

NOMINATION COVER SHEET
2011 Virginia Outstanding Faculty Awards

1. <u>NAME</u> Full (Legal): Domnica Radulescu Preferred First Name: Domnica	
2. <u>INSTITUTIONAL INFORMATION</u> Institution: Washington and Lee University Rank/Position Title: Professor Year Rank/Title Attained: 2003 Years at Institution: 18 Campus Email Address: radulescud@wlu.edu Campus Phone: (540) 458-8030 Campus Mailing Address: Department of Romance Languages Tucker 403 Campus Communications Contact: -Name: Jeff Hanna -E-mail: jhanna@wlu.edu	3. <u>PROFESSIONAL INFORMATION</u> Academic Discipline: French and Italian Languages, Literatures and Cultures Specialization/Field: 19th and 20th Century French Novel, 16th, 17th and 20th Century French and Italian Theater, Women's and Gender Studies Type of Terminal Degree: Ph.D Year Awarded: 1992 Awarding Institution: University of Chicago

Please check only one box:

- RESEARCH/DOCTORAL INSTITUTION NOMINEE:
- MASTERS/COMPREHENSIVE INSTITUTION NOMINEE:
- BACCALAUREATE INSTITUTION NOMINEE:
- TWO-YEAR INSTITUTION NOMINEE:
- TEACHING WITH TECHNOLOGY NOMINEE:
- RISING STAR NOMINEE:

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Signature (President or Chief Academic Officer) _____

Printed Name: Kenneth P. Ruscio, President, Washington and Lee University

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Mission Statement
Washington and Lee University

Washington and Lee University provides a liberal arts education that develops students' capacity to think freely, critically, and humanely and to conduct themselves with honor, integrity, and civility. Graduates will be prepared for life-long learning, personal achievement, responsible leadership, service to others, and engaged citizenship in a global and diverse society.

Domnica Radulescu – Narrative of Accomplishments

In 1983 Domnica Radulescu fled her native country of Romania to seek a life of freedom in Western Europe and the United States. Already fluent in French, Romanian and English, she was educated at Loyola University of Chicago and at the University of Chicago, earning her doctoral degree in 1992. She joined the Washington and Lee University faculty in 1992. Since then **she created and taught over twenty five courses** in her home department of Romance Languages, and in interdisciplinary programs such as University Scholars, Women's and Gender Studies, Medieval and Renaissance Studies. **She has created and developed a French theater in production series of courses, directing and producing twenty five full fledged shows in French, Italian, English and Romanian. Radulescu has founded and for the past fifteen years has organized the National Symposium of Theater in Academe. She has co-founded and chaired the Women's and Gender Studies Program at W&L (now in its tenth year). She has published nine scholarly books and edited or co-edited collections of essays, two novels and over twenty scholarly articles.** Radulescu is a **recipient of National Endowment for the Humanities (summer 1995) and Fulbright (2007) grants.** She is **winner of the 2009 Library of Virginia Award for Fiction**, for the novel *Train to Trieste*. Radulescu's professional trajectory combines creative pedagogies with breakthrough scholarship, academic and social activism with artistic expression. She dynamically blends theory and practice, pioneering new programs and organizational projects that bridge the critical and the creative. Her service in the Academy and in the public sphere is unparalleled at her home institution and rare in the profession at large.

Teaching

In her teaching Radulescu has created and developed innovative pedagogies that combine performative and interactive techniques with feminist student-centered, and collaborative methodologies. These have offered many generations of students unparalleled artistic and intellectual experiences. She has guided them towards bringing life to the texts they have studied on the page by living and acting them on stage. She has helped them discover and channel their own creative energies through multidisciplinary approaches connecting the classroom with society and crossing boundaries between theory and practice.

French 332 (special topics course) – French Theater in Production. Radulescu's signature course, French 332, has had a transformative effect on both the French program as a whole and on the lives of many generations of French majors over the past 18 years at Washington and Lee. Originally devised as a hands-on advanced theater course in which students produced and acted in a French play mostly from the modern period, French 332 has evolved into a multilayered educational and artistic experience. Under Radulescu's direction, the students read and analyze a group of plays from a particular movement or period of French Theater, explore the sociopolitical and cultural background of the plays and their authors, analyze the dramatic languages of the plays, quilt them into one common dramatic body based on one theme running through the chosen texts and produce a full-fledged show in French that runs for three nights at the university's performing arts center, The Lenfest Center. In the process, students work on all aspects of the language to improve their comprehension, listening and speaking skills, their pronunciation and diction, their overall fluency in the language. They enhance their cultural awareness by embodying French characters on stage. Students write their own scenes emulating the styles of the plays and create the transitions from one dramatic text to another. Each student plays multiple roles to experience different dramatic styles, voices and linguistic peculiarities and is fully immersed in the French language and culture.

French 342 (special topics course). The Heroine in French Literature across the Centuries. In this course Radulescu's students explore French female protagonists and authors from a historical and multidisciplinary perspective. This offers students a fresh incursion into the stories of real and imagined women across French history. From the self-fashioned Christine de Pizan and her bold proto-feminism, to the mysterious Marie de France and her riveting magical stories of romantic encounters and startling metamorphoses, to the fierce Chimène in Corneille's *Le Cid*, to the witty and cunning women of Marivaux's plays, to the gutsy character in Marguerite Duras's novel *The Lover* French 342 is taught by combining gender theories and issues of representation with performance and theater studies.

French 332 (special topics course). The Comic across the Centuries in French Literature. Some of the most vibrant comic works of prose and drama in French literature from Medieval farce to the works of Rabelais to the plays of Molière or Beaumarchais to the modern plays of absurdist playwrights such as Alfred Jarry, Eugène Ionesco or Samuel Beckett are studied through the lens of humor theories from Henri Bergson to Sigmund Freud to feminist humor scholarship. The main learning objective of the course is to explore the intricacies of comic timing, irony, the negotiations between the tragic and the comic as well as the profound social and political impacts of the comic genres in French literature.

WGS 120 Introduction to Women's Studies and Feminist Theory. As co-founder of the program in 2001 and as the faculty to co-teach the first course of this kind at her institution, Radulescu pioneered and created a template for the faculty that undertook the teaching of this course after her and who developed it further to match their own areas of expertise. She resumed co-teaching it recently in a format that followed some of the initial components, incorporated some of her colleagues' additions and renewed it in form and content, updating it with recent developments in gender studies and with renewed approaches. When co-taught by Radulescu, the course contained components of performance. Not only did it guide students towards explorations of the performative nature of the social construction of gender at the theoretical levels, but it exemplified such theories in action through theatrical activities, student performances and monologues on women's issues and feminist themes.

Discovery

***Women's Comedic Art as Social Revolution*, scholarly book** (McFarland Publishing, 2011). Radulescu's forthcoming book *Women's Comedic Art as Social Revolution* tells the story of several exemplary women artists who have created, each in a different historical period but largely within the theatrical tradition of the *commedia dell'arte*, revolutionary forms of comic performance and discourse. The book dispels stereotypes about feminists and women in general lacking humor and explores a multitude of comic forms of expression by women artists from the Renaissance to the present. This study offers groundbreaking scholarship in the area of feminist humor and is a valuable resource for students and teachers of comedy. The publisher plans to market the book both as a scholarly work and as a textbook to be used in theater and gender studies courses.

