New York University's Center for European and Mediterranean studies, in collaboration with NYU's Maison Francaise, organized a symposium to analyze the impact of the January 7th Charlie Hebdo shootings. The symposium included scholars from various academic disciplines who examined several political, social and economic problems that are specific to France.

Larry Wolff, the director of CEMS, began the symposium with his lecture on “Voltaire and the French Satirical Tradition.” Wolff focused on Voltaire's revolt against religion. For Voltaire, humour stood at the center of his ideology. He made a mockery of religion in most of his works and he was particularly interested in Islam.

Wolff said that we needed to keep in mind the fact that Voltaire's extreme satire operated in the midst of the extreme politeness of the Enlightenment. Wolff went on to give an example of Voltaire's play Mahomet, in which he showed the prophet Mohammad as someone who was desirous of lust and power and was hypocritical. This play was hugely controversial and was shut down after three or four performances. People realized that what he said about Islam could be said of any religious figure. “Thus, it is very relevant to think of Voltaire in terms of Charlie Hebdo,” Wolff said as he closed his lecture.

Edward Berenson, the director of NYU's Institute of French Studies, began his lecture, “Charlie Hebdo and Political Speech,” by displaying a few cartoons published by Charlie Hebdo. “These images have the power to shock,” said Berenson. He argued that Charlie Hebdo signified an extreme form of laïcité. Most Jews, Catholics and Muslims do not agree with it, but have come to live with it. For a lot of them, Charlie Hebdo’s extremism does not fit well with their views and they do not wish to stand in solidarity with the victims of the July attacks.

Charlie Hebdo’s response to claims that it represents Islamophobia has been to argue that it satirized all religions equally. In 2006, the magazine published an image of Mohammad, previously published in a Danish newspaper, which showed the prophet to be exasperated by fundamentalists. This image provoked huge Muslim protests. Charlie Hebdo defended itself by arguing in terms of defending the principles of laïcité. Berenson said there were several such images in which the magazine showed Mohammad as speaking for all non-extremist Muslims.

Thomas Philippon, a professor of finance at NYU's Stern School of Business, spoke about “French Economy and Political Extremism.” He said that unlike its neighbors, France has not had any major crises in the past forty years. Thus the French never had to deal with
reforms and have accumulated layers and layers of economic inconsistencies. Philippon said that the French welfare state, when compared to the Danish or German welfare state, appeared extremely inefficient.

He said that in the 2000s Sarkozy was a polarizing leader. In 2012, Hollande won with a very narrow margin. According to Philippon, Hollande was supposed to be the opposite of Sarkozy. Thus, he said, if we thought that Sarkozy caused the issues, Hollande should have solved them. However, the issues have only worsened. According to Philippon, Hollande’s lack of success is striking. “The thing is, he had to do more than his predecessors to solve the process of inefficiencies which had been accumulating and reaching an end,” said Phillippon.

Fredric Viguier, a professor at NYU’s Institute of French Studies, gave a lecture on the “Processes of Radicalization.” He said that France was discovering that some young people raised in France have become soldiers of international jihad and gave several examples. After analyzing the life histories of these people, he noticed four patterns.

First, he explained that most of them should not be seen as practitioners of Islam since birth. They were usually novel practitioners and their conversion was sudden and brutal to their families, leading to family breakups. Viguier said that we needed to see these conversions as a clash between immigrant families’ children and French children. Second, these people had a frustrated relationship with the French education system. Third, their experience in prison fueled their radical ideologies. It is estimated that two-thirds of those imprisoned in France are Muslims, yet Muslims are only eight percent of the population. In prisons there are a few imams, and hence others take up the role of radical mentors. Fourth, these young people are not loners. Rather, they are connected to networks and want their plans to be heard. Viguier said that it was a new phenomenon and that their goal is not just to kill.

M’hammed Oualdi, a professor of Near Eastern Studies at Princeton, shared his views on being French and North African. He said that learning French opened up new avenues for many immigrants. In the 1980s, Arabic women in a French town would use their own language to interact with other women from their homeland and their use of French was very restrained. Additionally, up into the 1990s, for most Muslims the category of “Muslim” was not crucial to their identities—above all, they related to their nationalities. In the French discourses, use of categories like “North African” or “Arab” was more common than “Muslim.”

But more than a decade after the 1990s, use of the category “Muslim” had become more common. “In order to understand this shift we need to contextualize it in the period of post-Gulf War, 9/11 and the ban of the hijab,” said Oualdi. He said that it was also important to focus upon French language learning among migrant children and how French became a shared language among immigrant children. Learning French connected the North African youth with the West African youth. It paved the way for the formation of shared Islamic values.

“There were people who used the French language but did not feel like French citizens,” said Oualdi. The equal education policy resulted in the acknowledgement of being Muslims. In addition, there was no attempt at teaching Arabic, which seemed to reflect a post-colonist fear.

