



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

September/October 2010



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Forum on the Humanities & the Public World:
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TOWNSEND NEWSLETTER

The Doreen B. Townsend Center for the Humanities
at the University of California, Berkeley

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SEPTEMBER/OCTOBER 2010

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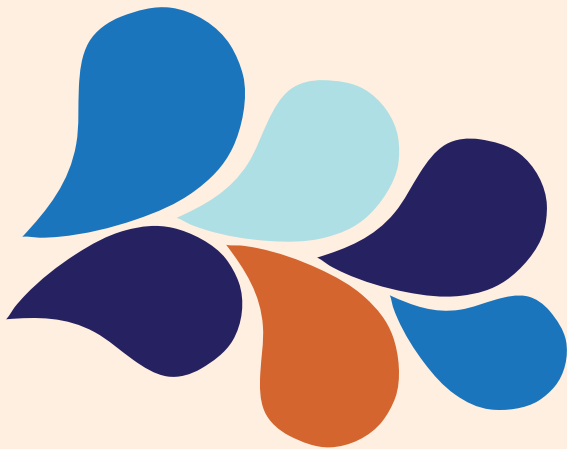
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Questions of Value

by Anthony J. Cascardi



First of all, a word of welcome!

For those of you who are regular participants in the Townsend Center's programs, welcome back. And for those of you who are just getting to know us, please take this as an invitation to participate in some of the many programs that the Townsend Center has developed over the course of its nearly 25-year history on the Berkeley campus.

This coming year, we will have as impressive an array of invited speakers as ever before, including renowned filmmaker Peter Greenaway as the Avenali Chair in the Humanities (p. 7), Diana Taylor of NYU (Director of the Hemispheric Institute of Performance and Politics) (p. 22), and in the spring, Una's Lecturer Lorraine Daston (Director of the Max Planck Institute for the History of Science in Berlin). Over the course of the year, the *Forum on the Humanities and the Public World* will present ACLS director Pauline Yu, Catalan philosopher Norbert Bilbeny, National Humanities Center director Geoffrey Harpham, and art historian Janis Tomlinson (Director of Museums at the University of Delaware). You will find more information about all these events as they approach, both here in the Newsletter as well as on our redesigned website (<http://townsendcenter.berkeley.edu>).

Beyond these and many other public events, I am especially pleased to announce a new collaboration with the office of Janet Broughton, Dean of Arts and Humanities. Funded with seed money from Vice-Chancellor for Research Graham Fleming, we will co-sponsor a faculty working group on the study of values. The hope is that over the course of the fall semester this faculty group will articulate how best to map the broad terrain of "value" and that some consensus will be reached about where the most promising paths for inquiry lie. Given Berkeley's rich faculty resources, we hope to draw upon a much wider range of participants than those in the working group itself. Our hope is that we will be able to construct a broad base of support, both internally and extramurally, for what may someday become a Berkeley Institute for the Study of Value.

Driving this effort is the conviction that the arts, humanities, and interpretive social sciences play a distinct role in the study and cultivation of value and that this role needs to be brought into relief more than ever before. We are especially fortunate that these conversations will take place in the same year as the project "Why War?," organized by the Critical Theory program (p. 8), and the Collaborative Research Seminar "Rhetoric and Representation in Times of War," convened by Professors Alan Tansman and Kent Puckett (p. 14). As many of you know, the Townsend Center also partners with the University of Chicago, Cambridge University, and Columbia University on a project designed to encourage disciplinary innovation. Our particular part of this project, the Course Threads Program, revolves around a series of undergraduate

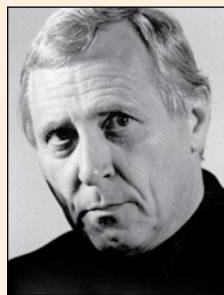
curricular “threads,” several of which engage fundamental questions of value: Humanities & Environment, Cultural Forms in Transit, and Human Rights. The latter is closely coordinated with the development of a new Human Rights minor in the College of Letters and Science.

Questions of value thread themselves through much of what we do. They are also of increasing importance on the national level. At a meeting of humanities center directors held at Brown University in June, I had the opportunity to listen to NEH Chairman Jim Leach speak about the role of the humanities in the cultivation of tolerance.



The view that he presented there, as has been the case

in other major speeches he has made since assuming the chairmanship, was that mutual understanding among diverse populations can ultimately serve as a deterrent to aggression. The general theme of the meeting at Brown, “Whose Global Humanities?,” clearly invited the topic, and I am happy to say that its sponsor, the Consortium of Humanities Centers and Institutes, has taken an active role in developing working relationships with centers from across the

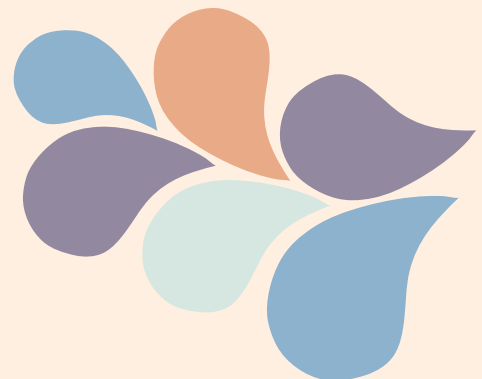


globe, including those located in relatively unfamiliar regions.

But Chairman Leach also wanted to communicate a sobering message to his audience: that the national budget situation may be far worse than many believe, and that NEH funding would probably come under significant pressure

during these times. Remedying the situation will take advocacy and more. It will also require a fundamental shift in the way Washington does politics. Polarization is virtually guaranteed by our current system, in which incumbents are vulnerable to challenges by contenders from their own parties who can easily portray themselves as more closely adherent to “core” party principles by presenting themselves as more extreme. If tolerance is indeed of value, then it needs to be accompanied by an understanding of the value of nuanced ideas, as well as by new political

strategies that can draw out their force. “Nuance” is not something that politics has learned to do well. My hope is that the Townsend Center, and other entities like ours, can demonstrate that some of the major questions of value we face, across many fronts, are more successfully addressed from a position of nuanced understanding than by the exaggerations that elsewhere seem to play so well.



A New Look at Aesop

On May 11, 2010, Leslie Kurke delivered a Faculty Research Lecture entitled “Aesop, Popular Culture, and the Invention of Greek Prose,” focusing on Aesop as a means of accessing “popular culture” in dialogue with the texts of high culture within the ancient Greek world. We are pleased to offer a condensed version of the lecture below. Professor Kurke’s full analysis and argument will be presented in her book, “Aesopic Conversations: Popular Tradition, Cultural Dialogue, and the Invention of Greek Prose,” forthcoming from Princeton University Press in November 2010.

by Leslie Kurke

For many of us, Aesop is a quaint figure, linked with animal fables and mainly associated with the entertainment of children. The Greeks too associated Aesop with fable, but for them, Aesop and his characteristic styles of discourse were by no means intended for children; they were instead edgy, disruptive, and dangerous. I’m interested in Aesop as a figure who is marginal but pervasive in the ancient Greek world; reading the ancient tradition through the lens of this lowly figure thus allows us to read the center from the margins, and thereby shift the focus. By this means, different things become perceptible, and it becomes possible to learn something new about the ancient Greek world and to be surprised.

The ancient Greeks themselves believed that Aesop lived in the sixth century BCE on the island of Samos. And it’s still a topic of lively scholarly debate whether Aesop really existed or not. That’s not my interest here. It’s irrelevant, as far as I’m concerned, whether Aesop was a “real guy” or not. Instead, I’m interested in Aesop as a figure who represents a “literary” and cultural tradition, a particular discursive style and socio-politics of speaking. From his first appearances in Greek literature and art of the fifth century BCE, Aesop



Diego Rodríguez Velázquez’ *Aesop*, at the Museo del Prado, Madrid (179 x 94 cm, Ca. 1638)

is marked as low—a slave, non-Greek, hideously ugly, and already making trouble. Likewise, fable as a form is also markedly low in its pattern of occurrence within the hierarchical system of archaic Greek poetry. The ancient Greeks, like many pre-modern cultures, had a complex literary system, articulated by a strict hierarchy of genre and decorum—what you could talk about and how you could talk about it—in different poetic forms (and all this long before the Greeks started to compose in prose as a literary form at all).

In addition to the fables, there is a remarkable, little-known tradition of a comic or proto-picaresque prose narrative of the “Life of Aesop,” which, as scholars have noted, is the only extended biography of a slave to survive from

the ancient world. *The Life of Aesop* exists in numerous different versions, dating from the first to the thirteenth centuries of our era. But it is a remarkable fact that the lineaments of this ancient *Life* and specific episodes within it are already alluded to in the fifth century BCE by the historian Herodotus and the comic playwright Aristophanes. These fifth-century references prove that there must have been a widely diffused oral tradition of

stories about Aesop's life and death that circulated for centuries before his comic biography was set down in writing. And so, although it is mediated by elite practices of literacy, the *Life of Aesop* to some extent gives us access to a much older, long-lived popular oral tradition behind it.

Within this oral tradition, Aesop, like folktale tricksters in many different cultures, enables the articulation in public of elements of what the political theorist James Scott calls the "hidden transcript:" the counter-ideology and worldview developed by the oppressed when they are "offstage," free from the public world whose performances are largely scripted by the dominant. I am not thereby claiming that Aesop represents the veiled fantasies of actual slaves in the ancient world—although it is possible that the figure did serve this function in strands of the oral tradition largely unrecoverable to us. But already by the fifth century BCE the figure of Aesop had floated free from any particular context and passed into the common discursive resources of the culture, available as a mask or alibi for critique, parody, or cunning resistance by any who felt themselves disempowered in the face of some kind of unjust or inequitable institutional authority. Thus already in the classical period, Aesop served as a handy vehicle for a civic critique of oracular practices at Delphi, while in the first or second century CE, another shaping strand of the written *Life* seems to be parody of those at the apex of the educational hierarchy by their underlings within the system—what we might call, for the written *Life of Aesop*, "graduate-student literature." Many of these different appropriations over centuries have left their traces in the written *Lives of Aesop* as the layered bricolage of multiple symbolic actions and agents within the dialectical formation of culture over centuries and a wide geographic area.