***Black Sea Twilight*, a novel** (Doubleday, UK, 2010). Radulescu's second novel is an exilic narrative that moves from the Romanian Black Sea shores to Turkey and to France as its heroine, Nora Teodoru, follows an obstacle-ridden journey to overcome political persecution, exile and family trauma and, ultimately, to become an accomplished painter in the "city of lights." It weaves the themes of political and artistic freedom with those of visual representation and the relations between art and the female body. Bestselling author Adriana Trigiani noted that the novel's protagonist "Nora Teodoru is a magnetic and unforgettable character." The book is written in a style that evokes in words the colorful world of the visual arts and of the heroine's vibrant imagination.

***Train to Trieste*, a novel** (Knopf, 2008; Vintage, 2009) Recently honored with the Library of Virginia Award for best fiction and called by the jury “a stunning debut novel written in lyrically beautiful prose that transcends the pitfalls of first novels.” *Train to Trieste* received national and international acclaim and is being published in ten international editions and nine languages. It tells the story of the passionate and determined Mona Manoliu who moves from adolescent love to mature understanding, and from the challenges of living under a dictatorship to those of living in freedom as she reinvents herself in new languages and cultural landscapes. Written in the first person in the present tense and weaving in its narrative both the protagonist’s main story and stories of female ancestors, the novel innovates at the level of structure and voice.

Feminist Activism in the Academy. Essays on Personal, Political and Professional Change, co-edited volume with Ellen Mayock (McFarland, 2010). This book draws from the experiences, expertise and activism of diverse women faculty in the academic world over the past two decades. Layered with gender theories across many disciplines, this collection offers an unprecedented exploration of the innovative ways that women academics occupy the space of the Academy as real living bodies while resisting being judged, devalued, or valued on the basis of their biological bodies.

***Naturalized Woman*, a play.** A rehearsed stage reading of Radulescu’s first original play will take place at Nora’s Playhouse, New York, on October 15th 2010. Having worked in the theater both as practitioner, scholar and teacher for over two decades, the actual writing of an original play is an organic and natural development of Radulescu’s creative projects. The play develops in dramatic form the themes of immigration, freedom, exile and the American dream from the point of view of women’s experiences as new comers to the United States.

“Gypsies” in European Literature and Culture, co-edited volume with Valentina Glajar (Palgrave MacMillan, 2008). This much needed collection, in which Radulescu, besides co-editing has also written one of the articles (on “Performing the Female Gypsy: Commedia dell’arte’s Tricks for Finding Freedom”) explores the profound and often disturbing connections between idealized or stereotypical representations of “Gypsies” in Western literatures and cultures and their actual treatment in society over the centuries. Through its diverse points of view the collection subverts such stereotypes and offers new angles and strategies for a better understanding and appreciation of the complexities of this marginalized and often mistreated population. Professor Tomas Acton from the University of Greenwich said: “This collection is at the cutting edge of the thrust to reshape our understanding of the representation of Roma in literature and the arts.” In August 2008 Radulescu offered a one hour interview about the book on the WMRA program Virginia Insight.

Vampirettes, Wretches and Amazons. Western Representations of East European Women, co-edited volume with Valentina Glajar (East European Monographs, Columbia University Press, 2004). This collection of essays traces major patterns of representation of East European women in Western culture, literature, theater, opera and film. It subverts stereotypical views of women from that part of the world. A reviewer noted that the book “banishes old perceptions and substitutes honest and original testaments to a new era” (*The Comparatist*, 2005) and another reviewer has noted that “the book’s unquestionable strength stems from the breadth of its thematic coverage” (*The Slavic and East European Journal*, 2005). Radulescu co-wrote the Introduction and wrote the leading article for the volume that lays out the theoretical scope and methodologies of the study.

Realms of Exile. Nomadism, Diasporas and Eastern European Voices, edited volume. (Rowman and Littlefield Publishing, Lexington Books, 2002). This collection offers new perspectives on exile narratives from Eastern Europe in order to shed light on the dualities and

contradictions of exile both as discourse and as lived experience. As a reviewer has noted, “*Realms of Exile* brings together authors writing on diverse themes of Eastern European exile to define the experiential and linguistic peculiarities of exiled people who share similar cultural, geographical, and mythological backgrounds and who have suffered under totalitarian rule. Interdisciplinary and cross-cultural scholarship at its best, the book casts new light on the many nuances and variations of many of the cultures and ethnic groups of Eastern Europeans” (*The Slavic and East European Journal*, 2003).

Sisters of Medea. The Tragic Heroine across Cultures, scholarly book (University Press of the South, 2002). Initiated by a summer NEH grant to study in a comparative manner the heroes of Classical Tragedy and those of Modern French Theater, this book offers a panoramic multi-cultural and multidisciplinary exploration of tragic heroines from Euripides’s and Seneca’s Medea to Racine’s Phaedra, to Flaubert’s Emma Bovary, to Samuel Beckett’s Winnie and to East European folklore tragic heroines. While taking issue with traditional Aristotelian readings and theories of the tragic, and in light of feminist classicists such as Nicole Loraux, or Martha Nussbaum, Radulescu’s study of the tragic heroine establishes new lines of inquiry for a better understanding of tragic women in literature in the perspective of gender discrimination both within and outside the realms of art and literature.

Andre Malraux: the “Farfelu” as Expression of the Feminine and the Erotic, scholarly book (Peter Lang, 1994). Called by a reviewer “a Copernican turn in Malraux studies” (*Romanische Forschungen*, 1994), this study is the first of its kind to discuss and explore at length the works of the French writer André Malraux from the point of view of the representation of “femininity” and sensuousness as concentrated in recurrent images, symbols, and female figures or characters in the works of this remarkable French writer and political figure.

Integration of Knowledge

The National Symposium of Theater in Academe. Created in 1994 and organized ever since by Domnica Radulescu, this event offers a powerful example of the integration of language and theater pedagogies with scholarly pursuit with the practicum of theater and with social activism. The Symposium was initiated in an attempt to create a forum that would encourage intellectual dialogues and exchanges among language, literature and theater teachers, scholars, and practitioners who produce plays in foreign languages with their students or who integrate language and literature teaching with theater. Over the years, the Symposium has diversified to also include such topics as the utilization of theater to develop cultural awareness, to enhance diversity and social justice, and to raise consciousness about issues of gender, race, ethnicity and cultural diversity. All sessions are plenary and all the Symposium participants attend and actively take part in all the activities of the conference, exchanging ideas and returning to their classrooms with a wealth of new methodologies and pedagogical tools. Radulescu’s students are always involved in the activities of the Symposium in an active way. In the fall of 2009, the Symposium was extended by Radulescu from a three to a four-day event that also featured an international theater festival. The event brought to campus a wealth of playwrights, actors, directors, theater teachers and scholars from France, Mexico, Romania and all corners of the United States. The theme of the 2009 Symposium was “recreations of myths of violence, war and sexuality in theater.” This topic also ran through the two courses that Radulescu taught in the fall of 2009 (French 397 Advanced Seminar on French Theater and Myth and LIT 250 French Theater in Translation). The students were directly involved in the preparation and actual unfolding of the Symposium. They prepared and performed scenes, interviewed and interacted with the playwrights whose works they had read in advance. Following the Symposium, students wrote theater reviews of the shows they had attended, and original plays in the styles of the ones studied or watched during the festival. For the past

fifteen years, Radulescu's Symposium has brought to Washington and Lee and to the Lexington community hundreds of teachers, scholars, theater practitioners and has had profound and transformative effects on the profession. It has contributed to the integration of theater methodologies with the teaching of language and literature and vice versa, to the opening of theatrical practices toward multiculturalism.

