



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

February/March 2009 NEWSLETTER



Avenali Chair in the Humanities:
William Kentridge, see p. 5

UPCOMING EVENTS

10. Depth of Field: The Life and Work of Dr. Hunter S. Thompson
12. Michael Taussig, Anthropologist
13. Adam Phillips, Psychoanalyst and author



Townsend Center Exhibit: "Plug-in Pavilion,
Valparaíso, Chile," see p.23

TOWNSEND NEWSLETTER

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

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FEBRUARY/MARCH 2009

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From The Director

Foundational Questions and Emergent Contexts in the Humanities: Mellon Strategic Working Groups



We are pleased to announce that The Andrew W. Mellon Foundation has made a grant of \$545,000 to the Townsend Center for a bold new project: a series of Strategic Working Groups (SWG) on the intersection of *Foundational Questions and Emerging Conditions in the Humanities*.

Beginning in spring, 2010, and continuing for a period of five years, we will sponsor a series of faculty working groups concentrating on topics that lie at the intersection of fundamental humanistic questions and emerging historical conditions. These are topics which, by their very nature, could not be approached by a single individual, or even by a team of two. As part of this project we will also develop a set of new graduate courses,

drawn out of the groups, that will focus specifically on emergent contexts in the humanities. As part of our own institutional support of the project, the Townsend Center will independently commit to sponsoring at least one new team-taught graduate course following the successful completion of each SWG.

This conception of what a Strategic Working Group can achieve is grounded in a strong sense of where the foundational issues of humanistic scholarship ought to stand with respect to a global context that has been rapidly changing. One can recognize that the humanities are historical, and that many of the questions raised by humanistic disciplines have deep roots in the past. Those questions are honored in the specialized context of the individual disciplines, but often at the graduate level they are sidelined, either because of the press of more specialized interests or because of the fervor of interdisciplinary activity that fails to recognize their pertinence.

One result of this situation is that, in recent years, the humanities have been developing in ways that have either failed to mark the connections between their core interests and the emergent world around us, or that over-mark those connections. On the one hand, the traditional humanistic disciplines have fashioned themselves in ways that seem designed to insure their isolation from a range of fields and issues where their contribution might well prove to be essential. And at the same time many of the interdisciplinary efforts that have been developed in order to respond to changes in the world have failed to reckon with basic humanistic principles and concerns. Faced with the choice of promoting a narrowly traditional vision

of the humanities—a vision that at the graduate level understands itself as relevant principally to specialized fields—and the exuberant but irrational proliferation of interdisciplinary programs, scholars and institutions have arrived at something of an impasse.

We see a different set of opportunities, which we hope will be reflected in these new Strategic Working Groups: to re-connect the fundamental questions of the humanistic disciplines with changing historical circumstances and emerging areas of knowledge; to bring basic humanistic questions to bear on a world shaped by new social and scientific developments; and to explore the ways in which dynamic historical forces in turn compel humanists to re-think fundamental questions.

Without wishing to pre-empt any of the faculty proposals we hope to receive over the course of this program (the procedure for which is outlined below), we can nonetheless imagine that subjects such as “Life: The Humanities and the Human,” “Jurisprudence and Legalized Existence,” “Artifacts and Information,” “Borders and Boundaries,” or a host of similar topics might well excite the interest of many Berkeley faculty. We are confident that we will receive many imaginative proposals. Proposals may come from any two ladder-rank faculty members, with preference given to proposals originating among humanities faculty. (One of the two will be charged with the group’s internal administrative responsibilities.) There will be a total of seven members in each group, including the conveners. We will encourage the inclusion of one or more non-humanities faculty among the participants in each group.

Proposals will be evaluated (by an appointed selection committee) on the basis of their intellectual quality and adherence to the guidelines of the program. Once a proposal submitted by the conveners gains approval, a call will be sent to the entire Berkeley faculty to solicit applications for participation. Up to five faculty participants (in addition to the two group organizers)

will be chosen based on their intellectual strength, their ability to contribute openly to a collaborative process, their representation of different relevant disciplines, and their commitment to the program’s intellectual goals. Funds will be awarded to each participant’s department to be applied toward relief of teaching burdens, which we recognize are considerably higher at Berkeley than at many other comparable institutions. Groups will also be awarded \$6,000 for graduate research assistance and \$2,500 for visiting speakers or other events.

The responsibilities of the conveners and their chosen participants will be twofold. We will require a final report on the activities of the group, including a detailed breakdown of their readings, discussions, and talks and an evaluative assessment of the success of the group vis-à-vis the program goals. In addition, the Center will require a commitment from the conveners to offer a new Townsend-sponsored graduate course on a topic emerging from the activities of the group within two years of their award. We will strongly encourage this course to be team-taught and we will take charge of securing the necessary institutional support, aiding in the course-approval process, and providing basic technological assistance in cases where this may be necessary for instruction.

Deadline for proposals: February 17, 2009

Deadline for faculty participants: March 30, 2009

For complete application information, please visit townsendcenter.berkeley.edu

Avenali Chair in the Humanities

William Kentridge, Artist



William Kentridge, *Self-Portrait (Testing the Library)*, 1998

The Townsend Center is pleased to host renowned South African artist William Kentridge as the 2008-2009 Avenali Chair in the Humanities in March 2009. Now in its 21st year, the Avenali Chair in the Humanities has been occupied by a wide range of writers, scholars and artists, including Maya Lin, Sebastião Salgado, Elaine Pagels, Maurice Sendak and Seamus Heaney, among others. Kentridge will deliver a public lecture, “Learning from the Absurd,” on Sunday, March 15 (see p. 20). He will also participate in a panel discussion with with Kaja Silverman (Rhetoric and Film Studies) and Larry Rinder (Berkeley Art Museum) on Monday, March 16.

Born in 1955 in Johannesburg, where he continues to live and work, Kentridge has earned international acclaim for his interdisciplinary art practice, which often fuses drawing, film, and theater. Known for engaging with the

social landscape and politics of his native South Africa, he has produced a searing body of work that explores themes of colonial oppression and social conflict, loss and reconciliation, and the ephemeral nature of both personal and cultural memory.



William Kentridge, *Drawing for the film WEIGHING . . . and WANTING [Soho with Head on Rock]*, 1997

Although his hand-drawn animations are often described as films, Kentridge himself prefers to call them “drawings for projection.” He makes them using a distinctive technique in which he painstakingly creates, erases, and reworks charcoal drawings that are photographed and projected as moving image. Movement is generated within the image, by the artist’s hand; the camera serves merely to record its progression. As such, the animations explore a tension between material object and time-based performance, uniquely capturing the artist’s working process while telling poignant and politically urgent stories.

Kentridge first gained recognition in 1997, when his work was included in *Documenta X* in Kassel, Germany, and in the Johannesburg and Havana Biennials, which were

followed by prominent solo exhibitions internationally. His art was widely introduced to American audiences in 2001 through a traveling retrospective, co-curated by Neal Benezra at the Art Institute of Chicago.



William Kentridge, *Drawing for II Sole 24 Ore (World Walking)*, 2007

In addition to his artwork, Kentridge has directed and designed many theater productions, and, since 1992, has collaborated with the Handspring Puppet Company, creating multimedia pieces using puppets, live actors and animation. His latest project is the forthcoming staging of *The Nose*, a Metropolitan Opera production that will premiere in New York in March of 2010. *The Nose*—a 1930 Dmitri Shostakovich opera based on Nikolai Gogol’s absurdist short story of 1836—concerns a Russian official whose nose disappears from his face, only to turn up, in uniform, as a higher-ranking official moving in more respected circles.

In recent years, Kentridge has dramatically expanded the scope of his works and their thematic concerns, which now include his own studio practice, colonialism

in Namibia and Ethiopia, and the cultural history of postrevolutionary Russia. His newer work is based on an intensive exploration of themes connected to his own life experience, as well as the political and social issues that most concern him.

