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TOWNSEND NEWSLETTER

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

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TOWNSEND CENTER FOR THE HUMANITIES
University of California
220 Stephens Hall, MC 2340
Berkeley, CA 94720-2340

TEL.: 510/643-9670
FAX: 510/643-5284
EMAIL: townsend_center@ls.berkeley.edu
WEB: http://townsendcenter.berkeley.edu
A Note from the New Director
by Alan Tansman

It is a momentous—dare I say fun?—time to be working in the Humanities. What some have bemoaned as its time of crisis, as its wandering-in-the-wilderness, is (at least to the more optimistic spirit in us) in fact a moment of wonderful potential. In the coming years the Townsend Center hopes to further stimulate the critical energy of this, our richly inchoate moment.

The terrific work of its past directors has developed the Townsend Center into a powerful ground of cross-disciplinary humanistic thinking. It’s been a haven for faculty of all ranks, and students as well, to rally their intellectual resources alongside their colleagues from close and from far-flung departments. The Center will continue to provide opportunities for such intellectual gestation. Building on its legacy, it will also work in the coming years to seed research and teaching groups with the potential to continue growing in the Berkeley community, even after their time at Townsend. Some of these groups are already in their earliest stages of planning. They include: The Humanities and Cognitive Science; Design and the Humanities; Music and Sound; Humanities and the Law. If the Humanities speak to how we think, feel, sense, and create, these groups speak directly to the Humanities, and to its place in the larger intellectual project of the University community. The groups will be formed in particular to foster conversations between humanists and their non-humanist colleagues. You will be hearing more about these groups in the coming months, and we, in turn, look forward to learning of your ideas about creating others.

The Center remains committed to bringing to campus great thinkers and makers of culture. This coming year, thanks to the efforts of last year’s Acting Director, Celeste Langan, we’ll be hosting Wendell Berry, Vikram Seth, and Shirin Neshat, among others. In the coming years we hope to host figures who, together, reflect a broad range of interests, even as, individually, they will be keyed to the various groups working at the Center. We’ll also be looking for visitors whose cultural work is ethically charged—people working in and against dire political, social, and economic conditions.

The Townsend Center hopes to reflect the interests of the Berkeley community and help channel them productively and concretely. It should be a conduit for the inexhaustible creativity and vast array of ideas that make Berkeley an interesting and complex place to work. To succeed in the task we need you to let your ideas be known to us—however unrealizable they may at first seem.

Alan Tansman is Louis B. Agassiz Professor of Japanese in the Department of East Asian Languages and Cultures. He has previously served as Chair of East Asian Languages and Cultures and as Director of the Center for Japanese Studies. He has played an instrumental role in establishing the Human Rights minor and is co-editor of the journal Representations.
When I wrote the following pages, or rather the bulk of them, I lived alone, in the woods, a mile from any neighbor, in a house which I had built myself, on the shore of Walden Pond, in Concord, Massachusetts, and earned my living by the labor of my hands only.

Henry David Thoreau, Walden

In Farming: A Handbook, Wendell Berry writes of “the man born to farming,” whose “thought passes along the row ends like a mole” and whose words flow out of his mouth “like water / descending in the dark.” Later, in The Unsettling of America: Culture & Agriculture, he summarizes what he sees as a series of commercial and agricultural exploitations: “This is not merely history. It is a parable.” Like Thoreau in his bean field, Berry works the field “if only for the sake of tropes and expression, to serve a parable-maker one day” (Walden). Yet unlike Thoreau, Berry assumes the role of the parable-maker whose morals and lessons are clearly instructed. His poetry has a straightforward message and a reverential simplicity in service to what he names variously as “home,” “earth,” “soil,” “darkness,” or “ground.” Whether writing poetry, fiction, or essay, a single and deep-running theme is his commitment to the local and to the small farmer’s agrarianism as the most healthy and economic lifestyle, consistent with Jeffersonian ideals of independent citizenry and democratic liberty.

Berry’s focus on farming and agricultural and ecological thinking is a lifetime dedication. He earned a B.A. and M.A. in English at the University of Kentucky, and in 1958 attended Stanford University’s creative writing program as a Wallace Stegner Fellow, studying under Stegner in a seminar that included Edward Abbey, Larry McMurtry, Robert Stone, Ernest Gaines, Tillie Olsen, and Ken Kesey. However, in 1965 he moved back to his native Henry County, Kentucky where he has lived and farmed ever since.

Though Berry’s farmer is one “whose hands reach into the ground and sprout, / to him the soil is a divine drug,” he interrogates our own knowledge and experience of such work. Of the modern eschewal of work and espousal of leisure and recreation, Berry writes:

Out of this contempt for work arose the idea of a nigger: at first some person, and later some thing, to be used to relieve us of the burden of work. If we began by making niggers of people, we have ended by making a nigger of the world. We have taken the irreplaceable energies and materials of the world and turned them into jimcrack ‘labor-saving devices.’ We have made
of the rivers and oceans and winds niggers to carry away our refuse, which we think we are too good to dispose of decently ourselves. And in doing this to the world that is our common heritage and bond, we have returned to making niggers of people: we have become each other’s niggers.

*Unsettling of America*

Using a term so heavily laden as it is, Berry’s comparison of work to the nigger cannot but be meant to shock and to remind us, as Lawrence Buell has written, of a dirty past—America’s slavery, its very own original and chronic sin. This is a formulation of labor as something we shun but must embrace, labor that we cannot make others do but must do ourselves. How circumscribed is labor of the hands? Besides farming, what other kinds of handiwork do we do? It is out of this circumscription that Berry would like to free labor, yet he does so by recalling a term that remains heavy and difficult to “handle.”

As difficult as it is to turn our old words and old forms into the new, to remake divisions and furrows, to restore and mend the ground, Berry takes up that work. His “labor of the hands” attends to the labors of tilling a field and writing a poem; it puts farming into a book and allows us to read poetry by hand. It shows that a small farmer today and a Negro farmer of the post-Reconstruction era have much in common; that to remake their farm-work is to also deal with and “manage” the sticky history of colonialism, slavery, and environmental degradation, as well as that of Jeffersonian pastoralism, piety, patriotism, and pure sweat and blood; that on the other side of revolutionary or emancipatory transformation is a people digging in and doing the work. It places things into hand, at hand, and even out of hand. It requires that we scale and measure ourselves in real physical relation to the vicissitudes of the world according to our own bodies and our own sense of space.

The grower of trees, the gardener, the man born to farming, whose hands reach into the ground and sprout, to him the soil is a divine drug. He enters into death yearly, and comes back rejoicing. He has seen the light lie down in the dung heap, and rise again in the corn. His thought passes along the row ends like a mole. What miraculous seed has he swallowed that the unending sentence of his love flows out of his mouth like a vine clinging in the sunlight, and like water descending in the dark?

Wendell Berry, “The Man Born to Farming”

*2012-2013 Avenali Lecture*

“An Agro-Ethical Aesthetic”
Wednesday, October 31, 2012
4:00 pm | Wheeler Auditorium

Wendell Berry in discussion with Miguel Altieri (Environmental Science, Policy, and Management), Anne-Lise François (English and Comparative Literature), Robert Hass (English), and Michael Pollan (Graduate School of Journalism).

**Reading and Discussion**

Thursday, November 1, 2012
6:00 pm | Berkeley Art Museum Theater, 2621 Durant Ave.

*Both events are free and open to the public but tickets are required. Free tickets will be available at each venue one hour before the event.*
Many Bay Area readers know Vikram Seth’s portrait of this place from his verse novel *The Golden Gate* (1986), but inspiration from his encounters here appears even before that, in his first book of poems, *Mappings* (1981):

> A web hung from the avocado tree  
> The spider rested in the dew and sun  
> And looked around the grove contentedly  
> Awaiting visitors; and I was one:  
> Neither a Californian nor a fly,  
> And humming to myself in Bhairavi.

“A Morning Walk,” 1-6

In retrospect like a to-do list for his working life, but more lovely to read, *Mappings* contains the first green shoots of many of the literary interests Seth has since cultivated and made flower: stories of life in India and England as well as California; depictions of romantic and family love, of displacement and home, and of airports and cats; translations from Hindi, Urdu, Chinese and German; meditations on the fascination and consolation of poetry, music and nature.

Seth was born in 1952 in Calcutta. Shortly thereafter his father was transferred to London for five years; Seth spent some time with his parents there, but stayed mostly in India with his maternal grandmother, who, as he recounts in his memoir *Two Lives* (2005), insisted he speak only Hindi: “She herself was perfectly bilingual, but had decided I would get more than enough English in England.” He attended boarding school in India, but in 1969 returned to England to live with his Indian great-uncle and his German great-aunt who are the subjects of *Two Lives*. He enrolled in Corpus Christi College, Oxford to read English, though he abandoned that degree for one in Philosophy, Politics and Economics—which by his own account he also occasionally neglected for new interests in Chinese poetry, the Welsh language, and the flute.