Modern Theater and Gender – Advanced Theater Course, Fall 2007. Developed and taught during the Fulbright Scholar Teaching Fellowship at Babes-Bolyai University in Romania (Fall term 2007), this course engaged students in critical readings and performances of modern Western theatrical works in light of the representation of gender. It explored the ways in which gender roles are either reinforced or subverted on stage. Combining feminist performance theories by such critics as Jill Dolan, Peggy Phelan or Judith Butler, with the study of theater for social justice movements by theater innovators such as Augusto Boal, the course offered students a journey into the world of modern performance and its various negotiations with gender and society. The course culminated with four different performances in which students illustrated on stage the theories and methodologies learned throughout the course, in theatrical interpretations of texts by Bertolt Brecht, Franca Rame, Sarah Kane, Heaheer Raffo.

***The Theater of Teaching and the Lessons of Theater*, co-edited volume** with Maria Stadter Fox (Rowman and Littlefield Publishing, Lexington Books, 2005). This collection largely emerged from presentations given at the 2001 National Symposium of Theater in Academe. The book offers valuable strategies for the study, teaching and practice of theater with a view to enhancing cultural awareness, linguistic proficiency, cultural diversity and social consciousness. A critic noted that the collection “successfully delineates a number of approaches in theater while it effectively defends the field and its various practices from marginalization” (*Theater Topics*, 2008).

French 397 (special topics advanced seminar) - French Writers of the Twentieth Century and Cultural Diversity. This advanced seminar for French majors engages students on a journey of multiculturalism from the perspective of French and Francophone writers who engaged in dialogues with cultures of the world or brought into French culture their own post-colonial perspectives. In 2002 Radulescu organized an International Symposium on “André Malraux and Cultural Diversity” as a complement to the seminar and received the Class of '65 Grant for Excellence in Teaching for organizing the Symposium. The students enrolled in the course participated in discussions, interviewed the guest scholars, wrote papers and projects on the themes developed in the conference and opened their minds towards Francophone post-colonial cultures. Following the Symposium, Radulescu co-edited with Professor Jean-Claude Larrat a collection that emerged from the talks presented at the conference and she prefaced the volume. The collection, titled *André Malraux et la diversité culturelle* (Paris: Minard, 2004) gathers multidisciplinary essays on the fiction and non-fiction works of André Malraux and his dialogues with world cultures, and artistic products.

Service

Co-founder and Chair of The Women's and Gender Studies Program at Washington and Lee University. Domnica Radulescu co-developed the initial proposal for the creation of a Women's Studies Program at Washington and Lee University in collaboration with two other colleagues. The program came into being in the winter of 2001. Radulescu took turns chairing it with Professor Lesley Wheeler, co-founder of the program. She resumed full chairmanship in 2006. Under Radulescu's leadership, the program significantly increased its course offerings, budget, and core and affiliate faculty. WGS is now the largest and most diverse interdisciplinary program on campus. The program has integrated women's contributions to knowledge and the study of gender in the curriculum across the disciplines and has raised consciousness about gender relations and issues.

Radulescu heads the WGS Advisory, calls and chairs regular meetings, organizes and hosts monthly colloquia for students and faculty, organizes and hosts campus visits by gender scholars, teachers and activists, advises the student organization affiliated to the program, KEWL (Knowledge Empowering Women in Leadership), mentors junior faculty, advises students who minor in the program, oversees and works towards curriculum development and encourages the creation of new courses by the core and affiliate faculty. Through the WGS Program Radulescu has reached out into the Lexington and Rockbridge area communities. She has organized or co-sponsored forums and colloquia for the discussion of women's issues such as reproductive freedom, sexual assault and violence against women and women's rights. For instance, following the recent closing of the Stonewall Jackson Birthing Center in Lexington, Radulescu organized a community wide forum of discussion trying to productively deal with the crisis. Health care professionals from the Lexington, Rockbridge, Augusta, Albemarle and Roanoke areas participated in the event. The forum contributed to the formation of a group that is presently working towards the creation of a new center for women and children. In her position as WGS chair, Radulescu continues to act as liaison between the Rockbridge area community and Washington and Lee University.

President of the Romanian Studies Association of America, Modern Language Association Affiliated (2006-2008). Radulescu prepared and successfully completed, with unanimous vote from the MLA Executive Committee, the seven year renewal of the association in 2008. Radulescu coordinated the organization of the MLA panels of the RSAA in 2006, 2007, and 2008, and represented and advocated for the association at MLA business meetings.

Organizer of The National Symposium of Theater in Academe (1995-2010) -- Enriches Local Cultural Scene. Organizing the Symposium consists of reading and evaluating scores of proposal for the conference, overseeing practical arrangements for participants, creating the conference program and hosting the event. Over the years, the Symposium has enriched the cultural life of the University and Lexington communities, by welcoming the public to numerous theatrical events and bringing the work of nationally and internationally known artists to the university and the wider Lexington community. In the fall of 2001, as part of the Symposium, Radulescu brought the Bread and Puppet Theater to Lexington for a performance and workshop that were presented at the Lime Kiln Theater for a wide audience. All performances during the 2009 theater festival were open to the public and drew local theater lovers and high school students. **Bringing French Theater to the Community.** Radulescu's student productions in French have enriched the artistic life of the university and of the community at large for 18 years. She has collaborated with the local High School to bring students to the productions, familiarize them with French theater and offer them vibrant French language experiences.

Participation in Local Book Clubs and Reading for World Peace. Radulescu brings her art to local and international communities. Her novel *Train to Trieste* was adopted by book clubs in the Rockbridge and Augusta areas. She has given of her time to speak and read for club members and share her experiences as an émigré writer. She read at the Rockbridge Regional Library, and offered the first reading for the Staunton-Waynesboro-Augusta Writers' Group (June, 2010). Radulescu read from her novels at the largest online live reading event in history, "authors for peace," inscribed in the Guinness Book of World Records. The event gathered authors from all over the world to read on September 21st, 2010 in honor of world peace.

Member of the Medieval Renaissance Studies Program. Radulescu has contributed to curriculum development, assessment, self-study, program changes, bringing to campus guest speakers pertinent to the program. **Ex-officio member of the University Committee on Inclusiveness and Campus Climate.** Radulescu participates in discussions and initiatives for improving campus climate, enhancing diversity and ensuring equitable and diverse representation

of faculty and students in the university news and media coverage.

