

# L'ESSOR

Newsletter of the Professional French Masters Program



THE UNIVERSITY  
of  
**WISCONSIN**  
MADISON

## Special points of interest:

- A PFMP student explores the process of writing with French author Stéphane Audeguy
- Madison gets a new art center
- Book review: *La Théorie des nuages*
- Where are they now? News from alums and current students
- A sampling of campus events

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## Entretien : Stéphane Audeguy

Julia Grawemeyer, étudiante au PFMP, a discuté avec l'auteur de *La Théorie des nuages*, Stéphane Audeguy, lors du passage de ce dernier à Madison en avril pour le déjeuner du printemps annuel du PFMP. A Ground Zero Coffee, rue Williamson, cet écrivain qui écrit depuis peu a partagé ses impressions de son art, de sa réussite, et du monde qui l'entoure.

### ♦ A quel âge avez-vous commencé à écrire?

Dans mon cas j'ai commencé quand même très tard à écrire, je pense vers 35 ans. Mais à l'âge de 13 ou 14 ans je me suis dit « je suis écrivain ». C'était bizarre parce que je n'écrivais absolument rien, et donc je me sentais un peu idiot, parce que qu'est-ce que c'est qu'un écrivain? Je me souviens que j'étais agacé par les gens qui disent « j'ai commencé à écrire 32 romans à l'âge de cinq ans et demi... » Moi j'ai jamais fait ça. Donc, j'étais dans une position étrange, j'ai commencé à 35 ans, très tard, et quand j'ai publié mon premier roman, j'avais 45 ans.

### ♦ Qu'est-ce qui vous a poussé à commencer?

Je pense qu'il faut...alors, ça c'est personnel... mais je pense que pour écrire, il faut être libéré de certaines peurs, et aussi il ne faut pas attendre. J'attendais d'écrire un roman parfait. Le mot en français : *espérer*, *to hope* et *to wait*, et en espagnol : *esperar*. Donc celui qui espère écrire un bon livre, il attend, mais il n'écrit pas. Donc il faut accepter d'écrire des livres pas bons. Et moi, comme je suis très lent, j'ai accepté ça très tard. Et donc quand j'étais désespéré, quand je n'étais plus dans l'espoir d'être écrivain, je me suis mis à écrire. Pour moi, le désespoir, c'est une très bonne vertu créatrice. On n'attend rien, et on fait les choses quand même. Voilà, on est dans le geste de création.

### ♦ Vous avez des régimes, par exemple : un jour, cinq pages?

Non, parce que j'ai un métier que j'aime beau-

recueilli par Julia Grawemeyer

coup. J'enseigne. Ça prend beaucoup, déjà trois, quatre jours par semaine. Donc j'écris le reste du temps, quand je peux, quand j'ai envie, et puis je fais les grandes campagnes d'écriture l'été. J'écris plutôt dans ce régime-là.

### ♦ Une fois assis à votre bureau, est-ce que ça vient tout de suite ou est-ce que vous planifiez d'abord?



Stéphane Audeguy

Hiroshima. Cette scène n'est pas au début du roman. Après je me pose les questions de composition. [...] Pour moi, l'écriture c'est facile. Ce qui prend plus de temps, c'est la méditation, la réflexion, pour construire le thème, pour construire la vision, et puis après les questions de composition.

### ♦ Qu'est-ce que vous avez fait comme formation?

J'ai fait de l'anglais d'abord, dans une classe pré-

Je vous donne des exemples. Généralement ça vient d'une idée. Ce roman-là, sur les nuages, la première scène que j'ai écrite, c'était deux enfants qui marchaient sur une route, qui allaient à l'école, et c'était le matin de

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## Entretien : Stéphane Audeguy

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paratoire. J'ai fait donc de l'anglais — je voulais lire Shakespeare, uniquement ça. Ensuite, j'ai rencontré Robert Merle, et cet homme m'a conseillé de passer un an aux Etats-Unis. Donc je suis devenu *teaching assistant*. C'était déjà un truc qui m'intéressait, le mondial et tout ça.

♦ *Qu'est-ce qui vous a choqué, qu'est-ce qui était inattendu, frustrant, en écrivant ce roman?*

Ah, frustrant? Rien du tout. Vous comprenez, en fait, vous connaissez l'expression de « l'angoisse de la page blanche »? Moi j'y crois pas du tout à ça, mon problème c'était qu'elles étaient couvertes des écrits de mes prédécesseurs. Et donc moi, j'étais très content d'avoir une page blanche, je n'écris pas du tout de façon angoissée. Mais j'étais étonné parce que... il y a une scène de masturbation avec Virginie Latour dans ce livre, que j'ai écrit sans réfléchir, sans savoir pourquoi. Tout le monde m'en parle. Mais j'étais content parce que je me suis dit, j'ai écrit quelque chose de très bizarre, et je ne me suis pas autocensuré. Cette scène elle a un sens dans le roman très précis, et je ne suis pas d'accord pour dire qu'elle est inutile. Je ne suis pas du tout d'accord avec les gens qui m'ont dit « vous auriez dû l'enlever ». Elle a un rapport avec le reste du roman, le féminin, qui me passionne.

♦ *Il paraît que vous avez fait beaucoup de recherches pour ce roman. Où est-ce que vous avez commencé?*

J'ai commencé à la Mecque de la météo, à Londres, [...] pour des raisons historiques diverses. Essentiellement à Londres. Aussi avec l'idée d'être influencé par le monde anglo-saxon, américain, anglais, parce que je ne voulais pas faire un roman franco-français. Je n'aime pas le roman français psychologique actuel. La documentation, ce n'est pas un roman savant, scientifique non plus. C'est sortir des impasses du roman psychologique français.

