

UW Comparative Literature



May 11, 2009 Volume I

Speaking Comparatively

This is our inaugural edition of the UW Comparative Literature Newsletter. In it you will find information on departmental programs and updates on faculty and graduate student achievements.



Fall Program in Paris:

For Fall Quarter 2009 (October 3 to December 5), the Department of Comparative Literature will

organize an interdisciplinary program of study in Paris. This program offers students a unique opportunity to earn 15 UW credits while living and studying in one of the most vibrant and beautiful cities in the world. The program is open to all UW students with an interest in the humanities and arts.

The program includes three courses: Introduction to Theory and Criticism, taught by Mikkel Borch-Jacobsen (French and Comparative Literature); "The French New Wave and After" taught by James Tweedie (Comparative Literature); and a French conversation course (instructor TBA). Coursework will be supplemented by lectures and field trips to cultural activities in Paris.

French home stay and board will be arranged in

Paris. Classes will take place in the Saint-Germain des Prs area, in the very heart of Paris.

Students in the program will maintain their UW residency and any established financial aid eligibility. Students must take all three courses in order to meet concurrent enrollment requirements. Participation in the program will earn 15 UW credits. Credits will be recorded on students UW transcripts and apply directly to UW graduation requirements.



Professor Herbert Blau Honored

The March 2009 issue of the *Modern Language Quarterly*, a

leading journal of literary criticism housed in our department and directed by Marshall Brown, was entitled "Performance and History: *What History*" and was dedicated to our colleague Herbert Blau.

Comparative Literature

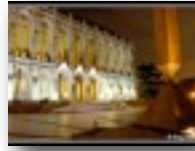


Comparative Literature encompasses several disciplines: study of literary and other texts from a variety of nations and cultures, interdisciplinary and theoretical approaches

to literature, and cinema and media studies. Our faculty have particular strengths in the Literatures of Europe, Asia and the Americas, Critical Theory, Textual Studies and World Cinema.

Our Programs

Inside this newsletter you can find information on our programs, both undergraduate and graduate. [More](#)



complete information is available on our website, at:

<http://depts.washington.edu/complit>

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Graduate Program Updates

Application for PhD Certificate Program in Cinema and Media Studies:

Now in its 10th year of existence, the undergraduate Cinema Studies degree track is thriving. In fall 2009, the Department anticipates the launch of a PhD Certificate Program in Cinema and Media Studies, which will draw from an interdisciplinary faculty with expertise in a wide variety of national cinemas and cultures, early film history, New Wave movements, genre theory, and avant-garde experimentations. Pending approval of the Graduate School, this Certificate Program will be open to any PhD student currently enrolled at the University of Washington, and will require a series of introductory and elective courses.

The Department also continues to offer Ph.D. certificate programs in Textual Studies, a wide range of complex and pervasive topics associated with the production, editing, dissemination, preservation and transmission of texts; and in Theory and Criticism, jointly with ten participating departments.

Undergraduate Program Updates Revision of Undergraduate Literature Major:

Following several months of

discussions in the department, Comparative Literature voted in January to revise the undergraduate major requirements. The change involves both adjusted requirements and several additions to the curriculum. We are in the process of submitting the paperwork and hope to have the new major in place next winter.

Two major shifts have taken place in the Comp Lit program since the current major requirements were formulated. First, the department implemented its undergraduate track in Cinema Studies, and second, with the advent of the Cinema Studies track Comp Lit has for the first time begun appointing assistant professors rather than depending exclusively on joint appointments or volunteer faculty from other programs. As a result we have a young, energetic group of Cinema Studies faculty committed to working closely with the rest of the Comp Lit program. Aligning the Literature track of the major more closely with the Cinema Studies track will increase the synergy between the programs and enable both to support each other in the tight staffing we face.

The proposed adjustments will draw a clearer distinction between beginning and advanced level work, identify history as a major category in the organization of the discipline, and connect the Literature and Cinema Studies tracks so that students can see their relationship more clearly.

As a result, we expect the major to be more coherent. The adjustment consists of three parts:

1: Students will be required to take at least one course from the series 251-252-253 before they can declare a Comp Lit major. These new introductory courses replace the old introductory course (CL 300), and one of them may be counted toward the major. All three of these courses will have the same primary learning objectives (basic techniques for analyzing verbal texts; develop capacity to identify, name and use appropriate categories; develop abstract vocabulary; operate with clear distinction between evidence and conclusions), but will offer different groupings of texts in order to achieve them. One will address literature and culture, one themes in literature, the third genres. Faculty have committed to teaching these courses several years in a row and to meeting regularly with those teaching in the series to maintain our focus on the goals for the courses.

2: Students have been required to take 3 courses selected from our currently existing 320 series (world literature by region). We have added a new series (351-352-353) that deals with topics in literary history focused historically. Now students will take at least one course from each series, and one course from anywhere in the Comp Lit offerings that deals primarily with materials from

Undergrad cont.

anywhere in the Comp Lit offerings that deals primarily with materials from before 1800.

3: Students will take one 300-level film course.

Other requirements, such as foreign language ability, Comp Lit 400, total number of credits and the wide range of suitable courses remain the same. We hope we have preserved the freedom and flexibility of the major while creating a clearer core of what all of us as students of Comparative Literature have in common.

Donations

As you are probably aware, the current budget crisis requires University departments to depend increasingly on private donations to pay for basic services. We realize that all of you are experiencing the same financial difficulties as the University of Washington. However, if you find yourself able to make a donation, please visit our web site or contact us or our College Advancement office:

https://secure.gifts.washington.edu/uw_foundation/gift.asp?source_typ=2&source=EBA

OR use the following contact and donation information in the right column:

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Other Questions



Cinema Studies

Our faculty teach film from the Americas, Europe, and Asia. We offer

coursework in film theory, criticism, and history at both the undergraduate and graduate levels,

and we have applied to offer a Ph.D. certificate in Cinema and Media Studies. For further information contact the program director, Jennifer Bean.

jmbean@u.washington.edu



Surrealist Paris

During the month of September Professor Mikkel Borch Jacobsen will direct an Exploration Seminar abroad focused on Surrealist Paris. During Fall quarter he will once again direct our program there in French culture, theory and film.



Rome Programs

For the first time this September Jennifer Bean and Claudio Mazzola and will direct a September Exploration Seminar at the Rome Center, on cinematic representations of the city. Also, José Alaniz will direct a Cinema Studies program there in Winter quarter.



Beijing Summer

In summer 2010 Yomi Braester and James Tweedie will once again take graduate and undergraduate students from around the U.S. to study at the Beijing Film Academy.

Faculty News

Our faculty has grown this year with the hiring of a new Assistant Professor, Sudhir Madadevan, and the promotion of José Alaniz to the rank of Associate Professor. Congratulations!

