently a Fellow at FSC-Radcliffe Institute, Harvard University.





## Maurice Blanchot: THOUGHT OF ABSENCE

On November 3rd, 2017, we hosted the third Annual Department of French and Italian Fall Colloquium. This year's focus was on the French prominent thinker and writer, Maurice Blanchot and was entitled "Maurice Blanchot: Thought of Absence." This one day colloquium brought together a diverse group of seven scholars from Europe and the US working on Blanchot as well as through the lens of Blanchot's work. Presentations included reflections on philosophy, literature, and visual arts and cultures. Two keynote addresses by the renowned scholars **Christophe Bident** (Université de Picardie Jules Verne) and **Ann Smock** (University of California Berkeley) gave us unique lenses through which we can think about and through

Blanchot's dense and complex work. While Bident spoke of the notion of fatigue as foregrounded in the opening dialogue of *Entretien Infini*, Smock invited us to think through the question of tonality and *neutre* as she provided fascinating readings of the poems of Emmanuel Hocquart and Anne Portugal. **Kevin Bell** (Penn State), read the work of Chris Marker and George Jackson in conversation with Blanchot's thought; **John Brenkman** (CUNY/Baruch) addressed the relationship between Blanchot and Nietzsche; **Tom Conley** (Harvard) discussed the notion of fragment, important to both Blanchot and Renée Char, through the figure of the archipelago; **Brenda Machosky** (Hawai'i) elaborated on the ways in

which Blanchot helps us approach ancient rock paintings in Australia; **Zakir Paul** (NYU) shifted our attention to Blanchot's political writings and some of the controversies they have generated in recent years.

Maurice Blanchot is one of the most influential thinkers and writers of the twentieth century in France. His writing career extended almost the entirety of that tumultuous century (1908-2003) and bears the marks of its complex history. While he began his career as a young right wing journalist in the interwar period, as a leftist thinker in the postwar era, he became one of the most provocative thinkers of the legacy of World War II and its impact not only on



◦ *Varieties of Nothing* – JOHN BRENKMAN CUNY ◦ *Reading Without Knowing: Respecting the Limit-Experience* – BRENDA MACHOSKY UNIVERSITY OF HAWAII ◦ KEYNOTE ADDRESS I, IN FRENCH : *Absence de personne* – CHRISTOPHE BIDENT UNIVERSITÉ DE PICARDIE JULES VERNE ◦ *Mosaic Speech: Blanchot Reading Char* – TOM CONLEY HARVARD UNIVERSITY ◦ *"Unmade According to His Image" or Night for Day: Blanchot and the Blacknesses of Film Figure* – KEVIN BELL PENN STATE UNIVERSITY ◦ *Preoccupied: Blanchot in the Thirties* – ZAKIR PAUL NEW YORK UNIVERSITY ◦ KEYNOTE ADDRESS II : *Listening for Blanchot* – ANN SMOCK UNIVERSITY OF CALIFORNIA, BERKELEY ◦

politics but also on writing and thinking. His political legacy is difficult to unify; at times leaving us ill at ease and at times inspiring and inviting us to the most radical and even utopian undertakings. His literary readings are among the finest and most surprising acts of reading ever performed. Blanchot is, in short, a thinker who demands patience, passion, and sustained attention from his readers. Renowned French thinkers such as Georges Bataille, Emmanuel Levinas, Jacques Derrida, to name a few, have consistently turned to this thinker-writer in order to both elaborate the complicated folds of this thought and define their own in relation to him.

Yet despite the centrality of both his theoretical and literary production, Blanchot is seldom taught and often referred to obliquely, as if a spirit passing. "Maurice Blanchot: Thought of Absence" aimed to fill this important lacuna in the intellectual profile of our

students and to open new avenues for research. The question of absence is important because it articulates notions of temporality, writing, and the workings of language. It is key to understanding Blanchot's work and those who have followed in his footsteps.

In preparation for the colloquium, students worked through some of his key texts in a reading group, open to faculty and students. Parallel to this group, a graduate seminar on literary absence taught by Nasrin Qader, the organizer of the colloquium, mobilized Blanchot's mode of reading and thinking through analyses of works of literature in French but from outside the canon of French literature. The aim of the seminar was to test the extent to which Blanchot's method of reading may or may not harmonize with literary works from traditions other than the metropolitan, traditions to which Blanchot himself never attended, in

this case Francophone Africa. Graduate students were also an integral part of the preparations for the conference and participated in the proceedings by introducing speakers and participating in conversations and exchanges with the speakers.

The colloquium drew a large audience composed of students (graduate and undergraduate) and faculty and gave rise to provocative discussions about Blanchot's work and his place within contemporary literary debates. These conversations were pursued both formally and informally during reception and at dinner.

This exciting program was made possible by the generous support of the Alumnae of Northwestern, Weinberg College of Arts & Sciences, and the French Interdisciplinary Group.

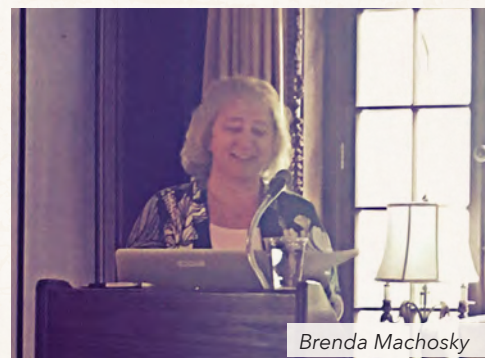
Nasrin Qader



Nasrin Qader

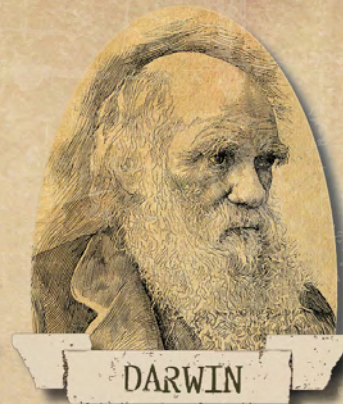
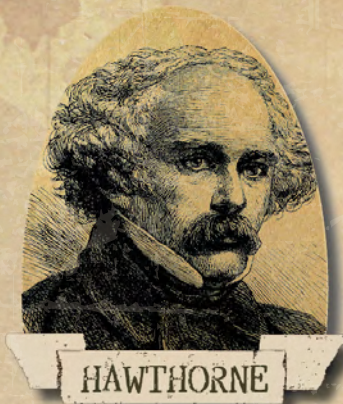
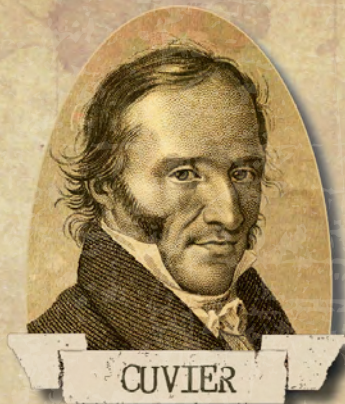


John Brenkman



Brenda Machosky





## ANATOMY OF FICTION (Cuvier, Hawthorne, Darwin)

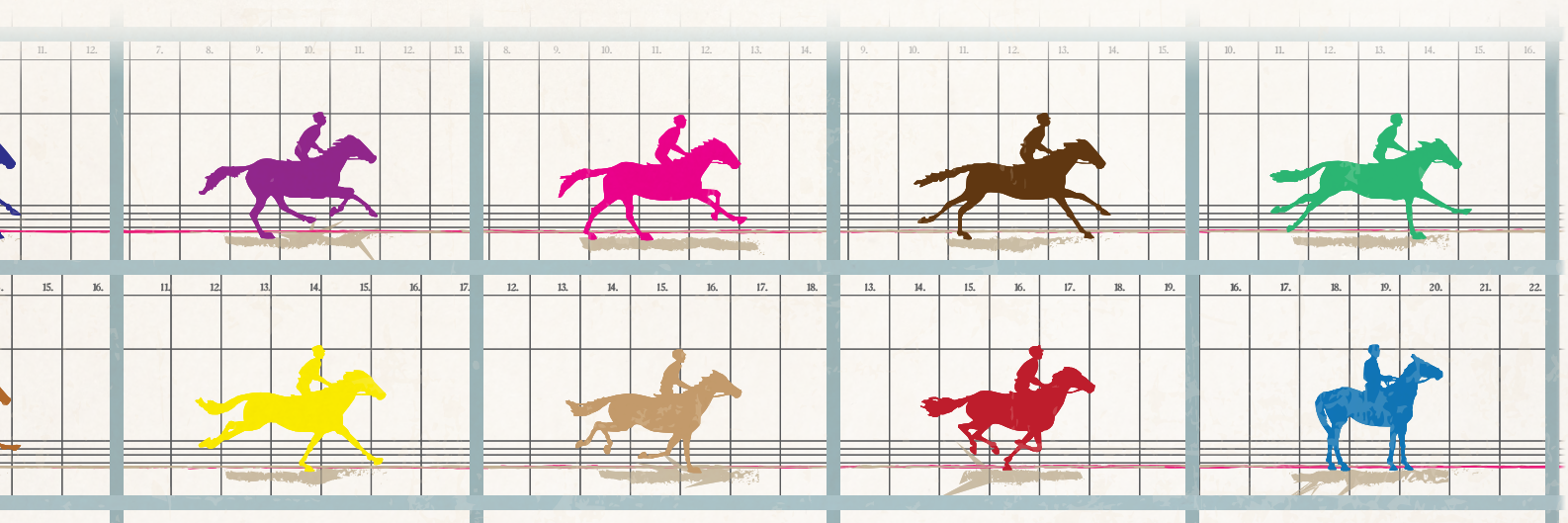
### A Graduate Student Workshop

On February 23rd, Professor **Antoine Traisnel**, from the Departments of Comparative Literature and English Language and Literature at the University of Michigan-Ann Arbor, led a graduate student workshop on the fourth chapter of his upcoming book entitled *Life in Capture: Animal Pursuits in Early America*. In this chapter, Professor Traisnel explores Nathaniel Hawthorne's last romance, *The Marble Faun*, through the character of Donatello who bears a striking resemblance to a marble faun statue. Hawthorne wrote in a time when French naturalist Georges Cuvier's "modern anatomical reason" ruled and thus "cryptic animals" like

the faun, neither man nor beast, were not readily accepted by audiences. This ambiguity and anatomical resistance to categorization served not only as a means of questioning the place of the "animal" in society but also as a means of reflecting on the hegemonic pervasiveness of Cuvier's thought. Often read as a commentary on race relations in the USA, Professor Traisnel adds to this by reading *The Marble Faun* as an "allegory of scientific knowledge" and he discusses the ways in which works similar to Hawthorne's allow for a "specimen" that persists outside of the evolutionary framework. More closely,

as was discussed in the workshop, the same anatomical reticence can be read as proper to the romance when compared to the dominant realist novel. The romance vanishes in the light of certain knowledge and thus, finds itself at odds with Cuvier. Professor Traisnel asks, what is to become of fiction in a time when knowledge and diagnostic evidence have become of utmost importance? Rather than accepting an all-encompassing reality, Hawthorne like several other Romance writers privilege the uncertain and uncaptured.