♦ *Quels sont vos commentaires sur la critique et le processus de faire publier votre livre?*

L'accueil critique, c'est vraiment une grande joie, c'est très encourageant. Ça a permis de tenter d'autres choses, d'essayer d'avancer. Non pas de satisfaire le public pour vendre des exemplaires, ce n'est pas du tout ça, c'est d'essayer de rapporter un truc qu'on n'attendait pas, parce qu'en fait, un bon livre, c'est ce qu'on n'attendait pas. Si on écrit les livres pour satisfaire le public, on écrit des livres qui ont déjà été écrits. Dans le cinéma, ça me paraît évident. Un film qui marche immédiatement, ce n'est pas le signe que c'est un mauvais film, c'est le signe que c'est un film qui a déjà été vu par des gens, ils reconnaissent le film, ils ont déjà vu cent cinquante fois. Donc il faut du temps pour installer une œuvre.

Gallimard m'a beaucoup aidé, m'a beaucoup fait de promotion. Ils sont extrêmement attentifs. C'était vraiment un plaisir. C'est bien que les gens sachent qu'on peut envoyer un roman par la poste, sans être recommandé par les gens, et être publié.

♦ *En lisant, est-ce que le monde change pour vous?*

En lisant des livres? Ah oui. L'idée que le livre

c'est se couper de la réalité me paraît une idée absurde, complètement absurde. Les gens qui pensent que la poésie met les gens en dehors de la réalité, je leur dis que c'est le contraire. Il n'y a rien qui me remet le plus en contact avec ce qui est essentiel dans le monde que la poésie, et il n'y a rien qui vous écarte plus du monde qu'un livre de journaliste.

J'ai énormément lu, autant que je pouvais, y compris les choses qui ne sont pas de la littérature. Pour moi, la littérature est une façon de vivre dans le monde, d'être plus attentif, d'avoir des antennes raffinées par la littérature.

Donc effectivement, le plus beau compliment qu'on me fasse sur mon roman, c'est quand on me dit « je ne regarde pas les nuages de la même manière ». Alors là, je suis très content. Je me dis, j'ai rempli le but de la littérature — c'est pas la littérature, c'est le monde. La finalité, c'est être au monde d'une façon meilleure.

♦ *Dans La Théorie des nuages, la tension entre l'homme et la nature est très évidente.*

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## From the Executive Director



*Ritt Deitz*

The thrust of French novelist Stéphane Audeguy's critique of French thinking popped up one afternoon during his visit to Madison for this year's *déjeuner du printemps*. Stéphane and I were walking through Madison's Monona Terrace, the (mostly) Frank-Lloyd-Wright-designed convention center that Madison finally agreed to build in the early 1990s (a good six decades since it had begun life on Wright's drawing board), and I was asking Stéphane to tell me more about the "parisianismes" he had mentioned earlier – those he liked, and those he didn't.

I have known Stéphane, only recently a celebrated novelist, for over twenty years. This was just the continuation of a long conversation we have had over that time – partly in letters, partly in emails, but also in the Paris métro and even on one particularly long Greyhound bus ride across West Virginia and Kentucky in 1986. But this time we had begun to discuss recent forms of French protest. Now that he had begun to think more publicly about such things, I was curious to hear his latest take.

It mostly came down to space. Having done most of the writing of *La Théorie des nuages* in London, and having traveled there often, Audeguy became convinced that Paris, while visibly as diverse as other European capitals in its population, was, architecturally speaking, one of the least cosmopolitan cities on the planet. While, according to Stéphane, London gleefully reinvents its urban spaces with striking "infill development" innovations (the least of which, surely, is the enormous British Airways London Eye), most Parisians appear to want to keep everything exactly the same, killing project after project with protests and meetings. "On a aussi fait des bâtiments moches au dix-septième siècle, tu sais," he added.

We were not talking about the EU, or the failure of the constitution, or last year's suburban riots, or the *Contrat Première Embauche*. We were only talking about buildings. And not always in entire agreement about them. Still, the constant in our conversation – the longer one, begun in the mid-eighties – was change. And what better to incarnate the idea, troubling to some and thrilling to others, than the idea of a cloud?

Stéphane Audeguy's 2005 novel, *La Théorie des nuages*, is the subject of most of the interview PFMP student Julia Grawemeyer (media/arts/cultural production) did with the author for this issue. Grawemeyer has also reviewed the novel in these pages, finishing just in time to head to Paris for her internship at the organization *Printemps des Poètes*, in Paris, where she will continue her research on public poetry initiatives in the Paris métro. Meanwhile, Audeguy's second novel for Gallimard, *Fils unique*, came out in August.

Clouds are particularly striking when seen from the glassy prow of the new Madison Museum of Contemporary Art, the subject of another article by a PFMP student in this issue. Following a class project she did with classmate and fellow KINO'00 film intern Shannon Takacs (media/arts/cultural production), on Madison's proclivity for spawning innovative artmaking, Jordan Milliken (international development) visited the MMoCA and penned an article on this stunning new addition to upper State Street. Jordan also took the pictures, which only give a small sense of what it is like to watch clouds while ascending a three-storey staircase made almost entirely of glass.