Sudhir Madadevan



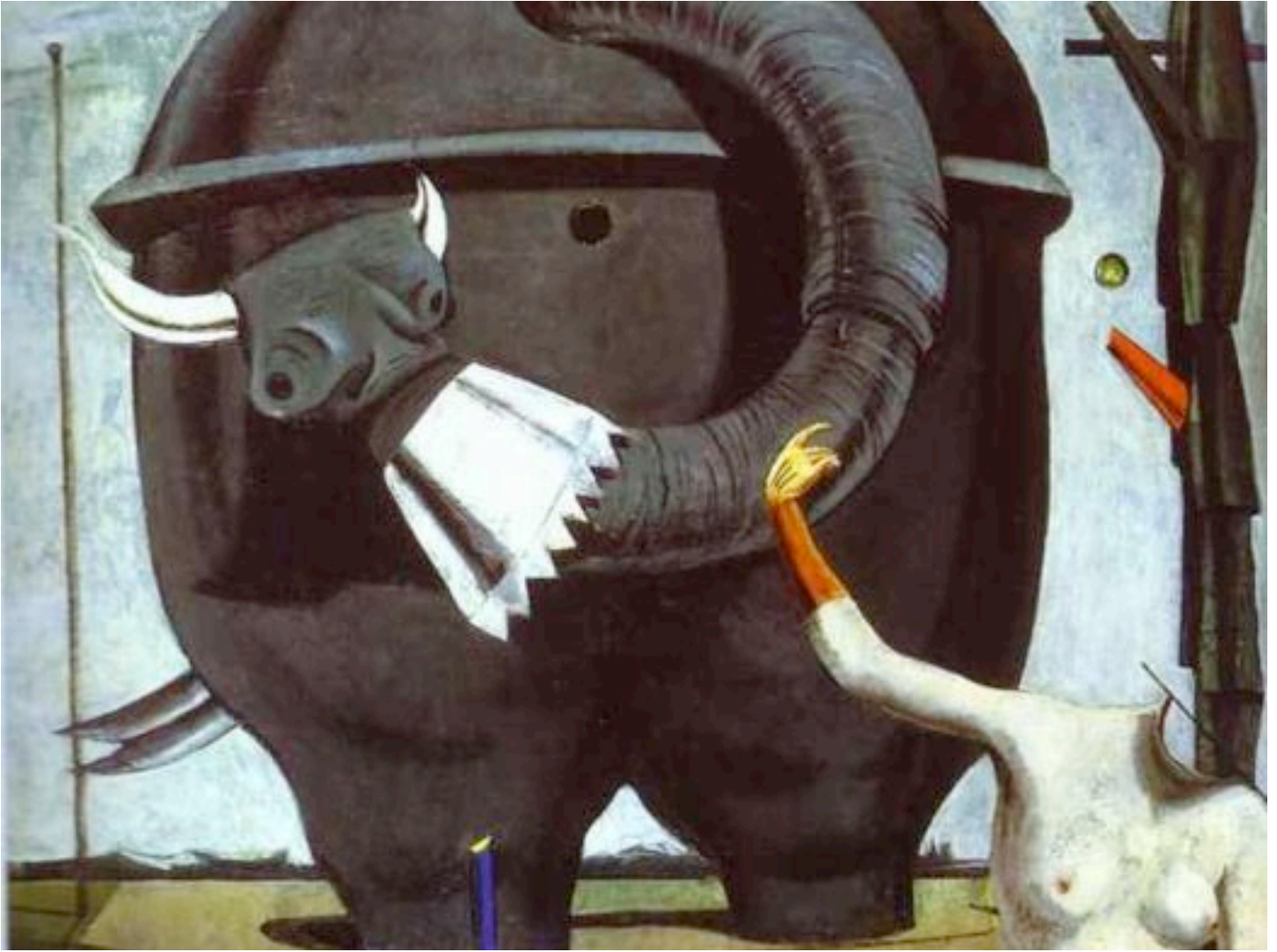
Our new assistant professor, Sudhir Mahadevan, majored in English at St. Xavier's College in Mumbai, and pursued his Master's and doctoral work at New York University in the Cinema Studies department. His doctoral thesis offers a commercial history of early cinema and visual culture in South Asia, with a focus on Bengal, by tracking the traffic of apparatus and images between South Asia, Britain and the U.S. In addition to working on a manuscript that develops his doctoral work, his current research project focuses on photo-journalism and the photo-illustrated book in early twentieth century South Asia, and their overlaps with early motion picture actualities, in figuring political events springing from emergent nationalist impulses.

José Alaniz



Our newly tenured associate professor, José Alaniz (who holds a joint appointment in Slavic Languages and Literatures), earned a B.A. in Russian Language and Literature and a B.S. in Radio-Television-Film from the University of Texas at Austin. He received his Ph.D. in Comparative Literature from the University of California at Berkeley, with a dissertation entitled "Necrotopia: Spectacles of Death and Dying in Late/Post-Soviet Russian Culture." Alaniz's current research interests include disability in Russian culture, comics, eco-criticism, post-Soviet Russian cinema, and death and dying. His essays have appeared in *Studies in Russian and Soviet Cinema*, *Kinokultura*, *Ante*, *Ulbandus* and several anthologies. His book *Komiks: Comic Art in Russia*, will be published by U P of Mississippi in 2010.

Study Abroad



2009 Exploration Seminar in France Surrealist Paris - September 2009

Program Director: Mikkel Borch-Jacobsen (French & Comp. Literature)

Dates of Instruction: August 16 – September 11, 2009

Surrealism, which emerged in Paris in the early 1920s from the social upheaval of post-WWI Europe and more especially from Dadaism, is arguably the most influential avant-garde movement of the 20th century. It rejected social, moral and logical conventions and sought to revolutionize art, literature, politics and life in the name of freedom, desire and the unconscious. Surrealist art, which was viewed by the surrealists as a means of liberation beyond purely aesthetic considerations, is characterized by a diversity of forms of expression: writing, painting,

Surrealist Paris, cont.

drawing, photography, film, collage, found objects, sculpture, theater; and of practices: automatic writing, hypnosis, and somnambulant strolling in the streets of Paris. The influence of surrealism extends well beyond the surrealist group itself and can be seen in painting (Picasso, abstract expressionism), in literature (Char, Breton, Breton, Leiris), in politics (Situationism, the May 1968 student revolt), in theater and performance art (Artaud, Living Theater, Bob Wilson) and in psychoanalytic theory (Lacan).

In this Exploration Seminar, we will study surrealism in the city where it was born and which provided the stage for so many of its experiments. Readings and lectures will be complemented by screenings of surrealist movies and field trips to museums which have holdings of surrealist and Dada productions (Centre Pompidou, Musée d'Art Moderne de la Ville de Paris, Musée Picasso, Halle Saint Pierre). In addition, we will visit the sites of Paris and its vicinity evoked by the surrealists in their texts and photographs. In order to recapture the poetry of the modern city that the surrealists created, students will be sent scouring Paris for odd, 'surrealist' objects and asked to bring back photos, videos, drawings or descriptions of their wanderings and encounters, which they will be expected to share with

the rest of the group in the form they choose to adopt. In the spirit of surrealism, creativity, imagination and humour will be encouraged at all levels. The 'Surrealist Paris' that we will explore is not the Paris of tourists and guides, but a poetic and artistic experience that everyone can partake in.

The course will be conducted in English and will host local guest speakers.

