

ANNUAL REPORT 2017-18

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PARIS

REID HALL REID HALL

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Seminar Room, Institute

Kitchen and Lounge, Institute

Salle de Conférence, Reid Hall





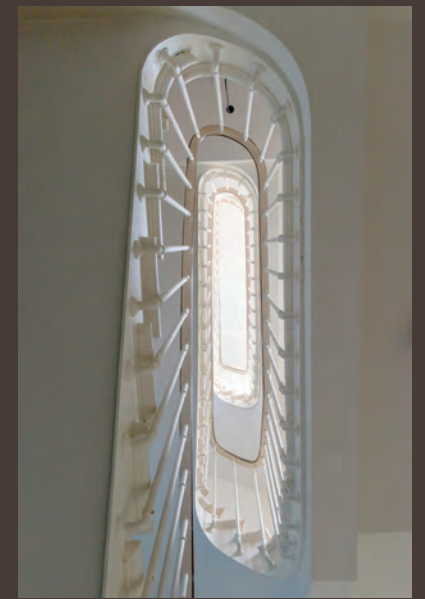
Facing page: Chevreuse building and courtyard

Right: Institute Lounge

Below, left: Institute Construction

Below, right: Institute Staircase, before and after

Bottom: Classroom 3, Reid Hall





Kitchen and Lounge,
Institute

Renovated Reid Hall roofs
on Chevreuse building —
seen from hotel across
the street



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“THE NETWORK OF COLUMBIA GLOBAL CENTERS THAT NOW SPAN THE WORLD IS PROMOTING TEACHING, RESEARCH, PUBLIC OUTREACH, AND LOCAL AND REGIONAL ENGAGEMENT IN JORDAN, TURKEY, TUNISIA, KENYA, BRAZIL, CHILE, CHINA, INDIA, AND FRANCE. THROUGH THEIR EXTRAORDINARY CONTRIBUTIONS TO OUR UNIVERSITY COMMUNITY, THE CENTERS ARE FULFILLING THEIR PROMISE, INDIVIDUALLY AND COLLECTIVELY, AND MAKING COLUMBIA A GLOBAL UNIVERSITY FOR THE 21ST CENTURY.”



LEE C. BOLLINGER | PRESIDENT, COLUMBIA UNIVERSITY

“THE MOST PRESSING ISSUES WE ARE GRAPPLING WITH TODAY—INCREASING POLITICAL POLARIZATION, ACCELERATING CLIMATE CHANGE, DEEPENING INEQUALITY—ARE INHERENTLY GLOBAL IN NATURE. UNDERSTANDING THEIR IMPACT, AND FORMULATING INTELLIGENT RESPONSES, IS IMPOSSIBLE WITHOUT SUSTAINED ENGAGEMENT IN AND WITH THE WORLD.



THIS IS PRECISELY WHY THE COLUMBIA GLOBAL CENTERS WERE CREATED TEN YEARS AGO—TO BE DEEPLY RESPONSIVE TO AND INTEGRATED WITH ISSUES OF LOCAL, REGIONAL, AND GLOBAL SIGNIFICANCE. BY ALLOWING US TO LEARN FROM AND WITH THE WORLD, THE CENTERS ADVANCE KNOWLEDGE AND ITS EXCHANGE, HELPING US TO STUDY SIGNIFICANT QUESTIONS AND ADDRESS THE MOST URGENT GLOBAL CHALLENGES.”

SAFWAN M. MASRI | EXECUTIVE VICE PRESIDENT FOR GLOBAL CENTERS AND GLOBAL DEVELOPMENT, COLUMBIA UNIVERSITY

INTRODUCTION

PAUL LECLERC | DIRECTOR, COLUMBIA GLOBAL CENTERS | PARIS



THE TRADITIONAL GAZE OF JANUS, THE ROMAN DEITY, IS HOW I ENVISION REID HALL’S HISTORY AND FUTURE.

To the ancient Romans, their deity Janus was the god of a number of interrelated and important functions: time, doorways, beginnings and endings, transitions and duality. Their artists always showed him as a figure in dual profile, as one whose gaze toward the past is just as large and just as consequential as the one he casts towards the future.

In 2017 – 2018 at Reid Hall an equal attention to both what came before and what lies ahead guided my colleagues and me as we move through the most significant period of renewal in Reid Hall’s long and important history as part of Columbia.

Our collective intent, in managing this transition, has been to deliberately validate and secure the brilliance of our longstanding undergraduate and graduate programs. Pages 23–37 describe these academic programs and the accomplishments of their students in the past academic year.

At the same time, we worked with Columbia’s faculty and administration in planning and implementing imaginative and impactful new initiatives.

Reid Hall’s transition accelerated in 2017 – 2018 with the renovation of the

four storey building in the southwest corner of our property and its repurposing as the home of Columbia’s Institute for Ideas and Imagination. The Institute is a new initiative by Columbia’s President, Lee C. Bollinger, and will, each year, host fourteen to fifteen Fellows representing both scholarship and the creative arts. Half of the Fellows will be from the University, including Barnard College; the other half will come from the rest of the world, reflecting the global nature of both knowledge and artistic production today. See pages 18–21 for a full report on the Institute.

Another significant aspect of change at Reid Hall has been the increase in scale and definition of the exceptional programs on offer, virtually continuously, to the public and always free of charge. Pages 38–39 contain a truly impressive tally of the lectures, roundtables, concerts, and films that were presented in 2017 – 2018.

A final noteworthy accomplishment in the transitional work underway at Reid Hall last year is the extent to which we upgraded its buildings and spaces to the level that students and faculty are accustomed on the Morningside Heights campus. These improvements include state-of-the art classrooms, new roofs on the historic rue de

Chevreuse building (which dates to the early eighteenth century), and new facades on the entirety of that building. In addition, we finalized designs for creating beautiful new gardens at Reid Hall and made preliminary plans for a sensitive restoration of the Grande Salle Building. The latter project will not be phased in for another two years.

In all of these efforts, we have been blessed by the support of Columbia's President, Lee C. Bollinger, and central administration, its EVP for Global Centers, Safwan Masri, and of our Advisory Board and other private sector donors. The exceptional generosity of the latter has made it possible to significantly invest in the quality of our environment and of our public programs, and it gives me the greatest pleasure to thank them here (see page 11).

I am equally happy to acknowledge two other groups of people who have made invaluable contributions to the welfare of Reid Hall and the Columbia Global Center in 2017-18. The first is the University's exceptional faculty, including both the members of our Faculty Steering Committee and those who taught at Reid Hall last year. The second is the combined staff of Reid Hall and of the Columbia programs housed there. One couldn't wish for a finer group of colleagues with whom to work. Each of them embraced Janus' dual gaze. They have thus used Reid Hall's past to move this remarkable part of Columbia proudly into the future.

Paul Leclerc

PAUL LECLERC
DIRECTOR



Below: Reid Hall's courtyard

Facing page, left: *Grande Salle* in the 1950s

Facing page, right: *Grande Salle* today



We gratefully acknowledge the exceptional generosity of those whose gifts supported Columbia programs at Reid Hall in 2107 – 2018

Daniel Cohen
Brian Fix
Mary Ann Fribourg
Judith Ginsberg and Paul LeClerc
Tom and Maarit Glocer
Ron Halpern
Alan Kanzer
Laura and Scott Malkin
Azmi Mikati
Mel and Lois Tukman
Olga and George Votis
Sue Ann Weinberg

Areté Foundation
The Andrew W. Mellon Foundation
EHA Foundation
La Vallée Village – Value Retail
Stravos Nicarchos Foundation



**"MY EXPERIENCE AT REID HALL WAS LIFE-
CHANGING. THE OPPORTUNITIES FOR
LEARNING AND PERSONAL GROWTH WERE
ROBUST, TO SAY THE LEAST, AND WERE
MATCHED IN EVERY WAY BY THE SUPPORT OF
TEACHERS, ADMINISTRATORS, AND STAFF.
I WOULD NOT TRADE THE YEAR I SPENT THERE
FOR ANYTHING AND AM EAGER TO WATCH THE
PROGRAM GROW FOR MANY YEARS TO COME."**

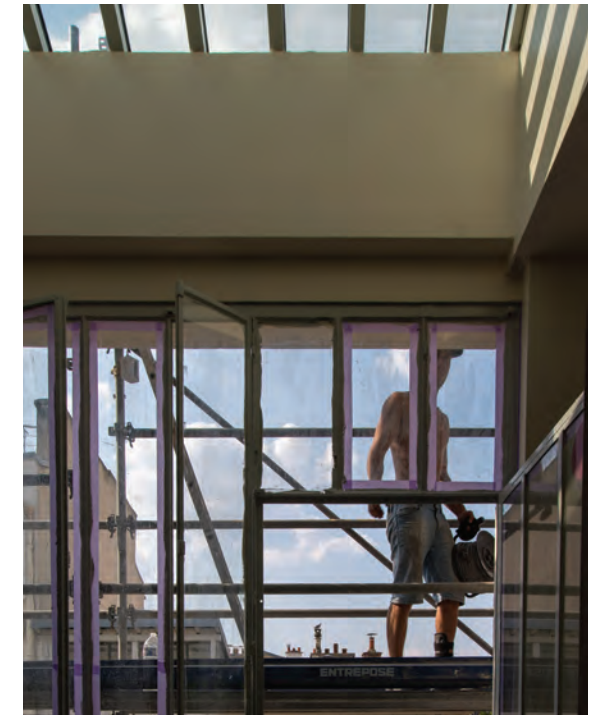
JUSTIN BOOZ, GS'19 *THE PROMISE OF CREATING, IN
THE HEART OF PARIS, A TRULY
GLOBAL CENTER."* • ANNE
BOYMAN, SENIOR LECTURER
AND CO-CHAIR OF THE
DEPARTMENT OF FRENCH AT
BARNARD COLLEGE



RENOVATION

GIVEN THAT "TRAVAUX" have been the over-arching theme at Reid Hall for the past two years, and given that reporting on such activities risks being thoroughly colorless, I thought it might be interesting to present an "insider's view" in a lighthearted tone, deliberately different from the typical reporting style.

But before turning this narrative over to a long-term resident of our Center, I would like to thank all those who contributed to the renovation of our facility, from our ground crew to our architects and engineers, from our receptionists to our security guards, from our finance team to our administrative staff. Special thanks go to Xin Peng, Executive Director, CFO, and JoAnn Garcia, Finance and Administration Manager, in the New York office of the Columbia Global Centers: without their assistance and experience we would never have received the funds to ensure Reid Hall's "state of good





