



Spring 2019

- 1 Director's Message
- 2 Israeli Film Course Comes to Pitt
- 4 Cinemagritte
- 5 Sneak Preview
- 6 In Review
- 7 Klinzing Grant Recipients



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A Jean Monnet European Union Centre of Excellence
A US Dept. of Education National Resource Center
with funding from
International and Foreign Language Education



Director's Message

Dear ESC colleagues, students, and friends,

I am pleased to share with you our spring newsletter, which is filled with examples of the great work our faculty and students are doing. Our Global Europe series continued with a Jean Monnet lecture by Dr. Andy Markovits on the history, culture, and politics of women's soccer in the U.S. and Europe, and virtual roundtables on the Finnish education model, and world's fairs and expositions in Europe and beyond.

In mid-March, we head to Brussels to celebrate 20 years of the European Union Centers of Excellence. Partnering with the European Commission, the European Union Studies Association (EUSA), and EU Centers across the U.S., we have organized a day-long symposium highlighting EU support for EU studies in the U.S., and the importance of this for the transatlantic relationship. Speakers include two former EU Ambassadors to the U.S. and our founder, Dr. Alberta Sbragia.

With Brexit Day almost upon us on March 29th, we are sponsoring two related events--a *Conversation on Europe* on Brexit, focused on what the UK will look like without Europe and what Europe will look like without the UK, and a sneak preview of the short film, *Endless Europe*. The film stars noted Irish author, Pat McCabe, Pitt Faculty member Colin MacCabe, the Irish border, and the city of Pittsburgh. A discussion of the film will follow.

We have several other exciting events coming up this semester, including a workshop organized by Political Science professor Michaël Aklin on carbon emissions trading, which is part of our Jean Monnet Network Grant, Transatlantic Perspectives on Energy and Cities (TPEC). In April, we will be hosting author David Machado, recipient of the EU Prize for Literature for *The Shelf Life of Happiness (Indice Medio de Felicidade)*, as part of our Getting to Know Europe grant with the University of North Carolina-Chapel Hill.

If you are in Pittsburgh, I hope to see you at some of our upcoming events. You can always see what we're up to on [our website](#)--or follow us on [Facebook](#) or Twitter at [@EuEsc](#).

Happy (almost) spring!

Jae-Jae Spoon
Director, European Studies Center

Conversations on Europe Spring 2019

March 19

BREXIT: A Europe Without the UK

April 16

EP Elections: What's at Stake?

All conversations are held on Tuesdays from noon to 1:30 P.M. in 4217 Posvar Hall. Conversations are free and open to the public. You may join us in-person or remotely.

Interested in the ESC's course development fund?

Faculty can apply for our Course Development Grants that support travel, research, and networking abroad to bring new Europe-related courses to Pitt. For more information, [visit our website](#).

Israeli Film Course to Launch at Pitt

by Haya S. Feig,



Museum in German Colony, Jerusalem.

In summer 2017, I proposed a new course in the Jewish studies program for students who are interested in learning about Israeli society with all its diversity using Israeli films and television. Many of my students encounter Israeli television and films through Hebrew language classes, and they continue to watch them on streaming services after the class ends.

My proposal was accepted. Two students from the Jewish Studies certificate program served as research assistants to complete their certificate. We started to work on the proposal for the course, and my research assistants started to watch the films, assigning each to one of six categories I created for them: soldiers, war and aftermath films; ethnography films; Holocaust and European films; sexuality and gender films; Orthodox films; and universal films.

While they went through and categorized these films, I realized that reading about Israeli films and television was not enough, and I started to plan my research in Israel, contacting people from the film and television world there, setting up meetings for the following summer. Thanks to the funding from ESC and the Jewish Studies program, I spent two months in Israel developing this new course, which is now part of the curriculum for the Jewish Studies certificate, and will hopefully be part of the Hebrew minor when it is approved.

In May 2018, I arrived in Israel. I spent two months researching and meeting

people who work in film. I met one of the most important Israeli film critics, Marlyn Vinig, for an interview. I also bought her book about Orthodox Israeli cinema. She referred me to few filmmakers, who I met and interviewed as well.

