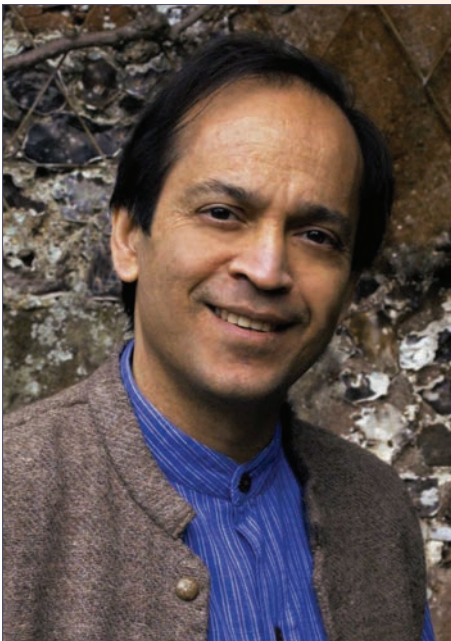




TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

September/October 2012



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TOWNSEND NEWSLETTER

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

SEPTEMBER/OCTOBER 2012

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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*.

Labor of the Hands



Celebrating 25 years of Avenali Lectures, the Townsend Center is pleased to present Wendell Berry as Avenali Chair in the Humanities, 2012-2013.

by Juliana Chow



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.

Juliana Chow is a graduate student in the Department of English UC Berkeley. Her current research explores regionalism in late nineteenth-century American literature.



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

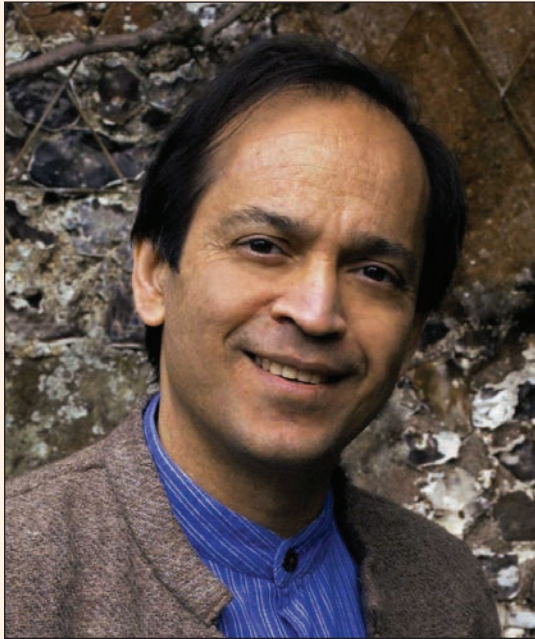
6:00 pm | Berkeley Art Museum Theater, 2621 Durant Ave.

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.

Vikram Seth, Una's Lecturer

The Townsend Center is pleased to present Vikram Seth as Una's Lecturer in the Humanities, 2012-2013.

by Kristin Hanson



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 wordy, *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.

Visions from the Peripheries

by Jacob P. Dalton



Outer of two windows for passing supplies into a dark retreat. Terdrom, Tibet.

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.



*Abstract visions of the Great Perfection meditator.
Lkhang murals, Lhasa.*

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.



Practitioner of dream yoga. Lukhang murals, Tibet

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 untrammelled 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.

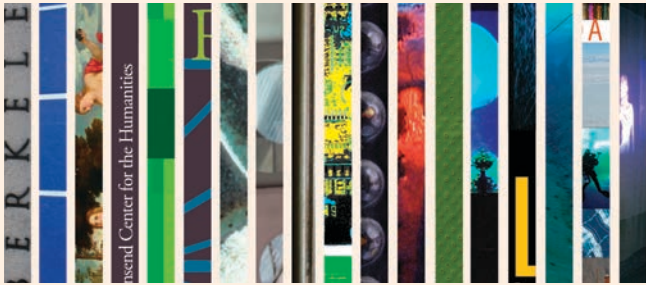
A different approach to dreaming developed in India and Tibet a thousand years ago. Through the practice of dream yoga, Buddhists learn to dream lucidly, to be aware of the dream as dream while remaining within it, without waking up. The lucid dreamer cultivates a delicate relation to appearances: If 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.

Program News



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.



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

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.



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 Balloons"

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).

