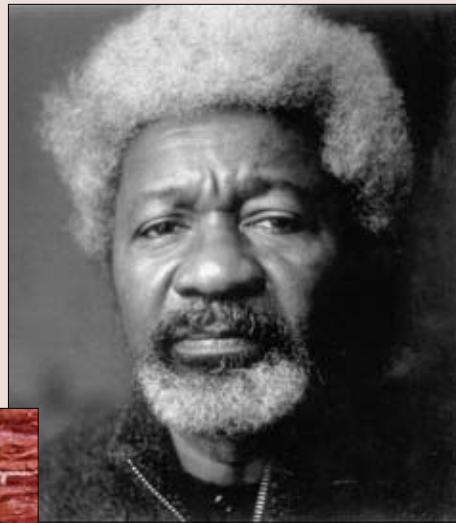




# TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

February/March 2010



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# TOWNSEND NEWSLETTER

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

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FEBRUARY/MARCH 2010

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# "The Two Cultures" Revisited

by Anthony J. Cascardi and Fiona M. Doyle

It is now some fifty years since C.P. Snow delivered his famous Rede Lecture at Cambridge on the subject of the "two cultures"—those of the "literary intellectuals" and the "scientists." Snow was exceptionally well positioned to speak to the issues involved. He had done high-level research at the boundary of physics and chemistry in the 1920s and '30s and went on to a career as a successful novelist and critic. But the book that came out of his lecture captured the general attention of intellectuals because it spoke to much broader issues. It was at once historical and diagnostic. Among the issues it took in its sights were the absence of intellectual involvement in the shaping of the industrial revolution, the discrepancies among the major educational systems of the world, and the growing gaps between various specialized disciplines and the forms of understanding that are, or ought to be, more generally shaped.

It would be too easy to think about "The Two Cultures" today and to imagine that nothing has changed. Or to think that as some things have changed, others have remained just as they were. The notion that science and the humanities constitute "two cultures" may persist, but some of the differences between these intellectual worlds have been overshadowed by gaps of greater consequence. Specialization has certainly grown since the time Snow published his lecture. But in the end, humanists and scientists recognize themselves as part of the larger research university. The more worrisome gaps lie between the research university and its public.

Research universities have been agents for the advancement of expertise within various specialized fields of knowledge.



They have nurtured the creation of new knowledge and the re-formation of outmoded frames of understanding. Much of the cross-disciplinary work that has taken root in the sciences and the humanities has brought about fundamental revisions in the ways we approach the world. These represent an important expansion of horizons. This new work also exerts a valuable counterforce against the ossification of disciplines that are not, in spite of their own hallowed traditions, anything more than intellectual "cuts" across

the vast range of knowledge and research fields. Some of our institutional frameworks have adapted well to these challenges; others are still challenged by them. In the long term, it will be essential for all research universities, and for Berkeley in particular, to find ways to balance disciplinary structures and interdisciplinary efforts and to create the greatest possible degree of permeability across intellectual borders. This is particularly true where the disciplines in question span the "two cultures" that Snow had in mind.

But focusing on the intellectual shifts within the research university misses what we consider the most worrisome and challenging trend of our times: the ever widening gap between the research university and the public at large. This gap is spreading across the entire range of disciplines that the university encompasses. We realize that it is as difficult to speak to the general public about the specifics of particle physics as it is about negative dialectics. The reality

is that most of the “general public” may not have studied math through calculus or have read Adorno to a degree that would allow them to grasp the frames for research, let alone the particulars. (Very few, if any, will have a sense of Adorno *and* calculus.) But the question here is not what the general public ought to know, but what it ought to know about what a research university does and how this benefits society. Closely related is the question of what a research university ought to bring to its public.

It would be all too easy to suggest that the relationship between the university and its public can be addressed through a relatively contained, instrumental notion of “education.” To be sure, a research university does provide instruction in basic subjects and cultivates a wide range of skills; it aims to enhance literacy, to ensure that students achieve a sufficient level of “numeracy,” and that they gain broad exposure to the cultures, concepts, and values of the world. But these things are taught in many other contexts, such as the liberal arts college, as well. They seem hardly enough to justify the mission of a great research university. By the same token, that mission seems to be offered for sale at far too low a price when its role is calculated strictly on the basis of “return on investment” to the economy of the state.

It should rather be through the spirit of questioning that drives new research, the reflection that refuses accepted ideas, and the critical practices that drive interpretation and creation in the arts, that a great research university understands the basis of its relationship to the public. An orientation towards research is more closely connected to the idea that knowledge changes over time than to the notion that there are final answers to be found. These qualities ought to be foremost in the minds of those who are entrusted with articulating the role of the university in public life. Students who are educated in these values—regardless of the particular mix of subjects they may study—will, in turn, become far better citizens for it. This is not only because they may become leaders upon graduation, but also because they will have been formed

in the intellectual values that attach to research across the disciplines. If the research university is an economic engine, it can only be that because it is an intellectual engine that powers much more than the economy itself.