Statement for SCHEV Nomination

Statement for SCHEV Nomination

I navigate several languages and disciplines, universes of thought and cultures on a daily basis. I move from my native Romanian from which I uprooted myself when I landed in the United States as a political refugee in the eighties, to the French in which I teach the plays of Eugene Ionesco or the novels of Marguerite Duras or the poetry of Charles Beaudelaire. I travel from the Italian in which I engage in research about the first actresses of the *commedia dell'arte*, to my beloved adopted English in which I write my fiction and non-fiction books, in which I mentor the students in the Women's and Gender Studies Program, or as I organize international theater symposia and festivals. As I tread these many professional, artistic and intellectual territories, at times still yearning for the landscapes of my birth, at other times driven by the joyous independence which is that of the émigré, I try to hold on, as Albert Camus once said about the modern hero, to "my passion, my rebellion, and my freedom." I direct and participate in interdisciplinary programs and large-scale events with as much passion as I write fiction or non-fiction, and with as much love and dedication as I teach and mentor my students. Taking a number of professional cues from theater, I fluidly move through my artistic, pedagogical and administrative endeavors as though I were constantly setting the stage for a performance, or better yet, actually playing a part in my own performance, sometimes in the role of director, at others in that of actor, and at others in that of activist or of spectator attentively engaged in the workings of the reality and society around me.

In line with bell hooks (African American feminist theorist) my teaching is performative and it is also meant "to transgress" and inspire. I transgress traditional pedagogies, disciplinary boundaries and/or conventional readings of the canon. I use feminist theater pedagogies in directing plays with my students, and performative or interactive techniques when I teach French literature. I explode time and again the stereotype about organizational and administrative work being the work of those who "can't" create or teach. This is also where my freedom is expressed as I break these molds and delight in actively and creatively encouraging connections between thought, social activism and artistic expression with my students, and with an entire world of artists, scholars, and teachers. This is how and why I co-founded and have been chairing the Women's and Gender Studies Program at my university, now in its tenth year of existence. It is also why I have founded and I continue to organize the National Symposium and Festival of Theater in Academe, now in its fifteenth year of existence and why I have directed two dozen theater productions with my students in French, English, Italian, and Romanian.

The classroom space is for me a radical space of possibilities, and of openness. I attempt with consistency to make of all my classes, whether intermediate French, Italian Renaissance, French Theater across the Centuries, Introduction to Women's and Gender Studies, feminist classrooms like the one described by bell hooks: "a place [...] where we work together as teachers and students to overcome the estrangement and alienation that have become so much the norm in the contemporary university." Interactive approaches to texts and the construction of theatrical worlds with my students has been the most productive strategy in my teaching and has contributed precisely to the union between theory and practice and to the subversion of the alienation and estrangement often found in the academic world.

I am a passionate believer in the liberal arts principle of multicultural learning and I live and profess

them in my everyday interactions with my students and in the profession at large. The array of courses I have created are meant to open a type of learning in which the teacher is a mentor who both leads the way toward enlightenment and critical thinking and inspires to social change and activism in the world. In my non-fiction writing and scholarly work I have explored issues of representation and the ways in which artistic and cultural constructs are tied into social and political paradigms, with particular stress on the representation of women, and of marginalized groups such as the Roma people and other ethnic minorities or refugees. Relying on the work of performance and gender theorists such as Jill Dolan, Elin Diamond or Judith Butler I have developed theories that shed light on the negotiations between theatrical strategies and social activism.

I am equally a strong believer in the model of scholar/teacher/artist/activist and I try to embody this model on a daily basis. My scholarly writings weave gender, performance and cultural studies, and consistently connect theory with social practice and innovative pedagogies. I have covered a wide variety of topics such as the representation of East European women in Western literature and culture, narratives of exile, the representation of Roma women in *commedia dell'arte* performance. I have engaged in an ongoing examination of the issues of feminist activism in the academic world, and of women's and feminist humor. A recent example would be the article titled "Caterina's Colombina. The Birth of a Female Trickster in Seventeenth Century France" (*Theater Journal*, 2008) in which I advance the thesis that the Italian performer Caterina Biancolelli created a subversive type of humor and improvisational comedy that offers a rich example to performers and women today for renegotiating women's positions in public spaces versus domestic spaces. From this line of research I created and taught an advanced seminar on Women and Comedy in French and Italian Theater which culminated with student performances of women's monologues and comic improvisations in French (Winter 2007).

My two recent novels, *Train to Trieste* (2008) and *Black Sea Twilight* (2010) incarnate the realization of a lifelong dream of becoming a fiction writer. They illustrate what I like to refer to as "exilic narratives." They tell stories of exile and also exemplify an aesthetic of exile, characterized by a narrative that keeps returning to the past, by nostalgic connections to lost spaces, and the interplay between memory and the present. They both portray empowered female protagonists. I feel compelled to tell stories of women's journeys of self-discovery, of political violence, of displacement and survival and of the ways in which such violence affects our personal lives. I believe that testimonies of the past offer lessons for the present and the future. My novels explore in fictional form the themes treated in my scholarship and shared with my students.

I see myself as a performance driven teacher, as a politically engaged writer and activist, a creative administrator and a caring mentor of students and junior colleagues. I have learned to balance my own growth as a writer with the creation of intellectual ties in a wide community of creative artists, nationally and internationally. These ties have always returned threefold and have been productively channeled back into my classroom. I have tried to weave all the components of my work in the Academy and the arts and to connect them with local or larger national or international communities. From the French theater I have brought to the University and Lexington communities, to my involvement in the local efforts to deal with the closing of the Birthing Center in our area, to meeting with local book clubs and reading from my novels, or to taking part in the worldwide "authors for peace" online reading on World Peace Day in 2010, I have consistently brought my art, passion and expertise to the community and to the world.

The greatest expectation that I have of myself is that I succeed in working and living lucidly, creatively and compassionately. My courses, my scholarly works and the creation and organization of large scale events and programs, as well as the writing of fiction all form a tapestry in which several persistent themes are explored with different intellectual strategies and are tied into a

cohesive whole. It all speaks of a concern for the dialogues between art and society, for justice and critical thinking, a passion for artistic beauty that opens minds and hearts, makes a difference in the world and in turn inspires students and peers to become agents of transformation in the world.