Noran Mohamed



## THE STOCK IMAGE: Muybridge, Marey, and the Biopolitics of Capture





Following his graduate student workshop on February 23, Professor **Antoine Traisnel** delivered the Winter Quarter lecture in our annual departmental series. His talk, entitled "The Stock Image: Muybridge, Marey, and the Biopolitics of Capture," presented research materials developed further in his manuscript in progress, *Life in Capture: Animal Pursuits in Early America*, which is currently under revision.

Professor Traisnel began by noting that in the age of mass slaughter and human-engineered extinction, some animals have barely been able to reproduce fast enough to survive just as others were being made eminently reproducible. This was the case, he explained, in the second half of the nineteenth century both materially, with the advancement

of industrialized breeding and factory farming, and symbolically, in the deluge of images precipitated by the advent of photographic and cinematic reproduction. Much has been written about the coeval development of cinematography and the relentless exploitation of animal life. What is often left out of the picture, however, is that the modern tangle of animal and technological reproducibility altered the nature of representation – conceived in this talk as a mode of capture – no less than the representation of nature.

Professor Traisnel's talk examined the chronophotographic work of Eadweard Muybridge and Etienne Jules Marey, who enlisted many animals for their stop-motion experiments, to argue that the advent of technological

reproducibility does not simply mark a transition in the way we perceive and conceive animals. Professor Traisnel's contention was rather that aesthetics and epistemology became the sites of a profound metamorphosis in the nature of animal knowledge and representation. His talk explored the new animal figures that emerge under capture – what becomes newly visible, and how this crisis in representation might "change everything" about the question of the animal.

Professor Traisnel's lecture was well-attended and gave rise to a vibrant and intellectually rich concluding question and answer session.

Jane Winston



## GRADUATE STUDENT LUNCHEON

ARMANDO MAGGI

On the 13th of October, Professor **Armando Maggi** led a graduate student workshop on his latest work-in-progress about orthodoxy and heterodoxy in Renaissance natural philosophy. Looking specifically at the cases of Girolamo Cardano and Giambattista Della Porta, Professor Maggi analysed the ways in which their natural philosophy was often comprised of an orthodoxy coming from the dogmatic Christian or Platonic views at the time and a distinct personal heterodoxy of the "natural" which created tensions, fashioning a unique form of hybridism in their work.

Beginning with a discussion on Cardano's personal dream recounting in his *Synesiorum somniorum*, Professor Maggi explains how through the framework of what was understood as an otherworldly means of communication, Cardano was able to convey, for example, his heretical views on mortality through a figure that Cardano encounters in his dream who says that there is no life after death. Professor Maggi then further emphasized the hybridism that is to be found in Renaissance natural philosophy by contrasting Cardano's work with the writing of Della Porta. In a similar fashion, Della Porta seeks to employ scientific research as the foundation necessary to understand the irregularities of nature, for instance, in studying nature not to understand the work of demons but rather "a 'pleasurable' curiosity in nature's mysteries."

As Professor Maggi discussed, the contributions the two philosophers can make to scholars today as "scientists" are limited because of the high level of personal involvement in their research and theories. Yet, the search for and study of truth has become one of great importance, frequent in current academic and political discourses, and we see that Cardano and Della Porta offer a nuanced take on this very question.

Noran Mohamed

## ORTHODOXY AND HETERODOXY IN CARDANO'S AND DELLA PORTA'S DISTINCT FORMS OF RENAISSANCE NATURAL PHILOSOPHY

## MORE DEPARTMENT EVENTS





# THE FRENCH & ITALIAN DEPARTMENT LECTURE SERIES

On Friday, October 13, Professor **Armando Maggi**, Professor of Italian Literature at the University of Chicago gave a lecture as part of the French and Italian Department Lecture Series. In his talk, entitled "Hybridism in Renaissance Love Philosophy from Mario Equicola to Cervantes," Maggi suggested that the Renaissance love philosophy is often seen as a vast corpus based on a set of static Platonic dogmas. Professor Maggi brought to the fore the tensions and contradictions identifiable within this extremely popular literary and philosophical genre, especially regarding the themes of sexual intercourse and divine versus

human enlightenment. In particular, he examined relevant texts characterized by a philosophical 'hybridism.' Unlike the popular term 'syncretism' usually associated with Renaissance philosophy, 'hybridism' points to failed or only partially successful attempts to merge diverse approaches into one coherent intellectual system. Professor Maggi analyzed tracts by

Mario Equicola, Agostino Nifo, Brunoro Zampeschi, Tommaso Garzoni, Guido Casoni, Cervantes, and Cristóbal de Fonseca. The event was well attended, and both students and professors had many questions for Professor Maggi, in particular regarding his opposition of the notions of hybridity and syncretism in Renaissance Studies.

*Alessia Ricciardi*

## **H**ybridism in Renaissance Love Philosophy from Mario Equicola to Cervantes



On January 29th, **DOMINIQUE LICOPS** gave a workshop entitled "Developing Group Dynamics in the Language Classroom to Increase Student Motivation", open to both faculty and graduate students in French and Italian, and conducted in French. It was a two-hour session where participants experimented with activities that promote group dynamics so that the group becomes an efficient work unit. Participants engaged in and analyzed activities that correspond to the different stages of the life cycle of a group:

activities to get to know one another, activities that create trust and group unity, activities that encourage complementarity and collaboration between learners, activities that develop learners' creativity. Participants identified the characteristics and principles of the activities so they can apply them in their own classrooms. It was a dynamic and fun session where participants enjoyed learning new activities for their classroom and appreciated engaging with each other in a new way.

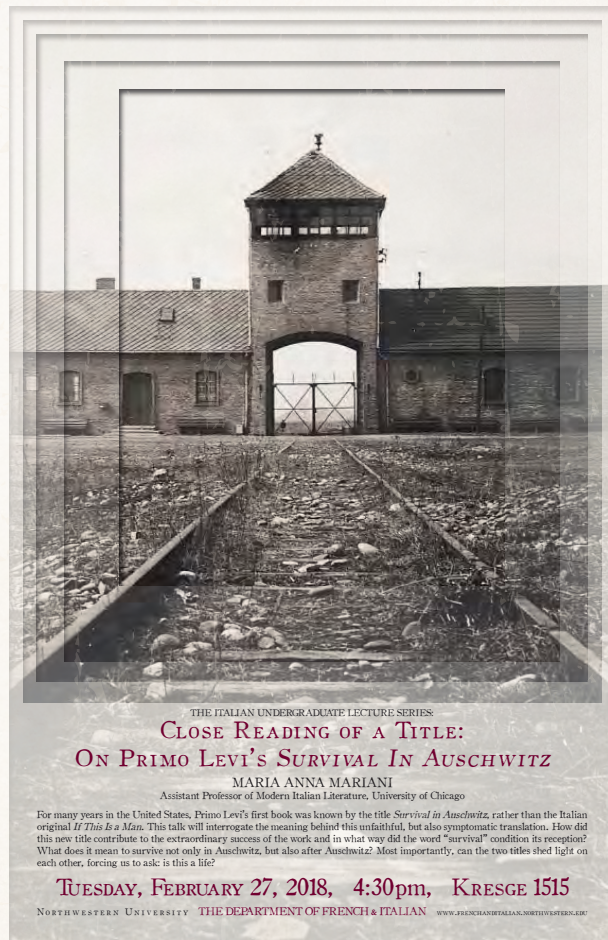


## ITALIAN UNDERGRADUATE LECTURE SERIES

MARIA ANNA MARIANI



Primo Levi, STOCK IMAGE



THE ITALIAN UNDERGRADUATE LECTURE SERIES

### CLOSE READING OF A TITLE: ON PRIMO LEVI'S *SURVIVAL IN AUSCHWITZ*

MARIA ANNA MARIANI

Assistant Professor of Modern Italian Literature, University of Chicago

For many years in the United States, Primo Levi's first book was known by the title *Survival in Auschwitz*, rather than the Italian original *If This Is a Man*. This talk will interrogate the meaning behind this unfaithful, but also symptomatic translation. How did this new title contribute to the extraordinary success of the work and in what way did the word "survival" condition its reception? What does it mean to survive not only in Auschwitz, but also after Auschwitz? Most importantly, can the two titles shed light on each other, forcing us to ask: is this a life?

**TUESDAY, FEBRUARY 27, 2018, 4:30pm, KRESGE 1515**

NORTHWESTERN UNIVERSITY THE DEPARTMENT OF FRENCH & ITALIAN [WWW.FRENCHANDITALIAN.NORTHWESTERN.EDU](http://WWW.FRENCHANDITALIAN.NORTHWESTERN.EDU)

In the Winter, the Italian Program welcomed **Maria Anna Mariani**, Assistant Professor of Modern Italian Literature at the University of Chicago. Mariani's lecture, "Close Reading of a Title: On Primo Levi's *Survival In Auschwitz*," focused on an apparently marginal detail: the fact that, for many

years in the United States, Primo Levi's first book was known by the title *Survival in Auschwitz*, rather than the Italian original *If This Is a Man*. While bringing together literary theory and philosophy, the lecture interrogated the meaning behind this unfaithful, but also symptomatic translation. In her innovative reading, Mariani asked how this new title contributed to the extraordinary success of the work and in what way the word 'survival' conditioned its reception. But she also

provocatively drew on recent work in the field of biopolitics and asked: what does it mean to survive not only in Auschwitz but also after Auschwitz? Most importantly, can the two titles shed light on each other, forcing us to ask: is this a life? In the end, Mariani succeeded in not only troubling the canonical reception of Levi's book but also releasing the book's productive ambiguities. A new installment in the ongoing Italian Undergraduate Lecture Series, the talk was attended by students and faculty from a number of disciplines.

Domietta Torlasco





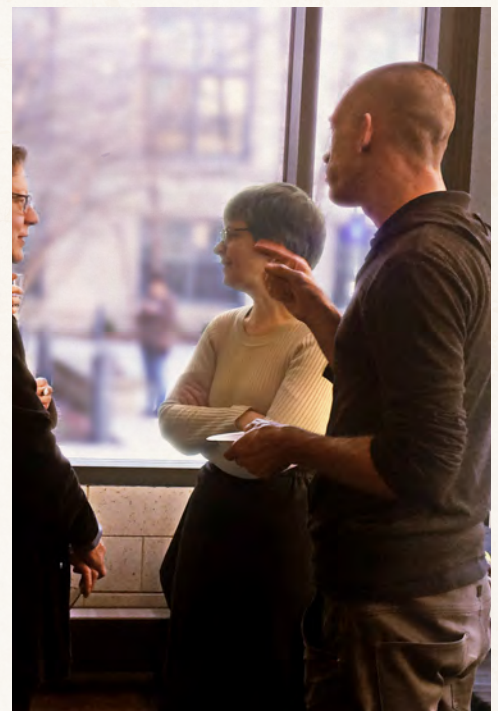


The department was happy to host a visit by **Hélène Merlin-Kajman**, a professor of French literature at the University of Sorbonne Nouvelle (Paris III). Hélène Merlin-Kajman's scholarship has mostly focused on the institutionalizing of modern literature in seventeenth-century France. Her two last books, however, address the social function of literature in contemporary societies.