Excavating the reciprocal interaction of a low Aesop tradition with the high texts of Greek culture can help shed light on the invention of mimetic narrative prose in the Greek tradition. It is a strange fact (that no one has ever really remarked upon) that our oldest extant narrative

or mimetic prose texts in the Greek tradition—those of Herodotus as the founding text of "history," and of Plato as the founding texts of "philosophy"—both identify Aesop as a precursor for the kind of mimetic prose they themselves are writing. These unexpected, somewhat ambivalent affiliations with Aesop by both Herodotus and Plato insistently raise the question of the invention of Greek mimetic or narrative prose as a literary form. Why did the Greeks start writing this kind of prose (which includes both narrative prose history—like Herodotus—and Platonic dialogue and which leads ultimately to the form of the novel)? And what did the figure of Aesop have to do with it? The traditional answer to the question of why the Greeks started writing prose as a literary form is still generally framed in terms of the triumphal march "from myth to reason," where written prose emerges together with the slow dawning of rationality from the fancies of the poets, assisted by the invention of writing that helped liberate the Greeks from the mnemonic constraints of rhythm and song. This is, of course, a very old-fashioned teleological narrative that takes prose—for granted as the logical and inevitable endpoint of development (since that is what prose is for us)—a default transparent medium for the communication of rational thought and argument. And yet, studies of the beginnings of prose in other eras and traditions have effectively questioned and estranged these assumptions, demonstrating that the emergence of literary prose is hardly inevitable or unproblematic.

Within the Greek tradition, I would contend, the invention of mimetic narrative prose was also more complicated, and here Aesop played his part. Both Herodotus and Plato, for their different reasons, needed the spiky energy and subversive parodic alibi that Aesop provided, even as their incorporation of Aesop and lowly prose forms connected with him risked both a generic and a status taint within the Greek literary system.

Leslie Kurke is Richard and Rhoda Goldman Distinguished Professor of Classics and Comparative Literature at UC Berkeley.

Cinema is Dead, Long Live Cinema

Peter Greenaway, 2010-2011 Avenali Chair in the Humanities



**“I’m an eccentric filmmaker . . .
once upon a time English.”**

With these words of self-introduction, Peter Greenaway launches into a description of his current work, the *Lupercyclopedia, Live Cinema VJ Performance*. At once engaging and beguiling, Greenaway explains that cinema died in 1983 when the TV remote control was introduced into living rooms around the world. What he proposes instead in the *Lupercyclopedia* is an “environmental non-narrative multi-screen cinema that, without apology, pushes ideas of greater visual literacy for the future of the new media, [which] surely must supersede traditional cinema.”

Greenaway has also recently begun a series of digital video installations, titled *Nine Classical Paintings Revisited*, in which he intends to “visit”—with contemporary sensibility and employing cutting-edge image technology—classic paintings among Western art history’s most renowned, from the Renaissance up to Picasso and Pollock. Starting with Rembrandt’s *The Nightwatch* at the Rijksmuseum in Amsterdam (2006) and then with Leonardo’s *The Last Supper* in Milan (2008), Greenaway’s most recent addition is *The Wedding at Cana* by Paolo Veronese, presented at the Palladian Refectory on the San Giorgio Maggiore Island.

Greenaway, who trained as a painter for four years, started making films in 1966. His first narrative feature film, *The Draughtsman’s Contract* (1982), earned him international acclaim as an original filmmaker, a reputation consolidated by the *The Cook, the Thief, his Wife & her Lover* (1989), *Prospero’s Books* (1991), *The Pillow Book* (1996), *The Tulse Luper Suitcases* (2003-2004), and more recently by *Nightwatching* (2007).

His work in cinema has also informed numerous exhibitions and installations in Europe, from Venice’s Palazzo Fortuny and Barcelona’s Joan Miró Gallery to Rotterdam’s Boymans van Beuningen Gallery and Paris’s Louvre. Regularly nominated for the film festival competitions of Cannes, Venice, and Berlin, Greenaway has published books, written opera librettos, and collaborated with composers Michael Nyman, Philip Glass, Louis Andriessen, Borut Krzisnik, and David Lang, among others.

These presentations will take place in Zellerbach Playhouse thanks to a collaboration with Cal Performances. *Biographical information adapted from www.petergreenaway.info*

2010-2011 Avenali Lectures

Lecture 1: New Possibilities: Cinema is Dead, Long Live Cinema

Monday, September 13, 2010
6 pm | Zellerbach Playhouse

Lecture 2: Nine Classic Paintings Revisited

Tuesday, September 14, 2010
6 pm | Zellerbach Playhouse

Follow-up Panel Discussion with Peter Greenaway

Wednesday, September 15, 2010
12 pm | Maude Fife Room, 315 Wheeler Hall

Why War?

by Judith Butler

The Critical Theory Program, in conjunction with the Townsend Center, will host a lecture series in the fall of 2010 on the topic “Why War?—Or What Do We Still Call ‘War’?”

The lecture series will include pairings of UC Berkeley faculty and invited outside lecturers to revisit the infamous question posed by Freud and Einstein in their correspondence from 1933 before the full horror of World War II was known. That exchange began with the question, “is there any way of delivering mankind from the menace of war?” It continued by reflecting on the problem of aggression, the nature of drives, the critique of sovereignty, nationalism, and the frailty and force of cultural and legal institutions. As we return to these questions, we are compelled by the changing character of violence and war to pose some new questions as well: “how” is war waged (through what means and what media), and “what counts” as war anymore, given new modes of conflict that no longer take place exclusively among nation-states?

The lectures in this series (p. 19, 22, 24) will be followed by small seminars for graduate students in the Critical Theory Designated Emphasis and others who are interested. In both contexts, we will pose contemporary challenges to conventional definitions of war, for instance, critically appraising Carl von Clausewitz’ *On War* (1873); considering new efforts to rethink or abandon definitions of war in light of new forms of conflict that do not necessarily presume the nation-state or other sovereign political forms; assessing how we are to understand critically the various media through which war is now waged, and asking how that understanding challenges prevailing definitions of war. How do we formulate a critique of violence for our times, drawing on

critical traditions (in history, art, politics, philosophy, or literature, for example) to consider whether aggression remains a useful category, whether violence has exceeded the conventional definitions of war, and how a critique of contemporary violence renews or reformulates the very definition of what is “critical” and what is “war?” Through what means do we now oppose war? And on what grounds?

Fall 2010 Lectures

“Hollywood’s War: Thoughts on the Cinematic Mediation of Military Conflict”

Wednesday, September 15, 2010

Elisabeth Bronfen, English and American Studies, University of Zurich

“Michael Walzer, Carl Schmitt, and the Issue of the ‘Just War’”

Thursday, September 30, 2010

Etienne Balibar, Philosophy and Political Theory (Université Paris X – Nanterre)

“To Be Beside Oneself: A Phenomenology of Our Own Violence”

Wednesday, Oct 13, 2010

Elsa Dorlin, Philosophy, Université Paris 1 - Sorbonne

“The Claims of the Dead: Civilian Deaths & American Tactics of War”

Wednesday, November 10, 2010

Amy Huber, Literature, Gallatin School, New York University

UC Berkeley Faculty Collaborative Presentations

“Rethinking Terrorism, Peace, and Politics”

Wednesday, November 17, 2010

Samera Esmeir, (Rhetoric)

Saba Mahmood, (Anthropology)

“Viewing War, Playing War: The Virtualization of Violence”

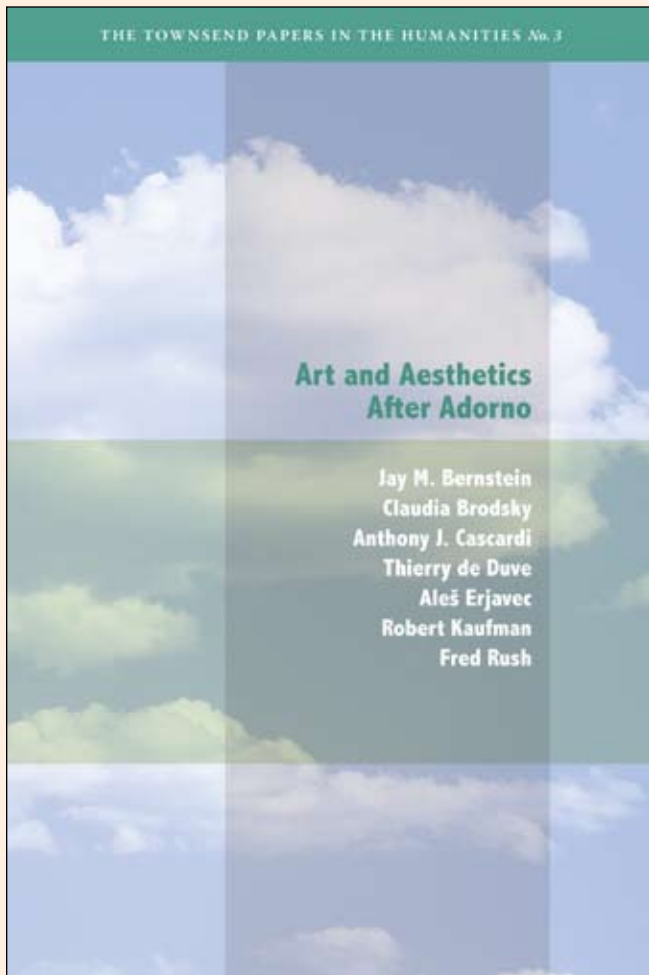
Wednesday, December 1, 2010

Abigail De Kosnik (TDPS, Center for New Media)