Bringing together scholars from different fields of academia in the symposium was an attempt to examine the attacks on Charlie Hebdo by focusing upon the larger problems of French society that surrounded these attacks.

Identity Poetics Instead of Politics? Exploring the Evolution of Hip Hop Dance in France

Columbia: January 28
Kavitha Surana

On January 28, Columbia University hosted a discussion titled “The Cultural Politics of French Hip Hop.” The event was sponsored jointly by Columbia’s Maison Française; the Institute for Comparative Literature and Society; the Center for the Study of Ethnicity and Race; and Barnard College’s Department of Dance.

The discussion was sparked by the publication of Felicia McCarren’s recent book, French Moves: The Cultural Politics of Le Hip Hop. McCarren, a professor of French at Tulane University, was joined by Madeleine Dobie, a professor of French and comparative literature at Columbia and Barbara Browning, a dancer and cultural critic who has taught at NYU’s Department of Performance Studies at the Tisch School of the Arts.
Dobie introduced the book as an exploration of “urban dance poetics of minorities in France” and praised McCarren’s work for managing to deal with hip hop in the “specificity of the French context,” while at the same time deftly locating it in conversation with the global and transnational context.

She reminded the audience that “le hip hop” in France primarily refers to dance. McCarren’s book, she said, explores the role of the state and government sponsorship in the history of hip hop dance in France, including questions about co-option, integration and recuperation.

McCarren said that when she first began working on the book over ten years ago, she was interested in how a dance form that originally came from New York had been exported all around the world, “rifled on, developed, exploited, grown, and nurtured in every possible way.” Today in France, hip hop dance is often presented on par with traditional dance forms, performed on a big stage with high production value and with full evening choreography.

She wanted to find out how hip hop ended up joining the “cultural patrimony,” in France. By “cultural patrimony,” she explained, she meant “art that was being funded, performed on big stages, and including a discourse around it as a ‘French’ art.” She also explored the question, “what does dance make possible for these French hip hop dancers—now professional dancers—in the French context?”

McCarren explained that before hip hop was accepted as a fully fledged art form in France, it went through a stage of what she called “identity dance,” or dance that talked about the people who made the dance—their backgrounds and culture; their neighborhoods and their experiences.

She pointed to Compagnie Choream, a hip hop group that was originally based in Montreuil, a Malian neighborhood of Paris, as an example. In the 1990s she said they were practicing “wild style,” referencing early New York hip hop street styles of dance. Yet, she continued, in a few years the company had transformed and evolved to a new stage. “Now it is doing concert dance, they have commissions, they are presenting works on stage,” she said. Some of the posing of the early hip hop dance days remain in their repertoire, but now, she said, the dancers were wrestling with bigger questions than just saying something different and that ability to say something different…in France it means we are going to both be part of a universal republic and integrate, but we’re also going to start talk about articulating our difference.”

She continued elaborating on the differences between the United States, where hip hop was used to address the past of exclusion and connected to the “I am somebody” movement. She contended that in France, hip hop isn’t used in quite the same way.

“Instead of saying I am somebody, the hip-hoppers are using hip hop to say I can be anybody. I don’t have to be the person I am being assigned to be,” she said. “And a lot of the discourse of hip hop is to say I am not just of the suburbs, I am not just of this minority group, I can be anything. I can have the same metaphorical or allegorical power of expression that any artist can have. And this is actually a taking of rights or demanding of rights in the French context, so not only that we have the message ‘I am equal,’ but also ‘I can be multiple, I can be many things.’”

Europe’s Passive Collaboration and Resistance During World War II

NYU: February 18
Adrija Roychowdhury

István Deák, the Seth Low Professor Emeritus of History at Columbia University, was the guest for the third session of the Eastern European workshop at the Center for European and Mediterranean studies. His lecture revolved around the themes of “resistance” and “collaboration” during World War II, which is also the theme of his new book, Europe on Trial. He began the lecture by stating: “An advantage for me regarding this topic is that I was present during the war.” He explained that ideas of resistance and collaboration were not born but expanded during this period.
Deák first looked back at the history of militarization before the twentieth century. He said that armed resistance was a basic change in Europe before this period. There was an attempt in the eighteenth century to organize the army, thereby regularizing war. For the first time, soldiers were put in recognizable uniforms. They were given guns to operate with the police force. By the mid-nineteenth century, universal military service was introduced. “Practically every young man was trained to kill the enemy at the orders of the state,” said Deák. This policy was further exacerbated during World War I. He said that, in general, so many trained soldiers inevitably bring about war. This is perhaps the most basic reason for why World War II happened - it was impossible to stop mobilization.