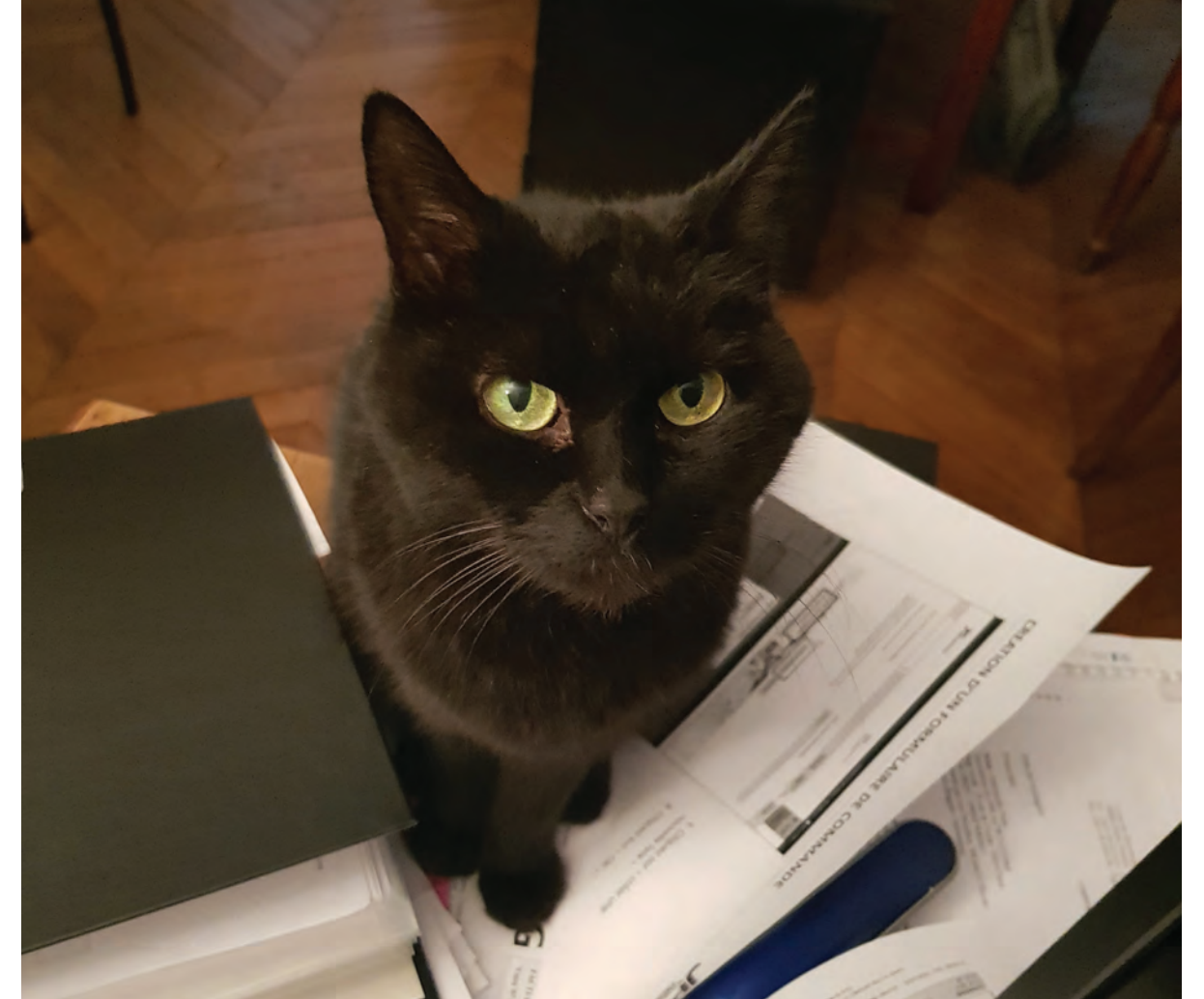
Left: Salle de
Conférence

Below: Reid Hall's
courtyard façades

Facing page: Youki
the black cat in the
HR & Finance office



repair.” In addition, particular thanks are due to the Paris Center’s advisory board on whose funds allowed us to upgrade our classrooms with modern technology and furnishings. We also benefited from the steadfast support of Guillaume Rousson, at University Facilities, whose informed counsel and scrupulous budgeting kept us on the right track. Mihaela Bacou, Operations Manager, was indispensable in every organizational detail, always thinking inside and outside of the box to mastermind the logistics of several worksites piloted by two architectural firms and a multitude of contractors. Jérôme Combes, IT manager, went out of his way to follow through on the most complex technological issues, many of which were well within his area of expertise but lay completely outside his job description.



CAT’S-EYE VIEW

FROM MY PERSPECTIVE, the French epigram, “The more things change, the more they remain the same,” definitely **does not** hold true when applied to the construction work at Reid Hall.

Quite the contrary.

I am Reid Hall’s pampered black cat - its mascot, so to speak. My name is Youki, which means snow in Japanese, yet does not correspond to my overall appearance one bit. After years of lolling around the gardens, enjoying my *royaume enchanté*, chasing mice in the back garden, comfortably curling up in different armchairs hither and yon, my life was suddenly turned upside down by construction work throughout the property, and it has seemed never-ending.

We had only just completed the whirlwind of the first set of renovations in the historic rue de Chevreuse building, when the work resumed even more intensely at the beginning of September 2017. This entire year was one of repeated “daymares.” I was constantly blocked

from my favorite hangouts, and my creature comforts were irrevocably thwarted. To begin with, I had to contend with an invasion of mice rushing away from the works in progress. So many were scurrying about that I couldn’t even sink my teeth into one of them! My places of refuge were transformed and inaccessible. To make matters worse, clouds of dust settled in the courtyard, hoses swooshed water everywhere, pickaxes beat dissonant rhythms, machinery forged, dredged, and sawed. The place was topsy-turvy.

Every day, I moped about like a lost soul, my meows transformed into calls for help. Every day, my water was covered with a thin layer of dust. Every day, I would be shoed from one place of repose to another; I had hardly settled on a couch when a vacuum cleaner would sweep by and scare me off to another office. And, of course, the human beings who usually took care of me were too busy handling all of the flurry on site, too busy shifting furniture around, answering thousands of requests...forgetting my daily ration of evaporated milk!

What exactly was going on?

To begin with, the entire building in the back garden was being renovated in preparation for housing the Institute for Ideas and Imagination on its upper three floors. The work was to last one full year, September 2017 – August 2018. Access was forbidden even to a cat. The garden area facing it and a large section of the rue de la Grande Chaumière were cordoned off to serve as storage spaces for the construction materials. The back entrance to Reid Hall was wide open and curious pedestrians slipped through the barriers, often wandering in to contemplate the activities on site. There were daily security rounds to make sure we stayed safe.

They began gutting the interiors, demolishing walls, and redirecting water conduits, drainage pipes, and electrical wires. Next, they extended the building's footprint by tearing down parts of a load-bearing wall and reconstructing them at the property line. My neighboring feline playmates complained bitterly of the noise and began shunning my company. Finally, the process of rebuilding began: an elevator, a new staircase, air conditioning units, new offices, a lounge, a kitchen, a seminar room, state-of-the-art technology, and new coats of paint inside and out. I wish I could have pinched my nose like humans do – too many odors!

Once I resigned myself to the idea that I couldn't go to my back garden anymore, I settled into a lap-to-lap routine in the Chevreuse building, and life was fine until summer 2018, the hottest ever in France. You can imagine Paris with 90° weather and no air conditioning! I lost weight and my overheated body shed little balls of fur that fused with the dust. Over the summer, the powers that be oversaw multiple upgrades to Reid Hall's most ancient structure: removal of all shutters, replacement of seventy-two windows, complete overhaul of eight classrooms, phase II of roof restoration, and demolishing then rebuilding the four enormous facades flanking the Chevreuse courtyard and street. To top it off, all of this took place while Reid Hall operations were in full swing: conference goers, students, professors, and administrators all worked within the cacophonous atmosphere of drilling, sawing,

and hammering. Luckily, French construction workers end at 4 p.m. and usually don't crop up on weekends. A well-deserved respite for aching ears, teary eyes, and weary limbs. I tried to sleep by day and I roamed by night.

So, summer 2018 began with men grumbling and scrambling about, making loud clanging noises as they prepared the work site. Pretty soon, the entire place was filled with metal scaffolding. Even the Institute building was covered. Shiny aluminum work sheds were erected to house tools, tables, and other amenities for the builders. Bags of debris, stones, and all sorts of instruments began lining the inner courtyard. Sometimes I would wander into the weekly site meetings where people squabbled over procedures and vied for solutions to intricate issues. It was here that they referred to difficulties as comparable to "herding cats." I so wished I could have told them that "we cats are never herded!" Besides, to paraphrase Carl Van Vechten, "...our intelligence keeps us from doing many of the fool things that complicate life."

All in all, things progressed as planned.



Double-glazed windows waiting to be installed

First to be installed were the seventy-two new casement windows with double glazed panes in the Chevreuse building; these were then covered with sheets of hard plastic so there would be no breakage during façade work. No window could be opened and the heat in every room was unbearable; the fans circulated stale air. On the upside, the outdoor hubbub was somewhat muffled indoors and the new, wooden windows beautifully matched their traditional predecessors. I buried myself in the shade of the roses, or hid in various office corners.

In tandem with the windows, they began work on the facades and the roof, laying bare the bones of the Chevreuse building. Grey dust lay everywhere – my fur turning the color of my name. The half-timbered framework underneath had suffered from years and years of water seepage, and its traditionally large structural beams had dwindled to mere sticks barely upholding their loads. The roof work also revealed much damage to the rafters, ridges, eaves, soffits, drip edges, and cornices. Resin was injected to consolidate the wood, the masonry was repaired, shingles were replaced, obsolete chimneys were destroyed. Slowly, a new plaster coat was applied to the walls and parallel layers of terracotta tiles were arranged on the roof.

I used to love falling asleep in the classrooms as professors droned on to rows and rows of passive pupils reverentially noting each word. Those days are gone: Dynamic is the new *mot d'ordre*. Interaction, mobility, and technology are the key concepts in contemporary teaching, and all of the classrooms were refurbished in that spirit: walls repainted; old whiteboards replaced; suspended ceilings installed and outfitted with spotlights and ventilation systems. A wireless audiovisual network was put in place with recessed electric screens, LCD projectors, and everything one needs in a tech-savvy twenty-first-century classroom, including ultra-modern mobile furniture.

As I look back on the past months, I realize that the results far outweigh the many inconveniences we had experienced. First, my vocabulary in both French and English expanded significantly thanks to a whirlwind of new specialized phrases: "laced valley," "shingle flashing," "ghosting," "*nouvelles entrelacées*," "*jouées*," "*parois chaudes*," "*dents de dragon*,"

"*dos d'âne*," "*chiens assis*" (sitting dogs – what a name for dormer windows – may they stay where they are!). Who knew that construction could be so poetic in all its rubble?

Second, and most importantly, the buildings are stunning in their new robes.

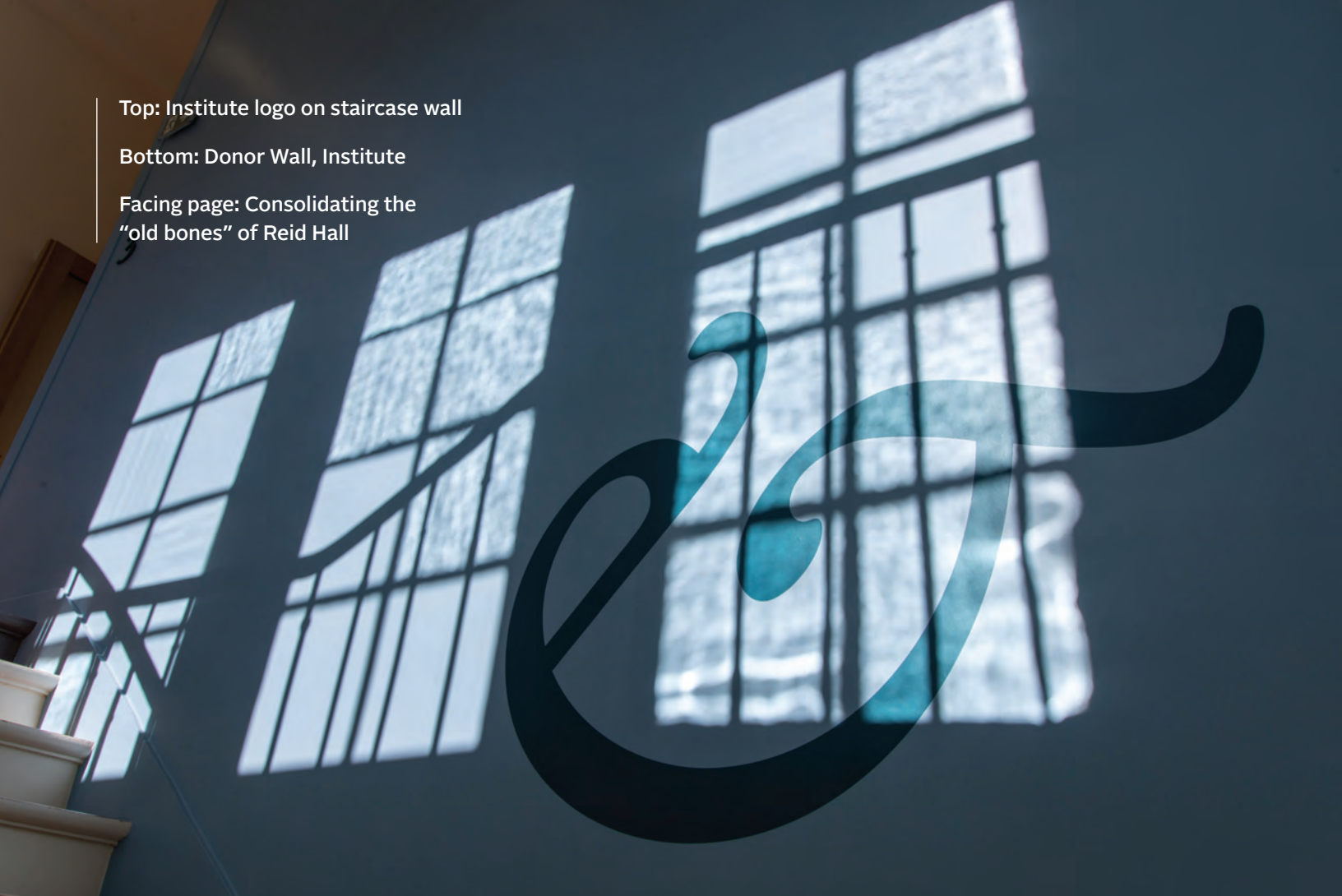
All that remains to be transformed are the gardens and the *Grande Salle*. Reid Hall's largest conference room desperately needs a facelift, but I'll regale you with that saga on another occasion.

