

## Olivier Morel

A French and American scholar and filmmaker, Olivier Morel is the director of several feature-length nonfiction films (documentaries) and is the author of essays including one graphic novel with the artist and writer Maël. His academic work, as well as his films, highlight the importance of creation and the arts (music, literature, cinema, photography...) in the perception of historical events. He is a joint assistant professor at the department of Film, Television and Theatre, and the Department of Romance Languages and Literatures.

## Bio

While creating radio documentaries and working as a community organizer, Morel pursued a master's and post-master's degree in social sciences, philosophy and literature, at the University of Provence (Aix-en-Provence, France) under the supervision of Jean-François Mattéi, Bruno Etienne and Mustapha Khayati. He then studied at the École des Hautes Études en Sciences Sociales in Paris, France, where he attended Cornelius Castoriadis's seminars as well as those of Jacques Derrida who has had a significant influence on his work. At the Collège International de Philosophie he attended Hélène Cixous's seminar and has devoted several scholarly papers to this writer, playwright and thinker. He defended his doctoral dissertation (Ph.D.) at the University of Paris 8 in 2011 under the direction of Bruno Clément. After having coauthored several films for public and private television channels, his first feature nonfiction film *On the Bridge* (ARTE-TV "Grand Format," France, Germany, USA, 2011) received many prizes in international film festivals. In *On the Bridge* young female and male soldiers of the US military give account of the crimes perpetrated during the war in Iraq (Operation Iraqi Freedom) through the prism of the severe post traumatic stress (PTSD) that they endured. The film was awarded the Second Jury Prize at the Baghdad International Film Festival (Iraq) in 2013. His third feature-length film explores Hélène Cixous's poetic endeavors as well as her current activity as a "house playwright" of the Théâtre du Soleil.

## Filmography (writer and director)

- *On the Bridge* (*L'Âme en sang, Amerikas Verletzte Seelen*), 97 minutes, Zadig Productions, ARTE Grand Format, 2011.
- *Germany as Told by Christoph Hein, Vladimir Kaminer, Emine Sevgi Özdamar and Bernhard Schlink*, 55 minutes, Seconde Vague Productions, ARTE, 2013.
- *Ever, Rêve, Hélène Cixous*, 118 minutes, Zadig Productions, (in production).

## Webdocumentary (writer and director)

- *Profils 14-18*, TV5 Monde, in collaboration with Didier Pazery and Claude Vittiglio.

## Books

- *Visages de la Grande Guerre*, Calmann-Lévy, Paris, 1998.
- *Berlin Légendes ou la Mémoire des Décombres*, Presses Universitaires de Vincennes, Paris, 2014.
- *Revenants*, Futuropolis-Gallimard, drawings by Maël, Foreword by Marc Crépon, chair of the Philosophy Department of the École Normale Supérieure (Paris, France); *Die Rückkehrer* (German trans.), Carlsen Verlag 2014 ; *Walking Wounded* (English trans.), NBM publishing, New York, 2015.

## Exhibits

- *Between Listening and Telling*, Paris (France) City Hall, January 25-March 12, 2005, filmed testimonies of Holocaust survivors, installation directed by Esther Shalev-Gerz, MK2-History (produced by Martine Saada), Mémorial de la Shoah (Paris), Paris City. The exhibit also took place in the Jeu de Paume, Paris, France, 2010 ; at the MCBA, Lausanne, Switzerland, 2012; at the Belkin Art Gallery, UBC, Vancouver, Canada, 2013 ; at La Galerie de l'UQAM, Montréal, Canada, 2014; at Wasserman Projects, Detroit, USA, 2016.
- *Visages de la Grande Guerre (Faces of the Great War)*, Douaumont Ossuary (Verdun, France), permanent exhibit inaugurated on November 11, 2008 (with Didier Pazery, photographer).
- *Vestiges et Visages de la Grande Guerre (Faces and Remains of the Great War)*, Great East Train Station, Paris, France, June 23-November 30, 2014 (with Didier Pazery, photographer).
- *Putain de Guerre*, Musée des Beaux Arts de Charleroi (Belgique), October 4-December 13, 2014 (participation, with: Bryan Adams, Nina Berman, Pep Bonet, Léo Copers, Alixandra Fazzina, Massoud Hossaini, Eman Mohamed, Werner Réitérer, Jacques Tardi, Francesco Zizola...).
- *Profils 14-18 (Profiles 14-18)*, Museum of the Great War (Musée de la Grande Guerre), Meaux, France, June 2-December 2, 2018 (with Didier Pazery, photographer).

## Recent peer-reviewed articles

- “The Glamour of Horror?,” ed. Laurence Petit & Aimée Pozorski, *Polysèmes*, Vol. 19, June 2018. In English. [forthcoming]
- “Sauve le mot, brûle le nom. Une déconstruction avant la lettre,” *Lendemains* 2017, Vol. 42, Études comparées sur la France, Vergleichende Frankreichforschung, “Die ‘Deutsche Seite’ von Hélène Cixous,” Berlin: 2017, pages 42– 55.
- “The weight of a portrait, *Caricatura* and industrial violence after the *Charlie Hebdo* attack,” *French Cultural Studies* 2016, Vol. 27(3) pages 256– 267; In English.
- “HOSTalgies Berlinoises. En mal de Berlin: du refuge à la douleur, hostilités et hospitalités berlinoises,” *Lendemains* 2014, Vol. 36, Études comparées sur la France, Vergleichende Frankreichforschung, “Après le Mur, Berlin dans la littérature francophone,” Narr Verlag, Berlin: 2014, 77-89.
- “Le débrillé de l'improvisation et la patience du génie: l'essor de la BD reportage,” *Revue Ad Hoc*, Vol. 2, Paris: January 2013, 1-30.

## Recent peer reviewed book chapters

- “Toward a Disarmed Cinema.” *Peace building and the Arts*. Ed. Giselle Vincett, Jolyon Mitchell, Oxford: Oxford University Press [forthcoming], 2019. Reviewed and accepted.
- “‘Et c’est pour cela que j’accuse et j’accuserai toujours’: Emile Zola et Alain Mabanckou.” Olivier Morel and Alison Rice, *Reading Communities: A Dialogical Approach to French and Francophone Literature, Communautés de lecture: pour une approche dialogique des oeuvres classiques et contemporaines*. Ed. Oana Panaïté, Cambridge: Cambridge Scholars Publishing, 2017, 142-152.
- “Affaires d’État chez Émile Zola et Alain Mabanckou.” *Entre-Textes: Dialogues littéraires et culturels*. Olivier Morel and Alison Rice, Eds. Vera Klekovkina and Oana Panaïté London and New York: Routledge, 2017, 238-257.
- Aeschylus on war A conversation with Lieutenant Colonel Kristen Janowsky.” *Aeschylus and War*. Isabelle Torrance and Olivier Morel. Ed. Isabelle Torrance, New York & London: Routledge 2017, 30-48.

- “Légende d’‘Y,’ à l’ombre de quelque discours photographique berlinois, Régine Robin, Sophie Calle, Marie NDiaye,” in *Regards littéraires sur Berlin*, Ed. Valérie Michelet-Jacquod & Olivier Wicky, Lausanne: Antipodes Ed., 2015, p. 165-182.
- “Anatopies berlinoises de Imre Kertész” in *Lire les Villes, Panorama du monde urbain contemporain*, Ed. Rafaele Catedra, Tours: coll. Presses Universitaires François Rabelais, 2013, 233-242.

*Last update May 30, 2018*