This development was accompanied by many international conferences to regularize war. Rules were placed on how prisoners of war and areas of occupation were to be treated. Strangely, these international agreements also accepted the idea that there might be civilian resistance. With these developments leading up to World War II, World War I was in many ways a rehearsal for World War II. Europe emerged from the atrocities of World War I with unclear views on what to expect, Deák said. During the interwar period, moral crises emerged in the democratic countries of Europe that pushed the region on the path to World War II. But, Deák added, it was difficult to explain the crises in countries like Belgium and Sweden, which had strong economies that could have resisted German occupation. “Why did they collaborate with the Germans?” asked Deák. He said one sign of collaboration was doing nothing – not signing alliances against the Germans. Another sign was to ignore. Deák said that his book includes several cases of passive collaboration. For example, the French Republican government began to surrender Jewish refugees even before the Germans started asking for them. Thus, he argued we could say that Europe accepted German predominance, including the neutral powers.

Deák said that the French adjusted themselves ideologically to the demands of the Germans. The Germans, in fact, did not ask for ideological surrender. They never tried to bring nationalist socialist parties into power in the countries they occupied. What most of Europe did was internally motivated, taking the initiative from Germans. “Collaboration was not imposed on these countries. Submission was imposed,” said Deák. There are several countries that allied with Germany spontaneously like Bulgaria, Hungary, Slovenia, Croatia, and Slovakia. They decided what to do with their own Jewish populations. Germany could not impose this because the allied countries had their own governments.

As far as resistance was concerned, it began only after Germany and the allied armies attacked the Soviet Union. That was the moment when communists began to resist, he said. Until then, they were neutral and, in fact, friendly towards Nazi Germany. Deák pointed to numerous examples of secret resistance. “Seldom do they fight the Germans. Fighting the Germans would have had consequences,” said Deák.

At Casa Italiana, Southern Italian Folk Music Comes to Life

NYU: February 11
Kavitha Surana

The high pitched whine of an unfamiliar instrument, blending with the festive yowls of men, surprised the audience at NYU’s Casa Italiana. Some people shifted in their seat, tittering nervously, or looking at each other with mouths slightly open in surprise.

Many were hearing the sound of the zampogna, a type of rural bagpipe made of goat’s hide and found in Italy, for the first time. The music was recorded by Alan Lomax, a musicologist from Texas who compiled examples of everyday peasant songs in Italy for an anthology of world folk music in 1954.

On February 11, David Marker, a field recorder and master’s student in NYU’s Draper program, brought this music to life with his musical partner, Domenico Porco. They performed selected pieces on the stage with instruments they had learned to play in Sicily and Calabria and described their experiences learning about Southern Italian peasant’s music from the source. Lomax’s daughter, Anna Lomax Wood, a folklorist, anthropologist and the director of the Association for Cultural Equity, also joined the presentation to provide more context.

Marker opened by defining Southern Italian peasant music. “It’s an agrarian, pastoral music, generally formed in a pre-industrial social context. It has a strong connection with nature, animal husbandry, and is indicative of an oral culture,” he said. “It’s the manifestation of a culture and life style. The performance was a part of everyday life.”

Perhaps the audience had not expected such a raw and folksy musical expression to come out of Italy. “It sounds like Indian sitars, doesn’t it? Or Celtic music,” a man in the audience whispered to his friend. The presenters, who had all spent extensive time in Southern Italy trying to learn from musicians, agreed that many people who still play this music do not even consider themselves musicians. Much of Italy’s artistic establishment seems to agree.

“There’s a division that runs across all of Italy, which is that there is ‘peasant music’ and ‘artisan music’ and they are quite different worlds,” Lomax Wood pointed out. She remembered asking Italian immigrants in
America about their music years ago, and being met with confusion.

“I found that I was not understood at all because they didn’t regard what they played or sang as music,” she said. “Music was something that was highly professionalized or represented on the radio or town performances or things like that.” Instead, many people referred to their folk music traditions as, “this little thing of ours.”

Indeed, Marker remembered similar experiences trying to convince people in Italy to share their music with him. “They wouldn’t understand what I wanted from them,” he said, laughing. “At first they’d just start singing ‘O Sole Mio’.”

But the effort was worth it. Marker has since recorded hundreds of songs and videos of some of the last living musicians of small southern Italian communities and even created a feature-length documentary, *Zampogna: The Soul of Southern Italy*. He has also begged, cajoled and charmed Italian folk musicians to sell them their prized instruments, passed down through generations (like a large *zampogna* from an isolated town in Sicily), or to handcraft him a particular kind of guitar, catching its form before it is lost to history.

Lomax Wood explained the structure of the songs, describing the lyrics as, “like dreams, or other times more like love poems.” The typical song is called an ottava, based on an eight-line poem with 11 syllables for each line. One song is broken down into an elaboration of two verses per two lines at a time. “One community might just have a few melodies, but hundreds of poems,” she said.

Despite the dwindling number of musicians to be found—Marker said he had met many youth who were not interested in continuing the family tradition—Marker affirmed that “this music is not dead, it’s an ongoing tradition, but it’s definitely a changing tradition.”