Dorm-style housing with kitchen area will be arranged at the Cité Universitaire Internationale, a campus for international students located in the 14th arrondissement (district) of Paris. Classes will take place at the same site.

Exploration Seminar in Rome, September 2009

In conjunction with Claudio Mazzola (French and Italian Studies), Professor Jennifer Bean will lead 25 students to Rome this summer for a four-week exploratory seminar on cinematic representations of that city.

Focusing on the post-WWII era, and on changing relationships between Italy and America, students will consider a wide range of films, ranging from the work of Jean Negulesco and William Wyler in the US, to the innovations of directors like Vittorio de Sica and Federico Fellini in Italy.

Classes will be held in the conference and screening rooms provided by the University of Washington's Rome Center--and also on the streets of the "eternal city," where students will track and reconsider the multiple virtual spaces created by the camera.

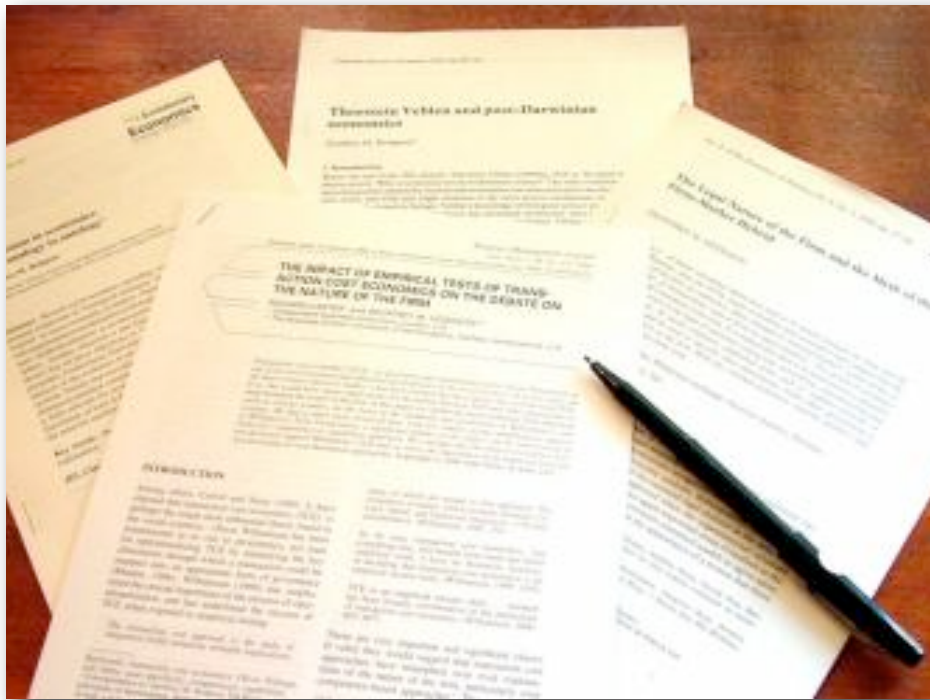
Summer Program at the Beijing Film Academy: 2010

In 2006, Yomi Braester founded the Comparative Literature Departmental Program in Beijing, known as the Summer Program in Chinese Film History and Criticism, and directed it for the three years of its existence. The program is hosted at the Beijing Film Academy and open to students worldwide. The program has become a hub for present and future scholars to learn, exchange views, and bond.

The month-long intensive program is taught by three Western and five Chinese scholars, and typically includes meetings with ten Chinese film directors. Class size has varied from 11 to 23 students. The participants' makeup of roughly half undergraduate, half graduate students, from many leading institutions around the U.S. and the world (twenty so far), is also conducive to a diversity of opinions and approaches.

More information can be found at the Program's website: <http://faculty.washington.edu/yomi/bfa>

Academic Achievement



Summary of Recent Scholarly Achievement, 2008-2009

Beginning on page 10, you can browse faculty publications from January 2004 to the present, along with graduate student publications, conference papers and fellowships over the past year.

Leroy Searle and Jane Brown



Leroy Searle, Professor of English and Comparative Literature and Jane Brown, Professor of Germanics and Comparative Literature, have been appointed the two inaugural Joff Hanauer Honors Professors in Western Civilization.



Henry Staten and Herb Blau



Herbert Blau and Henry Staten, Professors of English and Comparative Literature, have had their appointments renewed as Byron W. and Alice L. Lockwood Professors of the Humanities.



Faculty Publications 2008-2009

Bean, Jennifer:

Essays:

"D.W. Griffith, Families, and the Origins of American Narrative Cinema." *A Family Affair: Cinema Calls Home*, ed. Murray Pomerance. London: Wallflower Press, 2008, pp. 5-22.

"'Übers Meer gebracht': Asta Nielsen in Amerika, 1912-1914" ("Drawn Across the Sea": Asta Nielsen in America, 1912-14), trans. Christine N. Brinckmann, *Sprache der Liebe. Asta Nielsen, ihre Filme, ihr Kino 1910-1932*, eds. Karola Gramann, Eric de Kuiper, Sabine Nessel, Heide Schlüpmann and Michael Wedel. University of Amsterdam Press, 2009, pp. 255-267.

"The Imagination of Early Hollywood: Movie-Land and the Magic Cities, 1914-1916," *Questioning the National in Early Cinema*, eds. Richard Abel, Rob King and Giorgio Bertellini. London: John Libbey Publishing, 2008, pp. 330-339.

"1909: Movies and Progress," *Screen Decades: American Cinema 1893-1909*, ed. André Gaudreault. NJ: University of Rutgers Press, 2009, pp. 225-246.

Media Essays:

"Escape on the Fast Freight," ep. 26 of *The Hazards of Helen* (1915); *Manhattan Trade School for Girls* (1911); "Toil and Tyranny," ep. 12 of *Who Pays?* (1915), written and recorded for DVD-*anthology, Treasures III: Social Issues in American Cinema*, National Film Preservation Foundation, commercially available Oct. 2007.

"The Wild Engine," ep. 51 of *The Hazards of Helen* (J.P. McGowan, 1915); *Hands-Up, Exhibitor Trailer* (1918); *Falling Leaves* (Alice Guy-Blaché, 1912), written and recorded for DVD-*Anthology, More Treasures from the Silent Film Archives*, National Film Preservation Foundation, commercially available Sept. 2004.

Benítez, Francisco:

"Ang Pinagdaanang Buhay ng Ibong Adarna: Narrativity and Ideology in the Adarna's Corrido and Filmic Versions." *Kritika Kultura* 10 (February 2008): 10-61.

Blau, Herbert:

Books:

As If: An Autobiography. First volume.

Nearly complete.

Reality Principles: From the Absurd to the Virtual. (collection of essays). Nearly complete.

Essays:

"From the Dreamwork of Secession to Orgies Mystery Theater," *Modern Austrian Literature* 42.3 (forthcoming 2009); also *Modern Drama* (2009).

"Performing in the Chaosmos: Farts, Follicles, Mathematics, and Delirium in Deleuze." In *Deleuze and Performance*, ed/ Laura Cull (Edinburgh: Edinburgh Univ. Press, forthcoming).