Another relevant local *nouveauté*: this Bastille Day weekend, Madison's Near East Side added another annual weekend festival to its already burgeoning calendar of summer music and food events. This one celebrates the opening of a new green space, Central Park, and was focused on France and the French-speaking world. Called la Fête de Marquette (named for the Marquette neighborhood, whose association runs the event), it featured local and touring acts working in the French language, including gypsy swing band Harmonious Wail, Cajun stompers Steve Riley and the Mamou Playboys, and Congolese phenomenon Kékélé. A delegation of PFMP students in town this summer attended the events, setting aside scholarly and professional concerns in favor of food and music.

This spring's *Contrat Première Embauche* debacle in France provoked much discussion at the university, as is the case around here with any sea change (or even a minor one) in French life.

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*...Paris, while visibly as diverse as other European capitals in its population, was, architecturally speaking, one of the least cosmopolitan cities [...] London gleefully reinvents its urban spaces...*



Ronnie Hess (External Advisory Board) and Laird Boswell (History) at panel discussion of French riots.

## From the Executive Director

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...this May, we honored Annick as our first PFMP Honorary Fellow... We also gave her sixty packets of flower seeds for her tremendous country garden – each packet bearing a small painting of a flower and the name and internship city of every PFMP and Certificate student...

From the spring roundtable organized by the Division of International Studies and the Center for Interdisciplinary French Studies, to graduate seminars, to parts of the discussion during Audeguy's presentation at the *déjeuner du printemps* (alongside sociologist and CNRS researcher Christine Fauré, who talked about women's role in French society and her own work as a member of the French national *Commission sur la parité*), it was clear that those working closely with anyone French were very interested in the events transpiring both in government and in the streets. The roundtable I mentioned earlier featured four very interesting perspectives on the events, from Professors Laird Boswell (History) and Jonathan Zeitlin (Sociology) and graduate students Hunter Martin (History, via telephone from Paris) and Féthi Kerrouche (European Studies, Université de Provence, here for the semester).

Other news: Program alumni Naomi Ziegler (Carleton College), Erin Lieg (Rotary International), and Chris Beaver (Trek Bicycle Corporation) have accepted seats on the External Advisory Board, joining three other program alumni currently serving: Gabriel Adams (Dexia Bank), Megan Maley (Nike France) and Annique Brown Kiel (Central College). Chris kicked off his new role in the program with a French-language presentation on campus this fall, on *le cyclisme au Québec*.

Finally, the greatest change in the program this semester was a particularly significant departure. After six years with the program, and a number of others working with the Department of French

and Italian to develop various exchanges and partnerships, Internship Coordinator Annick Michel retired from the PFMP. At the annual *barbecue de fin d'année* this May, we honored Annick as our first PFMP Honorary Fellow, followed by gifts of coffee table books featuring photos of the Wisconsin countryside and Madison's own Olbrich Gardens, one of Annick's favorite local spots. We also gave her sixty packets of flower seeds for her tremendous country garden – each packet bearing a small painting of a flower and the name and internship city of every PFMP and Certificate student she has worked with since joining our staff in 2000. The next day, Annick returned to her rural Vendée home to spend more time gardening, painting, and singing in a regional choral group.

We are excited to welcome our new Internship Coordinator, Patrizia Cantarelli Volclair. Based in Bordeaux, Patrizia has worked as a lecturer and trainer in both the university and private sectors, teaching professional communication courses in France (l'Université Montaigne – Bordeaux III) and Italy (Centro Linguistico d'Ateneo, University of Trieste) and working in marketing for Adriaplast (Groupe Solvay), in France, Italy, and Great Britain. Patrizia visited the program in the spring of 2005 and has worked with both Annick and me for over a year, becoming acquainted with our unique program and its students, and she is anxious to return in her new capacity this September. Having herself come to France from another country and native language, yet well-ensconced in French professional life, Patrizia is anxious to begin coordinating internships for our incoming students.



Patrizia Volclair, new PFMP internship coordinator

## MMoCA : A New Twist on an Evolving Arts Culture *by Jordan Milliken*

In April 2005 I came to Madison for the annual PFMP *déjeuner du printemps*. It was only my second visit to town, and I was enamored with State Street culture. At the time, it was difficult to walk down the eastern tip of this major downtown artery, where the street begins to spill off the Capitol Square. Dump trucks rumbled along the street, sending off horrible beeps and screeches and crashes, sounds that didn't mix well with a jazz guitarist soliciting funds or conversational crowds leaving coffee shops. A new Madison arts complex was under construction, and upon its completion, the 200 block of Madison would be home to MMoCA, the Madison Museum of Contemporary Art, within the Overture Center for the Arts.

A year later, having completed my PFMP coursework, I find the corner of State and Henry much more peaceful. Emerging from the rubble – that strange juxtaposition of red cranes and antique buildings they'd soon destroy – a glass façade rises toward the sky, *reflecting* the sky, thus confusing the boundary (that crux of postmodernity) between the building and its surroundings. The outer walls of the museum are more like large-scale windows. Wandering through the galleries, one is not entirely detached from the pedestrian traffic of State Street. The effect further highlights the permeability of art and daily life in Madison.

Examining not only the face of the museum on

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## MMoCA : A New Twist on an Evolving Arts Culture

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the occasion of its grand opening, but also the collections inside, one understands what makes Madison such a curious city — a small Midwestern town receptive to, motivated by, and inclined toward artistic movements.