Published by Gallimard in 2016, *Lire dans la Gueule du Loup*, which could be translated as "Reading in the Mouth of the Lion," approaches literature as a "transitional space." Drawing on the notion of "transitoriness" coined by the psychoanalyst D. Winnicott, Hélène Merlin-Kajman applies it to literature, in order to highlight the ability for literary texts to operate as transitional objects, enabling readers to invent themselves as subjects without endorsing any definitive or close cultural identity—be it religious, racial, or national. Published the same year, *L'Animal ensorcelé*, "The Bewitched Animal," argues that it is only after the sixteenth-century

Wars of Religion that literature became thinkable as a transitional space, which is evidenced by the tremendous efflorescence of literary production from the 17th century on.

In her talk entitled "Transmitting Literature: questions and issues," Hélène Merlin-Kajman questioned the way literature is usually taught in academia, mostly through the lens of literary theory. According to her, literary theory jeopardizes any transitional experience of literature either because of its focus on language at the expense of the context, or because of its predilection for so called "transgressive" texts, where representations of violence make reading a traumatic, rather than transitional, experience. Hélène Merlin-Kajman also intervened in Prof. Dupas's graduate course on "Gallantry: gender, sex and desire in early modern France," where she discussed the success of Agota Kristof's *Le Grand Cahier* among literary critics and high-school teachers, in spite of the numerous, and very graphic, representations of sex and violence the novel contains.



Her presentation was followed by a discussion with graduate students on specific chapters from *Lire dans la Gueule du Loup* and *L'Animal ensorcelé*.

Mathieu Dupas



Le département de FRANÇAIS ET D'ITALIEN et FRENCH INTERDISCIPLINARY GROUP  
présentent

# "Singularité et solidarité" : l'esprit de mai 68

Une Causerie avec  
**MARC CRÉPON**

École Normale Supérieure, Paris

Mercredi 2 mai, 11h30  
Crowe Hall 2-130

LE DÉJEUNER SERA SERVI.

The department hosted a causerie on Wednesday, May 2nd by Professor **Marc Crépon**, who spoke on May 1968. Given that this was the 50th anniversary of these momentous events, professor Crépon's talk about the historical significance of the movement and its aftermath was indeed timely. An interdisciplinary group of faculty and students attended the talk, which was followed by a lively discussion on the relevance of May 68 for our conception of political movements today. Professor Crépon is the chair of the department of Philosophy at Ecole Normale Supérieure-Paris and a researcher at CNRS (Centre National de Recherches Scientifiques). He is the author of a large number of books located at the intersections of literature, politics, and philosophy.

He is currently working on a multi-volume project on love. Among his recently published work are *Vivre avec* (2008) *Le Consentement meurtrier*, (2012) *Élections. De la démophilie* (2012), *La Philosophie face à la violence*, with Frédéric Worms (2015) and *L'Épreuve de la haine. Essai sur le refus de la violence* (2016). Marc Crépon returned to Northwestern for one month this spring as a visiting faculty. This visit is part of our ongoing collaborations with Ecole Normale Supérieure and Professor Crépon is a pillar of support in this collaboration among faculty and students of both institutions. We look forward to welcoming him back next year.

Nasrin Qader

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[BUFFETT.NORTHWESTERN.EDU/PROGRAMS/FIG](http://BUFFETT.NORTHWESTERN.EDU/PROGRAMS/FIG)



# FRENCH DEPARTMENT CAUSERIE

featuring undergraduate research

Join us for an informal lunch and conversation  
featuring presentations by  
Erin Dunbar  
Alex Marshall and  
Meg Peterson!

Friday, May 11  
12:30 - 2:00 pm  
Crowe 2-130

Sponsored by the Department of French and Italian

The French Department held its first annual Undergraduate Research Causerie on May 11, in which students in their senior year were invited to share the research that they had been working on in the past year. Undergraduates and professors alike came together to discuss a variety of topics, from democracy and liberty to self-identity in filmmaking. Three students shared their work with the guests – Alex Marshall and Meg Peterson discussed the work they had done for the senior French seminar, and Erin Dunbar presented the research she had conducted for her honors thesis in Comparative Literature.

The Causerie began with an introduction from Dr. Doris Garraway,

Director of Undergraduate Studies, and the research projects followed shortly after. Alex Marshall presented her research paper, entitled “Est-ce que l'égalité de tous signifie un partage égal des libertés?” in which various countries and regions are examined on how they balance freedom of speech and equality of minorities. Second was Meg Peterson, whose paper, “La justice du calcul du vote démocratique” explored Jacques Derrida's theory of self-destructive democracy and how the current system of counting votes might be reconstructed to avoid this destruction. Finally, Erin Dunbar presented her thesis titled “Les histoires de soi: Agnès Varda et la transformation radicale de la mémoire et la subjectivité performative dans Les plages d'Agnès

et Les glaneurs et la glaneuse,” which took a closer look at the films of Agnès Varda and her mechanisms of exploring her self-identity as well as the way the world perceives her.

After the presentations, guests were invited to stay and ask any lingering questions of the presenters. The Causerie gave students and faculty the opportunity to discuss the ideas brought forward through the research presented, as well as a variety of other related topics. It also really showcased the wonderful work done by French majors this past year in either their French senior seminar or honors thesis.

*Alex Marshall*



# FORCE IN PROGRESS

HOW MIGHT WE MOVE BEYOND A PERSONAL, PSYCHOLOGICAL NOTION OF SUBJECTIVITY  
TOWARD A VIEW OF THE SUBJECT AS IMPERSONAL FORCE

a lecture by

## LEO BERSANI

*Mark Rothko, No. 3*



For spring quarter 2018, we welcomed to the department the eminent theorist **Leo Bersani** as a Distinguished Visiting Professor. Leo Bersani is currently Professor Emeritus of French at the University of California Berkeley where he taught from 1973-1998. In more recent years, he has been teaching as Visiting Professor at the University of Pennsylvania's Department of English. He is an internationally renowned scholar of nineteenth and twentieth century French literature and film, psychoanalysis, and gender and sexuality and queer theories. During his distinguished career that spans more than fifty years, he has authored eighteen books on such seminal and diverse figures as Charles Baudelaire, Samuel Beckett, Caravaggio, Sigmund Freud, Melanie Klein, Stéphane Mallarmé, Marcel Proust, Alain Resnais, to name just a few, and has collaborated with the prominent British psychoanalyst and scholar Adam Phillips. Professor Bersani has taught and lectured widely both in the US and in Europe at some of the most prestigious venues such as Collège International de Philosophie

and Collège de France. His work has been translated into French, Italian, Spanish, Portuguese, Turkish, Chinese, and Japanese. His forthcoming book from the University of Chicago Press is entitled *Receptive Bodies*.

During his quarter-long visit, Professor Bersani taught a graduate seminar on "Forms of Power," where students from a number of departments and programs studied literary and cinematic works through the theoretical lens of discourses of power and resistance to it. In addition, Bersani delivered an inaugural public lecture on April 11 on "Force in Progress," attended by an audience of over 70 composed of faculty, graduate and undergraduate students, and staff. The event was opened by the Dean of the Weinberg College of Arts and Sciences, Adrian Randolph, who told the audience the great extent to which Bersani's work on Caravaggio has contributed to his own scholarship as an art historian. In his fascinating lecture, Bersani offered illuminating readings of D. H. Lawrence's *Women in Love*, Lars von Trier's iconic film, *Melancholia*, and Kimberly Peirce's well-known film, *Boys*

*Don't Cry*. Moving suggestively from Lacanian psychoanalysis to Foucauldian discourse of power as relations of force, Bersani invited us to move beyond the personal and psychological notions of the subject toward a view of the subject as impersonal force. This provocative talk was followed by an extensive discussion session with the audience where Bersani very generously attended to a number of questions about the conceptual apparatus of his lecture as well as about the place of this work in the trajectory of his impressive body of scholarship to date.

In May 2018, we punctuated the completion of Professor Bersani's term with three events organized around a visit by **Adam Phillips**, the renowned British psychoanalyst. Bersani and Phillips have been collaborators for over thirty years and have co-authored a volume entitled *Intimacies*, where they call and respond to each other through stunning analyses of such diverse genres and discourses as Patrice Leconte's film *Intimate Strangers*, Henry James's classic *The Beast in the Jungle*, and Plato's *Phaedrus*, in order to test the



# SHAME AND ATTENTION

a lecture by  
ADAM PHILLIPS



opening hypothesis that the essence of analytic exchange is intimate talk without sex. We had the great privilege of witnessing this collaboration in action in a final event on Friday June 1st, *A Conversation*, where Phillips and Bersani together discussed the limits and the promises of psychoanalysis as a practice before a broad-based audience.

Adam Phillips was our guest from May 30 to June 2, 2018. This was Phillips' first visit to Northwestern and therefore these events created a great deal of excitement and anticipation across a big segment of the university. Adam Phillips received his BA in English Language and Literature and then went on to be trained in child psychotherapy. He is the author of twenty-two books beginning with *Winnicott* published in 1988, which continues to be considered by many among the most important studies of that psychoanalyst's influential work on child psychotherapy. He has been the editor of eight volumes on the work of such diverse figures as Charles Lamb, Richard Howard, Edmund Burk, as well as of the *Freud Reader*, and the general editor of the seventeen volume Penguin Modern Classics, *Freud Translations*. A renowned essayist and stylist, among Adam Phillips's talents is his enviable ability to find the most wonderfully original and yet simple titles for his books, such as: *On Kissing, Tickling and Being Bored*; *Houdini's Box: The Art of Escape*; *Promises, Promises*; *Going Sane*, *The Concise Dictionary of Dress*, co-authored with Judith Clark, and many others.

On Thursday May 31, Phillips delivered a provocative public lecture entitled "Shame and Attention" which drew a large audience from various disciplines across Northwestern as well as members of the broader community, including practicing psychoanalysts and therapists. A tour de force that took us fluidly through the work of such figures as D. A. Miller, Jane Austen, James Baldwin, and Freud, Phillips reflected in his distinct and singular style on the relationship between shame and the conservation of ego-ideal. The discussion following the lecture was lively and extensive. This inaugural event was followed on Friday June 1st by a workshop led by Phillips for students and faculty. This intimate setting allowed members of the workshop to engage in sustained discussions with the author around his work in general and in particular his

recent book, *Unforbidden Pleasures*, and selected essays from the collections *In Writing* and *One Way and Another*.

In preparation for Bersani and Phillips's visits, the faculty and students organized a bi-weekly reading group during the winter quarter of 2018 where we read or re-read together a number of seminal works by these authors.

We thank the Weinberg College of Arts and Sciences for their generous support of this memorable program. We are also grateful to the Alice Kaplan Institute for the Humanities for their co-sponsorship of Adam Phillips's visit. We look forward to future iterations of such intellectually intense and deeply rewarding events that so enliven our community.

