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New York Consortium for European Studies

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March 2009

"Discovering the Mediterranean"

By Mary Ann Newman

In Catalan, *descobrir el Mediterrani* means to state the obvious, to discover something lying right under one's nose. It could only be ironic in Catalonia, where the Mediterranean is there, plain to see, from any dock, rock, or *rambla*—a word derived from the Arabic *ramla*, the dry bed of a seasonal river. (Nowadays a Rambla, like the beautiful street in Barcelona, is a promenade that runs perpendicular to the sea, following the path of the old riverbed.) So, discovering the Mediterranean would be something like discovering the Hudson River in New York. (And the Rambla would be analogous to Canal Street.)

And yet the Mediterranean is, in truth, not at all obvious. This is why a new Mediterranean Studies Research Group has been formed at New York University. As Professor Jacques Lezra expressed it at the inaugural event of the MSRG, from Fernand Braudel on, the Mediterranean has been a topic of study, "but in every important way it still remains barely glimpsed." Lezra continued, "What that sea holds and signifies, what it makes possible or more difficult, how it is mapped, crossed, exploited, celebrated, enjoyed—plays an exceptionally important, if sometimes covert, part in many different, established disciplines."

Some of the things it makes more



Mary Ann Newman is the Director of the Catalan Center at New York University.

difficult, and some of the ways it is mapped and crossed were explored on February 11 at the abovementioned inaugural event, a screening of "On Translation: Miedo/Jauf," a video by Antoni Muntadas, a Catalan conceptual artist who teaches at MIT. Muntadas had conducted interviews with a broad range of individuals on the north and south shores of the Mediterranean: in Tarifa on the southern coast of Spain, and in Tangiers, on the northern coast of Morocco. His choice of locale was not casual: Tarifa and Tangiers are the points at which Africa and Europe almost touch, separated by only 14 kilometers. He asked his subjects about

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NYU; Wednesday, February 11
By David Idol

A screening of the 2007 documentary *On Translation: Miedo/Jauf* by Catalan filmmaker Antoni Muntadas was the inaugural event for the Mediterranean Studies Research Group, formed to create a space for interdisciplinary dialogue for faculty, students, and other researchers of the Mediterranean. The event was co-sponsored by the Center for European and Mediterranean Studies, the Catalan Center, the King Juan Carlos Center, the Program in Hellenic Studies, the Department of Comparative Literature, and the Casa Italiana.

On Translation: Miedo/Jauf explores mutual perceptions of people living in southern Spain and northern Morocco. The film is part of a series exploring the fear and tension between different groups living nearby but separated by a political boundary. The previous film in the series, *Fear/Miedo*, documented mutual perceptions of

On Translation: Miedo/Jauf

people living in Tijuana and in San Diego. In both of these films, the areas explored have a very strong emigration-immigration relationship. The film cited a recent survey that found that 72% of Moroccans want to emigrate – and many of those who eventually do emigrate go to southern Spain. As a result, two areas that are very close together geographically – the Strait of Gibraltar is less than ten-miles wide at its narrowest point – have developed a complex relationship of mutual fear and misunderstanding that defies their proximity.

Based on a series of interviews with people from both sides of the divide, the film explores these people's feelings toward each other and their perceptions of other groups.

Interviews were conducted in Spanish, French, and Arabic. Sometimes these were dubbed into

Spanish and they usually had two lines of subtitled translations at the bottom of the screen, underscoring the film's theme of translation.

In a discussion after the film, Muntadas said that although *Miedo/Jauf* implicitly dealt with many issues – gender, religion, immigration, terrorism – the film was still mainly about the fear these different people felt toward each other. The film explored the way this fear was exploited by politicians and the media, mostly in Spain. Many of the Moroccans living in Spain who were interviewed expressed the feeling that the good media never makes it to the North. The only news reported on Morocco is sensationalist and feeds the fear Spaniards feel towards their southern neighbors. For this reason, Muntadas said, *Miedo/Jauf* documents a much more complex case than *Fear/Miedo* because of the realities of religion and terrorism.

NYU; Wednesday, February 25
By Eleonora Corsalini

Walter Rosenblum: the Beauty of Reality, Even in the Europe of World War II

The King Juan Carlos Center hosted the film screening "Walter Rosenblum: In Search of Pitt Street", an hour-long documentary about the brilliant photographer's life, his talent and his photographs. The movie is a sort of "loving tribute" from Nina Rosenblum to her father (who died in 2006), with the agreement of her mother, the famous historian of photography, Naomi Rosenblum.

In Walter Rosenblum's case, professional and real lives were one: as he said, he photographed because he needed to, just as one needs to

eat, drink or sleep. Photographing was part of his real life. And, according to him, that need is the essence of being an artist.

Having lost his mother when he was an adolescent, Rosenblum began his involvement with photography very early, joining the Photo League, where he met Lewis Hine and studied with Paul Strand. His first pictures portray everyday life on Pitt Street (New York) during the late 1930s: in these works one can already foresee his enormous talent and his unique ability to capture the best part of his subjects.

And it is this ability that makes his World War II pictures so special. As a U.S. Army combat photographer, Rosenblum landed in Normandy on D-Day morning. There, he joined the anti-tank battalion that drove through France, Germany and Austria (the images from that day are intended to go around the world). Then, he participated in the liberation of Dachau and he took the first motion picture footage of the infamous concentration camp. His camera seems to have some special capability to transform the reality: even the Nazi soldiers, shot by

Rosenblum, appear to be human.

He also photographed the Spanish Civil War refugees; an exhibition of his pictures of Spanish refugees is on display at the King Juan Carlos Center until May 2009.