In 1975 Seth came to Stanford to begin a Ph.D. in Economics. He spent 1977-78 as a Wallace Stegner Fellow in Creative Writing, composing many of the poems that appeared in *Mappings*. From 1980-82 he sojourned at Nanjing University doing research along the Yangtze River for his Economics degree, but bureaucratic delays left him time to travel and write about the experience in *From Heaven Lake: Travels Through Sinkiang and Tibet* (1983). Finally, back at Stanford, an encounter with Pushkin’s *Eugene Onegin* enticed him again to neglect his Ph.D., this time fatally, in favor of composing *The Golden Gate*, a novel about a group of young friends building their lives in the Bay Area in the 1980s. Charming and funny, painful and moving, capturing and taking seriously subtle aspects of local morality, the novel recounts personal ads, Scrabble games, the dispatching of a jealous cat to Psycho-Kitty, love, despair and even a protest march to “Lungless Labs” all in fourteen-line stanzas of elaborately rhymed iambic tetrameter adapted from Pushkin.
They go to work, attend a meeting,
Write an equation, have a beer,
Hail colleagues with a cheerful greeting,
Are conscientious, sane, sincere,
Rational, able, and fastidious.
Through hardened casings no invidious
Tapeworm of doubt, no guilt, no qualm,
Pierces to sabotage their calm.
When something’s technically attractive,
You follow the conception through,
That’s all. What if you leave a slew
Of living dead, of radioactive
‘Collateral damage’ in its wake?
It’s just a job, for heaven’s sake.

Finally committed to his literary vocation, Seth returned to India and spent years researching and writing what became one of the longest and finest prose novels in English, the international best-seller *A Suitable Boy* (1993). Set in 1950s India, *A Suitable Boy* recounts a story of the choice of a husband for its heroine Lata, in language ranging from family quarrels and political arguments to ghazals and acrostic poems. During those years Seth also published two more books of lyric poems, *The Humble Administrator’s Garden* (1985) and *All You Who Sleep Tonight* (1990); a book of translations of Tang dynasty poetry, *Three Chinese Poets* (1992); a delightful collection of animal fables in rhymed couplets, *Beastly Tales from Here and There* (1992); and a beautiful libretto, *Arion and the Dolphin*, for an opera with music by Alec Roth commissioned by the English National Opera and produced at the Royal Navy Dockyards. Seth then moved back to England, and amidst the interviews with his great-uncle, which formed the basis for *Two Lives*, wrote his third novel, *An Equal Music*. As intense and interior as *A Suitable Boy* is expansive and worldly, *An Equal Music* recounts the loves, losses and restorations of a second violinist in a classical string quartet in London, in language which from the outset conceals verse amidst its prose: “The branches are bare tonight, the sky a milky violet. It is not quiet here, but it is peaceful.”

Certainly these successive tours de force of a verse narrative, verse lyrics, a prose narrative, and a long (mostly) prose lyric are formally intriguing, and their rich portrayals of different characters and their different worlds fascinating; but what makes all these works transcendent is Seth’s distinctive combination of lucidity and soul, his completely clear language that takes one beyond language, simultaneously into and beyond the self. Music figures increasingly across them, so it comes as no surprise that Seth’s most recent publication, not yet out in the United States, *The Rivered Earth* (2011), is a set of four libretti for music again by Alec Roth. The pieces are inspired by Chinese, English and Indian poetry; and, true to the loving portrayals of distinctive places that also figure in Seth’s works, by churches in which they were intended to be performed. One, “Shared Ground,” was inspired particularly by the poetry of George Herbert and by the Old Rectory in Bemerton, Salisbury, which nearly four hundred years ago was Herbert’s home and is now Seth’s home, along with its garden full of English birds.

Asked in an interview by Jake Kerridge of *The Telegraph* (December 2, 2011) about his admiration for Herbert, Seth quotes Herbert’s “The Flower:” “Who would have thought my shrivelled heart / could have recovered greenness? .... I once more smell the dew and rain, / and relish versing.”

It is a lot to ask a writer to leave such a home, so it is with special gratitude that we welcome him to Berkeley this fall.

Kristin Hanson is Associate Professor in the Department of English. She is writing a book on English meter and its relationship to universal properties of linguistic rhythm.

### 2012-2013 Una’s Lecture

**An Evening in Conversation with Vikram Seth**

*Monday, October 15, 2012*

6:00 pm | Morrison Reading Room, 101 Doe Library

**Una’s Lecture Panel Discussion**

*Tuesday, October 16, 2012*

4:00 pm | Maude Fife Room, 315 Wheeler Hall

Vikram Seth in discussion with UC Berkeley faculty.
By breaking with the objectivity which fascinates waking consciousness and by reinstating the human subject in its radical freedom, the dream discloses paradoxically the movement of freedom toward the world, the point of origin from which freedom makes itself world.

Michel Foucault, *Dream and Existence*

Across the humanities, much attention has been directed to the marginal. From the margins of philosophy, to marginal voices and border regions, many have sought to open our eyes, our ears, and our language to what lies hidden at the periphery, just outside our field of view, just beyond our hearing, in a language we cannot quite make out. Each day is bracketed by sleep, our waking lives by the liminal realm of the dream. A study of dreaming therefore leads us into a fundamentally peripheral world, one defined by solitude, contemplation, and ulterior visions. In Tibet, practitioners of the Great Perfection, or Dzogchen, explore all these themes by undertaking a “dark retreat.” Early European visitors to Tibet imagined that monks were being buried alive, and indeed Tibetans themselves view the dark retreat as a means
to simulate the processes of sleeping and dying. They also see it as an opportunity to explore the peripheries of consciousness and thus, they say, to reveal a point of origin where the natural freedom of the imagination is expressed.

The typical Tibetan dark retreat lasts for seven weeks. It does not take long for its practitioners to begin perceiving incessantly changing cloud-like displays, vague forms that come and go in the darkness. As one thirteenth-century author recounts, “The visions tumble like water falling down a cliff face, or like mercury scattering and beading together. They are unstable, arising and ceasing, scattering and regathering, shaking and quivering. Inwardly, one's experience of concentration is weak and fleeting, and as the visions wax and wane, doubts arise.” These shifting visions and the practitioners’ own unstable mental state develop, in other words, as symbiotic reflections of one another. As the shapes drift and shake, the eyes chase after them, struggling in vain to focus on anything at all and becoming ever more agitated. As they grow strained and even ache unbearably, the practitioner’s drive to fix objective appearances is revealed as a habit deeply inscribed within not just her psyche, but the very musculature of her eyes. Buddhist scriptures frequently condemn the dualistic polarizations of subject and object that characterize our ordinary patterns of ego-logical thinking. With her eyes now deprived of their desired objects, the dark retreatant begins to experience these habitual reifications not just as some abstract doctrinal notion, but as a strong physical compulsion. After some
days, however, the “oceans” of one’s eyes are said to relax. As they give in to the darkness, they grow more concentrated, and the disturbing images begin to subside. Once this happens, far more distinct, luminous visions are said to emerge. Unlike the earlier scattered shapes, these vivid new apparitions appear and disappear all at once. Peacock feather-like displays, faces, and even landscapes—all brightly colored—appear vividly real and emerge spontaneously, without any willful effort on the practitioner’s part. Tibetan texts insist that these dramatic displays are self-organizing and that they will continue to form as long as the practitioner maintains an open and non-appropriating gaze. One will see, in other words, as long as one does not look.

Similar visions may also be elicited, Great Perfection texts explain, by gazing openly into the sky or at light-rays for extended periods. Doing so, the practitioner soon notices what are termed “linked chains of lambs,” series of small translucent circles attached by short strings: “fluttering and undulating vajra chains… endowed with countless little circles like pearls on a string.” One might recognize in these chains the far more mundane occurrences known by the modern medical establishment as “floaters”—tiny clumps of gel within the eye vitreous. Many readers will have seen these translucent “objects” (that are part of the eye and thus, quite literally, also subject) and the way they slide out of one’s vision as one tries to look at them. In fact, this frustrating elusiveness is precisely what makes them such effective objects of meditation. In the words of one text, “the linked chains of awareness must be divested of their constant movements of entering and receding from [the field of vision], whereby they come to be embraced within the sky.” The initial aim of sky gazing, then, is to bring these fluctuating chains, or floaters, to rest—again, to see them without looking. As in the dark retreat, as the practitioner’s gaze opens, an assortment of further visual experiences are said to emerge: lattice patterns, small spheres surrounded by concentric circular rainbows, patches of dark blue light.

Whether they emerge out of the darkness of the dark retreat or the light-rays of the sun, such vivid apparitions are radically different from ordinary visual images that appear to be independent of the observer: They transcend the dualisms of subject and object. The practitioner sees them before her, yet only as long as she does not objectify them and remains aware of them as projections of her own mind. For this reason, one eighteenth-century master of the Great Perfection advises: “They are merely reflections of the radiance of awareness arising externally. Therefore do not fixate on them as absolutely real.” In such statements the tradition recognizes them to be projections of the practitioner’s own mind. (Whether they are wrought by unconscious neurophysical memory or by karmic imprints depends on one’s perspective.) And in this they share much in
common with dreams. Every night when we dream, the darkness opens us to the same kind of non-dual visions that are at once object and subject.

Modern methods of dream interpretation developed in Austria and Switzerland a hundred years ago. Psychoanalysts are drawn to the dream for its poetic paradoxes and multivalent truths, and they treat the dream as a window onto an unconscious world untrammeled by concerns of the superego. By interpreting the dream, the analyst thus looks through its visions to a world of truth and repressed memories. The development of such techniques involved a remarkable turn toward the peripheral world of the dream.