A golden age is indeed dawning at Reid Hall – and should the French still think that change doesn't breed change, I should note that despite the successful completion of these myriad projects, I *still* can't return to my old haunts in the back garden. For the first time in my peaceful existence, two comfort dogs have invaded my premises – and that is definitely a game changer.

YOUKI
THE BLACK CAT

BRUNHILDE BIEBUYCK
ADMINISTRATIVE DIRECTOR





Top: Institute logo on staircase wall

Bottom: Donor Wall, Institute

Facing page: Consolidating the
“old bones” of Reid Hall

The first Fellows of the brand-new Institute for Ideas and Imagination were to arrive at noon that day, and we had nowhere to sit. A lucky star seemed to have kept watch during these months of setting up the Institute, and on that very morning, it delivered again – this time in the form of armchairs, a sofa, tables, and office and dining chairs. While the furniture was a couple of weeks late, the end of the renovation had been down to the wire. As the summer inched along in heat and dust and noise, and well-guarded fans purred away in my airless office at Reid Hall (my window had been sealed by a sheet of solid plastic due to the repointing of the Chevreuse building), the probability of the Institute opening in September became magical thinking. Meanwhile, the Fellows had been selected, they were obtaining their visas, had found housing, and their presence in Paris was going to be very real. The dusty garden seemed like a possible annex if all else failed, but what if it rained?

For almost a year, every Wednesday morning at 8:30 a.m., Brunhilde Biebuyck, Mihaela Bacou, and I attended the *réunions de chantier*, a weekly briefing about the renovation of the building that included the architect Camille

Chauvet from Explorations Architecture, the contractor from L'Atelier des Compagnons, the heads of trades, the owner's representative Francis Petit from OP Partners, and the client. This crowd also represented a rich selection of temperaments, and I learned quite a bit about architecture, construction sites, crisis management, ways of coping with bad news, and creative means of charging ahead while the work had stalled. The contractor would balk at any request or adjustment by thrusting his arms in the air and declaring this project was a *usine à gaz* (a gas factory, but perhaps more accurately a labyrinthine operation). The owner's rep, who would regularly fly for four days at a time on other missions to China or Mexico to oversee the construction of, say, seven factories in a month, would strongly suggest that the contractor change his tune. The architect would repeatedly demand a coherent schedule that was delivered every Wednesday (if at all) in different forms, colors, and with variable logic. It's the closest I'll ever come to a prizefight and I would always leave the room confused and exhausted, concluding that yes, we would have to set up the Institute in the garden after all. But the owner's rep, confident and unflappable, would then rise from his chair with a smile and tap me on the shoulder on his way out: “Allez, on va y arriver!”

Since there was nothing I could do on the actual site, I would then return to my little corner of Reid Hall and tend to setting up the Institute. My to-do list, a testament to my steep learning curve, became a one-man band's orchestral score: aside from the expected administrative tasks (none of which I would be able to perform successfully without the stalwart support of my colleagues at Reid Hall), the list included assignments such as: furnishing the Institute; setting up the fellowship competition; finding a web designer for our website, and then figuring out what we wanted and needed to post on our website; hiring staff for the Institute; overseeing the design of our logo, donor wall, and signage with an extraordinary team of graphic designers from New York, Yve Ludwig and Rion Byrd (“What signs?” “Where?” “What support?” “What color?” “What size?” “In



COLUMBIA UNIVERSITY Institute for Ideas & Imagination

We gratefully acknowledge the indispensable support
of the following donors

The Andrew W. Mellon Foundation	Daniel Cohen
The Stavros Niarchos Foundation	Judith Ginsberg and Paul LeClerc
Edward and Betsy Cohen	

INSTITUTE FOR IDEAS AND IMAGINATION: THE YEAR OF MAGICAL THINKING

VERY EARLY ON THE MORNING of September 3, 2018 the phone rang. “The furniture has arrived. Where does it go?” It was Mihaela Bacou, Reid Hall's Operations Manager, the first administrator on site each day. I hung up and rushed from home to be the second. The furniture was already two weeks late and nothing short of a miracle would make it materialize on the day the Institute opened its doors. And yet, there it was.

It had been an eventful year, a suspenseful summer, and a nail-biting final couple of weeks.



Institute Building

English or in French?" "Only in French?" "Are you sure?" "What about accents?"); and making irreversible decisions such as moving a wall to make a library; picking an elegant yet affordable faucet; figuring out the perfect height of the perfect desk; signing off on the design of the Institute's kitchen; and choosing the ideal hues from our color consultant's subtle selection (most notably our Columbia Blue wall in the main staircase).

In record time BMM Art and Computer in New York designed a state-of-the-art online application system. We were able to launch our fellowship competition for our first cohort of Fellows in November 2017. Through word of mouth, we pieced together an outreach list of about 300 people, each of whom spread the word about the Institute. The online system allowed for the live monitoring of the candidates' submissions. Many had been curious about the Institute and had started an application, but as the deadline approached, very few had submitted their files. Two days before the deadline, I thought we would be lucky if fifty people applied. We received 200

applications for sixteen fellowships. Mark Mazower, the Director of the Institute, formed a selection committee made of Columbia faculty members whose interests and areas of expertise cast a very wide net. Half of the Fellows selected would be from Columbia University, and the other half would be artists, composers, scholars, and writers from all over the world. The quality and variety of the applications exceeded our expectations and set the bar high for the years to come. The committee met in New York in late February, and by early March we had a class: sixteen Fellows would arrive in September in Paris, from Nigeria, Syria, China, India, Canada, Malaysia, London, South Africa, and New York.

While the jackhammers knocked down load-bearing walls and pushed back the limits of our new building to make room for sunlight, bathrooms, copy rooms, and seating areas, the Institute needed to make friends in Paris. Paul LeClerc had already established a partnership with the Bibliothèque nationale de France, through which our Fellows are given privileged access to its collections. We then

developed relationships with: the Cité internationale des arts, which made available housing to some of our Fellows; the Institut d'études avancées, whose Fellows are encouraged to meet ours and foster collaborations; Columbia's Alliance program, which has been a constant and enthusiastic supporter of the Institute and has opened doors to Sciences Po and Paris I; the Musée d'Orsay on the occasion of an exhibition whose chief curator will be our first visiting scholar in the spring of 2019; and of course Columbia Global Centers | Paris, with whom we work closely on our public programs. We hope to establish long-lasting cultural exchanges with these and other institutions as the Institute grows and finds its place in the Parisian landscape.

Spring arrived and I was no longer alone: in May, Eve Grinstead joined the Institute's team as our Operations Coordinator, then in August, Grant Rosenberg joined us as Research and Programs Officer. As we neared the finish line, we were not wanting for team-building activities. We set up shop in Reid Hall's library (with our well-guarded fans) and in our improvised open space we geared up for the day we would be allowed to enter our building. Running this type of place is, in many ways, also like running a house, and as Eve and Grant's personal touches came to shape the Institute's routine, the project suddenly came alive under the plastic sheets and the lingering scaffolding. Susan Boynton, Chair of the Columbia Music Department, our Resident Faculty Director and the founder of the Columbia Sounds series at Reid Hall, arrived days before the opening and quickly began engaging with the Fellows, as well as with the Institute team.

The Institute opened on a Monday. The previous Thursday, the three of us stormed into *our* building to the contractor's protesting tune: "Mais, on a pas fini!" We began setting up the kitchen anyway. If the Fellows wouldn't have chairs or an office, at least we would make them tea and coffee and serve food on real plates. On Friday evening, I left a dusty and messy building. As I rushed to greet the furniture on Monday morning, I was amazed to find no trace of the



Laurence Engel, President BnF and John Coatsworth, Columbia Provost, signing partnership agreement between BnF and Columbia University

construction chaos of the past year: during the weekend, the building had been swept and polished and varnished and cleaned. It shone brightly and in silence when the starry-eyed Fellows walked in.

In a matter of hours, the Fellows' enthusiasm morphed into ideas, imagination, and exciting collaborations that they were already dreaming up amongst themselves. Several weeks later, few things are more rewarding than observing their great pride in being Fellows of our new Institute.

MARIE D'ORIGNY, ADMINISTRATIVE DIRECTOR



"TO TEACH THIS CLASS TO THIS

EXCEPTIONAL GROUP IN PARIS ALLOWED

ME TO GAIN NEW INSIGHTS INTO MY

AREA OF SPECIALIZATION AND TO

MAKE NEW INTERDISCIPLINARY AND

INTERNATIONAL CONTACTS WITH

COLLEAGUES IN PARIS." • DOROTHEA

VON MÜCKE, GEBHARD PROFESSOR OF

GERMAN LANGUAGE AND LITERATURE,

DEPARTMENT OF GERMANIC LANGUAGES.

ENDED." • VALORIE CLARK

"COMING TO PARIS TO JOIN THE COLUMBIA MA HISTORY &

LITERATURE PROGRAM WAS ONE OF THE BEST ACADEMIC

DECISIONS I EVER MADE. NOT ONLY DID I GET TO SPEND A YEAR

LIVING IN PARIS (NEVER A BAD IDEA) BUT I ALSO GOT TO SPEND

A YEAR EXPLORING THE RELATIONSHIP BETWEEN A CULTURE IN A

SPECIFIC TIME PERIOD AND THE ART THAT CULTURE PRODUCED.

