HIGHLIGHTS

14 Emmanuel Witzhum
21 Svetlana Boym
22 Mark Lilla

Depth of Field Film + Video Series, see p. 15, 20

Fredric Jameson, Avenali Chair in the Humanities, see p. 9
TABLE OF CONTENTS

3 Colette, Misfit Sexualities, Registers, and Contexts
   Michael Lucey

6 Picturing Our Future
   Catherine Cole

9 Fredric Jameson—A Singular Scholar
   Rochelle Terman

11 Calendar of Campus Events

TOWNSEND CENTER FOR THE HUMANITIES
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In the book I published in 2006, *Never Say I: Sexuality and the First Person in Colette, Gide, and Proust*, I investigated the role of a number of literary figures in the uneven establishment of what have become the dominant social forms for modern lesbian and gay identities in France. I was interested in the construction of certain literary and social practices that enabled particular versions of those identities to be elaborated in the first person (both in public life and in literary texts). The first person itself, it seemed to me, could in its various enactments be thought of as a social form or artifact that is collectively produced, sustained, and ratified. Figures like André Gide and Colette were particularly interesting to me because of the way at various moments in their life they understood (implicitly or explicitly) that bringing one’s sexuality and sexual life into the public eye—enacting a sexuality or a sexual identity—could count as a component of a literary career (at least in France at that time).

Sexuality is complicated; the labels and categories we have for it rarely do justice to the complexity of any given individual’s sexual life. Some of Colette’s most interesting writing explores how difficult it is to grasp the complexity of sexuality, to represent certain features of its enactment, how difficult it is for most people to articulate an account that captures all that their sexuality encompasses. Her 1932 volume, *Ces plaisirs…* [These pleasures…] is particularly rich in this regard. I wrote a bit about it at the end of *Never Say I*, and it has turned out to be the starting place of my next book as well. (The illustrations for this article are taken from a 1934 edition of *Ces plaisir…* Colette would later revise this text and publish the new version under the title *The Pure and the Impure.*) In my book-in-progress (*Someone: The Pragmatics of Misfit Sexualities in Recent French Literature*) my goal is to think about what we might call misfit relationships to established gay and lesbian identities. That is to say, I am interested in the conceptualization (or the difficulty in conceptualizing) and the representation (or the resistance to representation) of same-sex sexualities that do not manage to correspond to mainstream gay and lesbian identities. The non-correspondence between these misfit same-sex sexualities and mainstream ones may have to do with an odd temporal relation to those mainstream identities, the feeling of being somehow before or after them, or with questions of geographical location (the perpetuation of older sexual forms in non-metropolitan areas for instance, forms whose durability is precisely linked to their location in regions where time, so to speak, moves more slowly). It may have to do with a
discordance between gender identity and sexual identity. It may have to do with the non-permanence or non-exclusivity of same-sex practices within a given person’s sexual history, to the way those practices are distributed between public and private areas (or conscious and unconscious areas) of that person’s being, and so on.

One of the central hypotheses of Someone is that certain misfit sexualities exist in language and culture without ever being explicitly talked about or explicitly laid claim to. Talking about them may be nearly impossible given the way a particular language and culture work, but these sexualities nonetheless leave other kinds of traces, more pragmatic than semantic. We might, for instance, know in some practical kind of way that there are important differences between the sexualities of different individuals without having the words to say what those differences are. We might make distinctions in practical dealings with people around sexuality about which we are inarticulate. In short, we know more about sexuality in practice than we can actually say. What would it mean for an author to write about a phenomenon about which one knows more than one can say, to write about aspects of it that seems inarticulable? Such writing becomes a space that is meant to activate the implicit pragmatic cultural knowledge of a reader (should the reader have the practical knowledge in question available for activation) through which inarticulate differences are apprehended. Such writing might thus serve to call attention to the myriad ways we draw on inarticulate bits of cultural knowledge in order to act in the world, to understand other people, to interact successfully with them.

During most of Ces plaisirs..., Colette writes about her younger self talking to people about their sexual experiences during the French Belle Époque. Colette clearly understands that these conversations involve all kinds of rhetorical moves that make implicit reference to her own sexuality, yet she writes as if both her own sexuality and her own framework for understanding sexuality should be easily intelligible to her reader. She shows a particular interest in sexual misfits, in “certain privileged creatures and their steadiness in what seems like an impossible balancing pose, and especially in the diversity and steadfastness of that part of their sensuality that was for them a point of honor. Not just a point of honor, but a kind of poetry....” She writes, in short, as if only the subjects of her inquiry—those acrobats of the sensual world, miraculously balanced at a point in time or in cultural space, the difficult poetry of whose balancing act she interprets for us—require the attentive reading she provides.

And yet there is also something acrobatic about the position she constructs for herself; her own intelligibility, the frameworks and concepts she invokes in presenting minority sexual cultures and misfit sexual subjects have seemed to most readers anything but self-evident. Her chosen register, we could say, is in some way too idiosyncratic, not widely available, too unofficial.

Registers are (in the linguistic anthropologist Michael Silverstein’s formulation) “context-appropriate alternate
ways of ‘saying the same thing’ such as are seen in so-called ‘speech levels.’” At stake in the discourse on sexuality in *Ces plaisirs…* is the negotiation of a shared sense of what are “context-appropriate” ways of talking about misfit sexualities, but also the negotiation of what constitutes sexuality, its fit or misfit, what constitutes “the same thing.” In speech or writing about sexuality, just as in other forms of speech or writing, registers allow for different kinds of social positioning. One assumes (and not always correctly) that one’s audience recognizes the import of a selection (not necessarily a conscious one) from a contrasting set of possibilities encompassed in a given set of registers—or one hopes one’s audience appreciates the import of an improvisation that adds a new register to a set of otherwise well-known ones. There is something tantalizingly unrecognizable about what Colette does with register in *Ces plaisirs…*, something about Colette’s sexuality that extends to her way of understanding the sexuality of others that is hard to characterize semantically or taxonomically. It is hard to know to what sexual culture she belongs, to what point in time her sexuality might be attached.

Interesting conceptual conundrums arise from a situation like this, regarding, for instance, assumptions we implicitly or explicitly make regarding the kinds of concepts that are immanent in any given cultural universe—including our own—and the extent to which those concepts are shared, the extent to which they circulate, the patterns of their distribution. There are also questions regarding how literary works become meaningful because of the ways they can be suspended in a variety of contexts, how they take their meanings from our ability to call those contexts into being as we read them.

*Ces plaisirs…*, like most of the literary texts from the French tradition that I take up in my study, wants to call a strange sort of attention to sexualities that escape dominant or even emergent categories of apprehension. Texts that undertake this kind of work develop particular resources to encourage us to pay a glancing form of attention to those sexualities that resist representation by the way they fail to conform to the categories that normally enable us to notice, to speak about, to name, kinds of sexuality. They point to sexualities or to aspects of sexuality that can’t exactly be referred to.