I met Rachel Elitzur, who is the head of the ultra-Orthodox department in the film school Ma'aleh. She explained how ultra-Orthodox students, mostly female, deal with Judaism and the world of films and media. Ms. Elitzur debuted her documentary film Covered Up at The Tel Aviv International Documentary Film Festival in Israel. In addition, I contacted Israeli screenwriter, director and actor Hadar Galron, and found out she was planning to visit in the U.S. I show her films in my Hebrew language classes, and I was considering using them in the new course as well. The Jewish Studies Program, along with Religious Studies, Film and Media Studies, and the Theater department, sponsored a big event at Frick Fine Arts, where Ms. Galron gave an interesting lecture about sexuality and Orthodox women in theater and film in Israel.

I visited the National Library of Israel in Jerusalem, the Cinematech, and The Holocaust Center to deepen my research for the course in the different categories. I also visited the Film school library in Tel Aviv University, and in the Hebrew University in Jerusalem.

When my students finish their preliminary research, we will chose the best five films for each category. Every two weeks, I will post five films on CourseWeb, and students will watch two to three films from each category. We'll discuss the subject in class in detail, and will watch another film in class together. After that, they will write response papers for each film category.

As this is the first time this course is being taught, I am happy to say that my research in Israel was quite fruitful, yet there are few parts that need to be deepened—something I hope to do this year. I am planning to present the result and student papers in a small conference in Israel this coming summer, and at a seminar at Denver University in October, for Hebrew professors who are looking for new course ideas on Israeli culture and Hebrew language.



Haya S. Feig, was born and raised in Israel. She holds an MA from the University of London in Jewish Studies, and a MEd from the school of Education at the University of Pittsburgh in teaching Foreign Languages. She is the head of the Hebrew program at the University of Pittsburgh.

ESC NEWSLETTER

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This newsletter has been funded with assistance from the European Union and the International and Foreign Language Education (IFLE) office of the U.S. Department of Education. The contents are the sole responsibility of the ESC and can in no way be taken to reflect the views of the EU or the U.S. Government.



50
YEARS

University Center for
International Studies

Cinemagritte

Lucy Fischer, Distinguished Professor Emerita

In recent years, I have received grant funding from the European Studies Center and the UCIS Hewlett International Grant Program for work on my forthcoming book *Cinemagritte: René Magritte Within the Frame of Film History, Theory and Practice* (Wayne State University Press, 2019). Mine is the first book to investigate the dynamic relationship between the Belgian Surrealist/Modernist artist René Magritte (1898-1967) and the cinema—a topic largely ignored in the annals of film and art criticism. While it considers a few instances of direct influence of film on Magritte or Magritte on film, it concentrates on more subtle “resonances” of Magritte’s work in the international cinema—both fiction and documentary, mainstream and experimental. These resonances exist for several reasons.



First, Magritte was a lover of cinema and created works whose titles announce them as homages to the medium; for instance, *Blue Cinema* (1925) which immortalized his childhood movie theater. He was also a great fan of the Fantômas serials created by Louis Feuillade in the silent era. Second, Magritte’s style (though dependent on bizarre juxtapositions) was characterized by surface realism—which ties it to the nature of the photographic and cinematic image. Third, Magritte shares with film a focus on certain significant conceptual issues: the frame, voyeurism, illusionism, the relation between word and image, a fasci-

nation with the face, and a use of montage, variable scale, and flexible point of view.



Additionally, the volume explores art documentaries concerning Magritte as well as the artist’s whimsical amateur “home movies,” made with his wife Georgette, friends, and Belgian Surrealist associates. While Magritte once said that he used cinema as “a trampoline for the imagination,” I utilize Magritte’s work as a stimulus for a creative examination of film form. The volume is copiously illustrated with some 40 images of Magritte’s oeuvre as well as 50 film stills from such diverse works as *The Eternal Sunshine of the Spotless Mind*, *Eyes Without a Face*, *American Splendor*, *The Blood of a Poet*, *Zorns Lemma*, *The Island of Dr. Moreau*, *The Draughtsman’s Contract*, and others. The book brings a novel approach to both the work of Magritte and an understanding of cinema.

The research grants I received helped to cover several expenses associated with the project. It allowed me to travel to Brussels to visit the Magritte Museum which contained many works by the artist that I had not previously seen. It also helped to defray the cost of the rights to Magritte’s paintings as well as the expense of purchasing color images for reproduction.