Greg Niemeyer, (Art Practice, Film, Center for New Media)

Art and Aesthetics After Adorno

Townsend Papers in the Humanities No. 3



Contributing authors:

Jay M. Bernstein, Claudia Brodsky, Anthony J. Cascardi, Thierry de Duve, Aleš Erjavec, Robert Kaufman, Fred Rush

Theodor Adorno's *Aesthetic Theory* (1970) offers one of the most powerful and comprehensive critiques of art and of the discipline of aesthetics ever written. The work offers a deeply critical engagement with the history and philosophy of aesthetics and with the traditions of European art through the middle of the 20th century. It is coupled with ambitious claims about what aesthetic theory ought to be. But the cultural horizon of Adorno's *Aesthetic Theory* was the world of high modernism, and much has happened since then both in theory and in practice. Adorno's powerful vision of aesthetics calls for reconsideration in this light. Must his work be defended, updated, resisted, or simply left behind? This volume gathers new essays by leading philosophers, critics, and theorists writing in the wake of Adorno in order to address these questions. They hold in common a deep respect for the power of Adorno's aesthetic critique and a concern for the future of aesthetic theory in response to recent developments in aesthetics and its contexts.

Also Available

No. 1 Nietzsche's Negative Ecologies

Malcolm Bull, Anthony J. Cascardi, T.J. Clark

No. 2 Is Critique Secular? Blasphemy, Injury, and Free Speech

Talal Asad, Wendy Brown, Judith Butler, Saba Mahmood

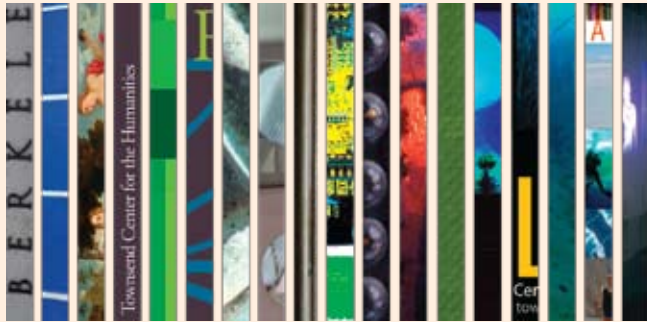
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Program News



Townsend Fellows 2010-2011

The Townsend Fellows group is the longest-running of all the Center's programs. The program supports the research of assistant professors and graduate students at the dissertation stage. Throughout the year, the fellows meet for regular discussion and peer review of their research in progress. This year, the group is made up of three assistant professors, six graduate students, four senior faculty members, a Museum Fellow, and four Mellon Postdoctoral Fellows.



Using the Anglophone Caribbean as a node to explore black transnational subjectivity, the research of Assistant Professor **Nadia Ellis** (English) considers the ways in which writers from the region represent overlapping spaces of belonging. Titled "Territories of the Soul: Diaspora Affect and

West Indian Independence," Professor Ellis' book project claims that for writers from the West Indies, relationships to nations are often transmuted into relationships to *territories*, to multiple spaces imbued with immaterial import. State borders become far less salient than the feelings black communities in these spaces evoke. In their observations about what it means to be black in

the first half of the twentieth century, says Professor Ellis, West Indian writers often think three places at once—the Caribbean, England, and the United States. Her book explores this integrated realm of the affective, the political, and the spatial with chapters devoted to CLR James' autobiographical writing, George Lamming's essays, Andrew Salkey's *Escape to an Autumn Pavement*, the Caribbean Artists Movement, and the archive of migrancy and homosexuality in postwar Britain.



Many of our notions of poetry base themselves within musical or quasi-musical discourses, and, for many readers, poetry appears as verbal music. And yet, according to Assistant Professor of English **Eric Falci**, using the terms of music to talk about poetry, while irresistible, is

necessarily off-the-mark. In fact, poetry can accomplish few of the techniques or effects that have defined the development of western music in the past millennia. Professor Falci's book project, titled "Poetry's Musics," has emerged out of a frustration with the ways that literary scholarship has correlated poetry and music and a curiosity about the ways that poets themselves have articulated their own projects in musical terms. Thinking through major twentieth-century examples of poems that attempt to "make" themselves as musical forms, Professor Falci uses the conceptual and material differences between poetry and music—their methods of marking and shaping time, their differing modes of performability, their use of the term *form*, and their bases in sound—to suggest new ways for thinking about the interactions between the two.



In “The First Epoch: The Eighteenth Century and the Russian Historical Imagination,” Assistant Professor **Luba Golburt** (Slavic Languages and Literatures) argues that the Russian Romantic historical consciousness matured through a close examination

of the eighteenth century. Professor Golburt claims that the eighteenth century in Russia was a period of unprecedented modernization that bequeathed radically new forms of political, cultural, literary, and personal conduct to the epochs that followed. Her study detects this legacy in a range of literary texts, bringing the work of celebrated Russian poet Alexander Pushkin into dialogue with authors of several generations—from the neo-Classicist poet Gavriila Derzhavin to the Romantic Vasilii Zhukovskii to the major realist novelists Ivan Turgenev and Leo Tolstoy. Through an exploration of these texts, “The First Epoch” considers the nineteenth century’s departures from the eighteenth, including the transformations of the generic contours of historical writing; the shifts in the economies of literary circulation; and the changes in conceptions of temporality.



Mont Allen’s dissertation in Art History argues that we have overlooked a central dimension of ancient image making: the communicative power of technique. Historians of ancient art instinctively turn to iconography when considering questions of

meaning. But, as Mr. Allen argues in “Facture Speaks: Material, Technique, and Meaning in Ancient Art,”

this ignores the fact that Greek and Roman artists were clearly trained to exploit the expressive potential of the materials and techniques at their disposal, manipulating them for their various associations and juxtaposing them as semiotic markers. Beginning with a textual study of the Greek and Latin terms for “technique” and “facture,” Mr. Allen’s project maps out the semantic fields they occupied within ancient speech. “Facture Speaks” then turns to case studies of Attic bilingual vases, the Parthenon Frieze, and late Roman marble relief sarcophagi, revealing a cohesive substratum of ancient attitudes towards art’s production, apprehension, and display that has so far eluded our gaze.



In “Silence and Alterity in Russia after Stalin, 1955-1975,” **Anastasia Kayiatos** (Slavic Languages & Literatures) explores the conditions of speech and speechlessness under which the Soviet Union’s “others”—those marginalized by bodily differences of sexuality, gender, race, and

disability—came to be as subjects and came together as socialites within late socialism. Ms. Kayiatos’ dissertation project works against the Cold War repressive hypothesis that all Soviet citizens were returned to speech after Stalin, and it instead investigates how artistic speech was politically impeded and how impeded speech was artistically represented in Russian culture at the time. Analyzing such styles of “silence” as censorship; pantomime; deaf theater; racially-inflected speech; speech pathology described by the clinical-pedagogical discipline of Defectology; and periphrastic poetics in queer and “women’s prose,” Ms. Kayiatos offsets stories of suppressed and strained speech with the counter conduct—that is, creative re/appropriations of silences—performed by some Soviet actors.



Titled "Contemporary Drift: The History of the Present and the Afterlife of Genre," **Theodore Martin's** dissertation in English asks what we mean when we talk about "contemporary literature." For Mr. Martin, the contemporary is a relation rather than a period, a

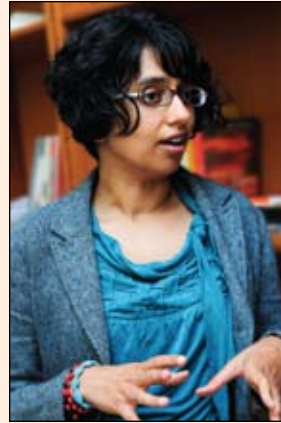
measure of history's drift rather than a periodizing hedge against it. He argues that we can grasp the paradoxical timelessness of the contemporary by reading it against the historical dynamics of genre: More drag than drift, the accumulative temporality of genre exposes the fragile immediacy of the contemporary. Seeking to reanimate the study of our own literary present, Martin conjures the "afterlives" of genres thought to be effaced or betrayed by postmodernity. Through readings of the realist novel, the historical novel, the detective novel, and the *noir* film, "Contemporary Drift" explores what it means—and what it takes—to name the period unfolding under our feet.



Mary Murrell's dissertation in Anthropology examines mass digitization and the "future of the book." Ms. Murrell has conducted ethnographic research among technologists in California involved in effecting "the transition" between print and electronic forms. In addition,

she has studied closely the public contestation around Google's book digitization effort across the country. Her dissertation investigates arguments made for the "open" digital and against the "closed" print, in an attempt to identify and anatomize emergent ethical metrics around digital forms. Engaged in an "anthropology of

the contemporary," Ms. Murrell explores how the book in its various forms and remediations may (or may not) continue to figure "the human."



The research of **Swati Rana** (English) presents a comparative literary historical study of early twentieth-century immigrant writers in the United States. Titled "Who You Calling Immigrant: Alienage and Nativity in the Literature of Brown America, 1900-1965," Ms. Rana's

dissertation focuses on a time when the ethnoracial landscape had not yet been defined by the civil rights movement or by changes in immigration flows initiated by 1965 immigration legislation. Ms. Rana unites a number of canonical as well as rarely-studied writers under the conceptual rubric of brownness in that they are not exclusively black or white, citizen or alien, nativist or foreigner. These writers employ a set of literary figures—myths of origin, fictive attributions of kinship, tropes of pregnancy and rebirth, and fantasies of miscegenation—to create what Ms. Rana terms *immigrant nativity*, the imaginative production of belonging by immigrants.