Not that this is a new realization. Formerly the Madison Arts Center, MMoCA has been in existence since 1901, but for 105 years it has been a transient museum, located in vacant school buildings, churches, various sites borrowed from the University, and finally at the head of State Street. On April 23, 2006, the museum re-opened in its brand new facility. MMoCA's impressive collection — including sculpture by Deborah Butterfield and paintings by Frida Kahlo, Claes Oldenburg, and Diego Rivera, among others — now has a permanent home in an equally impressive space, designed by celebrated architect Cesar Pelli. And, like a plethora of cultural activities in Madison, the museum is free to all visitors.

This new MMoCA is partly a symbol, a testament to Madison's love of the arts. This summer's avant-garde film series, on the museum's rooftop sculpture garden, is in some ways just another chapter in the city's older and deeper interest in cinema. One thinks also of David Bordwell, a University of Wisconsin film professor whose theories on the culture industry have brought him and the Communication Arts department worldwide acclaim and renown, and of the marvelous UW-Madison Cinemathèque, where films are shown in their original 35mm format. (Throughout the Spring I was fortunate enough to attend a film series celebrating German Expressionist director F. W. Murnau — featuring rare prints whose intertitle cards were in German — presented to live piano accompaniment and translation. This year's schedule plans to examine early Godard.) Then there is the birth of Wis-Kino, KINO'00's first American cell. This group has further energized the film scene here, not only with its burgeoning crowd of new filmmakers, but in their portrayals

of Madison, a city now regularly seen, in one short-film form or another, at KINO Kabaret festivals around the world.

MMoCA opened during the sesquicentennial of Madison, and to further tie the city to its history of artistic expression, the museum's grand opening



Madison Museum of Contemporary Art

included an exhibit entitled *Between the Lakes: Artists Respond to Madison*. The exhibit featured seven artists from around the world. One installation, by Taiwanese artist Lee Mingwei, was a revamped version of a *zhua-zhou*, a Chinese custom that takes place on a child's first birthday. Traditionally, the parents set a variety of objects before the child to see what he gravitates toward. The objects that the child chooses become a gauge of future inclinations and abilities. Mingwei's exhibit placed a variety of gifts to the city on shelves; the idea, the visitor understands, is that Madison has a long history of selecting art and culture from the shelves of its life. At the new Madison Museum of Contemporary Art, visitors see what objects Madison has collected, and what objects have attracted Madison's attention. Standing before this exhibit, one begins to understand how the city, for a long time, has been cultivated by art, and how art has been cultivated by the city.

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*MMoCA's  
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by Deborah  
Butterfield and  
paintings by Frida  
Kahlo, Claes  
Oldenburg, and  
Diego Rivera,  
among others —  
now has a  
permanent home in  
an equally  
impressive space...*



## News : Faculty, Staff, Board Members, Partners, & Friends

Program Alumni **Christopher Beaver** (MFS 2005, European Union affairs), **Erin Lieg** (MFS 2000, business), and **Naomi Ziegler** (MFS 2003, education) have joined the External Advisory Board.

Professor of film and PFMP concentration-area advisor **Kelley Conway** taught a summer seminar in Paris this summer, on the history of the French film industry and aesthetics. Earlier in the spring, she gave talks on "Globalism and Film History" (Humanities Institute, University of Illinois at Chicago) and on Agnès Varda's 1962 film, *Cléo de 5 à 7* (Society for Cinema and Media Studies conference, Vancouver). She also organized a panel, at that conference, on filmmakers Varda and Jacques Demy.

In April, PFMP Executive Director **Ritt Deitz** was presented with the Mid-Career Achievement Award by the UW-Madison College of Letters and Science.

External Advisory Board member **Beth Kramer** has left Houghton Mifflin for a position at Vista Higher Learning in Boston, where she is Editorial Director in their School Group.

Twin Cities photographer **Eric Melzer**, two of whose photographs appear in this issue, has done a series of photographs of French life. He has worked all over the world, including at the *International Herald Tribune* in Paris.

Founding External Advisory Board member **Kelly Jacobs Mudd** has left the board to pursue other projects shaping international studies here and elsewhere. We heartily thank Kelly for her advice and enthusiasm over the years and look forward to seeing her at France- and program-related events on campus.

KINO'00 coordinator **Julie Messier** came to Madison from Montreal in early April, to speak in the PFMP *communication orale en situations professionnelles* class and to present the KINO screening at the Wisconsin Film Festival. A week earlier, a delegation of KINO filmmakers from Montreal launched the first Brazilian KINO Kabaret at the

*Festival de cinéma des trois Amériques* (FC3A) in São Paulo, bringing the number of existing KINO cells to over fifty worldwide. This year KINO'00 is hosting two PFMP interns at their headquarters in Montreal.

Internship Coordinator **Annick Michel** has retired from the program and is devoting her time to painting, choral singing, and tending her large flower garden at her rural Vendée home.



Annick Michel

Besides teaching civilization and grammar courses in the Department of French and Italian at UW, **Jean-Marc Poisson** continues his work as a professional translator, interpreter, and voice-talent. In 2005 he was certified by the American Translators Association and is a member of the ATA English-to-French Certification Examination Grading Committee.



### Gifts to the Program

The program would like to thank Eleanor Lieberman, the Center for Interdisciplinary French Studies, and an anonymous donor for their gracious support of our students.

A thousand-dollar scholarship goes a very long way in the life and work of a PFMP student.

If you are interested in giving to or learning more about the scholarship fund, contact Executive Director Ritt Deitz at [mdeitz@wisc.edu](mailto:mdeitz@wisc.edu) or 608-262-4090.