CURRICULUM VITAE
DOMNICA RADULESCU

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EDUCATION

University of Chicago -- Ph.D., Romance Languages and Literatures (French and Italian), 1992
University of Chicago -- M.A. Comparative Literature, 1986
Loyola University of Chicago – BA, English, 1985
Attended the University of Bucharest, Romania -- English, 1980-83

HONORS, GRANTS AND PRIZES

Library of Virginia Award for Best Fiction, for the novel *Train to Trieste*, 2009 (\$3,500)
Fulbright Lecturing-Research Fellowship to Romania, Theater Department, Babes-Bolyai University, fall 2007 (\$35,000)
Class of '65 Grant for Excellence in Teaching, fall 2002 (\$6,000)
Treacle Foundation Grants, for organizing the International Colloquium on André Malraux and Cultural Diversity (\$3,500; 2002) and for organizing the National Symposium of Theater in Academe (\$2,500; 2001)
First prize in essay contest for essay "The Gypsy Violinist" - National Public Radio, WMRA. Read by author on December 25th, 1998
National Endowment for the Humanities - Summer Grant (\$3,500) for project on "Hero and Anti-hero in Classical Greek Tragedy and French Theater of the Absurd," 1995
Nominated for the Wayne Booth Award for Excellence in Teaching, University of Chicago, Spring 1991 and Spring 1992
National Prize for short story writing, awarded by "Albatross" Publishing House, Bucharest, Romania, 1983

TEACHING EXPERIENCE

Professor of French and Italian, Washington and Lee University 2003-present; advanced courses and seminars on French novel, Italian and French theater, Avant-garde French Theater in Production, all levels of French and Italian Language.
Core Faculty – Women's and Gender Studies Program - Introduction to Women's and Gender Studies, the Heroine in French Literature.
Core Faculty – Medieval and Renaissance Studies Program – courses on Giants of Italian Renaissance Literature, Renaissance Comedy.
Associate Professor, Washington and Lee University, 1998 – 2003.
Professor, Institute of the American University, Avignon, France, Summer 2003.
Assistant Professor, Washington and Lee University, 1992-1998
Lecturer in French, University of Chicago, 1988-1992.

ACADEMIC AND PUBLIC SERVICE

Co-founding Chair -- Women's and Gender Studies Program, Washington and Lee University, 2001-2003, 2006-present.
Founding Organizer and Director -- The National Symposium of Theater in Academe, 1994-present.
Women's and Gender Studies liaison for the "Greater Rockbridge Area Project for Women's and Children's Health" – May 2010- present.
President, Romanian Studies Association of America, 2006-2008, MLA affiliated organization, and member of the RSAA executive committee, 2004-2008.

Editor, Theater Section for *Nouvelles Etudes Francophones- Revue du Conseil International d'Études Francophones*, 2006- 2009.

Coordinator, Intermediate French Language, University of Chicago, 1990-1992.

BOOKS

Women's Comedic Arts as Social Revolution, McFarland Publishing, 2011.

Feminist Activism in the Academy. Essays Personal, Political and Professional Change, co-editor with Ellen Mayock, McFarland Publishing, July 2010.

Black Sea Twilight, a novel, Doubleday Publishing, London: UK, April 2010.

Train to Trieste, a novel. New York: Knopf, 2008 and 2009; London, UK: Transworld 2008 and 2009, and nine foreign language editions: Editions Belfond in France, Hoffmann und Campe in Germany, Frassinelli in Italy, among them.

"Gypsies" in European Literature and Culture, co-editor with Valentina Glajar, Palgrave MacMillan Publishing, 2008.

The Theater of Teaching and the Lessons of Theater, co-editor with Maria Stadter-Fox, Lanham, MD: Rowman & Littlefield Publishing, 2005.

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André Malraux et la diversité culturelle, co-editor with Jean-Claude Larrat, *Revue des Lettres Modernes*, Paris: Minard, 2004.

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Sisters of Medea. The Tragic Heroine across Cultures. University Press of the South, 2002.

André Malraux: The "Farfelu" as Expression of the Feminine and the Erotic. New York, Paris: Peter Lang Publishing, 1994.

SELECTIVE LIST OF MOST RECENT BOOK CHAPTERS AND ARTICLES

"Finding Liberation through Performance/Disguise in a Foreign Language/Culture" – book chapter in *Dramatic Interactions*, co-eds. Colleen Ryan-Schultz & Nicoletta Marini-Maio. Cambridge Scholarly Publishers, 2011.

"Elie Wiesel's *Night* or the Death of Hope and Romania's Problematic Moral Stand in Relation to the Holocaust" – book chapter in *Romania and the Holocaust*, ed. Valentina Glajar; contracted for publication with Palgrave Macmillan.

"Caterina's Colombina: The Birth of a Female Trickster in Seventeenth Century France." *Theater Journal*, March 2008.

"Developing Feminist Theater Pedagogy with Undergraduate Students – Two Performances of Beckett's *Happy Days*" – book chapter in *Radical Acts. Teaching Feminisms, Theater and Transformation*. Eds. Ann Elizabeth Armstrong & Kathleen Juhl, Aunt Lute's Press, 2007.

"A Tragedy of Language and a Language of Tragedy: Madame Bovary and Anna Karenina" – co-author with Paul Friedrich, book chapter in *Poetics. Self. Place. Essays in Honor of Anna Lisa Crone*. Eds. Catherine O'Neil, Sara Krive, & Nicole Boudreau. Bloomington, Indiana: Slavica, 2007

Radulescu Letters (excerpted)

I cannot imagine an educator more deserving of an honor of this kind. I have known Professor Radulescu for 5 years, and have watched in awe as she has unified a field as wide as dramaturgy, performance, foreign language, fiction writing, feminism and the history of art in the world as she invites students into the most recondite aspects of intellectual growth and study. She is able to ignite within her students a desire to make the world better; to engage deeply and honestly in the human conversation, and to strive to become intellectuals of agency. Professor Radulescu teaches as she lives: passionately and fully; generously and with laughter. She has the humility that comes with great confidence; listens compassionately and tenderly, and reflects this beautiful humanity in all her endeavors. Professor Radulescu represents what is most hopeful and progressive in both art and education. I cannot commend her to you highly enough. **Deborah Margolin, Associate Professor, Theater Studies Program, Yale University.**

I am Ms. Radulescu's editor at Alfred A. Knopf and published her debut novel, *Train to Trieste*, in August 2008. Beautifully written and thrillingly told—a true force of language and emotion that vividly brings together personal and political histories—*Train to Trieste* is the story of a young girl called Mona who falls madly in love with a boy named Mihai....Mona's poetic, immediate voice, the book's setting—Romania, a country we rarely read about in contemporary American fiction—and the incandescent love story at the center of *Train to Trieste* combined to create an utterly unique book that was like nothing I had ever read before....I feel lucky to have worked with Ms. Radulescu at the start of what promises to be a long and successful career in writing fiction. I have known Ms. Radulescu for over three years, and I have seen and felt, too, her generosity of spirit and the incredible tenacity she brings to all things; I know these can only be great assets in a classroom setting. **Robin Desser, Vice President, Senior Editor, Alfred A. Knopf.**

Professor Radulescu is the most dynamic and creative faculty member in Romance Languages.... Among the five faculty lines in French, Professor Radulescu's courses are the only ones that are oversubscribed. This happens regularly, and the reason is that she inspires her students to want to learn. I have seen her course evaluations and can say unequivocally that they stand up to the very best.... She has just published her second novel in so many years and continues to be fully engaged in scholarly publication. These exemplary results have come from a Professor who taught six courses last year, directed the Women's and Gender Studies Program, created, organized and directed an international theater festival, and also played a prominent role in the departmental meetings and discussions as we re-fashioned the French major and approved a new French minor. **Matthew Bailey, Professor of Spanish, Head, Department of Romance Languages, Washington and Lee University**

Domnica Radulescu's [...] stories are as much about what it is to discover that one lives in a woman's body, governed by codes of gender and sexuality, as about the realization that liberty demands the terrible sacrifice of exile. That her characters manage to survive their escapes from behind the Iron Curtain is less remarkable than the way they carry the love needed to make new homes with them. Domnica's two novels wonderfully illustrate the ethics of caring. **Suzanne Keen, Thomas Broadus Professor of English, Washington and Lee University, SCHEV Outstanding Faculty Award Winner 2008**

I have been familiar with Dr. Radulescu's innovative and multifaceted work for nearly a decade, both from reading her publications and from hearing her presentations at major national conferences such as the MLA Conventions....Both in her scholarly work and in her creative writing Dr. Radulescu displays a rare talent and generosity of spirit, as well as a sharp understanding of our post-Cold War world, which she examines with a mix of critical insight and redeeming humor.