"Why What History?"" *Modern Language Quarterly* 70.1 (2009): 3-10.

"Inescapable Mimesis: JDTC in the Mortal Coil," *Journal of Dramatic Criticism and Theory* 22.1 (2007): 95-97.

"Flights of Angels, Scattered Seeds." In *The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon*. Eds. Randy Martin and Claudia Gitelma. Middletown, CT: Wesleyan Univ. Press, 2007. 107-131.

"Apnea and True Illusion: Breath(less) in Beckett." In *Beckett at 100: Revolving It All*, ed. Linda Ben Zvi and Angela Moorjani. London: Oxford Univ. Press, 2008. 35-53. Originally Distinguished Centennial Lecture, in *Modern Drama* 49.4 (2006): 452-68.

"The Nothing That Is: Aesthetics of Anti-Theater." In *Aesthetische Autonomie?* Berlin: Freie Universität (forthcoming).

"The Pathos of Dialogue: Unable to Speak a Word," *Dialog* 5-6 (2006): 11-13.

"Virtually Yours: Presence, Liveness, Lessness." In *Critical Theory and*

Performance. Eds. Janelle Reinelt and Joseph Roach. Ann Arbor: Univ. of Michigan Press, 2007: 532-46.

"Who's There?-Community of the Question," *Performing Arts Journal* 83, 28.2 (2006): 1-12.

"Seeming, Seeming: The Illusion of Enough." *Against Theater: Creative Destructions on the Modernist Stage*. Eds. Martin Puchner and Alan Ackerman. New York: Palgrave/Macmillan, 2006. 231-47.

"The Emotional Memory of Directing." *Theater Research International* 30.1 (2005): 1-12.

"Doing Theater Doing Theory (A Tribute to Leo Hamalian)," *Ararat* 45.179 (2004): 130.

"Auto/Archive: Herbert Blau," *Theater Journal* 56 (2004) 733-44; invited to reflect on my career in theater and scholarship.

"Thinking History / History Thinking," *Theater Survey* 45.2 (2004) 253-62.

"The Commodius Vicus of Beckett: Vicissitudes of the Arts in the Science of Affliction," *Journal of Dramatic Theory and Criticism* 18.2 (2004) 5-19; also in *Beckett after Beckett*. Ed. S. E. Gontarski and Anthony Ullmann. Gainesville, FL: Univ. Press of Florida, 2006. 22-38.

Borch-Jacobsen, Mikkel:

Books:

Le livre noir de la psychanalyse, co-edited with Catherine Meyer, Jacques Van Rillaer, Jean Cottraux and Didier Pleux, Paris, Les Arènes,

2005; *Il libero nero della psicanalisi*, Rome, Fazi Editore; *El libro negro del psicoanálisis*, Buenos Aires, Editorial Sudamericana; forthcoming in German, Portuguese, Greek and Mandarin.

Psychanalyse et constructivisme, in collaboration with Georges Fischman, Paris, Editions PSN, 2005.

Le dossier Freud. Enquête sur l'histoire de la psychanalyse, in collaboration with Sonu Shamdasani; Paris, Editions du Seuil, 2006; forthcoming in English from Cambridge University Press

Borch-Jacobsen, cont.

Making Minds and Madness, forthcoming in May 2009 from Cambridge University Press.

Journal Articles:

“Outreau, Freud et le Diable”, *Le Monde*, February 15, 2006 (also at <http://www.lemonde.fr/web/article/0,1-0,36-741560,0.html/>)

“Réponse à Catherine Clément”, *Le Magazine Littéraire*, March 2006

“Freud: qu’a-t-il vraiment découvert?”, *La Recherche*, May 2006.

“Simulating the Unconscious”, *Psychoanalysis and History*, 7, 1, 2005.

“L’essor de la psychanalyse”, *Sciences Humaines*, Hors-Série no. 7, Sept-Oct. 2008.

“Maladies à vendre”, *XXI*, 4, Oct. 2008.

“Situation de la psychothérapie”, *Le Débat*, no. 152, Nov-Dec. 2008.

“Interprefactions. Freud’s legendary science” (in collaboration with Sonu Shamdasani), *History of the Human Sciences*, 21, 1, 2008.

Essays in Collections:

Il était une fois...”; “La vérité sur le cas de Mlle Anna O.”; “Le médecin imaginaire”; “Un citoyen au-dessus de tout soupçon”; “Une théorie zéro”; “La querelle de la suggestion”; “Lacan ventriloque”; “La saignée d’Emma”; “Viktor Tausk, le suicidé de la psychanalyse”, in *Le livre noir de la psychanalyse*, Paris, Les Arènes, 2005.-

“L’inconscient simulé”, in Tobie Nathan, ed., *La guerre des psys. Manifeste pour une psychothérapie démocratique*, Paris, Editions du Seuil, 2006.

“Psychoanalysis and pseudoscience: Frank J. Sulloway revisits Freud and his legacy”, interviewed by M. B-J., in Todd Dufresne (ed.), *Against*

Freud. Critics Talk Back, Stanford, Stanford University Press, 2007.

Braester, Yomi:**Books:**

Painting the City Red: Chinese Cinema and the Urban Contract. Duke University Press, in production, forthcoming in spring 2010.

Reprinted: *Witness against History: Literature, Film and Public Discourse in Twentieth-Century China* (Stanford University Press, 2003; paperback edition 2008).

Translated: *Witness against History*: translated as Fanzheng lishi (Shandong daxue chubanshe, under censors’ review).

Edited Volumes:

The Missing Period: 1949–1979 in the PRC. Special issue of the *Journal of Chinese Cinemas* 4.2 (accepted for publication) (co-edited with Tina Mai Chen).

Cinema at the City’s Edge: Film and Urban Networks in East Asia, co-edited with J. Tweedie (accepted for publication; Hong Kong: Hong Kong University Press, 2009).

Journal Articles:

“Photography at Tiananmen: Pictorial Frames, Spatial Borders, and Ideological Matrices,” *positions: east asia cultures critique* (accepted for publication in 2009) (peer reviewed).

“In Search of History Point Zero: Stan Lai’s Drama and Taiwan’s Doubled Identities,” *Journal of Contemporary China* 17, no. 57 (November 2008): 689–98 (invited).

“The Political Campaign as Genre: Ideology and Iconography during the Seventeen Years Period,” *Modern Language Quarterly* 69, no. 1 (March 2008): 119–140 (invited).

a Translated as “Zuowei leixing de zhengzhi yundong: Shiqi nian dianying zhong de xiangzheng yu yishixingtai guanlian,” Shanghai daxue xuebao (shehui kexue ban) [Journal of Shanghai University—Social Sciences] 13, no. 4 (July 2006): 19–24 (invited).

‘A Big Dying Vat’: The Vilifying of Shanghai during the Good Eighth Company Campaign. *Modern China*, 31, no. 4 (October 2005): 411–447 (peer reviewed).