Strategic Working Group



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).

ON EXHIBIT AT THE CENTER



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.

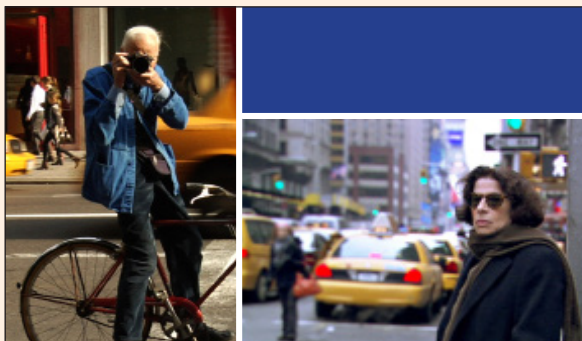


September 20
Fiat Lux Redux

On Exhibit at the Bancroft Library

page 21

HIGHLIGHTS



September 24 & October 22

Still Lives

Depth of Field Film + Video Series

page 22 & 29

WEDNESDAY, SEPTEMBER 5

P Violin Sonatas

60th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Dan Flanagan, violin

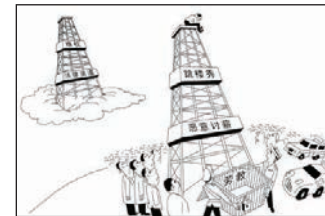
Miles Graber, piano

Poulenc: *Violin Sonata*

Franck: *Violin Sonata*

Event Contact: 510-642-4864

**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. Panlist: Rachel Stern, School of Law.

Event Contact: 510-643-6321

**L Twenty-first Century Omniscience:
 Authorship and Narrative Authority in the
 New Millennium**

CONSORTIUM ON THE NOVEL

5 p.m. | 300 Wheeler Hall

Speaker Paul Dawson discusses his
 forthcoming book, *Twenty-first Century
 Omniscience: Authorship and Narrative
 Authority in the New Millennium*. The
 book argues that the ostensibly outmoded
 omniscient narrator has become a salient
 feature of contemporary British and
 American fiction. Co-sponsored by the
 Department of English.

Event Contact: lmansouri@berkeley.edu

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

TUESDAY, SEPTEMBER 6

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 Brasheres (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

EVENT KEY

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

L Center for Race and Gender Open House Reception

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall

Come reconnect with students and faculty working on critical race and gender research and learn more about CRG opportunities.

Event Contact: 510-643-8488

L Speculative Fiction and Political Imagination Working Group: First Meeting
SPECULATIVE FICTION AND POLITICAL IMAGINATION WORKING GROUP

6–9 p.m. | 4114 Dwinelle Hall

At this meeting the group will develop the reading/screening list and schedule of sessions for the semester and will begin to discuss Ursula K Le Guin's *The Dispossessed*.

Event Contact: mindl@berkeley.edu

L Affect and Vulnerability: Spinoza and Deleuze on Negativity

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

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

L **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

TUESDAY, SEPTEMBER 11

L **Hiroshima Maidens, Bikini Islanders, and Lucky Dragons: Contesting War Memories and Promoting Peace in Cold War Japan and the US**

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Elyssa Faison, History, University of Oklahoma
Moderator: Junko Habu (Anthropology)
Event Contact: 510-642-2809

WEDNESDAY, SEPTEMBER 12

P **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

L **Making White Bread by the Bomb's Early Light: Anxiety, Abundance, and US Food Power at Home During the Early Cold War**

Geography Department Colloquium

DEPARTMENT OF GEOGRAPHY

3:40-5 p.m. | 575 McCone Hall

Speaker: Aaron Barbrow-Strain, Whitman College

Event Contact: 510-642-3903

THURSDAY, SEPTEMBER 13

L **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

L **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

L **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

FRIDAY, SEPTEMBER 14

E **Kenneth P. Green Sr. Photography**



THE TOWNSEND CENTER FOR THE HUMANITIES

5-7 p.m. | Townsend Center, 220 Stephens Hall

An opening reception for the Kenneth P. Green Sr. Photography exhibition (on display Sept. 2012-Feb. 2013).

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

L **Berkeley Old Time Music Convention: Panel Discussion**

DEPARTMENT OF MUSIC

12:10-1 p.m. | Morrison Hall, Elkus Room, 125

Musicians and dancers featured at the Berkeley Old Time Music Convention (September 12-16) demonstrate their art.

