The French Graduate Student Association at New York University presents

Fractured Reflections: The Breaking Point between Text / Image

Friday, February 24th

9:30-10:00 Breakfast

10:00-11:00 Keynote Address--Professor Richard Sieburth, NYU, Departments of French and Comparative Literature

“Etymologies of gesture: Henri Michaux”

11:15-12:30 Poetic Origins, Conceptual Destinations (Moderator: Julie Sage)

♦ L'idéogramme chinois et les traits aventuriers de Michaux--Xiaofu Ding, NYU (French)
♦ The reconciliation of text and image in the written works and painted images of Henri Michaux--Alison Vort Halász, University of Pittsburgh (French and Italian)
♦ Language in the visual arts of the 1960’s: Intermedia marriage or “lonely images”?--Margriet Schavemaker, Universiteit van Amsterdam (Art History)

12:30-1:30 Break

1:30-3:15 Early Modern Allegorical Images (Moderator: Katie Rose Hillegass)

♦ Dancing death: The danse macabre des femmes and Villon’s “Belle Heaulmière”--Maya Smith, University of California, Berkeley (French)
♦ Reflection and resonance: Variations on Echo and Narcissus in Scève’s “Délie”--Fernando Pérez-Villalón, NYU (Comparative Literature)
♦ The bad woman in the attic: Dualities in Racine’s Phèdre and Andromaque--Adele Kudish, CUNY Graduate Center (Comparative Literature)
♦ L'image parlante: Allegory and politics in Pierre-Paul Prud’hon’s “La constitution française”--Elizabeth M. Rudy, Harvard University (History of Art and Architecture)

3:30-4:45 Writing the Ruins of History (Moderator: Greg Bruhn)

♦ L’autre visage de l’histoire : considérations sur la facies hippocratica à partir de W. Benjamin et de P. Quignard--Yue Zhuo, NYU (French)
♦ Genet’s imagistic war in Un captif amoureux--Clarissa Behar, NYU (French)
♦ A poetics of postcolonial decadence: Abdelwahab Meddeb’s walking cure--David Fieni, UCLA (Comparative Literature)

6:00 Cinematic Enunciations (Take One)--Hosted by Cinema Studies, 721 Broadway, room #656 (Moderator: Professor Allen Weiss, NYU, Departments of Cinema Studies and Performance Studies)

♦ Modus apparati: The discursive structures of film ideology--Katie Kohn, NYU
♦ A special theory of narrative frequency: The trans-temporal mode in The Shining and Last Year at Marienbad--Melissa J. Zajk, NYU (Cinema Studies)
♦ Intertextuality in Robbe-Grillet’s La Belle Captive--Lisa Broad, NYU (Cinema Studies)
Saturday, February 25th

9:30-10:00 Breakfast

10:00-11:15 Politics of the image (Moderator: Stéphanie Ponsavady)
  ♦ Word and image in Rouault’s *Miserere* series--Rachel Wimpee, NYU (French / Institute of French Studies)
  ♦ Aux armes les femmes: Thirty years of symbolic violence--Kari Evanson, NYU (French / Institute of French Studies)
  ♦ A bard with lots of breath: Jean Genet’s *Captif Amoureux* and images of Sabra and Shatila--Emma Heaney, University of California, Irvine (Comparative Literature)

11:30-12:45 Visions of modernity (Moderator: Nicky Agate)
  ♦ Diorama and phantasmagoria in Balzac: Announcing the experience of modern life in the context of the “classically narrated” text--Chelsea Beth Stieber, University of Wisconsin-Madison (French / Comparative Literature)
  ♦ When seers go blind: Misreadings in “La fille aux yeux d’or”--Kris Mayrhofer, Emory University (Comparative Literature)
  ♦ Staging stillness: Aesthetics of the pose in Baudelaire and Manet--Masha Mimran, Princeton University (Comparative Literature)

1:00-2:00 Break

2:00-3:45 Specters of photography (Moderator: Niamh Duggan)
  ♦ We are all supplemental: Early modernism’s photographic subject as read through Derrida’s concept of the supplement--Kristen Oehlrich, CUNY Graduate Center (Art History)
  ♦ Robert de Montesquiou’s *La divine contesse* and “the mirror that remembers”--Ian Alteveer, NYU (Institute of Fine Arts)
  ♦ Reading the absent photograph of the missing female Other in post-World War II French writing--Marcelline Block, Princeton University (French and Italian)
  ♦ Image, fragment, punctum: L’holographie kaléidoscopique de Roland Barthes--Guilan Siassi, UCLA (Comparative Literature)

4:00-5:45 Cinematic enunciations (Take two) (Moderator: Alina Cherry)
  ♦ Titre (à voir) : Économie(s) du titre de film français--Noëlle Rouxel-Cubberly, CUNY Graduate Center (French)
  ♦ Amorous collisions: *Hiroshima mon amour* as screenplay--Jason Willwerscheid, University of California, Irvine (Comparative Literature)
  ♦ Writing the scar, cutting the text: Inscription and incision in Georges Franju’s *Les yeux sans visage*--Jennifer Stob, Yale University (History of Art / Film Studies)
  ♦ Dans l’oeil moderne : fragmentation, tranchants et déchirures dans l’oeuvre croisée de Bataille et Buñuel--Jeremi Szaniawski, Yale University (Film Studies / Slavic Studies)

6:30 Keynote address—Professor Kaja Silverman, University of California, Berkeley, Department of Rhetoric and Film Studies (Hosted by Cinema Studies, 721 Broadway)

“Growing still: James Coleman’s *INITIALS* and the word & image”