Nasrin Qader





## GRADUATE PROGRAM - PhD IN FRENCH/FRANCOPHONE STUDIES

### MESSAGE FROM THE DIRECTOR OF GRADUATE STUDIES

2017-18 was a busy year for the French graduate program and one full of accomplishments. Matthew Brauer, Arachi Jung and Jessica Neushwander completed their Ph.D.s, while one of last year's graduates, Joseph Derosier, has received a teaching position at Beloit College. Two of our current students, Jessica Passos and Tamara Tasevska, have been awarded fellowship to participate in the 2018-19 **Paris Program in Critical Theory**, and Maïté Marciano (Comparative Literary Studies, home department French) will also be in Paris for the year, participating in an exchange program with the prestigious École Normale Supérieur.

As in past years, students had many opportunities to attend public talks by—but also met in small groups with—a wide range of visitors, including Hakim Abderrezak, Isabelle Alfandary, Marc Crépon, Armando Maggi, Hélène Merlin-Kajman, Adam Phillips, Antoine Traisnel, and Phillip Warnell. In addition, many of our students took a seminar, "Forms of Power," with our Distinguished Visiting Professor, Leo Bersani (Professor Emeritus at the University of California, Berkeley).

Here in Evanston next year, our recent grads Caitlyn Doyle and Matthew Brauer will be Visiting Assistant Professors of French in the department. Among current students, next year's graduate officers will be Étienne Lussier (faculty liaison), Noran Mohamed (TA Coordinator), and Maureen Winter (Events Coordinator). And of course we have many exciting speakers and events lined up, so keep checking [the website](#)!



CHRISTOPHER BUSH

Associate Professor of French and Comparative Literature

**MATTHEW BRAUER** presented papers on the Maghreb, France, and Japan in contemporary Franco-Tunisian writer Hubert Haddad at a Society for Francophone Postcolonial Studies postgraduate workshop (UCLA) and on nineteenth century bilingual newspapers in North Africa at the Middle East History and Theory conference (University of Chicago) and the African Literature Association annual conference (Washington, D.C.), where he also organized a panel entitled "Models of (im)mobility in the literatures of Islamate Africa. He was a Graduate Teaching Fellow (2017-18) at the Searle Center for Advancing Learning and Teaching, for which he contributed to the development of the new intermediate French language curriculum. Matt defended his dissertation, "Text and Territory in the Maghrebi Novel", with a committee consisting of Nasrin Qader (chair), Scott Durham, and Brian Edwards. Next year, he will be Visiting Assistant Professor in Northwestern's Department of French and Italian.

**RACHEL MIHUTA GRIMM** was a participant in the 2017-18 Paris Program in Critical Theory. Last fall, she presented at a conference at the University of Leeds; her paper, which discusses the traumatic memory of torture and the Algerian War in contemporary France, has been accepted for publication in a special issue of the International Journal of Francophone Studies. Since moving to Paris last fall, Rachel has been active as a volunteer with the legal department at the Centre Primo Levi, a support and rehabilitation center for survivors of torture seeking asylum in France. She also works as a research assistant in the military archives of the Algerian War at the Château de Vincennes. This summer, she will participate in a seminar at Université Paris III on psychoanalysis and the media and continue working on her dissertation.

**ÉTIENNE LUSSIER** reviewed Lea Vuong's book entitled "Pascal Quignard: Towards the vanishing point". His review was published in *Modern & Contemporary France*. He was one of the recipients

of the departmental graduate student essay prize for his paper "Hétérologie et critique du fascisme dans *Le bleu du ciel* de Georges Bataille". Étienne was awarded Department summer research funds to do preliminary work on his dissertation project in France. He will be the student-faculty liaison for the year 2018-2019.

**MAÏTÉ MARCIANO** received Searle's Teaching Certificate Program this year. In March, she presented a paper entitled "How do advances in neuroscience challenge trauma studies?" at the American Comparative Literature Association annual meeting at the University of California in Los Angeles. This summer, she attended the first Psychoanalysis Summer Institute at l'Institut du Monde Anglophone in Paris. She also presented a paper drawn from her dissertation project entitled "From disaffected subjects to disaffected world: Theorizing with Malabou and Stiegler" at the Capacious Affect Conference organized in Lancaster at Millersville University in August. She is excited to pursue her doctoral research in Paris where she will spend the 2018-2019 academic year as an exchange fellow at the École Normale Supérieure, rue d'Ulm.

**BRIAN McLOUGHLIN** co-moderated a panel with the writer Alain Mabanckou and Dr. Stève Puig (St. John's University) entitled "America and Racism" for the Blues Writing: Jean-Claude Charles and Modern Literature conference at the Winthrop-King Institute, Florida State University, co-organized by the alumna of the Department, Eliana Vagalau. Brian also presented a paper "Out of the Fire and Onto to the Page: Revolution and Revenge in Frédéric Marcelin's *La vengeance de Mama*" at Yale University's French graduate student conference Revolution/Révolution.

**NORAN MOHAMED** was admitted to candidacy this year after completing and successfully passing her PhD exam. As the graduate events coordinator for the 2017-2018 academic year, she helped organize several events, such as the Graduate Goûter. Along with other graduate students of the African seminar, Noran co-organized a conference entitled, "Africanism(s)?" Noran has



## LEO BERSANI READING GROUP

During the winter quarter, graduate students and faculty met bi-weekly to discuss selections from Leo Bersani's works in preparation for his spring visit to Northwestern. The group, organized by Professor Matthieu Dupas, chose the celebrated essay "Is the Rectum a Grave?" to begin a series of conversations around topics like desire, identity, violence, pleasure, and

sociality. Professor Domietta Torlasco, a former student of Bersani, joined the group for a discussion centered around the celebrated book *The Freudian Body*. Here Bersani re-reads many of Freud's most famous works and gleans a conceptualization of sexuality that works to chip away at the hard dichotomies found within the texts. The group's last object of study was the book *Intimacies*, co-written with psychoanalyst Adam Phillips. Professors Nasrin Qader, and

Scott Durham joined students for a discussion about new possibilities of relationality that emerge through Bersani's reading of Plato's *Phaedrus* and Patrice Leconte's film *Confidences trop intimes*, among other artworks. Overall, the reading group successfully introduced Bersani's work to those unfamiliar with it and set the stage for a series of exchanges with Professor Bersani in the spring quarter.

Maureen Winter

been selected to serve as a Graduate Teaching Fellow at the Searle Center during 2018-2019.

**JESSICA PASSOS** is a third-year student in the French and Italian Department. This year she finished her coursework and completed her qualifying exams. She found them very exacting, but the process of preparation and their completion were very advantageous to her dissertation project. In the spring she presented a paper at the American Comparative Literary Association (ACLA) in Los Angeles entitled "Poetic Writing: Derrida and Khatibi". She was awarded a fellowship to spend next academic year in Paris as a fellow of the Paris Program in Critical Theory. This summer she participated in the Summer Institute for Psychoanalysis and Media at Sorbonne Nouvelle. She is also preparing her prospectus to be defended by the fall of 2018. She is sad to leave Chicago and Kresge Hall but also very excited to spend a productive year in Paris.

**GORGUI IBOU TALL** was co-facilitator of AfriSem (The African Studies Graduate Students Seminar) this year and in charge of coordinating its bi-weekly meetings

throughout the academic year. Also as head of the fundraising committee for its annual conference, Ibou helped raise almost \$10k and made the event a great success. He also served on the board of the department's graduate representatives as the TA coordinator, completed his coursework, and was recently admitted to candidacy after passing his PhD exams.

**TAMARA TASEVSKA** was a fellow at the 2017 Summer Institute in Cologne where she participated in seminars on visual narration. For the academic year 2017-2018, she was a teaching assistant in Professor Scott Durham's course "The Literature of Existentialism," and a research assistant for Professor Leo Bersani, who was a distinguished Visiting Professor at Northwestern. She participated in weekly discussions with students and continued her research under the guidance of prof. Durham, her dissertation chair. Her research continues to explore French and Francophone cinema and its relations to politics and aesthetics. This year she presented a paper on Claire Denis' cinematography at the annual conference Ends of Cinema at UWM. During summer 2018

she presented papers at Film-Philosophy Conference and Console-ing Passions, and she is spending the academic year 2018-2019 with Northwestern's Paris Program in Critical Theory, working closely with Professor Sam Weber.

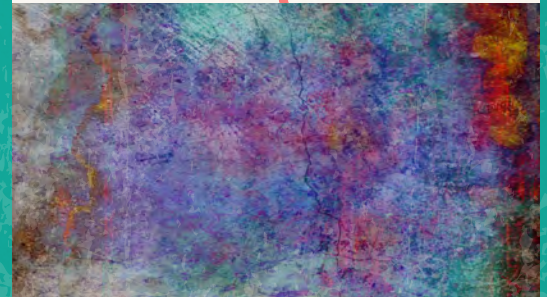
**MAUREEN WINTER** presented her paper "Gestures on the Threshold in *Son of Saul*" at the Northwestern Graduate Student conference, *Backward Glances*, organized by the Screen Cultures program in September. She also helped to organize the Bersani Reading group in the fall of 2017 with Professor Matthieu Dupas. In the spring, she travelled to Brown University to present a paper entitled "Poetry and Infancy; The Origin and the 'I' in Jacques Dupin's *Une apparence du soupirail*" at the graduate student conference Equinoxes-Enfances. Maureen was one of the winners of this year's Graduate Student Essay Prize for her paper "Comment ça va de Jean-Luc Godard: Penser le geste avec Deleuze et Agamben" and was awarded Department summer research funds to do preliminary work on his dissertation project in France. In the 2018-19 academic year, she will serve as the department's Events Coordinator.

## GRADUATE GOÛTER

Over the course of the winter and spring quarters of 2018, the French and Italian Department and the French Interdisciplinary Group (FIG) co-sponsored eight Graduate Student Goûters. The Graduate Goûter was created with the intention of providing students the opportunity to practice speaking French in an informal setting; whether it be in preparation for research abroad through programs like the Paris Program in Critical Theory or simply to maintain a high level of spoken French and meet new people. Northwestern students from French, Comparative Literature, Sociology, Anthropology, and Political Science along with exchange students from partner universities in France met over refreshments and snacks to discuss a variety of topics. Students enjoyed coming together around their common interests and they hope that the hour-long goûter will continue to grow and develop in the coming years.

Noran Mohamed

**GRAD GOÛTER**  
*Printemps 2018*





## DISSERTATION ABSTRACTS

MATTHEW BRAUER



What does it mean for writing from the former French imperial territories of the Maghreb (Algeria, Morocco, and Tunisia) to become “Maghrebi literature”? How does literature come to count as belonging to or appertaining to a particular place? Today, in the international spheres of the university and the literary market, the Francophone novel has become the avatar of literary modernity in the Maghreb. This apparently natural birth of a new literary genre and the subsequent emergence of a field of study around it is belied by the multiplicitous relations of the texts that form the corpus of Maghrebi literature to the territory of the Maghreb itself. This dissertation, “Text and Territory in the Maghrebi Novel,” studies five novels from within the corpus that interrogate the relation of writing to geopolitical and linguistic territories. Collectively, they suggest that, insofar as there may exist a Maghrebi novelistic corpus, it crystallizes through a practice of literary ex-centricity, of non-correspondence with the territory called the Maghreb, to which it is said to belong.