What does it mean to say that non-mainstream, unofficial, misfit sexual forms and cultures almost necessarily have a heavily pragmatic or indexical (a diminished semantic) existence? Their transmission, perpetuation, and survival depend on the transmission and circulation of both the frames of reference that grant them whatever modest intelligibility they have and the implicit codes or rules or genres of interaction that make them up. One of the most intriguing features of this project for me has been watching literary authors collectively develop techniques to deal with the problem of how language can invoke practical but non-referential understandings of misfit sexualities. Sometimes people assume too easily that pragmatic characteristics of language (those parts of language that link an utterance to the moment or the scene of its production, to its context) fade or even disappear from written texts as they move out through time. But working on the authors I study has made it clear to me that the pragmatic or indexical side of language does not simply disappear within written discourse. The indexical functions of signs in written texts, the semiotic features which are involved in putting these texts to use, in reusing them, continue to register non-referential or “misfit” contents. Grappling with a difficult work like Colette’s *Ces plaisirs…* can help us experience the ongoing implication of written texts (and of our selves) in the social world. As Pierre Bourdieu once wrote, “It is because we are implicated in the world that there is implicit content in what we think and say about it.”

Michael Lucey is Professor of French and Comparative Literature at UC Berkeley.
Picturing Our Future

by Catherine M. Cole

“To look at the University of California is to look at California itself—its land, its people, and their problems—into the civilization rushing towards us from the future. There are few aspects of California… with which the University is not concerned.”

In 1963, the University of California Regents hired two artists to picture our university’s future. One was a photographer, the other a writer. Together they were asked to imagine, as much as possible, the next hundred years.

How does one photograph the future? Peeking around the edge of Figure 1 we glimpse the bald pate, horn-rimmed glasses, and bushy sideburns of a middle-aged man. This is Ansel Adams, captured here in a moment of uncharacteristic self-consciousness and informality as he worked on the UC Regents’ four-year long Fiat Lux photographic commission. He’s looking at us—the people of UC’s future.

Adams’ 1967 centennial publication called Fiat Lux, created in collaboration with writer Nancy Newhall, invites us, the people of the future, to see the future that our past imagined. Adams was hired to take 1,000 images of the entire UC system—then comprising nine campuses as well as dozens of agricultural and scientific research stations. He became so captivated by the project that, in the end, Adams produced 6,700 images, all of which the Regents own.

We are now fifty years into the future that Ansel Adams and Nancy Newhall were asked to imagine. Have we become what they saw? And perhaps more significantly, given the precarious circumstances in which we now find ourselves, how does our university see its future today? If UC students in 2012 were asked to take photographs depicting our university’s future, what would they show? The Fiat Lux images are full of expansive horizons, drawing our eyes upwards with a feeling of buoyant, optimistic expectation. But would photographs of the UC’s future taken in 2012 depict any horizons at all? Might students just submit images of their bank statements reflecting the legacy of educational debt with which their futures are now saddled?

To picture the future in the expansive terms set forth in Fiat Lux—to see it stretching forty, fifty, or one hundred years into the distance—is to perform an act that, while defying the logic of crisis and austerity, is nonetheless absolutely essential to sustaining the university as a public

Figure 1: Self portrait of Ansel Adams at UC Berkeley, September 1966. Latimer Hall in front of the west façade of Lewis Hall. Photo by Ansel Adams. Sweeney/Rubin Ansel Adams Fiat Lux Collection, California Museum of Photography at the University of California, Riverside.

good. We must dare to see ourselves as simultaneously inheritors, stewards, and re-inventors of a living public trust that far transcends our own lifetimes. This is about so much more than “retaining our public character,” the common refrain we hear in the face of fiscal micro-adjustments to state disinvestment. It is about affirming and inventing anew the UC’s public mission. It is about envisioning long-term success in order to be successful. It is about renewing our social contract with the people of California by seeing ourselves anew. We must rehearse a better future in order to bring that future into being.

In 2009, forty-six years after the Adams/Newhall commission, the UC Regents launched a “Commission on the Future.” In its Final Report issued in November 2010, the Commission ventured the courageous assertion that “the future cannot be avoided.” Standing on a mountain of a year’s worth of planning and fraught subcommittee work, the Commission advises that in the coming years, “The challenge will be to strike an unerring balance between what to recalibrate or even discard, and what to protect. The goal must be for the University to emerge on the other side of the crises fit and ready to serve California as well and as far into the future as it has in the past.”

“Fit and ready to serve”? “Recalibrate,” “discard” and “protect”? This is a language of contraction and retrenchment. This is not a language of innovation, nor does it even hint at the public ideals and educational principles that have been foundational to the University of California’s historic role as an agent of democracy and citizenship. No artists were hired to produce images for the Commission on the Future’s report, and that is because it represented a future without inviting us to imagine it. The Commission asked the university to “take a hard, thorough and careful look at how best to brace itself for systematic and enduring changes.” In other words, we should close our eyes and think of England.

If our present vision for the future of the University of California has become so impoverished and anemic that we can only imagine retrenchment, if our highest goal is simply not to “avoid” our future, if the prevailing rhetoric manages only the Thatcheresque mantra “There is No Alternative,” then of course higher education will be, in the words of UC President Mark Yudof, “crowded out by other

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iii. Ibid.

iv. Ibid.
priorities,” especially when priorities like care of the sick, disabled, elderly, foster children, etc. are so much more compelling as necessities.\textsuperscript{v}

We have become so myopically fixated on crisis management that not only do we fail to imagine our future in expansive terms, but we also seem unable to apprehend the legacy of our past—a past that is still very much with us, as the thousands of \textit{Fiat Lux} images attest. Also in the archives one finds visionary rhetoric such as that of UC President Gilman in 1872: “This is the ‘University of California.’ It is not the University of Berlin nor of New Haven which we are to copy; it is not the University of Oakland nor of San Francisco which we are to create; but it is the University of this State. [. . .] It is not the foundation of an ecclesiastical body nor of private individuals. It is ‘of the people and for the people’—not in any low or unworthy sense, but in the highest and noblest relations to their intellectual and moral well-being.”\textsuperscript{vi}

Phrases like “of the people and for the people” are not part of the discourse of the UC present. Why is that?

One could easily criticize the vision expressed by Ansel Adams and Nancy Newhall in \textit{Fiat Lux} (and by UC President Clark Kerr who hired them) as romantic, magisterial, monumental, idealized, modernist, masculine, Anglo-centric and utopian, succumbing to many of the delusions and pathologies inherent in such epic, utopian projects. Yet from the vantage of 2012, the archive challenges us to consider the dystopia of the present, a desolate time where visionary ideas seem as rare as a drop of rain in the Dust Bowl, a time when talk about the future seems always wrapped in depressing prose of accommodation, capitulation, and resignation. Today’s language of change focuses only on revenue streams, low-hanging fruit, cost centers, silos, and organizational models that are “lean, flat and clustered.” It is as if the entire institution has succumbed to a paralyzing clinical depression, and neither cash nor massive infusions of Zoloft will fix the underlying problem.

Adams and Newhall dedicated their \textit{Fiat Lux} photographic project to “those who will make the future.”\textsuperscript{vii} These artists understood that the future \textit{must be made}. So how do we make our future, even if we are not being led to do so? How do we picture the future in ways that are imaginative and robust, participatory and collaborative, expansive and far-reaching, feasible and yet daringly ambitious?

The citizens of our academic community are hereby invited by the Townsend Center Working Group “Making UC Futures” to participate in conversations and activities aimed at envisioning and making a UC future that is worthy of our inheritance. Among the projects we are mounting in the coming months is an exhibition at the Bancroft Library in Fall 2012 entitled \textit{Fiat Lux Redux}. This will feature images from the Adams \textit{Fiat Lux} collection—which has never before been exhibited on the Berkeley campus. We invite you to consider incorporating \textit{Fiat Lux} images into fall 2012 classes, to produce your own photographs and images of the UC’s future for our online exhibition, and to create with fellow UC citizens participatory and interactive projects that will help us meet and make the California civilization that, as Adams and Newhall said, is “rushing towards us from the future.”