Judging from her presentations at major conferences, she is also a stimulating and enlightening speaker who captivates her audiences, while also inviting them to reconsider their views. **Dr. Marcel Cornis-Pope, Professor and Co-Chair, Department of English, Virginia Commonwealth University**

Professor Domnica Radulescu's infectious spirit toward theater, intellect, art, and culture touched my mind and soul in such a way that I can honestly write that she has been the greatest artistic and intellectual influence in my life.... In the autumn of this year, Professor Radulescu's play, *Naturalized Woman* will have a public reading with my theater company, Nora's Playhouse in New York. All founding members are very excited and honored to present a play by an esteemed academic and novelist. There's so much I could say about the genius and compassion of Professor Radulescu, but perhaps that is what I want to say: Professor Radulescu has that rare ability to equally emit a sense of deep compassion and generosity, along with her sense of sharp intellect that serves as the catalyst for one to sit up and ask questions and want to think more, write more, read more be more. **Yasmine Beverly Rana, Resident Playwright and Founding Member of Nora's Playhouse, New York**

I have followed Domnica's career over many years and am awestruck by all that she has accomplished in the realms of teaching, scholarship, creative writing, and academic service. I can think of no other person who has such highly developed talents and such remarkable accomplishments in all of these areas. During her time at Washington and Lee, Domnica has established herself as a real theatre person, a director who manages to put on consistently high-quality productions with undergraduate students, and a theorist whose scholarship on the pedagogy, theory, and practice of theatre reaches broad audiences in the U.S., Latin America, Europe, Africa, and Asia. I had the pleasure of collaborating with Domnica on our co-edited volume titled *Feminist Activism in Academia: New Essays on Personal, Political and Professional Change*. I cannot overstate how much I learned under Domnica's tutelage on this project. She is smart, creative, and gutsy. Domnica's many successes in both academic and mainstream publications demonstrate the very high levels at which she operates in writing, editing, and even in book marketing. **Ellen Mayock, Professor of Romance Languages, Washington and Lee University, SCHEV Outstanding Faculty Award Winner 2010**

I got to know Professor Radulescu best as her co-teacher in the introduction to Women's and Gender Studies.... [W]hat really impressed me about Professor Radulescu as a teacher turned out to be something less often appreciated than her intelligence, passion, or breadth of knowledge. It was her kindness. She is the sort of person who comes into a classroom as a force unto herself (or into any room, really), but long before she crosses that threshold she has been worrying about her students. She learns all of their names in the first 15 minutes of the term (seriously, it's stunning), and she works relentlessly on trying to understand them as individuals and as students. **Robin LeBlanc, Professor of Politics, Washington and Lee University**

Domnica Radulescu is one of the liveliest and most original members of the Washington and Lee faculty. Not only has she been a prime mover in the Program in Medieval and Renaissance Studies. She has been equally generous in her support of the Women's Studies Program, and a champion of interdisciplinary education at Washington and Lee more broadly. Together with her contributions to the Romance Languages department, her organization each year of a conference on *Commedia dell'arte*, and her role as an internationally recognized novelist, these commitments have put Domnica at the creative heart of many of the most distinctive and original features of the intellectual and cultural life of Washington and Lee University outside as well as inside the classroom. **David S. Peterson, Professor of History and Program Head Medieval and Renaissance Studies, Washington and Lee University**

Having closely followed Professor Radulescu's scholarly, academic, professional, and creative accomplishments for the past seventeen years, I can say without reservation that she is one of the most successful scholar-teacher-author-leaders I know in all of Academe. From founding and developing the National Symposium on Theatre in Academe to authoring seminal scholarly works and award-winning fiction, her many and varied endeavors have literally changed the face of a huge corner of academe and touched the lives of countless students, academics, scholars, and readers the world over. Domnica is an extraordinary human being and a generous, self-sacrificing professional and colleague. She has broad and deep experience with a variety of world cultures and a variety of institutional structures and populations. Few academics have similarly impressive credentials, none could match her unique profile. No one could be more deserving of this prestigious award. **Les Essif, Professor and Chair of French Studies, University of Tennessee**

Domnica has a reputation among her students, many of whom I have also taught, for being passionate, candid, and creative. [...] Women and Gender Studies students have told me on numerous occasions that she inspires them to be courageous in sharing their views, re-examining their views, exploring new academic territory, and standing for what they believe in. I would also like to mention how Domnica has contributed to the excellence of MY teaching. Last fall (2009), I taught a brand new WGS seminar on sexual assault prevention strategies. This class would not have been possible for me to offer this kind of course without the steadfast support of Domnica as Program Head. She provided advice, funding for the weekend seminar and weekly publicity campaigns. I could not have asked for more from a Program or program head. **Melina Constantine Bell, Assistant Professor of Philosophy, Washington and Lee University**

Domnica Radulescu is the professor most popular with students in the French division. Her enthusiasm, her eagerness to make the texts she loves accessible to all, her genuine interest in her students, and the way she nurtures their creativity and bolsters their self-esteem make her classes lively and happy places. Her teaching is informed by her practice of the theater, and she keeps her students enthralled and effectively engaged in a dialogue between text and life, society, arts and politics. **Françoise Frégnac-Clave, Associate Professor of Romance Languages, Washington and Lee University**

Domnica Radulescu has contributed to the vibrancy of Washington and Lee's academic atmosphere in many ways. Through her efforts, our Women's and Gender Studies program was established. She singlehandedly organized the first conference on Theater in Academe which now brings scholars to our campus on a regular basis. Prof. Radulescu's career and work truly embody the spirit of the liberal arts. The passion with which she has pursued her career has animated our campus and contributed profoundly to our academic environment. **Mark Rush, Professor of Politics, Washington and Lee University**

Dr. Radulescu is one of the most energetic, smart, creative, determined, and ambitious academics I know. Professor Domnica Radulescu's insights and intellect seem always in high gear; she is constantly coming up with new ideas for learning and teaching. She has become one of my heroines, a constant inspiration for my teaching and thinking. She is a delightful colleague and friend. I am honored to support her in receiving this prestigious and important award that she so deserves. **Kathleen Juhl, MFA, PhD, Professor of Theatre Southwestern University, Georgetown, Texas**

I. Student Comments about Professor Radulescu from Letters and Course Evaluations

In my mind, there is no better candidate for the Virginia Outstanding Faculty Award—Professor Radulescu breathes life into all of her courses, and I feel privileged to have taken as many as I did. [...] Her passion for theater has led to some of my favorite academic moments. She has inspired me to continue in my French education by pursuing a Ph.D., has encouraged me to continue traveling and exploring other cultures, and both applauded and corrected me so that my writing could be as strong as possible. **Stephanie Dultz, '10**

Professor Domnica Radulescu is one of those rare individuals who understand that the most important thing that a teacher can do is push students to think. Every moment with her, both in and out of the classroom, is an exercise in critical thinking.[...] Since the day I met her she has been a transformative presence in my life and she continues to be one of my most important mentors and inspirations. She is passionate about making sure that her students really see and explore the world around them in order to gain a deeper understanding of themselves and others. This passion and dedication is incredibly energizing and inspiring and every time I leave her presence I truly feel capable of accomplishing every one of my goals no matter how absurd or impossible they seem.