A different approach to dreaming developed in India and Tibet a thousand years ago. Through the practice of dream yoga, Buddhists learn to dream lucidly, to be aware of the dream as dream while remaining within it, without waking up. The lucid dreamer cultivates a delicate relation to appearances: If too much attention is given to the objects of the dream, their non-dual nature will be forgotten, and the dreamer will no longer be lucid. If too much weight is placed on the subject, the practitioner will wake up into the world of ordinary objectivity. But by balancing between these two extremes, she frees the dream to unfold, suspended between subject and object, between objective vision and no vision at all. This lucid state of suspension also belongs to the practitioners of the dark retreat and to the Great Perfection sky gazers, who see without looking, who loosen engrained habits of seeing and learn to dream while awake.

The poetic imaginings of the dream may seem nothing more than that—poetry. The philosopher Owen Flanagan has even suggested dreams may be evolutionary side effects, useless “free-riders,” the spandrels of consciousness. Despite the dream’s marginal place in our lives, however, it is through its very insignificance, its transcendence of subject and object, that it has the potential to be radically revealing. As the Great Perfection practitioner breaks from the objectifications of waking consciousness, she is said to discover the very root of consciousness, where liberation expresses itself as imagination.

Jacob Dalton is Assistant Professor of Tibetan Buddhist Studies in the departments of South and Southeast Asian Studies and East Asian Languages and Cultures. His current book project is on manuscript culture and the role of ritual manuals in the development of early tantric Buddhism.
Townsend Fellows 2012-2013

The Townsend Fellows 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 two assistant professors and seven graduate students.

In *Keyboard Instruments and Musical Knowledge in Northern Italy, c.1550-1650*, Leon Chisholm (Music) examines the way in which keyboard instruments—and more precisely, the embodied music knowledge shaped by them—underpinned key developments in music theory and composition in the Renaissance. Reversing a longstanding bias in the study of early modern music that views instrumental music as the offspring of vocal music, his dissertation argues that new styles of vocal composition in the sixteenth century were contingent upon keyboard playing. This argument relies on Mr. Chisholm’s key insight that historical musicology’s neglect of instruments—music’s most essential technologies—is due in part to the tendency to divorce texts and ideas from material culture.

How does a theory of photography offer a useful framework for analyzing the disruptive effects of mass culture upon the aesthetic framework of literary texts? In his dissertation, *Mechanical Reproduction in the Age of Immediacy*, Daniel Clinton (English) argues that the fascination with optical devices in the writing of antebellum American authors provides a model for their reconceptualization of literary artifice. By examining the dual influence of Romantic aesthetic theory and technical media on the works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville, Mr. Clinton claims that literary allusions to visual media offer not only a reflection of emerging cultural dynamics, but also a deliberate theorization of literary effect as both a type of mechanism and a type of consciousness.

Is there such a thing as a purely and fully ideological landscape? While recent art historical scholarship has argued that the landscape genre serves to naturalize political and social values, Aglaya K. Glebova (History of Art) investigates the instances in which it fails or defies ideology. In her dissertation, *The Last Class Enemy: Early Representations of the Gulag*, Ms. Glebova focuses on photographs of forced...
labor camps and their settings during the First Five-Year Plan (1928-1933). Ms. Glebova argues that the process of picturing landscape is deeply influenced by nature's resistance to physical and pictorial transformation, which, in turn, supplies artists with potent visual metaphors for political disagreement. She also examines related visual phenomena, such as the artwork that was displayed around the camps and the way the prisoners saw and represented their experiences.

In his current project, entitled *Holy Attention: John Donne’s Holy Sonnets and Early Modern Prayer*, Assistant Professor David Marno (English) argues that attention played a central role in early modern devotion because it was seen as the paradigm of human action capable of soliciting and responding to divine grace. Reading Donne’s devotional poems as prayers, Professor Marno argues that the unprecedented popularity of the genre of devotional poetry in the period was due to poetry’s distinct attributes that could be used for creating this devotional attention. While a Townsend Fellow, he will develop this thesis on Donne’s Holy Sonnets into a larger argument about the ways in which early modern literary works can offer insight into religious practice.

Tamara Roberts (Music) examines how Afro Asian “fusion” music reflects larger dynamics of interracial and intercultural encounter in the U.S. and is enmeshed in the cultural economy. As she investigates the connections between musical production, contemporary racial policy, and neoliberalism, Professor Roberts ultimately exposes the shortcomings of multiculturalism to provide a restructuring of the racial system and to support the interracial and intercultural realities of the lives of people of color.

Michelle Wang’s dissertation in History of Art, entitled *Characters of Design: Writing and Materiality in Early China*, examines the interplay of design and material technology in the construction of characters found on bronzes, textiles, and eaves tiles dating from the Warring States period (472-221 BCE) to the Eastern Han Dynasty (9-189 CE) in China. These characters are often described as “artistic” or “decorative,” but such descriptors do not explicate why these characters are more decorative than other types of writing. Close studies of characters on multiple surfaces, their makers, and viewing conditions suggest that this bifurcation only skims the surface of a multi-layered problem. Ms. Wang suggests that the categorical boundaries defining the “decorative” must be rendered porous because all writing was designed, and these design processes may explain why variations proliferated even during a time of presumed standardization. By asking “How does separating language from writing affect artisanal and scribal design practices?” she considers the shifting definition of legibility and the functions of the technology of writing as it applies to words, pictures, people, and places.

While media representations often paint black/Asian relations as an ongoing site of conflict, Afro Asian music provides a space for the negotiation of inter-minority difference, building of political solidarities, and performance of new U.S. American identities based on unity-through-difference. In *Resounding Afro Asia: Music and the Politics of Unity*, Assistant Professor
In his dissertation *The Science of the Future: Epistemic Virtues in the Literary and Scientific ‘Milieux’ of Post-Enlightenment France (1780-1840)*, Travis Wilds (French) examines the intrinsic links between the questions “What is literature?” and “What is science?” at the inception of literary and scientific modernity in France in an effort to re-write a historiography largely based on a transhistorical distinction between the two. Through an investigation into the texts of Bernardin de Saint-Pierre, Rétif de la Bretonne, and Balzac, Mr. Wilds shows how post-Enlightenment literary figures not only commonly intervened in debates about the methods and scope of the sciences, but also viewed literary production as a valid site for generating epistemic and aesthetic values. In examining the volatile processes of mutual definition that first made it possible to refer to literature and science as distinct entities in France, “The Science of the Future” describes the competition among epistemological criteria associated with their differentiation as a case of emergent “fields.”

Etymology—a notoriously speculative annex of linguistics—is generally read either as grounded by legitimating philological principles or as naïve, playful, “folk.” In his dissertation *Romantic Etymology and Language Ecology*, Tristram Wolff (Comparative Literature) traces an alternate history of theories of etymology and the discourse of language origin through literatures of Romanticism. The project reexamines the broadly ecological poetics supporting Romantic etymology, arguing that, rather than simply attaching words to the world, this counter-tradition strives to release or dissolve human language into the matrix of its natural and social environments. Mr. Wolff shows how Romantic writers steeped in etymology forge, through revised figures of “nature,” flexible linguistic relationships not reducible to intended meanings or recognized linguistic units. In reassessing the crucial role of this trope in Romanticism, his project investigates etymology’s neglected history, versatility and rhetorical grounds.

Existing studies by film and cultural historians demonstrate how sex experienced a major transformation in the U.S. and West Europe in recent decades. Previously confined to the private sphere, sex found new forms of articulation in public visual culture in the 1960s and 70s, primarily in cinema. But while these accounts offer useful institutional, legislative, and cultural accounts of the new sexualization of the public sphere, there has been insufficient attention paid to the theoretical significance of this development. In his dissertation entitled *In the Realm of the Sexes: The Political Theory of Sex on Screen*, Damon Young (Film & Media) explores how sexual difference, sexual relationality, and the look itself emerge as properly political figures that also shape new cinematic languages. Focusing primarily on the U.S. and France—two self-appointed avatars of modern liberal democracy—he argues that the shift of the location of sex from private to public reveals a number of impasses or paradoxes constitutive of liberalism, and thus of Western political “modernity.”

Mr. Young is also the recipient of the Norman Jacobson Memorial Teaching award.
The Townsend Fellows will be joined in weekly discussions by Senior Fellows Andrew Jones (East Asian Languages and Cultures), Mary Ann Doane (Film & Media), Michael Nylan (History); by Museum Fellow Aimee Chang (Berkeley Art Museum and Pacific Film Archive); by ACLS New Faculty Fellow and Visiting Assistant Professor Todd Carmody (English); and by Mellon Postdoctoral Fellows Vanessa Davies (Near Eastern Studies), Gretchen Head (Comparative Literature), Jonah Katz (Linguistics), and Alexander Madva (Philosophy).

**Associate Professor Fellows 2012-2013**

The Associate Professor Fellowships, supported by the Townsend Center and the Dean of Arts and Humanities, enable associate professors to devote the spring term to a research project of their choosing.