Q&A with David Marker, the Unlikely Zampognero

NYU: February 11
Kavitha Surana

In 2007, David Marker was exploring his Italian roots in Sicily when he bought his first *zampogna*, an Italian bagpipe. “Being a musical person, I found that music was a way of viewing the culture,” he said. This sparked off a journey that led him across Sicily, Calabria and Molise to capture as many examples of traditional Italian peasant music as possible, culminating in a documentary, *Zampogna: The Soul of Southern Italy* and a Youtube channel devoted to the under-documented music. After performing with his music partner, Domenico Porco, at NYU’s Casa Italiana, I sat down with Marker—now a first year master’s student at NYU’s Draper program—to learn more behind his story.

Q: How did you discover this music?
A: I’d heard some recordings of Alan Lomax and this whole idea of folk recording of peasant music. So for me it started innocently in that I was interested in getting a *zampogna*, an Italian bagpipe. In 2007 I was in Sicily but I didn’t know how to get one. This was sort-of pre-Youtube and Facebook with Italians, and so I didn’t even know what was out there. I just did a word of mouth search through my relatives and I was able to get one of these bagpipes and meet the gentleman that made it, and I started learning this instrument kind of on my own.

Then I started discovering some Italians into this on Myspace and I was connecting with anyone who had anything to do with Italian music. I decided to shoot a documentary film. I was in law school at the time, so the second semester, in 2008, I went back to Italy in the summer and I shot a feature length documentary film about this bagpipe. That kind of blew the hinges off the door.

Q: What inspired you to spend so much time documenting this?
A: Sort of the idea of what Lomax had done, of just going and documenting this music and then trying to reintegrate it back into the source culture by releasing the recordings. That idea appealed to me a lot. So I kept going back at least once a year, sometimes for five or six weeks, and just doing field recordings. And I was targeting areas that I felt were under-documented or neglected.

Q: When you first heard the music, do you remember how you felt?
A: It’s hard to say exactly what I felt when I first heard it. But I remember in 2007 when I went to go buy this bagpipe, I’d never heard it in real life before, I’d only heard the Lomax recording and I just had, like, two tracks I’d listened to a bunch of items. And I remember the night before we were going to go get this instrument, I couldn’t sleep, I was so excited. Because to me, this was something so pure and so rare. Like I said, there wasn’t that much information on the Internet at the time so for all I knew this was the last guy doing this. That wasn’t true, but at the time I remember I was so excited and I had chills running down my
The Governance Lab at NYU along with the Steinhardt Department of Media, Culture and Communication invited Monroe Price to present his new book, *Free Expression, Globalism and the New Strategic Communication*. In the wake of the Charlie Hebdo attacks, the book analyzed the ways in which we need to change our understanding of freedom of speech. According to Price, free speech is impacted by the changes in technology and a vast body of new actors like corporations, nongovernmental organizations and religious institutions.

At the book event, Price, who is the director of the Center for Global Communication Studies (CGCS) at the Annenberg School for Communication, was introduced as one of the most creative and prolific thinkers on the field of media and communication, with 27 books to his credit. Price said that in this book he wanted to look at how changes in the law affect the markets of loyalty by entities who want to change the attitude of society. He said that with these changes, the state felt a loss of control. Thus, we can see an effort by the state to domesticate and regain control. “What this means for freedom of expression is that there are going to be tremendous changes in the way we understand it,” said Price.

Price went on to outline the basic assumptions of freedom of speech. These, according to Price, are roughly: equality, civility, constitutionally adapted limitations and national security. “As national security becomes more formidable, freedom of expression becomes difficult,” said Price. He also said that there were certain open and closed terrains of speech. The open terrains include theatres, parks etc. There also needs to be sufficient closed terrains, that is; the ability to talk to each other in private. Price said that it is still not known what the exact balance between the open and closed terrains should be in order for a society to function harmoniously.

Panelist Rodney Benson, an associate professor in the Department of Media, Culture, and Communication at NYU, pondered whether, some sort of absolutism in terms of the state should be required after the Charlie Hebdo attacks. He asked Price how that could be brought about. Price responded by saying that he did not think of this in terms of a line drawing image, which according to
him is exhaustive. He said that it is better to think of this in terms of a bubble of identities and the role of the government. What we see in Europe, in terms of the Muslims, is not much line drawing as the use of power through technology to control markets of loyalties and allegiances.

Panelist Agnes Callamard, the director of Global Freedom of Expression and Information, at Columbia University, responded to Price's book by stating: "You speak about the markets of loyalty as the one that controls identities. However, I think it is, at a more basic level, the control over the economy." She also pointed out that while Price believes in the power of individuals over the information system, she believes that it is because of the multiplicity of people who control the information system that the system is so unstable.

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**CEMS Alum Wins Prestigious Award for Thesis Work**

Kavitha Surana

Hannah Puckett, an alum from the Center of European and Mediterranean Studies who graduated in 2014, has been awarded the Marc Bloch prize in Early Modern and Modern European History at the Department of History and Civilization of the European University Institute for her master's thesis. She will travel to Florence, Italy in April to receive it. Her thesis explores the ways in which national narratives about Bulgaria’s Ottoman past influenced the communist state’s nation-building project and its policies toward its Muslim populations. Her paper was one of two papers chosen out of 79 applications.

