



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

April/May 2008

UPCOMING EVENTS

- 10 **Leon Fleisher In Conversation**

- 13 **Homi Bhabha**
**On Global Memory: Thoughts on
the Barbaric Transmission of Culture**

- 21 **Ward Schumaker's Saved!**
Hand-painted books and works on paper



TOWNSEND NEWSLETTER

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

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APRIL/MAY 2008

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Tom Laqueur, Professor of History, talks to
the Townsend Center about his plans for this
prestigious Mellon Award.

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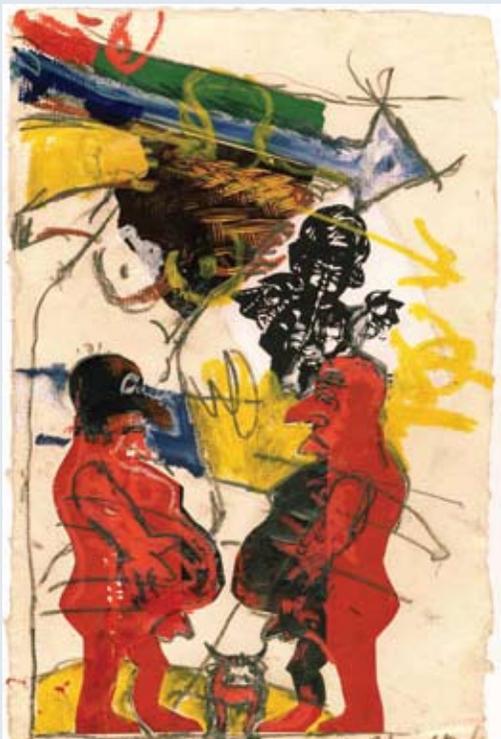
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Genealogy of a Book

by Daniel Boyarin

Daniel Boyarin is a Senior Faculty member of the Townsend Fellows this academic year. In the fall semester he presented part of his current research project, [Socrates and the Fat Rabbis](#). He will deliver the Faculty Research Lecture on April 1, and offered the following remarks on the genesis of his forthcoming book.



I RECENTLY HAD OCCASION TO READ SEVERAL DOZEN APPLICATIONS FOR A DISSERTATION YEAR FELLOWSHIP AND THUS CAME TO REALIZE THAT MOST SCHOLARS (NOT ONLY THE STUDENTS BUT THEIR ADVISORS WHO HAVE WRITTEN LETTERS FOR THEM) CONCEIVE OF HUMANISTIC SCHOLARSHIP AS INVOLVING A TWO-PART PROCESS, RESEARCH AND THE “WRITING UP” OF THE RESEARCH.

Having just finished a book myself I’ve been led thus to reflect on my own scholarship and how differently it

proceeds—for good or ill— from this research/writing model, for I frequently (and especially in the case of this book) find the writing itself, which is begun from the very beginning of the project and deeply intertwined with the reading, the process of discovery which leads finally to the thesis and argument of the book, just as the book is nearing completion. After the formation of an initial hypothesis, research, thesis-formation, and writing are, for me, not only simultaneous but one process.

In the space so generously afforded me here, I’ll exemplify this with a sort of genealogy of the thesis of my just completed *Socrates and the Fat Rabbis*. The initial hypothesis that brought this project of reading, thinking, and writing into being was a thought that not only did the Sophists have much more to offer and to teach us than usually thought but that in fact their thinking had been much more accepted than that of Plato for hundreds of years, if not more. The book was going to be a defense of Sophism and an account of how it could serve us intellectually today. This was a fine hypothesis, indeed, so fine that as I fairly quickly discovered, there wasn’t much new about it at all, but it did have the virtue of sending me to study Greek intensively (for the second time in my life but this time it “took”) so that I could read the works (Plato’s and the Sophists’) that I wanted to write about. In the next stage of its life, the book morphed, then, into the following, a book called *Exit Plato: Rhetoric, Politics, and Sex in the Ancient City*. In describing the project then, I wrote: “My desire here is to recover currents of thought in the living, breathing Athens around Plato, not, I hasten to add, as a social historian but, indeed, as an intellectual historian and then to rewrite important aspects of early Christian and Jewish intellectual his-

tory with a view towards shifting our perceptions of the understanding of ‘truth’ within those traditions. Many (I warrant most) Athenian thinkers thought very different thoughts than Plato did. They have at least as much claim to be the ‘consummate expression’ of Greece as does the philosopher.” The project was then, and for much of its adolescence an antiprotreptic to philosophy (Protreptic is a kind of rhetoric that seeks to convert someone to a way of thinking and a way of life), and I continued then in my expose, “Much of Plato’s writing, I will suggest, is an extended protreptic for the particular form of political life that he promoted and much of that protreptic, I will suggest, was directed against the most important of his rival teachers, Isocrates. The fact that our own generally held narratives of the history of Greek thought match almost to a word Plato’s portrayal of it are a testimony to the enormous skill of Plato’s propaganda, much more than they are witness to the actual character of his opponents, sophists, rhetors, and Isocrates (who denies both titles, as does Plato).” For me, then, Plato was only the type of an alienated (and rather right wing) intellectual (a kind of Roger Scruton, perhaps): “I propose, then, in the first part of my book a revisionist reading of Plato as a politician, as a political actor. Plato and Isocrates can be understood as respectively two models for a contemporary imagination of political life (political in the broadest sense of the life of a citizen in a democracy). Plato represents the lonely, alienated intellectual (or religious) whose commitment to and knowledge of an absolute truth (philosophical) prevents him or her from participating in a pluralistic, democratic polity—this much is explicit in Plato— while Isocrates represents a household based, relativistic epistemology (rhetorical) of life within such a polity. At some level (which needs, nevertheless, to be seriously complicated, and will be in this project), the first could be said to represent a certain early Christian (monastic) ideal, while the latter is more like the rabbinic ideal. Both, I will assert, have their promises and their pitfalls. But I will argue that the victory of the Platonic model of truth and

its denigration of the rhetorical tradition have had devastating effects on our religious and political lives.” It will be noted, moreover, that at this stage in my thinking and writing on this project, I was still (oddly) holding fast to old contrasts between Jews and Christians, mapped now, however, not onto a Semitic authenticity, Platonic incursion but rather onto a Jewish rhetoricity and a Christian Platonism.

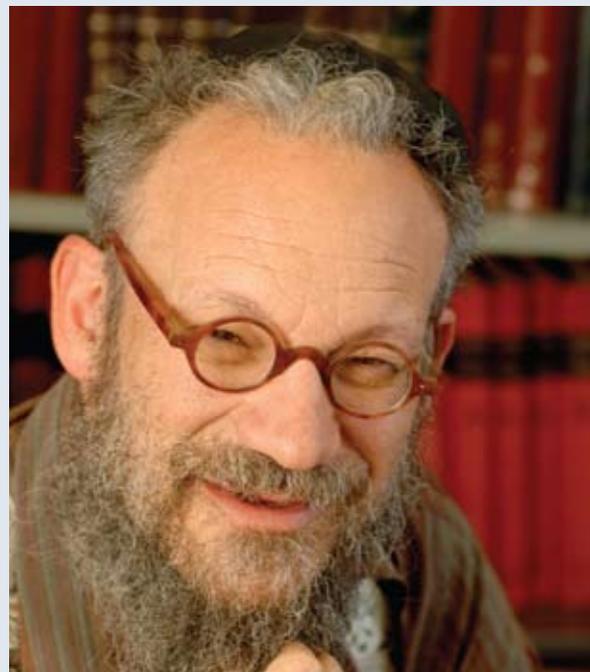
In this form and under this title, following a year of intensive further study of Greek and Greek philosophy supported by the Bridging grant of the Committee on Research and the Townsend Center, the project received major support from the Ford Foundation. It had mostly been written at this time along the lines of the above paragraph. With the aforementioned support of the Ford Foundation, however, I embarked upon my sabbatical year to (hopefully) complete the book. But the book transformed itself during that year, and that is the main story of this little article. First of all, I became increasingly troubled by the fact that all of the critique that I was mobilizing against Socrates came from Plato’s works themselves. Since my thesis was predicated on Socrates being the unequivocal hero of Plato, this left me in a pickle. Secondly, the more I thought about the Talmud, the less it seemed to me that it was a dialogical text, as usually claimed (not least by me), and the more it seemed a practice of “monological dialogue,” not at all unlike Plato. Although these two considerations rather upset my applecart, I let them perform that office, and the thesis became transformed, once more.