Catherine Cole is Professor of Theater, Dance & Performance Studies at UC Berkeley.

To browse images from the \textit{Fiat Lux} collection, visit the California Museum of Photography website:

http://www.cmp.ucr.edu/mainFrame/collections/guides/adams

For more information or to join the “Making UC Futures” Working Group visit: http://townsendlab.berkeley.edu/making-uc-futures, or contact Catherine Cole at colecat@berkeley.edu.


\textsuperscript{vi} Daniel C. Gilman, “The Building Of The University. An Inaugural Address,” delivered at Oakland, 7 November 1872, published online at http://bancroft.berkeley.edu/CalHistory/inaugural.gilman.html

\textsuperscript{vii} Adams and Newhall, \textit{Fiat Lux}, p. 5.
Poetry, Aristotle tells us, is more philosophical than history. It shows us what can happen, whereas the latter only shows what did happen. For Fredric Jameson, the distinguished scholar and critic of culture, poetry's philosophical attention to potentiality, to power as a multivalent possibility, belongs more broadly to the category of the aesthetic. In a prolific career that spans four decades, Jameson has excavated this potentiality, and widened our concept of the aesthetic. Author of over twenty books and many dozens of essays, Jameson offers analyses of cultural artifacts, from the “Impressionist” techniques of Joseph Conrad’s novels to the formal contradictions of Dog Day Afternoon or the “reflective glass skin” of the Westin Bonaventure Hotel, bringing to light otherwise unregistered aesthetic mediations of material, political, and historical reality. Throughout his oeuvre, Jameson defends the critical and emancipatory value of the aesthetic as he illuminates links between art and society that are breathtaking in scope, shocking in their creativity and inventiveness, unrelentingly materialist and dialectical in method.

Jameson is often described as the most important living Marxist critic. With Marxism and Form (1971), Jameson stresses the multivalent intellectual trajectory of the Marxist tradition, comparing Sartre to other thinkers—Adorno, Benjamin, Lukacs—at the time largely unknown in American academia, thereby inaugurating a research program that would set the course of critical theory in the American university for decades to come. At the forefront of this critical paradigm is dialectical thinking, which, as Jameson presents it, is thought to the second power. In this mode, thought turns back on itself, finding that what at one level was a limitation or deficiency is, when regarded reflexively, a strength or advance. On the other hand (so to speak), in his more recent Valences of the Dialectic, Jameson suggests that dialectical thinking has not yet taken place: dialectic is “not some chapter in the history of philosophy, but rather a speculative account of some thinking of the future which has not yet been realized” (279).

It is the unceasing interrogation of dialectic that gives Jameson’s Marxism its distinctive edge. In his monumental Postmodernism, or The Cultural Logic of Late Capitalism (1991) Jameson argues that coming to grips with late capitalism requires that Marxist categories themselves undergo a fundamental shift, a change in emphasis from economics to culture and media as new domains of class struggle. In this shift, literature and art do not merely reflect the state of society but constitute a primary space in which social antagonisms are manifested, repressed, distorted, and transformed.
Jameson’s Marxist-inflected dialectical method not only produces revelatory literary interpretation; it also challenges the tendency toward disciplinary reification, specialization and fragmentation currently plaguing American universities. Criticizing facile calls for “interdisciplinarity,” Jameson insists that “Marxism is the only living philosophy today which has a conception of the unity of knowledge and the unification of the ‘disciplinary’ fields in a way that cuts across the older departmental and institutional structures and restores the notion of a universal object of study underpinning the seemingly distinct inquires into the economical, the political, the cultural, the psychoanalytic, and so forth.”

There are few spaces in the coliseum of literary and cultural studies in which Jameson has not left his mark. Berkeley Professor of Comparative Literature Robert Kaufman says there exists “almost nobody in literary and cultural studies who is interested in Marxism and who hasn’t learned lessons from Jameson, whether or not they agree with all of his precepts or specifics of analysis.” And, as proof of the unceasing character of the dialectic, Jameson continues to produce new work at an astonishing rate, most recently having returned, in The Hegel Variations: On the Phenomenology of Spirit (2010) and Representing ‘Capital’: A Reading of Volume One (2011) to the founding texts of his method. The reach of Jameson’s influence, whether among literary critics, social theorists, or artists and cultural producers, remains unprecedented and unsurpassed.

Rochelle Terman is a Graduate Student Researcher at the Townsend Center for the Humanities. She is pursuing a Ph.D. in Political Science.

2011-2012 Avenali Events
“The Aesthetics of Singularity”
Tuesday, February 28, 2012
6 p.m. | International House, Chevron Auditorium

Follow-up Panel Discussion with Fredric Jameson
Wednesday, February 29, 2012
12–2 p.m. | Maude Fife Room, 315 Wheeler Hall
Jameson in discussion with Whitney Davis (History of Art), Colleen Lye (English), and Martin Jay (History).
WEDNESDAY, FEBRUARY 1

Letters from Emptiness: Paintings by Eva Bovenzi

TOWNSEND CENTER FOR THE HUMANITIES
January 17 – May 4, 2012 | Geballe Room, 220 Stephens Hall
With their iridescent shapes emerging from blue or red backgrounds, Eva Bovenzi’s paintings at one moment suggest outer space, at another the sea. The forms described are similarly ambiguous: they could be tiny or enormous. They are mysterious messages: letters from emptiness. Event Contact: 510-643-9670

Nathan Noh, Solo Piano
Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Beethoven, Ravel, and Balakirev
Event Contact: 510-642-4864

The Credibility Crisis in Computational Science: An Information Issue
SCHOOL OF INFORMATION
4:10–5:30 p.m. | 210 South Hall
Speaker: Victoria Stodden
Event Contact: 510-642-1464

Modeling the Interaction of Light Between Diffuse Surfaces
BERKELEY CENTER FOR NEW MEDIA
Time TBA | BCNM Commons, 340 Moffitt Library
Opening reception of new work by Walter Kim, curated by Stijn Schifferleers.
Event Contact: 510-495-3505

March 15
Svetlana Boym on Arts of Dissent
Forum on the Humanities & the Public World

March 20
Mark Lilla on Innocence
Forum on the Humanities & the Public World
**THURSDAY, FEBRUARY 2**

1. **Introduction to Nonviolence**
   *“Practicing Nonviolence” Series*

   **Making UC Futures Working Group**
   12–2 p.m. | D33 Hearst Field Annex
   Michael Nagler, founder of the Metta Center for Nonviolence and UC Berkeley Professor Emeritus, will lead an introduction to the practice of nonviolence.
   Event Contact: colecit@berkeley.edu

2. **Lunch Poems Presents Giovanni Singleton**
   *The Library*
   12:10–12:50 p.m. | Morrison Library, 101 Doe Library
   A recipient of a New Langton Bay Area Award for Literature, Singleton has been a fellow at Squaw Valley Community of Writers, Cave Canem: A Workshop for African-American Poets, and the Napa Valley Writers’ Conference. She is founding editor of *nocturnes (re)view*, a critically acclaimed journal dedicated to artists and writers of the African diaspora and other contested spaces.
   Event Contact: poems@library.berkeley.edu