Debarati Sanyal, French
Project: "Dangerous Intersections: Complicity, Allegory and Holocaust Memory in Postwar France"

Ken Ueno, Music
Project: "Daedalus Barricades/Nadar Baloons"

Michael Wintroub, Rhetoric
Project: "Voyages of Thought: A History of Translation, Commerce and Discovery in Early Modern France and its New Worlds"

**Discovery Fellows 2012-2015**

The Mellon Discovery Fellowships are three-year awards for incoming graduate students. Discovery Fellows form an on-going interdisciplinary discussion group and participate in summer research projects. This year we welcome:

Olivia Benowitz, History
Ian David, Slavic Languages & Literatures
Jacob Friedman, Rhetoric
Gabrielle Garneau, Romance Languages & Literatures
Antonia Rosen-Peacocke, Philosophy

We also welcome Karl Britto (Associate Professor of French & Comparative Literature) as faculty director of the Discovery Fellows Program.

**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.

British and American intellectual and religious historian Professor Daniel Cohen is an internationally recognized leader in the field of digital humanities. With the funding of several major foundation grants, Professor Cohen has developed the principle open-source bibliographic management system Zotero, led efforts to develop data mining techniques in the humanities, and founded The Humanities and Technology (THAT) Camp. He has written books on digital history and on the academic use of blogs, and is currently the director of the Center for History and New Media at George Mason University. Professor Cohen will be hosted by the Department of History while at Berkeley.
Vietnamese-American poet, fiction writer, and essayist Linh Dinh is the author of two collections of short stories, five books of poems, a novel, and numerous translations of Vietnamese poetry and fiction. He is the recipient of the Pew Fellowship in the Arts, the David T. Wong Fellowship, a Lannan Residency and the Asian American Literary award. He will be hosted by the Department of South and Southeast Asian Studies in spring 2013.

Praised by the BBC as “probably the best Chinese-language playwright and director in the world,” Stan Lai is the author of thirty plays and a best-selling book on creativity. He has received Taiwan’s National Arts Award twice (an unprecedented honor) and has been inducted into the Chinese Theater Hall of Fame. Lai earned his Ph.D. in Dramatic Art at UC Berkeley in 1983. He will be hosted by the Arts Research Center (ARC).

Collaborative Research Seminar

The half-millennium before the Enlightenment in Europe is often referred to as the “Age of Faith,” and indeed the Latin terms fides (faith) and credere (to believe), along with their various cognates and vernacular translations, shaped how medieval and early modern Europeans made sense of themselves, their society, and the cosmos. These concepts were central to religious discourse, but likewise both fides and credere were at the heart of legal discourses of oath-taking and witnessing, social discourses of honor, scientific and philosophical discourses of epistemology, economic discourses of credit, and others as well. Literate Europeans in the “Age of Faith” worried excessively about what faith was, what it meant to believe, on what grounds certain propositions or persons were creditable, how faith could be mediated by language, what sorts of credit could be given to works of profane literature, how belief could be demonstrated in a fallen world, how belief could be understood in colonial and inter-religious encounters, and many other issues.

This sense of faith as a problem has unfortunately not been well represented in the scholarly literature. The Problems of Faith: Belief and Promise in Medieval and Early Modern Europe Collaborative Research Seminar will bring together a wide array of scholars in different departments at UC Berkeley who have come to realize from different disciplinary perspectives that faith was a problem for pre-modern Europe rather than simply the background against which other problems can be analyzed. Their purpose is thus to give institutional life to this idea and to constitute a community around it.

Conveners: Ethan Shagan (History) and Albert Russell Ascoli (Italian Studies).

Participants: Joanna Picciotto (English), Jonathan Sheehan (History), Diego Pirillo (Italian Studies), and Niklaus Largier (German).
While the forms, functions, and effects of carceral institutions have long and complex genealogies within Euro-American modernity, their exponential growth, intensification, and reach in the United States in the last thirty years is palpable and profound. With just over five percent of the world’s population, the United States is currently responsible for nearly a quarter of the world’s prisoners. Over two million people are currently incarcerated—an increase of some 700% since the 1970s. One in 100 adults is currently in prison, and over two-thirds of the prison population are people of color.

On the inside, prisons are routinely accused of gross human rights violations—from massive overcrowding to indefinite periods of solitary confinement, from pervasive sexual violence to dreadfully inadequate medical care. On the outside, over seven million ex-imprisoned people, their family members, friends, or employers, are directly affected by a web of carceral institutions that impact access to housing, education, employment, and democratic participation.

The Strategic Working Group on Critical Prison Studies in an Age of Mass Incarceration will gather a diverse group of scholars to ask a variety of foundational questions, from “How do we understand the historical and juridical relationship between carcerality and conceptions of human being?” to “What are the formal, affective, and aesthetic contours of representations of and knowledge about carceral life?”

Conveners: Keith P. Feldman (Ethnic Studies) and Marcial Gonzalez (English).

Participants: William Drummond (Graduate School of Journalism), Nancy Scheper-Hughes (Anthropology), Jonathan Simon (Berkeley School of Law), Jill Stoner (Architecture), and Brian Wagner (English).

Kenneth P. Green Sr. Photography: DeFremery Park
On Exhibit: September 2012 –February 2013
Opening Reception: September 14, 2012 | 5-7 p.m.

As staff photographer for the Oakland Tribune between 1968-1982, Kenneth P. Green Sr. captured in the still image some of the most dramatic and dynamic social changes occurring not only in Oakland, but in our time. His work reflects the best of both photojournalism and photography—a chronicle of the here and now, and a collection of personal portraits that illustrate the timeless, human side of the people involved. This exhibition highlights early photographs taken at DeFremery Park in Oakland, a center for community organizing and an important base for the Black Panther Party and for the nascent Black student movement that was taking place at Laney and Merritt Colleges.
WEDNESDAY, SEPTEMBER 5

\[ \text{P Violin Sonatas} \]

60th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Dan Flanagan, violin
Miles Graber, piano

Poulenc: Violin Sonata
Franck: Violin Sonata

Event Contact: 510-642-4864

\[ \text{L Flexible Repression: Governing Underground Civil Society in Authoritarian China} \]

INSTITUTE OF EAST ASIAN STUDIES

4–6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th floor

Speaker: Diana Fu, Postdoctoral Associate, MIT. Panelists: Rachel Stern, School of Law.

Event Contact: 510-643-6321

\[ \text{L Twenty-first Century Omniscience: Authorship and Narrative Authority in the New Millennium} \]

CONSORTIUM ON THE NOVEL

5 p.m. | 300 Wheeler Hall


Event Contact: lmansouri@berkeley.edu

September 20
Fiat Lux Redux
On Exhibit at the Bancroft Library

September 24 & October 22
Still Lives
Depth of Field Film + Video Series
TUESDAY, SEPTEMBER 6

L The Vulnerability of the Common: Spinoza versus Arendt on the Individual and the Social
CRITICAL THEORY
5–7 p.m. | 370 Dwinelle Hall
Speaker: Kim Sang Ong-Van-Cung, Professor of Modern and Contemporary philosophy at the University Michel-de-Montaigne of Bordeaux-III (France).
Event Contact: critical_theory@berkeley.edu

L Histories of Nuclear Crisis in Korea, Opportunities for Northeast Asia’s Peace?
Continental Korea Series
INSTITUTE OF EAST ASIAN STUDIES
Time TBA | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speaker: Jae-Jung Suh, School of Advanced International Studies (SAIS), Johns Hopkins University. Co-sponsored by the Center for Korean Studies.
Event Contact: 510-642-2809

L Lunch Poems: Kickoff Reading
THE LIBRARY
12:10–12:50 p.m. | Morrison Library, 101 Doe Library
Distinguished faculty and staff introduce and read a favorite poem. Featuring Professors David Sklansky (Law), Donna V. Jones (English), Justin Brasher (Environmental Science), Debarati Sanyal (French), and Andrew Stewart (Classics); Lawrence Rinder, BAM/PFA Director; Vice Provost Cathy Koshland; Associate Chancellor Beata Fitzpatrick; and Berkeley staff including Colleen Rovetti, Sanchita Saxena, and Alix Schwartz.
Event Contact: poems@library.berkeley.edu

FRIDAY, SEPTEMBER 7

L Transnational Public Sphere? Historical Contentions and Dialogues in Northeast Asia
Continental Korea Series
INSTITUTE OF EAST ASIAN STUDIES
Time TBA | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speaker: Jae-Jung Suh, School of Advanced International Studies (SAIS), Johns Hopkins University. Co-sponsored by the Center for Korean Studies.
Event Contact: 510-642-2809

L New Perspectives on Celtic Syntax: An International Workshop
DEPARTMENT OF LINGUISTICS
Time TBA | Faculty Club
Two-day workshop on Celtic Syntax. Co-sponsored by the Celtic Studies Program.
Event Contact: mikkelsen@berkeley.edu

SATURDAY, SEPTEMBER 8

L New Perspectives on Celtic Syntax: An International Workshop
DEPARTMENT OF LINGUISTICS
Time TBA | Faculty Club
See Thursday, September 7 listing for details.