By the Spring of 2007, when I was happily ensconced at King’s College, Cambridge, the renewed thesis began to come together. Having dispensed with the idea that Plato’s dialogues are dialogical, and then, reluctantly made the same admission with respect to my (much more) beloved Talmud, it still seemed as if something was not done (aside from the fact that I would have had a rather grim book, if at all, at that pass.) But then a penny dropped

(almost literally—I am trying to get at the contingency of all this): Mark Jordan (supported strongly by Virginia Burrus) had protested my reading of the Symposium quite early in my project, suggesting that the real crux of the text was not Diotima’s speech but Alcibiades’s. At first this didn’t answer at all to my intuitions, neither about Plato nor about the Symposium, but now suddenly those ideas, dormant in my mind for two years, sprouted. Coming back to Bakhtin, once again, taking very seriously (but not solemnly) his ideas about the dialogism of a text not being in the dialogue between characters but between elements of the text itself, I felt that both the Diotima and the Alcibiades could be read as crucial in creating that which Bakhtin himself calls “a crude contradiction.” In a parallel time-frame I was thinking more and more about the grotesque elements of the Talmud and especially about narratives of obese Rabbis with penises of absolutely stupendous proportions. The thesis was once more beginning to come together. Rather than a contrast between Plato and the Talmud, a kind of convergence of literary strategy emerged, and both could be read under the sign of Menippean Satire, an ancient genre most sharply recognized by the fact that it is of intellectuals and about themselves, an assertion of their commitment to their own practices as well as a satirical reflection on the ultimate failure of those same practices to make the world (or even themselves) right even according to their own lights. Both achieve these ends by surprisingly similar means, with the most incongruous of concatenations of the “serious” [*spoudaios*] and the comical [*geloion*]. In the Plato this is carried out via the encounter between the gravity of the philosophical dialectic and the sometimes grotesque portrayal of Socrates as silenus and in the Talmud through the un/matching of profoundly important dialectics on the correct interpretation of the Torah with equally or even more grotesque portrayals of rabbinic heroes.

It took, however, another chance discovery by my wife,

Chava Boyarin, for it all to come together (such as it is) into a coherent text. She found a piece of art by the leading Israeli artist, Yig’al Tumarkin that is an actual illustration of the narrative of the fat Rabbis with their grotesque genitals. When I showed this image to the distinguished Cambridge Greek scholar, Malcolm Schofield, he, quite innocent of the talmudic passage itself, immediately exclaimed: “Jewish silenoi”! Upon seeing the art work and, even more upon receiving permission to use it on the cover and as frontispiece for my book, a title ensued, *Socrates and the Fat Rabbis*, and a governing trope (that had been struggling to break forth from a much thinner text and title), the grotesque disproportion of male bodies as a figure for the celebrated indecorousness of discourse; the illformedness of the bodies and the texts as a marker of the final inability of truth to be found, or even of a final despair in the very enterprise of searching for it, one that does not, however, seek to end or even discredit the practice, whether the truth sought is the truth of philosophy or of Torah. The book suddenly felt done, but it was literally only in the last weeks of its writing that both thesis and form finally emerged.



Daniel Boyarin is Taubman Professor of Talmudic Culture in the Departments of Rhetoric and Near Eastern Studies

Father Boethius: Chaucer and The Problem of Prosimetrum

by Eleanor Johnson

FEW PERIODS OF LITERARY EXPERIMENTATION IN ENGLISH RIVAL THE END OF THE FOURTEENTH CENTURY. DURING THIS PERIOD, LARGE-SCALE FICTIVE VERSE AND NON-FICTIVE PROSE FIRST EMERGED AS LITERARY PHENOMENA IN MIDDLE ENGLISH. CONTEMPORANEOUSLY, MANY MIDDLE ENGLISH AUTHORS CONSTRUCTED THEORIES OF PROSE AND POETRY, INDICATING A CLEAR RISE IN AUTHORIAL SELF-CONSCIOUSNESS AND AESTHETIC AMBITION. WHY WAS THIS SO?



Geoffery Chaucer

Periods of creative ferment often result from community interaction. Frequently, that community is a self-aware and deliberately cultivated peer-group of artists who encourage one another. But there is another kind of literary “community” to consider: one in which each member is responding not to a single, pre-existing literary forebear—an authorial “schoolmaster”—who provides exemplary literary practices and principles. That was very much the case in late fourteenth-century England, where the

“schoolmaster” in question was Boethius, a sixth-century Italian philosopher, poet, and statesman who wrote one of the most influential texts for the later Middle Ages. The *De consolatione philosophiae* tells the story of Boethius’ philosophical, spiritual, and aesthetic self-discovery, a process shepherded by the personification of Philosophy.

Ranging from the fickleness of Fortune to the greatness of God, the *De consolatione*’s themes appeared throughout the literature of late medieval England. But it was not simply in themes that Boethius indelibly marked this literature; my doctoral research demonstrates that the formal structure of the *De consolatione* had at least as profound an effect. The form of the *De consolatione* was prosimetrum, a toggling back and forth between prose and verse. Not only did he practice prosimetrum, Boethius also carefully theorized how prose and verse worked on a reader, ultimately insisting that each form works both cognitively, by appealing to the reader’s rational capacity, and aesthetically, by appealing to the reader’s senses. This theory of prosimetric functionality shaped the literary experiments of a generation great Middle English writers, across genres and discourses, in texts secular as well as religious, in fictive and non-fictive works.

Geoffrey Chaucer took on the challenge of prosimetrum several times over the course of his career, and did so with significant consequences for the subsequent history of English literature. Perhaps the most conspicuous case is *Troilus and Criseyde*, Chaucer’s longest poem, which eventually provided a great deal of Shakespeare’s material for *Romeo and Juliet*. The poem tells the story of a star-crossed love, set against the backdrop of the Trojan War. Troilus, a young prince of Troy, falls in love with a

Trojan woman named Criseyde. Aided and abetted by his friend Pandarus (from whose name we derive the modern English “to pander”), Troilus succeeds in his suit for Criseyde’s love. The two are blissfully happy, but only briefly: Criseyde is untimely exchanged in a hostage swap with the Greeks. Once she has left Troilus’ side, her fidelity disintegrates; she accepts a Greek lover. Troilus is heart-broken, but there is nothing he can do: human happiness is fleeting, and earthly delights—including women—are ultimately vain.

In composing this story, Chaucer was also working closely from Boccaccio’s *Il filostrato*, but he diverged frequently from it to include paraphrases and themes drawn from Boethius. But, more than the thematic Boethian echoes that Chaucer added to the *Troilus*, it is the formal echoes that interest me. When Chaucer took on Boccaccio’s poem as a project, he did so with an eye toward Boethianizing it by creating a multi-layered prosimetric reading experience in his final project.

On one level, Chaucer’s reengagement with prosimetry shows up in his emphasis on the two modes of discourse that govern the story:

song and dialogue. In structuring the plot around these forms, Chaucer reengages with Boethian prosimetry: in the *De consolazione*, “song” is what Boethius calls his metrical sections, while dialogue is the *sine qua non* of his prose. For Boethius, both forms are mutually reinforcing and are equally necessary as modes of persuasion. Reflecting that persuasive functionality, Chaucer casts song and dialogue as the two modes that persuade Troilus and Criseyde to pursue their love.

But on another level, Chaucer recreates prosimetric functionality in his bifurcation of the poem into the story of Troilus and Criseyde’s love and the intermit-

tent interjections of the narrator. The story itself is a carefully-planned causal narrative, in which each plot element depends logically on what had come before it, and in which the timescale of the story is continuous and linear. The narratorial incursions, by contrast, work less like chronological narration, and more like atemporal, lyrical monologues: in them, the narrator comments omnisciently upon the events of the story he tells, but none of his incursions link up with each other end-to-end. This bifurcation into narrative and narrator reproduces the effect of the division of Boethius’ text into prose and meter: his prose tells a continuous, linear narrative, but is frequently interrupted by metrical portions, spoken by an omniscient narrator who comments retrospectively upon, rather than participating in, the ongoing narrative of the dialogue between Boethius and Philosophy. So, not just within the story, but also in the narratorial frame that surrounds it, Chaucer recreates prosimetric functionality.

The final level of Chaucer’s reinvention of prosimetry is that of sheer poetic form. Now, as I have already noted, *Troilus and Criseyde* is composed in verse, not in prose-and-verse, but the form of verse it is composed in works like prose.