Rosenblum also photographed the immigrant experience in America, in East Harlem, Haiti, Europe and the South Bronx, and he had an extensive teaching career (Brooklyn College, Yale Summer School of Art, Cooper Union, Rencontre de La Photographie in

Arles, France and in Sao Paolo, Brazil).

The documentary shows each of these moments of Rosenblum's life, as well as a minor digression on his private life. The veteran filmmaker decided to tell Rosenblum's life through in his own voice: the movie traces the most significant periods of his career with his voice-over in the background.

The director edited interviews and speeches that Rosenblum gave

throughout his life together with the well-known images that he bequeathed. Witnessing the dark side of 20th century European (and global) history, he was able to document these dramatic times through visual records full of beauty. Because, according to him, beauty is everywhere, it just needs to be captured.

NYU; Thursday, February 26
By Matt Bufford

Power and Architecture: Capital Architecture and National Identity

NYU Max Weber Chair Michael Minkenberg co hosted, along with the NYU Deutsches Haus, the first in this year's lecture series on Power and Architecture. This event is part of a series of lectures that have been put together by Minkenberg to assess the relationship between power and its demonstration in the architecture of nations' capitals. The lecture, held at the Center for European and Mediterranean Studies, was given by Lawrence Vale from the Massachusetts Institute of Technology. Vale is a professor of urban design and planning at MIT. His recent publications include the second edition of his book *Architecture, Power and National Identity*, which won the Spiro Kostof Book Award in Architecture and Urbanism for its first edition.

The prevailing theme throughout the talk was how to answer the question "what is the national?" as far as national capitals are concerned. Dr. Vale described the need that countries have, as institutions with clear tangible borders that often do not match the perceived cultural borders of their

populations, to establish a national identity that its people can use to identify themselves and which is stronger than their sense of international, sub-national, or personal identities. This need became even more relevant in the wake of decolonization, when newly independent states needed to assert their authority and establish legitimacy free from their colonial backgrounds. The way many states attempted this was by creating forward-looking, progressive capitals which were often in the interior of their borders rather than keeping a colonial port city as their administrative capital (the case of Islamabad versus Karachi in Pakistan is a perfect example of this phenomenon). These cities were often created with high levels of city planning, and are often typified by a clear separation between government buildings and residential neighborhoods. Vale provided numerous examples from six continents to demonstrate that a wide variety of regimes have used urban design and architecture to advance a nationalist agenda, yielding a "design politics" that

operates on all visible scales.

In fact, this theme is so pervasive that it is not only seen in post-colonial capitals, but in all constructed capitals (Dr. Vale described the difference between a constructed capital such as Washington, D.C. or Berlin and a 'natural capital' like London or Paris which has been the center of that civilization for centuries). Vale argued that nationalism naturally leads to the temptation of isolating the government sectors from the people while creating impressive displays of government power in constructed capitals. He used the examples of the National Mall in Washington, the Parliament building in Canberra, and the Nazis grand plan for Berlin during WWII to prove his point. Vale ended the lecture by qualifying his argument to take into account the subjectivism of architecture as an art form: much of it is up to the viewer's interpretation.

The next installment of the Power and Architecture series will be held Thursday, April 9 at 6p.m. in the Center for European and Mediterranean Studies at NYU.

Continued from page 1

their fears of one another, their fears for the future, their fears as women or men. And the backdrop to all these fears was the Mediterranean Sea, alternately a place of beauty and a source of danger.

Still, the key to the film, as stated in the title, was not only fear, but translation. In the literal sense, of course; each subject spoke in his or her language of choice: Arabic, Spanish, or French. The message was conveyed through subtitles and, as the video was originally intended to be broadcast on Spanish and North African television, the Romance languages appeared in Arabic script and the Arabic appeared in Spanish. For the English-speaking audience, there was an additional layer of subtitling and, as often happens with translation, the proliferation of text onscreen highlighted even further the question of the transfer. The etymological sense of translation, the *trans-latio*, the literal, almost physical, carrying over of meanings, came into view, almost as baggage accumulating on the journey.

Translation is not simply a profession; it is what used to be called a vocation. There is an irreducible core in a vocational translator that is not simply a question of knowing languages or developing technique. Translators have a peculiar view of the world, a sensitivity to transits and limits, in time and space. As a translator, at some point I began to notice that whenever translation appeared as a trope in a fictional text, in a novel or a film, a border was about to be crossed, either physical or geophysical.

The stock situation, of course, would be the war film, in which the "enemy" at the border is discovered either by virtue of his accent or his ignorance of a slang expression, or the "hero" manages to disguise his foreignness and slip past the control. Which is which depends on the viewer's and the director's respective allegiances. In these intrinsically tense situations,

the ability to translate, or to read past a translation, is a life-or-death faculty.

The question of deception and discovery is essential as well, an aspect of translation that is interestingly revealed through the *translatio* of the Romance language word for translation—*traducir*, *tradurre*, *traduire*—into its English cognate: *traduce*, from the Latin *traducere*, from *trans* (across) and *ducere* (to lead). But in English a traduction is also a defamation, a slander, a betrayal (and perhaps this underlying sense is how we inherited the terrible phrase *Traduttore, traditore* that so bedevils translators and translation theorists).

The slippage from translation to traduction, and from traduction to seduction, is also revealed in translation scenes in fiction. In *Corazón tan blanco*, a novel by Javier Mariás, there is a brilliant sequence in which the Spanish and English translators of the thinly veiled avatars of Felipe González and Margaret Thatcher traduce and seduce at the same time: as they alter the meaning of the words the two heads of state are saying in more and more significant ways, they are simultaneously engaging in a dangerous and riveting foreplay, linguistic and literal.