Tabitha King, '09.

Professor Radulescu not only taught me how to get as much as possible from my education, but also how to give as much back to the intellectual community. **Gozi Egbounu, '10.**

The most remarkable thing about [Professor Radulescu's] teaching is the scope of her interest. She was not there to do research, publish books, or lead conferences (all of which she *did* manage to do), but rather to teach. To teach and to cultivate a younger generation to find beauty in art, language, and literature. **Christopher Farrell, '10**

I can only describe learning French in Professor Radulescu's class as a very natural process, and I am so thankful for the improvement that she helped me secure. **Katharine Price, '13.**

Professor Radulescu exudes Washington and Lee University's mission of facilitating great student/faculty relationships. As an accomplished professor and author, Professor Radulescu is an exemplar of an academic focused on one's own work who still maintains her passion for the profession she has chosen: teaching. **Kathryn Salvati, '13**

The voracious reader who finished *Train to Trieste* and *Black Sea Twilight* in 72 hours, the avid photographer, the shy writer, the secret musician, and the budding linguist who continues to work assiduously towards mastery of her first love, are all here to stay. To the phenomenal woman whose passion for learning and life inspired me to regain mine, I am forever grateful. **Beri Ndifon, '11.**

In the classroom, Prof. Radulescu's passion made the French language fun.... Instead of using lecture style teaching, she was able to get the entire class engaged by making the French language come alive through activities such as games, group projects, and movies. As an advisor, she has that same passion as she does as a professor. She is an outstanding professor, advisor, and woman and I fully support her nomination. **Gillian Sacks, '12**

I was lucky to have Professor Radulescu the spring term of my senior year. In addition to what I learned about the commedia dell'arte and Venetian courtesans, I discovered that I could memorize pages of dialogue, portray a man, and fight with a sword. We wrote, styled, choreographed, and acted in an entire production. **Katherine Kilpatrick, '06.**

I loved [...] being able to experience more creative, humanities-based intellectual opportunities. Professor Radulescu's *MRST 395: Renaissance Comic Theatre* provided one such opportunity my senior spring term. Radulescu is a very intense and demanding professor – in a good way, of course! What would you like to know about Renaissance Comedic Theatre? I could have a long conversation about it because I learned so much in the six-week course. I believe this course manifested all W&L's traditional ideals of liberal arts, community, hands-on learning, expanding horizons, sharing talents, being well-rounded, quality in everything. **Karlynn Gold, '06.**

I participated in Professor Radulescu's theater productions my freshman, junior, and senior years –

in both French and English – and greatly profited from these experiences. All three years, I took part as an actress in the plays, expanding my personality and my language ability while having a great deal of fun. With each production Professor Radulescu planned and directed the show with much theatrical professionalism, trying to give language students a real grounding in acting and play production. She also had students in her classes working as playwrights, costume and production designers, and stage managers. These additional roles gave me and my fellow students a greater understanding of the theater world, enhanced the value of her classes and allowed them to transcend traditional academic boundaries. I have taken away a great pedagogical example. I will, in the next few years, be teaching foreign languages to high school students and hope to use some of her lessons and methods in my own work. [...] she has certainly proved a great mentor to me. **Gwen Greiner, '06.**

The addition of theatrical performance to my liberal arts education was a great enhancement to my professional development: it has provided me with an appreciation for the benefits of preparation before endeavors in boardrooms, presentations, meetings, and public speeches. Prof. Radulescu gives the theatrical “layman” a chance to exhibit that unexplored talent many possess but are too inhibited to explore alone. I am indebted to Prof. Radulescu for her contribution to many aspects of my life, but in particular, her devotion to introducing me to the theatre. I will always cherish the moments I spent on stage under her supervision. **Coleen Bryan, '03.**

After participating in the French theatre plays, I gained more confidence in class and in life in general. I became more fluent in French; in fact, I still remember a few lines from the plays. This experience helped me discover another hidden part of myself that I wouldn't have experienced if the class did not exist. Madame Domnica Radulescu has theatre in her. She has accomplished so much in theatre even in France conducting plays at the Theatre Festival in Avignon so the students can have a chance of participating in plays overseas with native French speakers. She even organizes conferences so that playwrights can come to see their own plays acted by the students. This is what makes her classes so unique, and the French major so worthwhile. **Amina Elgouacem, '03.**

In the Renaissance literature course I took with [Prof. Radulescu], she managed to get a group of students with absolutely no inclination for the stage to meet outside of class and, at the end of the semester, present a Renaissance Italian play (Machiavelli's *Mandragola*). It was a memorable and enlightening experience, and no other professor at the school could have gotten me on a stage.

Rob Policelli, '02.

In Spring Term 1995, I had the privilege of taking French 342 (French theater of the avant-garde) from Professor Domnica Radulescu. [...] For the first time, I was able to connect with the author in a way that was not possible in a standard class format. [...] this course was a wonderful team building effort, one that I mentioned several times during my interview process as I was preparing to leave W&L. This was a truly one of a kind experience and one that, in my mind, typifies why I attended a small liberal arts college like Washington & Lee. **Ross Van der Linden, '98.**

From the start, I knew she was very different from many other professors I had had in school. She would encourage us to have our own opinions, but also to respect different points of view and to always be able to support our opinions, so as not to fall in the trap of prejudice. Professor Radulescu introduced me to authors and texts I had never heard before, and she encouraged me to find my very own voice and style as an actress, to explore grounds I had never stepped on and even to perform in English which I did in November 2009, participating in the Tenth National Symposium of Theatre in Academe. We worked together on one of Sarah Kane's texts, *4.48 Psychosis*, which Professor Radulescu staged directed. To me, that was a truly life changing experience. I am not only referring to the performance itself, but to all the rehearsals, trials and searches, not to mention all the heart-to heart talks Prof. Radulescu and I went through. I could compare this experience to a veritable stage-initiation road I had the chance to take, having Prof. Radulescu as a guide, by my side, which I am and will always be very grateful for. **Adina Ursu, Babes-Bolyai University, Romania, '08.**