Or, at least, like medieval prose was supposed to work. Prose theorists in the Middle Ages held that clauses and sentences were the fundamental units of prose—the prose equivalent of “feet” or “meter.” Because of this recognition of clauses and sentences as the basic units of prose composition, medieval prose theorists urged prose writers to ornament their prose writings at the level of the clause and sentence. The canonical way to do this was through the use of *cursus*, a mode of ornamenting the ends of clauses and sentences through certain prescribed patterns of rhythm or “cadencing.” This cadencing was not just an ornament: it provided a mode of punctuation and emphasis in prose writing before the regularization of ortho-



Miniatures of Boethius teaching students and in prison

graphic punctuation conventions, distinguishing clauses, sentences, and points of argumentation, and emphasizing certain ideas.

How does all this relate to *Troilus*, which, as I have already noted, was written in verse? As it turns out, the particular verse form in which *Troilus* was composed was so-called “rime royal,” a stanzaic verse form with an intricate rhyme scheme. Somewhat bizarrely, this particular form was often referred to as “prose” by its practitioners—Chaucer himself included. The reason for this nomenclature, I believe, lay in the way in which the verse form matched syntactic units—clauses and sentences—to metrical units—lines of verse. Indeed, Chaucer routinely ends his lines at natural breaks in syntax, and he ends nearly every stanza in his poem with a full stop. His verse form thus became a framework for metrical punctuation, aestheticizing each individual clause through rhythm and meter, and aestheticizing whole sentences through the deployment of rhyme scheme and line-count. The verse form of

Troilus, that is, works like cadenced prose, aestheticizing, separating, and emphasizing units of syntax and argumentation. Chaucer’s *Troilus and Criseyde*, then, was a metrical work, but one that was designed to do what Chaucer and his contemporaries saw as the fundamental aesthetic work of prose.

Thus, in three ways, *Troilus* was a unified, remodeled prosimetrum, and I believe its tripartite prosimetric functionality—within the text, in the relation of narrator to story, and in the basic form of its composition—significantly impacted the works of fifteenth-century poets like Thomas Hoccleve, as well as the great playwrights of the Renaissance.

Townsend Fellow Eleanor Johnson is a Ph.D. Candidate in English. In addition, she is a poet whose works have been included in fascicle.com, shampoopoetry.com, freshyarn.com and the magazine *Back Room*.

CALENDAR OF EVENTS



April 6 and 7

Direct Engagement: A Symposium on Contemporary Digital Films from Lebanon and Palestine

Pacific Film Archive

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HIGHLIGHTS

May 28

The Andersen Project

Robert Lepage, writer and director

Yves Jacques, performer



see p.19

TUESDAY, APRIL 1

L The Talmud as a Fat Rabbi: Bakhtin, Levinas, Talmud

ACADEMIC SENATE

5pm | International House, Auditorium
Daniel Boyarin, Hermann P. and Sophia Taubman Professor of Talmudic Culture presents the 95th Annual Faculty Research Lecture.

L A Million Little Pieces (Really!): The Recovery of Demotic Egyptian Literature from the Graeco-Roman Period

CLASSICS

5pm | Morrison Library, Doe Library
Professor Jasnow's public lecture will give an overview of the study of Demotic Literature, describing the interesting personalities (and quarrels) of the Egyptologists since Champollion who have worked in this area.

WEDNESDAY, APRIL 2

P Le Carnaval Des Animaux: Department of Music Noon Concert Series

MUSIC

12:15pm | Hertz Concert Hall
Saint-Saens, Le Carnaval Des Animaux (Carnival of the Animals) performed by Christy Kyong, Jessica Ling, Paik & Quelani Penland, violin; Garrett McLean & Thomas Chow, viola; Kevin Yu & Catarina Bang, cello; Tae Jin Kyong, flute; Leslie Chiang, clarinet; Sarah Cheon & Christine Calara, percussion; Gene Chang & Henry Shin, piano

Event Contact: 510-642-4864

L Weisinger Lecture: Precarious, Unhoped-for Happiness: Remarks on Classical German Literature

COMPARATIVE LITERATURE

4pm | 220 Stephens Hall, Geballe Room
David E. Wellbery, LeRoy T. and Margaret

EVENT KEY

C	CONCERTS
E	EXHIBITIONS
P	PERFORMANCES
F	FILMS
CS	CONFERENCES AND SYMPOSIA
L	LECTURES, COLLOQUIA AND READINGS

Deffenbaugh.

L Lyric Times: Voice and Text in Medieval Poetry

ENGLISH

5 pm | 315 Wheeler Hall, Maude Fife Room
Seth Lerer, Avalon Foundation Professor in the Humanities at Stanford.
Event Contact: 510-642-3467

P The First Berkeley Piano Competition - First Round
MUSIC

7:30 pm | Hertz Concert Hall
In 2006, a generous bequest by Leone S. McGowan left a Steinway to be donated to a “worthy student of piano at the University of California, Berkeley.” The competition is open to all current UCB students, and students who graduated within the 24 months prior to the competition date. Come and support Berkeley’s best keyboard players as they rise to this special challenge, hoping to win the extraordinary prize.
Event Contact: 510-642-4864

THURSDAY, APRIL 3

L The Present Situation in Afghanistan and Pakistan
INTERNATIONAL STUDIES

Noon | 223 Moses Hall
Pam Constable’s reporting from Afghanistan has been called, “an example of the last best hope of journalism.” Ms. Constable has covered South Asia for *The Washington Post* since April 1999, with extensive coverage of Afghanistan as well as both India and Pakistan.
Event Contact: 510-642-7747

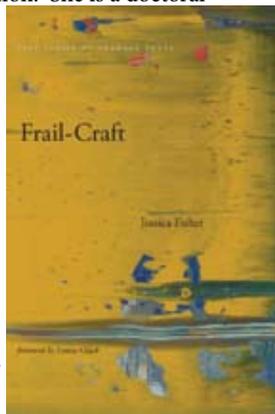
EVENT KEY

- C CONCERTS**
- E EXHIBITIONS**
- P PERFORMANCES AND FILMS**
- CS CONFERENCES AND SYMPOSIA**
- L LECTURES, COLLOQUIA AND READINGS**

P Jessica Fisher

LUNCH POEMS

12:10pm | Morrison Library, Doe Library
Jessica Fisher’s *Frail-Craft* was the winner of the prestigious 2006 *Yale Series of Younger Poets* competition. She is a doctoral candidate in English at UC Berkeley and is coeditor, with Robert Hass, of *The Addison Street Anthology*, which chronicles Berkeley’s rich poetic history.
Event Contact: 510-642-3671



L Racialized Sexual Subjectivities: Sexography: Documenting Racialized Sexualities

CENTER FOR RACE AND GENDER

4pm | Barrows Hall, CRG Conference Room - 691
Professors from UC Berkeley and UC Santa Cruz will discuss racialized sexualities. Prof. Juana Rodriguez, Gender & Women’s Studies UCB and Prof. Marcia Ochea, Community Studies UCSC.
Event Contact: 510-643-8488

L A Question of Conscience: A Military Perspective on the “War on Terror”: Part 3 of The “War on Terror” and Human Rights Colloquium

HUMAN RIGHTS CENTER

5pm | 315 Wheeler Hall, Maude Fife Room
American practices in pursuing the “war on terror” have compelled some military officers to speak out in defense of constitutional protections and international law. They have raised objections to abusive interrogations and unfair court proceedings of detainees at Guantánamo Bay, Abu Ghraib, and other U.S. military installations.



L Leon Fleisher in Conversation
TOWNSEND CENTER FOR THE HUMANITIES

7pm | Berkeley Art Museum Theater, 2621 Durant Ave, access via Sculpture Garden

The Townsend Center is pleased to present renowned pianist, conductor and teacher Leon Fleisher in conversation with Professor Anthony J. Cascardi, offering a unique opportunity for audiences to hear Fleisher’s candid thoughts on music, ability, and pedagogy.

Event Contact: 510-643-9670



P LAB RUN

THEATER, DANCE & PERFORMANCE STUDIES

8pm | Zellerbach Hall, Room 7
Experimental performances by students in the Performance Studies Ph.D. program.
Event Contact: 510-642-9925

FRIDAY, APRIL 4

P Music by Steve Mackey: Citywater
MUSIC

8pm | Hertz Concert Hall

Music by Steve Mackey: Micro-Concerto, Heavy Light, No Two Breaths, and Indigenous Instruments, performed by Sacramento-based ensemble, Citywater Event Contact: 510-642-4864



Citywater, courtesy of Alice Arnold

P LAB RUN
THEATER, DANCE & PERFORMANCE STUDIES

8pm | Zellerbach Hall, Room 7

See April 3 listing for information.