I GREW DRAMATICALLY AS A WRITER AND RESEARCHER DURING

MY TIME WITH HILI AND THOSE SKILLS WILL CARRY ME FORWARD

IN MY CAREER AND LIFE LONG AFTER MY TIME IN PARIS HAS

"THE NYP PROGRAM IS

UNIQUE AND BREAKS

THE MOLD COMPARED

TO ANY OTHER

INSTITUTION I EVER

WORKED. RATHER

THAN RUNNING THE

SAME PROGRAM

YEAR AFTER YEAR

DIRECTOR O'CONNOR

CONSISTENTLY

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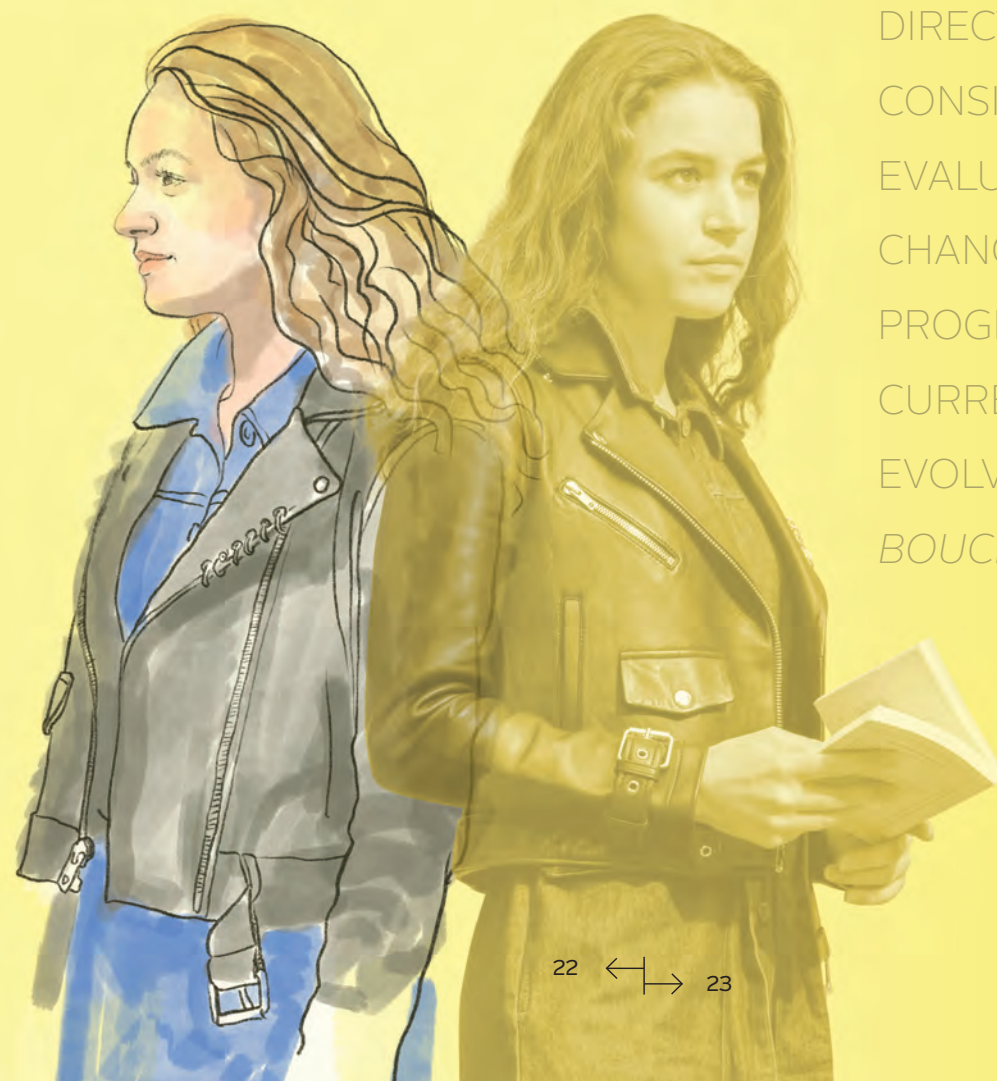
CHANGES THE

PROGRAM KEEPING IT

CURRENT AND EVER

EVOLVING." / CLAUDE

BOUCHARD



ACADEMIC PROGRAMS:

COLUMBIA UNIVERSITY UNDERGRADUATE PROGRAMS IN PARIS

IN 2017 – 2018, THE PROGRAM was pleased to welcome 122 students from all four undergraduate schools of Columbia University (Columbia College, Barnard, SEAS, and the School of General Studies). Of those, twenty-eight enrolled in one of the Art or Music Humanities courses offered during the academic year by Professors Julia Doe (Music Humanities, Fall semester) and Barry Bergdoll (Art Humanities, Spring semester); and thirty-two were selected to participate in the highly intensive joint Art and Music Humanities program taught over the summer.

"Life-changing," "extraordinary," "the highlight of my college career." Such are the ways

students have described the incredible impact their semesters at the Paris Center have had on their lives. Whether it be intellectually, or in terms of personal growth, the Columbia University Undergraduate Programs in Paris have the privilege of accompanying students at a crucial moment in their lives when they are making both academic and individual choices that will influence their future: applying for prestigious graduate fellowships, considering an international career, or just learning to embrace new cultures, a new language, and being open to the world. The curricular offerings of our program, with its diverse semester and summer programming, with courses taught both in French and in English, allow students to embark on a global experience at almost any stage of their Columbia trajectory.

HIGHLIGHTS FROM THE SEMESTER PROGRAMS (FALL AND SPRING)

As in years past, the program benefitted from the wonderful presence of Art and Music Humanities being taught at Reid Hall in the Fall and Spring.

During the Fall semester, when Music Humanities was taught, Professor Julia Doe not only took her students to attend classical concerts at the Philharmonie de Paris, the Opéra Bastille and Garnier, but she also initiated students to contemporary music through the Columbia Sounds series created at the Paris Center. This series features compositions and performances by faculty, students, and alumni of the Department of Music, with an emphasis on new and recent American works. To hear such radical and innovative compositions first-hand has been an eye-opening experience for the students, and post-concert discussions have always been fruitful for the development of their musical ear.



Art and Music Humanities students, Summer 2018

For Professor Barry Bergdoll, who returned to teach at Reid Hall after many years, teaching the Core in Paris was one of the most gratifying experiences to date. The possibility of confronting students directly with some of the greatest art collections in the world, whether at the Musée du Louvre, Versailles, or the Musée d'Orsay, gives them a significantly different perspective, one that is seeded in the senses, the appreciation of the materiality of the artwork in its cultural and aesthetic context. Students enrolled in Art Humanities in Paris leave the program with a sharpened eye not only for the works they have studied, but also for all things around them: Paris, its architecture, its history, its vision of order and beauty.

This was an ideal environment for the philosophy of the Core to flourish, one in which ideas, discussion, and argument fuel continuous intellectual debate.

In addition to these courses and the two global core classes offered each semester ("Black Paris" taught by Stéphanie Bérard and "Sex Economy" taught by Christelle Taraud), four new features enhanced the curriculum this year.

The first was the creation of a new course on contemporary art from 1950 to today. This course allows students to extend their knowledge of the history of art into the present. Far from presenting Paris as a museum city, it illustrates the vigor of the French art scene from the second half of the twentieth century. Amongst others, students visited the Centre Georges Pompidou, the Musée d'art moderne de la ville de Paris, the Palais de Tokyo, and the Fondation Cartier for Contemporary Art.

The second new feature consisted of a faculty speaker series designed to highlight the local faculty's research and to bring students in contact with scholars and artists. All lectures

are embedded in the course syllabi, making them directly relatable to the students' academic coursework. Two great conferences that took place last year were the screening and discussion of the award-winning film *Trois souvenirs de ma jeunesse* (Quinzaine des réalisateurs, Cannes Film Festival 2015) with director, Arnaud Desplechin, and film professor, Marc Cerisuelo.

Later in the year, on the 100th anniversary of the entry of the United States into World War I, students attended a conference on the role of American women during the war with historians Catherine Healy and Julien Blanc. These events, open to the public, were well attended by students and

members of the Columbia community in Paris.

The third feature worthy of note was the introduction of a bi-annual symposium allowing students in all courses at Reid Hall to focus on a given theme across disciplines. In last spring's symposium, students reflected on the importance and relevance of May 1968 today, from historical, political, cultural, and gendered perspectives. This gave rise to a splendid presentation at the end of the semester, where each class presented its work. On a minor scale, this gave students a taste of the skills required to organize an academic conference with different panels, speakers, and moderators. As with the directed research projects, this initiative encouraged students to gain ownership over their academic careers by inspiring them to work as scholars.

The fourth and most glamorous new feature was the addition of an excursion to the film seminar, "Paris on Screen." Students enrolled

Right: Richard Pena (Film) and the team of French language instructors (Aline Rogg, Karen Santos Da Silva, Hadley Sutter, Vincent S. Aurora, Adam Cutchin)

Background: Art and Humanities Students in front of the Centre Pompidou, Summer 2018



in the course had the unique experience of walking down the iconic red carpet of the Cannes Film Festival to meet film professionals and artists. Needless to say, they were euphoric at the prospect of watching films surrounded by members of the jury, including last year's president, Cate Blanchett.

These four new features centered on innovation, faculty research, contact with local experts, and focused curricular outings, were greatly stimulating for both the students and the faculty.

ART AND MUSIC HUMANITIES

As the record number of applicants this past summer demonstrated (with 113 applications for thirty-two spots), the attraction of studying both masterpieces of Western Art and Music in Paris remains undisputed. The distinctive feature of the program and its success continue to lie in the pedagogical integration of Art and Music Humanities: the two instructors teaching Art Humanities attend all the Music Humanities classes, and the Music Humanities instructors attend their colleagues' Art Humanities classes. This daily contact enabled instructors to work closely together in devising assignments and coordinating field trips, both within and across disciplines.

Not surprisingly, given the rigor and intensity expected of studying both courses jointly, students enrolled in the program in Paris are particularly bright and motivated. In addition to course work and class time, they are expected to be active participants on all course excursions and programmed activities. The extraordinary co-curricular design of the program, with its seemingly limitless access to museums and concerts to study art and music *in situ*, is an essential component of the students' academic experience. Over this past summer alone, a total of twenty-seven museum outings and concerts were organized for the students, including a weekend-long trip to Amsterdam where students visited the Van Gogh museum, Rembrandt's house, the Stedelijk Museum, as well as the Rijksmuseum. This dynamic, daily interaction of Art and Music Humanities in class and beyond galvanized the program. This was an ideal environment for the philosophy of the Core to flourish, one in which ideas, discussion, and argument fueled continuous intellectual debate.

The intensity of the courses and the amount of thought and preparation put into every single aspect of the program demonstrate the faculty's extraordinary commitment to teaching. For that, the program wishes to



The workshop at the Paris Center is the heart of this program – the moment when students come to grasp the real challenges of historical research and to think of themselves as fellow scholars.

Student Workshop

thank all the faculty members who dedicated their time and energy this summer into making the program so successful: Magdalena Baczewska (Music), Robert Harrist (Art History), Anne Higonnet (Art History), and Peter Susser (Music). They were assisted in their teaching and preparation of excursions by two wonderful and talented teaching assistants: Audrey Amsellem, a doctoral candidate in Ethnomusicology, and Barthélemy Glama, a doctoral candidate in Art History.

The Columbia University Undergraduate Programs in Paris are proud and fortunate to have been able to offer these two Core courses consistently over the past four years. This has illuminated and enriched the teaching of the Core on both sides of the Atlantic when faculty return to campus. In addition, Core classes taught abroad facilitate undergraduate mobility and increase student engagement on the global scene while they study in a culturally relevant setting.

FRENCH AND FRANCOPHONE STUDIES

In the summer French and Francophone Studies program, we were delighted to welcome eight Barnard and Columbia faculty members. Vincent Aurora taught the Accelerated Intermediate track, while Karen

Santos da Silva, Hadley Suter, and Aline Rogg taught Intermediate and Advanced French classes. Four new courses were offered in the program: “Exploring French Cinema,” taught by Richard Peña, “Blackness in France: from Harlem to Paris and Beyond,” taught by Kaiama L. Glover, “Experiencing Life and Legend in the City of Lights,” taught by Adam Cutchin, and “Colonization and Post-colonial Immigration in the French Context: History, Legacy, and Contemporary Debates,” taught by Laure Blévis, Assistant Professor in Sociology at the Université Paris X, Nanterre. In order to broaden their knowledge of France, students participated in two extensive program excursions: the first to visit the Reims cathedral; the second to tour Normandy over the course of a weekend. Within two days, students visited Monet’s home in Giverny, the picturesque port-town of Honfleur, the Bayeux tapestry, and the D-Day landing beaches.