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## Current Students & Alumni

**Christopher Beaver** (MFS 2005, European Union affairs) works as Canadian Sales Representative at the Trek Bicycle Corporation in Waterloo, Wisconsin, and has just joined the PFMP External Advisory Board. He speaks French daily and lives in Madison.

**Elaine Clark Hall** (international development) who had worked since April 2005 at InterWorks, a Madison, Wisconsin training development company, moved to Washington, DC in August. Clark Hall assisted in InterWork's Humanitarian Aid and Disaster Management training. Early this spring, she helped coordinate a training session in South Africa, on Rapid Environmental Impact Assessment in Disasters. She co-coordinated a similar session in June, in Pakistan and Tajikistan.

This spring, **Ruth Gisselle Crisostomo** (media/arts/cultural production) completed two internships in journalism: the first at the newsroom of French regional newspaper *Courrier de l'Ouest*, in Niort, and the second in the newsroom of radio station France Bleu Poitiers. When she left, the *Courrier de l'Ouest* wrote an article on her internship, wishing her well. In it, the editorial staff noted that, « *en cinq mois de stage, Gisselle Crisostomo, jeune Américaine originaire de Rhode Islande, a su se faire sa place sur le plateau* » and that life in the newsroom had helped her « *enrichir son vocabulaire français d'expressions peu usitées dans les cours académiques, ce qui la ravit* ».

**Karen Dawes** (MFS 2005, international development), has just been hired by Chemonics, a major Washington, DC based international development consulting company. Karen is an associate in the Africa Region and works on two major projects, Madagascar BAMEX and TradeMali, the major objectives of which include increased access to trade markets in agricultural products and gemstones produced in those regions.

**Lynn Dosch** (Certificate 2005, education) continues her work as a foreign language technologist for Rochester, Minnesota public schools. This summer, she joined colleagues for two weeks in Arusha, Tanzania, teaching technology to local teachers as part of Mwangaza, a ten year-old collaborative teacher training program set up by the Evangelical Lutheran Church in America.

**Rebecca Ebin** (MFS 2005, education) is account manager for study-abroad packages at the Summer Camp Gallery and Travel Agency in Claremont, California. She also teaches French part-time at West Los Angeles Community College and, this summer, led a group of aspiring young actors to London and Paris, where they visited agencies,

took acting classes, and studied the film industry.

**Bryn Goates** (MFS 2005, media/arts/cultural production) is Assistant Editor at Quintessence Publishing in Hanover Park, Illinois, near Chicago. She has recently been editing English translations of *Estetica e precisione* and *Le Traitement orthodontique et chirurgical des dents incluses*.

Cet automne, **Julia Grawemeyer** (média/arts/production culturelle) fera un stage de trois mois au Printemps des Poètes, à Paris, pendant qu'elle fera des recherches sur les campagnes de poésie publique faites par la RATP (Régie autonome des transports parisiens). Au printemps 2007, elle fera un second stage à Montréal, au sein de l'organisation Métropolis Bleu, dans le cadre de son festival littéraire international.

**Kerith Iverson** (affaires européennes) fera son stage cet automne au siège de la Confédération Générale du Travail, à Paris. Elle travaillera dans le département de relations internationales, sur des questions portant sur l'élargissement européen et les rapports entre les syndicats de France et ceux de Hongrie et de Pologne.

**Annique (Brown) Kiel** (MFS 2004, education) is Assistant Director of International Education at Central College in Pella, Iowa. In addition to periodic trips to Europe for program reviews (London) and program directors' meetings (Spain) this fall, Annique drove a tractor in her hometown's sesquicentennial celebration parade. A self-described "small-town farm girl," Annique explains her excitement at being able to live in the Midwest while "thriving on other cultures" and traveling internationally for her job. She has joined the PFMP External Advisory Board.

**Kourtney Knop** (MFS 2003, European Union affairs) is studying law at Seton Hall University, where she continues to work for the Center for Social Justice Immigration Clinic. Kourtney has also been elected Vice President of Seton Hall's International Law Organization.

**Mary Beth Lambert** (European Union affairs) will begin her internship this September in Fort-de-France, Martinique, where she will be working at the *Préfecture de Région*, the regional government office for Martinique. For three months, she will be researching the role of the European Union in regional cooperation between French overseas departments in the Americas and Caribbean countries. Mary Beth completed her work as an assistant in the Center for Interdisciplinary French Studies this spring, where she also helped edit L'ESSOR.

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## Current Students & Alumni

(Continued from page 7)

**Maureen Levis** (European Union affairs) works as English Coordinator for Treffpunkt Sprachen at Karl-Franzens-Universität (Graz, Austria) and is also proofreading a governmental report for the Large Engines Competence Center in Graz.

**Erin Lieg** (MFS 2004, business) continues to work for Rotary International in Evanston, Illinois, where she coordinates professional exchanges with French-speaking countries. In May, she traveled to North Carolina to spend a week with a team of visitors from the Loire Valley, who were visiting colleagues and various work sites there. The team included an artist, a landscape developer, an entrepreneur, a teacher, and a preservationist, all of whom spent vocational days sharing their job experiences with fellow professionals. In addition, the team participated in many cultural activities and met with Rotary clubs throughout the area.