SATURDAY, APRIL 5

P LAB RUN
THEATER, DANCE & PERFORMANCE STUDIES

2pm and 8pm | Zellerbach Hall, Room 7

See April 3 listing for information

P The First Berkeley Piano Competition - Second Round
MUSIC

3pm | Hertz Concert Hall

See April 2 listing for information.

SUNDAY, APRIL 6

P Swedish Chamber Orchestra: with Piotr Anderszewski, piano
CAL PERFORMANCES

3pm | Zellerbach Hall

The acclaimed Swedish Chamber Orchestra presents new perspectives, not only for traditional chamber ensemble repertoire but also for music that is usually perceived as belonging to the realm of the full-size symphony orchestra. The gifted ensemble of 38 musicians is led by Music Director Thomas Dausgaard.

Event Contact: 510-642-9988

F CS Direct Engagement: A Symposium on Contemporary Digital Films from Lebanon and Palestine
FILM STUDIES PROGRAM/GRADUATE FILM WORKING GROUP

3:30 and 5:30pm | PFA Theater

This symposium explores the vitality and diversity of contemporary documentary and experimental filmmaking in Lebanon, Palestine and Israel. This first screening features a selection of shorts shot in the midst of and immediately after the war in Lebanon in 2006; the second screening features Palestinian filmmaker Kamal Aljafari presenting his award-winning film *The Roof* and the short *Visit Iraq*.

Visit <http://www.bampfa.berkeley.edu>

P The First Berkeley Piano Competition - Final Round
MUSIC

7:30pm | Hertz Concert Hall

See April 2 listing for information.

Event Contact: 510-642-4864

MONDAY, APRIL 7

L It Is What It Eats: A Short History of Cells in Nutrient Media
SCIENCE, TECHNOLOGY, AND SOCIETY CENTER

3:30pm | 220 Stephens Hall, Geballe Room

Hannah Landecker, Assistant Professor of Anthropology, Rice University

Event Contact: 510-642-9289

F CS Direct Engagement: A Symposium on Contemporary Digital Films from Lebanon and Palestine
FILM STUDIES PROGRAM/GRADUATE FILM WORKING GROUP

6pm | 142 Dwinelle

See April 6. Symposium continues with Ayreen Anastas and Rene Gabri presenting their own films, based on their trips to the West Bank, then leading a conversation in the manner of their collective 16 Beaver St., one of the most important venues in New York City for the discussion of contemporary political art.

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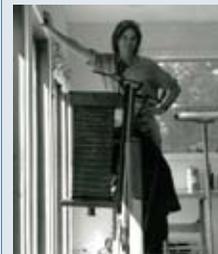
F El Violin
LATIN AMERICAN STUDIES

7pm | PFA Theater

A family of traveling musicians plays a dangerous cat-and-mouse game with an army officer occupying their village during a peasant insurrection in 1970s Guerrero. 98 minutes. Spanish with English subtitles. Event Contact: 510-642-2088

F What Remains: The Life and Work of Sally Mann
Depth of Field Film + Video Series

TOWNSEND CENTER FOR THE HUMANITIES



7pm | 220 Stephens Hall, Geballe Room

What Remains follows the creation of Mann's new seminal work: a photo series revolving around various aspects of death and decay. Never one to compromise, Sally Mann reflects on her own personal feelings toward mortality as she continues to examine the boundaries of contemporary photography.

Event Contact: 510-643-9670

L Text, Slides and Videotapes: Art, Technology and Culture Colloquium

NEW MEDIA

7:30pm | 160 Kroeber Hall

Kota Ezawa, Artist, SF

Event Contact: 510-643-9565

TUESDAY, APRIL 8

L How We Do Things with Abstract Nouns: Bacon, Locke, Williams

Tanner Lectures on Human Values

GRADUATE DIVISION

4:10pm | Toll Room , Alumni House

Annabel Patterson, Sterling Professor of English, Emeritus, Yale University will present the Tanner Lectures on April 8-10, 2008. Her lectures will address the topic “Pandora’s Boxes, or How We Store Our Values.” Commentary will be provided by three commentators: J.B. Schneewind, Geoffrey Nunberg, and Lorna Hutson.

Event Contact: 510-643-7413

WEDNESDAY, APRIL 9

C Piano Trios - Mendelssohn & Rameau: Department of Music Noon Concert Series

MUSIC

12pm | Hertz Concert Hall

Rachel Li, piano, Kai Chou, cello and Jessica Ling, violin. Mendelssohn, Piano Trio in D minor, op. 49 & Rameau, Pieces de Clavecin en Concert

Event Contact: 510-642-4864

L American Keywords: Marriage, Success, and Democracy

Tanner Lectures on Human Values

GRADUATE DIVISION

4:10pm | Toll Room , Alumni House

See April 8th listing for series description.

THURSDAY, APRIL 10

L Chinese Voices

CHINESE STUDIES, EAST ASIAN STUDIES, JOURNALISM

Noon | 119 Moses Hall

Bernard Wong, Anthropology, San Francisco State University

L Tanner Lectures: Seminar

Tanner Lectures on Human Values

GRADUATE DIVISION

4:10pm | Toll Room , Alumni House

See April 8th listing for series description.

This session includes a seminar and discussion with the lecturer and commentators.

Event Contact: 510-643-7413

SATURDAY, APRIL 12

CS Celebration of Children’s Literature GRADUATE SCHOOL OF EDUCATION

11:30am – 2:30pm | Tolman Hall, Second Floor

The Bay Area’s best children’s authors, illustrators and storytellers visit UC Berkeley. Food and refreshments and free parking will be available.

SUNDAY, APRIL 13

CS Kate Royal, soprano: with Roger Vignoles, piano

CAL PERFORMANCES

3pm | Hertz Concert Hall

Kate Royal, the thrilling young English soprano performs with Roger Vignoles, piano.

Event Contact: 510-642-9988



Kate Royal, Soprano

TUESDAY, APRIL 15

L Secularism and Jewish National Identity

RELIGION, POLITICS AND GLOBALIZATION

2pm | 223 Moses Hall

Dr. Revital Amiran-Sappir, a visiting scholar in Jewish Studies at UC Berkeley, will discuss the Jewish National movement as one that strove not only to establish a state for the Jewish people, but mainly as one that aspired to reshape the Jewish identity.

Event Contact: 510-642-7747

WEDNESDAY, APRIL 16

P Solo Piano - Jared Redmond: Department of Music Noon Concert Series

MUSIC

12:15pm | Hertz Concert Hall

Jared Redmond, piano: Beethoven, Sonata in E Minor, op. 90; Rachmaninoff, Three Preludes; Szymanowski, Variations in B-Flat Minor, op. 3, 2 Preludes by Henri Dutilleux.

Event Contact: 510-642-4864

EVENT KEY

C	CONCERTS
E	EXHIBITIONS
P	PERFORMANCES AND FILMS
CS	CONFERENCES AND SYMPOSIA
L	LECTURES, COLLOQUIA AND READINGS

L Desire and Disgust as Tools for Political Mobilization: Imagining the Sexualized Muslim's Masculinity

BEATRICE BAIN RESEARCH GROUP

4pm | 3335 Dwinelle Hall--Level C

Dibyesh Anand, BBRG Scholar, Reader, International Relations, Centre for the Study of Democracy, University of Westminster, UK.

Event Contact: 510-643-7172

THURSDAY, APRIL 17

L Private City, Public Threat: Entertainment, Industry, and Illusion in Emeryville, CA, 1896-1933

BANCROFT LIBRARY

Noon | 119 Moses Hall

"Emeryville," Earl Warren claimed, "is the rottenest city on the Pacific Coast." Mr. Seth Lunine will discuss struggles over the use and meaning of urban space as Emeryville was transformed from a sporting suburb into an industrial district.

Event Contact: 510-642-8174

L Narratives of Guilt and Responsibility: Making Sense of 'Confronting the Past': Peter N. Kujachich Endowed Lecture

SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES

4pm | Faculty Club, Heyns Room

Eric Gordy, Professor at the Department of Social Sciences, University College London

CS Labor and the Public and Private Spheres of Black Women

RACE AND GENDER

4pm | Barrows Hall, CRG Conference Room - 691

Speakers: Dawn Down, Graduate Student, Sociology; Katrinell Davis, Graduate Student, Sociology

L Foerster Lectures on the Immortality of the Soul

GRADUATE DIVISION

4:10pm | Berkeley City Club, Main Auditorium

Bart D. Ehrman, James A. Gray Distinguished Professor in the department of religious studies at The University of North Carolina at Chapel Hill, will present the Foerster Lecture on Thursday, April 17, 2008. His lecture is titled "God's Problem and Human Solutions: How the Bible Explains Suffering."