Lucy Fischer retired in 2018 as a Distinguished Professor of English and Film Studies. She directed the Film Studies Program at Pitt for three decades.

Join the ESC on March 19 as we bring a sneak preview of the film *Europe Endless* to Pitt's campus!

Following Britain's decision to leave the European Union in June 2016, literary critic and film producer Colin MacCabe visited celebrated writer Patrick McCabe in his hometown of Clones, Co. Monaghan, to discuss his novels, the impact of the referendum on the Irish border, and the Republic of Ireland's relationship with Europe.

This event will also serve as a book launch for a new volume edited by Jennifer Keating of CMU. The book, *Patrick McCabe's Ireland: The Butcher Boy, Breakfast on Pluto and Winterwood* (Brill 2018) examines the literary work of Patrick McCabe.

This event is free and open to all. A panel discussion and reception will follow the screening. [Secure your free ticket today](#), we hope to see you there!

March 19, 5-8 p.m.
Alumni Hall, 3rd Floor



A still from the film *Europe Endless*.

When Ethan Moser began his undergraduate career at Pitt, he had a plan. Ethan wanted to study English literature and fiction writing, and he'll graduate in April with a double major from those disciplines. What he didn't anticipate was that, since he hadn't switched majors like many undergraduates, he had more time in his schedule than he anticipated.

After taking History of Modern Ireland with Tony Novosel, who he said really invested in his students. Ethan applied to the Pitt in Dublin program the following summer, and spent a month there after his freshman year.

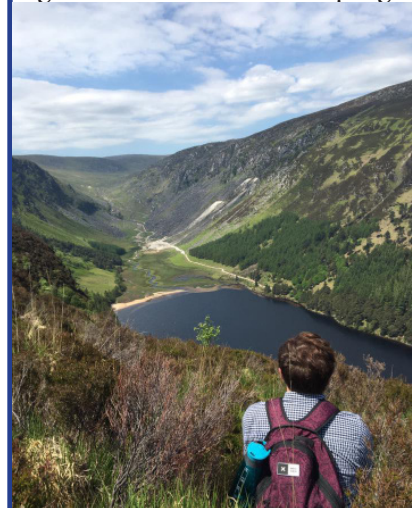
Ethan hadn't planned on taking foreign language in college since he'd met the requirements with his high-school Spanish courses. But after visiting Dublin and finishing up two majors a little earlier than expected, Ethan realized he could add a minor to his studies. He began taking Irish I, and will be in the first class to graduate with the Irish minor in April.

His newfound love of the language led him to study abroad in Ireland again, this time, in Galway. Ethan spent a week in Galway practicing his Irish in one of the regions of the country that still has native Irish speakers. Before, he met with some university students in Dublin who were puzzled at his decision to learn Irish. Irish is a required class for native Irish students, and they thought it funny and a bit odd that Ethan could converse better than they could.

All of these seemingly disparate interests coalesced into a Genre Studies theme under the umbrella of the West European Studies Certificate. Ethan's interest in European literature allowed him to undertake a comparative study of the earmarks of different literary genres.

As Ethan looks ahead to graduation, he's applying to Master of Fine Arts programs to continue writing

fiction. But he says that in the meantime, he's glad he diversified his studies by studying a language and pursuing a certificate. His advice to Pitt students? Make a plan, but stay flexible. "Be willing an open to change, and let life take you where it does."



In Review: Winter 2018

The ESC kicked off 2019 by offering two new, interdisciplinary pop-up courses. The first course is Antisemitism Then and Now, and was created in response to the Tree of Life shooting in October of 2018. This course is organized as a series of lectures with professors from various disciplines. While the course was open for undergraduate enrollment, each week acts also as a stand-alone lecture that is open to everyone in the Pitt community.

The second course in partnership with Pitt's English department is Readings in Contemporary European Novels. This one-credit course is closer to a book club than a novel-per-week literature class, and is designed to expose students to new European authors. One of the books on the syllabus was written by Portuguese author David Machado, who will visit the ESC in April as this year's selected EU Prize for Literature-winning author. He will meet with students of the readings class as part of his visit.

The ESC held three *Conversations on Europe* this semester that covered: the Finnish education system, and what lessons the U.S. might take from that model; the genesis and significance of World's Fairs and International Expositions; and the past 40 years of democracy in Spain, with a conversation conducted in Spanish.