3. **Claudia Rankine**
   *Holloway Series in Poetry*
   **Department of English**
   6:30–8 p.m. | Maude Fife Room, 315 Wheeler Hall
   Event Contact: rosam@berkeley.edu

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**FRIDAY, FEBRUARY 3**

1. **Current Questions in Authenticity**
   *Cultural Heritage, Arts, and the Law Working Group*
   8:30 a.m.–6 p.m. | Archaeological Research Facility, 2251 College Avenue
   This symposium will explore 'authenticity' from varied perspectives, including art authentication, contemporary music, philosophy, provenance, and sustainable development through a day of presentations by students and professors. Ronald Spencer, counsel at Carter Ledyard & Milburn LLP and a specialist in art law, will be the keynote speaker.
   Event Contact: authenticity.symposium@gmail.com

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**SATURDAY, FEBRUARY 4**

1. **The Magnes by The Marsh: Cordelia, Mein Kind**
   *The Magnes Collection of Jewish Art and Life*
   8–10 p.m. | The Marsh Theater, 2120 Allston Way
   In this performance, Deborah Leiser-Moore combines original interviews (between a contemporary Cordelia and her father, a Yiddish-speaking Holocaust survivor now living in a Melbourne suburb) and visual imagery inspired by Shakespeare’s *King Lear*.
   Tickets required.
   Event Contact: 415-282-3055

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**SUNDAY, FEBRUARY 5**

1. **The Sun (Part One)**
   *E@RLY: Sundays at BAM/PFA*
   **Berkeley Art Museum**
   12 p.m. | Berkeley Art Museum
   Scott Winegard, New York City–based chef and owner of Nasturtium, leads a food-based workshop inspired by, and responding to, the sun and the moon. Followed by performances by Jennifer Curtis and Date Palms (Gregg Kowalsky and Marielle Jakobsons).
   Event Contact: 510-642-1412

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**EVENT KEY**

- FILM
- EXHIBITIONS
- PERFORMANCES
- CONFERENCES, LECTURES, AND READINGS
MONDAY, FEBRUARY 6

1. China Watcher: Confessions of a Peking Tom
   New Perspectives in Asia Book Series
   INSTITUTE OF EAST ASIAN STUDIES
   4 p.m. | Institute of East Asian Studies, 2223 Fulton
   Speaker: Richard Baum, Political Science, UCLA
   Event Contact: 10-642-2809

TUESDAY, FEBRUARY 7

2. How Law Made Silicon Valley
   BERKELEY CENTER FOR GLOBALIZATION AND INFORMATION TECHNOLOGY
   12–1:30 p.m. | 119 Moses Hall
   Speaker: Anupam Chander, Law, UC Davis
   Event Contact: 510-642-5992

3. Higher Education: The Play of Continuity and Crisis
   Clark Kerr Lectures On the Role of Higher Education in Society
   CENTER FOR STUDIES IN HIGHER EDUCATION
   4–5:30 p.m. | Berkeley Art Museum Theater
   Speaker: Neil J. Smelser, Sociology, UC Berkeley
   Event Contact: 510-642-5040

4. Berlusconi in Perspective: Personalization of Politics and Its Limits
   CENTER FOR THE COMPARATIVE STUDY OF RIGHT-WING MOVEMENTS
   4–5:30 p.m. | Wildavsky Conference Room, Anna Head Building, 2538 Channing Way
   Speaker: Sergio Fabbrini, Professor of Political Science and International Relations and Director of the School of Government, Luiss Guido Carli University, Rome
   Event Contact: 510-642-0813

WEDNESDAY, FEBRUARY 8

5. The Dreaming Mind and the End of the Ming World
   INSTITUTE OF EAST ASIAN STUDIES
   4–5:30 p.m. | Institute of East Asian Studies, 2223 Fulton
   Speaker: Lynn Struve, East Asian Languages and Cultures and History, Indiana University, Bloomington
   Event Contact: 510-643-6321

6. From the Ottoman Empire to the Holocaust: The Jews of Rhodes and the End of the Sephardi Levant, 1900-1944
   JEWISH STUDIES PROGRAM
   5–7 p.m. | The Magnes Collection of Jewish Art and Life
   Speaker: Aron Rodrigue, Stanford University
   Event Contact: magnes@library.berkeley.edu

   Documentary Voices Series
   BERKELEY ART MUSEUM
   7 p.m. | Pacific Film Archive Theater
   With an introduction by Jeffrey Skoller (Film & Media Studies).
   Tickets required.
   Event Contact: 510-642-1412

THURSDAY, FEBRUARY 9

8. Practicing Nonviolent Leadership within the UC System
   “Practicing Nonviolence” Series
   MAKING UC FUTURES WORKING GROUP
   12–2 p.m. | D33 Hearst Field Annex
   Speaker: Michael Nagler, Metta Center for Nonviolence
   Event Contact: colecat@berkeley.edu

   WOMEN’S FACULTY CLUB
   4 p.m. | Stebbins Lounge, Women’s Faculty Club
   Speakers: Carolyn and Philip Cowan (Emeriti, Psychology), Leigh Raiford (African-American Studies)
   Moderator: Eleanor Swift (Law)
   Event Contact: 510-642-4175

10. Center for Race and Gender Thursday Forum Series
    CENTER FOR RACE AND GENDER
    4–5:30 p.m. | 691 Barrows Hall
    Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.
    Event Contact: 510-643-8488
**FRIday, February 10**

**Media Piracy**  
*History and Theory of New Media*  
BERKELEY CENTER FOR NEW MEDIA  
5–6 p.m. | 370 Dwinelle Hall  
Speaker Adrian Johns is Allan Grant Maclean Professor in the Department of History at the University of Chicago, where he also chairs the graduate program in Conceptual and Historical Studies of Science.  
Event Contact: 510-495-3505

**Story Hour in the Library featuring Cristina Garcia**  
THE LIBRARY  
6–7 p.m. | Morrison Library,  
101 Doe Library  
Cristina García is the author of five novels, a collection of poetry, and three works for young readers including her newest release, *Dreams of Significant Girls*.  
Event Contact: 510-643-0397

**“Drink the Bitter Root” with Author Gary Geddes**  
INTERNATIONAL HOUSE  
7:30 p.m. | International House  
Author Gary Geddes is a distinguished travel writer and poet who’s won the Lieutenant Governor’s Award for Literary Excellence in Canada.  
For more information, visit: http://ihouse.berkeley.edu  
Tickets required.  
Event Contact: 510-642-9460

**All Atheists are Muslim**  
DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES  
8 p.m. | Durham Studio Theater,  
Dwinelle Hall  
Cal alumna Zahra Noorbakhsh performs her smartly comic one-woman show, telling your everyday story of “boy meets girl meets thousands of years of cultural tradition and religious doctrine.”  
For tickets, please visit tdps.berkeley.edu  
Event Contact: 510-642-8827

**FRIDAY, FEBRUARY 10**

**Disordered Tourists: On Social Ordering Projects and their Unintended Outcomes in China**  
CENTER FOR CHINESE STUDIES  
4–6 p.m. | Institute of East Asian Studies,  
2223 Fulton  
Speaker: Timothy Oakes, Geography, University of Colorado at Boulder  
Event Contact: 510-643-6321