Event Contact: 510-642-4864



L **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.

L 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

L 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

P 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

EVENT KEY

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

SATURDAY, SEPTEMBER 15

L Territories of Poverty

BLUM CENTER FOR DEVELOPING ECONOMIES

9:30 am-12:30 p.m. | Blum Hall Plaza

See Friday, September 14 listing for details.

MONDAY, SEPTEMBER 17

L Capturing Visual Consciousness: A Tale of Two Eyes, One Brain, One Hand, and One Pen

ATC Lecture Series

BERKELEY CENTER FOR NEW MEDIA

7:30-9 p.m. | Banatao Auditorium, Sutardja Dai Hall

Speakers: Ryan and Trevor Oakes, artists

Event Contact: info.bcnm@berkeley.edu

TUESDAY, SEPTEMBER 18

L 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

WEDNESDAY, SEPTEMBER 19

P Cello and Piano

60th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 p.m. | Hertz Concert Hall

Mary Artmann, cello

Michael Seth Orland, piano

Janáček: *Pohádka (Fairy Tale)*

Xenakis: *Paille in the Wind*

Feldman: *Durations*

Ornstein: Selections from *Preludes*

Debussy: *Sonata*

Event Contact: 510-642-4864

L Location/Translation: Art and Engagement from the Local to the Global

Time Zones Series

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

L 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



Photo by Martha Stewart

L 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

L 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

L 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

L 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

L 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 Sangathana ("Workers and Peasants Strength Union.")

Event Contact: 510-642-3608

L 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; Sediye 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

E 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:

fvoneuw@library.berkeley.edu



P TDPS New Play Reading Series

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

5 p.m. | Durham Studio Theater

Hear new work by up-and-coming playwrights in an intimate setting, read by student actors in the Department of Theater, Dance, and Performance Studies. Presented in partnership with the Townsend Center Contemporary Drama Working Group.

Event Contact: tdps.berkeley.edu

L All of Us or None: Social Justice Posters of the San Francisco Bay Area

California Studies Center Seminar

INSTITUTE OF RESEARCH ON LABOR & EMPLOYMENTS

7–9:30 p.m. | Institute for Research on Labor and Employment, 2521 Channing Way

Speaker: Lincoln Cushing, Archivist, Kaiser Permanente, Oakland Museum

Event Contact: 510-643-3012

FRIDAY, SEPTEMBER 21

L 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



**P UC Berkeley Symphony Orchestra:
Stravinsky, Berg, Tchaikovsky**



DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

David Milnes, conductor

Stravinsky, *Song of the Nightingale*

Berg, *Chamber Concerto for Piano and Violin with 13 Wind Instruments*

Tchaikovsky: *Symphony No. 4*

Tickets required.

Event Contact: 510-642-4864

**P Devendra Banhart, Justin Hoover and
Chris Treggiari**

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

Street-based chefs Justin Hoover and Chris Treggiari share thoughts about food as the marker of global cultural movements.

Moving-image works by Brian Bress, Martha Colburn, and Ari Marcopolous.

Event Contact: 510-642-0808

SATURDAY, SEPTEMBER 22

**P UC Berkeley Symphony Orchestra:
Stravinsky, Berg, Tchaikovsky**

DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

See Friday, September 21 listing for details.

EVENT KEY

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

MONDAY, SEPTEMBER 24

**F Bill Cunningham New York
(Richard Press, 2011)**

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

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

**L 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

**F Audre Lorde: The Berlin Years - 1984-
1992: a film by Dagmar Schultz**

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

P 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 Cocek*

Event Contact: 510-642-4864

**L 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

**L 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

L 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

L 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

P 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

L Sign Language in Nepal

ANTHROPOLOGICAL INQUIRY WORKING GROUP

3–5 p.m. | Kroeber Hall, Faculty Lounge

Speaker: Mara Green, Graduate Student, Anthropology

Event Contact: 510-642-3392

P The Dodos

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

Help us kick off KALX's 50th-anniversary celebration with a special performance by acclaimed San Francisco indie duo *The Dodos*.