On a less sublime plane, in *Wayne's World 2*, Wayne is madly in love with a beautiful young woman who speaks Mandarin, and he studies the language in order to be more attractive to her. When he finally gets a chance to speak with her, the words he wishes to say supersede his language skills, and he falls silent. Nevertheless, the subtitles continue to unfold across the screen, as if reflecting his thoughts and his pure desire. In the end, he gets the girl.

There are many more examples. The important thing, though, is that translation is the site of the double, or the multiple, of the bilingual and the multilingual, the very nature of the Mediterranean, a

sea in the midst of so many lands. Professor Lezra quotes Braudel as saying that he finally discovered the Mediterranean in the "marvelous registers of Ragusa at Dubrovnik in 1934: at last, here were ships, bills of lading, trade goods, insurance rates, business deals...." The trappings of transit, the back-and-forth of trade, of *merchandise*, yet another name for things that move.

Professor Ibtissam Bouachrine, who teaches at Smith College and has written extensively about women's sexuality in al-Andalus, engaged in an eloquent exegesis of this place in the middle in response to "On Translation: Miedo/Jauf." She quoted from *The Jurisprudence of (the Arabic) Language and the Secret of Arabic*, by the 10th century educator and writer, abu Mansur al-Ta'alibi, in his discussion of the "in-between," in a section titled "About the thing that is between two things" ("Fi al-shay' bayna al-shay' ayn"). In Bouachrine's summary, "With regard to time, the in-between refers to specific yet hard-to-situate moments, while the spatial in-between designates places that are usually neglected, such as particular parts of the body, like the gap between the fingers." In-betweens, the embodiment of the liminal, may also be persons born of an Arab and a non-Arab, or "the mythological beings that result from an impossible union between a human and a supernatural being."

Continuing her exposition, Bouachrine explains that the liminal emerges in words that have contradictory meanings and, ultimately, "any discussion involving language," perhaps even extending to "meaning itself." And it is in this place of language, paradox, and meaning itself that she situates the expressions of fear in the video, and the slippage in the title. "'Miedo' is 'jauf,' yet at the same time 'miedo' is not exactly 'jauf.'" "'Khawf' characterizes the weak, but it is also a quality of the strong; in the qur'an God is said to be

fearful. Khawf can be caused by ignorance, but it is also the result of advanced knowledge."

Though the need to unfold the spaces between "miedo" and "khawf/jauf" would appear to undermine the possibility of word-to-word translation, they are in contrast the essence of *translatio*, the transfer of meaning over the in-between. Bouachrine quotes the great hermeneuticist Paul Ricoeur from a late text on translation in this regard: "If there is only one human race, it is because transferences of meaning are possible from one language to another; in short, because we can translate." He also advocates for the ethical essence of translation, whereby translation reflects awareness of the other language or languages, i.e., it exercises "linguistic hospitality."

The question of the presence or absence of hospitality, linguistic and otherwise, also underlies the various transits described in the video, and the history of the notion of hospitality remits us once again to the question of the Mediterranean. According to Émile Benveniste, the stranger, according to the ancients, enjoyed certain rights, certain conventional ties, by virtue of being an outsider: "This is shown," states Benveniste, "by the Greek *xénos*, 'stranger' and 'guest', that is to say, the stranger who benefits by the laws of hospitality." Hence, the stranger or guest enjoyed rights different from those of citizens, rights or kindnesses that, in fact, could *not* be extended to citizens or family, as they were attendant on one's being in transit.

Nevertheless, the root of the word "hospitality" reveals some of the complexities entailed in the relationship with one who comes from beyond our borders, one who is not our neighbor: "hospitality" shares the same root as "hostility," and even as "hostage." The stranger can be received as a guest, and be honored and regaled with gifts, or he or she can be rejected and banished as an enemy or an intruder.

Hospitality is a power relationship, it depends on power, on my capacity and willingness to extend it or refuse it. Guests also enjoy their own parcel of power: they can accept one's hospitality, and correspond with gratitude, or they can betray it and muddy it, violating their host.

Hospitality is also an infinite gift. To open one's home to another, to "the other," is to expose oneself in one's intimacy or privacy, to offer the bread off one's table or the life of one's children. It is to be open almost as if in love. Nevertheless, we sense that hospitality, even without the guidance of an instruction manual, has its rules, its behavioral norms. It is a contract that can be respected or abrogated by either or both parties.

The crossing of a border, the simple crossing of a threshold, gives rise to the possibility of a transgression. (The root of "transgression" is "going over" and "gradus/step" going "one step beyond.") But it may be only on taking this step that one can understand in its profundity the heart of another, or of "the other." Transgression may, in hospitality, mean the breaking of one's own molds.

Professor Bouachrine ended her beautiful response to "On Translation: Miedo/Hauf" with a discussion of the coupling of fear and hope in Arabic. "In Arabic, the opposite of khawf is raja' or hope." Bouachrine quotes Abu al-Husayn AnNuri, "a tenth-century Baghdadi known for his love poems" as comparing "the heart to a house where the king, Certitude, is assisted by two viziers, Fear and Hope." Fear and hope may also be at the root of hospitality.

To conclude, Professor Bouachrine recounted a medieval anecdote that may perhaps serve as a metaphor (just another form of translation) for a certain spirit that underlies the formation of the Mediterranean Studies Research

Group:

"In his *Kitab al-rawd al-mi'tar fi khabar al-aqtar* (The Book of the Fragrant Garden), the fifteenth-century geographer Muhammad al-Himyari tells of the existence of a bridge that used to link Tangiers and al-Andalus. The bridge was so wide and strong that it allowed caravans of camels that transported goods to cross from one side of the Mediterranean to the other. Al-Himyari explains that the rising water levels in the Mediterranean led to the disappearance of the bridge. However he insists that the bridge between the two sides will emerge again."