Orna Shaughnessy's research in East Asian Languages and Cultures examines the figure of the translator in Japanese travel literature published in the 1860s and 1870s. Titled "The Omniscient Translator: The Culture of Language Play in Mid-Nineteenth-Century Japanese Travel Narratives,"

Ms. Shaughnessy's dissertation argues that travel literature of the time, as Japan experienced momentous political and social change, is characterized by a culture

of language play. This culture of language play drew upon traditional Japanese literary conventions' legacy of complex word play and punning finesse to incorporate new foreign language words and ideas. Language itself came to be identified as the coin by which purchase of the modern was possible, and language acquisition and its embodiment—the interpreter or translator—sprung into dramatic prominence. By examining the character of the translator and the role of language play and linguistic translation in travel narratives, Ms. Shaughnessy discovers what was imagined possible in Japanese popular literature at the moment of incipient modernization and industrialization.

The Townsend Fellows will be joined in weekly discussions by Senior Fellows **Chris Hallett** (History of Art), **Ron Hendel** (Ancient History & Mediterranean Archaeology), **Galen Cranz** (Architecture), and **Steven Justice** (English); by Museum Fellow **Julia White** (Berkeley Art Museum); and by Mellon Postdoctoral Fellows **Erika Balsom** (Film & Media), **Venus Bivar** (History), **Sarah Townsend** (Spanish & Portuguese), and **Saskia Ziolkowski** (Italian Studies).

Associate Professor Fellows 2010-2011

The Associate Professor Fellowships enable three associate professors to devote the spring term to a research project of their choosing. Each applicant is also asked to propose a counterpart researcher—in any department, discipline, or school other than the applicant's own—with whom he or she would value regular conversation. The counterpart may be of any rank, and the applicant and counterpart may or may not have worked together previously. Within three years of the completion of the grant, it is expected that the Fellow will teach an undergraduate course related to the project (an interdisciplinary seminar or a junior seminar) or propose another kind of learning opportunity for undergraduates.

Marian Feldman, History of Art and Near Eastern Studies
Project: "Artistic Materialities in the Early First Millennium Near East: Ivories and Bronzes in North Syria, Phoenicia, and Assyria"
Counterpart: Charles Altieri, English

Kevis Goodman, English
Project: "Uncertain Disease: Nostalgia, Medicine, and the Poetics of Mobility"
Counterpart: Thomas Laqueur, History

Charles Hirschkind, Anthropology
Project: "The 'Moorish Problem' and the Politics of Multiculturalism in Spain"
Counterpart: Jocelyne Guilbault, Music

Discovery Fellows 2010-2013

The Mellon Discovery Fellowship program brings together graduate students from a variety of disciplines at the early stages of their careers in the belief that it is important and valuable to encourage collaborative exchange from the very beginning of graduate study. Funded by the Townsend Center and the Andrew W. Mellon Foundation, the program supports up to seven entering graduate students in the humanities and related fields for their first three years of graduate work at Berkeley.

The Center, along with Discovery Program Director Celeste Langan (English), would like to welcome the following students to Berkeley and to the Mellon Discovery program:

Erica Lee, History
Kenneth Focke, German
Kathryn Crim, Comparative Literature
John Kapusta, Music
Christopher Gregory, East Asian Languages & Cultures
Alexa Punnamkuzhyil, Film Studies

Departmental Resident Fellows

Funded by the Avenali Endowment, the Departmental Residencies support month-long visits by scholars, writers, artists, and others with whom Berkeley faculty and students might not otherwise have direct or sustained contact.



Michel Pascal is a composer and a professor of electroacoustic composition at the Conservatoire de Nice, France. Professor Pascal's work covers a wide range of topics including: the development of electroacoustic and electronic music in France, Pierre Schaeffer's role in

characterizing sounds as objects of perception, Jean Etienne Marie's work on microtonality, and the history of Acousmatique concerts at *Radio France*. During his residency, Pascal will offer a beginner's lesson on "how to listen to contemporary music" and will organize a concert with an "orchestra" of loudspeakers, modeled on the acousmonium in the main concert hall at *Radio France* in Paris. He will be hosted by the Center for New Media and Audio Technologies while at Berkeley in February and March, 2011.



Dance artist **Ellen Bromberg** works with a variety of technology-based media—from interactive video performance to dance on film to 3D animation and motion capture—to explore the relationship between dance and technology. Hosted by the department of Theater,

Dance, and Performance Studies while at Berkeley in the spring 2011 semester, Ms. Bromberg will deliver a public lecture, "The Space of Dance: Movement, Metaphor, and Media," and lead a course on "Creative Inquiry in Media, Movement, and Performance." She will also collaborate

with TDPS Dance Program director Lisa Wymore to create a new performance piece for the Berkeley Dance Project. As a result of Ms. Bromberg's residency, both faculty and students will gain valuable experience using interactive computer programs for performance, developing skills for filming bodies in motion, and learning performance theory through the making of a unique live performance.

Collaborative Research Seminar



In what ways are texts produced during times of war (poems, paintings, films, political pamphlets, historical records, philosophical treatises, etc.) *about* war? The Collaborative Research Seminar on **Rhetoric and Representation in Times of War** brings together faculty and graduate students from across departments and disciplines to address this question through their own distinct objects of study—objects that might or might not have been thought of as belonging to a culture of war. During the spring 2011 semester, participants will explore the relationship between the shaping forces of war (and other protracted periods of depredation) and various social and cultural forms.

Questions that will be asked include: What does it mean to be about war? What representational, figural, or argumentative modes are included in the concept of *aboutness*, and what kinds of pressure does the fact of

war put on them? In what way are texts proximate to—in or around, before, during, or after—war also necessarily *about* war even (perhaps especially) when they seem not to be? In what ways might the trace of war remain in texts that work to be about something else? The seminar participants will approach these issues by analyzing pairs of texts: one directly representing some aspect of war or wartime alongside another doing so only obliquely, or seemingly not at all.

Primary Conveners: **Kent Puckett** (English) and **Alan Tansman** (East Asian Languages and Cultures).

Co-Conveners: **Elizabeth Abel** (English), **Donna Jones** (English), **Michael Mascuch** (Rhetoric), and **Soraya Tlatli** (French).

Strategic Working Group



The 2010-2011 Strategic Working Group on **Inflections: A Critical Inquiry into Moments of Radical Transformation** will investigate moments of radical transformation or “inflections.” The group defines inflections as critical moments in the dynamic of a system—moments when the system undergoes such a major change that it transforms into a different system. Unlike changes that can be seen and analyzed from within a system itself, inflections are often only recognized and understood after the fact (when the system has already changed) or from the perspective of a different system.

Most current work in history and social and human sciences approaches the analysis of such moments of transformation as if they were founding events—focusing, for example, on the new invention as a fortuitous instrument of historical discontinuity, on crucial events or people that “caused” a revolution, on the character or intentions of a charismatic leader, etc. This focus tends to obscure the fact that this invention, revolution, or leader becomes possible only as a result of the convergence of systemic and distributed influences, as opposed to single antecedent causes.

The Strategic Working Group will instead approach inflections as effects of the convergence of many distributed processes within a larger system. The group will consider historical transformations not as simple cause-and-effect transitions, but as emergent phenomena in which highly distributed systemic influences converge holistically to produce unprecedented inflections.

Co-Conveners: **Beate Fricke** (History of Art) and **Alexei Yurchak** (Anthropology).

Participants: **Cori Hayden** (Anthropology), **Dylan Riley** (Sociology), **Jonathan Sheehan** (History), **Charis Thompson** (Gender & Women's Studies), and **Niek Veldhuis** (Near Eastern Studies).

PHOTO CREDITS

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September 20 & October 18
Spaces and Places

2010-2011 *Depth of Field Film + Video Series*

page 20 & 25

HIGHLIGHTS



September 21
"Design: Problem or Solution?"
 Townsend Center Course Threads

page 20

WEDNESDAY, SEPTEMBER 1

E Course Threads Program Display



TOWNSEND CENTER FOR THE HUMANITIES

September 1 – March 1
 Moffitt Undergraduate Library

This display highlights the topics explored in the Townsend Center's Course Threads Program. The Course Threads Program allows Berkeley undergraduates to explore intellectual themes that connect courses across departments and disciplines. Topics include: Humanities & Environment, Cultural Forms in Transit, The Historical & Modern City, Human-Centered Design, Visible Language, and Human Rights.

Open during operating hours of Moffitt Library.

Event Contact: 510-643-9670

P Piano Trio: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Anna Presler, violin; Leighton Fong, cello;
 Karen Rosenak, piano

Ravel, *Piano Trio*

Event Contact: 510-642-4864

EVENT KEY

- F** FILM
- E** EXHIBITIONS
- P** PERFORMANCES
- L** CONFERENCES, LECTURES, AND READINGS

L The Great Urban Transformation: Politics of Land and Property in China

New Perspectives on Asia Book Series

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of East Asian Studies
(2223 Fulton)

Speaker: You-tien Hsing, Associate Professor, Geography, UC Berkeley

Event Contact: 510-642-2809



L Creative Déliaison: Literature, Philosophy, Psychoanalysis

CRITICAL THEORY

5-7 pm | Geballe Room, 220 Stephens Hall

Speaker: Evelyne Grossman, Modern & Contemporary French Literature, Université Paris Diderot - Paris 7

Event Contact: critical_theory@berkeley.edu

THURSDAY, SEPTEMBER 2

L Lunch Poems Presents Series Kick-Off

THE LIBRARY

12:10-12:50 pm | Morrison Library, 101 Doe Library

Hosted by Robert Hass and University Librarian Thomas C. Leonard, this event features distinguished faculty and staff from a wide range of disciplines introducing and reading a favorite poem.