**Cheryl Lowney** (business) holds a BA degree in French from the University of Massachusetts-Amherst and a BS degree in Economics from Worcester State College. She has lived and worked in Normandy, Brittany, and Paris. She currently teaches French while studying in the PFMP. After completing her master's degree, she hopes

to pursue work in international marketing and communications.

**Megan Maley** (MFS 2005, European Union affairs) is Key Account Executive for Nike France's home shopping operation and a member of the PFMP External Advisory Board. She has moved from the 16<sup>th</sup> to the 18<sup>th</sup> arrondissement and added flowers and a grill ("so Midwestern," she writes) to her terrace overlooking Montmartre.

**Amanda (Wagner) Massopust** (MFS 2006, education) defended her thesis, *Les activités parascolaires à l'Ecole Nationale Supérieure de l'Aéronautique et de l'Espace : un modèle à suivre pour les universités*, this spring. She works at CNH Capital (Racine, Wisconsin) as a bilingual wholesale support analyst for the Eastern Canada region.

**Kate Mayo** (business/international development) continues her research on French corporate response to sustainable development, begun during her recent internship with the Hay Group and MEDEF (Mouvement des Entreprises de France), in Paris. Kate now lives in Chicago.

**Brendan McCarthy** (business) has been in Paris since January. He is completing his internship  
(Continued on page 10)

*She has moved from the 16<sup>th</sup> to the 18<sup>th</sup>*



*arrondissement and added flowers and a grill ("so Midwestern," she writes) to her terrace overlooking Montmartre.*

## Entretien: Stéphane Audeguy

(Continued from page 2)

Effectivement, je pense que la question des rapports entre l'homme et la nature est fondamentale dans mon écriture. Ça reste dans mon deuxième roman, et le troisième. La technique, c'est tout ce que l'homme invente pour essayer de maîtriser la nature. Il y a des choses immenses dans la nature. La catastrophe. L'occidental est étonné de la puissance naturelle, il est rappelé à sa fragilité. Donc, je crois que c'est important, ces catastrophes, si je puis dire. (Là encore, est-ce que les Américains, avec la Nouvelle Orléans, le comprennent comme ça? J'ai bien peur que non.) La France, quand elle a vu le tsunami, le peuple, il se souvenait de l'aspect positif... ils comprennent que le monde est un système clos. C'est toute l'idée écologique, si vous voulez. C'est une façon très cruelle de prendre conscience de la fermeture du monde, qu'il y a un seul monde, en fait. Est-ce que les Américains le vivent comme ça, je ne suis pas sûr. J'ai l'impression qu'ils le vivent comme un drame américain

uniquement, et d'ailleurs, avec une polarisation noir-blanc, à l'intérieur de la gestion de la catastrophe, ce qui est terrible.

♦ *Quels sont vos projets pour l'avenir?*

Moi, en fait, j'ai eu beaucoup d'articles critiques très attentifs à mon travail, ça m'a fait mieux comprendre ce que je faisais. De sorte que je me suis aperçu que le deuxième roman est en fait la suite du premier, et le troisième, la suite du deuxième. Ce qui fait une sorte de trilogie sur les rapports entre les hommes, la technique et la nature.

Mon deuxième est un roman historique qui se passe dans le 18<sup>ème</sup> siècle, dans lequel un homme fabrique les automates. Mon troisième parlera de l'espèce humaine comme une espèce marchante. Ça se passera dans le rift en Afrique. J'irai au Kenya bientôt pour travailler sur un nouveau roman.



## Beyond the Classroom

### March

- 6: Political Ecologies of Knowledge, Science, and Technology Conference. Different theories and methodologies in understanding the relations between society, nature, and science at various overlapping scales and contexts. Sponsored by the Environment and Development Advanced Research Circle (EDARC) and Global Studies. 8am-4:00pm, The Pyle Center, 702 Langdon Street.
- 6: "A Reconsideration of Presumptions: Is Islam Compatible with Democracy?" by Asifa Quraishi. Sponsored by the Middle Eastern Law Students Association. 12:00 noon, Lubar Commons, Law School, 975 Bascom Mall.
- 8: Humanities Without Boundaries Lecture. "Iraq and the Art of Journalism" by George Packer ( Author, Journalist, Political Commentator). 7:30 pm . Chazen Museum of Art, Room L160. 800 University Avenue.
- 22: Second Language Acquisition Colloquium Series. "Attention: When, Where, and For Whom?" by Sue Gass, Michigan State University. 4:00 pm, 1418 Van Hise Hall.
- 22: African Studies Sandwich Seminar, featuring Peter J. Bosscher, Professor of Civil and Environmental Engineering, UW-Madison. "Engineering Small Solutions to Substantial Rural Problems: Potable Water in Rwanda." 206 Ingraham Hall. Noon.
- 24, 25: The 2nd International Conference on Islam. Dialogue vs. Conflict: Islam in the Age of Globalization.
- 31: International Humanitarian Conference, featuring an international panel of politicians, authors, and researchers. Sponsored by UW-Law School. 9:00am-5:00pm.
- 31: Déjeuner du printemps. Annual PFMP spring luncheon, with keynote speakers French novelist Stéphane Audeguy (*La Théorie des nuages*, Gallimard 2005) and historian Christine Fauré (*Mai 68 jour et nuit*, Gallimard 1998).