SUNDAY, SEPTEMBER 9

L I-House Lodestar Supper Welcoming Hans Giesecke
INTERNATIONAL HOUSE
5–8 p.m. | Chevron Auditorium, International House
A celebration of I-House’s 82nd Anniversary and the appointment of Executive Director Dr. Hans Giesecke. A traditional reception in the Great Hall precedes a buffet dinner, short film of I-House history, and remarks from Dr. Giesecke.
Tickets required.
Event Contact: 510-642-4128

MONDAY, SEPTEMBER 10

L Linguistics Colloquium
DEPARTMENT OF LINGUISTICS
3:10–5:00 p.m. | 182 Dwinelle Hall
Speaker: David Adger, Queen Mary, University of London
Event Contact: 510-643-7623
CALENDAR OF EVENTS

TUESDAY, SEPTEMBER 11

1 Bourgeois Decadence or Proletarian Pleasure? Women, Men, and Smoking in China across the 1949 Divide
CENTER FOR CHINESE STUDIES
4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speaker: Carol Benedict, Professor, Edmund Walsh School of Foreign Service and the Department of History, Georgetown University
Panelist: Wen-hsin Yeh (History)
Event Contact: 510-643-6321

THURSDAY, SEPTEMBER 13

1 Nicholas de Monchaux on the Museum and the City: Online Conversation
BERKELEY ART MUSEUM
3 p.m. | Online only
Log on to help us reconsider the role of the museum in the digital world with architect and UC Berkeley Professor Nicholas de Monchaux. Presented in partnership with the 2012 ZERO1 Biennial. http://bampfa.berkeley.edu/zero1
Event Contact: 510-642-0808

FRIDAY, SEPTEMBER 14

1 Kenneth P. Green Sr. Photography
THE TOWNSEND CENTER FOR THE HUMANITIES
5–7 p.m. | Townsend Center, 220 Stephens Hall
As staff photographer for the Oakland Tribune between 1968-1982, Kenneth P. Green Sr. captured in the still image some of the most dramatic and dynamic social changes occurring not only in Oakland, but in our time. This exhibition highlights early photographs taken at DeFremery Park in Oakland, a center for community organizing and an important base for the Black Panther Party and for the nascent Black student movement that was taking place at Laney and Merritt Colleges.
Event Contact: 510-643-9670

WEDNESDAY, SEPTEMBER 12

1 Cello and Piano, Voice and Piano
60th Annual Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Mosa Tsay, cello
Miles Graber, piano
Brahms: Cello Sonata No. 2 in F Major, Op. 99
Emily Frey, voice
Tony Lin, piano
Grieg: Haugtussa, Op. 67
Event Contact: 510-642-4864

1 Making White Bread by the Bomb’s Early Light: Anxiety, Abundance, and US Food Power at Home During the Early Cold War
DEPARTMENT OF GEOGRAPHY
3:40–5 p.m. | 575 McCon Hall
Speaker: Aaron Barrows-Strain, Whitman College
Event Contact: 510-642-3903

1 Appetites and Aspirations in 19th Century Vietnam
INSTITUTE OF EAST ASIAN STUDIES
4–5:30 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speaker: Erica Peters, Director, Culinary Historians of Northern California
Peters explores how French colonial rule affected Vietnamese culture and cuisine, including how it came to influence iconic products like Vietnamese fish sauce and rice.
Event Contact: 510-642-3609

1 Story Hour in the Library Presents Rebecca Solnit
THE LIBRARY
5–6 p.m. | Morrison Library, 101 Doe Library
Rebecca Solnit is author of thirteen books about art, landscape, public and collective life, ecology, politics, hope, meandering, reverie, and memory. Her most recent book is the bestselling Infinite City: A San Francisco Atlas.
Event Contact: 510-643-0397

1 Territories of Poverty
BLUM CENTER FOR DEVELOPING ECONOMIES
9:30 am–6:30 p.m. | Blum Hall Plaza
Territories of Poverty is a two-day conference that seeks to define a new agenda of poverty scholarship.
SATURDAY, SEPTEMBER 15

**Evangelical Conversion in Ghana**
ANTHROPOLOGICAL INQUIRY WORKING GROUP
3-5 p.m. | Kroeber Hall, Faculty Lounge
Speaker: Bruno Reinhardt, Graduate Student, Anthropology
Event Contact: 510-642-3392

**Sounding Traditions of Inuit Cosmopolitanism in “Flying Wild Alaska”**
Music Studies Colloquium
DEPARTMENT OF MUSIC
4:40–6 p.m. | 128 Morrison Hall
Speaker: Jessica Bissett Perea, American Indian Studies, San Francisco State University
Perea explores circuits of Inuit cosmopolitanism as represented through the soundscapes and imagery of the Discovery Channel’s documentary-style reality television series “Flying Wild Alaska,” which is notable for portraying the diversity and mobility of Alaska Native and Inuit cultures.
Event Contact: 510-642-2678

**John Cage Celebration: PICO**
L@TE: Friday Nights at BAM/PFA
BERKELEY ART MUSEUM
7:30–9 p.m. | Berkeley Art Museum
Come celebrate John Cage’s 100th birthday with video artist John Sanborn’s PICO (Performance Indeterminate Cage Opera).
Event Contact: 510-642-0808

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**Publicity-driven Government Accountability in China**
CENTER FOR CHINESE STUDIES
4–6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speaker: Greg Distelhorst, Ph.D. candidate, Political Science, MIT
Distelhorst discusses how negative publicity (or the threat thereof) makes China’s unelected officials more responsive to citizens.
Event Contact: 510-643-6321

**Location/Translation: Art and Engagement from the Local to the Global**
ARTS RESEARCH CENTER
5:30–7:30 p.m. | Berkeley Art Museum/Theater, 2621 Bancroft
A panel of curators, artists, and scholars will discuss how regional circumstances get articulated within international art contexts—and how ‘global’ conversations can redefine what we think of as ‘local’ production.
Event Contact: 510-642-7784

**Obama, the Tea Party, and the Future of American Politics**
Jefferson Memorial Lecture
GRADUATE DIVISION
4:10 p.m. | Alumni House, Toll Room
Speaker: Theda Skocpol, Government and Sociology, Harvard
Event Contact: 510-643-7413

**Scarred Heritage: Achieving Peace and Reconciliation on the Korean Peninsula**
CENTER FOR KOREAN STUDIES
2–6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speakers: T.J. Pempel, Jeong Gwan Lee, Bruce Cumings, Philip Yun, David Kang, David Straub, Victor Cha.
Event Contact: 510-642-5674
THURSDAY, SEPTEMBER 20

1. France, USA: The Right in the 2012 Presidential Elections
   CENTER FOR THE COMPARATIVE STUDY OF RIGHT-WING MOVEMENTS
   3:30–5 p.m. | 223 Moses Hall
   Panelists Lawrence Rosenthal (UC Berkeley) and Eric Darras (IEP Toulouse) address the role of right-wing movements in the French and U.S. 2012 presidential elections.
   Event Contact: 510-642-0813

2. Uplift and Breakdown: Troubling Narratives of Race, Disability, and Freedom
   CENTER FOR RACE AND GENDER
   4-5:30 p.m. | 691 Barrows Hall
   Todd Carmody (English): "From 'Racial Handicap' to 'Racial Gift': Analogies of Progress and Uplift at the Turn of the Century"
   Susan Schweik (English): "Stuart’s Sister: Race, Disability, Debility, and the History of Cultural Studies"
   Event Contact: 510-643-8488

3. Qatar’s Hidden History: Power, Image and Lineage in the Gulf
   CENTER FOR MIDDLE EASTERN STUDIES
   5 p.m. | 340 Stephens Hall
   Speaker: Allen Fromherz, History, Georgia State University
   Event Contact: 510-642-8208

4. The 2nd Maharaj Kaul Memorial Lecture by Aruna Roy
   CENTER FOR SOUTH ASIA STUDIES
   5–7 p.m. | The Bancroft Hotel, 2680 Bancroft Way
   Aruna Roy is an Indian political and social activist who founded and heads the Mazdoor Kisan Shakti Sangathan ("Workers and Peasants Strength Union.")
   Event Contact: 510-642-3608

5. How Language Affects the Way We Think
   UC BERKELEY EXTENSION
   6–9 p.m. | 60 Evans Hall
   Speakers: Ilze Duarte, Ph.D.; Carol Lethaby, M.A. in TESOL; Sedique Popal, Ed.D.; Steven L. West
   Educators, counselors and administrators are invited to this free seminar presented by a panel of distinguished linguists and educators. Panel members discuss how language and culture shape thoughts and literacies inside and outside of the classroom.
   Event Contact: 510-642-4111

6. Fiat Lux Redux: Ansel Adams and the University of California
   THE LIBRARY | ON THE SAME PAGE PROGRAM
   Time and Location TBA
   In 1963, the University of California Regents hired Ansel Adams and writer Nancy Newhall to depict the university’s future—a collaboration which resulted in the 1967 publication Fiat Lux. The Fiat Lux Redux exhibit will be on display at the Bancroft Library September 19, 2012 – January 31, 2013. As part of the "On the Same Page" program, it will create a prism through which we can see both the historic legacy of the University of California and refractions of its prospective futures. Speakers at this launch event include filmmaker Tiffany Shlain, Catherine Cole (TDPS), Nelson Lichtenstein (History, UCSB), and Leigh Raiford (African American Studies). For more information on other events related to the exhibit, visit http://onthesamepage.berkeley.edu/
   Event Contact: jvoneuw@library.berkeley.edu