“Chinese Cinema in the Age of Commercials Advertisement: The Filmmaker as a Cultural Broker,” *China Quarterly* 183 (September 2005): 549–564 (peer reviewed).

a Reprinted in Michel Hockx and Julia Strauss, eds., *Culture in the Contemporary China* (Cambridge: Cambridge University Press, 2005), pp. 27–42.

b Translated as “Kinuy chad l’omanim dgulim ul’eilei nadlan,” *Mitaam: A Review of Literature and Radical Thought* 17 (February 2009): 97–112 (invited).

“From Real Time to Virtual Reality: Chinese Cinema in the Internet Age,” *Journal of Contemporary China* 13, no. 38 (February 2004): 89–104 (invited).

a Reprinted in *China’s Literary and Cultural Scenes at the Turn of the 21st Century*, ed. Jie Lu (London: Routledge, 2008).

Essays in Collections:

“Excuse Me, Your Camera Is in My Face: Auteurial Intervention in PRC New Documentary,” in *The New Chinese Documentary Film Movement: For the Public Record*, edited by Chris Berry, Lu Xinyu, and Lisa Rofel (under review by U of Minnesota Press).

“PRC Mainstream Cinema since the 1990s,” in *The Chinese Cinema Book*, edited by Song Hwee Lim and Julian Ward (British Film Institute, accepted for publication).

“Film under the Sign of Hyperurbanization: The Emergence of Urban Cinema as a Genre” in *A Companion to Chinese Cinema*, edited by Yingjin Zhang (Blackwell, accepted for publication).

“Nostalgia and Beyond: Cinematic Inventions of Shanghai,” in *Shanghai Kaleidoscope*, edited by Christopher Phillips (Royal Ontario Museum, 2008), 52–61.

Braester, cont.

"Tracing the City's Scars: Demolition and the Limits of the Documentary Impulse in New Urban Cinema," in *The Urban Generation: Chinese Cinema and Society at the Turn of the 21st Century*, edited by Zhen Zhang (Durham: Duke UP, 2007), pp. 161–180.

a Translated by Lin Chen as "Chongmiao chengshi de shanghen—chaiqian yu jishi qushi de xiandu," in a volume edited by Zhang Zhen (Shanghai: Fudan UP, accepted for publication).

"Taiwanese Identity and the Crisis of Memory: Post-Chiang Mystery," in *Writing Taiwan*, edited by David Der-wei Wang and Carlos Rojas (Durham: Duke UP, 2007), pp. 213–232.

"The Impossible Task of Taipei Films," in *Cinema Taiwan: State of the Art, States of the Mind*, edited by Darrel Davis and Robert Chen (Routledge, 2007), pp. 51–59.

a Translated as "Shikui de shigong dai: Qu Youning de Sharen jihua yu Taibei dianying de bukeneng renwu" [The Purloined Hazard Tape: Arthur Chu's *My Whispering Plan* and the Impossible Task of Taipei Cinema," *Dianying xinshang* (Autumn 2005): 69–75.

"Tales of a Porous City: Public Residences and Private Streets in Taipei Films," in *Contested Modernities in Chinese Literature*, edited by Charles Laughlin (New York: Palgrave, 2005), 157–170.

"Chengshi jingguan yu lishi jiyi—guanyu Longxugou" [Urban Spectacle and Historical Memory: On *Dragon Whisker Creek*], in *Beijing: Dushi xiangxiang yu wenhua jiyi* [Beijing: Urban imagination and cultural memory], edited by Chen Pingyuan and Wang Dewei (Beijing: Beijing daxue chubanshe, 2005), 410–431.

a Republished in *Xiandai Zhongguo [Studies in Modern Chinese]* (details missing).

Brown, Jane:**Published Articles:**

"Claude's Allegories and Literary Neoclassicism," *Symbolism: An International*

Annual of Critical Aesthetics 8 (2008):17-42.

In Memoriam: Dagmar Barnouw (1936–2008). *German Quarterly* 81.4 (2008): vii–viii.

Accepted Articles:

"Words at Work: Work in *Faust II*," forthcoming *Limbus: Australisches Jahrbuch für germanistische Literatur- und Kulturwissenschaft / Australian Yearbook for Germanic Literary and Cultural Studies*, vol. 2.

"Classicism and Romanticism": *Cambridge Companion to German Romanticism*, ed. N.D.B. Saul. Cambridge: Cambridge University Press.

"The Libretto and Enlightenment Tragedy," *The Libretto as Enlightenment Text*, ed. Pamela Gay-White, proposed volume.

"Theatricality and Experiment: Identity in *Faust*," *Faust in Toronto*, ed. Hans Schulte. Forthcoming Cambridge University Press.

In Progress:**Book:**

Goethe and the Modern Subject. Book on Goethe's role in the development of the language for describing interiorized selfhood, the language that eventually became psychoanalysis. 4 chapters written during German leave.

Essays:

"Faust der Befreier" for Goethe-Gesellschaft Weimar, June 2009.

"Onward and Upward: Goethe's *Faust* at the Turn of the Twentieth Century."

Brown, Marshall:**Books:**

The Gothic Text. Stanford: Stanford University Press, 2004. xxiii+280 pp.

"*The Tooth That Nibbles at the Soul*": *Essays on Poetry and Music*. forthcoming, University of Washington Press

Editor, *Cambridge History of Literary Criticism*, vol. 5: *Romanticism*. Cambridge:

Cambridge University Press, 2000. Paperback 2007.

Editor (with Bruce Robbins, et al.), *Longman Anthology of World Literature*, Vol. E. New York: Pearson, 2004

Teaching World Literature: A Companion to The Longman Anthology of World Literature, ed. David Damrosch (New York: Longman, 2005): 109-42, 144-45, 159-65

Translator (with Jane K. Brown), Harald Weinrich, *The Linguistics of Lying and Other Essays* (Seattle: University of Washington Press, 2005)

Editor, with Susan Wolfson, *Reading for Form* (Seattle: University of Washington Press, 2006)

Journal Articles:

"Rethinking the Scale of Literary History," *Chinese translation: Frontiers of Literary Theory* (2006): 80-125

"Negative Poetics: On Skepticism and the Poetic Voice," *Representations*, 86 (Spring 2004), 120-40

"The Case for a Vertical Ethics," *boundary* 2, 34 (2007), 161-88

"Non Giovanni: Mozart with Hegel," *Mozart-Jahrbuch*, 17 (2008): 57-76

"What's Intellectual About Journal Editing?" forthcoming in *Profession* (2009)

"Music and Fantasy," *Musical Meaning and Human Values*, ed. Lawrence Kramer and Keith Chapin. New York: Fordham University Press, 2009. 79-102

Introduction and (with Jane K. Brown) trans., Harald Weinrich, "Chamisso, Chamisso Authors, and Globalization," *PMLA*, 119 (2004), 1336-46

"Introduction," Harald Weinrich, *The Linguistics of Lying and Other Essays*, trans. Jane K. Brown and Marshall Brown. Seattle: University of Washington Press, 2005. vii-xviii.

"Globalism or Globalization?" *Modern Language Quarterly*, 68 (2007), 137-43.