Mark Rosenthal, adjunct curator of contemporary art at the Norton Museum of Art, writes of the artist: “Even as Kentridge has established his reputation as a master draftsman, printmaker, and one of the preeminent artist–filmmakers of our time, he has also expanded the traditional notion of political art, evolving the genre from a conventional depiction of horrors to a more nuanced portrayal of the psychological effects of political events upon those who observe them, whether they be perpetrators, victims, or onlookers.”

Kentridge’s appointment as the Avenali Chair in the Humanities is funded by the generous gift of Peter and Joan Avenali, who endowed the Avenali Chair in memory of family members. His visit coincides with the March 14 premier of “William Kentridge: Five Themes” at the San Francisco Museum of Modern Art, organized by Rosenthal and overseen in San Francisco by Rudolf Frieling, SFMOMA curator of media arts. In addition to his Berkeley events, Kentridge will present a lecture-format solo performance “I am not me, the horse is not mine” at SFMOMA on March 14. His multimedia puppet opera, *The Return of Ulysses*, will also be staged at the Project Artaud Theater in San Francisco from March 25 – 28.

Child's Play in Helen Levitt's Early Photographs

by Elizabeth Gand

"The unconscious obsession we photographers have is that wherever we go we want to find the theme we carry inside ourselves."
—Graciela Iturbide, photographer

In 1936, Helen Levitt found a medium for her "unconscious obsession:" she began photographing children's play in the streets of her native New York City. Wandering through working-class neighborhoods—looking for the right kind of "material" and "a proper shot," as she puts it, by scouting street life in Brooklyn, the Lower East Side, Harlem, and the Bronx—Levitt uncovered hidden worlds playing out on stoops and sidewalks. The photographs she made early in her career (roughly 1936 to 1950) are preoccupied with children who fabricate, from the barest threads of the imagination, their own "strange weave of time and space," to borrow a phrase from Walter Benjamin.

Levitt's devotion to child's play encompassed two aspects of the subject: the social complexity of children's performative games and the untutored artistry of their drawings. Treating children's anonymous graffiti, doodles, and drawings as quasi-surrealist found objects, she used her camera to amass a visual archive documenting more than 150 examples of naïve expressions scrawled on sidewalks, walls, and stoops.

Levitt's in-depth survey of children's art and play aroused

keen interest at the time. Beginning in 1939, when her first photograph was published in Henry Luce's *Fortune* magazine, her pictures garnered attention in a cross-section of publications. In 1943, the Museum of Modern Art granted her a one-person exhibit, "Photographs of Children by Helen Levitt"—a remarkable achievement for such a young photographer, especially since her medium

had only recently been welcomed into the world of museums.

To understand why Levitt's vision incited such interest, consider Figure 1. Made with a 35 millimeter Leica, the photograph suspends an instant of time; conjoining urban space and gesturing bodies, it infuses an arresting sense of solemnity

and grace into a scene from everyday life. Positioned between home and street, private and public, the real and the fantastic, the three children are experimenting with alternate identities afforded by the most rudimentary of props—a piece of cloth with eyeholes cut out to make a mask. Their play is marked by an ephemeral artfulness, an emphasis on the act of viewing, and an urban context; it thus presents an emblem of the street photographer's practice: they, too, are heading out into the city, flâneur-style, to partake of strange spectacles.

Play is fun, the picture declares, but deeply serious. That nuanced, dialectic sense of the subject is central to Levitt's achievement. In her thoughtful approach



Figure 1: Helen Levitt, *New York*, c. 1942

to urban children's play, Levitt found a way to negate reigning assumptions about childhood, urban social life, and photographic representation, while simultaneously speaking to her cultural moment.

Levitt was far from alone in discerning a new salience in the figure of the child. During the 1930s and 1940s, a child mania swept through American culture. A torrent of photographs, paintings, exhibitions, books, movies, and articles made children newly visible as objects of study, ideals of contemplation, and targets of political policy. For example, the culture of photographically illustrated magazines that burgeoned in the 1930s habitually purveyed sentimental photographs of appealing innocents (Figure 2).

Framed as the rationale for purchasing products ranging from cameras to cars, photographs of children became one of advertising's favored icons of consumer pleasure and domestic prosperity, in a decade marked by catastrophic levels of unemployment and bankruptcy. At the same time, mass culture images of children were used to symbolize vulnerability and suffering. Children appear repeatedly in the archive of documentary photographs made for the federally sponsored Farm Security Administration's photographic projects. To take two famous examples, children constitute the focal point of both Dorothea Lange's 1936 *Migrant Mother* and numerous portraits from Walker Evans and James Agee's *Let Us Now Praise Famous Men*. For both Evans and Lange, the helpless child embodies the harrowing extent of socio-economic distress.

Whether such popularly circulated pictures celebrate childhood or mourn its betrayal, they trade on culturally sacrosanct notions of children as pure innocents needing shelter. Such notions affirm ideological claims for traditional gender roles, domestic norms, racial

homogeneity, and the glorification of "the family." Levitt's photographs undercut precisely these reigning myths of the child as an unproblematic personification of innocence and symbol of respectable family and social

life (though her work displays no lack of tenderness toward its subjects). Levitt devised an account of child subjectivity that insists on complexity, diversity, and contradiction. She represented children as active agents, self-consciously experimenting with social roles and manifesting a remarkable range of affect. Her photographs show children running wild with physical pleasure, or withdrawing quietly into states of reverie; the graffiti signs she collects are ribald, bizarre, aggressive, or charming.

Drawing upon the 35 millimeter camera's capacity for multiple, rapidly sequenced views, Levitt crafted a visual essay that

deliberately refuses easy answers to its central motivating questions: What is a child subject? And what makes child's play significant?

In probing these questions, Levitt made the crucial decision to center her attention exclusively on working class children. Signs of social class include clothing—plain gingham dresses, a coat held together with a safety pin, scuffed hand-me-down shoes big enough to "grow into"—as well as the urban environs that provide the theater of action for Levitt's players. Her subjects are situated against graffiti-covered walls, in empty lots, and in rubbish-filled alleyways. She also envisions a thoroughly heterogeneous population of New Yorkers, insisting that race is a dimension of class in American culture while refusing to map stable racial classifications onto urban geography.

By focusing her lens specifically on the urban street child, Levitt revived an iconographic tradition that gained significance in nineteenth century realist traditions



Figure 2: Advertisement from *Minicam* magazine, vol. 6, March 1943

concerned with the fate of the urban poor. A classic literary example is Nana from Zola's *L'Assommoir*, who embodies the degradation that results from her parents' poverty. Nana's unsupervised games in the street are, in Zola's telling, a symptom of and catalyst for dissolution:

Her latest brainwave was to go and play in the blacksmith's opposite, and there she would swing all day on cart-shafts, hide with gangs of guttersnipes in the dim recesses of the yard, lit by the red glow from the forge, and then suddenly tear out, shouting, disheveled and filthy....

Zola's "guttersnipes" would recur in late nineteenth and early twentieth century documentary photographs depicting the lives of the urban poor for comfortable audiences. For example, the journalist and lecturer Jacob Riis—famous for his lantern-slide lectures and publications about poverty in New York—made the street child a focus of anxiety in books like *How the Other Half Lives* (1890) and *The Children of the Poor* (1892). A generation later, the camera man and dedicated social reformer Lewis Hine would photograph street children's work and play repeatedly to critique an economic system willing to exploit child labor.

The trope of the street child may have roots in Zola, Riis, and Hine, but Levitt reconfigures its connotations. Poverty, in her account, is not debilitating, and the urban poor are not simply objects of reform or sociological investigation. Her children are not deprived, as in Zola's novel, nor abject, as in Riis's photographic exposés; nor are they helpless objects that arouse pity (Hine, Lange, and Evans).

