



EMMANUEL COLLEGE

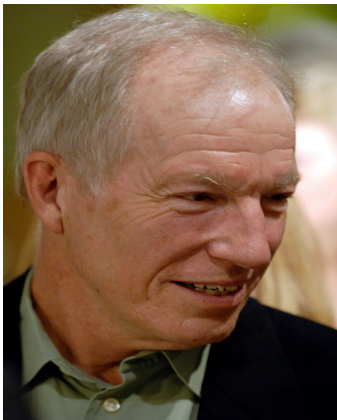
LECTURE SERIES

These series of conferences, entitled *Issues of Immigration, Colonialism and Terrorism in Transatlantic Studies*, has been organized by Emmanuel's Foreign Language Department with the support of the Spanish Consulate at Boston.

October, Monday 3, Library Lecture Hall, 4:30 pm

Prof. of French T Jefferson Kline will deliver **Michael Haneke's CACHE and the Dilemma of Interracial Violence in France.**

Boston University.



The lecture will examine Haneke's film as an invitation to rethink the age-old conflict between Arabs and indigenous Frenchmen. The lecture will address both the series of literary and cinematic allusions to this problem (that can be traced all the way back to the year 1200) as well as the series of "documented" historical incidents of this violence in our own times

T. Jefferson Kline joined the faculty in 1979, as chair of the Modern Foreign Languages and Literatures Department, after serving as Associate Dean of the Faculty of Arts and Letters at the State University of New York at Buffalo. His publications include *André Malraux and the Metamorphosis of Death* (Columbia University Press, 1973), *Bertolucci's Dream Loom: A Psychoanalytic Study of Cinema* (University of Massachusetts Press, 1987), *I film di Bertolucci* (Rome: Gremese, 1992), *Screening the Text: Intertextuality in New Wave French Film* (Johns Hopkins Press, 1992). He has co-edited (with Bruce Sklarew and Fabien Gerard) *Bertolucci Interviews* (U. Mississippi Press, 1999), edited *The Film and the Book* (1994), and recently co-edited with Naomi Schor the posthumous study, *Decadent Subjects* (Johns Hopkins, 2000) by Charles Bernheimer. He has also authored a number of articles on the French novel, French theater and the European cinema. He is currently at work on a book tentatively entitled *The Cinema and Its Doubles* exploring cinema's relationships to dream, hypnosis, geography, and other media. He teaches courses on modern French theater, the French novel, French existentialism, and film theory and history.