**A Tribute to Julius Eastman**  
LA@TE: Friday Nights at BAM/PFA  
BERKELEY ART MUSEUM  
5 p.m. | Berkeley Art Museum  
This performance will be the first major Bay Area presentation of Julius Eastman’s compositions, including *Gay Guerilla*, an expansive and emotional work for four pianos.  
Event Contact: (510) 642-1412

**Turning Points: Dickens, Defoe, and the Conversion of Autobiography**  
EIGHTEENTH-CENTURY STUDIES WORKING GROUP  
5–7 p.m. | 300 Wheeler Hall  
Speaker: David Marshall, Professor of English and Dean of Humanities and Fine Arts at UC Santa Barbara  
Event Contact: charityketz@berkeley.edu

**MONday, February 13**

**Dissolving Localities: Urban Space and the Prosumer—The Future of Artistic Creation?**  
TOWNSEND CENTER FOR THE HUMANITIES  
4 p.m. | Geballe Room, 220 Stephens Hall  
Townsend Resident Fellow Emmanuel Witzthum is a composer, violist, installation artist, and director of The Lab (Hama’abada) in Jerusalem, a venue for experimental theater, dance, and music. Mr. Witzthum is hosted by the Department of Music while at Berkeley.  
For other residency lectures and seminars, visit townsendcenter.berkeley.edu  
Event contact: 510-643-9670
**Louder than a Bomb (2010)**

Depth of Field Film + Video Series

TOWNSEND CENTER FOR THE HUMANITIES

7 p.m. | Geballe Room, 220 Stephens Hall

The oldest of literary forms gets an energetic update in Greg Jacobs and Jon Siskel’s inspiring depiction of Chicago’s annual high school poetry contest. Following four teams from across the city, the film stops to explore the backgrounds of several of the contestants and offers a glimpse of the lives that are eventually woven into their verse.

Event Contact: 510-643-9670

**TUESDAY, FEBRUARY 14**

**Consent of the Networked: The Worldwide Struggle for Internet Freedom**

SCHOOL OF INFORMATION

12:40–2 p.m. | 210 South Hall

Speaker: Rebecca MacKinnon

Event Contact: 510-642-1464

**All the Rest is Wasteland: Art in the Post-Agrarian Landscape**

Art, Technology, and Culture Colloquium

BERKELEY CENTER FOR NEW MEDIA

7:30–9 p.m. | David Brower Center

Speaker Fernando Garcia-Dory is an artist and agro-ecologist who splits his time between Madrid, Berlin, and the mountains of northern Spain. He has a background in fine arts and rural sociology, and his work engages specifically with issues affecting the relationship between culture and nature embodied within the contexts of landscape, identity, utopias, and social change.

Event Contact: 510-495-3505

**KIANGA FORD**

Visiting Artist Lecture Series

DEPARTMENT OF ART PRACTICE

7:30 p.m. | 160 Kroeber Hall

Speaker Kianga Ford is an artist whose projects, which combine installation and site-specific strategies, often highlight the intersections between media and space.

Event Contact: 510-643-7064

**WEDNESDAY, FEBRUARY 15**

**Piano Trio, Jeffrey Sykes**

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Jeffrey Sykes, piano; Axel Strauss, violin; and Jean-Michel Fonteneau, cello

Mendelssohn: Piano Trio in C Minor

Piazzolla: two movements from Grand Tango

Event Contact: 510-642-4864

**THURSDAY, FEBRUARY 16**

**Student Practices of Nonviolence**

“Practicing Nonviolence” Series

MAKING UC FUTURES WORKING GROUP

12–2 p.m. | D33 Hearst Field Annex

Michael Nagler, founder of the Metta Center for Nonviolence and UC Berkeley Professor Emeritus, will lead a workshop focusing on student practices of nonviolence.

Event Contact: colecat@berkeley.edu

**FRIDAY, FEBRUARY 17**

**UC Berkeley Symphony Orchestra**

DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

Bartók: Music for Strings, Percussion, and Celesta

Stravinsky: Symphonies of Wind Instruments

Shostakovich: Symphony No. 11

Tickets required.

Event Contact: 510-642-4864

**MARINA OF THE ZABBALEEN**

CENTER FOR MIDDLE EASTERN STUDIES

5 p.m. | 340 Stephens Hall

This documentary explores the world of seven-year-old Marina in the Muqqattam recycling village in Cairo, Egypt. A portrait of childhood and family, the film also tells the story of the resourceful Zabbaleen, a Coptic Christian community of recyclers whose entrepreneurial waste management system produced one of the highest recycling rates in the world.

Event Contact: cmes@berkeley.edu

**Generating “Green” Globally: Urban Design for the Current Century**

INTERNATIONAL HOUSE

7:30–9 p.m. | International House

Named one of the top “25 Innovators on the Cutting Edge,” by Newsweek magazine, speaker Peter Calthorpe is an architect and leader in sustainable design, planning, and development.

For more information, visit: http://ihouse.berkeley.edu

Tickets required.

Event Contact: 510-642-9460
SATURDAY, FEBRUARY 18

Film exhibitions, performances, conferences, lectures, and readings

EVENT KEY

F  FILM
E  EXHIBITIONS
P  PERFORMANCES
C  CONFERENCES, LECTURES, AND READINGS

UC Berkeley Symphony Orchestra

DEPARTMENT OF MUSIC
8–10 p.m. | Hertz Concert Hall
See Friday, February 17 listing for details.

SUNDAY, FEBRUARY 19

Takeács Quartet
CAL PERFORMANCES
3 p.m. | Hertz Concert Hall
With pre-performance talk by Scott Foglesong, Chair of the Department of Musicianship and Music Theory, San Francisco Conservatory of Music.
Tickets required.
Event Contact: 510-642-9988

TUESDAY, FEBRUARY 21

Power into Play: Guest Ritual and Tribute-Paying Dramas of the Qianlong Reign
CENTER FOR CHINESE STUDIES
4–6 p.m. | Institute of East Asian Studies, 2223 Fulton
Speaker: Liana Chen, East Asian Languages and Literatures, George Washington University
Event Contact: 510-643-6321

WEDNESDAY, FEBRUARY 22

Disorder
I-House Film Series
INTERNATIONAL HOUSE
7–9 p.m. | International House, Chevron Auditorium
Huang Weikai’s documentary captures the anarchy, violence, and seething anxiety animating China’s major cities today.
For more information, visit: http://ihouse.berkeley.edu
Tickets required.
Event Contact: 510-642-9460

Jazz x 2
Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
UC Jazz All Stars and Berkeley Nu Jazz Collective
Event Contact: 510-642-4864

Critical Perspectives on Werner Herzog’s Lessons of Darkness
DEPARTMENT OF FILM & MEDIA
6–9 p.m. | Geballe Room, 220 Stephens Hall
Twenty years after its contentious premiere at the Berlin International Film Festival, Werner Herzog’s Lessons of Darkness (1992)—an aestheticized cinematic portrait of the Kuwaiti oil fires following the first Gulf War—remains mesmerizing, inflammatory, and highly topical. At this special event, the Department of Film & Media and the Multicultural Germany Project present a screening of Herzog’s film, as well as critical commentary by professors and graduate students at UC Berkeley.
Event Contact: nwbaer@berkeley.edu