The difference in her account emerges from the sophisticated ways in which she uses space—visual,

geographic, and social—to inflect her subject. She insistently organizes her pictures around specific sites of urban life: the stoop, the doorway, the window, the vacant lot, and the curb. The transitional zones of urban geography provide the framework of her photographic messages.



Helen Levitt, New York, 1939

Levitt's consistent and canny framing of play-scenes makes the picture itself into a space of play. Her self-reflexive concern for the production of transitional space anticipates D. W. Winnicott's fundamental observations about child's play, articulated in his object relations psychoanalysis: that play constitutes the unfolding of a transitional zone between inner and outer experience, reality and fantasy, self and other. In a sense,

Levitt conceived the spatial-temporal art of photography as a transitional phenomenon. Among the most intriguing statements Levitt has made about



Helen Levitt, New York, 1944

her work is that she aimed "to photograph people outside as if they were inside."

Levitt, a largely self-taught photographer who dropped out of high school shortly before graduation to pursue the more adventurous lessons of the city's

streets, probably had little or no

formal exposure to object relations theories. Rather, her acute attention to space and her receptivity to her subjects' variable, complex, and autonomous worlds allowed her to discern, with great acuity, the phenomenology of play, using the camera as her instrument of investigation. Her best work achieves what Walter Benjamin, quoting Goethe, called "the delicate empiricism that becomes true theory."

Elizabeth Gand is a doctoral candidate in History of Art at UC Berkeley.



February 2

"Gonzo: The Life and Work of Dr. Hunter S. Thompson"

Depth of Field Film + Video Series

see listing on this page

HIGHLIGHTS



February 18

Adam Phillips: "Freud's Helplessness"

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MONDAY, FEBRUARY 2

F **Gonzo: the Life and Work of Dr. Hunter S. Thompson**

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 pm | Geballe Room, 220 Stephens Hall

Quickly becoming one of the hottest documentary directors working today, Alex Gibney turns his lens in *Gonzo* toward Hunter S. Thompson, one of the icons of the American margins. Utilizing nearly every tool available to the medium, Gibney weaves together found footage, re-enactment, and interviews to create a convincing and compelling portrait of the film's larger-than-life subject.

Event Contact: 510-643-9670

TUESDAY, FEBRUARY 3

L **An Invitation to Struggle: The Constitution, the Military, and Political Accountability**

Jefferson Memorial Lectures

GRADUATE DIVISION

4:10-6 pm | Barrows Hall, Lipman Room, 8th floor

Speaker: David M. Kennedy, Donald J. McLachlan
Professor of History, Stanford University



As a historian with an academic background in American Studies, David Kennedy is known for sharp analysis of American history through the multiple lenses of culture, economics, and politics.

Event Contact: 510-643-7413

EVENT KEY

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

WEDNESDAY, FEBRUARY 4

P Contemporary Piano: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Connie Kim, piano:

Bloch, *Poems of the Sea*Cindy Cox, *Hierosgamos*Samuel Zyman, *Two Motions in One Movement*Gwyneth Walker, *Cantos for the End of Summer*

Event Contact: 510-642-4864

L From Leavenworth to Lhasa: Living in a Revolutionary Era

INSTITUTE OF EAST ASIAN STUDIES

5 pm | Institute of East Asian Studies

Conference Room, 2223 Fulton Street, 6th Floor

A lecture and book signing by Robert Scalapino, Professor Emeritus and Director Emeritus of Institute of East Asian Studies, in which he revisits the turbulent political landscape of twentieth century Asia—China, Vietnam, Korea, Japan, and beyond.

Introduced by Wen-hsin Yeh, Richard H. and Laurie C. Morrison Professor of History, UC Berkeley.

Event Contact: ieas@berkeley.edu

THURSDAY, FEBRUARY 5

L Lunch Poems presents Tomaz Salamun

THE LIBRARY

12:10 pm | Morrison Library in Doe Library

One of the great postwar Central European poets, Slovenian Tomaz Salamun has published over thirty books.

*Publisher's**Weekly* praises

his "postmodern mix of giddy and global [and] the earthy retrospect he takes from his homeland." Salamun has taught at universities around the world. His *There's the Hand and There's the Arid Chair*, translated by Thomas Kane, is forthcoming from Counterpath Press in 2009.

Event Contact: 510-642-3617

**L CRG Forum: Race & Gender in Film**

CENTER FOR RACE AND GENDER

4:00 - 5:30 pm | 691 Barrows

The Center for Race and Gender presents their Thursday Afternoon Forum Series featuring an interdisciplinary panel to discuss Race and Gender in Film. Prof. Haverty-Rugg will be discussing whiteness in the film *Fargo* and Prof. Williams will present a lecture, title TBA.

Event Contact: rng2@berkeley.edu

FRIDAY, FEBRUARY 6

P Solo Piano: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Tony Lin, piano:

Scriabin, *Sonata No. 5, op. 53*Chopin, *Nocturne in D-flat major, op. 27, No. 2*Schumann, *Symphonic Etudes, op. 13*

Event Contact: 510-642-4864

P Jazz Pianist Taylor Eigsti

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

A benefit concert for the Jazz & Contemporary Improvised Music Fund with jazz pianist/composer and two-time Grammy Award nominee Taylor Eigsti & trio including Jason Lewis on drums, joined by UC Berkeley students in the Jazz & Contemporary Improvised Music Ensemble under the direction of Myra Melford.

Tickets required.

Event Contact: 510-642-4864

SATURDAY, FEBRUARY 7

L Muslim Women's Rights in the Context of International Human Rights and Feminist Discourses

INSTITUTE OF EUROPEAN STUDIES

7:30-9 pm | Grace Cathedral, 1100 California St., San Francisco

Speaker: Lila Abu-Lughod, William B. Ransford Professor of Anthropology and Gender Studies at Columbia University

Event Contact: 510-643-2115

SUNDAY, FEBRUARY 8

F The Salvation Hunters*Josef von Sternberg: Eros and Abstraction Series*

BERKELEY ART MUSEUM

2 pm | Pacific Film Archive Theater

Illustrated lecture by Janet Bergstrom.

Tickets required.

Event Contact: 510-642-1124

L MATRIX 30th Anniversary

BERKELEY ART MUSEUM

3 pm | Berkeley Art Museum

Speakers: Paul Chan, Elizabeth Thomas

Event Contact: 510-642-0808

MONDAY, FEBRUARY 9

L Michael Taussig: The Color of the Sacred



TOWNSEND CENTER FOR THE HUMANITIES

4 pm | Geballe Room, 220 Stephens Hall

Michael Taussig is Professor of Anthropology at Columbia University. His extensive fieldwork has spanned topics of slavery; hunger; commodity fetishism; the impact of colonialism on folk healing; the relevance of modernism and post-modernist aesthetics for the understanding of ritual; and the making, talking, and writing of terror.

Event Contact: 510-643-9670

L You'll Never Walk Alone: Protest, Memory, and Reenactment

Art, Technology, and Culture Colloquium



BERKELEY CENTER FOR NEW MEDIA

7:30-9 pm | 160 Kroeber Hall

Speaker: Joe DeLappe, Artist

Joe DeLappe will present documentation of four recent projects.