II. Praise for the National Symposium of Theater in Academe

Through the Tenth National Symposium of Theatre in Academe and First International Theatre Festival Professor Radulescu generated a fantastic alchemical blending of theory, history and practice. I am a member of several prestigious academic and performing arts organizations, and have participated in countless conferences and symposia over the years. In all my experience, I have never experienced anything on a par with this international theater symposium and festival. Professor Radulescu created a context in which everyone – from internationally-acclaimed artists to first time conference presenters from diverse United States universities, and from W&L undergraduate students and alumni, to world-class W&L, Latin America and Yale University professors – worked together to perform each other’s work, participate in each other’s workshops and engage whole-heartedly in discussions about aesthetics, ethics and critical socio-political issues. This rare mixture of passion, intellect and collegiality is entirely due to Professor Radulescu’s vision and leadership. Sandra Cisneros has aptly described Professor Radulescu as “a remarkable writer [scholar and educator] enriching American letters with her Romanian perspective. We are lucky to call her ours.” The state of Virginia is especially fortunate to call the dazzling and vibrant Professor Radulescu theirs. - **Norma Bowles, Artistic Director, Fringe Benefits Theater Company, LA, California.** I have recently returned from the international conference and festival “Performyth” that you convened at Washington and Lee. It was an extraordinary experience and it is difficult for me to adequately convey the depth of my appreciation. - **Joan Lipkin, Artistic Director, That Uppity Theatre Company, St. Louis, MI.** I was invited as a keynote speaker at Professor Radulescu’s Theater Symposium in 2006. The conference was beautifully organized, the presentations fascinating, and Dr. Radulescu’s commentary and questions for each participant were smart, savvy, and generated extremely productive and useful conversations that have influenced my teaching. - **Kathleen Juhl, Professor of Theatre, Southwestern University, Georgetown, TX.**

III. Book Reviews

Black Sea Twilight (Doubleday, 2010). “Evocative, poetic and lush...a delicious page turner of lost love, loaded with magical dreams and real hope. You won’t be able to put this one down.” - **Adriana Trigiani, author of *VERY VALENTINE* and *LUCIA, LUCIA*.** “A beautiful love story [...]... It’s a sensual tale about Nora and her childhood companion, Gigi and their response to a totalitarian state. Domnica Radulescu has written a powerful and uplifting novel.” - **Patrick Neale, *Bookseller’s Choice*** – Chosen as a favorite fiction book for August 2010 in UK.

Train to Trieste (Knopf, 2008). “Drink in the gorgeous scenery, the Carpathians, Bucharest, the dark forests. Suspend all cynicism and believe in the possibility of this love story.” - **Susan Salter Reynolds, *Los Angeles Times*.** “Radulescu’s novel, sprung from an autobiographical impulse, powerfully combines the intensity of first love, the confusion of politics, and the melancholy of exile.” - **Barbara Fisher, *Boston Sunday Globe*.** “A coming of age story, a struggle for political integrity and female identity, a wonderful love story - the book engages us on many levels.” - **Bernhard Schlink, author of *THE READER* and *HOMECOMING*.** “I never thought I’d have cause to refer to life behind the Iron Curtain as ‘magnificent’ or ‘evocative,’ but there’s a first time for everything. *Train to Trieste* is Domnica Radulescu’s debut, and it’s a sweeping, gorgeous book. Every page in this elegant, sophisticated novel drips with detail.” - **Tiffany Lee-Youngren, *The San Diego Union-Tribune*.** “I was swept away by Domnica Radulescu’s debut novel. It’s at once a haunting journey to a faraway country, beautiful and terrifying, and an odyssey straight to the heart of a young girl and the remarkable woman she becomes. Deeply moving and deeply felt, *Train to Trieste* is an

unforgettable story that introduces a new and astonishingly fresh voice”. - **Arthur Golden, author of *Memoirs of a Geisha***. “A spirited, passionate, funny look at the world in the time of the new millennium. Domnica Radulescu is a remarkable writer enriching American letters with her Romanian perspective. We are lucky to call her ours”. - **Sandra Cisneros, author of *The House on Mango Street***. “Radulescu is a Virginia author with a fresh perspective who gives voice to both her native and adoptive lands.” - **Jay Strafford, *Richmond Times-Dispatch***

Feminist Activism in the Academy. Essays on Personal, Political and Professional Change, Eds. Ellen Mayock & Domnica Radulescu (McFarland, 2010). “[...] this collection clarifies the personal and professional vexations of trying to be an ethical professor, an honorable human being, and a woman, in a context in which “female” and “academic” are too often oxymoronic. Each writer details with honesty and insight struggles faced in the classroom, at faculty meetings, or during parents’ weekend, as they find their authority as professors challenged because of their gender. [...] Their stories exemplify the importance of a fighting spirit and the power of sisterhood and mentoring, as well as the sophistication of feminist knowledge and the effectiveness of activist strategies.” - **Jill Dolan, Director, Program in the Study of Women and Gender, Professor of English and Theater, Princeton University**.

The Theater of Teaching and the Lessons of Theater. Eds. Domnica Radulescu & Maria Stadter Fox (Lanham, Maryland: Lexington Books, 2005). “The various voices represented in this collection—directors, scholars, dramaturgs, and teachers—are all invested in theatre as a mode of critical inquiry, whether in the classroom or upon the stage. Their essays successfully celebrate the opened nature of the dramatic text for its ability to challenge social, political, and disciplinary structures. For teachers and scholars of theatre, this book challenges us to rethink our own pedagogical methods in bold, new ways, and in so doing to seek the full social and cultural potential of theatre education and practice.” *Theater Topics*, 2008. - **M. Chirico, Eastern Connecticut State University**.

Vampirettes, Wretches and Amazons. Western Representations of East European Women. Eds. Valentina Glajar & Domnica Radulescu (Eastern European Monographs, Columbia University Press, 2005). “Collectively the assembled pieces can be seen as a first lifting of the iron curtain of myth that has hidden these iconic women from the gaze of the Western world and kept them mythical [...] This collection, in its destruction of old assumptions, stereotypes, and myths, takes its own voice, as Edward Said puts it, and shouts its existence. [...] Glajar and Radulescu’s book frees Eastern-European women from Western greed for all that is exotic in femininity.” *The Comparatist*, 2005. - **Moira Dimauro-Jackson, Texas State University at San Marcos**.

André Malraux et la diversité culturelle, Eds. Jean-Claude Larrat and Domnica Radulescu (Paris: Minard, 2004). The eight main contributors—all leading scholars—cover an appropriately wide range, offering an impressive complement to the authoritative [journal] “Andre Malraux and Cultural Diversity” (*Revue Andre Malraux Review*, 3 (1992). “[...] in her article, Radulescu adroitly revises an old stereotype [...] of Malraux’s treatment of female figures as mediators.”

Realms of Exile. Nomadism, Diasporas, East European Voices, Editor Domnica Radulescu (Lanham, Maryland: Lexington Books, 2002). “The articles reflect current developments within a field characterized by changing social, political, and cultural concerns, and demonstrate the strength of their respective authors’ research.[...] the personal recollections of the exile experience Radulescu weaves into the introductory and concluding chapters form a poignant reminder of the lived experiences that inform exilic narratives and scholarship on exile. As a whole, the collection represents a valuable addition to the growing corpus of literature on exile and Eastern Europe particularly as its pedagogical and theoretical applications can be productively realized by scholars

and instructors study of the condition of exile.” *Slavic Review*, 2003. - **Lisa Ryoko Wakamiya, University of Arizona.**