Event Contact: 510-642-0808

SUNDAY, SEPTEMBER 30

P 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

L Modernism and Nonstate Space:

Claude McKay's Dissident Internationalism
THE TRANSNATIONAL ETHNIC AMERICAN STUDIES WORKING GROUP

5 p.m. | Maude Fife Room, 315 Wheeler Hall

Speaker: Joel Nickels, Assistant Professor of English at the University of Miami

Nickels will explore the concept of nonstate space: the real or imaginary location from which it becomes possible to perceive a social metabolism as self-organizing, even in the absence of state and inter-state institutions.

Event Contact: dimitriou@berkeley.edu

MONDAY, OCTOBER 1

L 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

L 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

L Lecture by Abed Azzam
CRITICAL THEORY

5 p.m. | 3335 Dwinelle Hall

Speaker: Abed Azzam

Event Contact: critical_theory@berkeley.edu

TUESDAY, OCTOBER 2

L 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



L Rural Roots of Reforms near Shanghai, c. 1971-1989 (Compared to Medial Entrepreneurship in Taiwan, Thailand, and Luzon)

Elvera Kwang Siam Lim Memorial Lecture



CENTER FOR CHINESE STUDIES

4–6 p.m. | Faculty Club, Heyns Room

Speaker: Lynn T. White, III, Woodrow Wilson School, Princeton University

Event Contact: 510-643-6321

WEDNESDAY, OCTOBER 3

P Viola Sonatas: Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Ruth Kahn Siderman, viola

Jerry Kuderma, piano

Brahms: *Viola Sonata*

Hindemith: *Viola Sonata*

Event Contact: 510-642-4864

L David Huffman Artist Talk

On the Same Page

BERKELEY ART MUSEUM

3 p.m. | Berkeley Art Museum

Students are invited to explore Oakland-based artist David Huffman's fascinating, fantastical landscape *Hunter Gatherer* at a special in-person artist's talk. This large-scale painting with captivating details features a "traumanaut," a character invented by Huffman to combine the futuristic and exploratory dimension of the astronaut with the traumatic history of African American people.

Event Contact: 510-642-0808

EVENT KEY

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

L Intelligence and Machines: Creating Intelligent Machines by Modeling the Brain

Charles M. and Martha Hitchcock Lectures

GRADUATE DIVISION

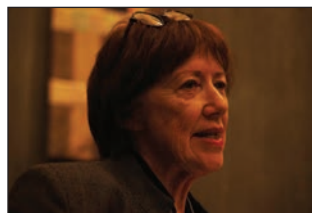
4:10 p.m. | International House, Chevron Auditorium

Speaker: Jeff Hawkins, Co-founder, Numenta, Inc. See Tuesday, October 2 listing.

Event Contact: 510-643-7413

THURSDAY, OCTOBER 4

L 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

L A Crisis in Paris: Xenophobia, Stigma, and Empire in France

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall

Cameron McKee (History and History of Art): "Mon petit chien de guerre: Conflating Jewishness and Homosexuality during the Dreyfus Affair"

Tyler Stovall (History): "Paris and the Spirit of 1919: Consumer Struggles, Transnationalism and Revolution"

Event Contact: 510-643-8488

L Jennifer DeVere Brody: "Precarious Performance"

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

4 p.m. | 370 Dwinelle Hall

In what ways can we think about performance as a precarious venture? How does performance address the socio-political movements of precarity? Is there a relationship between the vicarious and the precarious? Professor Jennifer DeVere Brody (Stanford) explores these questions with reference to recent world-historical events such as the so-called Occupy Movement among other artistic performances.

Event Contact: 510-642-1677

FRIDAY, OCTOBER 5

L 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 Bale, Harvard University; Jack Davey, UCLA

Moderator: Junko Habu, UC Berkeley

Co-sponsored by the Center for Korean Studies.

Event Contact: 510-642-2809

L **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

L **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

L **David Littlejohn on Burning Man: In Person/Galleries**

L@TE: Friday Nights at BAM/PFA

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

P **Weekend**

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM

7:30-9 p.m. | Berkeley Art Museum

Performance by post-punk rockers *Weekend*, whose reflective, personal musings on loss and tribulation are rendered in hauntingly beautiful layers of distortion.

Event Contact: 510-642-0808

SATURDAY, OCTOBER 6

L **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

SUNDAY, OCTOBER 7

L **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

P **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

L **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

L **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



TUESDAY, OCTOBER 9

L 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.