For more information:

<http://atc.berkeley.edu>

EVENT KEY

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

TUESDAY, FEBRUARY 10

L Citizenship and Social Conflict: Tradition, Culture, and Critique in Israel

RELIGION, POLITICS AND GLOBALIZATION PROGRAM

12:30 pm | 223 Moses Hall

Speaker/Performer: Hanan Alexander, Professor of Philosophy of Education at the University of Haifa, Goldman Visiting

Professor at the Graduate School of Education at Berkeley

Event Contact: 510-642-7747



L Beauty and the Beast: Liposuction and cosmetic surgery in Colombia

ANTHROPOLOGY

5 pm | Gifford Room, 221 Kroeber Hall

Speaker: Michael Taussig, Professor of Anthropology at Columbia University

Event Contact: nsh@berkeley.edu



WEDNESDAY, FEBRUARY 11

P Young Musicians Program: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Classical and jazz performances by students from the Young Musicians Program (YMP), an honors outreach program for low-income youth ages 8-18, Daisy Newman, director. Website: <http://ymp.berkeley.edu>

Event Contact: 510-642-4864

L On Traumatic Memory: Reading Psalm 137



NEAR EASTERN STUDIES

4-5 pm | 54 Barrows Hall

Lecture presented by NES Working Group "Memory and Identity in the Ancient World."

Event Contact: 510-642-3757

P University Choruses

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

UC Chorus and Chamber Chorus (Marika Kuzma, director) host a concert by the many choirs on the UC Campus, including Perfect 5th, UC Jazz Choir, and Noteworthy.

Tickets required.

Event Contact: 510-642-4864

THURSDAY, FEBRUARY 12

L Dreaming of a Well-ordered Railway Society: Visions and Social Reality in Tsarist Russia

INSTITUTE OF SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES (ISEEES)

4-5 p.m. | 270 Stephens Hall

Speaker: Frithjof Benjamin Schenk, Assistant Professor, Department of History, University of Munich

Event Contact: 510-642-3230

L Story Hour in the Library presents Judith Freeman

THE LIBRARY

5-6 pm | 190
Doe Library

Judith
Freeman's *The
Long Embrace*
(2007)—



about novelist
Raymond Chandler and his wife—was
described as “part biography, part detective
story, part love story, and part séance” by
novelist Janet Fitch. Freeman divides her
time between rural Idaho and Los Angeles,
where she teaches in the writing program at
the University of Southern California.

Event Contact: 510-643-4715

L What Kind of Liberation? Women and the Occupation of Iraq

CENTER FOR MIDDLE EASTERN STUDIES

5-6:30 pm | Sultan Conference Room,
340 Stephens Hall

Speaker: Professor Nadje Al-Ali, Center
for Gender Studies, School of Oriental and
African Studies

Event Contact: 510-642-8208

SATURDAY, FEBRUARY 14

L transPOP: Korea Vietnam Remix Symposium

CENTER FOR KOREAN STUDIES

9:30-5:30 pm | IEAS Conference Room,
2223 Fulton Street, 6th Floor

The transPOP: Korea Vietnam Remix
Symposium builds upon the critical
discourse examining Korean and
Vietnamese historical and contemporary
cultural, political, and socio-economic
interactions. The symposium explores the
intersections of contemporary popular
culture (including hallyu and V-pop) and
the legacies of historical trauma in Korea
and Vietnam and their diasporas.

Event Contact: ccary@berkeley.edu

TUESDAY, FEBRUARY 17

L Narrative and Institutional Memory

BERKELEY CENTER FOR GLOBALIZATION AND
INFORMATION TECHNOLOGY/IGS

12-2 pm | Harris Room, 119 Moses Hall

Speaker: Dr. Charlotte Linde

Event Contact: bcgit@berkeley.edu

**P The Heart that Remembers:
A Tale of Musicians during Zimbabwe's
Liberation Struggle**



DEPARTMENT OF THEATER, DANCE & PERFORMANCE
STUDIES

5 p.m. | Durham Studio Theater (Dwinelle
Hall)

Paul Berliner's career has been spent at
the intersection of academics, human
rights and music in the African nation of
Zimbabwe. A professor of ethnomusicology
at Duke University, he is the author of the
classic *Soul of the Mbira* and *Thinking in
Jazz: The Infinite Art of Improvisation*.

Event Contact: 510-643-6965

WEDNESDAY, FEBRUARY 18

P Flute: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Kelsey Seymour, flute & Miles Graber,
piano: Prokofiev, *Sonata in D major, op. 94*

Kelly Jenkins, Kelsey Seymour, Angelina
(Yuan Fen) Ho and Sarah Cargill:
*Bozza, Jour d'été à la montagne for four
flutes*

Event Contact: 510-642-4864

L Adam Phillips: Freud's Helplessness



TOWNSEND CENTER FOR THE HUMANITIES

4 pm | Maude Fife Room, 315 Wheeler Hall

Formerly the principal child
psychotherapist at Charing Cross Hospital
in London, Adam Phillips writes regularly
for the *New York Times*, *The Observer*,
and *The London Review of Books*. He is
also General Editor of the new Penguin
Modern Classics Freud translations. The
New York Public Library, noting his “stylish
brilliance,” has hailed Phillips as “one of the
very best essayists at work today.”

Event Contact: 510-643-9670

**L Women's Memoirs: Eye Witness Accounts
in the Courts of a Humanitarian Empire**

INSTITUTE OF EUROPEAN STUDIES

5-6:30 pm | 201 Moses Hall

Speaker: Fatemeh Keshavarz

This conversation will explore the emerging
Orientalist perspective with its special
attention to the “well-being” of Muslim
women, which is frequently threatened by
the ongoing global war on terror, economic
disasters, and the resulting social and
geographical displacement.

Event Contact: 510-643-2115

THURSDAY, FEBRUARY 19

L Prehistoric Tbilisi: The Crossroads of Ancient Eurasian Cultures

INSTITUTE OF SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES

12-1 pm | Geballe Room,
220 Stephens Hall

Speaker: Mikheil Abramishvili, Director,
Tbilisi Archaeological Museum

Event Contact: 510-642-3230

L CRG Thursday Afternoon Forum

CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall

The Center for Race and Gender presents their bi-monthly Thursday Afternoon Forum Series featuring an interdisciplinary panel.

Event Contact: rng2@berkeley.edu

SATURDAY, FEBRUARY 21

P University Gospel Chorus

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

D. Mark Wilson, director
with special guests *Cantare con Vivo*, David Morales, director

Tickets required.

Event Contact: 510-642-486

SUNDAY, FEBRUARY 22

L The Unification of Egypt: A View from a Backwater Town

CENTER FOR MIDDLE EASTERN STUDIES

2:30 pm | 230 Barrows Hall

Speaker: Dr. Patricia Podzorski, Institute of Egyptian Art and Archaeology, University of Memphis

Event Contact: 510-642-8208

E MATRIX: Mario Garcia Torres

BERKELEY ART MUSEUM

3 pm | Berkeley Art Museum

Exhibition opens, with artist's talk and reception.

Event Contact: 510-642-0808

WEDNESDAY, FEBRUARY 25

P Cello & Fortepiano: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Amy Brodo & Elisabeth Reed, cello;
Katherine Heater, fortepiano

Program: Wölfl, *Sonata in D minor, op. 31*
Boccherini, *Sonata VI in A Major, G4b*
Beethoven, *Twelve Variations in G Major*
(*See the Conquering Hero Comes*), Wo045

Event Contact: 510-642-4864

L Clothing as a Marker of Identity in Ancient Mesopotamia

NEAR EASTERN STUDIES

4-5 pm | 254 Barrows Hall

Lecture presented by NES Working Group

"Memory and Identity in the Ancient World."

Event Contact: 510-642-3757



P Afro-Cuban All Stars

Cal Performances Latin Music Series



CAL PERFORMANCES

8 pm | Zellerbach Hall

Juan De Marcos González leads the Afro-Cuban All-Stars in its mix of contemporary timba, swinging big band and Afro-Cuban jazz. Includes a talk by jazz radio host and Latin music specialist Jesse "Chuy" Varela on Wednesday, February 25 at 5 pm in the lobby mezzanine at Zellerbach Hall. The talk is free and open to the public but tickets must be purchased to attend the concert.