FRIDAY, SEPTEMBER 21

1. In Conversation: Jeffrey Deitch and Lawrence Rinder on Barry McGee
   L@TE: Friday Nights at BAM/PFA
   BERKELEY ART MUSEUM
   6 p.m. | Berkeley Art Museum
   Join Director Lawrence Rinder and MOCA Director Jeffrey Deitch, who presented groundbreaking installations by Barry McGee at his Deitch Projects gallery in New York, as they talk about McGee’s work in the context of international graffiti and street art. Followed by L@TE: Devendra Banhart, Justin Hoover and Chris Treggiari.
   Event Contact: 510-642-0808
MONDAY, SEPTEMBER 24

Bill Cunningham New York (Richard Press, 2011)
Depth of Field Film + Video Series
7 p.m. | Geballe Room, 220 Stephens Hall
Tables are delicately turned when Bill Cunningham, a pillar of New York Fashion photography for the last three decades, becomes himself the subject of the camera’s gaze in Richard Press’s documentary. The film captures both Cunningham’s clear familiarity with an elite level of celebrity as well as the unassuming humility he brings to his own work and personal life.
Event Contact: 510-643-9670

TUESDAY, SEPTEMBER 25

Invisible Woman: Growing up Black in Germany: A Reading by Ika Hügel-Marshall
Center for Race and Gender
12:30–2 p.m. | 370 Dwinelle Hall
Ika Hügel-Marshall was the child of an African-American serviceman and a white German woman. Born and raised in post-Hitler Germany, she tells about her experience of anti-Black racism and how she came to terms with her identity as an Afro-German.
Event Contact: 510-643-8488

Center for South Asia Studies
6–8 p.m. | 145 Dwinelle Hall
This film focuses on Audre Lorde’s relation to the German Black Diaspora and documents her influence on the German political and cultural scene during a decade of profound social change.
Event Contact: 510-643-8488

WEDNESDAY, SEPTEMBER 26

Nice Guy Trio
60th Annual Noon Concert Series
Department of Music
12:15–1 p.m. | Hertz Concert Hall
Darren Johnston on trumpet, Rob Reich on accordion, and Daniel Fabricant on bass.
D. Johnston: I Can See Infinity From Here; Ducci Calypso; Tiny Gods; Simple Life; Apples
Duke Ellington/Rex Stuart: Boy Meets Horn
Rob Reich: See Ya
Trad. Romanian/Rob Reich: Gelem Gelem/Unicycle Ccek
Event Contact: 510-642-4864

Fiat Lux through the Lens of Science and Technology
On the Same Page
College of Letters & Science
3:30–4:30 p.m. | Maude Fife Room, 315 Wheeler Hall
Discussants: Fiona Doyle, Executive Associate Dean and Professor, Materials Science and Engineering; Jasper Rine, Professor, Molecular and Cell Biology; and Philip Stark, Professor and Chair, Statistics.
Each panelist will choose an Ansel Adams image from the Fiat Lux collection. The audience will first have a chance to discuss their own observations and inferences about the photos in groups, after which the panelists will share their own interpretations.
Event Contact: alix@berkeley.edu

War By Other Means: Military Humanitarianism in the Caribbean
Geography Department Colloquium
Department of Geography
3:40–5 p.m. | 575 McCone Hall
Speaker: Professor Joe Bryan, University of Colorado, Boulder
Event Contact: 510-642-3903
THURSDAY, SEPTEMBER 27

1. Under the Drones: Modern Lives in the Afghanistan-Pakistan Borderlands
CENTER FOR SOUTH ASIA STUDIES
5–7 p.m. | CSAS Conference Room, Stephens Hall, 10
Speaker: Shahzad Bashir, Islamic Studies, Department of Religious Studies, Stanford University; Robert D. Crews, History, Stanford University
Event Contact: 510-642-3608

FRIDAY, SEPTEMBER 28

1. Cuba and California: Prospects for Change and Opportunity
INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES
9 a.m.–5:30 p.m. | Sutardja Dai Hall, Banatao Auditorium
Keynote speakers and three panels of experts on prospects for Cuban reforms and their implications for California and the U.S. The first panel will explore recent Cuban economic and market reforms; the second will address political and social developments; and the third will explore opportunities and exchanges that might benefit California, U.S., and Canada.
Event Contact: 510-642-0813

2. Jazz in the Breezeway
60th Annual Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall breezeway
The Berkeley Nu Jazz Collective performs original compositions written by each member of the ensemble. Buoyant grooves, lyrical melodies, and a dose of humor make this perfect music for a sunny afternoon. Bring your lunch! (In the event of rain, concert moves to Hertz Hall)
Event Contact: 510-642-4864

SUNDAY, SEPTEMBER 30

1. Music Department Events at Cal Performances’ Fall Free for All
DEPARTMENT OF MUSIC
12–3:45 p.m. | UC Berkeley Campus
12–12:45 p.m., Morrison Hall Loft
Javanese Gamelan under the direction of Midiyanto previews music for the November 17 shadow play
1–1:45 p.m., Hertz Hall
Davitt Moroney, harpsichord
2–2:45 p.m., Campanile Esplanade
Jeff Davis, American Music on the 61-bell Carillon in Sather Tower
3–3:45 p.m., Hertz Hall
University Chorus & Chamber Chorus, Marika Kuzma, director
Event Contact: 510-642-9988

MONDAY, OCTOBER 1

1. Out of Frame: Past and Present Visions of the UC’s City of Intellect
On the Same Page
COLLEGE OF LETTERS & SCIENCE
5–7 p.m. | Maude Fife Room, 315 Wheeler Hall
Through the Fiat Lux project, Ansel Adams pictured one of the most turbulent periods in UC history, the 1960s. Yet his photos give little evidence of tumult. Chris Newfield (English, UC Santa Barbara) and Journalist Seth Rosenfeld will reflect on Adams’ framing of the “City of Intellect,” exploring what these images reveal, disguise, and foretell about the UC’s past and present.
Event Contact: alix@berkeley.edu

1. Fernanda Viegas and Martin Wattenberg
ATC Lecture Series
BERKELEY CENTER FOR NEW MEDIA
7:30–9 p.m. | Banatao Auditorium, Sutardja Dai Hall
Speakers: Fernanda Viegas and Martin Wattenberg, designers
Event Contact: 510-495-3505

1. Lecture by Abed Azzam
CRITICAL THEORY
5 p.m. | 3335 Dwinelle Hall
Speaker: Abed Azzam
Event Contact: critical_theory@berkeley.edu
TUESDAY, OCTOBER 2

1 Intelligence and the Brain: Recent Advances in Understanding How the Brain Works
Charles M. and Martha Hitchcock Lectures
GRADUATE DIVISION
4:10 p.m. | International House, Chevron Auditorium
Speaker: Jeff Hawkins, Co-founder, Numenta, Inc.
Event Contact: 510-643-7413

THURSDAY, OCTOBER 4

1 Lunch Poems Presents Kathleen Fraser
THE LIBRARY
12:10–12:50 p.m. | Morrison Library, 101 Doe Library
Kathleen Fraser’s poetic, critical, and editorial work has been central to the project of feminist experimental poetry in North America. She has published seventeen books and received numerous awards.
Event Contact: poems@library.berkeley.edu

FRIDAY, OCTOBER 5

1 Fresh Insights into the Ancient Korean Past
Continental Korea Series
INSTITUTE OF EAST ASIAN STUDIES
4 p.m. | Berkeley City Club, 2315 Durant Avenue
Speakers: Mark Byington, Harvard University; Jonathan Best, Wesleyan University; Martin Biale, Harvard University; Jack Davey, UCLA
Moderator: Junko Habu, UC Berkeley
Co-sponsored by the Center for Korean Studies.
Event Contact: 510-642-2809
CALENDAR OF EVENTS

1. Hot Commodities and Embodied Forms: Ron Radano, Music Studies Colloquium, Ethnomusicology
DEPARTMENT OF MUSIC
4:40–6 p.m. | Morrison Hall, Elkus Room, 125
Speaker: Ronald Radano, University of Wisconsin, Madison
Radano examines the modern emergence of black music as a commodity whose very qualities of animation—or what would be called “hotness”—developed from its historical attachments to antebellum, racial thought.
Event Contact: 510-642-2678

2. The Trial of Li Zhuang: Professionalism and Populism in China’s Legal Reform
CENTER FOR CHINESE STUDIES
4–6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speaker: Sida Liu, Sociology, University of Wisconsin–Madison
Panelist: Alex Wang, Boalt School of Law
Event Contact: 510-643-6321

3. David Littlejohn on Burning Man: In Person/Galleries
BERKELEY ART MUSEUM
6 p.m. | Berkeley Art Museum
Join journalist David Littlejohn, an avid and long-standing Burning Man attendee, for an illustrated exploration of the many artistic facets of the festival, which Littlejohn calls “one of the most imaginative and creative artistic resources in the country.”
Event Contact: 510-642-0808

SATURDAY, OCTOBER 6

4. Re-drawing the Boundaries: Multi-disciplinary Interrogations of State and Society in China
INSTITUTE OF EAST ASIAN STUDIES
Time TBA | Institute of East Asian Studies, 2223 Fulton, 6th floor
This conference will bring together early-career China scholars from diverse disciplinary backgrounds to explore recent transformations of state power and authority; varying definitional frameworks for discussing the disaggregated Chinese state; and new interdisciplinary lenses to analyze China’s multi-vocal society and state-encumbered market.
Event Contact: redrawingboundaries@berkeley.edu