Photo: UW-Madison University Communications

**Kendo demonstration at World Languages Day**

### April

- 4: "Behind the French Strikes: Youth Protests and Employment Reform," a panel discussion about French student strikes featuring UW-Madison faculty Laird Boswell (History) and Jonathan Zeitlin (Sociology, Public Affairs), and graduate students Féthi Kerrouche (Université de Provence) and Hunter Martin (UW-Madison, by phone from Paris). Sponsored by the Division of International Studies, the Center for World Affairs and the Global Economy, and the European Studies Alliance. Pyle Center.
- 11: French-American Poetry Day. Poets from two countries meet to translate each other's work and to dialogue. 4-5:15, French House: Cole Swenson, Nicholas Pesquès and Sabine Macher. 7:30-8:45 pm, Pyle Center: Guy Bennett, Jean-Michel Espitallier, Yves di Manno.
- 17: "Suburbs in France: A Difficult Place for Anti-Globalization and Feminist Mobilization," by Brigitte Beauzamy, Interdisciplinary Centre for Comparative Research in the Social Sciences. Sponsored by the Transnational Feminism Research Circle and the Dept. of Sociology Fem-Sem. 12:00 noon, 105 Ingraham Hall, 1155 Observatory Drive.
- 19: Lecture on World Language Policies and Pedagogical Practices in the Middle East, with Yasir Suleiman, University of Edinburgh, Scotland. 4:00 pm, Van Hise Hall.
- 20: UW-Madison World Languages Day, 8:30am-2:00pm. Memorial Union, Pyle Center, Red Gym. Information: <http://languageinstitute.wisc.edu/wld/>

### Ongoing

- Dîners (mercredi soir) et déjeuners (vendredi midi) publics à la Maison Française (appeler 262-3941 pour réserver une place)
- Cinéclub de la Maison Française. Wednesday nights at 7:30pm. Movies in original version subtitled in English. Open to the public.
- International Conversation and Coffee Hour. Enjoy coffee, tea and sweets while mingling with international and American students, faculty, staff, and community members in an informal atmosphere. Check Today in the Union for room assignment. Every Friday at noon.

In addition to a full schedule of graduate courses, PFMP students attend activities related to their academic work and interests throughout the semester.

UW-Madison offers hundreds of talks and events every semester. At the left is a list of some of the programs that PFMP students could attend in Spring 2006.

Most events are free, and the public is welcome.

## Current Students & Alumni

(Continued from page 8)

with GFK Custom Research France, where he works on a variety of market research projects for large international clients.

**Audrey McGhee** (Certificate 2006, business) finished her internship at Kino'00 (Montreal) in November 2005 and works at Wegner CPAs in Madison.

**Christopher Quinlan** (MFS 2003, international development) and **Jennifer Quinlan** (MFS 2005, education) welcomed a new baby, Christopher Marc, in February. His two big brothers charm their parents with their French accolades, "Je t'aime, je t'aime, bébé." Jennifer is a senior editor for Scrapbook Retailer magazine and a consultant for memory-preservation professionals in the UK, Japan, France, and the US. Chris continues as Director of Community Impact at the United Way of Greater Eau Claire (Wisconsin), where he conducts community assessments and administers grants, working with local non-profit partners to address sustainable community development. Chris is also part of a group working to found a new international development non-profit that will focus on the needs of indigenous populations.

**Shannon Takacs** (media/arts/cultural production) interned at KINO'00 (Montreal) this summer, coordinating monthly KINO screenings and assisting KINO coordinator Julie Messier.

**Elizabeth Ritzenthaler Theiss** (MFS 2004, education) has just been hired by the Center for International Career Development, a Seattle non-profit. CIDC, which grew out of the North West Student

Exchange (a high-school international exchange organization), works with both the US State Department and local businesses to help foreign students and young professionals secure internships in the US.

**Jenny Vigoren** (international development) will be interning at l'Association service social familial migrants (l'ASSFAM) in Aubervilliers, France, from September to December 2006. L'ASSFAM is a national organization that assists immigrants and their families. Jenny also attended the UW-Madison Summer Arabic Immersion Program in La Crosse, Wisconsin thanks to a FLAS (Foreign Language and Area Studies) fellowship from the US Department of Education.

In May, **Greg Weiss** (MFS 2006, media/arts/cultural production) successfully defended his thesis, *La langue anglaise dans la publicité française : usages et typologies*. After interning at the Paris office of GFK, a marketing research and consulting firm, Greg has taken a position as a research specialist at GFK CRI (New York).

**Naomi Ziegler** (MFS 2003, education) received her PhD in Comparative and International Development Education from the University of Minnesota in May of 2006. She presented her work, *Culture Learning in Study Abroad from the Perspective of On-site Staff in France and Senegal*, at the Comparative and International Education Society (CIES) conference in Honolulu in March of 2006 and presented a poster session on the same topic at NAFSA: Association of International Educators in May of 2006. She is Assistant Director of Off Campus Studies at Carleton College in Northfield, Minnesota.

## Livres récents : *La Théorie des nuages*

Audeguy, Stéphane  
Paris: Gallimard, 2005  
ISBN 2070772500

Ce premier roman de Stéphane Audeguy présente une sélection de personnages divers. *La théorie des nuages* se compose de parties qui alternent entre l'intrigue principale, qui se passe de nos jours à Paris, et de récits qui expliquent l'histoire de l'étude des nuages depuis sa conception.