Students and faculty attend a lecture by Andrei Markovits.

Dr. Andrei Markovits visited the ESC to give a talk called "Women in American Soccer and European Football: Different Paths to Shared Glory." The talk was based on his book, *Gaming the World: How Sports Are Reshaping Global Politics and Culture*, and examined the "opposite

paths" that women traverse in association football, both in the U.S. and the EU.

The ESC co-sponsored a number of events this semester including: a travelling exhibit on the survivors of the Dachau concentration camp, Names Instead of Numbers; a brown bag lecture in partnership with Pitt Cyber titled "Putting the Platforms in Their Place?" with Dr. Folkert Wilman of the European Commission; and an undergraduate workshop on TV and film subtitles. The workshop invited undergrads to consider the ways that subtitles are a form of translation increasingly common in the modern world, and was funded in part by our National Resource Center Title VI grant.



Student sip international beverages and learn to order them at the Language Coffeehouse.

In partnership with Pitt's Less-Commonly-Taught Languages Department and other UCIS centers, the ESC co-sponsored a Language Coffeehouse, where students could stop by 15 booths for a mini language lesson on ordering coffee. They then used their newfound skills to order coffee, tea, and snacks from around the world at a central table. This event was also funded in part through the ESC's Title VI grant.

Lastly, the ESC would like to thank everyone who donated to the Pitt Global fund on Pitt Day of Giving! We recieved a record number of donations this year, and we remain grateful for the support of our friends, families, and Pitt community.

Grant Recipient Witnesses Bastille Day Parade, World Cup Riots

By Andrea Gunoe

As a student of theatre history and performance studies, experiencing live performances is incredibly important. The Klinzing pre-dissertation grant from the European Studies Center helped me truly experience my research, and it placed me in the middle of the action in a way I could have never dreamed! I research performance and the military. My project focuses on grand-scale "spectacular" military performances like parades, drill performance, and tattoos, a marching-band style performance. I used the generous Klinzing grant to travel to Paris this summer to see the Bastille Day parade (or Défile militaire du 14 Juillet). It is a giant parade by military personnel down the Champs-Élysées on the morning of their independence day to commemorate the path taken by those who stormed the Bastille in 1789. It is full of marching, regalia, pomp, circumstance, and tanks!



I look at grand military performances in the context of nationalism. Heading into the parade I asked, how does a military parade perform national identity? How does it tie military history to the "live" current moment and does that say something about the place of militarism in French and European identity? How do soldiers marching rigidly down a street connect to the realities of contemporary warfare and how does war get brought to the refined Champs-Élysées? Through my experience with the parade itself, because I was able to feel the energy of the crowd, I was able to see how the military could genuinely be a source of entertainment. Something as deadly as a missile was brought down

the street to the delight of children and adults while fighter jets made beautiful ribbons in the sky. There was a seamless mixing of French national pride with the demonstration of military strength..

Through a stroke of luck, France played in the World Cup final the day after Bastille day. I watched the game like most Parisians, crowded around the window of a café. The streets were full of crowds spilling from cafés on every corner to watch the game. Then they won. People streamed into the streets with music and fireworks to celebrate their national win. I moved with more than one million people that flocked to the Champs-Élysées to celebrate. People climbed on buildings and up light posts as they waved the French flag. Cars tried to navigate through thousands of people, all honking with joy at the victory. However, the celebrations quickly turned to riots. The crowd began to flip cars and loot the high-end shops. I was able to escape the crowd back to my hotel before the police fired tear gas and went in with riot gear.

This World Cup experience is not disconnected from the parade. Both events celebrated national French identity and the function of France in the global community. The difference was what was once order during the parade was chaos during the World Cup celebration. Recently, I have connected the riot I experienced to the yellow-vest riots in France. My project has thus shifted to analyze how military performance and the contemporary performance of nationalism connect to the growing trend of populism in Europe. The other site for my project, the Edinburgh Military Tattoo, takes place in a Scotland which is a country that is both part of and apart from the British national identity and the turmoil of Brexit.

President Trump's desire to duplicate the Bastille Day parade has brought military parades into the news and brought to light questions about the usefulness and motives of a parade. I am delighted to explore not only why these performances exist, but how they are influencing, or being influenced by, national identity, European identity, and the spread of populism in Europe right now.