ARABIC LANGUAGE PROGRAM

We had the great pleasure of welcoming back the MENA program (Middle Eastern and North African Studies), led by Taoufik Ben Amor. As in years past, the curriculum was divided between modern standard Arabic language courses and training in local dialects of both the Mashrek and the Maghreb (all

PROGRAM ENROLLMENTS

FALL:	19	Art & Music Humanities:	32
SPRING:	31	Summer French Studies:	31
		MENA:	9
ACADEMIC YEAR TOTAL:		50	SUMMER TOTAL:
			72

DIRECTED RESEARCH PROJECTS 2017-2018

Hampton Adams, “Traduction et étude *Tangente* de Nina Chataignier,” under the Direction of Catherine Marcangeli (Maître de Conférences, Paris VII Denis-Diderot)

Solomon Azrieli, “Causalité et dualism,” under the direction of Florent Jakob (Lecturer, University Paris II Panthéon-Assas)

Cherline Bazile, “Autofiction : In Search of Fullness,” under the direction of Stéphanie Bérard (Associated Research Scholar, SeFeA - Scènes Francophones et Écritures de l’Altérité -de l’IRET - Institut de Recherche en Etudes Théâtrales - Université Paris III, Sorbonne-Nouvelle)

Ellen Birch, “Historiographie du modernisme francophone et anglophone,” under the direction of Cécile Barges (Lecturer, Sciences Po)

Justin Booz, “Ruins as a metaphor,” under the direction of Barry Bergdoll (Meyer Schapiro Professor of Art History and Archaeology and Director of Undergraduate Studies Columbia University)

Claire Burghard, “Biochimie des macro-molécules,” under the direction of Deshmukh Gopaul (Pasteur Institute, Head Design for Biology Center Education Department/CiTech)

Bella Carriker, “Sustainable Architecture in Paris,” under the direction of Barry Bergdoll (Meyer Schapiro Professor of Art History and Archaeology and Director of Undergraduate Studies Columbia University)

Christine Desbois, “Bienvenue au Repas: une ethnographie du fait d’être accueilli à table,” under the direction of Cécile Balavoine (Author)

Allegra Herman, “Traduction : Musée haut, musée bas,” under the direction of Catherine Marcangeli (Maître de Conférences, Paris VII Denis-Diderot)

Ingrid Lee, “Purifications de protéines,” under the direction of Deshmukh Gopaul (Pasteur Institute, Head Design for Biology Center Education Department/CiTech)

Jacob Matthews, “La gourmandise bourgeoise et la conception psychanalytique de la faim,” under the direction of Florent Jakob (Lecturer, University Paris II, Panthéon-Assas)

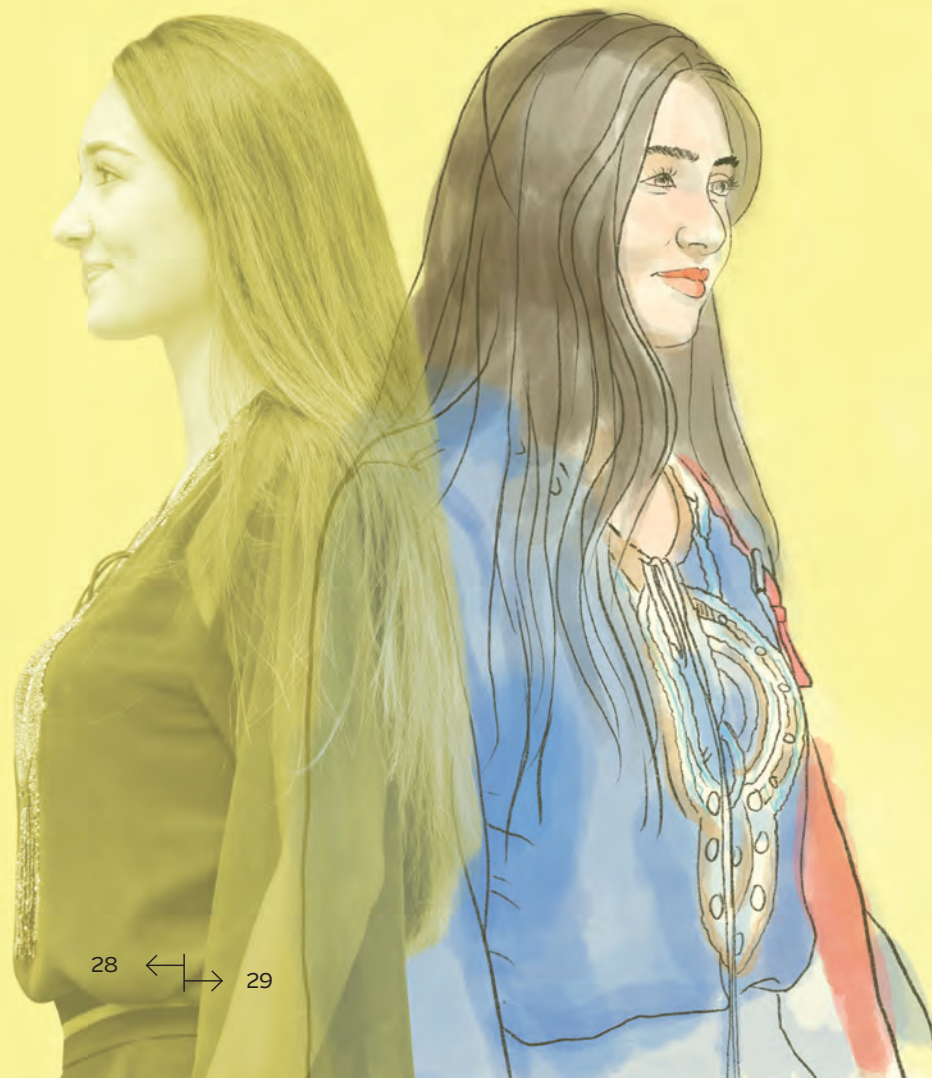
Anta Touray, “Montesquieu et le code noir,” under the direction of Christelle Taraud (Researcher, *Centre d’Histoire du XIXème siècle*, University Panthéon-Sorbonne, Paris I)

**"THE PARIS SEMESTER TAUGHT ME HOW
TO TURN THEORETICAL VISIONS INTO
REAL ARCHITECTURE, ALLOWING US THE**

**OPPORTUNITY TO BUILD A PAVILION AT
FULL SCALE. THE NY/PARIS PROGRAM
WAS INTENSE AND DEMANDING, BUT
REWARDING AND WILL UNDOUBTEDLY
PROVE TO BE INVALUABLE TO MY
UNDERSTANDING OF ARCHITECTURE."**
*"REID HALL HELPED CENTER MY PARIS
EXPERIENCE, THOUGH MY DIRECTED RESEARCH
TOOK ME FROM BELLEVILLE TO THE MARAIS,
FROM THE BNF TO THE BIBLIOTHÈQUE SAINT-
GENEVIEVE, I COULD ALWAYS COUNT ON REID
HALL AS A BASE OF OPERATIONS WHERE I
COULD MEET FRIENDS, STUDY, AND GET MY
BEARINGS," / MAX BINDER, CC'18*

**FUTURE, AND MY TIME IN PARIS
WAS A INTEGRAL PART OF THE
OVERALL EXPERIENCE. I HIGHLY
SUGGEST THE PROGRAM, AND
STRONGLY ENCOURAGE ALL
FUTURE STUDENTS TO TAKE
PART IN THE PARIS SEMESTER."**

—JUSTIN FITZ



courses were taught by Youssef Nouhi and Taoufik Ben Amor). In addition to the language curriculum, students' understanding of Arabic was complemented by a historical and cultural seminar taught by Madeleine Dobie (French and Comparative Literature). In 2018, the seminar focused on migration, displacement, and diaspora in the North African context, and featured lectures by prominent specialists from Columbia University and partner institutions in the Middle East. One of the many appeals of the program is its location at two different Global Centers: Amman and Paris. The two sites allowed students to engage in a critical reflection on the study of Arabic from multiple regional perspectives: in the Middle East and Europe.

new ways of engaging its undergraduate students with well-established and emerging scholars and artists from all around the world, thus integrating a truly global perspective into its curriculum.

SÉVERINE C. MARTIN
DIRECTOR



PERSPECTIVES FOR 2018 – 2019

With the opening of the Institute for Ideas and Imagination in September 2018, the Columbia Undergraduate Programs is excited to explore

*Paris noir class in front of the Sorbonne,
Fall 2017*



MASTERS PROGRAM IN
HISTORY AND LITERATURE

COLUMBIA'S MASTERS PROGRAM in History and Literature (HILI) was founded in 2011 by professors Pierre Force and Emmanuel Saada, and is jointly sponsored by the Departments of History and of French and Romance Philology. Joanna Stalnaker, professor of eighteenth-century French literature and philosophy, was immediately appointed academic director and served until June 2016 when Gregory Mann, professor of African History, took over the reins.

The 2017 – 2018 cohort of HILI students was creative, diverse, highly motivated, and cheerful. We selected our six students based on their desire to explore the interconnections and intersections between history and literature, and to address new methodological horizons that combine close reading of texts and analyses of visual and experiential material with expansive attention to historical context.

The HILI program is tailored to students' interests and needs and this year the continental European component of the program was challenged. In contrast to the other years, the students' main interests revolved mainly around British topics. This is apparent in the range of MA thesis subjects

in 2017 – 2018, extending from an analysis of the covers of *The Great Gatsby's* publication in the United Kingdom, the study of Scotland's first free, public lending library during the eighteenth century, to the comparison of the NGO's responsibility in the assistance of unaccompanied minors in the United States and in the United Kingdom.

It was wonderful to see how the students grew intellectually from their discussions with their M.A. essay advisors. These carefully selected advisors, with whom students work closely throughout the year, are scholars from leading French graduate schools, and specialists in their respective fields. It was also gratifying to hear them enthusiastically talk about discoveries made in the Parisian libraries and archives during their research field trips (subsidized by the program). Their research took them to the Bibliothèque nationale de France, the British Library, as well as a small and remote Scottish city, and to Chatto & Windus publishing house's archives. The group took full advantage of their stay in Western Europe.

The great flexibility of our program is matched by its academic rigor. The program is a Columbia

program taught primarily by Columbia faculty: In 2017 – 2018, students had the opportunity of studying with visiting professors Jenny Davidson (English and Comparative Literature) and Joseph Howley (Classics). The Columbia professor who was supposed to come in the Fall had to stay in the US and was replaced by two Paris-based colleagues: Loren Wolfe (Harvard Ph.D. working with the Paris Center and former teacher in the Harvard History and Literature program) and Jean-Philippe Dedieu (a specialist in the African diaspora).

The 2017 – 2018 core curriculum, taught at Reid Hall, included methodological courses ("Introduction to History and Literature;" "Research Seminar") as well as theme-based courses ("Minorities in France," "Epic Histories," and "Global History of the Book"). To round out their academic schedule, students chose from an array of courses offered at France's top-tier graduate schools in the Humanities and Social Sciences: the École normale supérieure (ENS), the École des hautes études en sciences sociales (EHESS), and the Sorbonne. Students were automatically registered as visiting students, a status that included access to the ENS library, the only open-stack research library in France. They also participated in cultural and academic life with their French peers at the ENS and at the EHESS. This unique involvement with the French academic system explains why many HILI students stay in Paris for another year to complete a Masters in the French university system.

I am so grateful to all of our faculty members for their exceptional commitment to the HILI students, and for the time they spent with them both inside and outside the classroom. I am especially grateful to Professor Joseph Howley, who was eager to help me organize and suggest on-site visits relevant to the topics of his course ("Global History of the Book"). We went to the Musée de l'Imprimerie in Lyon, to the département des manuscrits of the BNF to see the Dungham scrolls and a few rare Chinese printed books, and to the famous Parisian bookbinder Houdart – visits that students will never forget.

The coursework was complemented by one workshop each semester. To help students

become fully acquainted with Paris and its surroundings, the fall workshop, led by professor of architectural history, Linea Tilly, focused on different neighborhoods in the Ile-de-France. Workshops provided an on-site critical perspective on the intellectual and aesthetic history of Paris, and trained students in the art of questioning the context in which they found themselves. The program also offered several students the opportunity of student teaching, via a paid internship with the École Internationale Bilingue, and the possibility of working at the ENS on cultural transfers.

The program culminated with "work-in-progress" presentations to an assembly of program professors and alumni, MA-essay advisors, academic guests, peers, and the Faculty Director of the program, Gregory Mann. The lively debates during these defenses and the quality of intellectual exchanges were key to the completion of their essays. I must add that an increasing number of previous MA students, now enrolled in doctoral programs, and who have returned to Paris to conduct research during summer, serve as mentors for the current students in the process of writing their MA thesis.

Perhaps nothing testifies more to the strength of the program than the fact that people stay connected after it ends. It is clear that the HILI program fosters a strong sense of solidarity both on academic and personal levels. It is this tight-knit and supportive community that propels our students into successful and varied post-graduate careers.