Panelists: Brandi Wilkins Catanese, Theater, Dance, and Performance Studies and African American Studies, UC Berkeley; Paula Moya, English, Stanford; Vaughn Raspberry, English, Stanford.

Event Contact: 510-643-9670

L 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

EVENT KEY

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

WEDNESDAY, OCTOBER 10

F 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

P 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

F 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

L Story Hour in the Library Presents

Pam Houston

THE LIBRARY

5–6 p.m. | Morrison Library, 101 Doe Library

Pam Houston's latest novel is *Contents May Have Shifted*. Her stories—collected in volumes such as *Cowboys Are My Weakness*—have been selected for The O. Henry Awards, The Pushcart Prize, and Best American Short Stories of the Century.

Event Contact: 510-643-0397

L Communities of Literacy and Collecting Selves in Early Modern Isfahan

CENTER FOR MIDDLE EASTERN STUDIES

5 p.m. | 340 Stephens Hall

Speaker: Kathryn Babayan, Department of History, University of Michigan

Professor Babayan will chart a "civilizing process" in early-modern Isfahan reliant on the production and dissemination of pedagogical manuals on proper etiquette, conduct and manners to regulate social behavior and emotional expression.

Event Contact: 510-642-8208

FRIDAY, OCTOBER 12

P 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

L The Blue Notes: Diaspora, Cosmopolitanism, and/or Freedom in South African Jazz

Music Studies Colloquium

DEPARTMENT OF MUSIC

4:40–6 p.m. | Morrison Hall, Elkus Room, 125

Featured Speaker: Carol Muller, Ethnomusicology, University of Pennsylvania

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 Africa jazz.

Event Contact: 510-642-2678

P From the Field to the Table: An Urban Bush Women Leadership Institute Project

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

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. The end result will be a performance event sure to move you. Tickets required.

Follow the creation of the piece at: <http://fromthefieldtothetable.blogspot.com>

Event Contact: 510-642-8827



Design: InkTank Design

L The Culture of Listening in Argentinian Psychoanalysis

ANTHROPOLOGICAL INQUIRY WORKING GROUP

3–5 p.m. | Kroeber Hall, Faculty Lounge

Speaker: Xochitl Vargas, Graduate Student, Anthropology

Event Contact: 510-642-3392

L The Afterlife of a Material Object: The Mysterious Gold Seal of 57 C.E.

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Joshua A Fogel, History, York University

Event Contact: 510-642-3156

P Terry Riley with Tracy Silverman

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

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

SATURDAY, OCTOBER 13

L Reading Events at Litquake: Cody Gates and Laurie Ann Doyle

UC BERKELEY EXTENSION

4–6 p.m. | Bec's Bar and Bistro, 2271 Shattuck Ave., Berkeley

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

P From the Field to the Table: An Urban Bush Women Leadership Institute Project

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, October 12 listing for details.

Event Contact: 510-642-8827

SUNDAY, OCTOBER 14

L Crass and Other Stencils with David King

BERKELEY ART MUSEUM

2:30–5 p.m. | Berkeley Art Museum

Explore the exciting medium of stencils with artist David King, best known for designing the symbol for the British punk bank *Crass*. Drop in to learn various stencil techniques, including layering multiple colors to form complex designs.

Free with price of museum admission.

Event Contact: 510-642-0808

P From the Field to the Table: An Urban Bush Women Leadership Institute Project

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 p.m. | Zellerbach Playhouse

See Friday, October 12 listing for details.

Event Contact: 510-642-8827

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

EVENT KEY

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

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

WEDNESDAY, OCTOBER 17

P Chamber Duets

60th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 p.m. | Hertz Concert Hall

Leighton Fong, cello

Anna Presler, violin

Karen Rosenak, piano

Elliott Carter: Sonata for Cello and Piano; *Tre Duetti* for Violin and Cello

Event Contact: 510-642-4864

L Family Reverence (xiao 孝) For the 21st Century?

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Speaker: Henry Rosemont, Jr., Religious Studies, Brown University

Event Contact: 510-643-6321

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

F Screening of "Consuming Spirits," with Filmmaker Chris Sullivan

Alternative Visions

PACIFIC FILM ARCHIVE

7 p.m. | PFA Theater

Speakers: Chris Sullivan, filmmaker; Jeffrey Skoller, Film and Media

Tickets required.