5. Reading Events at Litquake: Constance Hale
UC BERKELEY EXTENSION
1–3 p.m. | UC Berkeley Extension Art and Design Center (San Francisco), Room 202
Constance Hale will read from her latest book, *Vex, Hex, Smash, Smooch*. Registration is required for this free event.
Event Contact: 510-642-4111

6. Lecture by J. Hoberman, Screening of “Fort Apache”
PACIFIC FILM ARCHIVE
6 p.m. | PFA Theater
Lecture by critic and guest curator J. Hoberman, followed by John Ford’s *Fort Apache* and a book signing of Hoberman’s *An Army of Phantoms: An Army of Phantoms: American Cinema and the Cold war.* Tickets required.
Event Contact: 510-642-0808

SUNDAY, OCTOBER 7

7. Re-drawing the Boundaries: Multi-disciplinary Interrogations of State and Society in China
INSTITUTE OF EAST ASIAN STUDIES
Time TBA | Institute of East Asian Studies, 2223 Fulton, 6th floor
See Saturday, October 8 listing for details.
Event Contact: redrawingboundaries@berkeley.edu

8. Chamber Chorus at Grace Cathedral: Vaughan Williams Mass in G
DEPARTMENT OF MUSIC
11 a.m.–12 p.m. | Grace Cathedral, 1100 California Street, San Francisco
The chorus sings as part of the morning Eucharist service.
Event Contact: 415-749-6300
TUESDAY, OCTOBER 9

1. Litquake: Language & Politics: The Discourse of Power

TOWNSEND CENTER FOR THE HUMANITIES
6 p.m. | Book Club of California, 312 Sutter Street, Suite 500, San Francisco
Faculty from Stanford and UC Berkeley examine how language affects politics and vice versa. What are the conditions that make political language possible, and what are the conditions that render language political? From a racially-inflected “rhetoric of contempt” to shades of totalitarian references in contemporary political discourse, the participating faculty members of both universities will engage in a wide-ranging and spirited discussion.
Event Contact: 510-643-9670

WEDNESDAY, OCTOBER 10

2. Short Films by Rose Lowder
Alternative Visions
PACIFIC FILM ARCHIVE
7 p.m. | PFA Theater
Speakers: Rose Lowder, French filmmaker; Greta Snider, SF State University
Tickets required.
Event Contact: 510-642-0808

3. Queering the Gospel Sound
60th Annual Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
University Gospel Chorus, D. Mark Wilson, director
In recognition of National Coming Out Month, the University Gospel Chorus honors the influence and contribution of the LGBTQ Community on Gospel Music.
Event Contact: 510-642-4864

THURSDAY, OCTOBER 11

4. Kizil to Koguryo: the Multicultural World of Han Architecture
Continental Korea Series
INSTITUTE OF EAST ASIAN STUDIES
4 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th floor
Speaker: Nancy S. Steinhardt, East Asian Languages and Civilizations, University of Pennsylvania
Event Contact: 510-642-2809

5. Fiat Mashup!: Appropriations and Interpretations Using Fiat Lux Photographs
COLLEGE OF LETTERS & SCIENCE
5 p.m. | Geballe Room, 220 Stephens Hall
Fiat Lux images by Ansel Adams served as the creative inspiration for these videos made by UC graduate students that explore relationships between the past and the present in the transforming life and politics of UC Berkeley. Video screening and discussion with the filmmakers facilitated by Jeffrey Skoller (Film & Media) and Natalia Brizuela (Spanish and Portuguese).
Event Contact: alix@berkeley.edu

FRIDAY, OCTOBER 12

6. Chamber Concerto
60th Annual Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
David Milnes, conductor
Hrabba Atladottir, violin
Karen Rosenak, piano
Wind players of the UC Berkeley Symphony Orchestra
Berg: Chamber Concerto for Piano and Violin with 13 Wind Instruments
Event Contact: 510-642-4864
<table>
<thead>
<tr>
<th>Event</th>
<th>Title</th>
<th>Date/Time</th>
<th>Location</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Blue Notes: Diaspora, Cosmopolitanism, and/or Freedom in South African Jazz</td>
<td>September/October 2012</td>
<td>Morrison Hall, Elkus Room, 125</td>
<td>Professor Carol Muller discusses South African jazz ensemble, The Blue Notes, who left South Africa for Europe in 1964, and reflects on how we might think about diaspora, cosmopolitanism, and musical freedom in South African jazz. Event Contact: 510-642-2678</td>
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<tr>
<td>2</td>
<td>From the Field to the Table: An Urban Bush Women Leadership Institute Project</td>
<td>September/October 2012</td>
<td>Zellerbach Playhouse</td>
<td>The Leadership Institute of New York's acclaimed Urban Bush Women will guide TDPS students and community members in the creation of a collective piece centered around issues of industrialized food production, rising food costs, and diminishing natural resources. Event Contact: 510-642-8827</td>
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<tr>
<td>3</td>
<td>The Culture of Listening in Argentinian Psychoanalysis</td>
<td>September/October 2012</td>
<td>Kroeber Hall, Faculty Lounge</td>
<td>Speaker: Xochitl Vargas, Graduate Student, Anthropology Event Contact: 510-642-3392</td>
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<tr>
<td>4</td>
<td>The Afterlife of a Material Object: The Mysterious Gold Seal of 57 C.E.</td>
<td>September/October 2012</td>
<td>Institute of East Asian Studies, 2223 Fulton, 6th Floor</td>
<td>Speaker: Joshua A Fogel, History, York University Event Contact: 510-642-3156</td>
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<tr>
<td>1</td>
<td>Terry Riley with Tracy Silverman</td>
<td>September/October 2012</td>
<td>Berkeley Art Museum and Pacific Film Archive (BAM/PFA)</td>
<td>Composer-pianist Terry Riley performs his open-ended solo piano compositions and improvisations with occasional raga vocals, with special guest Tracy Silverman, electric six-string violinist. Event Contact: 510-642-0808</td>
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<td>5</td>
<td>From the Field to the Table: An Urban Bush Women Leadership Institute Project</td>
<td>September/October 2012</td>
<td>Zellerbach Playhouse</td>
<td>See Friday, October 12 listing for details. Event Contact: 510-642-8827</td>
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<tr>
<td>6</td>
<td>Reading Events at Litquake: Cody Gates and Laurie Ann Doyle</td>
<td>September/October 2012</td>
<td>Bec’s Bar and Bistro, 2271 Shattuck Ave., Berkeley</td>
<td>Poet Cody Gates and author Laurie Ann Doyle host a stellar lineup of fellow UC Berkeley Extension instructors and students reading their works of poetry and prose. Registration is required for this free event. Event Contact: 510-642-4111</td>
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<tr>
<td>7</td>
<td>From the Field to the Table: An Urban Bush Women Leadership Institute Project</td>
<td>September/October 2012</td>
<td>Zellerbach Playhouse</td>
<td>See Friday, October 12 listing for details. Event Contact: 510-642-8827</td>
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</table>
MONDAY, OCTOBER 15

L Una’s Lecture: An Evening in Conversation with Vikram Seth

TOWNSEND CENTER FOR THE HUMANITIES
6 p.m. | Morrison Reading Room, 101 Doe Library
Vikram Seth is a poet, novelist, travel writer, librettist, children's writer, and memoirist. His acclaimed first novel, The Golden Gate, is written entirely in Onegin stanzas after the style of Alexander Pushkin’s Eugene Onegin. His 1474-page novel A Suitable Boy, an epic of Indian life set in the 1950s, won both the WH Smith Literary Award and the Commonwealth Writers’ Prize.

Panel Discussion
Tuesday, October 16, 2012
4:00-6:00 p.m. | Maude Fife Room, 315 Wheeler Hall.
Vikram Seth in discussion with UC Berkeley faculty.
Event contact: 510-643-9670

WEDNESDAY, OCTOBER 17

L Reading Texts on Their Own Terms: Two Talks on Early Medieval China
CENTER FOR CHINESE STUDIES
3–6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor
Antje Richter, Asian Languages and Civilizations, University of Colorado at Boulder: "Writing in Genres in Early Medieval China, or: What Makes a Letter a Letter?"