Event Contact: 510-643-7413

L Story Hour presents Melanie Abrams

STORY HOUR

5pm | 315 Wheeler Hall, Maude Fife Room

Melanie Abrams' novel, *Playing*, is forthcoming from Grove/Atlantic in April 2008, and has already been acquired for translation in three different languages.



Event Contact: 510-643-4715

L Psychoanalysis and War

ENGLISH

7:30 pm | 306 Wheeler Hall

These seminars are led by Bay Area psychoanalysts with extensive clinical expertise and are geared toward graduate students and others in the non-clinical academic community with an interest in psychoanalysis. Registration is advised due to limited seating. Henry Markman: On Bion, Theory of Groups, and Lord of the Flies.

Event Contact, Max Lee : 415-563-5815 or visit www.sf-cp.org for more information.

FRIDAY, APRIL 18

C University Baroque Ensemble: Department of Music Noon Concert Series

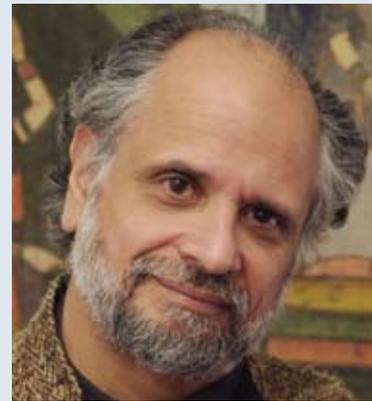
MUSIC

Noon | Hertz Concert Hall

University Baroque Ensemble, directed by Davitt Moroney. Music by Purcell, Bach and Charpentier featuring period stringed

instruments and harpsichords

Event Contact: 510-642-4864



L Homi Bhabha On Global Memory: Thoughts on the Barbaric Transmission of Culture

TOWNSEND CENTER FOR THE HUMANITIES

2pm | 315 Wheeler Hall, Maude Fife Room

Many of the issues concerning identity in global discourse are issues related to memory. In this talk, Homi Bhabha will explore the complex and difficult constellations of history and memory as they are transmitted through various cultural practices, asking how may an aesthetics of barbaric transmissions be defined?

Event Contact: 510-643-9670

C Whim and Rigor: Rethinking Musical Influence: Part 2. "The 21st century and the composer/performer"

MUSIC

3pm | 125 Morrison Hall

Ernest Bloch Visiting Lecturer, Steven Mackey, is an educator, a composer of chamber music, orchestral music, music for dance and opera, as well as a performer.

Event Contact: 510-642-4864

P **Berkeley Dance Project 2008**

THEATER, DANCE & PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

BDP '08 features four choreographic works ranging in style, scope and theme. San Francisco choreographer Jess Curtis will use improvisation to explore ways of organizing our experience of movement. Kim Epifano considers the implications of global warming and environmental change on bodies, cultures, and consciousness. Ariel Osterweis Scott creates a new work based on the writing of Bay Area poet Robert Grenier. UCB students reconstruct Twyla Tharp's *Torelli* (1976) as part of Cal Performances' celebration of Tharp's work.

Directed by Lisa Wymore & Shannon Jackson

Event Contact: 510-642-9925



Twyla Tharp

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES AND FILMS
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

SATURDAY, APRIL 19

CS **Spring Symposium on Literati Buddhism in Middle-Period China**

CHINESE STUDIES, BUDDHIST STUDIES

9 am | Institute of East Asian Studies (2223 Fulton), IEAS Conference Room

This conference seeks to examine the intersection between elite culture and Buddhism in the Tang, Song, and Yuan dynasties.

Event Contact: 510-643-6321

Co-sponsor: The Townsend Center for the Humanities.

P **Echoes of Africa: African Music and Dance Ensemble**

MUSIC

8pm | Hertz Concert Hall

African Music and Dance Ensemble, CK Ladzekpo, director "Echoes of Africa - Sacred Dance Drumming of Africa"

Event Contact: 510-642-4864

P **Berkeley Dance Project 2008**

THEATER, DANCE & PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

See April 18th listing for information.

SUNDAY, APRIL 20

P **Berkeley Dance Project 2008**

THEATER, DANCE & PERFORMANCE STUDIES

2pm | Zellerbach Playhouse

See April 18th listing for information.

Event Contact: 510-642-9925

TUESDAY, APRIL 22

L **"Offering herself to anyone that desired her": Reading Indigenous Sexuality in the Colonial Archives**

GENDER & WOMEN'S STUDIES

4pm | 370 Dwinelle Hall, Level F

Jennifer Spear, Associate Professor of History

Event Contact: 510-643-7172

WEDNESDAY, APRIL 23

P **Keynote: Kate Ryder & Jane Chapman: Department of Music Noon Concert Series**

MUSIC

12:15pm | Hertz Concert Hall

Kate Ryder & Jane Chapman, prepared piano, harpsichord, electronics and visuals. Cindy Cox, *Playing A Round* (US premiere); Evelyn Ficarra, *Rendition* (video by Ian Winters); Hilda Paredes, *A Traverso del Granizo* (premiere)

Event Contact: 510-642-4864

P L **Born Freak: The Performance Work of Mat Fraser**



THEATER, DANCE & PERFORMANCE STUDIES

1pm | 395 Kroeber

Mat Fraser is one of the UK's most prominent disabled performers, best known for his TV documentaries such as *Born Freak*, a study of freak shows and disabled performers in history.

URL/Contact: <http://www.bampfa.berkeley.edu/bca/events.html> or 510-642-7784

Co-sponsor: Disability Studies

L Cultural Anthropology and National Security: Human Terrain Mapping

INTERNATIONAL STUDIES

4 pm | 223 Moses Hall

A cultural anthropologist by training, Montgomery McFate's work emphasizes the importance of sociocultural knowledge in the formation of national security priorities. Dr. McFate will discuss what today's military needs to know to conduct stability operations, and how the Army's Human Terrain System is trying to help them meet their needs for understanding the local population.

Event Contact: 510-642-7747

THURSDAY, APRIL 24

L Born Freak: Artists's Talk

ART PRACTICE

11am | 204 Wheeler, The Maude Fife Room

See April 23rd listing for more information.

L The Holloway Series: Ariana Reines: Poetry Reading

ENGLISH

6:30pm | 315 Wheeler, The Maude Fife Room



Cover of Reines's *The Cow*

Come hear fierce and wild poetry from the winner of the Fence Books Alberta Prize, Ariana Reines. With graduate poet Angie Yuan.

Event Contact: 510-642-3467



AXIS Dancers, part of Willing and Able: Re-Figuring Dance, Performance, and Disability.
2pm April 25.

FRIDAY, APRIL 25

CS De-Constructing Islamophobia: Immigration, Globalization and Constructing the Other

RACE AND GENDER

9am | Barrows Hall, Lipman Room

In the past, race and gender studies existing methodological approaches remained distant from the subject and up to this point has not yet adjusted to incorporate a closer examination of "othering" Islam and "Muslim". The conference seeks to provide an open scholarly exchange, exploring new approaches to the study of the current period, and de-constructing the organizing process that gave birth to Islamophobia.

CS Ten Years After: Reformasi and New Social Movements in Indonesia, 1998-2008

SOUTHEAST ASIA STUDIES

9 a.m.-5 p.m. | Institute of East Asian Studies (2223 Fulton), 6F Conference Room
UC Berkeley-UCLA Joint Conference on Southeast Asian Studies for 2008 will focus on the past ten years of democratic transi

tion in Indonesia, with an emphasis on new social movements and their impact.

Event Contact: 510-642-3609

CS Dance Under Construction: Willing and Able: Re-Figuring Dance, Performance, and Disability

THEATER, DANCE & PERFORMANCE STUDIES

2-6pm | Bancroft Dance Studio and Alumni House

Incorporating perspectives from the visual arts, geography, architecture, and medical studies, this inter-campus graduate student conference examines how particular framings of the body define "ability" in dance and movement. Friday's program includes a workshop, a panel, and a keynote address by Petra Kupperts (University of Michigan), followed by a reception.

Event Contact: 510-642-8268

Co-sponsor: Townsend Center for the Humanities

P Berkeley Dance Project 2008

THEATER, DANCE & PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

See April 18th listing for information.