Event Contact: 510-642-9988

E Galaxy: A Hundred or So Stars Visible to the Naked Eye

BERKELEY ART MUSEUM

February 25 | Berkeley Art Museum

Exhibition opens.

Event Contact: 510-642-0808

E Taking Refuge: Buddhist Art from the Land of White Clouds

BERKELEY ART MUSEUM

February 25 | Berkeley Art Museum

Exhibition opens.

Event Contact: 510-642-0808

THURSDAY, FEBRUARY 26

L Galaxy: A Hundred or So Stars Visible to the Naked Eye: Curator's Talk

BERKELEY ART MUSEUM

12:15 pm | Berkeley Art Museum

A talk on the exhibit by curator Lawrence Rinder.

Event Contact: 510-642-0808

EVENT KEY

F FILM

E EXHIBITIONS

P PERFORMANCES

L CONFERENCES, LECTURES, AND READINGS

L Secularism and Gender Equality

INSTITUTE OF EUROPEAN STUDIES

4-5:30 pm | Doe (Main) Library, Morrison Library

Speaker: Joan Wallach Scott, Harold F. Linder Professor at the School of Social Science in the Institute for Advanced Study, Princeton University

Moderator: Olivier Roy, Senior Researcher at the French National Center for Scientific Research

Event Contact: 510-643-2115

L Lecture by Professor Andreas Huyssen

Weisinger Memorial Lecture Series

COMPARATIVE LITERATURE

5 pm | Geballe Room, 220 Stephens Hall

Professor Andreas Huyssen is the Villard Professor of German and Comparative Literature and Chair of the Department of Germanic Languages at Columbia University.

Event Contact: gganino@berkeley.edu

L Biographies of Non-Eminent Monks: Situating Contemporary Japanese Buddhist Priests

CENTER FOR BUDDHIST STUDIES

5 pm | IEAS conference Room, 2223 Fulton St., 6th Floor

Speaker: Mark Rowe

Despite the fact that there are currently over 300,000 officially certified Buddhist priests in Japan, there has hardly been any significant scholarly research into their lives and training. What are their backgrounds? How are they trained? What are their day-to-day activities? As a way to open up some of these issues, this presentation will explore varying ideas of “propagation” within several Japanese Buddhist sects.

Event Contact: kdiehl@berkeley.edu

L Canonization and Interpretation

CENTER FOR MIDDLE EASTERN STUDIES

5-6:30 pm | Sultan Conference Room, 340 Stephens Hall

Professor Zakovitch will discuss ancient Jewish interpretations of biblical literature.

Event Contact: 510-642-8208

FRIDAY, FEBRUARY 27

P University Symphony Orchestra



Photo by Kathleen Karn

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

Edmund Campion, *Practice*
Messiaen, *Turangalila Symphony*

Tickets required.

Event Contact: 510-642-4864

L Our Disappeared

Human Rights Watch International Film Festival

BERKELEY ART MUSEUM

8:30 pm | Pacific Film Archive Theater

Speaker: Juan Mandelbaum, Kathy Sloane, and Tania Waisberg in person

Tickets required.

Event Contact: 510-642-1124

P Le Concert des Nations: Jordi Savall, viola da gamba & director



CAL PERFORMANCES

8 pm | First Congregational Church, 2345 Channing Way, Berkeley, CA 94704

Music by Lully, Biber, Avison, Corelli, D. Scarlatti, de Hita and Boccherini.

Tickets required.

Event Contact: 510-642-9988

SATURDAY, FEBRUARY 28

P Le Concert des Nations: Jordi Savall, viola da gamba & director

CAL PERFORMANCES

8 pm | First Congregational Church, 2345 Channing Way, Berkeley, CA 94704

Stage music in the plays of William Shakespeare, featuring music by Johnson, Locke and Purcell (instrumental music from *The Fairy Queen*).

A Sightlines pre-performance discussion with Jordi Savall and Kate van Orden, UC Berkeley Department of Music, will be held at 7 pm at First Congregational Church.

Tickets required.

Event Contact: 510-642-9988

P University Symphony Orchestra

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

Edmund Campion, *Practice*
Messiaen, *Turangalila Symphony*

Tickets required.

Event Contact: 510-642-4864

SUNDAY, MARCH 1

F Chand Rooz Ba'd/ A Few Days Later

CENTER FOR MIDDLE EASTERN STUDIES

Time TBA | Pacific Film Archive Theater

Presented by Iranian writer/director/actress, Niki Karimi.

Event Contact: 510-642-8208

F Yek Shab/ One Night

CENTER FOR MIDDLE EASTERN STUDIES

Time TBA | Pacific Film Archive Theater

Presented by Iranian writer/director/actress, Niki Karimi.

Event Contact: 510-642-8208

MONDAY, MARCH 2

F Hallelujah!



DEPARTMENT OF MUSIC

5 pm | Nestrick Room, 142 Dwinelle Hall

Filmmaker Steven Feld will screen and discuss his film *Hallelujah!*, which presents an African talking drums version of Georg Friedrich Händel's "Hallelujah" chorus, as staged and performed by legendary drummer Ghanaba together with the Winneba Youth Choir.

Event Contact: krisfallon@berkeley.edu

EVENT KEY

F FILM

E EXHIBITIONS

P PERFORMANCES

L CONFERENCES, LECTURES, AND READINGS

L Flickr, Flarfing, and Babelfish: The Internet and Art Practice

Art, Technology, and Culture Colloquium

BERKELEY CENTER FOR NEW MEDIA

7:30-9 pm | 160 Kroeber Hall

Speaker: Ray Beldner, Artist

In his talk, sculptor Ray Beldner will describe the vital role the Internet plays in his own creative process.

For more information:

<http://atc.berkeley.edu>



TUESDAY, MARCH 3

L Special Lecture by Professor Barbara Andaya

CENTER FOR SOUTHEAST ASIA STUDIES

12:30-2 p.m. | Institute of East Asian Studies (2223 Fulton), 6F Conference Room

Speaker: Barbara Andaya, University of Hawaii

Event Contact: 510-642-3609

P Pianist Percy Liang

WOMEN'S FACULTY CLUB

4 pm | The Women's Faculty Club

Open free of charge to all members of the campus community.

Event Contact: 510-845-5441

L Popular Protest in China

INSTITUTE OF EAST ASIAN STUDIES

5 pm | IEAS Conference Room, 2223 Fulton Street, 6th Floor

Speaker: Kevin O'Brien

Do our ideas about social movements travel successfully beyond the democratic West? Unrest in China, from the dramatic events of 1989 to more recent stirrings, offers a good opportunity to explore this question and to consider how popular contention unfolds in places where speech and assembly are tightly controlled.

Event Contact: ccary@berkeley.edu

P Alvin Ailey American Dance Theater with Sweet Honey in the Rock



CAL PERFORMANCES

8 pm | Zellerbach Hall

For a half-century, the Ailey has acted as America's dance ambassador, bringing African American cultural expression and the American modern dance tradition to the world's stages.

Program: Boykin, *Go in Grace*, score performed live by Sweet Honey In The Rock (Bay Area premiere); Faison, *Suite Otis*, set to works by Otis Redding; Ailey, *Revelations*

Tickets required.

Event Contact: 510-642-9988

WEDNESDAY, MARCH 4

L Youth Movements in Post-Communist Societies: A Model of Nonviolent Resistance

INSTITUTE OF SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES (ISEEES)

12-1 pm | 270 Stephens Hall

Speaker: Olena Nikolayenko

In this talk, Dr. Nikolayenko seeks to provide an explanation for divergent social movement outcomes by focusing on the role of preexisting social networks and state repression.