LEFT: Japanese hand fan, Brauer studies the Tunisian writer Hubert Haddad’s novel about Japan, *Le Peintre de l’éventail* (*The Fan Painter*)

ARA CHI JUNG

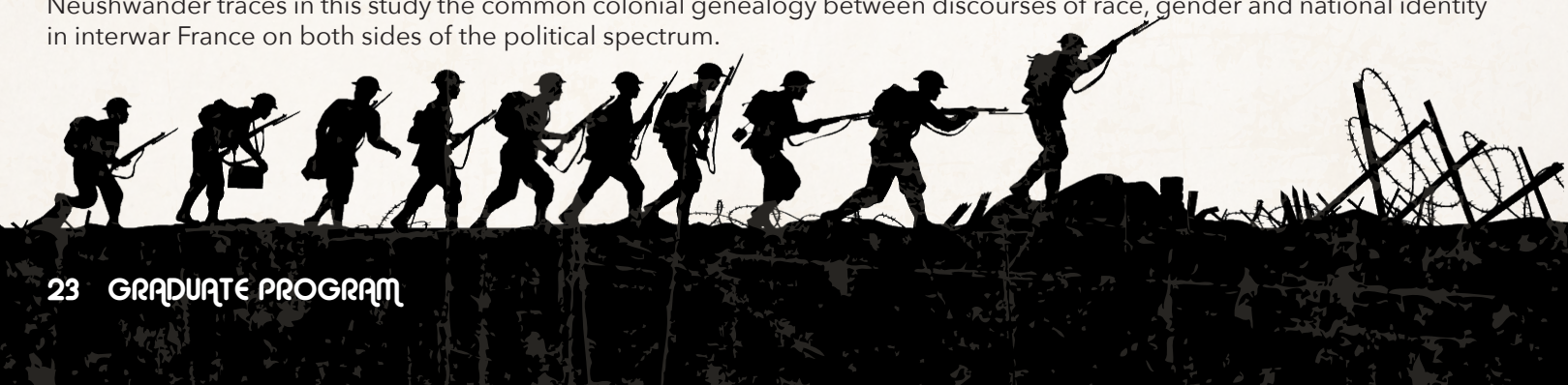
*Dictating Manhood: Refiguring Masculinity in Haitian Literature of Dictatorship, 1968-2010* explores the literary representations of masculinity under dictatorship. Through the works of Marie Vieux Chauvet, René Depestre, Frankétienne, Georges Castera, Kettly Mars and Dany Laferrière, my dissertation examines the effects of dictatorship on Haitian masculinity and assesses whether extreme oppression can be generative of alternative formulations of masculinity, especially with regard to power. For nearly thirty years, from 1957 to 1986, François and Jean-Claude Duvalier imposed a brutal totalitarian dictatorship that privileged tactics of fear, violence, and terror. Through their instrumentalization of terror and violence, the Duvaliers created a new hegemonic masculinity articulated through the nodes of power and domination. Moreover, Duvalierism developed and promoted a masculine identity which fueled itself through the exclusion and subordination of alternative masculinities, reflecting the autophagic reflex of the dictatorial machine which consumes its own resources in order to power itself. This dissertation probes the structure of Duvalierist masculinity and argues that dictatorial literature not only contests dominant discourses on masculinity, but offers a healing space in which to process the trauma of the dictatorship.



ABOVE: Jean-Claude and François Duvalier

JESSICA NEUSHWANDER

“War, Anti-colonialism, and the Crisis of National Identity: Rereading Fascism in the Far-Right French Literature of Maurice Barrès, Pierre Drieu la Rochelle and Louis Ferdinand Céline” takes as its point of departure the commonly held premise that WWI forever changed the horizon of French literary production. While deemed indescribable, many authors did attempt to represent the battlefields and aftermath of WWI in literature. Distinct from previous heroic accounts of war, these descriptions had to rely on new literary techniques and new understandings of the world in order to accurately describe the experience of modern warfare. Following scholars of British war literature, including Samuel Hynes and Kathy J. Phillips, Neushwander suggests that these war narratives were not only ground-breaking, but also played a significant role in the construction of the national imaginary in interwar France. In identifying WWI as a privileged space in the construction of national identities, Neushwander traces in this study the common colonial genealogy between discourses of race, gender and national identity in interwar France on both sides of the political spectrum.





## NEW GRADUATE STUDENT

RAJA BEN HAMMED DORVAL

I earned a Master's from Manouba University (Tunisia) in linguistics and language policy. I then taught first year students English grammar at the University of Tunis (Higher Institute of Applied Studies in the Humanities of Tunis). In 2014, I moved to France. After four years, I said to myself that it was high time to continue my higher education and begin my Ph.D. Even though linguistics had been my primary area of study, I was, and continue to be, an avid reader. I believe that literature is one way to understand the world and oneself. This is why I chose to apply for the French and Francophone Studies at Northwestern.

My experience in France as an immigrant opened my eyes to the dilemma of the refugees at border lines and the status of immigrants in Europe in general. I am interested in pursuing comparative work on Maghrebien and African francophone literatures regarding questions of the liminal space occupied by immigrant identities and imaginaries. In the context of North African literature, I am also interested in exploring the relations and tensions between the francophone postcolonial tradition and Arabic literary production in the region.

The French Department at Northwestern University gave me the opportunity to fulfill my dream of earning a doctorate. I moved last fall to Evanston. I have chosen to live in Graduate Housing in order to be close to the library, where I spend most of my time. Northwestern is a welcoming place, and the campus is amazing. I am always on campus studying, so my friends know where to find me!



## INCOMING GRADUATE STUDENT

FANNY ALICE MARCHASSE

In 2015, I made the decision to spend the first year of my MA in French literature (2016-2017) as an international student at the University of Chicago. My first-year thesis was about 18th century French literature (I was using Choderlos de Laclos' novel, *Les Liaisons Dangereuses*) and Gender Studies (through the comparison with the novel of Anne Garréta's *Pas un jour*). For the second year of my MA I came back to Paris and graduated. The paper I wrote this year was about how fantasy novels can give us a new outlook on Gender Studies thanks to imaginary genders like those found in Robin Hobb's novels. This summer I participated in the seminar "Reading in Europe today - Reading and Writing Literary Texts in the Age of Digital Humanities" organized by LEA (Lire en Europe Aujourd'hui).

This upcoming year at Northwestern University, I am excited to have classes not only in French literature, but also in a wide array of fields (Gender Studies, Philosophy, Anthropology...). I rediscovered my love for French literature when I first looked at it from the American perspective, so I am beyond excited to have the next few years to learn more about my fields of interests in this intellectually rich and foreign environment.

I will miss Paris, but I look forward meeting the graduate community, getting acquainted with both the academic side of Northwestern as well as its social and cultural side.





## UNDERGRADUATE NEWS

### MESSAGE FROM THE DIRECTOR OF UNDERGRADUATE STUDIES IN FRENCH

As I reach the end of my term as Director of Undergraduate Studies, I am honored to share news of our students' many accomplishments in 2017-18, as well as to report on a number of exciting initiatives undertaken at the undergraduate level that will hopefully have a positive impact on the French undergraduate program going forward.

The Department extends sincere and enthusiastic congratulations to our graduating senior majors and minors, who number thirteen in French this year (Peter Beer, Lucia Brunel, Henry Burg, Katharine Cusick, Erin Dunbar, David Hutchison, Jerry Joo, Madeleine Kelly, Alexandria Marshall, Nora Maxwell, David Osband, Megan Peterson, Kathryn Schlough, Blake Scott, Lydia Weber, and Weizhe Yang), as well as to those students whose superior performance at various levels of the French curriculum garnered them an essay prize at this year's undergraduate awards party. [See inset for list essay prize winners; see page 38 for list of French & Italian graduates.] Several students received special distinctions and honors on behalf of the department. This spring we had an especially large number of French majors inducted into Phi Beta Kappa, the nation's oldest and arguably most prestigious academic honors society. Congratulations to Erin Dunbar, Amelia Emery, Leslie Liu, and Alex Marshall on their receipt of this most celebrated honor. One of these students-- Alex Marshall-- was also awarded the highest undergraduate distinction in French studies within the department-- the AATF (American Association for Teachers of French) Outstanding Senior Prize. This prize is conferred on the senior who with a record of excellent academic achievement as well as leadership skills and an exceptional commitment to the study of French outside the classroom. As a member of the Student Advisory Board for French and the Cercle Francophone, and as a consistently outstanding student in class, Alex has made a number of important contributions to the undergraduate French program. Congratulations to Alex on this achievement!

I am also pleased to call attention to the outstanding accomplishments of our own department faculty as these relate to the undergraduate program. The greatest of these was the revision of the undergraduate major and minor requirements and curriculum, which required nearly two years of continuous planning and discussions and finally launched in spring of 2017. As the first full academic year in which the new program was in effect, 2017-18 saw the institution of some curricular changes and expansions, including a new senior seminar French 395 "Advanced Studies in Culture and Thought" and a new course in "Transnational Francophone Studies." We also took steps to add two new advanced language courses-- "Acting French" and "French for Health Professions"-- to the curriculum for 2018-19. What is more, we saw strong numerical evidence of the success of the program revision, in that we exceeded our initial goal of increasing the number of French majors by 50%. The number of declared French majors has in fact grown from 16 to 26 over the past two years. What is more, the number of French majors is nearing parity with that of French minors,



*Rahma M. Almajid and Domietta Torlasco*

## OUTSTANDING

**LOIS BIGGS**  
**LILY HIMMELMAN**  
**JAKE HOLLAND**  
**JACK HUME**  
**ASUKA KOSUGI**  
**ALEX MARSHALL**  
**KEATON MCNAMARA**  
**GRANT PENDER**

IN  
FRENCH



*Doris Garraway, Meg Peterson, and Alex Marshall*





Jack Hume and Doris Garraway

## ACHIEVEMENT

**RAHMA M. ALMAJID**  
**PETER CARROLL**  
**ERIN DUNBAR**  
**NICOLE KEMPIS**  
**REID MCLAUGHLIN**  
**RYAN WALDEN**



Marie-Thérèse Pent and Blake Scott

thus indicating that more minors are choosing to major. I would like to thank everyone who so generously and tirelessly worked with me on the program revision, including our chair, **NASRIN QADER**, our undergraduate committee members **CYNTHIA NAZARIAN**, **FAY ROSNER**, and **THAO NGUYEN**, our Director of French Language Programs **DOMINIQUE LICOPS**, and the Assistant Dean for Curriculum at the Dean's office, Laura Panko. I would also like to thank the faculty in the French section for their patience and generous feedback over the course of the revision.

This year also marked the first year the department has held an event dedicated to the research of undergraduates in French, thus bringing visibility to their work and encouraging students at all levels of the curriculum to pursue advanced study in French. The Undergraduate Causerie featuring undergraduate research was held on May 11, and provided three senior majors an opportunity to share and discuss projects undertaken either in the context of the new senior seminar French 395 ("Advanced Studies in Culture and Thought"), or as a senior thesis. Our inaugural participants were Erin Dunbar, Alex Marshall, and Meg Peterson, and we had a nice turnout of students and professors. We look forward to building on the success of this event next year.