Event Contact: 510-642-9925

L The Rebels Hour: A Post-Colonial Encounter With Congo

AFRICAN STUDIES

3pm | 652 Barrows Hall

Belgian writer Lieve Joris is considered one of the best contemporary travel writers in the tradition of Ryszard Kapuscinski or V.S. Naipaul. In this lecture, she will focus on contemporary Congo on the basis of three of her novels: 'Back to the Congo' (1987) about the journey to the country where her great-uncle had been a missionary, 'Dance of the Leopard' (2001), about the rise to power of former rebel leader Kabila and 'The Rebels' Hour' (2006), the story of Assani, a young cowherd who becomes a fearsome rebel leader.

Event Contact: 510-642-8338

SATURDAY, APRIL 26

CS De-Constructing Islamophobia: Immigration, Globalization and Constructing the Other

RACE AND GENDER

9am | Barrows Hall, Lipman Room

See April 25 Listing for details.

Event Contact: 510-642-7747

CS Dance Under Construction: Willing and Able: Re-Figuring Dance, Performance, and Disability

THEATER, DANCE & PERFORMANCE STUDIES

9am-6pm, 8pm | various locations

See April 25; conference continues with panels, workshops, and performances.

Closing performance featuring AXIS Dance Company, Mat Fraser, and others.

Event Contact: 510-642-8268

Co-Sponsor: The Townsend Center for the Humanities

EVENT KEY

- C CONCERTS**
- E EXHIBITIONS**
- P PERFORMANCES AND FILMS**
- CS CONFERENCES AND SYMPOSIA**
- L LECTURES, COLLOQUIA AND READINGS**

CS Ten Years After: Reformasi and New Social Movements in Indonesia, 1998-2008

SOUTHEAST ASIA STUDIES

9 a.m.-5 p.m. | Institute of East Asian

Studies (2223 Fulton), 6F Conference Room

See April 25th listing for more information.

Event Contact: 510-642-3609

P BERKELEY DANCE PROJECT 2008

THEATER, DANCE & PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

See April 18th listing for information.

Event Contact: 510-642-9925

SUNDAY, APRIL 27

P Berkeley Dance Project 2008

THEATER, DANCE & PERFORMANCE STUDIES

2pm | Zellerbach Playhouse

See April 18th listing for information.

Event Contact: 510-642-9925

MONDAY, APRIL 28

L The Medium is not the Message: Art, Technology and Culture Colloquium

NEW MEDIA

7:30pm | 160 Kroeber Hall

Heidi Zuckerman Jacobson, Director, Aspen Art Museum

Event Contact: 510-643-9565

WEDNESDAY, APRIL 30

L Architectural Design & Fabrication with Digital Technology

CITRIS

Noon | 3110 Etcheverry Hall

Part of the CITRIS Research Exchange at UC Berkeley. These talks are free, open to the public and broadcast live online at mms://media.citris.berkeley.edu/webcast.

Event Contact: 510-643-4866

C Javanese Gamelan: Department of Music Noon Concert Series

MUSIC

Noon | Hertz Concert Hall

Traditional and contemporary Javanese music and song, performed by students and special guests on the department's gamelan, directed by Midiyanto

Event Contact: 510-642-4864



Gamelan, courtesy of Kathleen Karn

THURSDAY, MAY 1

CS Liberated Africans as a Human Legacy of Abolition: An International Workshop to Mark the Bicentennial of British and American Abolitions of the Slave Trade

AFRICAN AMERICAN STUDIES

All day | Hotel Durant, 2600 Durant Ave.

Convenors: G. Ugo Nwokeji, African American Studies, UCB and Beatriz Mamigonian, History, Universidade Federal de Santa Catarina, Brazil

Event Contact: 510-643-8203

L Lunch Poems presents a Student Reading

LUNCH POEMS

12:10pm | 101 Doe Library, Morrison Library

One of the year's most lively events, the student reading includes winners of the following prizes: Academy of American Poets, Cook, Rosenberg, and Yang, as well as students nominated by Berkeley's creative writing faculty, Lunch Poems volunteers, and representatives from student publications.

Event Contact: 510-642-3671

CS Girls in Oakland and Sex, Space, and Survival

RACE AND GENDER

4pm | Barrows Hall, CRG Conference Room - 691

Emily Gleason, Education will speak on “Beyond the School Gates: Tracing the Routes of Urban Youth and Perceptions of Place” and Nicol U, Ethnic Studies, will address “Risky Business: the Sexual Exploitation of Young Southeast Asian American Women in Oakland.”

Event Contact: 510-643-8488

L Jersusalem: Heights, Warrens, Peripheries, Seams

MIDDLE EASTERN STUDIES

5 pm | Stephens Hall, Sultan Room, 340 Stephens

Few cities in the world have been more violent than Jerusalem. Perhaps conquests are the most conspicuous of its lethal episodes: Nebuchadnezzar’s destruction of the city in 586 B.C.E.; Titus’ brutal capture of the city in 70 C.E.; the bloody ravaging of the city by the Crusaders. Less familiar but more pervasive are the city’s internal conflicts. Professor Annabel Jane Wharton suggests that violence in Jerusalem, and perhaps elsewhere, is conditioned by buildings and terrain as well as by politics.

Event Contact: 510-642-8208

L The Holloway Series: Lytle Shaw: Poetry Reading

ENGLISH

6:30pm | 315 Wheeler Hall, The Maude Fife Room

The University is proud to present a feature poetry reading by the 2008 Holloway Lecturer in the Practice of Poetry. Open reception to follow.

Event Contact: 510-642-3467

FRIDAY, MAY 2

CS Liberated Africans as a Human Legacy of Abolition: An International Workshop to Mark the Bicentennial of British and American Abolitions of the Slave Trade

AFRICAN AMERICAN STUDIES

All day | Hotel Durant, 2600 Durant Ave.

See May 1st listing for details.

Event Contact: 510-643-8203

P Current Trends in Improvisation: Department of Music Noon Concert Series

MUSIC

12:15pm | Hertz Concert Hall

Current Trends in Improvised Music - student musicians, and special guests directed by jazz pianist and composer, UC Berkeley Asst. Professor Myra Melford

P Whim and Rigor: Rethinking Musical Influence: Part 3: Creative Process

MUSIC

12:15pm | Hertz Concert Hall

Ernest Bloch Visiting Lecturer, Steven Mackey (Princeton University) is an educator, a composer of chamber music, orchestral music, music for dance, and opera, as well as a performer.

Event Contact: 510-642-4864

P San Francisco Opera, Rachel Portman’s The Little Prince:

CAL PERFORMANCES

7:30 pm | Zellerbach Hall

Cal Performances and the San Francisco Opera team up to bring you the West Coast premiere of Antoine de Saint-Exupéry’s fable about a pilot who crash lands in the desert and meets an open-hearted boy from another planet is a gentle reminder to hold on to what is truly important in life. Nicholas Wright, libretto, Francesca Zambello, director.

Event Contact: 510-642-9988

SATURDAY, MAY 3

CS Liberated Africans as a Human Legacy of Abolition: An International Workshop to Mark the Bicentennial of British and American Abolitions of the Slave Trade

AFRICAN AMERICAN STUDIES

All day | Hotel Durant, 2600 Durant Ave.

See May 1st listing for information.

Event Contact: 510-643-8203



The Little Prince, Courtesy of Cal Performances.

P **San Francisco Opera, Rachel Portman's The Little Prince**

CAL PERFORMANCES

7:30pm | Zellerbach Hall

See May 2nd listing for information.

P **Javanese Music & Dance: Gamelan Sari Raras**

MUSIC

8pm | Hertz Concert Hall

Gamelan Sari Raras, directed by Midiyanto and Ben Brinner with guest dancers,

Event Contact: 510-642-4864

SUNDAY, MAY 4

P **Paul Lewis, piano**

CAL PERFORMANCES

3pm | Hertz Concert Hall

A bright new star in the musical firmament, pianist Paul Lewis is a consummate artist; his formidable musical intelligence and audaciously fresh approach to music-making lend his readings particular strength.

Event Contact: 510-642-9988

P **San Francisco Opera, Rachel Portman's The Little Prince**

CAL PERFORMANCES

4pm | Zellerbach Hall

See May 2nd listing for information.

MONDAY, MAY 5

L **New Directions in Scholarship: Science/Gender/Race/Nation**

SCIENCE, TECHNOLOGY & SOCIETY

8pm | Dwinelle Hall, 370 Dwinelle Hall-Level F

Kim Tallbear, UC President's Post Doctoral Fellow, UC Berkeley; Michelle Murphy, University of Toronto; Kavita Phillip, UC Irvine; Abena Osseo-Asare, UC Berkeley; Jenny Reardon, UC Santa Cruz.