"Editorial," *18th-Century Music*, 5 (2008), 3-6

Brown, M., cont.**Essays in Collections:**

"The Poetry of Haydn's Songs: Sexuality, Repetition, Whimsy," *Haydn and the Performance of Rhetoric*, ed. Tom Beghin and Sander M. Goldberg. Chicago: University of Chicago Press, 2007. 229-250

"Multum in Parvo: Comparatism in Lilliput," *Comparative Literature in an Age of Globalism*, ed. Haun Saussy. Baltimore: Johns Hopkins University Press, 2006. 249-58

"Poetry and the Novel," *The Cambridge Companion to Fiction in the Romantic Period*, ed. Richard Maxwell and Katie Trumpener. Cambridge: Cambridge University Press, 2008. 107-128

"Transcendental Ethics, Vertical Ethics, Horizontal Ethics," *Ethics in Culture: The Dissemination of Values through Literature and Other Media*, ed. Astrid Erll, Herbert Grabes, and Ansgar Nünning. Berlin: de Gruyter, 2008. 51-72

Crnkovic, Gordana:**Journal Articles:**

"From the Eye to the Hand: the Victim's Double Vision in the Cinema of Roman Polanski." *Kinoeye: New Perspectives on European Film* (www.kinoeye.org, editor: Andrew James Horton); Volume 4, Issue 5, November 29, 2004. Polish Cinema issue, part 1.

"Inscribed Bodies, Invited Dialogues, and Cosmopolitan Cinema: Some Brief Notes on Agnieszka Holland." *Kinoeye: New Perspectives on European Film* (www.kinoeye.org, editor: Andrew James Horton); Volume 4, Issue 5, November 29, 2004. Polish Cinema issue, part 1.

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"Contemporary Croatian Literature: Under the Star of Orwell." In *Croatia since Independence: War, Politics, Society, Foreign Relations* (eds. Sabrina P. Ramet, Konrad Clewing, Reneo Lukic). R. Oldenbourg Verlag: Munchen, 2008. (pp. 269-292) Refereed.

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Entries for Croatian, Serbian, and Macedonian literature, as the team leader/adviser/writer for Encyclopaedia Britannica. Revised, enlarged, or wrote some twenty entries. Online 2004, forthcoming on CD and in print.

Kaup, Monika**Articles:**

"The Neobaroque in Djuna Barnes." *Modernism/Modernity* 12.1 (2005)

"Becoming-Baroque: Folding European Forms into the New World Baroque with Alejo Carpentier." *CR: The New Centennial Review* 5.2 (2005).

"The Unsustainable Hacienda: The Rhetoric of Progress in Jovita González and Eve Raleigh's Caballero." *Modern Fiction Studies* 51.3 (2005).

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"¡Vaya Papaya! Cuban Baroque and Visual Culture in Alejo Carpentier, Ricardo Porro and Ramón Alejandro." *PMLA*, "Theories and Methodologies" 124.1 (Jan 2009).

Modiano, Mona:

"Coleridge the Critic." In *Oxford Handbook on Samuel Taylor Coleridge*. ed. Frederick Burwick, Oxford: Oxford UP, 2009. pp. 204-234.

Sbragia, Albert:**Articles:**

"Joyce, Gadda and Literary Modernity." Preface to Loredana Di Martino, *Il caleidoscopio della scrittura: James Joyce, Carlo Emilio Gadda e il romanzo modernista*. Edizioni Scientifiche Italiane, 2009.

Sbragia, cont.

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"Toga caput obvolvit: The Idea of Rome in C.E. Gadda," *The Edinburgh Journal of Gadda Studies* 4 (2004)

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Entry on "colonialismo," in *A Pocket Gadda Encyclopedia, The Edinburgh Journal of Gadda Studies* 4 (2004)

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Sokoloff, Naomi:**Books:**

Boundaries of Jewish Identities. co-edited with Susan Glenn. Seattle: U of Washington P, submitted and under contract.

Articles:

2004 "Teaching Hebrew Literature in Translation." *AJS Perspectives*, Winter 2004, pp. 14-15.

2006 "Children's Literature and the Holocaust." Review essay; peer reviewed. *Prooftexts* 25:1-2 (Winter 2006): 174-194

2006 "Reading for the Plot? Philip Roth's The Plot Against America." *AJS Review*, 2007. Peer reviewed.

2006 "American Jewish Writing Today". Introduction to a special issue of *AJS Review*, 2007.

Staten, Henry:**Book:**

Eros in Trauer: Homer bis Lacan. Trans. Viktoria Harms (Tubingen: A. Francke Verlag, 2008). Expanded edition, in German translation, of *Eros in Mourning* (Johns Hopkins, 1995), with new

preface on Baudelaire and epilogue on Joyce's *Ulysses*.

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"Nietzsche and Foucault: the Discipline of Will to Power." *International Studies in Philosophy* 36, no. 3 (Summer 2004).

"The Naturalistic Project of Deconstruction," inaugural issue of *Derrida Today* (I, 1, 2008).

"Reading for the Obvious: A Conversation between Derek Attridge and Henry Staten," *World Picture* (online journal; Fall, 2008).

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"Tracking the Native Informant: Cultural Translation as Horizon for Literary Translation." In *Nation, Identity, the Ethics of Translation*, ed. Sandra Berman and Michael Wood, (Princeton UP, 2005).

"A Critique of the Will to Power." In *Blackwell Companion to Nietzsche*, ed. Keith Ansell-Pearson (London: Basil Blackwell, 2005).

Staten, cont.

REPRINT: Der Wille zur Macht: Eine soziohistorische Kritik. In *Hegel und Nietzsche--Eine literarisch-philosophische Begegnung*, eds. Klaus Vieweg and Richard T. Gray, Weimar: Bauhaus-Universitätsverlag, 2007.

"Toward a Will to Power Sociology," in *Nietzsche and Ethics*, ed. Daniel Came (Peter Lang, 2007).

"Der Autor ist noch immer tot, jedoch..." in *Die Figur des Neuen*, ed. Wolfgang Sohst (xenomoi Verlag, Berlin, 2008).

Steele, Cynthia:**Articles:**

"Mujer, imagen y texto: Las colaboraciones fotográficas de Elena Poniatowska y Mariana Yampolsky." *Colloquio sobre Elena Poniatowska*. Ed. Elena Urrutia. Mexico City: El Colegio de México, accepted.

"From the Margins of Literary History: Introduction" (co-authored with Heloisa Buarque de Hollanda, Marlyse Meyer, and Beatriz Resende), *Literary Cultures of*

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Co-coordinator of the section "From the Margins of Literary History." *Literary Cultures of Latin America*, v. 1. Eds. Mario J. Valdés and Djelal Kadir. Oxford: Oxford University Press, 2004. 201-366.

"First Nations, First Writers: Indigenous Mexican Literary History." *Literary Cultures of Latin America*, v. 1. Eds. Mario J. Valdés and Djelal Kadir. Oxford: Oxford University Press, 2004. 212-215.

In Progress:

"The Hitman as Narrator in Contemporary Latin American Fiction" [essay]

"Entre la tradición y un futuro democrático: Colonialismo y autonomía en Chiapas." [essay]

Shards of History: Literature in Chiapas [book]

Translations of Books of Poetry:

José Emilio Pacheco, *The Silence of the Moon* (with David Lauer). Completed.