Working with Refugees in Athens

By Anna Mousouli

The generous Klinzing Grant for Pre-dissertation Research from the European Studies Center enabled me to carry out preliminary summer field research from May to July 2018, in Athens, Greece. I conducted research with refugees and asylum seekers from Afghanistan and Iran, and examined their experiences of displacement in times of austerity. This fieldwork research gave me new insights, and led me to reformulate my research topic and generate new research questions.

During the first month of my fieldwork, I visited a non-governmental organization that concentrates on refugee and migrant mental health issues. Mental health professionals face difficulties, such as language and cultural barriers, in providing effective mental health support to displaced people. I assisted volunteers, who were teaching Greek to adult refugees who had resettled outside of camps in an Athenian suburb, under a program run by the United Nations High Commissioner for Refugees (UNHCR). This program offers urban accommodation, a small amount of cash, and translation services related to healthcare; however, only a few benefit from it since participation is based on criteria of “vulnerability”. I became aware of many of the everyday challenges refugee families confront while trying to integrate into Greek society.

My positioning as an anthropologist conducting research in my home country facilitated my ethnographic access in multiple fields and provided me with a cultural and organizational understanding of the host society. Before going to the field, I had read several newspaper articles mentioning that many refugees are engaging in sex work in the Greek capital. Thus, in June I started exploring the Athenian city center and confirmed that a significant number of displaced people, both female and male, turn to sex work to obtain income. Among these people, Afghans are the majority. I became interested in examining how the involvement of displaced Afghan men in the sex industry impacts their socio-legal positions as refugees, and as “deserving” recipients of humanitarian help within wider Greek society.

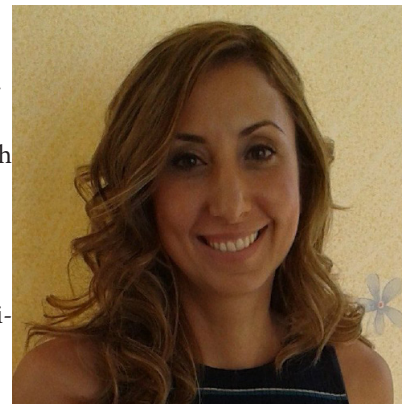
While waiting for permission from the Ministry of Migration Policy to conduct interviews in refugee camps, I conducted interviews and participant observation in NGOs, and in public spaces where refugees gather. Some of the primary concerns of Afghan and Iranian refugees are their legal status, lack of employment and language learning opportunities, accommodation and healthcare

access. In July, after a series of bureaucratic processes, initial rejections, emails and phone calls, I finally received permission to visit three camps. These camps are situated at the outskirts of the city. What was particularly interesting is that each camp varies in terms of organization; in Athens, people are allowed to exit camps. They often commute by local transportation to the city center, where they interact with locals, humanitarian agents, and other refugees and migrants.

During my summer fieldwork, I observed refugee experiences and witnessed the particularly marginalized position that Afghan refugees occupy in Greek society. This led me to focus my research on Afghan males and follow their networks and trajectories in the city. My dissertation will examine how mobility and displacement in an environment of austerity form male Afghan refugees’ gender and sexual identities, and how their positions shape their experiences and survival strategies under these conditions of economic vulnerability.

My preliminary fieldwork also set the basis for future research opportunities, as I made new contacts and communicated with my established network. I built contacts with representatives of non-governmental, religious and international organizations that focus on sex workers’ rights and anti-trafficking; local anthropologists; influential activists in the Greek LGBT community; and members of the Iranian and Afghan refugee communities. Over the course of the fieldwork, I conducted interviews with people from Iran and Afghanistan, as well as humanitarian workers. I am grateful for receiving the Klinzing grant, which gave me the opportunity to gain deeper understanding of the field and formulate my dissertation project.

Anna Mousouli is a second-year PhD in Anthropology/MPH in Behavioral & Community Health Sciences student. Her research focuses on male Afghan refugees’ gender and sexual identity formation under conditions of economic and bodily vulnerability in Athens, Greece.



Andrea Gunoe (pg. 7) is a fourth year PhD student in Theatre History and Performance Studies. She studies performance in the military including war as performance and the performance of soldier masculinity. She is also a director, choreographer, and dramaturge.