Event Contact: 510-642-3230

P Jazz Quartet: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Tamar Sella, vocals; Mark Faicol, drums; Andrew Baltazar, bass; Charles Chen, piano

Songs by Sonny Rollins, John Coltrane, Herb Ellis and Thelonius Monk

Event Contact: 510-642-4864

L Lecture by Martin Rejtman



DEPARTMENT OF SPANISH AND PORTUGUESE

4:30 pm | 5125 Dwinelle Hall, Spanish & Portuguese Department Library

This lecture is in connection with three film screenings; see the Pacific Film Archive calendar for more details.

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: brizuela@berkeley.edu

L Journey From the Land of No: A Girlhood Caught in Revolutionary Iran

INSTITUTE OF EUROPEAN STUDIES

7-9 pm | Black Oak Books, 1491 Shattuck Ave, Berkeley, CA 94709

A conversation between author, filmmaker, and journalist Roya Hakakian and Jaleh Pirnazar, Near Eastern Studies, UC Berkeley.

Event Contact: 510-643-2115

P Alvin Ailey American Dance Theater with Sweet Honey in the Rock

CAL PERFORMANCES

8 pm | Zellerbach Hall

See Tuesday March 3 listing for details.

THURSDAY, MARCH 5

L Political Mobilization through Information and Communication in a Digital Age

BERKELEY CENTER FOR GLOBALIZATION AND INFORMATION TECHNOLOGY

12-2 pm | Moses Hall, 119 Harris Room

Speaker: Professor Jaeho Cho

Political communication researchers have devoted a great deal of attention to the role of political advertising, the Internet and political discussion in civic and political life. The lecturer integrates and extends this research by developing a Campaign Communication Mediation Model of civic and campaign participation.

Event Contact: bcgit@berkeley.edu

L Lunch Poems presents Gary Snyder

THE LIBRARY

12:10 pm | Doe (Main) Library, Morrison Library, 101

Born in San Francisco in 1930, world-renowned poet, essayist, and environmentalist Gary Snyder has published sixteen books of poetry and prose, and received the Pulitzer Prize in 1974 for *Turtle Island*. Snyder has traveled widely and lived for extended periods of time in Japan, where he studied and practiced Rinzaï Zen. He is currently a professor at the University of California, Davis.



Event Contact: 510-642-3617

L Democracy, Memory, and Moral Justice: Eastern Europe Confronts Its Communist Past

INSTITUTE OF SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES, (ISEEES)

4-5:15 pm | Geballe Room, 220 Stephens Hall

Speaker: Vladimir Tismaneanu, Professor, The Department of Government & Politics, University of Maryland

Event Contact: (510) 642-3230

L CRG Forum: Black Masculinity, Delinquency, and Schooling

CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall

The Center for Race and Gender presents their bi-monthly Thursday Afternoon Forum Series featuring an interdisciplinary panel. Professor Suad will focus on how black male students craft identities in schools that integrate local and societal definitions of what it means to be African American and male, and Professor Perstein will focus on gangs, violence, and schooling.

Event Contact: rng2@berkeley.edu

L The Politics of Chaos in the Middle East

CENTER FOR MIDDLE EASTERN STUDIES

5-6:30 pm | Sultan Conference Room, 340 Stephens Hall

Speaker: Professor Olivier Roy, French National Center for Scientific Research (CNRS)

Event Contact: 510-642-8208

P Alvin Ailey American Dance Theater

CAL PERFORMANCES

8 pm | Zellerbach Hall

50th Anniversary highlights featuring excerpts from Ailey's *Blues Suite*, *Streams*, *Choral Dances*, *Mary Lou's Mass*, *The Lark Ascending*, *Hidden Rites*, *Night Creature*, *Cry*, *Phases*, *Landscape*, *For "Bird"* — *With Love*, *Caverna Magica*, *Opus McShann*; *Ailey*, *Revelations*

Tickets required.

Event Contact: 510-642-9988

FRIDAY, MARCH 6

P Sauce for the Goose: by Georges Feydeau

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

In *Sauce for the Goose* (*Le Dindon*), Georges Feydeau takes us to the heights of farcical frivolity. Regarded as one of great French playwrights of “La Belle Epoque” and the greatest of farce-writers, Feydeau combines rapid-fire dialogue with vaudevillian antics in this outrageous comedy about love, lust, and marriage. Directed by Christopher Herold.

Tickets required.

Event Contact: 510-642-8827

P Mendelssohn Bicentennial Piano Concert

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

Mendelssohn’s *Songs Without Words*, inaugurating the department’s recently restored 1854 Erard Piano & featuring students in Berkeley’s piano program; a benefit for Music’s Piano Performance Fund.

Event Contact: 510-642-4864

P Alvin Ailey American Dance Theater

CAL PERFORMANCES

8 pm | Zellerbach Hall

Bigonzetti, *Festa Barocca*, set to music by Handel (Bay Area premiere); van Manen, *Solo*, set to music by J.S. Bach; Ailey, *Revelations*

Tickets required.

Event Contact: 510-642-9988

EVENT KEY

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

SATURDAY, MARCH 7

P Alvin Ailey American Dance Theater

CAL PERFORMANCES

2 pm | Zellerbach Hall

See Thursday March 5 listing for details.

P Sauce for the Goose: by Georges Feydeau

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday March 6 listing for details.

P Alvin Ailey American Dance Theater

CAL PERFORMANCES

8 pm | Zellerbach Hall

See Friday March 6 listing for details.

MONDAY, MARCH 9

P Alvin Ailey American Dance Theater

CAL PERFORMANCES

3 pm | Zellerbach Hall

See Friday March 6 listing for details.

F Accra Trane Station



DEPARTMENT OF MUSIC

5 pm | Nestrack Room, 142 Dwinelle Hall

Filmmaker Steven Feld will screen and discuss his film “Accra Trane Station” which distills three years of video conversations with Nii Noi Nortey, the Ghanaian sculptor, instrument inventor, and avant-garde instrumentalist. Nortey discusses the African legacy of John Coltrane, how it inspired invention of his “afrifone” instruments and a series of sculptures.

Event Contact: krisfallon@berkeley.edu

F Certain Doubts of William Kentridge

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 pm | Geballe Room, 220 Stephens Hall

In conjunction with Townsend’s 2008-2009 Avenali Lecture by South African artist William Kentridge, *Depth of Field* will feature two short documentaries on the artist and his work. Included in the screening will be Alex Gabassi’s 2007 biography of the artist, *Certain Doubts of William Kentridge*, and Kentridge’s interview with Dan Cameron, which focuses specifically on Kentridge’s animated short film, *Automatic Writing*.

Event Contact: 510-643-9670

WEDNESDAY, MARCH 11

P Beethoven String Quartet: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

April Paik, violin; Kristine Pacheco, violin; Garret McLean, viola; Leighton Fong, cello
Beethoven, *String Quartet in B-flat major, op. 130*

Event Contact: 510-642-4864

L The Reception History of the Babylonian Epic of Creation

NEAR EASTERN STUDIES

4-5 pm | 254 Barrows Hall

Lecture presented by NES Working Group “Memory and Identity in the Ancient World.”

Event Contact: 510-642-3757

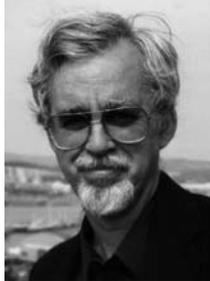
L Thinking and Talking About the Self

Howison Lectures in Philosophy

GRADUATE DIVISION

4:10-6 pm | Toll Room, Alumni House

Speaker: John R. Perry, Professor of Philosophy at Stanford University



John Perry is renowned for his significant contributions to the field of philosophy, including his work on language, logic, personal identity, and philosophical issues related to cognitive science. Perry's investigation of the issues of personal identity begins with the fundamental question of continuity: "Is one person the same person over time?"