Jorge Magariño and Víctor Terán, eds. *The Upper Lake: Poets from the Oaxacan Isthmus* [in progress].

Tweedie, James:**Books:**

The Age of New Waves: The Globalization of Art Cinema from 1959 (in preparation).

Cinema at the City's Edge: Film and Urban Networks in East Asia, ed. with Yomi Braester (under contract, Hong Kong University Press).

Essays:

"Delirious Cities and their Cinema: On Koolhaas and Film Studies" (essay and photographs submitted to journal) [9,000 words]

"Introduction" (with Yomi Braester) [6,000 words], "Neon," and "Workspace," *Cinema at the City's Edge: Film and Urban Networks in East Asia*.

Tweedie, cont.

"The Void 24 Times a Second: Alain Badiou and Film Theory," in Rich Cante and Angelo Restivo, eds., *Media Studies and Contemporary Critical Theory* (edited volume under consideration). [8,000 words]

"Morning in the New Metropolis: Taipei and the Globalization of the 'City Film,'" in Darrell William Davis and Robert Roushou Chen, eds., *Cinema Taiwan: Politics, Popularity and the State of the Arts* (Routledge, May 2007). [6,000 words]

"The Afterlife of Art and Objects: Alain Cavalier's *Thérèse*," *SubStance* 33.3 (Winter 2004). [28 pages]

"The Suspended Spectacle of History: The Tableau Vivant in Derek Jarman's *Caravaggio*," *Screen* 44.4 (Fall 2003). [25 pages]

----- Reprinted in Sarah Street and Jackie Stacey, eds., *Queer Screen: The Screen Reader* (Routledge, June 2007).

----- French translation in *Théâtres au cinéma: Derek Jarman*, ed. Dominique Bax (Bobigny: Magic Cinéma).

"Caliban's Books: The Hybrid Text in Peter Greenaway's *Prospero's Books*," *Cinema Journal* 40.1 (Fall 2000). [23 pages]

"*Lolita's* Loose Ends: Nabokov and the Boundless Novel," *Twentieth Century Literature* 46.2 (Summer 2000). [21 pages]

In Progress:

Late Cinema: Film Theory Seen from the Digital Age. (a book manuscript; three of six chapters complete).

Hitchcock's Silhouette: Cinema and Media Studies through the Lens of Alfred Hitchcock. (a book manuscript in early stages of preparation).

"The Hauntology of the Cinematic Image: Film Theory and Its Mourning Play" (essay).

Vaughan, Míceál

"Great Tea: Something Old, Something Borrowed, and (Not-So-Great) Vowel Shifts in English." *Philological Review* 34.2 (Fall 2008): pp. 79-109. "Special Issue: Essays in Honor of Robert D. Stevick."

"Personal Politics and Thomas Gascoigne's Account of Chaucer's Death." *Medium Ævum* 75 (2006), 103-122.

"Chaucer's Canterbury Tales and the Auchinleck MS: Analogous Collections." *Archiv für das Studium der neueren Sprachen und Literaturen* 242 (2005), 259-74.

Reviews:

Emily Steiner, *Documentary Culture and the Making of Medieval English Literature.* (Cambridge/New York; Cambridge University Press, 2003), *JEGP* 104 (2005), 294-96.

Ralph Hanna, *London Literature, 1300-1380.* (Cambridge/New York; Cambridge University Press, 2005), *Speculum* 83 (2007), 446-47.

Graduate Student Publications 2008-2009**Andrea Baer:**

"Performative Emotion in Kafka's *Josefine, die SINGERIN oder das Volk der Muse* and Freud's *Der Dichter und das Phantasieren*." In *Kafka's Creatures*, ed. Marc Lucht and Donna Yarri, accepted. Also accepted for a volume to be published by Lexington Books.

Loredana DiMartino:

Il caleidoscopio della scrittura: James Joyce, Carlo Emilio Gadda e il romanzo modernista. Edizioni Scientifiche Italiane, 2009.

Amal Equeiq

"A Concise Biography of Muh'ammad Ibn Daniyal" and "Andalusian Women Poets: A Very Short Introduction?." In *Arabic Literary Culture* by Terri De Young, (Forthcoming from Wiesbaden 2008).

"Louder than the Blue I.D: Palestinian Hip Hop in Israel". In *Palestinians in Israel Revisited*, edited by Rhoda Kanaaneh, and Isis Nusair (Forthcoming from SUNY 2009)

Delphine Gras:

"'I'll Rise': Rememory, Hope and the Creation of a New Public Sphere in Ben

Harper's Music." *NAES Ethnic Studies Review*, 31.1 (Summer 2008): 19-31.

Nathaniel Greenberg:

"The Existentialist of Baghdad: Jabra Ibrahim Jabra and the Art of Political Modernism." *Western Epistemologies and Third World Subjectivities.* Ed. Geetha Ramanathan. West Lafayette: Purdue University Press, 2010 (forthcoming).

"Ibn Jubayr." *Arabic Literary Culture*. V. I. 925-1350.I. Ed. Terri DeYoung. Wiesbaden, Germany: Harrosswitz (forthcoming).

Nicla Rivero-Levander:

"The Imaginary of the Prophet Muhammed in the Liber Scalae and the Medieval Tradition." *Quaderni di Studio Indo-Mediterranei* 2 (accepted).

"From the Past to the Present: History of the Italian Culture." *New Approaches to Teaching Italian Language and Culture: Case Studies from an International Perspective.* Ed. Emanuele Occhipinti. Newcastle: Cambridge Scholars Publishing, 2008. pp. 446-465.

Ileana Marin:

"Romanians as Potential Americans or Looking at/for the Others? Identity." *Transatlantic Dialogues* (Bucharest: Univers enciclopedic, 2009).

Katy Masuga:

"Ferlinghetti Motel." *Zone Three*. 48 (Fall 2008). (Nonfiction prose)

"Henry Miller and the Concept of a Minor Literature." *Journal of Literary Theory and Cultural Studies*, 3.4 (2008).

"Henry Miller's Painterly Eye." *Journal of Humanities*. 34 (Apr 2008).

"Transgressing the Law of Literature." *Nexus: The International Journal of Henry Miller*. 6 (2009).

"Entries on D.H. Lawrence's 'Snake' and 'The Ship of Death'." Eds. James Persoon and Robert R. Watson.

The Facts On File Companion to British Poetry, 1900 to the Present. New York: Facts on File, 2009. Forthcoming.

Masuga, cont.

"Henry Miller and the Book of Life,"
Texas Studies in Literature & Language.

"Henry Miller, Deleuze and the
Metaphor of China." *McNeese Review*.

"The Illusion of Force and Speed." *Deus
Loc: The International
Lawrence Durrell Journal*.

Artur Rosman:

"Jerzy Nowosielski: Acquainted with the
Night." *Image* (Spring 2009, forthcoming).

"The Coffin Makers Need a Rest."
Review of Mark Lilla's *The Stillborn God*.
Znak Monthly (November 2008).