Matthias L. Richter, Asian Languages and Civilizations, University of Colorado at Boulder: "Before Laozi became a Daoist"
Event Contact: 510-643-6321

THURSDAY, OCTOBER 18

L Mapping Colonial Amnesia: Filipino/American Cultural Landscapes
CENTER FOR RACE AND GENDER
4–5:30 p.m. | 691 Barrows Hall
Speakers: Thea Quiray Tagle, UC San Diego; Sarita See, UC Davis
Event Contact: 510-643-8488

FRIDAY, OCTOBER 19

L Secularizing San Francisco: Prostitution and Public Policy, 1848-1917
California Studies Seminar
INSTITUTE OF RESEARCH ON LABOR & EMPLOYMENTS
7–9:30 p.m. | Institute for Research on Labor and Employment, 2521 Channing Way
Speaker: Drew Bourn, Director, Stanford Medical History Center
Event Contact: 510-643-3012
CALENDAR OF EVENTS

SUNDAY, OCTOBER 21

1 Graffiti: A History in Photographs with Jim Prigoff
BERKELEY ART MUSEUM
6–7 p.m. | Berkeley Art Museum
Join photographer Jim Prigoff, who has been documenting street art for the past forty years, to learn about the work of graffiti artists from the Bay Area and beyond, including Barry McGee. Followed by L@TE: T.I.T.S. and Erick Lyle.
Event Contact: 510-642-0808

L@TE: Friday Nights at BAM/PFA
BERKELEY ART MUSEUM
7:30–9 p.m. | Berkeley Art Museum
Event Contact: 510-642-0808

SATURDAY, OCTOBER 20

L Celebrating Architect Julia Morgan: Insights Into Her Genius and Legacy
UC BERKELEY EXTENSION
10-11:30 a.m. | UC Berkeley Extension Art and Design Center (San Francisco), Room 204
Speaker: Karen McNeill, Ph.D.
Registration is required for this free event.
Event Contact: 510-642-4111

P Ernest Beane Home Movies and other African American Amateur Films
Home Movie Day
PACIFIC FILM ARCHIVE
6:30 p.m. | Pacific Film Archive Theater
Tickets required.
Event Contact: 510-642-0808

MONDAY, OCTOBER 22

S  Marwencol (Jeff Malmberg, 2010)
Depth of Field Film + Video Series
TOWNSEND CENTER FOR THE HUMANITIES
7 p.m. | Geballe Room, 220 Stephens Hall
After being brutally beaten and hospitalized, Mark Hogencamp turned to art as a therapeutic tool, eventually creating “Marwencol,” a fictional Belgian town stuck in World War II populated by a variety of military figurines and Barbie dolls. Jeff Malmberg delicately brings us inside this world and offers an engaging look at the curious and creative mind behind it.
Event Contact: 510-643-9670

L Countering the Counter-Power: The Political Effects of Internet Rumors and Rumor Rebuttals in China
CENTER FOR CHINESE STUDIES
4–6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor
Speaker: Haifeng Huang, Political Science, UC Merced
Panelist: Anne Meng, Political Science, UC Berkeley
Event Contact: 510-643-6321

WEDNESDAY, OCTOBER 24

P Sonata and Passacaglia
60th Annual Noon Concert Series
DEPARTMENT OF MUSIC
12:15–1 p.m. | Hertz Concert Hall
Carla Moore, violin
Davitt Moroney, harpsichord
J.S. Bach: Two Sonatas for violin and harpsichord
Georg Muffat: Passacaglia in G minor
Event Contact: 510-642-4864

L Camille Paglia: Glittering Images
BERKELEY ART MUSEUM
7:30 p.m. | Berkeley Art Museum
Camille Paglia, Professor of Humanities and Media Studies at the University of the Arts in Philadelphia, speaks about her latest book, Glittering Images: A Journey Through Art from Egypt to Star Wars.
Tickets required.
Event Contact: 510-642-0808
THURSDAY, OCTOBER 25

1 The Maids
DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES
8 p.m. | Zellerbach Room 7
Claire and Solange have a game they like to play when Madame is out of the house. They like to pretend they are Madame and order one another around. It’s a harmless little game. No one could get hurt… right? Jean Genet’s absurdist masterpiece – with a twist. Directed by Paige Johnson.
Tickets required.
Event Contact: 510-642-8827

1 Crude Films: A Cinematic Exploration of Middle Eastern Oil
CENTER FOR MIDDLE EASTERN STUDIES
4–6 p.m. | 340 Stephens Hall
Screening of Blood and Oil: The Middle East in World War I. Mona Damluji (Architecture, UC Berkeley) will open with brief remarks about the history of oil companies operating in the modern Middle East.
Event Contact: cmes@berkeley.edu

L Studio Time: Process/Production
Time Zones Series
ARTS RESEARCH CENTER
6-8 p.m. | Maude Fife Room, 315 Wheeler Hall
Glenn Adamson, curator at the Victoria and Albert Museum, will give a talk titled “Goodbye to Craft.” Responses will follow from local artist Stephanie Syjuco and Professor Ron Rael (Architecture). Professor Julia Bryan-Wilson (History of Art), Acting Director of the Arts Research Center, will moderate.
Event Contact: 510-642-7784

FRIDAY, OCTOBER 26

1 Crude Films: A Cinematic Exploration of Middle Eastern Oil
CENTER FOR MIDDLE EASTERN STUDIES
10 a.m.–6 p.m. | 340 Stephens Hall
Screenings of Ageless Iraq, First Oil, The Oil Factor, and Syriana. Hannah Appel (Geography) will deliver brief remarks on the context of the contemporary politics of oil and will lead an audience discussion.
Event Contact: cmes@berkeley.edu

1 Sources of Shang History: New Discoveries and Advances in Chinese Archaeology and Paleography
INSTITUTE OF EAST ASIAN STUDIES
1 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor
This symposium honors the 80th birthday of one of the greatest scholars in the field of Chinese oracle bones, Professor Emeritus David N. Keightley. Scholars will come together to present a selection of new work in the field of oracle bones, and assess the legendary work of Professor Keightley.
Event Contact: 510-642-2809

1 The Maids
DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES
8 p.m. | Zellerbach Room 7
See Thursday, October 25 listing for details

1 Between Purpose and Entropy: On the History of Biology from a Philosophical Perspective
ANTHROPOLOGICAL INQUIRY WORKING GROUP
3–5 p.m. | Kroeber Hall, Faculty Lounge
Speaker: Spyridon Koutrofounis, Professor, Technische Universität Berlin
Event Contact: 510-642-3392

SATURDAY, OCTOBER 27

1 Re-staging/Re-construction/Re-enactment: A Symposium in Conjunction with Einstein on the Beach: An Opera in Four Acts
CAL PERFORMANCES
11 a.m.–2 p.m. | Zellerbach Playhouse
In conjunction with a historic re-staging of Einstein on the Beach at Cal Performances, this symposium will examine what it takes and what it means to re-create and perform a seminal and rarely-seen work almost forty years after its premier.
Panelists: Linda Brumbach, Producer, Pomegranate Arts; Lisa Bielewa, soprano, Philip Glass Ensemble; Robert Fink, Department of Music, UCLA; Frédéric Maurin, Department of Theatre Studies, Université de Paris 3, Sorbonne Nouvelle; Charles Otte, Department of Theatre and Dance, University of Texas, Austin; Alisa Regas, Associate Producer, Pomegranate Arts
Event Contact: 510-642-7784

UC Berkeley Symphony Orchestra: Adams, Debussy, Berg
DEPARTMENT OF MUSIC
8–10 p.m. | Hertz Concert Hall
David Milnes, conductor
Tower: Fanfare for the Uncommon Woman for Orchestra
Cox: TBA
Ahn: TBA
Varese: Arcana
Debussy: La Mer
Williams: Symphonic Suite from Star Wars
Tickets required.
Event Contact: 510-642-2678
SUNDAY, OCTOBER 28

University Chorus: Harvists and Recollections
DEPARTMENT OF MUSIC
4–6 p.m. | Hertz Concert Hall
Marika Kuzma, director
David Conte, September Sun
Franz Joseph Haydn, “Fall” from The Seasons, with orchestra and soloists Autumnal songs by various composers Tickets required.
Event Contact: 510-642-4864

MONDAY, OCTOBER 29

To Catch the Eye: Harriet Powers and Her Patrons
Stoddard Lecture in the History of Art
DEPARTMENT OF HISTORY OF ART
5:30–6:30 p.m. | Sutardja Dai Hall, Banatao Auditorium
Speaker: Laurel Thatcher Ulrich, Harvard University
Event Contact: 510-643-7290

TUESDAY, OCTOBER 30

“The Mystery of the Century”: Buddhist Lay Monk Villages (Jaegaseung burak) Near Korea’s Northernmost Border, 1600s-1960s
Continental Korea Series
INSTITUTE OF EAST ASIAN STUDIES
4 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor
Speaker: Hwansoo Kim, Department of Religion and the Asian and Middle Eastern Studies Department
Event Contact: 510-642-2809

WEDNESDAY, OCTOBER 31

Avenali Lecture: Wendell Berry
“An Agro-Ethical Aesthetic”
TOWNSEND CENTER FOR THE HUMANITIES
4 p.m. | Wheeler Auditorium
A conversation between Avenali Lecturer Wendell Berry, Michael Pollan (Graduate School of Journalism), Robert Hass (English), Miguel Altieri (Environmental Science, Policy, and Management), and Anne-Lise François (English and Comparative Literature).

Reading & Discussion with Wendell Berry
Thursday, November 1, 2012
6 pm | Berkeley Art Museum Theater, 2621 Durant Ave.
Wendell Berry is a conservationist, farmer, essayist, novelist and poet. He is the author of over forty books including The Unsettling of America: Culture & Agriculture, and the well-known “Port William” series. The master of many genres, Berry’s focus on farming, community, and agricultural and ecological thinking has remained a constant throughout his work.
Both Avenali events are free and open to the public but tickets are required. Free tickets will be available at the venues one hour before each event.
Event Contact: 510-643-9670

PHOTO CREDITS

Pages 16, 19 & 32: photographs by Kenneth P. Green Sr.

Fall Semester Deadlines

September 10, 2012
Conference and Lecture Grants Round 1

November 13, 2012
Townsend Dissertation Fellowships
Townsend Fellowships for Assistant Professors
Townsend Fellowship for Librarians
Strategic Working Groups: Stage 1
Collaborative Research Seminars Stage 1

September 2012 - February 2013
Opening Reception: September 14, 2012 | 5-7 p.m.

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