Event Contact: 510-642-0808

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

P TDPS New Play Reading Series

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

5 p.m. | Durham Studio Theater

Hear new work by up-and-coming playwrights in an intimate setting, read by student actors in the Department of Theater, Dance, and Performance Studies. Presented in partnership with the Townsend Center Contemporary Drama Working Group.

Event Contact: tdps.berkeley.edu

FRIDAY, OCTOBER 19

P Ensemble Basiani: Lecture-Demonstration

DEPARTMENT OF MUSIC

12:15-1 p.m. | Hertz Concert Hall

Lecture-demonstration by Georgian Choir *Basiani*, which will perform a Cal Performances concert at First Congregational Church in Berkeley on Saturday, October 20.

Event Contact: 510-642-4864

L **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

P **T.I.T.S. and Erick Lyle (A.K.A Iggy Scam)**

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

Music from T.I.T.S., an All-Grrrl quartet. Iggy Scam a.k.a. Erick Lyle, zinester of the influential nineties *Scam*, opens. Films and videos by Ben Coonley, Ari Marcopolous, and Shana Moulton.

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

Introduction by Rick Moss, curator of the African American Museum and Library at Oakland, and Pamela Jean Vadakan, film archivist. Live music by Marcus Shelby.

Tickets required.

Event Contact: 510-642-0808

SUNDAY, OCTOBER 21

L **United Nations Day 2012 Celebration**
INTERNATIONAL HOUSE

5 p.m. | International House, Chevron Auditorium

Speaker: Susan Bissell, Director of Child Protection, UNICEF

Event Contact: 510-642-9460

MONDAY, OCTOBER 22

F **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 **A Passion for Waiting: Messianism, History, and the Jews**

Foerster Lectures on the Immortality of the Soul

GRADUATE DIVISION



Photo by Jill Krementz

4:10 p.m. | International House, Chevron Auditorium

Speaker: Leon Wieseltier, Literary Editor, *The New Republic*

Event Contact: 510-643-7413

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*.



Photo by Michael Lionstar

Tickets required.

Event Contact: 510-642-0808

THURSDAY, OCTOBER 25

P 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

F 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

EVENT KEY

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

FRIDAY, OCTOBER 26

F 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

L 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

P The Maids

DEPARTMENT OF THEATER, DANCE
& PERFORMANCE STUDIES

8 p.m. | Zellerbach Room 7

See Thursday, October 25 listing for details

L 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

L Re-staging/Re-construction/Re-enactment: A Symposium in Conjunction with *Einstein on the Beach: An Opera in Four Acts*



Photo by Lucie Jensch

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

L 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

P **The Maids**

DEPARTMENT OF THEATER, DANCE
& PERFORMANCE STUDIES

2 & 8 p.m. | Zellerbach Room 7

See Thursday, October 25 listing for details.

SUNDAY, OCTOBER 28

P **University Chorus: Harvests 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

L **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

L **“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

L **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

P **UC Berkeley Symphony Orchestra:
Debussy, La Mer**

60th Annual Noon Concert Series



DEPARTMENT OF MUSIC

12:15-1 p.m. | Hertz Concert Hall

David Milnes, conductor

Claude Debussy: *La Mer (The Sea)*

Event Contact: 510-642-4864

PHOTO CREDITS

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Page 20: “Pre-Football Game Parade – Detail,” 1966, UC Berkeley. Photograph by Ansel Adams, *Fiat Lux Collection*.



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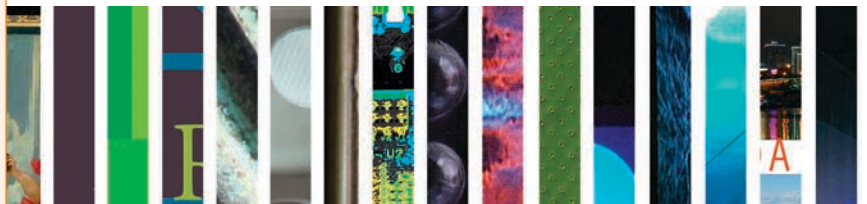
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DeFremery Park**



September 2012 - February 2013

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



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

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