Puckett came to the CEMS program in 2013 determined to write about Balkan history. She had spent a year teaching in Bulgaria and previously was inspired by her high school European history teacher who was a Balkan specialist. During her year at CEMS she took classes like “Ottoman Empire in Europe,” at NYU with history professor Leslie Peirce, “The Muslim and the Christian in the Balkan Narrative” with Valentina Izmirliova at Columbia and Bosnian-Croatian-Serbian language classes at Columbia. Thanks to a CEMS grant, she was able to spend her summer in Ruse, Bulgaria exploring more resources to aid her thesis research.

Though she spent months researching her topic in her spring semester, Puckett said a pivotal moment came at the end of the semester when she presented her thesis topic to the CEMS faculty. “It was the first time that my project — even though it was still in a stage of infancy — was heard by people beyond my cohort and primary advisor,” she remembered. “It was a great opportunity to think about my project from different angles, and to focus in and commit to a particular path.”

She also participated in the Threesis Academic Challenge, sponsored by NYU’s Graduate School of Arts and Science, which challenges master’s students across all disciplines to present the significance of their research for a non-specialized audience in three minutes. She made it to the final round.

Once Puckett got to Bulgaria, she let her contacts guide her. Puckett’s thesis relies heavily on narratives so she said it was invaluable to have conversations on the ground exploring her topic. “For example, when people would speak to me about the Ottoman past, they would regularly use the term ‘slavery,’” she said. “This led me to explore how the perception of Bulgaria’s national enslavement under the Ottomans intersected with and diverged from the actual institution of slavery in the empire.”

She also relied heavily on the film Vreme Razdelno, about a small Bulgarian village that is ransacked by a Turkish cavalry in the 17th century. All its inhabitants are forced to convert to Islam or die painful deaths. “When I got to Bulgaria and asked people if they had seen the film, they had the most incredible reactions,” she said. “I learned that in 1988, when the film was released, many children were required to see the film with their schools. It had a huge impact on people even today, even Bulgarian youth who were not born until after the fall of communism. It has become a national treasure.”

Currently, Puckett is teaching AP European History and ninth grade World History at Noble and Greenough School in Dedham, Massachusetts. She plans to teach another year and then hopes to pursue a PhD in History with a focus on late 19th century Bulgarian history.

We asked her for some advice for current CEMS students hoping to follow in her footsteps. She urged students not to freak out and to trust their instincts. She remembered that even though she was always on track to finish well, she always felt underprepared and unfocused when she was beginning her project. “I will say that if you have an opportunity to travel to the place you are researching, you should absolutely do it,” she said. “It not only puts you in direct contact with essential resources, it also helps to focus you in a little more clearly. You become absorbed in the world that you are writing about and it becomes your world.”
UPCOMING EVENTS

—New York University—

CENTER FOR EUROPEAN AND MEDITERRANEAN STUDIES
285 Mercer St., 7th floor
All events take place at the center unless otherwise noted
212.998.3838
cems.as.nyu.edu

TUESDAY, March 3 at 5:30 PM
Book Discussion: “Echoes of Empire” with Kalypso Nicolaides (Editor).

FRIDAY, March 6 at 4:30 PM
Workshop: “Split Families and Family Members Left Behind: Migration from Georgia” by Ia Iashvili (Akaki Tsereteli State University).

MONDAY, March 30 at 12:30 PM
Workshop: “Protestant Thought and Europe’s Turn from Empire to Decolonization” by Udi Greenberg (Dartmouth College).

LA MAISON FRANÇAISE
16 Washington Mews
All events take place at the Maison unless otherwise noted
212.998.8750
nyu.edu/maisonfrancaise


SATURDAY, March 7 to THURSDAY, March 12
Film Screening: “Rendezvous with French Cinema 2015.” This event will take place at IFC Center, 323, Sixth Avenue at West 3rd Street. Tickets: $16 for General Admission / $10 with NYU ID.

TUESDAY, March 10 at 7:00 PM
Book Event: “There are Two Sexes: On the Thought and Commitments of Antoinette Fouque” with Sylvina Boijsonnass (editor), Michele Idels (author), Anne Deneyes-Tinney (NYU) and Catherine Perret (Université de Paris 8 Vincennes Saint Denis).

WEDNESDAY, March 11 at 6:30 PM

THURSDAY, March 12 at 7:00 PM

MONDAY, March 23 at 7:00 PM
Conversation: “French Literature in the Making” with Pierre Lenaire (author and screenwriter) and Olivier Barrot (Writer, Journalist and Television Host).

WEDNESDAY, March 25 at 6:30 PM

THURSDAY, March 26 at 7:00 PM
Lecture: “Claude Simon et Proust :du nouveau dans le palimpseste?” by Eugène Nicole (NYU). This event is in French.