On further consideration, though, the bridge is a beautiful, but only partial, metaphor for the work at hand. The bridge indeed connects the two shores but, as we have seen, a great deal of what we are hoping to explore in the Mediterranean Studies Research Group takes place in the in-between.

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NYU; Tuesday, February 24

By Matt Bufford

The NYU Center for Dialogues hosted an event entitled “Muslim European Women: Challenges and Opportunities” in which a panel of experts on the subject discussed Europe’s double minority, Muslim women, and their place in an ever-changing Europe. Sitting on the panel were Habiba Boumlik, an Assistant Professor of French at Sarah Lawrence College; Ann Dismorr, former Swedish Ambassador to Turkey and author of the book *Turkey Decoded*; and Andrea Stanton, Assistant Director of the NYU Center for Dialogues, who served as moderator for these guests. In addition, Mustapha Tilli, founder and director for the NYU Center for Dialogues, offered welcoming remarks and introduced Ulf Hjertansson, Consul General of Sweden to the United States, as keynote speaker. The discussion was mostly hopeful in tone and challenged the notion that Europe is reluctant to welcome Muslims, particularly Muslim women, as contributing members of society. In fact, the speakers generally concluded that Muslim European women have been active in many spheres of life and are becoming community leaders for change on the local level. Furthermore, many Europeans and outsiders alike are seeing the benefits of multiculturalism in bringing new dimensions to the same “old” Europe. Boumlik spoke

Muslim European Women

about this in depth by comparing today’s Europe with Medieval Spain, when Christians and Muslims were able to live harmoniously together. One can simply look at the architectural and scientific achievements of that time to see the potential for the two cultures to not only coexist but to thrive.

Boumlik also spoke on the importance of the varying policies towards immigrants in European countries and how some can create more social cohesion between Europeans and immigrants, while others merely establish a system of ‘separate but equal’ where immigrants enjoy many benefits of the European lifestyle without really belonging. Policies in France and Sweden tend to place integration as a high priority, whereas policies which Boumlik classified as multiculturalist and more Anglo-Saxon in nature, (like those seen in Germany and, to some extent, in the UK) are aimed at the latter. The panelists also stressed the importance of looking at Muslim European women as a heterogeneous group coming from many different ethnic and cultural backgrounds. Furthermore, a majority of Muslim women come to Europe with their fathers or husbands, and are doubly discriminated against: as women within the home

setting, and as Muslims in broader European society. In fact, gender equality in the European feminist mindset may not even register with the collective unconsciousness of many Muslim immigrant women.

One great hope in this situation, however, comes with the fact that Islam practiced by the new generation of European Muslims tends to be more liberal than their parents’ and grandparents’ Islam. This can be seen in young Muslim European women’s attitudes towards dress code and their own empowerment, in general. The new generation is mostly accepting of European values and liberalism, and, according to Dismorr, most just want respect and to not be viewed as a threat by fellow European citizens. Indeed it is clear that such dialogues are of immense importance given current demographic shifts in much of Europe (not to mention the notion of Turkey’s accession to the EU), and it is sometimes tempting for outsiders to blame Islam. However, Dismorr stated, the solution to the problem of discrimination against women in Islam cannot be achieved without involving the men as well. The problem lies not in the religion, but in culture, and there is a need to reach out to imams and other Muslim community leaders to get back to the “pure text” of the Qur’an and begin teaching equality towards women as a part of the faith.

EuroDigest: *Europe in February*

February 2- The European Commission submitted a proposal for using 5 billion Euros to finance projects in energy and rural development in Hungary and Slovakia.

February 4- According to officials at French space agency CNES, Spain has emerged as the most likely candidate to take over Italy's role in Simbol-X, a high-energy X-ray mission led by France.

February 7- The Swedish ambassador to Kabul visited northern Balkh Province and met Governor Atta Mohammad Nur at his office today.

February 10- Croatian President Stjepan Mesic held talks in Zagreb with Albanian Prime Minister Sali Berisha, who greeted him as a great friend of the Albanian people.

February 11- A German bartender will stand trial for having served 45 tequila shots to a 16-year-old boy, resulting in his death.

February 12- Geert Wilders, a Dutch MP and filmmaker infamous for calling the Qur'an a "fascist book" was denied entry to the UK after arriving in London's Heathrow airport.

February 14 - Czech Republic far right party, the Party of Free Citizens elected Petr Mach as assembly chairman. Mach is notable for his strong opposition to the Lisbon Treaty.

February 19- A proposed EU directive has been drafted which would require companies to keep a detailed record of people's internet usage.

February 22- Poland's president issued a statement that the country would not be able to meet requirements to join the Euro before 2014.

February 22- A Greek terrorist group known as "Sect of Rebels" assumed responsibility for an attack on an Athens television station, stating intentions to extend its campaign against all journalists.

February 24- Coordination between French, German, and Dutch police officials succeeded in busting a drug ring based in Lyons, France.

February 25- A Turkish Airlines plane carrying 135 people made a crash landing at Amsterdam's Schiphol Airport, killing 9 and injuring many others.

February 26- Latvia's president began consultations to form a new government after the prime minister quit.

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Wednesday, March 4, 12:30 p.m. – 1:45 p.m.

European History Workshop: "Taxes, Trade, and Tobacco: The Debate over Tobacco Importation during the Reign of James I." With Aaron Slater, NYU Department of History 285 Mercer Street, 8th floor seminar room

Friday, March 20, 4:00 p.m. – 6:00 p.m.

Gender and Transformation Workshop: "Roma Women: Beyond Rights vs. Culture" With Eniko Magryi-Vincze, Professor, Institute for Cultural Anthropology, European Studies; Babes-Bolyai University, Cluj, Romania

Wednesday, March 25, 11:00 a.m. – 1:00 p.m.