CHRISTINE VALERO,
ASSOCIATE DIRECTOR OF STUDIES



HILI students visiting the famous book-binder Houdart, as part of their course on the History of the Book, prof. Joseph Howley



MA THESIS TOPICS

Tyler Allen, *All the Children Come Without Their Fathers and Mothers: a Case Study Comparison of Website of NGOs, Kids in Need of Defense (US) and Safe Passage (UK), 2014-2016*, under the direction of Nancy Green (École des hautes études en sciences sociales)

Anjum Bari, *The Making of a Classic: a Publishing History of The Great Gatsby in the United Kingdom, 1926-1977*, under the direction of Claire Parfait (Université Paris XIII, Nanterre)

Terri-Lee Bixby, *A Library at the Frontier: Innerpeffray in the Scottish Context, 1680-1800*, under the direction of Silvia Sebastiani (École des hautes études en sciences sociales)

Susan Chavez, *Shadowshaping Bone Street: Authorial Identification in the Race War*, under the direction Claire Joubert (Université Paris VIII, Vincennes-Saint Denis)

Erin Mayo, *The Narratology of Class-Reconciliation in Gaskell's Condition-of-England Novels*, under the direction of Benjamine Toussaint (Université Paris I, Sorbonne-Université)

Briana Vessells, *From Vassals to Men: African American leaders, Black Nationalism, and Emigration to Liberia and Haiti, 1840-1863*, under the direction of Adrien Delmas (Institut Français d'Afrique du Sud)

LECTURES ORGANIZED WITH COLUMBIA GLOBAL CENTERS | PARIS

Fall 2017
Lectures related to the course “Minorities in France” taught by Jean-Philippe Dedieu:

November 6
“**Antisemitism and Islamophobia in Europe: A Shared Story?**”

With **Jean-Philippe Dedieu**, the editors of the book, **James Renton**, Reader in History, Edge Hill University, and **Benjamin Gidley**, senior lecturer, Birkbeck, University of London.

November 13
“**Photography in the Age of Global Surveillance and Perpetual Wars.**”

With **Jean Philippe Dedieu**, **Lewis Bush**, photographer, writer and lecturer in documentary photography at the London College of Communication and **Debi Cornwall**, conceptual documentary artist.



THE ALLIANCE PROGRAM

OVER THE PAST TWELVE MONTHS, collaboration between the Columbia Global Center in Paris and the Alliance Program continued to thrive, with a number of events jointly organized or hosted at Reid Hall.

On March 13th and March 20th, Elizabeth Povinelli, Frank Boas Professor of Anthropology and Gender Studies at Columbia University, gave two provocative lectures. On March 13th, she discussed “The Collapse of Political Concepts,” asking how the straining of quasi-spaces and of the efforts of embankment of existence demands an accounting from western political concepts. On March 20th, Professor Povinelli discussed “The Rise of Eximate Aesthetics” and reexamined the concept of the cultic in aesthetic theory and the function of art in Western philosophies of truth.

On May 31st, Claude Henry, Professor of Sustainable Development at Sciences Po and Columbia University, and Laurence Tubiana,

founder and director of the Institute of Sustainable Development and International Relations, launched their seminal book *Earth at Risk*. In front of a diverse audience of students, professors, and policy makers, they discussed some of the key issues raised in their book, including mapping out the necessary transition to sustainability, detailing the innovation in science, technology, law, and institutional design that can be put to use to avert environmental catastrophe.

In June 2018, the seventh Alliance Graduate Summer School on research methods in sustainable development brought together graduate students and leading scholars in the fields of economics, environmental science, and public policy. Together, they explored methods in remote sensing, network analysis, and machine learning with applications to urban planning and environmental policy.

EMMANUEL KATTAN, DIRECTOR



Left page: HILI students visit Gallo-Roman ruins in Lyon

Left: Alliance Graduate Summer School

ENHANCING THE RESEARCH COMPONENT OF THE HISTORY MAJOR

IN JULY 2018, nine undergraduate Columbia and Barnard history majors, two History faculty members (Susan Pedersen and Charly Coleman), and one graduate program assistant (Roslyn Dubler) convened at the Global Center in Paris. The undergraduates were all planning to write senior theses in the next year. Their subjects ranged far and wide: from Russian émigré associations in the wake of the Civil War to women’s medical education in Britain. All, however, had been awarded a summer fellowship for thesis research. Several arrived in Paris fresh from their first encounter with archives.

The workshop opened on Monday, July 9, beginning with a session devoted to general advice on the mechanics of historical research, discussing various practical problems the students had encountered, answering specific questions, and so forth. We then had a second session to discuss successful theses from previous years. The exercise proved incredibly useful. Perhaps above all, the models conveyed the indispensability of formulating a clear and precise question, one focused enough to be researched in the time available. The students also came away with a keen appreciation of the difference that clear structure and good writing make. We then took the students to dinner at a local restaurant, where we discussed their projects, previous coursework, and more general intellectual interests.

Tuesday morning and much of the afternoon were spent discussing five projects and their progress to date. Students were responsible not only for presenting their own work, but also for commenting on two other proposals. This approach made for a genuinely participatory discussion. Taking each project in turn, we offered specific advice on confronting the fundamental challenge that all historians face: how to put the right questions to the appropriate sources in order to make compelling revelations about the past. We also strategized solutions to unanticipated

dilemmas. What do you do if you can’t read your subject’s handwriting? What if the relevant archival collections are scattered across several countries and institutions? What if the archivist won’t let you take photographs?

On Wednesday, we spent the morning and early afternoon on the four remaining student presentations and individual meetings. We then held a final session in which students wrote up their revised research topics in light of our discussions over the previous two days. Before adjourning, we answered any lingering concerns and solicited advice on how to run the program more effectively.

We were deeply gratified by how productive the workshop proved to be for all participants. The students engaged with intense seriousness – writing thoughtful reports, commenting incisively on one another’s work, and responding in a mature way to criticism. The students themselves were effusive in their praise of how useful the sessions were. They have also clearly formed an intellectual bond, one that we expect will deepen over the course of the academic year.

Now in its sixth year, this program – “Enhancing the Research Component of the History Major” – offers intellectual and financial support to students undertaking senior thesis projects that, at their best, yield original contributions to historical knowledge. Faculty and graduate students advise undergraduates in formulating feasible research topics and questions. Columbia’s dedicated research librarians guide their search for sources. Those awarded fellowships then spend four to six weeks in European archives. In the fall, they enter the senior seminar in which they will write their thesis.

Initially funded by the President’s Global Innovation Fund, and now supported by the Dean of Columbia College, the Barnard Provost, and the Board of Visitors of the Columbia



Students and faculty in the History Workshop, Summer 2018.

History Department, this program has provided thirty-eight undergraduate fellowships over the past five years. Those students have worked in archives in Britain, France, the Netherlands, Ireland, Germany, Spain, Italy, Russia, Serbia, and Poland. They have used private papers, national and colonial archives, and company and institutional records. Their projects have ranged in time from the medieval period to (almost) the present, and in space from India, to the Caribbean, to Africa and Europe. Over half of the theses have received departmental honors or prizes.

The workshop at the Paris Center is the heart of this program – the moment when students come to grasp the real challenges of historical research and to think of themselves as fellow scholars. The unwavering support and warm welcome we receive each year from Paul LeClerc, Brunhilde Biebuyck, and Krista Faurie make our time in Paris as delightful as it is formative. We look forward to returning in Summer 2019 with a new group of students undertaking another set of exciting projects.

SUSAN PEDERSEN
MORRIS PROFESSOR OF BRITISH HISTORY

CHARLY COLEMAN
ASSOCIATE PROFESSOR OF HISTORY



COLUMBIA GLOBAL CENTERS PROGRAMMING

OMENS ATTEND UPON BEGINNINGS.
ANXIOUS, YOUR EARS ARE ALERT AT THE FIRST WORD,
AND THE AUGUR INTERPRETS THE FIRST BIRD THAT HE SEES.
WHEN THE TEMPLES AND EARS OF THE GODS ARE OPEN,
THE TONGUE SPEAKS NO IDLE PRAYER,
WORDS HAVE WEIGHT.

Ovid, *Fasti* 1.63-294
(translated by, and adapted notes from, A. S. Kline)

SO RESPONDS THE GOD JANUS to Ovid’s question of why good wishes are given and received at the beginning of a new year.

This year, my third as Senior Program Manager for the Paris Center, augured many changes at Reid Hall, in terms both of architecture and of activity. Structurally, even amidst the scaffolding and construction, we welcomed 5300 guests from all walks of life to participate in over fifty events in our *Grande Salle*. Its warm, wood-paneled walls delineate this “third space” we have staked out, generating the kind of interdisciplinary inquiry, intercultural exploration, and uncensored exchange that moves us toward a future formed and informed, however subtly, by our conversations. Words do have weight, and we lift ours with determination and care.

The fixity of Janus’s forward and backward gaze belies, in fact, his force. He is also the god of transitions and of process. The events we create are beautiful precisely because they unfold unrepeatably in time, in the space between past and future. While I won’t have the space here to go into detail about the multitude of happenings

Right: Audience members discuss the book, *Democracy and the Welfare State: The Two Wests in the Age of Austerity*, edited by Alice Kessler-Harris and Maurizio Vaudagna

Right, below: *Tunisia: An Arab Anomaly* by Safwan Masri, Executive Vice President, Columbia Global Centers, here in conversation with Andrew Hussey



we have witnessed over the year, I would like to highlight a few.

Firstly, our Columbia Sounds concert series, curated by Susan Boynton, is now in its third year, with its celebration of Columbia composers and performers, its privileging of unconventional and uncharted notes and rhythms, has carved out its niche in the Paris scene of new music. During the concerts, loath to anticipate the unpredictable beats and tones, our ears – and our thoughts with them – have no choice but to surrender and follow. Similarly, the two-day conference, *Médecine et Récit*, organized in partnership with the medical school and hospital Paris Est-Créteil to spotlight narrative medicine and to honor Rita Charon, its founder and the freshly appointed director of the Columbia Medical School's department of Medical Humanities and Ethics, attested to how new ways of listening inevitably lead to new ways of knowing. Doctor Charon's work, with its emphasis on attending to the patients' words, promotes the practice of presence in the face of the evidence-based, positivist approach so many clinicians espouse. In contrast to the assumed position of the "doctor who knows," the practice of presence renders the listener vulnerable and open. To return to Ovid, Janus reminds him of his own chaotic origin, explaining that his dual face is "a small sign of [his] once confused state." Confusion need not be cause for alarm; it is rather the condition of indeterminacy that allows for becoming. As Dr. Charon eloquently stated in her keynote address, *An Originary Chaos: The Narrative Sublimation of Medicine*: "In order to really see our patients, we need the creativity to bring our

perceptions into our and others' view, and the radical doubt to realize how little we initially know of the patient's situation."

Our programming challenges dualistic thinking, pulling questions and issues back to their originary chaos. Just as past and future lose their grip once the present is inserted, third terms upset other binaries. Our conference "Europe Facing Populism" broke down the "us vs. them" logic by humanizing the singular other and by bringing to the fore the fact that defining categories such as "race," "religion," and "class" only hold sway when brandished from above. Man has yet to grow wings; feet move humans. And, with a little imagination, the distance required to jump into another's shoes or onto another's path is actually quite short. Making such leaps reduces the traction these floating yet sticky divisions hold.

Along the same lines, racial constructions forge false wedges with disastrous results, all the more so when they are cloaked in claims of universality. In their discussion of *La condition noire*, Patricia Williams, the James L. Dohr Professor of Law at Columbia, Pap N'Diaye, Professor of History at Sciences-Po, and Balla Fofana, journalist at *Libération*, with humor



and *bienveillance* cast a critical gaze on cultural differences, while highlighting fundamental similarities of black experience across the Atlantic. Both Williams and N'Diaye rallied around the sentiment people of color feel in America and in France of "being out of place." Our Center's programming, with its hybridity and inclusiveness, puts in place tools – of open dialogue, of critical inquiry – to begin stamping out these territorial distinctions. Going further, in the spirit of testing barriers, poking at limits, and crossing thresholds, the theme of "Borderline" will shape our Fall 2018 programming.

To prolong the impact and to secure the longevity of the Columbia Global Center's programming in Paris, we are developing longer-term seminars and workshops that ensure a more sustained influence.

We benefitted from Columbia Physics Professor Yasutomo Uemura's semester-long exchange with Polytechnique to host a seminar entitled "Frontiers of Condensed Matter Physics." This weekly gathering convened scientists from all over the world to discuss the cutting-edge technologies of super conductors, electron systems, and other instances where the solidity of matter comes into question.

Daniele Lorenzini, a fellow with the Columbia Center of Critical Theory, led two reading groups. "Uprising" cemented the Paris Center's involvement in the 13/13 series spearheaded by Bernard Harcourt, Isidor and Seville Sulzbacher Professor of Law and Professor of Political Science. The second, "Ethical Resistance, Political Resistance," organized in partnership with the prestigious Collège international de philosophie, brought together eminent scholars and the wider public to discuss disobedience, civic responsibility, and resistance vs. refusal, among other topics.