MONDAY, March 30 at 6:30 PM
Book Event: “L’Altérité politique dans la famille” with Anne Muxel (CNRS). This event is in French.

FRIDAY, March 6 at 7:00 PM
Panel Discussion: “The Spanish Civil war and Visual Culture” with Miriam Basilio (NYU) and Jordana Mendelson (NYU).

WEDNESDAY, March 11 at 9:00 AM
Conference: “Publishing Spanish Writers in English” with Guillermo Corral (Cultural Attaché, Embassy of Spain to the US), Nuria Cabutí (CEO Penguin Randomhouse Spain), Markus Dohle (CEO Penguin Randomhouse USA), Jonathan Galassi (FSG), Barbara Epler (New Directions), Geoff Kloske (Riverhead), Isabel Ruiz de Elvira Serra (Subdirectora Adjunta, Subdirección General de Promoción del Libro, la Lectura y las Letras Españolas; Dirección General de Política e Industrias Culturales), Amy Stolls (Director of Literature, National Endowment for the Arts), Margaret B. Carson (Co-chair, PEN Translation Committee), Anna Soler Pont (Ponsas Agency), Lorin Stein (The Paris Review), Judith Curr (Atria), Scott Meyers (Penguin Press), Molly Stern (Crown Publishing).

FRIDAY, March 27 at 6:30 PM
Screening: “Las maestros de la Republica” with the director, Pilar Perez Solano.

MONDAY, March 30 at 6:30 PM
Book Presentation: “Coloniality of Diasporas” by Yolanda Martinez San Miguel (State University of New Jersey).

DEUTSCHES HAUS
42 Washington Mews
All events take place at the Haus unless otherwise noted
212.998.8660
nyu.edu/deutscheshaus

TUESDAY, March 3 at 7:00 PM
Panel Discussion: “Building the Louvre”, with Patrick Bray (Ohio State University), Phillip John Usher (NYU), Markus Cruse (Arizona State University), Maggie Flynn (Ohio State University) and Bettina Lerner (CUNY).

THURSDAY, March 5 at 7:00 PM
Conversation: “Ecrire la catastrophe” with Michael Ferrier (Chuo University) and Allen S. Weiss (NYU). This event is in French.

FRIDAY, March 6 at 9:30 AM
Conference: “Revolution and the Real,” with Sean Larson (NYU), Jacob Denz (NYU), Julian Petri (Princeton), Matthew Fraser (University of Chicago), Kevin Vennemann (NYU), Christanne Frey (NYU), Polly Dickson (Cambridge), Michael Swellander (Columbia), Filippo Ranghiero (U Ca’ Foscari, Venice), Susanne Fuchs (NYU), Eckart Goebel (NYU), Lindsay Zackerroff (Brown), Hannes Bajohr (Columbia), Dominik Zechn (NYU), Christina Mand (Rutgers), Nimrod Reitman (NYU), Avital Ronell (NYU), Tanja Röckemann (U Potsdam), Sebastian Schuller (LMU München), Christoph
Schaub (Columbia), Kurt Hollender (NYU), Leif Weatherby (NYU), Jan Mieszkowski (Reed College).

TUESDAY, March 20 at 7:00 PM  
**Panel:** “Should Higher Education Be Free? An Examination of German and U.S. Perspectives,” with Gabriella Etmektoglou (NYU), Nina Lemmens (DAAD New York), Joscha Legewie (NYU) and Ben Selznick (NYU).

FRIDAY, March 27 at 6:30 PM  
**Panel:** “Nazi Plunder and Stolen Art,” Lauren Fogle Boyd (Author), David J. Rowland (Rowland and Petroff), Lucian Simmons (Sothebys), Sharon Flescher (IFAR).

FRIDAY, March 30 at 6:30 PM  
**Lecture:** “Twenty-Five Years After the Fall of the Berlin Wall: Reflections on a United Germany in a Troubled Europe,” by Wolf Lepenies (Free University of Berlin).

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**CASA ITALIANA**  
24 West 12th Street  
All events take place at the Casa unless otherwise noted  
212.995.4012  
[nyu.edu/pages/casaitaliana](http://nyu.edu/pages/casaitaliana)

TUESDAY, March 3 at 6:00 PM  
**Lecture:** “Haunting and the post colonial ethics of the gaze” by Rhiannon Noel Welch (Rutgers University).

WEDNESDAY, March 4 at 6:00 PM  
**Exhibition:** “By Hand and by Lens: Portraits by Italian-American Artists.”

THURSDAY, March 5 at 6:00 PM  
**Lecture:** “Deconstructing Rome” by Federica Pedriali (University of Edinburgh).

MONDAY, March 9 at 6:00 PM  
**Theatre:** “Aria Di Commedia: An Evening of Italian Renaissance Theatre and Music” with Pazzi Lazzi (commedia dell’Arte troupe).