Max Weber Salon: "12 Cartoons that Shook the World: Political Imagination and Freedom of Speech" With Dr. Jytte Klausen, Brandeis University

Thursday, March 26, 6:00 p.m. – 8:00 p.m.

Max Weber Salon: "The French Riots (2005-08). Race Riots or Social Upsurge?" With Dr. Fabien Jobard, CESDIP/ Paris/CICC- Univ. of Montreal

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Tuesday, March 10, 12:30 p.m. – 2:00 p.m.

Lunch Seminar: U.S. Foreign Policy, Multilateralism, and the Future of Transatlantic Relations Speaker: Spencer P. Boyer, Director of International Law and Diplomacy, Center for American Progress In English

Wednesday, March 11, 6:30 p.m.

Colloquium: The Raphaël Lévy Case: An Accusation of "Ritual Murder" in 17th Century France With Pierre Birnbaum, Professor Emeritus of Political Science, Université de Paris I; visiting professor, The New School; author of *les Fous de la République*; *Le Moment anti-Sémite*; *Un Récit de "meurtre rituel" au Grand Siècle: L'Affaire Raphaël Lévy, Metz, 1669*

Tuesday, March 24, 12:30 p.m. – 2:00 p.m.

Lunch Seminar : Les Editions du Seuil : histoire(s) et sociologie d'un éditeur contemporain Speaker : Hervé Serry, Sociologist (Cultures et sociétés urbaines, Centre national de la recherche scientifique), author of *Naissance de l'intellectuel catholique* (2004), *Les Editions du Seuil: 70 ans* In French

Thursday, March 26, 6:30 p.m. – 8:00 p.m.

Colloquium: Translating as a Profession from the 1970s to the Present With: Gisèle Sapiro, Sociologist (Centre national de la recherche scientifique, Paris), editor of *Translatio: Le marché de la*

traduction en France à l'heure de la mondialisation (2008); Esther Allen, Executive Director, Center for Literary Translation (Columbia University), assistant professor, Baruch College, CUNY; Linda Asher, Translator; Jeanine Herman, Translator; Judith Miller, Chair Department of French (New York University), translator In French and English

Tuesday, March 31, 12:30 p.m. – 2:00 p.m.

Lunch Seminar : Renaissance de l'anticapitalisme en France Speaker : Philippe Corcuff, Political Scientist (Institut d'études politiques de Lyon), author of *Les nouvelles sociologies* (2007), *Bourdieu autrement: fragilités d'un sociologue de combat* (2003), *La Question individualiste – Stirner, Marx, Durkheim, Proudhon* (2003), *La société de verre: pour une éthique de la*

LA MAISON FRANCAISE AT NYU

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Monday, March 2, 7:00 p.m.

Rethinking 19th Century French Studies: Smuggling, Scams, and Semites With Emily Apter, Professor of French, English, and Comparative Literature, NYU, Maurice Samuels Professor of French, Yale, Richard Sieburth, Professor of French and Comparative Literature, NYU

Tuesday, March 3, 6:00 p.m.

Le Corbusier: Latest News from the Front With Jean-Louis Cohen, Professor, History of Architecture, NYU; curator, *L'Aventure Le Corbusier* (1987, Centre Georges Pompidou);

author of *Le Corbusier and the Mystique of the USSR*; *Le Corbusier, la planète comme chantier*; introduction, *Le Corbusier Le Grand* (Phaidon, 2008)

Location: The Center for Architecture, 536 LaGuardia Place, between West 3rd and Bleeker Street
Reservations: www.aiany.org
Co-sponsored by La Maison Française of NYU and the AIA – New York

Thursday, March 5, 7:00 p.m.
"L'Avenir appartient aux fantômes": Jacques Derrida et les spectres
With Yves Hersant, Director, Groupe de recherches sur l'Europe, EHESS; visiting professor, NYU; author of *Mélancolies: De l'Antiquité au XXe siècle*; *La Métaphore baroque*

Rendez-Vous with French Cinema 2009

Saturday, March 7, 4:00 p.m.
"Seraphine", France/Belgium, 2008; 125 min.
In French with English subtitles
Followed by Q & A with director Martin Provost

Monday, March 9, 7:00 p.m.
"The Apprentice / L'apprenti", France, 2008; 82 min., in French with English subtitles
Followed by Q & A with director Samuel Collardey
Screenings presented in cooperation with Unifrance, The Film Society of Lincoln Center, and the IFC Center

Location: IFC Center, 323 Avenue of the Americas (at West 3rd Street). Tel: 212-924-7771, www.ifccenter.com
Tickets: \$12.50 general public; \$10. with NYU i.d.

Rendez-Vous with French Cinema runs from March 5 through March 15, presenting the New York premieres of new French films. Screenings take place at the Walter Reade Theater and at the IFC Center. For a complete schedule, visit www.filmlinc.com and

www.ifccenter.com

Tuesday, March 10, 7:00 p.m.
Translating Contemporary French Poetry
With Marilyn Hacker, Poet; author of *Presentation Piece* (National Book Award); *Winter Numbers*; *Desesperanto*; *First Cities*; translator of *Claire Malroux*; *Guy Goffrette*; *Roi des Cent Cavaliers*/*King of a Hundred Horsemen* by *Marie Etienne* (Robert Fagles Translation Prize, National Poetry Series)

Wednesday, March 25, 7:00 p.m.
Special Event
Selected Shorts: A Celebration of the Short Story Passport to Paris
Location: Symphony Space, 2537 Broadway at 95 Street (2 stops from Times Square on the #2 or 3) Tel: 212-864-5400

Tickets: Special \$15 discount tickets available to friends of La Maison Française.

Use discount code SSP253 at www.symphonyspace.org or at the box office.