Event Contact: poems@library.berkeley.edu

FRIDAY, SEPTEMBER 3

P Terry Riley Celebrates 75

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

8-11 pm | Berkeley Art Museum

BAM/PFA welcomes back a true American original, master composer-pianist Terry Riley, in a concert to celebrate his 75th birthday. After his acclaimed performance last year, Riley returns with Gyan



Riley to open the L@TE fall season, once again transforming the architecture of the museum into his own warm and welcoming living room.

Event Contact: 510-642-0808

WEDNESDAY, SEPTEMBER 8

L Japanese Politics One Year After the Deluge

CENTER FOR JAPANESE STUDIES

12 pm | Institute of East Asian Studies, 2223 Fulton

Panelists: Ethan Scheiner, UC Davis; Robert Weiner, Naval Postgraduate School; T.J. Pempel, UC Berkeley

Event Contact: 510-642-3156

P Recorder: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Andrew Levy, recorder; Davitt Moroney, harpsichord

Michel de la Barre, *Sonata "L'Inconnu"*

J.S. Bach, *Partita in C minor*

Corelli, *La follia*

Event Contact: 510-642-4864

L Prisonfare as Poverty Management and State Building

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

4-5:30 pm | Wildavsky Conference Room

Speaker: Loïc Wacquant

Event Contact: 510-642-0813

L The Maguindanao Massacre in the Southern Philippines: Anatomy of a Crisis

CENTER FOR SOUTHEAST ASIA STUDIES

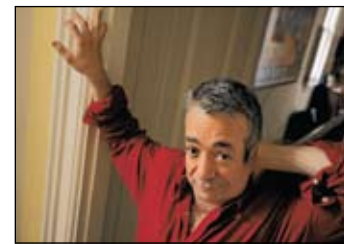
4-5:30 pm | Institute of East Asian Studies, 2223 Fulton

Speaker: Dr. Peter Bartu, Visiting Scholar, CSEAS, UC Berkeley

Event Contact: 510-642-3609

THURSDAY, SEPTEMBER 9

L Story Hour in the Library featuring Rabih Alameddine



THE LIBRARY

5-6 pm | Morrison Library, 101 Doe Library

Rabih Alameddine grew up in Kuwait and Lebanon. He holds degrees from UCLA and the University of San Francisco and received a Guggenheim Foundation fellowship in 2002. He is the author of *Koolhaas*; *I, the Divine*; *The Perv*; and, most recently, *The Hakawati*.

Event Contact: storyhour@berkeley.edu

L It's Not Just Black and White: Photographing the Built Environment (Exhibit Lecture)

COLLEGE OF ENVIRONMENTAL DESIGN

6:30-8 pm | Volkmann Reading Room, 210 Environmental Design Library

Speakers: Judith Stilgenbauer (Landscape Architecture), Janet Delaney (Photographer)

Event Contact: 510-642-5124

FRIDAY, SEPTEMBER 10

P Berkeley Old Time Music
Convention Musicians



DEPARTMENT OF MUSIC

12-1 pm | Elkus Room, 125 Morrison Hall
Alice Gerrard and other musicians associated with the Berkeley Old Time Music Convention present a short concert and panel discussion.
Moderator: Tamara Roberts
Event Contact: 510-642-2678

L Corporeal Nationalisms:
Dance and the State in East Asia



CENTER FOR CHINESE STUDIES

4-9 pm | 370 Dwinelle Hall
This is a transnational and interdisciplinary conference including movement workshops, dance-on-film screenings, and themed panels aimed at developing a community of scholars to engage critically with questions concerning contemporary East Asian nation-states and their performance of danced corporealities.
Event Contact: 510-643-6321

EVENT KEY

- F** FILM
- E** EXHIBITIONS
- P** PERFORMANCES
- L** CONFERENCES, LECTURES, AND READINGS

L The Young, the Tainted, and the Specialized: Powerless Elite and Political Stability in the Chinese Communist Regime



CENTER FOR CHINESE STUDIES

4-6 pm | IEAS conference room
Speaker: Victor Shih, Political Science, Northwestern University
Event Contact: 510-643-6321

P Beginning of the Edo Period

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30-9 pm | Berkeley Art Museum
Shoko Hikage and Kanoko Nishi perform traditional works for koto ranging from the beginning of the Edo period to contemporary compositions.
Event Contact: 510-642-0808

SATURDAY, SEPTEMBER 11

L Corporeal Nationalisms:
Dance and the State in East Asia

CENTER FOR CHINESE STUDIES

8:30 am - 8:30 pm | 370 Dwinelle Hall
See Friday, September 10 listing for details.

L Afghanistan: a Unit of Analysis

CENTER FOR MIDDLE EASTERN STUDIES

1-3 pm | 340 Stephens Hall
Guest scholar Sandra Cook, Co-Chair of the Louis and Nancy Hatch Dupree Foundation for the Afghanistan Centre at Kabul University, will lead the discussion on how to raise awareness and broaden knowledge about the history, culture, and society of Afghanistan and the Afghan diaspora.
This event is an open round table discussion.
Event Contact: 510-642-8208

SUNDAY, SEPTEMBER 12

L Corporeal Nationalisms:
Dance and the State in East Asia

CENTER FOR CHINESE STUDIES

9 am - 1 pm | 370 Dwinelle Hall
See Friday, September 10 listing for details.

MONDAY, SEPTEMBER 13

L Avenali Lecturer: Peter Greenaway
New Possibilities - Cinema is Dead,
Long Live Cinema



TOWNSEND CENTER FOR THE HUMANITIES

6 pm | Zellerbach Playhouse
Follow-up panel discussion with Greenaway: Wednesday, September 15
12 pm | Maude Fife Room, 315 Wheeler Hall
In his first Avenali lecture, Peter Greenaway will discuss his current work on *Lupercyclopedia*, a live "environmental non-narrative multi-screen cinema that pushes ideas of greater visual literacy for the future of the new media, [which] surely must supersede traditional cinema."

Peter Greenaway is known for such films as *The Cook, the Thief, his Wife & her Lover*; *Prospero's Books*; and *The Pillow Book*. Regularly nominated for the film festival competitions of Cannes, Venice, and Berlin, Greenaway has published books, written opera librettos, and collaborated with composers Michael Nyman, Philip Glass, Louis Andriessen, Borut Krzisinik, and David Lang, among others.

This presentation will take place in Zellerbach Playhouse thanks to a collaboration with Cal Performances.
Event Contact: 510-643-9670

L Distant Sound—Singing Devil: The Politics of Musical Passion in the Age of Leverkühn

Bloch Lecture Series

DEPARTMENT OF MUSIC

8-10 pm | Hertz Concert Hall

Setting the Scene: Grandiose Symphonics and the Trouble with Art

Peter Franklin, Professor of Music, University of Oxford

Event Contact: 510-642-4864

TUESDAY, SEPTEMBER 14

**L Avenali Lecturer: Peter Greenaway
Nine Classic Paintings Revisited**



TOWNSEND CENTER FOR THE HUMANITIES

6 pm | Zellerbach Playhouse

Follow-up panel discussion with Greenaway: Wednesday, September 15

12 pm | Maude Fife Room, 315 Wheeler Hall

In his second Avenali lecture, Peter Greenaway will discuss *Nine Classical Paintings Revisited*, his series of projects employing contemporary cutting-edge image technology to revisit art history's classic paintings.

Peter Greenaway is known for such films as *The Cook, the Thief, his Wife & her Lover*; *Prospero's Books*; and *The Pillow Book*. Regularly nominated for the film festival competitions of Cannes, Venice, and Berlin, Greenaway has published books, written opera librettos, and collaborated with composers Michael Nyman, Philip Glass, Louis Andriessen, Borut Krzisnik, and David Lang, among others.

This presentation will take place in Zellerbach Playhouse thanks to a collaboration with Cal Performances.

Event Contact: 510-643-9670

L Agnatology in Practice: Correlations of Creationism and Global Warming Denial

CENTER FOR THE COMPARATIVE STUDY OF RIGHT-WING MOVEMENTS

4-5:30 pm | Wildavsky Conference Room

Speaker: Joshua Rosenau, National Center for Science Education

Event Contact: 510-642-0813

L Japanese American Incarceration Reconsidered: 1970-2010

Jefferson Memorial Lecture

GRADUATE DIVISION

4:10 pm | Chevron Auditorium,

International House

Speaker: Roger Daniels, University of Cincinnati

Event Contact: 510-643-7413



WEDNESDAY, SEPTEMBER 15

L Hollywood's War: Thoughts on the Cinematic Mediation of Military Conflict

"Why War?" Seminar Series



CRITICAL THEORY

7-9 pm | Geballe Room, 220 Stephens Hall

Speaker: Elisabeth Bronfen, English & American Studies, University of Zurich

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: critical_theory@berkeley.edu

P Voice: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Angela Arnold, soprano

Michael Orland, piano

Event Contact: 510-642-4864

THURSDAY, SEPTEMBER 16

L California on the Breadlines: Dorothea Lange, Paul Taylor, and the Making of a New Deal

BANCROFT LIBRARY

12-1 pm | Lewis-Latimer Room, Faculty Club

Speaker: Jan Goggans, UC Merced

Event Contact: 510-642-3782

L Cultivated but Dead: The Legal Geography of Land Control in Israel/Palestine

CENTER FOR MIDDLE EASTERN STUDIES

5 pm | 340 Stephens Hall

Speaker: Oren Yiftachel, Department of Geography, Ben-Gurion University, Israel

Event Contact: 510-642-8208

FRIDAY, SEPTEMBER 17

L Gray-spacing and 'Creeping Apartheid': The New Urban Regime?