THURSDAY, FEBRUARY 23

Nonviolence and Gandhi’s idea of “Constructive Program”
“Practicing Nonviolence” Series
MAKING UC FUTURES WORKING GROUP
12–2 p.m. | D33 Hearst Field Annex
Michael Nagler, founder of the Metta Center for Nonviolence and UC Berkeley Professor Emeritus, will lead a workshop focusing Gandhi’s idea of “constructive program”—actions taken within the community to build structures, systems, processes or resources that are positive alternatives to oppression.
Event Contact: colecat@berkeley.edu

Center for Race and Gender Thursday Forum series
CENTER FOR RACE AND GENDER
4–5:30 p.m. | 691 Barrows Hall
Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.
Event Contact: 510-643-8488

Tears in Tahrir from Tamer: Arabic Language Pop stars and the Arab Spring
CENTER FOR MIDDLE EASTERN STUDIES
5 p.m. | 340 Stephens Hall
Speaker: Laith Ulaby, The U.S.-Muslim Engagement Initiative
Event Contact: cmes@berkeley.edu
SUNDAY, FEBRUARY 26

M. Nourbese Philip
Holloway Series in Poetry and Mixed Blood Project

DEPARTMENT OF ENGLISH
6:30–8 p.m.
Maude Fife Room, 315 Wheeler Hall
Event Contact: rosam@berkeley.edu

A Trip to Mars (1918)

BERKELEY ART MUSEUM
7 p.m. | Pacific Film Archive Theater
Introduction by UC Berkeley Professor Mark Sandberg; live piano accompaniment by Bruce Loeb.
Tickets required.
Event Contact: 510-642-1412

FRIDAY, FEBRUARY 24

Chamber Music in C Major

DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Mozart: String Quintet No. 3 in C major, K.515
Beethoven: String Quartet in C major, op. 59 no. 3
Event Contact: 510-642-4864

Accidental Cosmopolitanization:
Citizenship Contradictions of Rural Marriage Immigration in South Korea

CENTER FOR KOREAN STUDIES
4–5 p.m. | Institute of East Asian Studies, 2223 Fulton
Speaker: Chang Kyung-Sup, Sociology, Seoul National University
Event Contact: 510-642-5674

The Moon (Part Two)

LaTE: Friday Nights at BAM/PFA
BERKELEY ART MUSEUM
5 p.m. | Berkeley Art Museum
An evening of DJs, experimental music, and poetry readings.
Event Contact: (510) 642-1412

TUESDAY, FEBRUARY 28

Avenali Lecture: Fredric Jameson
The Aesthetics of Singularity

TOWNSEND CENTER FOR THE HUMANITIES
6 p.m. | Chevron Auditorium, International House
Fredric Jameson, Professor of Comparative Literature and Romance Studies at Duke University, is author of several foundational works of literary and cultural analysis, including Marxism and Form, The Political Unconscious, and Postmodernism, or, The Cultural Logic of Late Capitalism. His most recent works are The Hegel Variations and Representing ‘Capital.’

Panel Discussion
Wednesday, February 29, 2012
12–2 p.m. | Maude Fife Room, 315 Wheeler Hall
Jameson in discussion with Whitney Davis (History of Art), Colleen Lye (English), and Martin Jay (History).
Event Contact: 510-643-9670

WEDNESDAY, FEBRUARY 29

Towards Infinity and Beyond: Big Universe, Little Universe in the Ancient Near East

TOWNSEND CENTER FOR THE HUMANITIES
5 p.m. | Department of Near Eastern Studies, 254 Barrows Hall
Townsend Resident Fellow Wayne Horowitz is Professor of Assyriology at the Hebrew University, Jerusalem. An authority on cuneiform texts (in Sumerian and Akkadian) that deal, directly or indirectly, with the structure of the cosmos, Horowitz is hosted by the Department of Near Eastern Studies while at Berkeley.
For other residency lectures and seminars, visit townsendcenter.berkeley.edu.
Event Contact: 510-643-9670

State of Mind: Curator’s Tour

BERKELEY ART MUSEUM
12 p.m. | Berkeley Art Museum
Join Adjunct Curator Constance M. Lewallen for an insightful introduction to State of Mind: New California Art circa 1970, which highlights the originality and inventiveness of artists working in both southern and northern California in the late 1960s and early 1970s and investigates their vital contributions to conceptual art and experimental practices.
Event Contact: 510-642-1412
The Crisis of the Euro
OSHER LIFELONG LEARNING INSTITUTE
12–1:15 p.m. | Freight and Salvage Coffeehouse
Speaker: Barry Eichengreen, Economics and Political Science, UC Berkeley
Event Contact: berkeley_olli@berkeley.edu

Gospel Chorus, Old Mode New
Noon Concert Series

DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Old hymns given new life & meaning in contemporary compositions by African American composers.
Event Contact: 510-642-4864

Innovation and Transmission within the Eco-System of Balinese Wayang Performance
CENTER FOR SOUTHEAST ASIA STUDIES
12:30–2 p.m. | Institute of East Asian Studies, 2223 Fulton
Speaker: Lisa Gold, Music, UC Berkeley
Event Contact: 510-642-3609

Dean’s Lecture
SCHOOL OF INFORMATION
4:10–5:30 p.m. | 210 South Hall
Speaker: David Ayman Shamma, Yahoo! Research
Event Contact: 510-642-1464

THURSDAY, MARCH 1

Lunch Poems Presents Louise Glück
THE LIBRARY
12:10–12:50 p.m. | Morrison Library, 101 Doe Library
From the Academy of American Poet’s Prize in 1968 for Firstborn to the Wallace Stevens Award in 2008 for “outstanding and proven mastery in the art of poetry,” Louise Glück has entered the contemporary canon of American poetry. She has received the National Book Critics Circle Award and the Pulitzer Prize along with fellowships from the Guggenheim and Rockefeller foundations.
Event Contact: poems@library.berkeley.edu

Sites of War: State Power and Media in Post-Revolutionary Iran
CENTER FOR MIDDLE EASTERN STUDIES
5 p.m. | 340 Stephens Hall
Speaker: Niki Akhavan, Media Studies, The Catholic University of America
Event Contact: cmes@berkeley.edu

FRIDAY, MARCH 2

Chamber Music
Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Event Contact: 510-642-4864

Area, Literature, and Method
CENTER FOR CHINESE STUDIES
4–6 p.m. | Institute of East Asian Studies, 2223 Fulton
Speaker: Jing Tsu, Modern Chinese Literature and Culture, Yale University
Event Contact: 510-643-6321

SATURDAY, MARCH 3

Ishi: The Last of the Yahi
DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES
8 p.m. | Zellerbach Playhouse
On the centennial of his arrival at the University of California, a story about the last remaining member of the Yahi tribe by acclaimed playwright and director John Fisher. After his discovery in 1911, Ishi lived and worked in UC’s Anthropology Museum as an object of study, where he helped reconstruct Yahi culture for his “keepers” before his death in 1916. A touching, revealing and tender look at the effect of “civilized” life on Ishi, and a key moment in UC Berkeley’s history.
For tickets, please visit tdps.berkeley.edu
Event Contact: 510-642-8827

SUNDAY, MARCH 4

Ishi: The Last of the Yahi
DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES
2 p.m. | Zellerbach Playhouse
See Friday, March 2 listing for details.
TUESDAY, MARCH 6

Julia Bryan-Wilson
CONTEMPORARY ART WORKING GROUP
7–9 p.m. | 340 Moffitt Library
Julia Bryan-Wilson (History of Art) presents some of her recent work.
Event Contact: jpsmith@berkeley.edu