Virginie Latour, bibliothécaire du célèbre couturier Akira Kumo, « n'a bien évidemment, de toute sa vie, jamais pensé aux nuages ». Pourtant, elle devient, comme le lecteur de *La Théorie des nuages*,

plus sensible à la partie particulière du ciel qui enveloppe l'espace où elle se trouve à n'importe quel moment. (Installée au fond d'un café madisonien, je souris en entendant sur la chaîne-stéréo de la maison, en ce moment, la chanson « *Get Off of My Cloud* » des Rolling Stones.) Le lecteur de ce livre imite en effet l'expérience de Virginie; comme cette jeune bibliothécaire, nous faisons la connaissance d'Akira Kumo, qui, petit à petit, nous dévoile l'histoire des nuages en petits extraits. Au départ, ni Virginie Latour ni le lecteur ne sait à quoi s'attendre, mais au fur et à mesure, le personnage d'Akira Kumo et les éléments importants de l'histoire des nuages se révèlent.

(Continued on page 11)

Jenny also attended  
the UW-Madison  
Summer Arabic  
Immersion Program  
in La Crosse,  
Wisconsin thanks  
to a FLAS  
(Foreign Language  
and Area Studies)  
fellowship...

...je souris en  
entendant sur la  
chaîne-stéréo de la  
maison, en ce  
moment, la chanson  
« *Get Off of My  
Cloud* » des  
Rolling Stones.

## Livres récents : *La Théorie des nuages*



Photo: Eric Melzer

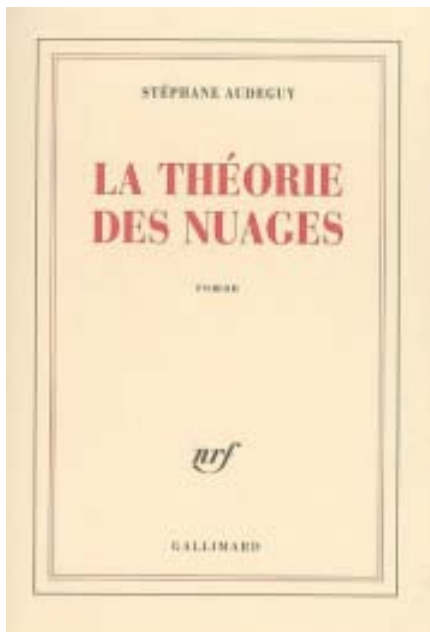
(Continued from page 10)

La recherche constitue une grande partie de ce roman. Audeguy nous présente le travail de Luke Howard, qui a développé la terminologie qui s'utilisera partout au monde pour discuter des nuages avant la fin du 19<sup>ème</sup> siècle, ainsi que beaucoup d'autres chercheurs, qui s'introduisent petit à petit le long du roman.

Audeguy offre au lecteur des morceaux d'idées qui contribuent à l'intrigue mais qui font surtout arrêter le lecteur. Goethe, par exemple, nous fait considérer que « le cerveau des hommes a la forme des nuages, et qu'ainsi les nuages sont comme le siège de la pensée du ciel; ou alors, que le cerveau est ce nuage dans l'homme qui le rattache au ciel ». Les observations de ce genre, surtout celles de vrais personnages historiques, fonctionnent comme de petites peintures installées dans le musée de ce roman.

L'auteur présente son histoire à plusieurs vitesses. A un certain moment, Audeguy raconte en détails intimes les échanges de Virginie Latour et Akira Kumo entre les rayons de ses documents. Ailleurs, le narrateur explique des mouvements importants pour son observation narrative de l'histoire de l'étude des nuages — par exemple, l'emploi de la météorologie par les industriels européens, pour savoir quand viendraient les tempêtes qui pourraient menacer leurs usines et toitures, nouveautés d'époque.

L'intertextualité est un aspect frappant de ce livre. On voit une dynamique entre *Sur la modification des nuages* de Luke Howard, *Sky Studies* de Carmichael (1812), *Recherches météorologiques* de Forster, et même le *Times*, qui a publié en 1860 son premier bulletin météorologique. L'intrigue dépend beaucoup de la recherche, lancée par Akira Kumo, d'un texte qui l'obsède depuis longtemps: l'unique exemplaire du « protocole Abercrombie ».



Les lieux divers de *La Théorie des nuages* sont aussi multiples. On passe du balcon de Kumo dans une rue de Paris, au paysage de Hampstead, à Hiroshima où la bombe atomique vient d'exploser. Audeguy cultive un regard attentif, même tendre, sur les désastres naturels. Il énumère les répercussions météorologiques de l'éruption du volcan de Krakatoa en 1883 en Indonésie, ainsi que les maintes façons dont un être humain peut périr à cause de ce genre de phénomène.

« Le ciel n'est pas un objet, c'est un milieu, et un milieu sauvage » a observé Carmichael, un des personnages du livre et peintre de nuages. Stéphane Audeguy navigue ce milieu sauvage du ciel d'une manière astucieuse et bien orchestrée.

— Julia Grawemeyer  
(média/arts/production culturelle)

*Les lieux divers de La Théorie des nuages sont aussi multiples. On passe du balcon de Kumo dans une rue de Paris, au paysage de Hampstead, à Hiroshima...*

# *L'ESSOR*

*Newsletter of the Professional French Masters Program*

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Photo: Paris coffee cup, Eric Melzer

The University of Wisconsin-Madison Professional French Masters Program is an interdisciplinary master's degree program in French studies with concentrations in Business, Education, European Union Affairs, International Development and Media/Arts/Cultural Production, culminating in a personalized professional internship abroad and a thesis on a topic in the student's field. Qualified students not working toward a master's degree, but who wish to do much of the coursework and the internship, may take the Capstone Certificate of Professional French Studies.