Presented in cooperation with Symphony Space, the French Institute Alliance Française, and the Cultural Services of the French Embassy

Friday and Saturday, March 27 and 28

Graduate Student Conference - Department of French
Unbecoming Masters: Scenes of Mastery and Their Undoing in French Literature, Theory, Politics, History, and Art

Friday, March 27
10:00 -10:15 a.m.: Opening Remarks
10:15a.m. - 4:45 p.m.: Panels
6:00 p.m.: Keynote Lecture, Yves Citton, Professor of French

KING JUAN CARLOS I OF SPAIN CENTER

53 Washington Square South. All events take place on the first floor unless otherwise noted. Tel.: 212.998.3650

<http://www.nyu.edu/pages/kjc>

Monday, March 2, 5:00 p.m. – 7:00 p.m.

Symposium: Hauntings: Memory, Patrimony, and the Contested Past - Marita Sturken (NYU) "The Tourism of Memory"

Co-sponsored by the NYU Humanities Initiative, CLACS, NYU's Hemispheric Institute and KJCC

Tuesday, March 3, 7:00 p.m.
Film Series: Women behind the camera:
"Libra", Carlota Coronado, Spain, 4 min., 2006
"Pretexts – Pretextos", Silvia Munt, Spain, 88 min., 2008
Curated by Marta Sanchez, Pragda
With English subtitles

Wednesday, March 4, 6:30 p.m.
Film Screening and Discussion: *Women in the Line of Fire* in the Spanish Civil War and World War II:

"Into the Fire: American Women in the Spanish Civil War", 2002
"No Job for A Woman: The Women who Fought to Report World War II" (in-production, 12 minute teaser to be screened)
Sponsored by the Abraham Lincoln Brigade Archives and the King Juan Carlos Center

Monday, March 9, 5:00 p.m. – 7:00 p.m.

Symposium: Hauntings: Memory, Patrimony, and the Contested Past: "Public memorialization in perspective: Truth, justice and memory of past repression in the Southern Cone of South America" With Elizabeth Jelin, University of Buenos Aires

Thursday, March 12, 7:00 p.m.
 Bilingual reading: Poets: Rocio Ceron and Rodrigo Toscano
 Introduced by students of the MFA in Creative in Spanish
 Reception to follow
 Co-Sponsored by the MFA in Creative Writing in Spanish Program

Monday, March 23, 5:00 p.m. – 7:00 p.m.
 Symposium: Hauntings: Memory, Patrimony, and the Contested Past: "School Pictures and Their Afterlives"
 With Marianne Hirsch and Leo Spitzer, Columbia University

Wednesday, March 25, 5:00 p.m. – 7:00 p.m.
 Symposium: Hauntings: Memory, Patrimony, and the Contested Past: "Haunted by the Past: Films by Children of the Desaparecidos in Argentina"
 With Alvaro Fernandez Bravo, NYU in Buenos Aires

Monday, March 30, 5:00 p.m. – 7:00 p.m.
 Symposium: Hauntings: Memory, Patrimony, and the Contested Past: "Trauma as Durational Performance: A Walk through Villa Grimaldi with Pedro Matta"
 With Diana Taylor, NYU

Tuesday, March 31, (time TBD)
 Traveling Shots: Catalan Directors See the World
 Screening: "Memoria Negra", by Xavier Montanyà (filmmaker will be present)
 Sponsored by The Catalan Center at NYU
 For more information contact The Catalan Center at NYU at (212) 998-8255

DEUTSCHES HAUS AT NYU
 42 Washington Mews. All events take place at the Deutsches Haus unless otherwise noted. Tel.: 212.998.8660
<http://www.nyu.edu/deutscheshaus>

Tuesday, March 3, 7:00 p.m.
 Discussion: Every Man Dies Alone: The Search for Hans Fallada

Thursday and Friday, March 5 and 6
 Symposium: Keeping it Real: Literature and the Desire for Reality
 With Eric Downing, University of North Carolina; Eva Geulen, Bonn University; Eckart Goebel, NYU; Barbara Hahn, Vanderbilt University; Rainer Nägele, Yale University; Elke Siegel, NYU

Thursday, March 5, 5:45 p.m. at 19 University Place, 1st Floor Great Room

Friday, March 6, 9:30 a.m. – 5:00 p.m. at Deutsches Haus at NYU, 42 Washington Mews
 Sponsored by the German Department at NYU and the German Academic Exchange Service (DAAD)
 For further information: <http://www.nyu.edu/deutscheshaus/email/Real.pdf>

Tuesday, March 10, 7:00 p.m.
 Panel Discussion: "Media Walls - Media Escapes"
 With Uwe Breitenborn, Berlin/MLU Halle; Edward Larkey, University of Maryland, Baltimore County; Sascha Trültzsch, Martin-Luther-Universität Halle; Reinhold Viehoff, Martin-Luther-Universität Halle

Friday, March 13, 12:00 p.m. – 2:00 p.m.
 Transatlantic Lunch Talks at Deutsches Haus
 Lecture with Detlev Claussen, University of Hanover

Tuesday, March 24, 7:00 p.m.
 Lecture: "Zweifaches Schreiben: Zur Kritik des literarischen 'Doppelgängers'"
 With Daniel Müller Nielaba, Universität Zürich
 In German
 In collaboration with the Department of German at NYU

Thursday, March 26, 7:00 p.m.
 Film: The Halfmoon Files: a ghost story... (POSTPONED)
 Directed by Philip Scheffner, 2007, 87 Min.
 Co-sponsored by: The NYU Center for Media, Culture and History, Deutsches Haus at NYU, NYU Department of Cinema Studies

Friday, March 27, 4:00 p.m. – 6:00 p.m.
 Special Event
 Deutsches Haus OPEN HOUSE