WEDNESDAY, MARCH 7

University Wind Ensemble
Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Vaughan Williams: English Folk Song Suite
Lauridsen: O Magnum Mysterium
Bryant: Stampede
Event Contact: 510-642-4864

Empire’s Proxy: American Literature and U.S. Imperialism in the Philippines
INSTITUTE OF EAST ASIAN STUDIES
4 p.m. | Institute of East Asian Studies, 2223 Fulton
Speaker: Meg Wesling, Literature, UC San Diego
Event Contact: 510-642-2809

A Conversation with Yoshi Akiba: Bridging Cultures in Business, Art and Life
INTERNATIONAL HOUSE
7:30 p.m. | International House
Bay Area artist Yoshi Akiba is a UC Berkeley graduate and teacher who has successfully integrated traditional Japanese Buddhist art forms with Western culture. Yoshi will be interviewed by Diane Dwyer, NBC News Anchor and fellow I-House Board member.
For more information, visit: http://ihouse.berkeley.edu
Tickets required.
Event Contact: 510-642-9460

THURSDAY, MARCH 8

Fiat Lux: Ansel Adams’ Photographic Vision of the University of California
Arts in the Afternoon

WOMEN’S FACULTY CLUB
4 p.m. | Stebbins Lounge, Women’s Faculty Club
Speaker: Catherine Cole, Theater, Dance and Performance Studies, UC Berkeley
Event Contact: 510-642-4175

Center for Race and Gender Thursday Forum Series
CENTER FOR RACE AND GENDER
4–5:30 p.m. | 691 Barrows Hall
Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.
Event Contact: 510-643-8488

Martin Corless-Smith
Holloway Series in Poetry
DEPARTMENT OF ENGLISH
6:30–8 p.m. | Maude Fife Room, 315 Wheeler Hall
Event Contact: rosam@berkeley.edu

FRIDAY, MARCH 9

Unified Tuberculosis Control on the Korean Peninsula: Promise and Perils
CENTER FOR KOREAN STUDIES
4–5 p.m. | Institute of East Asian Studies, 2223 Fulton
Speaker: Stephen W. Linton, Chairman, Eugene Bell Foundation
Event Contact: 510-642-5674
**My Shelley**

EIGHTEENTH-CENTURY STUDIES WORKING GROUP

5–7 p.m.
300 Wheeler Hall
Speaker: Maureen McLane, English, New York University
Event Contact: charityketz@berkeley.edu

**Edmund Campion**

LiTE: Friday Nights at BAM/PFA
BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum
Edmund Campion transforms Gallery B with sound and visuals, including video projection, a choir spread throughout the building, and his own brand of dynamic electronic music.
Event Contact: 510-642-0808

**Ishi: The Last of the Yahi**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse
See Friday, March 2 listing for details.

**Jazz and Improvised Music Benefit Concert:**

Featuring Art Lande and Paul McCandless

DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall
With an opening set by the Berkeley Nu Jazz Collective.
Tickets required.
Event Contact: 510-642-4864

**Ton Koopman & the Amsterdam Baroque Orchestra & Choir**

CAL PERFORMANCES

8 p.m. | Zellerbach Hall
With pre-performance talk by Jeffrey Thomas, Artistic Director of American Bach Soloists and Music Professor, UC Davis.
Tickets required.
Event Contact: 510-642-9988

**MONDAY, MARCH 12**

**Waste Land**
Depth of Field Film + Video Series

**TOWNSEND CENTER FOR THE HUMANITIES**

7 p.m. | Geballe Room, 220 Stephens Hall
Director Lucy Walker follows artist Vik Muniz as he visits the world's largest garbage dump in Rio de Janeiro and builds one of his famous portraits from trash. The world the film explores is indeed a land of waste, but it is also a world of vibrant optimism, endless creativity, and touching generosity on the part of the people who occupy it.
Event Contact: 510-643-9670

**SATURDAY, MARCH 10**

**Ishi: The Last of the Yahi**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse
See Friday, March 2 listing for details.

**SUNDAY, MARCH 11**

**Ishi: The Last of the Yahi**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 p.m. | Zellerbach Playhouse
See Friday, March 2 listing for details.

**TUESDAY, MARCH 13**

**The Afterlife**

Tanner Lectures on Human Values
UC BERKELEY

4:10–6:15 p.m. | Toll Room, Alumni House
Samuel Scheffler, Professor of Philosophy and Law at New York University, will present a three day lecture series with commentary by Harry Frankfurt, Seana Shifrin, and Susan Wolf. There will be a seminar and discussion by Professor Scheffler and the commentators on March 15th.
Event Contact: 510-643-7413
Monique R. Morgan
NINETEENTH CENTURY AND BEYOND BRITISH CULTURAL STUDIES WORKING GROUP
5–7 p.m. | 330 Wheeler Hall
Monique R. Morgan (English, McGill University) will discuss an article-in-progress on Clough’s *Amours de Voyage* (1903), examining temporality and the interplay between narrative and lyric.
Event Contact: slavica@berkeley.edu

**WEDNESDAY, MARCH 14**

**Covering China: Disasters, Disease, Dissent, and More**
CENTER FOR CHINESE STUDIES
12:05–1 p.m. | 3401 Dwinelle Hall
Speaker: Audra Ang, Former AP reporter in Beijing; CCS visiting scholar
Event Contact: 510-643-6321

**University Baroque Ensemble**
Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Music of Bach, Handel, Charpentier
Event Contact: 510-642-4864

**The Afterlife**
Tanner Lectures on Human Values
UC BERKELEY
4:10–6:15 p.m. | Toll Room, Alumni House
See Tuesday, March 13 listing for details.

**What has History to do with Me?: Old Things for New Times**
TOWNSEND CENTER “OLD THINGS” COURSE THREAD
5:30 p.m. | location TBA
A lecture in conjunction with launch events for the Old Things Course Thread. See March 16 listing for related conference.
Speaker: Hans Sluga, William and Trudy Ausfahl Professor of Philosophy, UC Berkeley
Event contact: Yosefrosen1@gmail.com

**Dissolving Localities: Conversation with Emmanuel Witzthum**
JEWISH STUDIES PROGRAM
6–8 p.m. | The Magnes Collection of Jewish Art and Life
Townsend Resident Fellow Emmanuel Witzthum is an Israeli composer and a scholar hosted by the UC Berkeley Music Department and The Magnes Collection. During his stay in Berkeley, he created *Dissolving Localities*, an audiovisual dialogue between Jerusalem, his hometown, and Berkeley, by interweaving recorded sights and sounds. The final artwork is presented in this closing event.
Event Contact: magnes@library.berkeley.edu

**THURSDAY, MARCH 15**

**Svetlana Boym: Freedom and the Arts of Dissent**
*Forum on the Humanities & the Public World*
TOWNSEND CENTER FOR THE HUMANITIES
5 p.m. | Geballe Room, 220 Stephens Hall
Media artist, playwright, and novelist Svetlana Boym is Curt Hugo Reisinger Professor of Slavic and Comparative Literatures at Harvard University. Her publications include *Another Freedom: The Alternative History of an Idea*, *Ninotchka: A Novel*, and *The Future of Nostalgia*, among others. Her lecture will re-examine avant-garde, artistic, and political dissent in Russia and Eastern Europe of the 20th century, which remains uncannily relevant for our present.
Event Contact: 510-643-9670

**The Afterlife**
*Tanner Lectures on Human Values*  
**UC BERKELEY**  
4:10–6:15 p.m. | Toll Room, Alumni House  
See Tuesday, March 13 listing for details.