Last but not least, I would like to thank those students and faculty who have given generously of their time and ideas to further the mission of the French undergraduate program. Special thanks go to our volunteer student tutors in the department [see list below], our outgoing student advisory board representatives Alex Marshall and Meg Peterson, and our essay prize coordinator, Cynthia Nazarian, who, along with her generous collaborators **MATTHIEU DUPAS** and Fay Rosner, ensured that we had yet another great celebration of undergraduate awards. I would also like to thank my colleague **JANE WINSTON**, who has graciously agreed to assume the role of DUS next year. Last but not least, I would like to thank our staff members Liz Murray, Phil Hoskins, and Kiley Morgan-Myrick, for their administrative support in undergraduate matters, and most of all, our outgoing chair, Nasrin Qader, for her generosity and unwavering support of undergraduate initiatives over the past three years. It has been a pleasure to work with all of you over my term as DUS.

**DORIS L. GARRAWAY**  
 Associate Professor of French

## THANK YOU TO OUR GENEROUS AND TALENTED TUTORS!

### 2017-18 FRENCH TUTORS

Belkis Anane, Sylvana Caruso, Melanie De Vincentis, Yasmine Diara, Connor Echols, Antoine Gautier, Marine Hasson, Jade Hostein, Jerry Joo, Lionel Fotso Kamga, Mathilde Karekezi, Lys Liu, Julie Malewicz, David Osband, Jules Villa

### 2017-18 ITALIAN TUTORS

Giovanni Amodeo and Henry Castellani





## STUDYING ABROAD

### SUMMER STUDY ABROAD

Thanks in part to the French Department Alumni scholarship that I received last year, I was able to spend six amazing weeks during Summer 2017 studying photography and immigration in the south of France.

I have been taking French classes since second grade, and I had been planning my study abroad experience since my freshman year at Northwestern - I knew I wanted to do the IFE internship program in Paris during the fall of my junior year. However, when I heard about the IES Arles Summer program, I knew it was an opportunity I couldn't pass up, and after several meetings with the Study Abroad Financial Aid office, many phone calls with my family, and a generous scholarship from the French department, I was able to make my dream of two study abroad programs a reality.

When I think back on my college career up to this point and all of the amazing things I've done, my summer in Arles absolutely takes the cake. From perfecting my French in an immersive learning environment, to gaining a second family in my host mom Katie and her two kids, to forming close, lasting friendships with American and French students, to exploring all the small southern town had to offer, I miss every minute of my trip abroad.

And as a foodie, the extra help from the French department really allowed me to take full advantage of all of the delicious regional cuisine from the many restaurants in Arles - I even got to try bull tartare, which sounds scarier than it tastes. The Saturday market was my favorite place to hang out and take in the sights and smells, with all of the colorful produce and fragrant spices and cheeses. Plus, I even got to travel around a bit, including an incredible Bastille Day weekend spent with friends in Montpellier and a day trip to Aix-en-Provence, where I snacked on sweet *calissons*, the traditional candy in town.



Although the experience definitely pushed me out of my comfort zone at times, with the cultural differences and the intense heat (and bugs) characteristic of summer in southern France, I can honestly say that my six weeks in Arles were the best six weeks of my life. It was so rewarding to travel by myself to a different country, successfully navigate all of the uncomfortable moments, and have wonderful, real conversations in French with all kinds of people I met. Thanks to my study abroad program, I truly feel like I found a place where I belong - I've already been back to visit Arles once, and I can't wait to go back again!

I was chosen to blog about my experience for IES Abroad, so you can find a more detailed account of my time in Arles here! <https://www.iesabroad.org/blogs/author/589261>

Aine Dougherty



## STUDYING ABROAD

### SUMMER STUDY ABROAD

Genova è la città perfetta per vivere la vita italiana. Ogni città italiana ha il proprio piatto, e sono convinta che le trofie al pesto chi si trovano a Genova siano il piatto migliore in tutta Italia! C'è anche la focaccia genovese (diversa da quella barese o romana!) - il mio gusto preferito e' la focaccia al formaggio e pesto! La Liguria, la regione in cui si trova Genova, comprende sia il mare sia le montagne, qualche volta con una città nel mezzo, come Genova. Grazie alla posizione geografica, c'è tantissimo da fare a Genova: un giorno ho fatto trekking nelle montagne, tornando a Genova a piedi, e poi il giorno dopo sono andata in barca alla bellissima Punta Chiappa,



un paese piccolissimo che comprende una scogliera e tre case di numero. Come in ogni città italiana c'è anche tanta storia e arte. Giuseppe Garibaldi, uno dei padri dell'Italia, fece partire la spedizione per unire l'Italia da Genova! Nel quartiere Pegli c'è il parco che è stato votato il più bello d'Italia nel 2017. Genova è una città di mare, e il porto è importantissimo. La Lanterna, il faro più alto del Mediterraneo, è il simbolo di Genova. Mi divertivo tantissimo mentre esploravo tutto ciò che offre questa città meravigliosa, ma soprattutto mi divertivo grazie alla gente. Le persone genovesi sono molto amichevoli e simpatiche. Ho vissuto con una donna anziana in centro e parlavamo spesso; una volta mi ha fatto la cena! Le lezioni mi aiutavano ad imparare meglio sia la lingua sia la cultura e quindi anche ad abituarmi a vivere la vita veramente italiana. Sono contentissima di aver scelto Genova; non vedo l'ora di tornarci!

*Tasha Petrik*





DO YOU LIKE FAST CARS?

DO YOU SING, PLAY AN INSTRUMENT, OR JUST LIKE MUSIC?

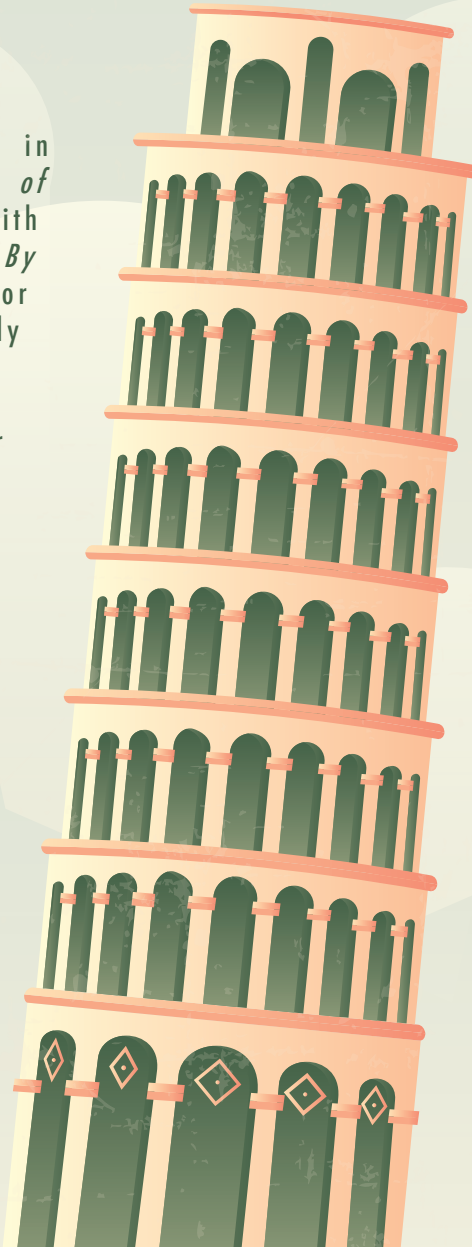
WANT TO READ ELENA FERRANTE AND ITALO CALVINO IN THE ORIGINAL LANGUAGE?

DO YOU LIKE GREAT FOOD AND GREAT COFFEE? (...AND WANT TO KNOW HOW TO CORRECTLY PRONOUNCE BRUSCHETTA OR WHAT TIRAMISÙ MEANS)?

# GET ALL THIS AND MORE WHEN YOU STUDY ITALIAN!

Order real pizza napoletana in Naples, see Botticelli's *Birth of Venus* in person, sing along with Andrea Bocelli, watch *Call Me By Your Name* without subtitles, or connect with your own family history.

Whatever the reason, whatever your interests, studying Italian immerses you in one of the richest, most passionate, and most artistic cultures in the world.



AND IF THAT'S NOT ENOUGH...

Studying Italian can also help you develop the top transferable skills desired by employers:

- critical thinking and problem-solving
- effective communication and active listening
- teamwork and collaboration
- time management

Learning Italian will also make you a more thoughtful speaker and writer of the other languages you know and will help you use any language more effectively.

# LIVE OUT LOUD LIVE IN ITALIAN



On May 9th, the Language Departments and Programs at Northwestern -from Arabic to Turkish and every language in between - held a Language Fair at the Rock. The Professors of Language instruction, as well as student majors and minors, dressed in country-specific clothing, set up decorative tables, offered food and drink from the country or region, played music, advertised upcoming events, and discussed courses, study abroad and language-learning opportunities with students. Each language table offered

fun swag from the Department and/or goodies from the country or region to students and anyone who wanted to stop by and chat in the language. At the French and Italian Department sunglasses, the French gave away Madeleines and Petits Écoliers to anyone who could correctly answer a question about French or Francophone cultures, and the Italians promoted their many lively cultural events and offered delicious Italian bonbons!

This was the first All Languages Fair of its kind - a wonderful time for Teaching-Track Faculty from all Departments to get together and share ideas and a great opportunity to raise consciousness of the languages and cultural events at Northwestern! Since it was so animated and successful, we plan to gather together again at the Rock in the future - and make this Language Fair an annual tradition at Northwestern!

*Margaret Dempster*

**“Knowledge of languages is the doorway to wisdom.” Roger Bacon**



*Christiane Rey, Dominique Licops, Marie-Thérèse Pent, Margaret Dempster, Tom Simpson, Paola Morgavi, Margherita d'Ayala Valva*

On May 9, the Italian program could be found outside in the piazza by the Rock for the first interdepartmental LANGUAGE FAIR. The various language departments came out in full force in support of this new initiative to promote language learning, each with their own table, flyers, brochures, and culture-specific enticements to attract current and potential students. Even the weather cooperated as the rain earlier in the morning subsided just in time for the start of the fair.

Those curious about Italian were

rewarded with a variety of delights, from authentic Italian caramelle to satisfy a sweet tooth to quattro chiacchiere exchanged with anyone who spoke even a little bit of Italian - ciao! Passersby also enjoyed a video playlist where they could hear Andrea Bocelli and Ornella Vanoni sing and or watch the clever commercials for San Pellegrino and Lavazza (the coffee they drink in heaven, according to the ad!).

And if that didn't catch your attention, the fantastic poster Phil designed for the fair certainly would have! Anyone

who missed it on display at the event can check it out in the department office, and while we're always around for quattro chiacchiere, the caramelle, by now, are gone. At least until next year.

The fair went off quite well and enthusiasm for repeating the event was high with ideas already brewing about more, and more eye-catching and interactive, ways to attract students.