Laurie Postlewait, Barnard senior lecturer in French and assistant director of the Barnard Center for Translation Studies, succeeded in developing a credit-bearing summer course in translation and theater that grew out of a small

workshop she had organized with our Center's help the previous year.

Finally, in July 2018, we had the honor of hosting the first iteration of the "Youth Climate Leaders" orientation. These impressive, wildly energetic, and optimistic young people, directed by SIPA graduate Cassia Moraes, engaged with senior thought leaders from the academy, the private, and the public sectors to begin building a worldwide network committed to changing the way humans live in and interact with the environment.

"Care of the vast world is in my hands alone / And mine the governance of the turning pole." Janus's tasks are mighty, indeed. We, at the Paris Center, hope to be doing our small part to usher in a better, brighter world with our concerts, conferences, colloquia, seminars and workshops. Our gate, edifices, and gardens are open to all. They are even more welcoming now that we have dusted off the dirt and draped them in more luxurious garb. As Janus exclaims:

WE TOO DELIGHT IN GOLDEN TEMPLES,
HOWEVER MUCH

WE APPROVE THE ANTIQUE: SUCH
SPLENDOUR SUITS A GOD.

WE PRAISE THE PAST, BUT EXPERIENCE
OUR OWN TIMES:

YET BOTH ARE WAYS WORTHY OF BEING
CULTIVATED.

Ovid, *Fasti* 1.63-294

(translated by, and adapted notes from,
A. S. Kline)

LOREN WOLFE, SENIOR PROGRAM MANAGER



- Seminar: Frontiers of Condensed Matter Physics (Yasutoma Uemura, Department of Physics)
- Seminar: *Résistance éthique, résistance politique* (Collège international de philosophie)
- Seminar: Uprising 13/13 (Bernard Harcourt, CCCCT)
- Seminar: *Généalogies du mondial* (Université Paris VIII)

September 2017

- Conference: East Africa Shared Gas Initiative (SIPA, Center on Global Energy Policy)
- Columbia Sounds: Impressionisms and Expressionism (Susan Boynton, Department of Music)
- Lecture: *La question Némirovsky: Vie, mort et héritage d'une écrivaine juive dans la France du XXe siècle* (Susan Suleiman, Prof Emeritus, Harvard University)
- Conference: *La Méditerranée* (Éditions Geuthner)
- Art Exhibit: Vincent Koch (Tschann Libraire)

October 2017

- Film and Discussion: Chez Nous, Lucas Belvaux
- Conference: Europe face au populisme (Columbia Global Reports)
- Roundtable: Chicago School Sociology: 1892 – 1961 (Columbia University Press)
- Conference: Tunisia: An Arab Anomaly, Safwan Masri (Columbia University Press)
- Roundtable: Race, Gender, and Cinema (Madeleine Dobie, Department of French and Romance Philologie)
- Conference: Médecine et récit: *La maladie comme expérience* (Université Paris-Est, Créteil)

November 2017

- Columbia Sounds: Discovering Prokofiev (Susan Boynton, Department of Music)
- Roundtable: Antisemitism and Islamophobia in Europe (Columbia Masters of History and Literature)
- Roundtable: Photography in the Age of Global Surveillance and Perpetual Wars (Columbia Masters of History and Literature)
- Cultural Festival: *Un weekend à l'Est: Kiev* (Ambassade d'Ukraine)
- Lecture: *Carte blanche à Richard Peña* (Université Paris I; Alliance)
- Lecture: Nancy Huston (Textes & Voix)

December 2017

- Conference: *Le Patrimoine Religieux dans les Afriques: Mobilisations patrimoniales et religieuses en miroir* (EHESS)

January 2018

- Columbia Sounds: Tribute to Jean-Baptiste Barrière (Susan Boynton, Department of Music)
- Conference: Disobedience (Uprising 13/13) (Bernard Harcourt, CCCCT)
- Roundtable: *De l'inégalité des vies* (Éditions du Seuil)
- Faculty Focus: My Quest to Understand Novel Superconductors (Yasutoma Uemura, Department of Physics)
- Lecture: Camille Laurens: *Résistance éthique et écriture de soi* (Collège international de philosophie)

February 2018

- Brazil today (Columbia Global Centers | Rio)
- Columbia Sounds: New American Music for Cello (Susan Boynton, Department of Music)
- Vernissage: Back to the Drawing Board: Alice Gauthier and Rob Miles (Tschann Libraire)

- Faculty Focus: Patricia Williams in conversation with Pap Ndiaye, *La condition noire: Conversation française*, conversation américaine (le Musée du Quai Branly; La Maison Rouge)
- Conference: Black Dolls (le Musée du Quai Branly; la Maison Rouge)

March 2018

- Book presentation: Alfred de Montesquiou (O4JRN): *La Route de la Soie* (Columbia University Club of France)
- Roundtable: Lessons from the Arab Spring: the Case of Tunisia, conversation between Safwan Masri and Jean-Pierre Filiu (SIPA; Sciences-Po)
- Faculty Focus: Elizabeth Povinelli, Elizabeth A. Povinelli, Between Gaia and Ground in Geontopower, Politics and Aesthetics after the Toxic Earth. (Université Paris I; Alliance)
- Roundtable: *Libération de la parole des femmes de #metoo à #balancetonporc* (Sweet Briar College-Junior Year in France)
- Faculty Focus: Elizabeth Povinelli - The Rise of Extimate Aesthetics - Anthropology and Gender (Université Paris I; Alliance)
- Conference: *La Catastrophe Devant Soi, Enjeux éthiques, questions politiques* (École normale supérieure; University College Dublin)
- Columbia Sounds: Works for Cello and Piano by Hovhaness, Barber, and Part (Susan Boynton, Department of Music)
- Workshop: ThinkNation NYC (on-campus event, SEAS)

April 2018

- Conference: Challenges for Climate Change in the post-Trump, post-Paris Era (Alliance; Columbia; IDDRI)

May 2018

- Faculty Focus: Connecting Theory and Practice in Teacher Ed (Susan Furhman and Doug Ready, Teacher's College)
- Art Exhibit: Max Richer (Columbia Club of France)
- Roundtable: Arts for Transformation: The Role of Living Arts in Post-Conflict Contexts (La Maison Française; Cambodian Living Arts)

- Columbia Sounds: Grail Theatres and Music (Susan Boynton, Department of Music)
- Conference: Democracy and the Welfare State: The Two Wests in the Age of Austerity (Columbia University Press; Centre d'histoire, Sciences-Po)
- Book Presentation: *Earth at Risk - Natural Capital and the Search for Sustainability*, Claude Henry and Laurence Tubiana (Columbia University Press; Alliance)

June 2018

- Lecture: *La bibliothèque de Jean Baudrillard : Comprendre la généalogie de la pensée de l'un des plus grands philosophes de la fin du XXème siècle* (Marine Baudrillard)
- Lecture: French Cinema Now (Richard Peña, School of the Arts)
- Roundtable: Will We Ever Understand Each Other? Area Studies and Western Policy toward Russia (Harriman Institute)
- Faculty Focus: Gary Miller, Beyond the Genome: Understanding How the Environment Impacts Health (Mailman School of Public Health)
- Conference: *Gayatri Chakravorty Spivak dans le siècle* (Université Paris III)
- Lecture: Life of a Gothic Cathedral: Notre-Dame of Amiens (Stephen Murray, Department of Art History and Archaeology)
- Lecture: Jewelry and the Body Kim Benzel (Metropolitan Museum of Art)
- Conference: *L'Énigme Nietzsche* (Collège international de philosophie)

July 2018

- Film and Discussion: *La douleur*, discussion with director Emmanuel Finkel and producer Yaël Fogiel (Richard Peña, School of the Arts)
- Film and Discussion: Silvered Water: A Syrian Self-Portrait, discussion with co-director Ossama Mohammed and Madeleine Dobie, Department of Romance Languages and Philology (Richard Peña, School of the Arts)
- International Conference: Youth Climate Leaders (SIPA)

"THROUGH THE APPLICATION ESSAYS
AND INTERVIEW PROCESS WE WERE
INTRODUCED TO AN AMBITIOUS, CREATIVE,
AND ARTICULATE GROUP OF STUDENTS. IN
THEIR WRITTEN WORK AND CLASSROOM
PARTICIPATION, THEY ALL ROSE TO THE
CHALLENGES OF THIS REMARKABLE

PROGRAM!" • MARGUERITE YOURCENAR WROTE: **"DIRECTOR O'CONNOR HAS THE UNIQUE
ABILITY TO HIRE AND PUT TOGETHER A
DIVERSE, DYNAMIC TEAM OF FACULTY
AND STAFF THAT MANAGES TO WORK
COHESIVELY AND SEAMLESSLY,
CREATING AN ENJOYABLE WORKPLACE
ENVIRONMENT."** • **MARCOS GARCIA ROJO**
PETER SUSSEY, LECTURER
"THE TRUE BIRTHPLACE IS THE ONE WHEREIN FOR THE FIRST TIME ONE
COLUMBIA UNIVERSITY AND DIRECTOR OF
LOOKS INTELLIGENTLY UPON ONSELF.» FOR ME, THAT WOULD BE 4,
UNDERGRADUATE MUSICIANSHIP
RUE DE CHEVREUSE." • CAITLIN HAWKE



COLUMBIA SOUNDS SERIES

THE COLUMBIA SOUNDS CONCERT SERIES, initiated in 2016, continues to offer a rich variety of music from the twentieth and twenty-first centuries, with an emphasis on composers and performers associated with Columbia University. In Summer 2017, the series complemented the Art and Music Humanities Core Curriculum program at Reid Hall with a recital of Bach, Debussy, and Chopin by Columbia faculty member Magdalena Baczewska and a program of recent piano music by Columbia-affiliated composers played by contemporary music specialist Julia Den Boer. These well-attended performances were the basis for Music Humanities assignments. In addition, violinist Michelle Ross (CC '10) gave a memorable concert of unaccompanied Bach, complemented by her own improvisations.

In the opening concert of the 2017 – 2018 season, "Impressionisms and Expressionisms," the Paris-based contemporary music collective Infuse (co-directed by composer Nissim Schaul, CC '00) presented a rich array of compositions exploring the coloristic aspects of instrumental sound. The program brought out transatlantic connections between New York and Paris, framing two recent works by Columbia GSAS alumnus, Anthony Cheung,

and Barnard alumna, Jenny Olivia Johnson, with *Treize Couleurs du soleil couchant* of Tristan Murail (Emeritus Professor of Music, Columbia) and the visionary *Quatuor pour la fin du temps* by Olivier Messaien. In November, Columbia Sounds presented a tribute to the Serge Prokofiev Archive, the largest collection outside of Moscow, with materials related to the composer's career currently on deposit at Columbia's Rare Book and Manuscript Library. "Discovering Prokofiev: Music and the Archive" combined electrifying performances of Prokofiev's piano sonatas by Cynthia Liu (CC '18) with Natalia Ermolaev's (GSAS '10) tracing the complex trajectory of Prokofiev's life through letters and other documents in the archive. The composer's Parisian descendants were in attendance and appreciated this memorable performance.

The series also hosted a festive performance in honor of the composer and sound artist Jean-Baptiste Barrière (a visiting professor at Columbia who maintains strong connections to the Department of Music). The visual concert in January included spoken word, projections, and electronics in combination with live performances by major specialists of contemporary music. The winter saw two cello recitals in contrasting styles. In February, virtuosa cellist Mariel Roberts performed

| Above: Cindy Liu

mostly unaccompanied recent works by Columbia University faculty member George Lewis and graduate alumni Alex Mincek and Eric Wubbels. In March, cellist Eric Edberg and pianist John Kamfonas (CC '09) combined rarely-heard works by Hovhannes, Barber, and Pärt with the lyrical improvisations that are a feature of all their concerts.

The concluding concert of the season, "Grail Theatres and Musics," featured the contemporary music/theatre company *La Chambre aux Échos* exploring the theatricality of the concerto form through Kaija Saariaho's violin concerto *Graal Théâtre* (1995) in juxtaposition with works by Debussy and Wagner, performed by the adventurous Parisian Secession Orchestra directed by Clément Mao-Takacs.