**Break/ing Ground: Critical Dialogues in Sound and Motion**
DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES
4:30 p.m. |  
Sutardja Dai Hall, Banato Auditorium  
Thomas DeFrantz and Fred Moten (Duke University) will present a lecture-performance exploring sound and motion in the context of black performance traditions.  
Event Contact: 510-495-3505
FRIDAY, MARCH 16

Film

“Old Things”: Reflections on the Study of the Past
TOWNSEND CENTER “OLD THINGS” COURSE THREAD
9 a.m.–4:30 p.m. | Geballe Room, 220 Stephens Hall
In celebration of the launch of the “Old Things” Course Thread, UC Berkeley faculty present papers addressing the value of studying the past at the university and especially at Berkeley. Presenters include Daniel Boyarin (Near Eastern Studies), Michael Nylan (History), Niklaus Largier (German and Comparative Literature), Ramona Naddaff (Rhetoric), and Erich Gruen (History and Classics, emeritus).
Event Contact: Yosefrosen1@gmail.com

Performances

Flashback 1970s: Performances by Linda Mary Montano, Jim Melchert, Adam II
L@TE: Friday Nights at BAM/PFA
BERKELEY ART MUSEUM
7:30–9 p.m. | Berkeley Art Museum
Linda Mary Montano, Jim Melchert, and Adam II revisit works from the early 1970s.
Event Contact: 510-642-0808

Conferences, lectures, and readings

UC Berkeley Symphony Orchestra
DEPARTMENT OF MUSIC
8–10 p.m. | Hertz Concert Hall
Ravel: Le Tombeau de Couperin
Debussy: Nocturnes
Holst: The Planets (with University Chorus)
Event Contact: 510-642-4864

SATURDAY, MARCH 17

Film

UC Berkeley Symphony Orchestra
DEPARTMENT OF MUSIC
8–10 p.m. | Hertz Concert Hall
See Friday, March 16 listing for details.

TOWNSEND CENTER FOR THE HUMANITIES

MONDAY, MARCH 19

Creative Writing Minor Annual Reading
DEPARTMENT OF ENGLISH
3:30–7:30 p.m. | Maude Fife Room, 315 Wheeler Hall
Event Contact: 510-9084085

Linguistics Colloquium
DEPARTMENT OF LINGUISTICS
4:10–5:30 p.m. | 182 Dwinelle Hall
Speaker: Claire Bowern, Linguistics, Yale University
Event Contact: 510-643-7621

TUESDAY, MARCH 20

Mark Lilla: Innocence
Forum on the Humanities & the Public World
TOWNSEND CENTER FOR THE HUMANITIES
5 p.m. | Geballe Room, 220 Stephens Hall
Event Contact: 510-643-9670

Living with Direct Democracy: The California Supreme Court and the Initiative Power: 100 Years of Accommodation
Jefferson Memorial Lecture
GRADUATE COUNCIL
4:10 p.m. | Chevron Auditorium, International House
Speaker: Kathryn M. Werdegar, Associate Justice, Supreme Court of California
Event Contact: 510-643-7413

EVENT KEY

P FILM
E EXHIBITIONS
F PERFORMANCES
L CONFERENCES, LECTURES, AND READINGS
**Wednesday, March 21**

**UC Berkeley Symphony Orchestra**  
Noon Concert Series  
**DEPARTMENT OF MUSIC**  
12:15–1 p.m. | Hertz Concert Hall  
Weber: *Bassoon Concerto*, Drew Gascon, soloist  
Debussy: *Nocturnes*  
Event Contact: 510-642-4864

**Thursday, March 22**

**Center for Race and Gender Thursday Forum Series**  
**CENTER FOR RACE AND GENDER**  
4–5:30 p.m. | 691 Barrows Hall  
Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.  
Event Contact: 510-643-8488

**Vancouver Conceptual Photography: Jeff Wall, Rodney Graham, Ian Wallace**

**Friday, March 23**

**Bustan Quartet**  
**Noon Concert Series**  
**DEPARTMENT OF MUSIC**  
12:15–1 p.m. | Hertz Concert Hall  
Visiting Israeli group demonstrates their work in crafting new means of musical expression from diverse resources.  
Co-sponsored by the Townsend Center; UC Berkeley Office of the Provost; the Center for Middle Eastern Studies; the Department of Music; Israeli Law, Economy and Society; and the Magnes Collection.  
Event Contact: 510-642-4864

**San Cultural Tourism and the Indigeneity Issue in Botswana**  
**TOURISM STUDIES WORKING GROUP**  
4–5:30 p.m. | 101 Archaeological Research Facility, 2251 College Avenue  
Speaker: Rachel F. Giraudo, Anthropology, Cal State University, Northridge  
Event Contact: jendevine@berkeley.edu

**Bustan Quartet**

**Jewish Music Festival**  
7–9 p.m. | The Magnes Collection of Jewish Art and Life  
Reunited members of an internationally acclaimed Arab and Jewish ensemble from Israel draw on Western and Middle Eastern classical traditions, jazz and improvisation to create a stunningly original world of sound.  
Co-sponsored by the Townsend Center; UC Berkeley Office of the Provost; the Center for Middle Eastern Studies; the Department of Music; Israeli Law, Economy and Society; and the Magnes Collection.  
Event Contact: magnes@library.berkeley.edu

**Friday, March 20**

**Abel Gance’s Napoleon, A Restoration Project Spanning a Lifetime**  
**BERKELEY ART MUSEUM**  
7–9 p.m. | Pacific Film Archive Theater  
British film historian Kevin Brownlow will give a lecture on the restoration of Abel Gance’s *Napoleon*.  
Event Contact: 510-642-0808

**Saturday, March 31**

**Baltimore Symphony Orchestra**  
**CAL PERFORMANCES**  
8 p.m. | Zellerbach Hall  
With pre-performance talk by conductor Marin Alsop, hosted by Cal Performances Director Matías Tarnopolsky.  
Tickets required.  
Event Contact: 510-642-9988

**Here is Always Somewhere Else**  
**L@TE: Friday Nights at BAM/PFA**  
**BERKELEY ART MUSEUM**  
7:30–9 p.m. | Berkeley Art Museum  
Filmmaker Rene Daalder uses the story of the disappearance of artist Bas Jan Ader as the basis for an overview of contemporary art and a story of the transformative powers of the ocean in this film.  
Event Contact: 510-642-0808

**Photo Credits**

Page 11: *From Blue #6* by Eva Bovenzi  
Page 11: *Chessboard* by Svetlana Boym  
Page 11: *Fall of the Giants* by Gialio Romano
February 6, 2012
Mellon Discovery Fellowships
Conference and Lecture Grants Round 2
G.R.O.U.P Course (deadline extended)
G.R.O.U.P Team (deadline extended)
G.R.O.U.P. Summer Apprenticeships

March 1, 2012
Associate Professor Fellowships
Collaborative Research Seminar Stage 2: 
Problems of Faith: Belief and Promise in Medieval and Early Modern Europe
Strategic Working Group Stage 2:
Critical Prison Studies in an Age of Mass Incarceration

For more information, please visit:
TOWNSENDCENTER.BERKELEY.EDU