**Conférences de Christine Froula, Professeur à Northwestern University**

Collaboration entre le Département LLCER de l’ENS de Lyon (http://llce.ens-lyon.fr/), le CERCC (<http://cercc.ens-lyon.fr/>) et le laboratoire IHRIM (http://ihrim.ens-lyon.fr/)

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1. Poetry and Poetics of the Modernist Everyday in Joyce, Woolf, and Pound
**mardi 7 mai 2019 – 15h-17h – salle D2-018 (ENS de Lyon, 15 parvis René Descartes, 69007 Lyon)**

Building on my recent and forthcoming work on these authors, this presentation explores the interplay of inherited literary forms and conventions, contingent features of modernity, and aesthetic imagination in the forging of the formally innovative modernist poetics of Joyce’s *Ulysses* (1922), Virginia Woolf’s *The Waves* (1931), and Ezra Pound’s *The Pisan Cantos* (1948). Drawing on some draft passages, we’ll foreground the impact of modern technologies (power station, train, atomic bomb, astronomical detection of the galaxies of galaxies beyond the Milky Way) on these works’ landscapes, cityscapes, and representations of the cosmos, both in relation to aspects of their formal poetics and as figured in their narrators’, characters’, and speakers’ lyric voices.

2. War, Catharsis, Peace: Ancient Greek Visions and 21st Century Violence

**jeudi 9 mai 2019 – 14h-16h – salle D2-018 (ENS de Lyon, 15 parvis René Descartes, 69007 Lyon)**

This presentation brings together an American play and an American film inspired by Greek plays: Aeschylus’s *Suppliants* and Aristophanes’s *Lysistrata*. Charles Mee’s gripping drama *Big Love* (2000) animates the plot of *The Suppliants* to explore the violence of the American socio-economic sex/gender system, moving from male violence to female violence to catharsis to peace. The title of Spike Lee’s brilliant, urgent, visionary utopian film *Chi-Raq* (2015) names Chicago’s horrific neighborhood gang wars and America’s imperial violence in one angry word and empowers its heroine, Lysistrata, to organize the neighborhood women to seize arms, treasure and the power of language in order to stop the gang warfare that, in real life as in the film, destroys children and young men in our city every day. If time permits, this presentation could focus entirely on *Chi-Raq* and include a screening and discussion of the film, with questions partly shaped by my notes on Spike Lee’s talk to and with an audience of about 1000 people following a screening of *Chi-Raq* at Northwestern (2 March 2016).

3. Make It ~~Old~~ New: Revolution and Return in 21st Century Art. Chance, Surprise, Wonder

**lundi 13 mai 2019 – 15h-17h – salle D2-018 (ENS de Lyon, 15 parvis René Descartes, 69007 Lyon)**

This presentation brings together three contemporary conceptual artworks that carry their literary inspirations into the 21st century and also across mediums: a faïence sculpture by French conceptual artist Pierre Buraglio, *Un petit pan de mur jaune* *(A little section of yellow wall)* (2001-2002), which, as exhibited in Tours (Réunion des Musées Nationaux) in 2008, sparks a jolt of recognition in dialogue with its inspiration, Bergotte’s death scene in Proust’s *À la Recherche du Temps Perdu / In Search of Lost Time* (1913-27), and the surrounding Dutch masters; the anagrammatic novella *Of One Woman or So* (2014), an installation created by British artist Kabe Wilson by cutting the text of Virginia Woolf’s 1928 essay *A Room of One’s Own* into single words and reassembling them into a fictional narrative about the experience of a Cambridge University student of colour, Olivia N’Gowfri, as she struggles to get her bearings in her elite social world, the canonical texts she is reading for her English course, and the American Civil Rights movement texts she discovers through her job in the University Library; and American Kaela Walker’s stream-of-consciousness narrative “Dilly Dedalus in the Day to Day” (2015), an aesthetic simulation, in the mode of Ulysses’ Proteus episode, of Stephen Dedalus’s gifted, impoverished sister (*Ulysses*) as a 21st-century teenage philosophy major immersed in digital social media. The presentation will explore these works in light of Kant’s insight that works of imagination make us “feel our freedom.”

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