Event Contact: 510-643-7413

THURSDAY, MARCH 12

L Gamal AlGhitany: My Journey with the Novel

CENTER FOR MIDDLE EASTERN STUDIES

5-6:30 pm | Sultan Conference Room, 340 Stephens Hall

Speaker: Gamal AlGhitany, Editor-in-chief of the literary periodical *Akhbar Al-Adab* (*Cultural News*)

AlGhitany will read from some of his novels in Arabic with translations provided by Professor Margaret Larkin from the Department of Near Eastern Studies.

Event Contact: 510-642-8208

L Wildavsky Forum

GOLDMAN SCHOOL OF PUBLIC POLICY

7:30-9 pm | Goldman School of Public Policy

Speaker: Dean Rebecca Blank, Ford School of Public Policy, University of Michigan

Event Contact: 510-642-4670

L Story Hour in the Library presents ZZ Packer



THE LIBRARY

5-6 pm | 190 Doe Library

Named one of Granta's Best of Young American Novelists, ZZ Packer has received a Commonwealth Club Fiction Award, Wallace Stegner and Guggenheim Fellowships, and a Whiting Award. Her acclaimed 2003 collection *Drinking Coffee Elsewhere* features eight stories whose subjects range from Girl Scouts to expatriates in Japan.

Event Contact: 510-643-4715

FRIDAY, MARCH 13

L Wildavsky discussion: Breakfast panel

GOLDMAN SCHOOL OF PUBLIC POLICY

9-10 am | Goldman School of Public Policy

Discussion of Dean Blank's Wildavsky presentation.

Event Contact: 510-642-4670

P Sauce for the Goose: by Georges Feydeau

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday March 6 listing for details.

P Brentano String Quartet with Peter Serkin



CAL PERFORMANCES

8 pm | First Congregational Church, 2345 Channing Way, Berkeley, CA 94720

A Sightlines pre-performance talk by Camille Peters, UC Berkeley Department of Music, will be held at 7:00 p.m. at Zellerbach Hall.

Event Contact: 510-642-9988

SATURDAY, MARCH 14

P University Chamber Chorus

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

A tribute to the composers of UC Berkeley Music by Randall Thompson, Roger Sessions, Andrew Imbrie (*A Wind has blown the Rain away*); Richard Felciano (*The Seasons*), Jorge Liderman (*Sephardisms II*), Brian Current, and Robin Estrada.

Event Contact: 510-642-4864

P Sauce for the Goose: by Georges Feydeau

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday March 6 listing for details.

P Keith Jarrett, Gary Peacock, and Jack DeJohnette

CAL PERFORMANCES

8 pm | Zellerbach Hall

Hailed as one of the best trios in jazz history, the ensemble recently celebrated the 25th anniversary of their collaboration. Tickets required.

Event Contact: 510-642-9988

SUNDAY, MARCH 15



L Avenali Lecturer: William Kentridge: Learning from the Absurd



TOWNSEND CENTER FOR THE HUMANITIES

Lecture:

5 pm | Hertz Concert Hall

Follow-up panel discussion with William Kentridge: Monday, March 16
12-2 pm | Geballe Room, 220 Stephens Hall

With an innovative use of charcoal drawing, prints, collages, stop-animation, film and theater, South African artist William Kentridge's work continues to attract international recognition. In both his paintings and his hand-drawn films, Kentridge explores themes of apartheid, colonialism, social conflict, and both personal and cultural memory.

Event Contact: 510-643-9670

P Sauce for the Goose: by Georges Feydeau

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday March 6 listing for details.

EVENT KEY

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

L Ang Lee & James Schamus

CAL PERFORMANCES



8 pm | Zellerbach Hall

Academy Award-winning director Ang Lee (*Brokeback Mountain*) and his longtime producing partner and screenwriter, Berkeley alumnus James Schamus, will discuss their fruitful collaboration, focusing on the now-classic *Crouching Tiger, Hidden Dragon* and *The Ice Storm*.

Tickets required.

Event Contact: 510-642-8208

TUESDAY, MARCH 17

P Celebrating the Golden Age of Arab Music: Aswat (Voices)

CAL PERFORMANCES

8 pm | Zellerbach Hall

Simon Shaheen, artistic director, oud, & violin

Featuring Ibrahim Azzam, Sonia M'barek, Khalil Abonula, Rima Khcheich, and The Aswat Orchestra.

Tickets required.

Event Contact: 510-642-9988



WEDNESDAY, MARCH 18

P University Symphony Orchestra: 56th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

David Milnes, conductor

Schumann, *Cello Concerto in A minor*
Kevin Yu, soloist

Nielsen, *Concerto for flute and orchestra*
Kelsey Seymour, soloist

Event Contact: 510-642-4864

L Intimate Politics: Marriage, the Market, and State Power in Southeastern China

INSTITUTE OF EAST ASIAN STUDIES

12:30 pm | IEAS Conference Room, 2223
Fulton Street, 6th Floor

Speaker: Sara Friedman

Professor Friedman will discuss her book, which explores how different state regimes in China have sought to transform intimate life through intervening in gender relations, marriage and labor practices, and forms of bodily adornment.

Event Contact: ccary@berkeley.edu

THURSDAY, MARCH 19

L Spring 2008 Undergraduate Grant Recipients

CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall

Spring 2008 Undergraduate Grant recipients will present on their research projects and thesis works.

Event Contact: centerrg@berkeley.edu

SATURDAY, MARCH 21

P **Chick Corea & John McLaughlin: Five Peace Band with Christian McBride, Kenny Garrett & Vinnie Colaiuta**

CAL PERFORMANCES

8 pm | Zellerbach Hall

An unforgettable evening of modern jazz featuring two jazz icons: legendary jazz pianist Chick Corea and top jazz/fusion guitarist John McLaughlin.

Tickets required.

Event Contact: 510-642-9988

SUNDAY, MARCH 22

L **Sexism in the Temples? Women and the Religious Hierarchy of Ancient Egypt**

CENTER FOR MIDDLE EASTERN STUDIES

2:30 pm | 230 Barrows Hall

Speaker: Dr. Suzanne Onstine, Assistant Professor of Ancient History and Egyptology, University of Memphis

Tickets required.

Event Contact: 510-642-8208

P **Estonian National Symphony Orchestra**



CAL PERFORMANCES

3pm | Zellerbach Hall

Pärt, *Cantus In Memoriam Benjamin Britten*; Rachmaninoff, *Piano Concerto No. 2 in C Minor, Op. 18*; Sibelius, *Symphony No. 2 in D Major, Op. 43*

Event Contact: 510-642-9988

MONDAY, MARCH 23

F **Por Por Car Horn Band**

DEPARTMENT OF MUSIC

5 pm | Nestrack Room, 142 Dwinelle Hall

Por Por is a style of music invented sixty years ago by a union of truck and bus drivers from the township of La in Accra. This film documents a honk horn funeral the group performed in the honor and memory of Nelson Ashirife Mensah.

Event Contact: krisfallon@berkeley.edu

MONDAY, MARCH 30

L **Where the Girls Are: Women, Artists, Science and Technology**

Art, Technology, and Culture Colloquium

BERKELEY CENTER FOR NEW MEDIA

7:30-9 pm | 160

Kroeber Hall

Speaker: Marcia Tanner, Curator

This talk will investigate the practices of artists such as Kathy High, Nina Katchadourian, Rachel Mayeri, Patricia Piccinnini, Sabrina Raaf, Gail Wight, Diane Willow and others whose work focuses on scientific process and history.