See you next time! Alla prossima!

*Lindsay Eufusia*



OCTOBER

NOVEMBER

JANUARY



01

02

03

04

05

06

Le Chat du Rabbine  
(2011)

La Pirogue  
(2012)

La bataille d'Alger  
(1966)

Les garçons et  
Guillaume à table  
(2013)

La mariée était  
en noir  
(1968)

Visages villages  
(2017)

This year at the French ciné-club, we screened a wide variety of movies, from the goofy comedy *9 Months Stretch* by Albert Dupontel to the black and white historical drama *The Battle of Algiers* by Gillo Pontecorvo. Through movies, we visited different places : Paris, of course, but also Lyon in *The Watchmaker of Saint-Paul* by Bertrand Tavernier, small villages in *Faces Places* by Agnès Varda and JR, Algiers, and Africa in *The Rabbi's Cat* by Joann Sfar and Antoine Delesvaux. We also traveled through time to the sixteenth century with *The Return of Martin Guerre* by Daniel Vigne (and also to my childhood in the 90s since the movie was on VHS).

Choosing a movie for the ciné-club is no easy task. Some of our viewers were beginners in French who had only seen one or two French movies. Others were graduate students in French, native French speakers, or film students writing a dissertation on the French New Wave. Movies couldn't be too long. Which meant that, regretfully, we couldn't screen Patrice Cheraud's *Queen Margot* and its three hours of epic sword fighting, wonderful costumes, and gory deaths. We couldn't show too many sad movies, especially at the end of the quarter when students were already tired and depressed. But the choice of a comedy film was particularly difficult since French and Americans don't laugh at the same things.

The few minutes before a session were always the most stressful. *How many students will show up tonight ? Three ? Twenty ? None at all ? Was the advertisement I made catchy enough ? What type of cake has Ted prepared for us tonight ? Will I manage to make the VHS player work ? Will the students like the movie or leave before the end ? Will there be enough cakes for everybody ? Will they laugh at the jokes ? Will there be leftovers I can take back home ?*

Our fears were usually unfounded and the audience seemed to appreciate the films. Some of our sessions were very intense, like *The Pirogue*, Moussa Toure's film about the trials of Senegalese migrants trying to cross the Mediterranean sea, or *Skirt's Day* by Jean-Paul Lilienfeld, a movie set in a suburban high school and denouncing the sexism and the violence toward women in those neighborhoods, which brought viewers to tears. Others were more lighthearted, like the screening of the animated fable *The Rabbi's Cat*, in which a cat mysteriously receives the gift of speech and uses it immediately to question the beliefs of the people around him.

Students were encouraged to stay after the screening for a discussion by my friendly smile and mostly by the leftover cakes (because we are the French department, which means we have the best food !). They always made good points and raised interesting questions. One asked if the crude, absurd, over-the-top scenes of *9 Months Stretch* were typical of French humor. Another compared the Belgian doctor in *The Unknown Girl* by the Dardenne brothers and her dedication to her poor patients with doctors in America. We talked about the feminist interpretation of Bertrande's character in *The Return of Martin Guerre*. We shared our fondness for the rabbi's cat, the deceiver Arnaud, the orphan Icare (he prefers to be called Courgette).

The ciné-club gives students an opportunity to discover movies they don't usually watch. But they aren't the only ones learning new things. Through the organization of the events, we also discover new movies or see the ones we already knew in a new light.

Lauranne Haon

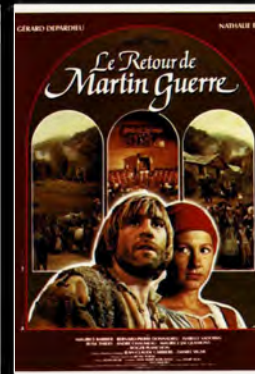


MARCH

APRIL

MAY

JUNE



07

08

09

10

11

12

La journée  
de la jupe  
(2008)

9 mois ferme  
(2013)

La fille inconnue  
(2016)

L'horloger  
de Saint-Paul  
(1974)

Le retour  
de Martin Guerre  
(1982)

Ma vie de courgette  
(2016)

## UNE CRITIQUE DE MA VIE DE COURGETTE

J'avoue que je n'avais aucune idée que ce film serait si émouvant après avoir simplement vu l'annonce avant. Mais évidemment Claude Barras n'avait pas l'intention de tourner un film d'animation typique. Ce film dépeint vraiment les liens bienveillants qui existent entre les enfants et les éducateurs de l'orphelinat et l'obligation qu'ils ont de se serrer les coudes à cause de l'adversité et de la tragédie. Même si tous les enfants ont dû endurer des situations difficiles, Camille par exemple qui a vu son père tuer sa mère et se suicider, ils maintiennent leur positivité et développent une relation impressionnante les uns avec les autres.

Il y a une scène qui était particulièrement émouvante et qui me restait à l'esprit quand Simon a dit qu'ils vivaient tous dans l'orphelinat car il n'y avait plus personne pour les aimer. On comprend bien le manque affectif et la détresse accablante de ces enfants qui n'ont plus d'espoir. Les paroles de Simon nous rongent tous, « il n'y a plus personne pour nous aimer ». Vers la fin du film, Courgette répond à Simon en disant que de toute façon il ne l'abandonnera pas même si Camille et lui ont emménagé avec le policier qui les a adoptés, ils penseront tout le temps à Simon et aux autres enfants restés à l'orphelinat en maintenant avec eux un lien d'amitié immuable. Dans un film constamment lié à la mort et à la douleur, les moments les plus précieux de la vie remplis de rires et de joie subjuguent tout le reste. Les enfants abandonnés apprennent que quels que soient leurs défauts, le lien inconditionnel qui existe entre eux leur permettra de continuer à se développer avec optimisme et de maintenir la compréhension, le soutien et l'amour qu'ils posséderont toujours entre eux malgré les différentes problématiques familiales auxquelles ils font face.

Tim Bajno / Marie-Th  r  se Pent





## UNDERGRADUATE RESEARCH

On September 2, 2015, Yann Manzi was in his home in Bretagne, watching the TV news with his young son, when a horrifying image appeared on the screen: a small boy, lying facedown on the beach in Turkey, dead. Stories of refugees fleeing the Syrian civil war were nothing new, but this particular incident shocked the world. Aylan Kurdi, a three-year old child, had been travelling with his family in a crowded rubber raft, when he fell into the water and drowned. Yann's son was only seven himself, and the story pierced his heart. He asked: "Why do you do nothing, Papa?" The innocent question sparked Manzi and his wife to action. They created Utopia 56, a non-profit association of volunteers, dedicated to refugees arriving in France. After only one year, Utopia 56 grew to 3,800 members, who put in 25,000 days of volunteer work.

I studied in Paris at the Internships in Francophone Europe program, a program that places students at internships after a five-week orientation. They placed me at Utopia 56, based at Porte de la Chapelle, the refugee center of Paris. I worked with the "minors' team," volunteers who guided unaccompanied minors to secure temporary lodging, tutoring, and legal guidance. I whisked around Paris and its outskirts, helping refugee boys go from lawyers to hospitals to housing sites. The minors' team even organized cultural activities, including trips to the Louvre and musical concerts.

Eventually, I took an IFE sponsored visit to Calais, a port town on the English Channel, where refugees gathered



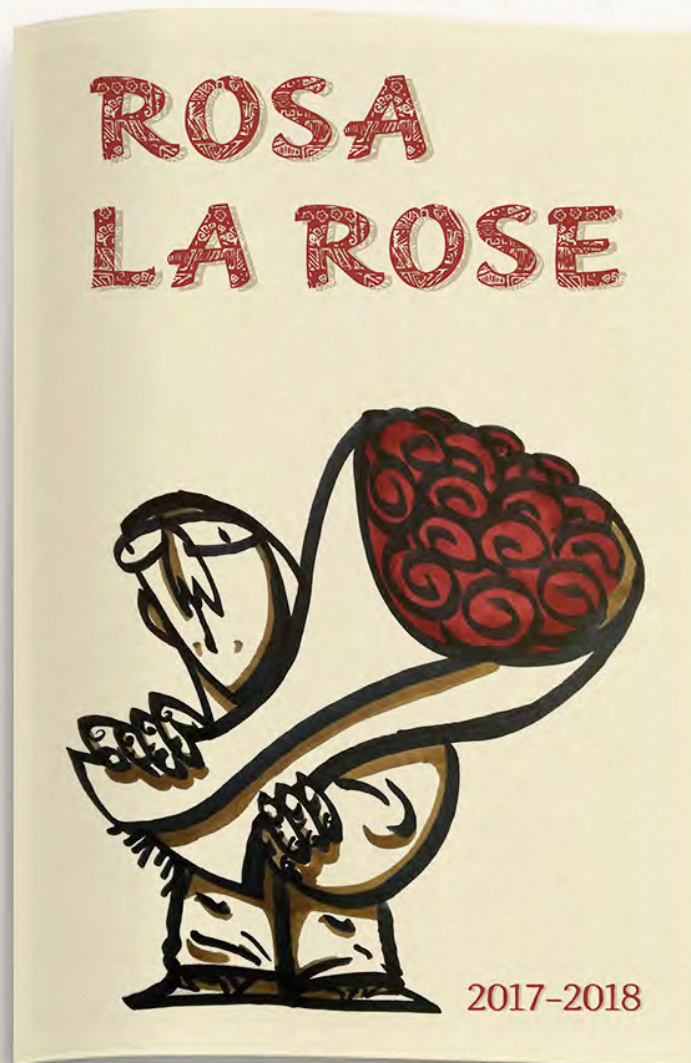
hoping to gain passage to Britain. In early 2015, the Mayor of Calais had moved refugees who were gathering outside of the downtown to one central location, and the legendary "Jungle" was born. The decision created a new life for the refugees: a dirty and dangerous place, but above all a community of people who came from Sudan, Syria, Afghanistan and Eritrea. More than 70% of migrants came from Africa. The Middle Eastern migrants had mostly crossed the Mediterranean Sea, arrived in Libya or Italy, and then travelled to Calais.

When I arrived in Calais, I found the refugees scattered into various settlements, with Utopia 56 in warehouses along with several other volunteer organizations. One warehouse was dedicated to the preparation of daily meals - an operation requiring the hands of sixty people. I spent one of my volunteer days cutting cucumbers, or, as the Brits prefer, "corgettes." Volunteers focused on distribution of meals, hygienic and medical supplies, clothes, tents, and sleeping bags - true interactions with the migrants themselves. Calais was a well-oiled machine of collaboration.

When I returned, I wrote my creative writing honors thesis about all the people I had met and the scenes I had witnessed. I came away from this experience with some feelings of despair, but also gratitude for the overwhelming amount of kindness and openness I encountered, from volunteers and refugees alike. I hope to continue to study and help these causes upon my return to Paris for TAPIF this coming fall.