FRIDAY, March 27 at 8:30 AM  
**Symposium:** “Dante as a Political Theorist: Historicizing Theology and Theologizing Power”. Directed by Maria Luisa Ardizzone (NYU) and Teodolinda Barolini (Columbia University).

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**THE EUROPEAN INSTITUTE**  
420 West 118th Street, International Affairs Building (IAB), Room 1205  
All events take place at the Institute unless otherwise noted  
212.854.4618  
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TUESDAY, March 10 at 6:00 PM  
**Discussion:** “The Nobel Peace Prize: An insider’s view”, with Geir Lundestad (Norwegian Nobel Committee), George Rupp (Columbia University) and Victoria De Grazia (Columbia University). This event will take place at East Gallery, Buell Hall.

THURSDAY, March 12 at 6:00 PM  
**Lecture:** “The internet and European Integration: A Public Sphere Perspective” by Hans Jorg Trenz (University of Copenhagen).

THURSDAY, March 26 at 5:30 PM  
**Book Roundtable:** “Europe on Trial: the Story of Collaboration, Resistance and Retribution during World War II by István Deák” with Lazslo Borhi (Hungarian Academy of Sciences), Holly Case (Cornell University) and Robert Paxton (Columbia University).

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**THE HARRIMAN INSTITUTE**  
420 West 118th Street, International Affairs Building (IAB), Room 1219  
All events take place at the Institute unless otherwise noted  
212.854.4623  
[www.harrimaninstitute.org](http://www.harrimaninstitute.org)

MONDAY, March 2 at 5:00 PM  
**Talk:** “Eurasian Economic Union: Myths and Reality” by Tatiana Valovaya (Financial University, Moscow).

MONDAY, March 2 at 12:00 PM  
**Book Talk:** “Conflict in Ukraine: The Unwinding of Post Cold War Order” with Rajan Menon (City University of New York) and Eugene Rumer (Carnegie Endowment for International Peace).

TUESDAY, March 3 at 5:00 PM  
**Talk:** “Eurasian Economic Union: Myths and Reality” by Tatiana Valovaya (Financial University, Moscow).
Panel Discussion: “What Future for the European Economic Union?” with Rilka Dragneva (University of Birmingham), Atilkin Kournmanova (Central Asia Strategic Management Group), Marlene Laurelle (The Institute of European, Russian and Eurasian Studies), Nate Schenckkan (Freedom House). This event will take place at the Ivy Lounge, Faculty House.

TUESDAY, March 3 at 6:15 PM
Poetry Discussion: “Your Language- My Ear: Russian and American Poets at Close Quarters” with Shamshad Abdullaev (Fergana, Uzbekistan), Keti Chukhrov (Moscow), Alexandra Petrova (Rome) and Alexander Skidan (St. Petersburg).

WEDNESDAY, March 4 at 6:00 PM
Talk: “Can We Critically Redeem Turbo-Folk and Should We Even Try?” by Vlad Beronja (University of Michigan).

THURSDAY, March 5 at 6:00 PM
Film Screening: “Wings of Desire”. The screening is part of the Harriman Institute Cold War Film Series.

THURSDAY, March 5 at 12:00 PM

FRIDAY, March 6 at 6:00 PM
Conversation: “Tesla: A Portrait With Masks” with Vladimir Pistalo (Becker College, Massachusetts).

SATURDAY, March 7 at 8:00 PM
Performance: “Celebrate Anton Chekov’s Birthday” with actors Valerie Curry and Sam Underwood.

MONDAY, March 9 at 5:00 PM
Round Table Discussion: “What’s Next? The Ukraine Conflict in the Global Context” with Alexsannder Cooley (Barnard College), Valery Kuchinsky (Columbia University), Kimberley Marten (Barnard College) and Jack Snyder (Columbia University). This event will take place at Faculty House Garden Room 2.

MONDAY, March 9 at 6:15 PM

TUESDAY, March 10 at 12:00 PM

WEDNESDAY, March 11 at 12:00 PM

WEDNESDAY, March 11 at 10:00 AM
Media Symposium: “State of the Media in the South Eastern Europe: from Crisis to Corruption”.

Keynote address by Dunja Mijatovic (OSCE Representative on Freedom of the Media).

THURSDAY, March 12 and FRIDAY, March 13
Conference: “Kharkiv: City of Ukrainian Culture”

MONDAY, March 23 to FRIDAY, May 15
Exhibit: “Temporary Monument: Photomontages for Mayakovskv’s Poem “To the Workers of Kursk”” by graphic artist Yuri Rozhkow.

TUESDAY, March 31 at 6:00 PM
Film Screening and Book Talk: “Bosnia Rising” with Damir Arsanjevic (De Montfort University), Fred Harrison (Land Research Trust, London), Jasmin Mjanoivoic (York University, Toronto), Carlo Nero (Writer/Director/Producer) and Vanessa Redgrave.