Event Contact: 510-643-7172

WEDNESDAY, MAY 7

L **New Music: Department of Music Noon Concert Series**

MUSIC

12:15pm | Hertz Concert Hall

New Music by graduate composers in the the seminar of Cindy Cox: Amadeus Regucera, Jimmy Lopez and Damon Waitkus

Event Contact: 510-642-4864

FRIDAY, MAY 9

CS **World-making and World Art**

THEATER, DANCE, AND PERFORMANCE STUDIES

10am-4pm | Berkeley Art Museum Theater

Visiting scholars and UC Berkeley faculty examine the ways in which artworks or artistic traditions construct human worlds. Topics range from French impressionism to Islamic and new media art, to the "Indian art" of Trinidad.

Contact: <http://www.bampfa.berkeley.edu/bca/events.html> or 510-642-7784.

P **Spring Choreography Workshop**

THEATER, DANCE, AND PERFORMANCE STUDIES

4:30pm and 8pm | Durham Studio Theater

Students perform original group works.

Directed by Jess Curtis.

Event Contact: 510-642-8268

P **San Francisco Opera, Rachel Portman's The Little Prince**

CAL PERFORMANCES

7:30pm | Zellerbach Hall

See May 2nd listing for information.

C **University Symphony Orchestra: Ravel, Strauss and New Music**

MUSIC

8pm | Hertz Hall

University Symphony Orchestra, conducted by David Milnes. Ravel, Tzigane (soloist Jessica Ling), Richard Strauss, Alpine Symphony Edmund Campion, Practice (2006), Jean Ahn, Salt (2007)

Event Contact: 510-642-4864

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES AND FILMS
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS



Mirror, Frank Bowling. Part of the World-making and World Art Conference.

SATURDAY, MAY 10

CS World-making and World Art
THEATER, DANCE, AND PERFORMANCE STUDIES

10am-4pm | Berkeley Art Museum Theater

See May 9th listing for information.

P San Francisco Opera, Rachel Portman's The Little Prince

CAL PERFORMANCES

7:30pm | Zellerbach Hall

See May 2nd listing for information.

C University Symphony Orchestra: Ravel, Strauss and New Music

MUSIC

8pm | Hertz Hall

See May 9th listing for information.

Event Contact: 510-642-4864

SUNDAY, MAY 11

P San Francisco Opera, Rachel Portman's The Little Prince

CAL PERFORMANCES

3pm | Zellerbach Hall

See May 2nd listing for information.

MONDAY, MAY 12

L Psychoanalysis and War
TOWNSEND CENTER FOR THE HUMANITIES

7:30pm | 306 Wheeler Hall

Karen Peoples: History Beyond Trauma: The Transmission of War in the Social Unconscious. See April 17th listing for more information.

Event Contact, Max Lee : 415-563-5815 or visit www.sf-cp.org for more information

THURSDAY, MAY 15

L Reducing Practice into Speculation: Multiplicity as Problem in Early Modern Translation Theory

BANCROFT LIBRARY

12:10pm | Faculty Club, Lewis-Latimer Room

Early modern translators recurrently claim that both versions—original and translation—must appear to be exactly the same text, and that the translator must add nothing of his own. In fact, a large number of medieval and early modern translations actually included two or more versions of a work side by side, offering a multiplicity of languages, versions, and interpretive positions. Ms Belen Bistué, Bancroft Study Award winner, and UC Davis Doctoral Student, studies these multi-texts from a perspective beyond ideologies of unification and exclusion.

Event Contact: 510-642-8174

SUNDAY, MAY 18

L Christians Lost in the Desert: Work at Kharga Oasis

NEAR EASTERN STUDIES

2:30pm | 20 Barrows Hall

Dr. Eugene Cruz-Uribe, Professor Emeritis, Northern Arizona University.

Event Contact: 510-799-9152

WEDNESDAY, MAY 28

P Robert Lepage's The Andersen Project

CAL PERFORMANCES

8 pm | Zellerbach Playhouse

Director and writer Robert Lepage is one of Canada's most renowned artists. *The Andersen Project* is freely inspired by Hans Christian Andersen's timeless fables, *The Dryad* and *The Shadow*, and draws from the Danish author's visit to France during the Paris World's Fair.

Event Contact: 510-642-9988



Yves Jacques, in The Andersen Project.
Courtesy of Cal Performances

THURSDAY, MAY 29

P Robert Lepage's The Andersen Project

CAL PERFORMANCES

8 pm | Zellerbach Playhouse

See May 28th listing for information.

FRIDAY, MAY 30

P Robert Lepage's The Andersen Project

CAL PERFORMANCES

8 pm | Zellerbach Playhouse

See May 28th listing for information.

P Audra McDonald, soprano

CAL PERFORMANCES

8 pm | Zellerbach Hall

Audra McDonald blends a rich, classically trained soprano with a rare gift for dramatic expression.

SATURDAY, MAY 31

P Robert Lepage's The Andersen Project

CAL PERFORMANCES

8 pm | Zellerbach Playhouse

See May 28th listing for information.



E Ward Schumaker's Saved!

hand-painted books and works on paper

through May 30, 2008

As an illustrator Ward Schumaker's work appears frequently in such publications as the L A Times, New York Times, Poetry, and Le Figaro; in collateral for United Airlines and Hermès; and in books. He has illustrated two limited edition for The Yolla Bolly Press: *Two Kitchens in Provence* by M.F.K.Fisher; and *Paris France* by Gertrude Stein. His personal work has appeared in solo shows in Nashville, Shanghai, and recently at the Meridian Gallery in San Francisco. He lives and works in San Francisco with his wife, artist Vivienne Flesher.

E Ten Moments from the Twentieth Century

Paintings by John McNamara

through May 15, 2008

John McNamara came to the Art Practice Department in the fall of 1993. In 1994 he developed and implemented the course "Art 8, Introduction to Visual Thinking," an entry-level course focusing on the investigation of art processes and conceptual strategies. As well as teaching various painting and drawing courses, John is also responsible for the mentoring of the Graduate Student Instructors within the department.

End Note...

Tom Laqueur on his Distinguished Achievement Award

Just before the beginning of spring semester 2008, former Townsend Center Director and Helen Fawcett Professor of History Tom Laqueur learned that he had been selected as a recipient of a Distinguished Achievement Award from the Andrew W. Mellon Foundation in New York. Laqueur follows T. J. Clark (Pardee Professor in the History of Art) who won this award in 2006. The Townsend Center asked Prof. Laqueur to share his views with readers on this occasion.

"I am, of course, thrilled and honored to have been given a Mellon 'Distinguished Achievement Award,' Berkeley's second such recognition. But that said, it is also a challenge even if it is one that I am happy to have. Some of the award fits neatly into the usual budget slots — money for time off, for research assistance, for travel to archives. But most of it does not. I think of it as something of an intellectual venture capital fund that I am charged by the Foundation to invest profitably—for myself to be sure and more generally for the humanities at Berkeley and elsewhere. The opportunities are many; the rewards potentially great; the risks high.

In the three months since an express envelope with news of my good fortune appeared in my mailbox I have not had either the time to perform what my friends in business call 'due diligence' or the inclination to discipline prematurely an intimately familiar intellectual concupiscence that I have learned over the years to channel if not control. But I have made some progress in thinking about what I might do.

Put abstractly, I want to do what I can to encourage teaching, research, and publication by students and established scholars in certain intellectually exigent but relatively uncharted areas, i.e. produce and disseminate knowledge and understanding that will give rise to more of the same. (Leveraging I think is the investment metaphor.) And, I want to figure out ways to engage the humanities on an equal footing with the visual and performing arts. (This second project, incidentally, is the

sort that has attracted me since the days when, as Director of the Townsend Center, I invited Maya Lin, Maurice Sendak, and Jonathan Miller among others to campus as Avenali Lecturers and sponsored talks in co-operation with BAM — between artists and humanists — Wayne Thiebaud and Bill Viola with the late philosopher Richard Wolheim, for example.