Saturday, March 28, 6:00 p.m.
 Exhibition Opening: "...und ein Moment ist für mich (...And One Moment Is For Me)"
 Ansgar van Treeck (Artist)
 On view through April 24, 2009

Tuesday, March 31, 7:00 p.m.
 Lecture: "Hannah Arendt, Charlie Chaplin, and the Hidden Jewish Tradition"
 Liliane Weissberg, University of Pennsylvania

CASA ITALIANA AT NYU
 24 West 12th Street.
 Telephone: 212.998.8730. E-mail: casa.italiana@nyu.
http://www.nyu.edu/pages/casaitaliana/index_flash.html

Tuesday, March 3, 6:00 p.m.
 Film Screening: "Improvvisamente l'inverno scorso" (Suddenly, Last Winter), 2008, 80 min, by Gustav Hofer and Luca Ragazzi
 Presented by the Italian Graduate Student Conference "Denuncia: Speaking Up in Modern Italy"
 In Italian with English subtitles

Tuesday, March 10, 6:00 p.m.
 Adventures in Italian Opera
 Conversation with Evelino Pidò, who will be leading the new Metropolitan Opera production of Bellini's La Sonnambula, starring Natalie Dessay and Juan Diego Florez

Tuesdays, March 24 and 31
 Exhibit/Event series: Brazza in Congo: A Life and Legacy

Tuesday, March 24, 6:00 p.m. – 9:00 p.m.
 6:00 p.m. Opening Exhibition: Brazza in Congo
 7:30 p.m. Documentary film premiere: Back to Congo, directed by Nicole Leghissa

Tuesday, March 31, 6:00 p.m. – 8:00 p.m.
 Opening of Exhibition: Brazza: A Symbol for Humanity
 A Master Piece of Contemporary Art by the Poto-Poto Painters, Brazzaville, Congo
 Location: National Arts Club, 15 Gramercy Park South, New York 10003. 212.475.3424 / www.nationalartsclub.org

GLUCKSMAN IRELAND HOUSE
 1 Washington Mews. All events take place at the house unless otherwise noted. Tel.: 212.998.3950
<http://www.irelandhouse.fas.nyu.edu>

Thursday, March 5, 7:00 p.m.
 Close to the Floor: Irish Dance from the Boreen to Broadway
 Edited by Professor Mick Moloney, Global Distinguished Professor of Music and Irish Studies, NYU; Dr. J'aime Morrison, California State University, and composer Bill Whelan, Riverdance, The Seville Suite, The Spirit of Mayo
 Accompanied by the Washington Square Harp and Shamrock Orchestra, Irish dancers Darrah Carr and Niall O'Leary will offer a special concluding performance
 Free admission
 Please RSVP early to 212-998-3950 (option 3) or email ireland.house@nyu.edu

Friday, March 6, 9:00 p.m.
 The Blarney Star Concert Series: Michael Cooney & Willie Kelly
 Free admission for Members of Glucksman Ireland House and for all students/faculty with a valid NYU I.D. card
 For all others: \$15 donation at the door. No advance tickets

Saturday, March 7, 3:00 p.m.
 Seosaimhín Ní Bheaglaioich leads Irish traditional song workshop
 Free admission for Members of Glucksman Ireland House and for all students/faculty with a valid NYU I.D. card
 For all others: \$10 donation at the door
 Please RSVP to 212-998-3950 (option 3) or email ireland.house@nyu.edu

Thursday, March 12, 7:00 p.m.
 Screening: "Coming into Clover"
 Location: Iris & Gerald B. Cantor Film Center NYU, 36 East 8th Street, between University Place and Broadway
 Free admission for Members of Glucksman Ireland House and for all students/faculty with a valid NYU I.D. card
 For all others: \$10 donation at the door. Please RSVP to 212-998-3950 (option 3) or email ireland.house@nyu.edu

Thursday, March 19, 7:00 p.m.
 Panel discussion: The BBC's Maurice Walsh talks to Pete Hamill about the role of journalists in the Irish revolution
 Free admission for Members of Glucksman Ireland House and for all students/faculty with a valid NYU I.D. card
 For all others: \$10 donation at the door
 Please RSVP to 212-998-3950 (option 3) or email ireland.house@nyu.edu

--COLUMBIA UNIVERSITY--

THE EUROPEAN INSTITUTE
 420 West 118th Street, International Affairs Building (IAB), room 1228.
 Tel: 212.854.4618; email: europaeaninstitute@columbia.edu
<http://www.ei.columbia.edu/main.html>

Wednesday, March 2, 12:15 p.m.
 Lecture: "How to Think About the Financial Crisis"
 With Joseph Stiglitz and Prabhat Patnaik
 Room 301, Uris Hall
 Presented by the Heyman Center for the Humanities:
 Co-sponsored by the Committee on Global Thought

Thursday, March 5, 6:15 p.m.
 Lecture: "Letter Kills: On Some Implications of 2 Corinthians 3:6"
 With Carlo Ginzburg and Matthew Jones
 Davis Auditorium, the Schapiro Center
 Presented by the Heyman Center for the Humanities: Co-sponsored by the Columbia University History Department

Wednesday, March 11, 6:15 p.m.
 Panel Discussion: "Is Marxism Relevant Today?"
 With David Harvey, Prabhat Patnaik and Duncan Foley
 Presented by the Heyman Center for the Humanities: Co-sponsored by the Committee on Global Thought

THE HARRIMAN INSTITUTE
 420 West 118th Street, International Affairs Building (IAB), room 1219.
 Tel.: 212.854.4623
<http://www.harrimaninstitute.org/>

Monday, March 2, 7:00 p.m.
 Film Screening: "The red shoes"
 Julius S. Held Auditorium, 304 Barnard Hall