"Herbert and Auden in the Musee des
Beaux Arts." *Zbigniew Herbert on the Tongue*.

Graduate Student Conference Presentations 2008-2009

Virginia Agostinelli:

"Whodunit? Victim(s) and Perpetrator(s)
in Michele Soavi and Massimo
Carlotto's *Arrivederci Amore, Ciao*"
Northeast Modern Language
Association, Boston, MA February 26-
March 1, 2009.

Patrick Blaine:

"Human Rights Violations & Diaspora:
Reflections on a Team Taught Course"
(co-written with Dr. Julie Shayne).
Association of American Colleges and
Universities (AAC&U) Annual Meeting,
Seattle, WA, Jan 21-24, 2009.

"La novela negra chilena en transición:
tres autores", *Jornadas Andinas de
Literatura Latinoamericana*, Santiago,
Chile, Aug. 11-15, 2008.

Sima Daad:

"Touching the Aura: Mohammad
Qazvini and editing of the Medieval
Persian text of *Chahar Maqaleh* (Four
Discourses)" Society of Textual
Scholarship Conference, New York,
March 18th-22nd, 2009.

"Celestial, Terrestrial, Bestial: A
Comparative Study of the Image of
Order in the Medieval Persian treatise
Chahar Maqaleh & the Humanist Book
of *The Governor*." American

Comparative Literature Association
(ACLA) Harvard University, Boston, MA,
March 26-29, 2009.

Greta D'Amico:

"C'est Dieu qui vous amène ici pour
éclairer votre âme": involuntary and
voluntary collaboration between
Alphonse de Lamartine and Lady Hester
Stanhope" UCLA Graduate Student
Conference "Nulle Oeuvre/No Work
Stands Alone: Collaborative Practices in
the French Speaking World" UCLA, Los
Angeles, CA, October 23-25, 2008.

Amal Egeiq:

2008, December Modern Language
Association Annual Meeting, San
Francisco
Paper Read: Narrating the Nakba,
Maintaining the Land: The Challenges
of Native
Palestinian Writings of the Nakba

"Palestinian Cinema in Israel: The New
Generation" Middle East Studies
Association Annual Meeting 2008,
Washington, D.C. November 22-25,
2008.

Delphine Gras:

"'El Canto del Martillo': Music and
Proletariat in Regino Pedroso,"
University of Washington Graduate
Conference for Interdisciplinary Studies
"Conception and Consumption," Seattle,
WA – May 8-9, 2008.

"The New Negro Flow and the Black
Atlantic: A Study of the Musical
Discourse of the Literary Griots of the
Americas," American Comparative
Literature Association Annual Meeting,
Long Beach, CA – April 24-27, 2008.

"Music Business in the City: Black
Expression of Modernity", NAES
conference, San Diego, CA – April 3-5,
2009.

Nathaniel Greenberg:

"The Photography of Kamil Chadriji:
An Aesthetic of Democracy in Iraq circa
1920." ACLA 2009.

Nidesh Lawtoo:

"Subjects without a Substance: Psychic
Dispossession in Heart of Darkness."
MLA Conveention, San Francisco, CA,
December 27-29, 2008.

"Bataille and the Laughter of the
Socius." American Comparative

Literature Association (ACLA) Boston,
MA, March 26-29, 2009.

Ileana Marin:

"An Example of Dislocation in the
Fourth Dimension: Women Artists
Painting Themselves?" ACLA, Harvard
University, March 26-29, 2009.

"Restoring Shakespeare's King John by
the Victorian Macready?" STS, New
York,
March 18-21, 2009.

"Representation of a New Identity in
Romanian Film." MLA, December
27-30, 2008.

"Romanians as Potential Americans or
Looking at/for the Others? Identity."
Fulbright Conference, Bucharest, May
2008.

Katy Masuga:

"Henry Miller and Ekphrasis." British
Association of American Studies 53rd
Annual Conference. University of
Edinburgh, Scotland.

"'Head over Heels and Away': Minor,
Modern Literature and the View from
Abroad." American Comparative
Literature Association Annual
Conference. Harvard University. March
2009.

"Modern Poetry and the 'Black Hole' of
the Image/Text Relation."
British Association of American Studies
54th Annual Conference. University of
Nottingham, England. April 2009.

Adam Nocek:

"Between Self-Organization and
Machini Assemblages: Assessing Deleuze
and Guattari's Relation to Autopoietic
Systems Theory", First International
Deleuze Studies Conference, Cardiff,
Wales, UK, August 11-13, 2008.

Nicla Riverson-Levander:

"La Citta' del Sole e la 'Renovatio Mundi'." American Association for Italian Studies. New York, 7-10 May 2009 (accepted).

"Campanella and the End of the Magic and Naturalistic World." Meeting of the Renaissance Society of America, Los Angeles, 19-21 March 2009 (accepted).

Umanesimo: Alfabetizzazione ed Economia. Canadian Society for Italian Studies, Vancouver, May 31- June 2, 2008.

"Giambattista Vico and the Cycles of the Human Life." Graduate Conference for Interdisciplinary Studies, University of Washington: "Conception and Consumption." May 8-9, 2008.

Artur Rosman:

Herbert na Jezykach, as mentioned above at the National Library in Warsaw. Paper comparing the works of W.H. Auden and Zbigniew Herbert.

Verena Schowengerdt-Kuzmany:

"Writing (on) Skin" Women in German Conference, Snowbird Utah, October 2008 (in collaboration with Nora Alter).

Kelly Walsh

"Use your head, can't you: The Modernist Impulse of Beckett's Play(s)", Modernist Studies Association X, Nashville, TN, November 13-16, 2009.

Graduate Student Translations 2008-2009

Artur Rosman:

Co-translator, the latest issue of *Thinking in Values: The Tischner Institute Journal of Philosophy* (November of 2008).

"Unapologetic Visibility," by Artur Grabowski. *Image* (Fall 2008).

God and Auschwitz. Auschwitz Center for Dialogue and Prayer, 2008.

The Archparadox of Death, 350 pp. To be submitted to Oxford UP in Summer 2009.

Graduate Student Fellowships 2008-2009

Delphine Gras

2008-2009 Dissertation Fellowship, UW Graduate School

Nicla Riverson-Levander

2008-2009 Chester Fritz Fellowship for international study, UW Graduate School

Verena Schowengerdt-Kuzmany

Max Kade Dissertation Fellowship, Washington University in St. Louis, Summer 2009

Will Arighi

2009-2010 Foreign Language Area Studies Fellowship

Shuli Chen

2009-2010 Postdoctoral Fellowship in Taiwan Studies, Washington University in St. Louis

Amal Egeiq

2009-2010 Chester Fritz Fellowship for international study, UW Graduate School

Ileana Marin

2009-2010 Chester Fritz Fellowship for international study, UW Graduate School

Verena Schowengerdt-Kuzmany

2009-2010 Dissertation Fellowship, UW Graduate School

New Positions

Kelly Walsh

Assistant Professor, Tenure-Track, Department of Comparative Literature and Culture, Underwood International College of Yonsei University, Korea