*Lydia Weber*





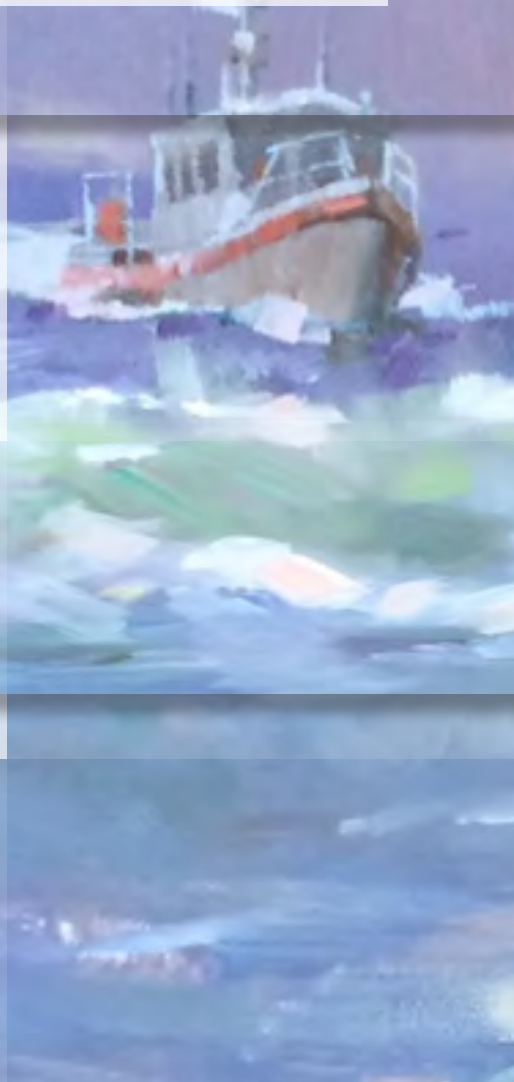
# ROSA LA ROSE

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**Hakim Abderrezak** (Northwestern Ph.D. 2006, Associate Professor in the Department of French and Italian at the University of Minnesota) came back to campus, January 19, 2018, to participate in our recently instituted Alumni Lecture Series. The aim of this series is to give our academic community an opportunity to stay current with our alumni's achievements, and, for our graduate students, to meet and network with them. Abderrezak first met with graduate students for lunch, where discussion ranged from research to strategies for the job market.

In the afternoon, Abderrezak presented a lecture in which he examined the portrayal of clandestine migrants and refugees in Mediterranean cinema and literature. He offered an analysis of selected works produced on both sides of the Sea in France, Algeria, Morocco, Spain and Italy. He also discussed mass media coverage and political discourse about clandestine passages. Hakim argued that the burning of the Sea, i.e., the unauthorized crossing of the Mediterranean, is an "ex-centric" migratory trend, one that starkly contrasts with the historical migration

pattern in the region, a shift which reflects critical multinational political changes since the mid-1990s. He then turned to artistic representations as a response to hegemonic discourses about the phenomenon and how they often serve as a corrective alternative narrative. The talk was followed by a lively question and answer session in which undergraduate and graduate students, professors and members from the community raised varied and interesting questions.

*Dominique Licops*



# BURNING THE MEDITERRANEAN:

## Clandestine Crossings in Cinema and Literature



### Hakim Abderrezak Graduate Student Luncheon

On the 19th of January, Professor Hakim Abderrezak visited the Northwestern department of French and Italian to converse with graduate students about the job market and the first few years after graduation. Professor Abderrezak, who works at the University of Minnesota in the department of French and Italian, is no stranger to the Northwestern campus, as he graduated from our department not too long ago. This opened the way for an insightful discussion on how to prepare for interviews and how to acclimate oneself to the life of a professor. The first question asked had to do with the increasingly interdisciplinary nature of academic positions. Professor Abderrezak, who works with at least four different departments and programs admitted to the benefits of being able to cross boundaries, be it linguistically or methodologically. Likewise, students were interested in hearing more about teaching and he stressed the importance of pedagogical training outside of the classroom. Professor Abderrezak concluded the workshop by sharing his personal experience with the job application process and the acclimation period when he first started teaching. It is no simple task to find a job, he explained, and with each year there are more and more requirements placed on students. Yet, as he consistently emphasized throughout the workshop, despite all of the advice that is given and demands that are placed, the key lies in finding a balance between passionate and practical preparation for the future.

Noran Mohamed



## FEATURED ALUMNI

### KRISTIN E. AGÜERO

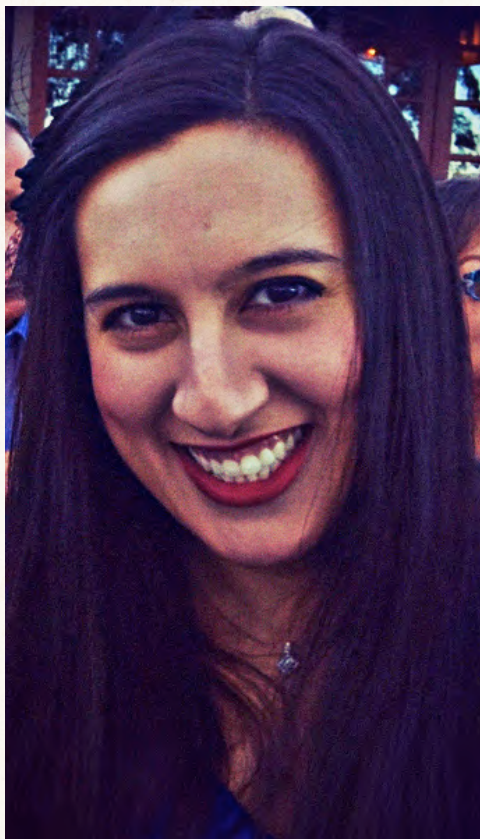
NU 2010 B.A. PSYCHOLOGY AND FRENCH;  
MINOR IN GLOBAL HEALTH; LCSW, MPH

Having been raised bilingual (English/Spanish), Kristin's love for the French language started in her 6th grade year, when she took her very first French class. She continued her studies all the way through college, leading her to make French one of her majors at Northwestern. During her time at NU, Kristin took part in a 6 week-long summer study abroad program in Arles, France, where Kristin strengthened her French language skills and deepened her understanding of and appreciation for French culture.

After Northwestern, Kristin went on to complete a three year-long dual Master's program in Social Work and Public Health at Columbia University in New York City. Upon graduating in 2014, Kristin became a licensed social worker and recently obtained her clinical licensure after passing her LCSW exam.

Kristin has spent nearly four years working as a trauma counselor for children, teens, and young adults, exposed to domestic violence and other forms of gender based violence. While the majority of her clients are English and Spanish speaking, Kristin's proficiency in French has allowed her to also see French speaking clients (specifically immigrants from various African countries), opening up children's services to a wider population of survivors and their families.

Kristin will soon begin a new position as a Bilingual Psychotherapist/Supervisor in a mental health clinic for children with complex medical and developmental special needs and their families, many of whom are involved in the foster care system. Kristin hopes that her French language skills will allow her to engage a wide variety of clients in this new work as well. In her spare time, Kristin is a part-time Krav Maga instructor, through which she has had the opportunity to meet and teach people from diverse backgrounds and experiences, some who are even francophones with whom she gets to practice her French!



### ROBERT SOTOLAR

NU 2011 B.A. POLITICAL SCIENCE, FRENCH,  
AND INTERNATIONAL STUDIES;  
MASTER OF SCIENCE IN THE FOREIGN SERVICE,  
GEORGETOWN

Since my time at Northwestern, my journey with French has taken a few turns that I could never have foreseen as an undergrad, but my French language abilities continue to play an important role in my professional and personal lives.

For the last three years, I've been working in the production of international marketing materials for Indeed.com (the job search website) in Austin, Texas. I get to use my French skills on a daily basis in the review of marketing materials going out to our French-language markets. I also have the opportunity to apply certain cultural insights I was able to gain during time spent studying abroad with NU-affiliated programs in the south of France when adapting materials for a French audience. I originally intended to use my French skills in a role in the public sector, but found the private sector to be a better fit for me personally. Finding a job like mine at Indeed has been a huge step for me, as it allows me to have an outlet for my French-language skills and international experience in a flexible, innovative, professional environment.

Outside of work, I've tried hard to consciously seek out opportunities to speak French and forge connections with Francophones wherever I happen to be living. One of the best things for my language skills was finding a French roommate with whom I exclusively communicate in French. That daily practice has done wonders for my French skills and came in handy when I visited my study abroad host families for the first time in years last August.

The ability to communicate in French with friends and co-workers has been such a gift. It has allowed me to achieve a depth of inter-personal and professional experiences that would simply have not been possible if I relied solely on English. For students about to graduate, I hope that my experience can show that it is very possible to use, maintain, and even grow your French skills after you leave Northwestern.

### FRENCH & ITALIAN ALUMNI:

contact the department at  
[french-italian@northwestern.edu](mailto:french-italian@northwestern.edu)  
to be added to our alumni list!



## LARA TAKENAGA

NU 2011 B.A. JOURNALISM, FRENCH

My decision as a freshman to double-major in journalism and French continues to guide my career in ways both big and small.

Shortly after graduating in 2011, I was hired to do a monthslong translation project for Dassault Aviation, a French aerospace company. It was challenging, but I proved to myself that I could work professionally in French.

In 2013, eager to combine my passions for journalism and French, I accepted a six-month internship with the travel magazine *AFAR* in San Francisco.

The experience connected me with brilliant writers around the world. I also became the de facto fact-checker for articles involving France, frequently staying up until the early morning to call sources across the Atlantic. My language skills helped my reporting, too: I wrote a piece about the ancient baobab trees of Madagascar that required researching and corresponding in French.

A couple of months into my internship, I was accepted to the Teaching Assistant Program in France for the following academic year. My placement was in Marseille, a city that I had fallen in love with as a study abroad student visiting from Paris.

Days after my internship with *AFAR* ended, I boarded a plane to France with a one-way ticket.

I quickly grew close to the teacher who oversaw me, staying with her and her husband my first month and celebrating holidays with her family. Her generosity gave me time to find a room in a beautiful apartment with five 20-something French people. They took *l'Américaine* under their wings, introducing me to their friends, taking me around southern France and cooking traditional dishes for me to try. It was the *L'Auberge Espagnole* experience I had dreamed of.

My 12-hour contract was divided between two high schools, where I helped small groups of students with



PHOTO CREDIT:  
Earl Wilson/The New York Times

their speaking skills. Our frequent school breaks afforded me the opportunity to travel to Morocco and all over Europe.

As the end of my seven-month visa approached, I became determined to stay in France.

Fortunately, I received a scholarship to the Campus International de Cannes, a French language school a couple of hours from Marseille. For a semester, I was a student again, taking advanced classes in grammar and literature.

In December 2014, nearly a year and a half after I arrived in France, I returned to the United States to resume my journalism career.

The first editing job that I applied for was with *The New York Times*, in its syndicate department. During my interviews, several editors seized on my experiences in France.

*The Times* syndicated *Le Monde*, and I was hired in part to work with the editors there in French. After two years, I started a new position in the newsroom, where I work today.

As an undergraduate, I sometimes worried how, or if, learning French would help my career. Little did I know how much it would pay off.

## The Department of French and Italian Majors and Minors

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# 2018

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