My thinking about the ‘three intellectually exigent but relatively uncharted areas’ that I want to focus on has its origins in my own scholarly interests over the past forty years but also in the interests of a remarkable group of colleagues here and elsewhere who live in my corner of the republic of learning. The first has to do with a comparative history of reading and of the uses of literacy more generally. This field—if such it is—was just beginning when I was in graduate school; my doktorvater Lawrence Stone wrote a pioneering article on literacy rates in early modern Europe; my first published piece was on why people



Thomas Laqueur

learned to read in late seventeenth and eighteenth century England. There has been considerable scholarship since then but still, as William St. Clair remarked in a brilliant book on the late eighteenth century reading public, we are at the stage of astronomy before the invention of the modern telescope. Even for well studied parts of the world we know relatively little about edition sizes and changes in the cost of print; we are only beginning to learn about the contexts of reading, the expectations of readers, and the responses they had to print of various sorts. My colleague Beth Berry has just written a beautiful and pioneering book on some of these questions in sixteenth and seventeenth century Japan, a book that is both immensely satisfying and frustrating in that it makes one want to know more. My colleague Wen-

Hsin Yeh is interested in the world history of reading key Chinese texts; Carla Hesse is an expert on the history of the book; Anthony Bliss at the Bancroft is one of the truly great rare book librarians; and at SIMS two friends—Geoff Nunberg and Paul Duguid—have been long engaged with the study of information and how we evaluate it. There are others too. Berkeley is a great place to work on this topic.

Second, I want to put together my long standing interest in the history of sexuality and my early work in history of religion—my first book was about Sunday Schools—to ask why it is that questions of sexuality have become so terribly pressing in contemporary controversies with

particular churches and between, for example, Muslim and Christian—or post Christian Europe. Of course questions of religion and of sexuality have been imbricated for a very long time but not always and not always as intensively. One can go through a great deal of nineteenth century Anglican Church history with relatively little discussion of a question—homosexuality—that is driving the Church into schism. It would have seemed ridiculous fifty years ago—not to speak of two hundred—to imagine that the encounter between Islam and Europe would be mediated by films shown to Muslim immigrants in which men kiss. How this has come to be is something I want to explore with colleagues both historically and in a more contemporary perspective.

And finally there is the question of death and the work of culture. I have been thinking of little else since I started to try to write a book on the history of death more than thirty years ago and will not even make an effort to summarize the state of play here except to publicly vow to finish next year. But books like Claudio Lomnitz’s deeply researched and moving *Death and the Idea of Mexico* have made clear that a topic, more prone to the thermodynamics of intellectual entropy than any other,

can be contained in an illuminating national history. There remains much to explore.

The question, of course, is how to do any or even a part of this. I will start by trying to scale up—to borrow a metaphor from business for the last time—a model that proved immensely satisfying and productive twenty years ago when I first tried it. With a small grant from the Institute for European Studies I invited to Berkeley a well-known scholar to teach with me a mini-graduate seminar on his specialty—the Great War—in which I had an interest and about which I wanted to learn more. At the end of the term my colleague Susannah Barrows and I organized a small conference based around the research of the students. We invited my visitor and a few other senior scholars to comment. Out of this seminar and conference there developed at least six dissertations and a robust conversation across two continents.

With my Mellon funds I hope to invite colleagues from the United States and abroad to teach graduate and undergraduate courses with me, on their own, or with other colleagues. I will use some of the money to help fund student research and then to disseminate what we learn in small colloquia and on the web. (The Stanford Humanities Lab led by Jeff Schnapp offers a model for how we might organize and propagate new knowledge.) In the years after my three years of the Mellon I hope for books and articles as well.

My interest in the arts and humanities is more difficult to articulate because the connections between these two worlds do not follow the well laid out structures of scholarly exchange and production. But recent projects—I am thinking here of Bruno Latour and Peter Gallison's ambitious Iconoclasts show at the Kassel Art Gallery, among others—serve as something of a model. Here are two ideas. I have long wanted to do a show on the dog in art and I think could curate something that would be visually richer and intellectually more solid than much of what is presented on this important but sidelined issue. But the idea now would be to work with colleagues like Steve Glickman in Psychology with whom I have taught

on the relationship between evolutionary biology and the nature of the human/animal divide. (Darwin in *The Expression of Emotions in Animals and Man* took the dog as the paradigmatic case for the absence of a sharp break between the soul of humans and whatever animals had.) I would also like to draw in colleagues in new media and computing to thinking about the algorithms whereby new toy robot animals are made to respond to humans. An art exhibition would thus be the occasion for bringing together research and creative activities that are usually kept separate and for generating new knowledge, as we need it.

Finally, I have ideas about music and memory that perhaps ought not to be exposed in their premature infancy. But we are among our own here. I am in close contact with a great colleague and friend, Istvan Rev, who directs the Cold War Archive in Budapest. We, with many others might, for example, collect memorial poetry or names from the era of communism and arrange to have some texts set to music: Young singers, instrumentalists and young composers produce a new commemorative tradition alongside those who work in libraries. I start with Eastern Europe because of my friend but it need not be limited to one part of the world. Perhaps small scale ways could be found to have both the collection of material and its transformation in scholarly and artistic expression go on after what funds I have from my Mellon run out.

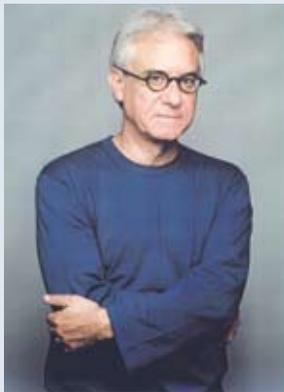
I have a year in which to settle down and make all this more manageable. The wonderful thing about venture capital—intellectual or the other kind—is that every investment need not pay off but that high risks hold out the hope for high gains. I will hedge my bets, balance my portfolio, and put some of my funds in academic gold or government backed securities.”

Cultural critic Greil Marcus, the 2008 Una's Lecturer, explained the persistence of blackface in contemporary culture in his presentation on "Black Face Then and Now."

Blackface, Literal and Metaphysical

by Bryan Wagner, English

One question that arises from Greil Marcus' lecture is the distinction between the literal and metaphysical aspects of blackface. The literal indicates what is morally objectionable in blackface, an objection that is often felt viscerally. The metaphysical names what is profound about blackface—the truth, for instance, about the conceptual codependence of blackness and whiteness that is explicated in the lecture's opening quotation from Melvin Tolson. In this metaphysical aspect, blackface is carnivalesque. It is raucous, miscegenated unpredictable, and opposed to cultural authority in all its guises. It is an object lesson in the motility of culture in general. In describing the literal and metaphysical aspects of blackface, Marcus believes that at times the literal trumps the metaphysical, yet at other times, the metaphysical prevails. We might analyze this tension more carefully and rethink his assertion that the literalness of blackface is a poison. What more is there to say about blackface as the poison of history? What does it mean to be poisoned by history? Are we looking at two aspects of the same phenomenon—literal and metaphysical—or two approaches to a problem that are to some degree irreconcilable. Take, for example, Frederick Douglass's well-known claim from 1848 that blackface performers are "the filthy scum of white society, who have stolen from us a complexion denied to them by nature." Douglass employs the same language that has recently been used by critics like W. T. Lhamon to rehabilitate early practitioners such as T. D. Rice. Douglass's filthy scum becomes the lumpen population that Lhamon celebrates, borrowing a pun from Thomas Pynchon, as the "mobility." Douglass and Lhamon are using the same language. The question is whether they are naming two aspects of the same object, or arguing with each other about the nature of their object.



Greil Marcus

Blackface and the Black Minstrel

by Shannon Steen, Theater, Dance and Performance Studies

Greil Marcus evokes the blackface minstrel as the American undead, as a monstrous, distorted Lazarus of American racial structures that is continually resurrected. One explanation for blackface's continued presence in the cultural landscape might be not just that white people are attracted to and repulsed by blackness, but that they are attracted to and repulsed by the figure of the blackface minstrel itself. The enduring phantom of the blackface minstrel in the scholarly and the cultural realm seems reminiscent of Julia Kristeva's notion of the abject, and the uncanny response to whatever has been cast out of the symbolic realm.

White and black Americans alike are caught in a cycle of recognizing that the image of the blackface minstrel is still part of our symbolic realm, despite our attempts to bury it. The figure of the minstrel offers not just the fleeting glimpse of the past, but of our own selves in the present, of what we could or might become. We see either the grotesque caricature of how we are ourselves perceived, or ourselves as the one enacting that caricature, the image of our own racism reflected back at us. If white, we wish to bury that racism in the past, to cast it from the symbolic realm, but it structures our sense of identity nevertheless. Part of the enduring power of the blackface minstrel, then, especially for white people, is our continued fascination with our own racism. If black, we wish to be able to be perceived beyond the grotesque caricature of our race, but the blackface minstrel still haunts the edges of our own self-perception; it persists at the edges of our consciousness, and mocks at our attempts to be something other than the mammy, the uncle tom, the zip coon.

View the lecture in its entirety and read faculty comments on-line at:

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