For more information:

<http://atc.berkeley.edu>



L **Acoustemology in Accra: On Jazz Cosmopolitanism**

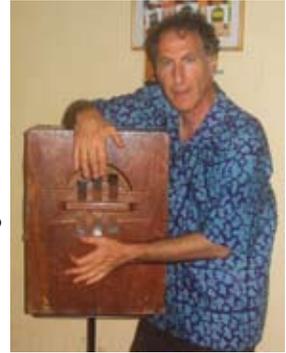
Ernest Bloch Visiting Lecture Series

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

Speaker: Steven Feld

Steven Feld is Distinguished Professor of Anthropology and Music at the University of New Mexico and Visiting Professor at the Institute of Music



Research, University of Oslo. His anthropology of sound research since 1975 has been carried out in Papua New Guinea, Europe, Japan, and Ghana. The work combines his skills as anthropologist, musician, photographer, and filmmaker/photographer.

Event Contact: 510-642-4864

TUESDAY, MARCH 31

L **Being Paid to Do a Job, Provide a Service, or Give a Gift: Egg and Sperm Donors' Perceptions of Compensation**

SCIENCE, TECHNOLOGY, AND SOCIETY CENTER (STSC)

12-2 pm | 340 Moffitt Undergraduate Library

Speaker: Rene Almeling, Robert Wood Johnson Foundation Health Policy Scholar, Berkeley and UCSF

Event Contact: 510-642-9656

Walking in Other People's Words: Anna Deavere Smith

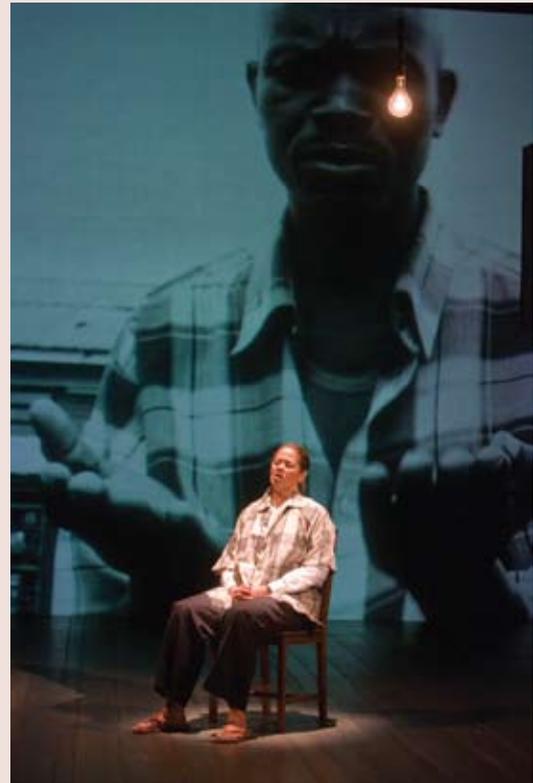
by Julie Van Scoy

Hailed as the “ultimate impressionist” by the *New York Times*, actress and playwright Anna Deavere Smith is best known for her one-woman, documentary style shows in which she embodies the words of those she has interviewed. Using the words of others to address such diverse issues as race, identity, courage, imagination, and grace, Smith’s work achieves exactly the goal of the **Forum on the Humanities and the Public World**: it challenges us to remember the connection between the arts and humanities and the social issues affecting real, everyday life; it reminds us to consider art not as something produced alone in a studio for the public, but something that arises *from* the public as well.

In the course of a single performance, Smith transforms again and again: from Cornell West speaking about hope, to a New Orleans physician discussing the events at Charity Hospital during hurricane Katrina; from the fiery speech of a Coors-chugging bull rider, to the compassionate and heartbreaking words of a hospice worker caring for children with AIDS at a South African orphanage. As she described her process during her visit to Berkeley in November, “My art is public from the very beginning, because from the moment I have an idea, I’m out in the world...studying the idea with real people.”

Yet the notion of public art (or public *anything*, for that matter) isn’t always respected: “To us,” writes Smith in *The Nation* (May 2008), “public’ means not special, not brilliant, not innovative, not valuable, not covetable. Public transportation, public schools, public art—they do not have the same status as their private counterparts.”

But Smith calls for a recognition of the modern public as “a gold rush of excellence waiting to be discovered.” She shows us this excellence by illuminating the poetry found in the “ums” and pauses in the everyday speech of her subjects, by studying and re-enacting what she calls the “iambic pentameter and trochees of my own time.”



Smith in her performance
“Let Me Down Easy”

Focusing on topics of social importance, Smith uses the unscripted eloquence of the public to speak to that very same public and call for change. In an interview with Public Radio International's *The World* she commented, "I don't expect to find answers...but I try to find things that will cause people in the audience to want to do something that will make things better." Smith has even developed the Institute on the Arts and Civic Dialogue, an organization that encourages artists to leave the studio to engage with scholars and community leaders in public discussions of social issues. During her lecture at Berkeley she mentioned, "I had not planned on being an

actress. I thought I was going to do something about social change." In confronting issues of public importance through her art of "walking in other people's words," Smith has surely done both.



Smith in her performance "Let Me Down Easy"

Julie Van Scoy is on the staff at the Townsend Center and has primary responsibility for the coordination of the Center's public events.

In an effort to make lectures from the **Forum on the Humanities and the Public World** accessible to all, webcasts of most previous lectures are posted on our website. To view the full webcast of Anna Deavere Smith's talk, or to explore other speakers in the series, please visit <http://townsendcenter.berkeley.edu/webcasts.shtml>.

ON EXHIBIT AT THE TOWNSEND CENTER



E Plug-in Pavilion, Valparaíso, Chile

Architectural Design by René Davids and Taylor Medlin

On Exhibit: January 19 – May 15, 2009

Plug-in Pavilion, Valparaíso, Chile features the award-winning architectural designs of René Davids, Professor of Architecture and Urban Design, and Taylor Medlin, MA student in Architecture. The work in the exhibition comes from Davids and Medlin's entry to the 43rd Central Glass Architectural Design Competition, which won first prize out of 733 international entries. Judged by renowned architects including Toyo Ito, the 2008 competition invited proposals that would encourage visits to the UNESCO World Heritages Sites while simultaneously protecting them from the damage and environmental destruction caused by crowds of visitors.

Davids and Medlin chose the Chilean port city of Valparaíso for their entry, designing wind-powered "plug-in pavilions." Located atop Valparaíso's unique *ascensores* (hillside elevators), the pavilions would provide free electricity to the city's residents while also promoting a twenty-first century urban revival.



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Page 3: collage by Angela Veomett

Page 5: William Kentridge, Self-Portrait (Testing the Library), 1998; Charcoal on paper; 26 x 20 in.; Collection of Brenda Potter and Michael Sandler; © 2008 William Kentridge; photo: courtesy Marian Goodman Gallery, New York

Page 5: William Kentridge, Drawing for the film WEIGHING . . . and WANTING [Soho with Head on Rock], 1997; Charcoal, pastel, and gouache on paper; 48 1/2 x 63 in. (123.2 x 160 cm); Museum of Contemporary Art, San Diego; © 2008 William Kentridge; photo: courtesy the artist and the Museum of Contemporary Art, San Diego

Page 6: William Kentridge, Drawing for Il Sole 24 Ore (World Walking), 2007; Charcoal, gouache, pastel, and colored pencil on paper; 84 x 59 in. (213.5 x 150 cm); Collection of Doris and Donald Fisher; © 2008 William Kentridge; photo: courtesy Marian Goodman Gallery, New York

Page 22 & 23: Anna Deavere Smith photos by Michael Lutch, courtesy of the American Repertory Theatre

Spring Semester Deadlines

February 2, 2009

Mellon Discovery Fellowships

February 17, 2009

Strategic Working Groups: Stage 1 Proposals

March 2, 2009

Associate Professor Fellowships

GROUP Courses (Deadline extended)

May 1, 2009

Townsend Working Groups

Conference & Lecture Grants (Fall 2009 events)

For more information, please visit:

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