Columbia Sounds offers the Parisian and Reid Hall/Global Center audience the opportunity to hear outstanding performances of new

American music in the beautiful and acoustically superior Grande Salle, that bear the mark of Columbia University's distinguished musical traditions. As curator of the series, I work closely with the artists and composers on these programs.

SUSAN BOYNTON, PROFESSOR OF MUSIC,
HISTORICAL MUSICOLOGY



COLUMBIA UNIVERSITY ALUMNI CLUB OF FRANCE COLUMBIA ALUMNI ASSOCIATION | FRANCE

THE COLUMBIA ALUMNI ASSOCIATION | FRANCE is proud to be a part of Reid Hall and contribute to the vibrant community of the Columbia Global Centers | Paris.

Our mission is to develop relations between Columbia Alumni of all schools and generations, students and faculty of the Columbia Undergraduate Programs in Paris (CUP), the newly created Institute for Ideas and Imagination, and more generally to add to the cultural footprint of Columbia University in France.

The Association now counts over 1800 members from fifteen Schools (BUS, GSAS, LAW, SEAS, and SIPA making 80% of the total).

We aim to provide social, cultural, and business opportunities to our members. In the year 2017 - 2018, we organized or co-organized twenty-eight events:

- Four networking events reserved to Columbia Alumni (*La Rentrée*, Thanksgiving Dinner, *La Galette*, and Paris Summer Drinks)
- Six Columbia Sounds concerts co-organized with the Department of Music, the Global Center | Paris, and the Columbia Undergraduate Programs in Paris
- Two concerts with independent young musicians
- Nine conferences on various historical, societal, and cultural topics
- Participation in seven Ivy+ and other US Universities social mixers



Professor Curtis Young
at the Conference:
"When the Blues People
Sang America to France,"
May 2018

We plan to increase the frequency of our Columbia networking events. These are always a major success with usually one hundred or more participants. They are great opportunities for Alumni of all schools and years to get together and exchange in the friendly and relaxed Columbia atmosphere of Reid Hall. Our traditional Thanksgiving dinner takes place in the more intimate setting of a small Montmartre restaurant privatized for the occasion.

We organized again in 2017 the Halloween for Families event providing an opportunity for Alumni and Reid Hall staff with young families to take part in a joyful Columbia event with the participation of Reid Hall students.

Musical events are very popular and fill to capacity Reid Hall's *Grande Salle*, whose acoustics are excellent. These programs include contemporary music composed and/or played by Columbia composers and artists, as well as Classical and Romantic pieces. Just to name one particularly moving concert: Prokofiev's music played in the presence of descendants of the composer by Cynthia Liu (CC '18), piano.

The conferences we sponsored were on many subjects: events related to little known aspects of WWI (*Femmes de Plume*, *Femmes d'action* and *When Blues People Sang America to France*); societal issues (*Le Nouveau Mal Français*); geopolitical subjects (*La Route de la Soie*, *Brazil Today*), and a stunning 3-D

model presentation of the Amiens Cathedral developed by Professor Stephen Murray.

In 2018 – 2019, we will continue to develop exclusive Columbia University Alumni networking events and family events. We enthusiastically support the Columbia Sounds series, organize/co-organize conferences on diverse cultural and societal topics. We are also organizing, with the Columbia Global Centers | Paris, our first art exhibit with works by the Chinese painter Yang Daixi, in the presence of the artist.

Our Board is excited to be part of the Reid Hall team and the newly created Institute for Ideas and Imagination, which is bound to add a new dimension to the cultural presence of Columbia in France.

JEAN-PIERRE REICHENBACH, PRESIDENT



FINANCE AND
ADMINISTRATION

WE ARE THE FACILITATORS

Far from the limelight, those of us in administrative positions serve as the essential underpinnings to the operations, making the Paris Center and Reid Hall shine, both daily and exceptionally. It isn't that Center activities would be impossible without the multi-layered support that our administration provides, but with our support the professors, scholars, and artists who come through our Center can concentrate on their programs and not the myriad details that go into making them happen, details that can be infuriatingly dissimilar from those encountered in the United States.

To those unfamiliar with the workings of the University, we serve multiple roles: procurement, accounts payable, treasury, human resources, safety and security, and then some. At first blush nothing too glorious, but consider the advantages to programs taking place here: we can interface with local providers and administrators, many of whom do not speak English. We can make payments on a professor's behalf, eliminating the need to transfer funds into foreign currencies, thus circumventing cumbersome vendor approvals for foreign businesses. We advise on what is – and what isn't – possible in terms of local hires, and we have enough experience thinking outside of the box that we can generally find a solution to seemingly intractable problems. Our staff is uniformly animated by a can-do ethic and a spirit of cooperation that is apparent to those who come and participate in the life of Reid Hall and the Paris Center.

It is not unusual for Columbia faculty to comment on how simple things are for them here. It's no wonder: we are small enough that each initiative is familiar to us, and faculty are essential actors at our Center, not anonymous paperwork waiting to be approved and

processed. When they can get on with their research, teaching, and programming with a minimum of administrative distractions, we enjoy the satisfaction of a job well done.

SUSANNAH MOWRIS, HUMAN RESOURCES
AND FINANCE MANAGER



FAST ALONE, FURTHER TOGETHER

An old African proverb says: "If you want to go fast, go alone; if you want to go far, go together." This inspires us in our mission at the finance and administration office, one we see as being at the heart of the Center.

The Paris Center at Reid Hall is a special place that welcomes students, professors, scholars, artists, fellows, and event-goers. It is a melting-pot of brilliant minds from every part of the globe. By facilitating the sharing of knowledge and scholarship, the Center offers opportunities to a spectrum of generations and so contributes to its members and to the University at large.

At the core, we service the Columbia Undergraduate Programs in Paris, the Masters in History and Literature, the Architecture Program, the Center's public programming, and, now, the Institute for Ideas and Imagination. Our goal is to ensure the meticulous technical work of financial affairs that is essential for the smooth functioning of these programs. This process requires organizing, combining, and harmoniously

centralizing each element, in order to constitute a coherent and effective set of administrative and financial services.

Like a spider spinning its web, our team links together colleagues, program organizers, and visitors alike. It is this interconnectivity that broadens and solidifies the large web that represents Columbia and its Global Centers at large.

EBRU SAKAL, HUMAN RESOURCES AND
FINANCE COORDINATOR



Left: The HR & Finance team at Petra, during the Finance and Administration meeting at the Columbia Global Centers | Amman

“THE HILI PROGRAM GAVE ME THE OPPORTUNITY

TO BECOME MORE INDEPENDENT, PERSONALLY
AS WELL AS ACADEMICALLY. BESIDES MEETING
THE OUTSET GOALS OF IMPROVING MY FRENCH
AND EARNING A MASTER’S DEGREE, I’VE MADE
HARD-WORKING, INTELLIGENT FRIENDS, BEEN
PRIVILEGED TO STUDY UNDER DEMANDING,
MIND-BROADENING PROFESSORS, AND COME
AWAY FROM THIS EXPERIENCE WITH HIGHER
ESTIMATIONS AND EXPECTATIONS OF MYSELF.”

>> **FIONA MUSTARD**

“THE NYP PROGRAM IS UNIQUE AND
BREAKS THE MOLD COMPARED TO ANY
OTHER INSTITUTION I EVER WORKED,
RATHER THAN RUNNING THE SAME
PROGRAM YEAR AFTER YEAR. DIRECTOR
O’CONNOR CONSISTENTLY EVALUATES
AND CHANGES THE PROGRAM KEEPING
IT CURRENT AND EVER EVOLVING.”
/ **CLAUDE BOUCHARD**

“I would recommend this program to those
seeking to pursue a degree in these fields. The
organization and level of personal attention
were superb, the exposure to the French

schools very rewarding, and the collaboration

with the directeur de mémoire meaningful.” •

JACKSON GIURICICH



TWO ILLUSTRATIONS OF OUR WORK

“SOGR I is completed! Yay! On to SOGR III!” exclaimed a member of our team. “What’s that?” asked a new employee not familiar with the acronym. “It sounds like a second-generation robot or spacecraft.”

SOGR stands for “State of Good Repair,” and as Reid Hall’s oldest building was about to turn 271 years old, it was time for a much-needed facelift financed by SOGR funds. We first needed to submit a capital improvement plan to the University, and a budget for the upgrades and structural renovations that we believed were essential. Our biggest challenge was a ninety-year-old roof. Replacing it meant interfacing with the project manager in the New York Facilities Department, the Paris Urban Commissioner, the architect, the insurer, the structural engineer, the geometrician, the technical controller, the on-site safety and protection consultants, the roof renovators, the unexpected cornice specialists, and so forth. The magnitude of the project was so considerable that it had to be divided into two phases, thus SOGR II was born.

During SOGR II, we also came across window specialists (yes, the rickety windows had to be replaced and the petrified wooden shutters removed), underground pipe inspection camera analysts, AV upgrade installers, and a host of

other contractors who clamored regularly for payment. “Sorry sir, we can’t pay the invoices unless the AV equipment is functioning properly!” Our faithful Franco-Chilean contractors would come knocking at our finance door weekly. “El pago de la factura, señora?” “Si, señor, the payment will go out mañana.” And to complicate matters, the renovation of the Institute Building was in full swing in all its bureaucratic layers. We had to ensure payments for the insurers, the local technical controller, the worksite health and security coordinator, the color specialist, the graphic designer, the signage specialist, and, of course, the lawyers, to name a few. All the forms, reports, and requests were processed through our office.

And now as SOGR II comes to an end and renovations are almost finished, we can only ask ourselves, “SOGR III, anyone? Anyone?”

ADRIANA SAMANIEGO, HUMAN RESOURCES
AND FINANCE OFFICER





PARIS STAFF MEMBERS BY PROGRAM

COLUMBIA GLOBAL CENTERS | PARIS

Paul LeClerc, Director
 Brunhilde Biebuyck, Administrative Director
 Mihaela Bacou, Operations Manager
 Krista Faurie, Administrative Coordinator
 Susannah Mowris, Financial Manager
 Adriana Samaniego, Financial Officer
 Ebru Sakal, Financial Assistant
 Loren Wolfe, Program Manager
 Joelle Theubet, Communications Coordinator
 Jérôme Combes, IT Manager
 Cyril Kaminski, IT Coordinator

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 Cathy Collins, Academic Advisor
 Christine Babef, Student Affairs Coordinator
 Lucille Lancry, Administrative Assistant

COLUMBIA MA IN HISTORY AND LITERATURE

Gregory Mann, Director
 Christine Valero, Associate Director of Studies

COLUMBIA ARCHITECTURE PROGRAM

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REID HALL

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 Mateus Fonseca Braga
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 Custodio de Sousa
 Alberto Martins
 Daniela Stamenov

DESIGN AND ILLUSTRATIONS: MARC BLAUSTEIN

"SHE WAS AN UNFALTERING FRIEND OF FRANCE. HER DEEP SYMPATHY FOR THE FRENCH NATION AND APPRECIATION OF FRENCH CULTURE DATED BACK OVER HALF A CENTURY, AND WHEN

HER DISTINGUISHED HUSBAND WAS MINISTER IN PARIS IN 1889-1892 SHE PLAYED AN ACTIVE PART IN MAKING HIS MISSION A SUCCESS. REID HALL, WHERE SO MANY AMERICAN STUDENTS FIND HOSPITALITY, IS BUT ONE MONUMENT OF HER UNSELFISH



Elisabeth Mills Reid by John Singer Sargent

DEVOTION TO AND ENCOURAGEMENT OF PRACTICAL FRANCO-AMERICAN COOPERATION AND FRIENDSHIP."

**HERALD TRIBUNE, WEDNESDAY,
 APRIL 29, 1931
 AMBASSADOR WALTER E. EDGE**



Back cover: Reid Hall in its scaffold robes

PHOTO CREDITS: JEFF BALLINGER: 23, 24, 25, 26, 29 (BOTTOM), 30, 36 • MICHEL DENANCÉ: 1 • FERRANTE FERRANTI: 2, 3, 4, 5, 6, 10, 11, 12, 13, 14, 18, 19, 20, 22, 28, 40, 46, 47, 48, FRONT AND BACK COVERS

COLUMBIA GLOBAL CENTERS | PARIS