CENTER FOR MIDDLE EASTERN STUDIES

4 pm | 340 Stephens Hall

Speaker: Oren Yiftachel, Department of Geography, Ben-Gurion University, Israel

Event Contact: 510-642-8208

P Radical L@TE: Advance to Full Fury—Sound and Image Performances

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30-9 pm | Berkeley Art Museum

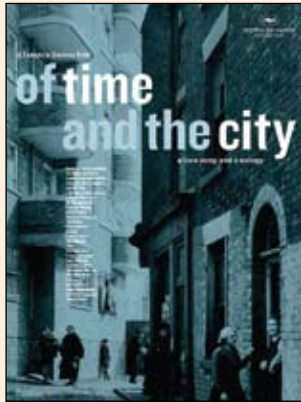
Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000, BAM/PFA's book on alternative cinema in the Bay Area, ends with the year 2000. To celebrate artists who have emerged since that millennial turn, we give you a set of sound and light performances by Andrew Benson and Joshua Churchill; Seth Horvitz; and Curtis Tamm and Michael Campos-Quinn.

Event Contact: 510-642-0808

MONDAY, SEPTEMBER 20

F Of Time and The City

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 pm | Geballe Room, 220 Stephens Hall

While few will have shared director Terrence Davies' childhood experience of growing up in postwar Liverpool, many will empathize with the complex feelings of nostalgia, affection, and repulsion for the place he once called home. Essayistic in the best sense, the film earns its near unanimous critical praise by approaching the universal experience of growing up through an intense focus on an individual journey through a gritty, urban environment into adulthood.

Event Contact: krisfallon@berkeley.edu

L Synthetics

The Art, Technology, and Culture Colloquium



CENTER FOR NEW MEDIA

7:30-9 pm | Banatao Auditorium,
Sutardja Dai Hall

Speaker: Lisa Iwamoto, Architecture,
UC Berkeley

Event Contact: 510-495-3505

TUESDAY, SEPTEMBER 21

L Design: Problem or Solution?



TOWNSEND CENTER FOR THE HUMANITIES

7-9 pm | Geballe Room, 220 Stephens Hall

To launch its new Course Thread in Human-Centered Design, the Townsend Center Course Threads team hosts a discussion about the values and costs of design, considering the example of the cupcake: Does the design of the cupcake affect its potential for excess or comfort? Students are invited to engage with professional designers and design professors to determine how our public research university can help elucidate the role of design in our communities.

Event Contact: 510-643-9670

WEDNESDAY, SEPTEMBER 22

P Symphony: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

David Milnes, conductor

Tchaikovsky: *Symphony #5*

Event Contact: 510-642-4864

L To Teach, Write, and Learn on YouTube: Publishing Theory and Practice On-Line

DEPARTMENT OF GENDER AND WOMEN'S STUDIES

4-6 pm | BCNM Commons, 340 Moffitt

Speaker: Dr. Alexandra Juhasz, Professor of
Media Studies, Pitzer College

Event Contact: 510-642-2767

L Gathering Voices: Political Mobilization and the Collapse of the Soviet Union

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

4-5:30 pm | Wildavsky Conference Room

Speaker: Henry Brady, Dean of the
Goldman School of Public Policy and
Class of 1941 Monroe Deutsch Professor of
Political Science and Public Policy,
UC Berkeley

Event Contact: 510-642-0813

L China, the Developing World, and the New Global Dynamic

"New Perspectives on Asia" Book Series

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of East Asian Studies,
2223 Fulton

Speakers: Lowell,
Dittmer, Professor of
Political Science, UC
Berkeley; George T.
Yu, Professor Emeritus
of Political Science,
University of Illinois

Event Contact:

510-642-2809



EVENT KEY

- F FILM
- E EXHIBITIONS
- P PERFORMANCES
- L CONFERENCES, LECTURES, AND READINGS

THURSDAY, SEPTEMBER 23

L Bedouin Weaving of Saudi Arabia and its Neighbors

CENTER FOR MIDDLE EASTERN STUDIES

5 pm | 340 Stephens Hall
 Speaker: Joy May Hilden, Author
 Event Contact: 510-642-8208

FRIDAY, SEPTEMBER 24

L Persian Cheese and Arab Lizard: Food and Propaganda in Pre-Modern Iran

NEAR EASTERN STUDIES

4-6 pm | 254 Barrows Hall
 Speaker: Touraj Daryaei, Howard C. Baskerville Professor in the History of Iran and the Persianate World, Associate Director of the Dr. Samuel M. Jordan Center for Persian Studies and Culture, UC Irvine
 Event Contact: 510-642-3757

L Distant Sound—Singing Devil: The Politics of Musical Passion in the Age of Leverkühn

Bloch Lecture Series

DEPARTMENT OF MUSIC

4:30-5:30 pm
 Elkus Room,
 125 Morrison Hall

Ecstatic Aliens and Pessimistic Aristocrats

Peter Franklin,
 Professor of Music, University of Oxford
 Event Contact: 510-642-4864



P University Symphony Orchestra



DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall
 David Milnes, conductor
 Tchaikovsky: *Symphony #5*
 Event Contact: 510-642-4864

SUNDAY, SEPTEMBER 26

P Fall Free for All: Open House at Cal Performances

CAL PERFORMANCES

11 am-6 pm | UC Berkeley Campus
 A full day of free performances featuring more than a dozen artists, including Kronos Quartet, John Santos Sextet, and Sergio Assad, among others. The 45-minute events at Zellerbach, Wheeler, and Hertz halls and on a stage on Lower Sproul Plaza offer a preview of the range of performing arts, residencies, and collaborations throughout the year.
 Event Contact: 510-642-9988

L MATRIX 234 / Conversation with Michael Dear and Marjolijn Dijkman



BERKELEY ART MUSEUM

3 pm | Berkeley Art Museum
 Exploring their overlapping interests in human geographies, emergent urbanisms, subjective mapping and expressive representations of place, urbanist Michael Dear and artist Marjolijn Dijkman will chart an improvisational conversational course through this mutually compelling terrain.
 Event Contact: 510-642-0808

WEDNESDAY, SEPTEMBER 29

P Violin: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall
 Ernest Ting-Ta Yen, violin;
 Miles Graber, piano
 Event Contact: 510-642-4864

L Between Carmen and Camille: Tracing the Songstress in Postwar Hong Kong Film

CENTER FOR CHINESE STUDIES

12-1 pm | 3401 Dwinelle Hall

Speaker: Jean Ma,
 Art and Art History,
 Stanford University

This talk unpacks the significance of the songstress in the films of postwar Hong Kong through the example of *The Wild, Wild Rose* (1960), an adaptation featuring the singer-actress Grace Chang.



Event Contact: 510-643-6321

L Manufacturing the Grassroots: Public and Philanthropic Policy Intervention, the Bypass of Racial/Ethnic Civil Society, and Democratic Demobilization

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

4-5:30 pm | Wildavsky Conference Room

Speaker: Madeline Landau
 Event Contact: 510-642-0813

THURSDAY, SEPTEMBER 30

L Diana Taylor: *SAVE AS... Memory and the Archive in the Age of Digital Technologies*

Forum on the Humanities and the Public World



TOWNSEND CENTER FOR THE HUMANITIES

4 pm | Berkeley Art Museum Theater, 2621 Durant Avenue (access via sculpture garden)

Diana Taylor is founder and Director of The Hemispheric Institute of Performance and Politics and Professor of Performance Studies and Spanish at New York University. As a major contributor to the area of Performance Studies in the Americas, her work focuses on Latin American and U.S. theatre and performance, performance and politics, feminist theatre and performance in the Americas, hemispheric studies, and trauma studies.

Event Contact: 510-643-9670

P Soprano Angela Arnold and Pianist Michael Orland

Arts in the Afternoon

WOMEN'S FACULTY CLUB

3 pm | Women's Faculty Club, Stebbins Lounge



Music of Mozart, Debussy, and others.

Event Contact: 510-642-4175

EVENT KEY

- F FILM
- E EXHIBITIONS
- P PERFORMANCES
- L CONFERENCES, LECTURES, AND READINGS

L Philosophical Training Grounds: Socratic Sophistry and Platonic Perfection in Symposium and Gorgias

DEPARTMENT OF CLASSICS

5 pm | 3335 Dwinelle Hall

Speaker: Joshua Landy, French and Italian, Stanford University

Event Contact: 510-642-4218

L Michael Walzer, Carl Schmitt, and the Issue of the "Just War"

"Why War?" Seminar Series



CRITICAL THEORY

5-7 pm | 370 Dwinelle Hall

Speakers: Etienne Balibar, Philosophy and Political Theory (Paris X) and French, German, and Comparative Literature (UC Irvine)

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: critical_theory@berkeley.edu

L Imperialism, Orientalism, and Environmental History in the Middle East

CENTER FOR MIDDLE EASTERN STUDIES

5 pm | 340 Stephens Hall

Speaker: Diana Davis, Department of History, UC Davis

Event Contact: 510-642-8208

FRIDAY, OCTOBER 1

P JIM (Jazz and Improvised Music Ensemble): 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall, in the breezeway between Hertz and Morrison

Myra Melford, director

Event Contact: 510-642-4864

P Del Sol String Quartet

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30-9 pm | Berkeley Art Museum

Two-time winner of the Chamber Music America/ASCAP First Place Award for Adventurous Programming, the Del Sol Quartet has commissioned new works from a number of esteemed composers around the globe, including Tania Leon, Chinary Ung, Gabriela Lena Frank, and Joan Jeanrenaud.