Tuesday, March 3, 12:00 p.m. – 2:00 p.m.
 Lecture: Ukrainian-Russian gas conflict: Pricing Issues within the Central Asia- Russia-Ukraine-EU Gas Supply/Value Chain
 With Dr. Andrei Konoplyanik, Consultant to the Board of Gazprombank, former Deputy Secretary General of the Energy Charter Secretariat
 Room 1512, International Affairs Building

Tuesday, March 3, 6:30 p.m.
 Lecture: Irregular Labor Migration from Central Asia and the Caucasus to the United State
 With Saltanat Liebert, Assistant Professor at the L. Douglas Wilder School of Government & Public Affairs, Virginia Commonwealth University Room 1219, International Affairs Building

Wednesday, March 4, 12:30 p.m. – 2:30 p.m.
 Round Table: Natural gas controversy: Russia, Europe and Ukraine
 With Natasha Udensiva, J.D., Center for Energy, Marine

Transportation and Public Policy; Ambassador Valery Kuchinsky, Harriman Institute; Dr. Andrei Konoplyanik, Consultant to the Board of Gazprombank;
 Mr. Roman Kupchinsky, Senior analyst for RFE/RL; Dr. Albert Bressand, Executive Director of Columbia University's Center for Energy, Marine Transportation and Public Policy and Professor of Practice in International and Public Affairs, Columbia University; Mr. Jonathan Elkind is a non-resident senior fellow on energy security issues, Brookings Institution
 Room 1501 International Affairs Building

Wednesday, March 4, 6:10 p.m.
 Lecture: Russia after the War: Democracy and Human Rights Landscape
 With Dr. Andrei Illarionov, Senior Fellow, Center for Global Liberty and Prosperity, Cato Institute
 Room 301M Fayerweather Hall

Thursday, March 5 – Sunday, March 8
 New Balkan Film—A Festival and Multidisciplinary Conference
 Examining New Directions in Balkan Cinema
 For further information and schedule: <http://www.harrimaninstitute.org/MEDIA/01334.doc>

Thursday, March 12, 12:00 p.m. – 1:30 p.m.
 Lecture: Nationalism, Myth and Politics: Russians and Serbs in the Dissolution of the USSR and Yugoslavia
 With Veljko Vujacic, Oberlin College
 Room 1219 International Affairs Building

Thursday, March 12, 6:30 p.m.
 Diaghilev-era Russian Dancers on Film
 Room 1219 International Affairs Building

Tuesday, March 24, 12:00 p.m. – 1:30 p.m.
 Lecture: A Critical Analysis of Corruption Theories with Macedonian Illustrations
 With Robert Hislope, Department of Political Science, Union College
 Room 1219 International Affairs Building

Monday, March 30, 6:15 p.m.
 Book Presentation: Inside the Stalin Archives: Discovering the New Russia, by Jonathan Brent
 Room 707 International Affairs Building

Tuesday, March 31, 2009 - Friday, May 22, 2009
 Exhibit: Homage to Diaghilev: Enduring Legacy
 Harriman Institute Atrium

DEUTSCHES HAUS AT COLUMBIA
 420 West 116th Street
 212-854-1858
<http://www.columbia.edu/cu/german/dhaus/>

Wednesday, March 2, 4:00 p.m. – 9:00 p.m.
 The Fifth Multilingual Kalevala and Folk Poetry Marathon
 For further information: <http://www.ei.columbia.edu/academics/Kalevala.pdf>
 For reservations, please contact Lasse Suominen:
ls2756@columbia.edu or 212 854 7859

Monday, March 9, 7:00pm
 Lecture: "Superpower confrontation and the roots of Finnish neutralism in post-war Europe"
 With Rinna Kullaa, Postdoctoral Fellow at The Harriman Institute and The European Institute, Columbia University

**LA MAISON FRANCAISE AT
COLUMBIA**

Broadway at 116th Street, Buell Hall,
2nd Floor. Tel.: 212.854.4482; email:
maisoncoordinator@columbia.edu
<http://www.maisonfrancaise.org>

Wednesday, March 4, 8:00 p.m. –
11:00 p.m.

A French Cinema Break:
"Faubourg 36", Christophe
Barratier, 2008
Dodge Hall, 511

Friday, March 6, 4:30 p.m. – 7:30
p.m.

A French Cinema Break: "Amen",
Costa-Gavras, 2002
Dodge Hall, 511

Monday, March 9, 6:30 p.m. –8:00
p.m.

Spring 2009 Eugene J. Sheffer
Distinguished Lecture: "How to be
French: Old and New Challenges
around French Citizenship", a talk
by Patrick Weil
Blue Hall, East Gallery

Thursday, March 26, 6:30 p.m. –
7:30 p.m.

Special Event: "Zidane and the
Empire of Soccer in Algeria", a talk
by Laurent Dubois
Blue Hall, East Gallery

**THE ITALIAN ACADEMY FOR
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1161 Amsterdam Avenue
Tel: 212.854.2306; email:
itacademy@columbia.edu
<http://www.italianacademy.columbia.edu/>

Wednesday, March 4, 8:00 p.m.

Concert Series: Three Sopranos:
Shelton, Bielawa, Wolfson
Tickets: \$15/\$10 students and
seniors

Tuesday and Wednesday, March 10
and 11, 11:00 a.m. – 8:00 p.m.

Math Festival: Mathematical
Creations and Recreations
Featuring Sheldon Glashow,
Benoit Mandelbrot, Daniel
Kahneman,
John Nash, Harold Kuhn, and
Freeman Dyson
Free and open to the public

Thursday, March 12, 2:00 p.m.
Italy at Columbia Lecture Series:

Francesco Benelli on Donato
Bramante
Free and open to the public

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