LA MAISON FRANÇAISE
Broadway at West 116th Street, Buell Hall, 2nd Floor
All events take place at Buell Hall unless otherwise noted
212.854.4482
maisonfrancaise.org

MONDAY, March 2nd at 6:30 pm
Film Screening: “Helene Berr, une jeune fille dans Paris occupé” followed by Q and A with director Jerome Prieur and historian Robert O. Paxton.

THURSDAY, March 5 at 6:30 pm
Discussion: “French Cinema, A State Affair: History of Cinema and Public Policies from WWII to the Digital Age” with Frederique Bredin (International Affairs at the Centre National du Cinéma et de l’image animée), Laurent Creton (Commission de la Recherche at Paris III) and Jonathan Buchsbaum (CUNY). This event will take place in French and English, followed by simultaneous French-English translation.

WEDNESDAY, March 11 at 6:00 pm
Performance: “Voix de Femmes (Voices of the Women)” produced by Thetre France (USA) and La Lune Ver (CH).

WEDNESDAY, March 11 at 6:00 pm
Performance: “La maison franaise (We speak French here)”. Attendance is limited and tickets are for $50 per concert ($25 for students) or $125 for the entire three-concert series.

THURSDAY, March 26th at 6:00 pm
Lecture: “From the Sans-cullotes to the Zapatistas: Revolts, Insurrections, Revolutions” by Kristin Ross (NYU) and Eric Hazan (La Fabrique).

THE ITALIAN ACADEMY FOR ADVANCED STUDIES IN AMERICA
1161 Amsterdam Avenue
All events take place at the Academy unless otherwise noted
212.854.2306
www.italianacademy.columbia.edu

WEDNESDAY, March 11 at 7:00 pm
Concert: “Mivos Quartet” by Kate Soper (composer/soprano).

FRIDAY, March 13 at 7:30 pm
Lecture: “Art Spiegelman & Phillip Johnston:Wordless!”

WEDNESDAY, March 25 at 7:00 pm
Concert: “Quartetto Maurice.”Music by Andrea Agostini, Steve Reich, Fausto Romitelli, and a world premiere by Ryan Carter.

DEUTSCHES HAUS
420 West 116th Street
All events take place at the Haus unless otherwise noted
212.854.1858
www.columbia.edu/cu/german/dhaus

FRIDAY, March 27 and SATURDAY, March 28
Conference: “Transatlantic Theory Transfer: Missed Encounters?”
EUROPE IN FEBRUARY

February 3: Eight people were arrested in France on suspicions of being involved in jihadi networks.

February 5: Ireland continued to hold the position of the fastest growing EU economy.

February 11: Leaders of Ukraine, Russia, France and Germany met in Minsk, Belarus, to hash out terms for a ceasefire in east Ukraine.

February 11: In the worst disaster since Italy ended its Mare Nostrum sea rescue operation, it was estimated that more than 300 migrants trying to reach Europe by boat died in the Mediterranean over the course of one week.

February 12: European leaders in Minsk agreed upon terms to a ceasefire starting from the night of February 15, including the withdrawal of heavy weapons from the front line. German chancellor Angela Merkel called the deal “a glimmer of hope.”

February 14: A Danish national opened fire on a cafe in Copenhagen holding a debate on free speech and Islam in Copenhagen, leaving one dead and three injured. The gunman later killed a guard at a synagogue before being killed by the police.

February 15: Faced with cash shortage, Rome may sell the Mussolini-era Square Colosseum to fashion house Fendi.

February 16: Despite truce, pro-Russian rebels rejected the ceasefire terms and continued to attack the contested city of Debaltseve.

February 16: The Italian coastguard rescued approximately 2,000 migrants from Libya who were stuck between the Italian island of Lampedusa and the Libyan coast.

February 18: After heavy shelling from rebel forces violating terms of a truce in Debaltseve, Ukrainian troops surrendered and withdrew from the city.

February 18: In France, investigations began over a video that caught Chelsea soccer fans making racist attacks in the metro.

February 19: Following protests from trade unions and anti-poverty campaigners over the transatlantic trade deal with the United States, EU authorities said that extra safeguards will be included to protect European interests.

February 19: The Turkish Parliament chaotically debated a homeland security bill debate which would give more power to the police in order to preserve public order.

February 20: After a week of fractious debates, Eurozone finance ministers agreed to extend Greek’s bailout by four months.


February 23: Lutz Bachmann, was reinstated as head of Pegida, Germany’s anti-Islamisation movement. He had stepped down in January after selfie of him posing as Hitler surfaced.

February 24: David Cameron, the British prime minister, announced plans for sending military and medical advisors to Ukraine.

February 25: Al Jazeera journalists were arrested for allegedly flying a drone over Paris.

February 27: Anti-Fascists and trade unions decided to protest in Newcastle, England, against demonstrations to be organized by anti-immigrant group Pegida.
EUROPE•NYC Newsletter

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