Event Contact: 510-642-0808

SUNDAY, OCTOBER 3

L Willa and George Tanabe on Japanese Religious Art

BERKELEY ART MUSEUM

3 pm | Berkeley Art Museum, Museum Theater

Engaging each other in discussion about diverse works—including painted and sculptural images of the bodhisattva Jizo, a humorous Zen monk in a tree, and an exquisite Nyoirin Kannon—George and Willa Tanabe plan a complementary, occasionally contentious, disquisition on the backgrounds, styles, and meanings of Japanese religious art.

Event Contact: 510-642-0808

WEDNESDAY, OCTOBER 6

P Indian Classical Song: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Ranjani Sukumaran, vocalist; Shashank Patil, tabla; Shishir Neelkant, harmonium; Prasanna Rajan, flute

Event Contact: 510-642-4864

L Environmental Movements and the Cultural Re-enchantment of Nature

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

4-5:30 pm | Wildavsky Conference Room

Speaker: J. William Gibson, Professor of Sociology, California State University, Long Beach

Event Contact: 510-642-0813

THURSDAY, OCTOBER 7

L Lunch Poems Presents Juliana Spahr



THE LIBRARY

12:10-12:50 pm | Morrison Library, 101 Doe Library

Juliana Spahr is a poet, editor, literary critic, and Associate Professor of English at Mills College. Her 2005 volume of poems, *This Connection of Everyone with Lungs*, chronicled the buildup to the latest U. S. invasion of Iraq. Her forthcoming *Well Then There Now* collects essays and poems about the various places where she has lived and reflects her interest in urban geographies and their ecologies. Spahr received the 2009 O. B. Hardison Jr. Poetry Prize for teaching and literature.

Event Contact: poems@library.berkeley.edu

L Quixote's Soldiers: A Local History of the Chicano Movement, 1966-1981

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

4-5:30 pm | Wildavsky Conference Room

Speaker: David Montejano, Professor of Ethnic Studies, UC Berkeley

Event Contact: 510-642-0813

FRIDAY, OCTOBER 8

P Chamber Music: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Music students perform chamber music of Johannes Brahms.

Event Contact: 510-642-4864

L The Enigma of Capital and the Crises of Capitalism

CENTER FOR MIDDLE EASTERN STUDIES

4 pm | 112 Wurster Hall

Speaker: David Harvey, Department of Anthropology, City University of New York

Event Contact: 510-642-8208

L Congresses with Constituents, Constituents without Congresses in China



CENTER FOR CHINESE STUDIES

4-6 pm | Institute of East Asian Studies, 2223 Fulton

Do rules that empower elected representatives strengthen authoritarianism? If so, how? Speaker Melanie Manion draws on qualitative interview evidence and original survey data to answer this question, illuminating core features of Chinese "authoritarian resilience."

Event Contact: 510-643-6321

L Distant Sound—Singing Devil: The Politics of Musical Passion in the Age of Leverkühn

Bloch Lecture Series

DEPARTMENT OF MUSIC

4:30-5:30 pm | Elkus Room, 125 Morrison Hall

Sunsets, Sunrises, and Decadent Oceanics

Peter Franklin, Professor of Music, University of Oxford

Event Contact: 510-642-4864

P Dog Night with NYMPH

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30-9 pm | Berkeley Art Museum

Brooklyn-based psychedelic-shred/avant-garde ensemble NYMPH bares its teeth for an evening of new music with a decidedly tribal feel. Artist and intergalactic traveler Daniel Jay projects visuals celebrating our four-legged friends.

Event Contact: 510-642-0808

P Our Town

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

Thornton Wilder's classic 1938 play about a small town in New England will be reconstructed and deconstructed by director Christopher Herold. A large cast of actors, dancers, and singers will bring this enduring yet anachronistic work into our world of today.

Tickets required.

Event Contact: 510-642-8827

SATURDAY, OCTOBER 9

P Our Town

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday, October 8 listing for details.

SUNDAY, OCTOBER 10

P Our Town

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 pm | Zellerbach Playhouse

See Friday, October 8 listing for details.

MONDAY, OCTOBER 11

L Art and the Utopian Imaginary

The Art, Technology, and Culture Colloquium

CENTER FOR NEW MEDIA

7:30-9 pm | Banatao Auditorium,
Sutardja Dai Hall

Speaker: Mark Tribe, Artist,
Brown University

Event Contact: 510-495-3505

TUESDAY, OCTOBER 12

P Melody Hung, Harpsichord

Arts in the Afternoon



WOMEN'S FACULTY CLUB

4 pm | Stebbins Lounge,
Women's Faculty Club

Music of various French composers.

Event Contact: 510-642-4175

WEDNESDAY, OCTOBER 13

L To Be Beside Oneself: A Phenomenology of Our Own Violence

"Why War?" Seminar Series



CRITICAL THEORY

7-9 pm | Geballe Room, 220 Stephens Hall

Speaker: Elsa Dorlin, Philosophy, Université
Paris 1 - Sorbonne

Professor Dorlin's main field of research is the relation between body, violence, and subjectivity in classical political theory; the historical epistemology of sex and race in medical thought; and queer and feminist studies. She is currently working on a book concerning Frantz Fanon, Black philosophy, and self-defense.

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: critical_theory@berkeley.edu

P Jazz Trio: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Ken Berman, piano; Akira Tana, drums; Kai Eckhardt, electric bass

Jazz pianist/composer and Music Department teaching faculty member Ken Berman performs original music from his new CD *Looking Forward*.

Event Contact: 510-642-4864

L The Flowers of Japanese-Korean Unity: The Female Labor Volunteer Corps, 1937-1945

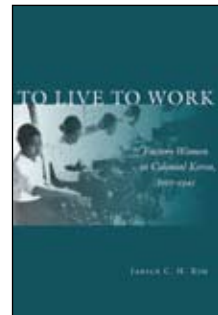
"New Perspectives on Asia" Book Series

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of
East Asian Studies,
2223 Fulton

Speaker: Janice C.
H. Kim, Associate
Professor of History,
York University

Event Contact:
510-642-2809



L "Open Shutters Iraq" and "Games, Art, and Activism"

DEPARTMENT OF GENDER AND WOMEN'S STUDIES

4-7 pm | BCNM Commons, 340 Moffitt

Maysoon Pachachi will discuss her approach to documenting everyday life in Iraq since 2003, from her perspective as an ex-patriot Iraqi filmmaker and the co-founder of the Independent Film and Television College in Baghdad, the first and only free school of its kind in Iraq.

Event Contact: 510-642-2767

THURSDAY, OCTOBER 14

L War and Empire: The American Way of Life

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

4-5:30 pm | Wildavsky Conference Room

Speaker: Paul Atwood

Event Contact: 510-642-0813

F Student Films From Independent Film and Television College (Baghdad)

CENTER FOR MIDDLE EASTERN STUDIES

5 pm | 340 Stephens Hall

A Candle for the Shabandar Cafe,
directed by Emad Ali, 2007

A Stranger In His Own Country,
directed by Hassanain al Hani, 2007

Dr. Nabil, directed by Ahmed Jabbar, 2007

Leaving, directed by Bahram Al Zuhairi, 2007

Event Contact: 510-642-8208

EVENT KEY

- F** FILM
- E** EXHIBITIONS
- P** PERFORMANCES
- L** CONFERENCES, LECTURES, AND READINGS

L Story Hour in the Library featuring David Sheff

THE LIBRARY

5-6 pm | Morrison Library,
101 Doe Library

David Sheff is the author of *Beautiful Boy: A Father's Journey Through His Son's Addiction*, a *New York Times* #1 bestseller. Sheff's



books include *Game Over*, *China Dawn*, and *All We Are Saying*.

Event Contact: 510-643-0397

FRIDAY, OCTOBER 15

L China and the United States: A Bi-National Forum on Cultural Relations



CENTER FOR CHINESE STUDIES

9 am - 5 pm | Heyns Room, Faculty Club

The National Endowment for the Humanities, with additional support from the President's Committee on the Arts and Humanities, will host a delegation of scholars and artists from China at a conference highlighting the importance of culture and the arts in the dialogue between the United States and China.

Event Contact: 510-643-6321

P Our Town

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday, October 8 listing for details.

P Radical L@TE Book Launch

BERKELEY ART MUSEUM

7:30-9 pm | Berkeley Art Museum

To celebrate the publication of the Pacific Film Archive program's first book, *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000*, we present an evening of light shows; multiple projection pieces; films loops by Craig Baldwin, Gibbs Chapman, Peter Conheim, and Thad Povey and Alfonso Alvarez; and other cinema psychedelica.

Event Contact: 510-642-0808

SATURDAY, OCTOBER 16

L China and the United States: A Bi-National Forum on Cultural Relations

CENTER FOR CHINESE STUDIES

9 am - 5 pm | Heyns Room, Faculty Club

See Friday, October 15 listing for details.

P University Gospel Chorus

DEPARTMENT OF MUSIC

7:30 pm | Hertz Concert Hall

D. Mark Wilson, director

Goin' Up Yonder Hawkins' Fest : A Memoriam for Bishop Walter Hawkins

Event Contact: 510-642-4864

F Home Movie Day: See the World, Bring it Home

BERKELEY ART MUSEUM

11 am - 4 pm | Pacific Film Archive Theater

Home Movie Day is an opportunity to revisit your home movie memories, share them with the community, and learn about film and video care, storage, and transfer.



Tickets required.

Event Contact: 510-643-5166

P Our Town

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday, October 8 listing for details.

SUNDAY, OCTOBER 17

P Our Town

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 pm | Zellerbach Playhouse

See Friday, October 8 listing for details.

MONDAY, OCTOBER 18

F We Live in Public

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 pm | Geballe Room, 220 Stephens Hall

While the popularity of web sites like Facebook and YouTube allows us to broadcast our lives for the world to see, few people have carried the idea as far as Josh Harris. An internet pioneer, Harris founded Quiet, a project in which 150 people lived together and broadcast their every movement. Shot over a fifteen year period, *We Live in Public* follows Harris' rise and fall, from his status as poster child for the dot-com mania of the late 1990s to his eventual retreat from technology altogether.

Event Contact: krisfallon@berkeley.edu

TUESDAY, OCTOBER 19

L Studying Economic Behavior in Unusual Places: From Deal or No Deal to the National Football League

Charles M. and Martha Hitchcock Lectures

GRADUATE DIVISION

4:10 pm | Chevron Auditorium, International House
Speaker: Richard H. Thaler, Professor, Graduate School of Business at the University of Chicago

Event Contact: 510-643-7413



WEDNESDAY, OCTOBER 20

P Music for Unaccompanied Cello: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall
Isaac Pastor-Chermak, cello
Event Contact: 510-642-4864

L Materials and Meaning in Contemporary Japanese Architecture: Tradition and Today

"New Perspectives on Asia" Book Series

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of East Asian Studies, 2223 Fulton

Speaker: Dana Buntrock, Associate Professor, Architecture, UC Berkeley

Event Contact: 510-642-2809



EVENT KEY

- F** FILM
- E** EXHIBITIONS
- P** PERFORMANCES
- L** CONFERENCES, LECTURES, AND READINGS

L Rethinking Regulation after the Financial Crisis and the Oil Spill: A Behavioral Approach

Charles M. and Martha Hitchcock Lectures

GRADUATE DIVISION

4:10 pm | Chevron Auditorium, International House

Speaker: Richard H. Thaler, Professor, Graduate School of Business at the University of Chicago

Event Contact: 510-643-7413

THURSDAY, OCTOBER 21

L Introducing the Magnes Collection of Jewish Art and Life at The Bancroft Library

BANCROFT LIBRARY

12-1 pm | Lewis-Latimer Room, Faculty Club

The Magnes Director, Alla Efimova, will discuss the history of the collection, introduce its resources, and address plans for the future.

Event Contact: 510-642-3782

L Distinguished Guest Lecture: Jasbir Puar

CENTER FOR RACE AND GENDER

5:30-8 pm | 370 Dwinelle Hall

Speaker: Jasbir Puar, author of *Terrorist Assemblages: Homonationalism in Queer Times* and professor of Women's & Gender Studies at Rutgers

Event Contact: 510-643-8488

FRIDAY, OCTOBER 22

L Sisters of the Blood: A Daoist Lineage in the Tang Imperial Court

CENTER FOR CHINESE STUDIES

4-6 pm | Institute of East Asian Studies, 2223 Fulton

Speaker: Stephen Bokenkamp, School of International Letters & Cultures, Arizona State University

Event Contact: 510-643-6321

P Schumann Bicentennial Celebration

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

Readings, solo piano music, songs, and chamber works with performances by students and faculty.

Event Contact: 510-642-4864

L Fractures, Alliances, and Mobilization in the Age of Obama: Emerging Analyses of the "Tea Party Movement"

CENTER FOR THE COMPARATIVE STUDY OF RIGHT-WING MOVEMENTS

9 am - 5:30 pm | Toll Room, Alumni House

This conference will bring together leading scholars, along with several journalists and commentators, to discuss and debate the emergence and implications of the "Tea Party Movement" in the wake of Obama's election.

Event Contact: 510-642-0813

WEDNESDAY, OCTOBER 27

P Schumann Bicentennial Celebration: 58th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Marika Kuzma and Susan Gundunas, sopranos; Deborah Benedict, mezzo-soprano; Allen Shearer, baritone; Jeffrey Sykes, 1854 Erard piano, recently restored
Schumann: lieder, solo artsongs, and duets

Event Contact: 510-642-4864

L Proof, Truth, Hands, and Mind

Howison Lectures in Philosophy

GRADUATE DIVISION

4:10 pm | Maude Fife Room, 315 Wheeler Hall

Speaker: Ian Hacking, Philosophy and the History of Scientific Concepts, Collège de France

Event Contact: 510-643-7413



THURSDAY, OCTOBER 28

L Race Reveal: Racialized Tropes, Queer Performance, Political Possibilities

CENTER FOR RACE AND GENDER

12-5 pm | 370 Dwinelle Hall

Race Reveal will critically engage the contemporary and historical links between burlesque, minstrelsy, the geopolitics of performance, ethnic drag, and the logics of white supremacy.

Event Contact: 510-643-8488

L Community Against the State: Self-Governance in the Thought of Tariq al-Bishri

CENTER FOR MIDDLE EASTERN STUDIES

5 pm | 340 Stephens Hall

Speaker: Professor Ellis Goldberg, Political Science, University of Washington

Event Contact: 510-642-8208

FRIDAY, OCTOBER 29

L Networked Fantasy of the Open: From Alternative Video to Tactical Media



TOWNSEND CENTER FOR THE HUMANITIES

4 pm | Geballe Room, 220 Stephens Hall

Speaker: Timothy Murray, Professor of English and Director of the Society for the Humanities, Cornell University

This lecture traces the history of "anti-commodity" video art (from the 1970s to the 1990s) and links this to the flowering of poststructural philosophy and the rise of open source discourse and computing movements, bringing them altogether with reflections on 'tactical media.'

Co-sponsored by the Berkeley Center for New Media and Film Studies.

Event Contact: 510-643-9670

L Inventing a "Chinese" Portrait Style in Early Photography: The Case of Milton Miller (active 1850s-1860s)

Elvera Kwang Siam Lim Memorial Lecture

CENTER FOR CHINESE STUDIES

4-6 pm | Faculty Club, Heyns Room

Speaker: Wu Hung, Art History, University of Chicago



Event Contact: 510-643-6321

L Distant Sound—Singing Devil: The Politics of Musical Passion in the Age of Leverkühn

Bloch Lecture Series

DEPARTMENT OF MUSIC

4:30-5:30 pm | Elkus Room, 125 Morrison Hall

Making the World Weep (More Problems with Opera)

Peter Franklin, Professor of Music, University of Oxford

Event Contact: 510-642-4864

L Hauntology: An Interdisciplinary Intro

BERKELEY ART MUSEUM

6-7:30 pm | Gallery B, Berkeley Art Museum

Speakers: David Brazil, poet and writer; Terry Castle, Professor of English, Stanford University; Josh On, artist and web designer

Event Contact: 510-642-0808

P Radical L@TE Book Launch

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30-9 pm | Berkeley Art Museum

Portland-based Indignant Senility and Bay Area-based artists Barn Owl and Jim Haynes will provide a haunting sonic backdrop for multiple film, slide, and video projections, many from the PFA Collection, plus a ghostly procession and other tricks and treats.

Event Contact: 510-642-0808

P University Symphony Orchestra



DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

David Milnes, conductor

Richard Strauss: *Der Rosenkavalier Suite*

Event Contact: 510-642-4864

SATURDAY, OCTOBER 30

P University Symphony Orchestra

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

See Friday, October 29 listing for details.

SUNDAY, OCTOBER 31

L Willard Clark and Amy Poster: Conversation

BERKELEY ART MUSEUM

3 pm | Gallery C, Berkeley Art Museum

Willard G. Clark, founder of the Clark Center, will converse with Amy Poster, Curator Emerita of Asian Art at the Brooklyn Museum, about his lifelong collecting of Japanese art.

Event Contact: 510-642-0808



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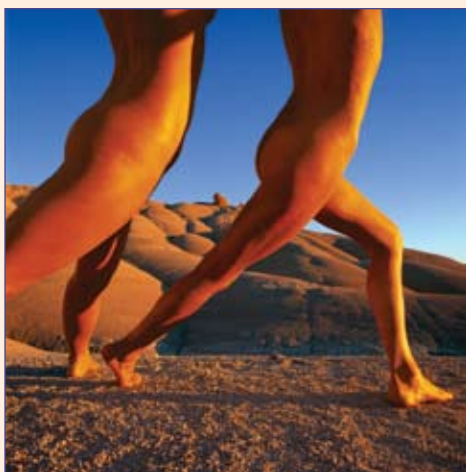
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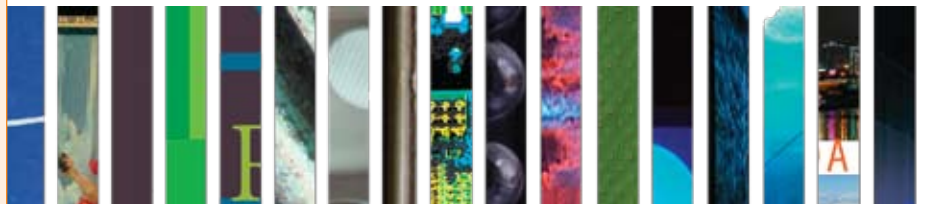
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Body of Light

Photographs by
Jean-Paul Bourdier



On Display through December 2010



Fall Semester Deadlines

September 10, 2010

Conference and Lecture Grants Round 1

November 16, 2010

Townsend Fellows: Dissertation Fellowships

Townsend Fellows: Assistant Professor Fellowships

Project on Disciplinary Innovation: Course Threads

Strategic Working Group Stage 1

Collaborative Research Seminar Stage 1

G.R.O.U.P. Course and Team

Departmental Residencies

For more information, please visit:

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