To imagine bridging the culture of the research university and the public culture at large is a daunting task, to say the least. But a research university must commit itself to the shaping of public values and not merely to reflecting the values already in place. It may serve us well to show that our biologists are at the cutting edge of advances in the field of stem cell research that will vastly help improve lives, that our economists advise presidents and policymakers on ways to alleviate poverty and improve health care, and that our cognitive scientists can pinpoint the location of certain memories in specific areas of the brain. “Innovation,” “discovery” and contributions to material progress are indispensable, but they are hardly the most important reasons to attach value to a great public research university. They are not the ultimate ones we would endorse when it comes to articulating the principles of our role in public life.

We may have allowed the sedimented ideas of C.P. Snow’s account, and others like it, to distract us from the larger ground of values shared by scientists and humanists in a research university. In the meantime, some very serious misunderstandings about the contributions of a research university seem to have been put in circulation. It is high time that we begin to address the gap between the university and its public by reclaiming the fundamental values we share, rather than devoting our energies to the differences in our internal cultures. Those “cultural” differences may well be real, but to worry over them now means diminishing the public force of the research university as a whole.

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Anthony J. Cascardi is Professor of Comparative Literature, Spanish, and Rhetoric, and Director of the Townsend Center.

Fiona M. Doyle is Professor of Materials Science and Engineering, and Vice Chair of the Berkeley Division of the Academic Senate.

# Music Matters...

By Matías Tarnopolsky

...and so does dance, theater, poetry, visual arts. It may seem obvious, especially here in the context of a great university, where exploration and achievement in the humanities and sciences are commonplace, and held in the same high esteem as aspiration and achievement in the performing arts. But, why, indeed, does music matter? And why should it matter, not only here on the UC Berkeley campus, but throughout our community and beyond?

Many years ago, watching a television

news program on the BBC (I was raised in London), I saw the then director of the Royal Opera House being interviewed on a chilly winter's night, outside on a Covent Garden street, alongside a homeless man. The juxtaposition was brutal: the two men standing next to each other, one in clothes worn in life on the streets, the other in a pin-striped suit. The reporter asked why should the Arts Council (through which the opera's state subsidy was channeled) support the opera house when there are people sleeping rough. The opera house's director searched for an answer and ended up avoiding the question altogether. But there was another answer, not one that was articulated then and there in front of a live television audience. What I thought at the time was that we should have both. London should have both a great

opera house, and it should have shelter for all. It was more a question about the kind of society we were aspiring to be—a society where we should not have to choose one over the other.



*Berkeley/Oakland AileyCamp 2009 campers, photo by Peter DaSilva*

The anecdote over-simplifies a situation that is often repeated, but doesn't offer us satisfactory insight into one of the many reasons the performing arts have a central role in our society. When we are sitting in a performance we feel why music matters, but away from the

auditorium it becomes a harder question to articulate. As a way of approaching the question, I have found it helpful to observe the positive effects of a performing arts education on children and young adults and the ways that it enriches young minds.

The equalizing power of music—and the power of musical education—can be seen in two contrasting, far reaching, orchestral training projects, the West-Eastern Divan Workshop and Orchestra, and Venezuela's El Sistema.

El Sistema is a decades-old, state-sponsored nationwide musical training program founded by a visionary musical educator, José Antonio Abreu. El Sistema puts musical instruments in the hands of some 300,000 children around the country, teaches them to play those instruments, and

organizes orchestras—hundreds of orchestras around Venezuela—for those children to play in. The effect is transformative, giving children and young adults a sense of purpose, a sense of responsibility, and the possibility of learning to reap the rewards of hard work through improvements in playing from practicing. I witnessed this first hand on a trip to Caracas some years ago, and came away with a renewed faith in the ability of music to positively transform our lives—it was a shot in the arm.



2009 documentary: "El Sistema: Music to Change Life"

On the other side of the world, the West-Eastern Divan Workshop and Orchestra, based in Seville, was started over a decade ago by Daniel Barenboim and the late Edward Said. The West-Eastern Divan brings together young musicians from all sides of

the conflict in the Middle East. They form an orchestra, they play chamber music together, they take part in master classes from leading instrumentalists, and they enjoy an immersion in a high-level musical training over the course of a summer. After that, the orchestra goes on a major performance tour. In the evenings the young musicians gather, without their instruments, for debate and conversation about matters musical and non-musical. What I observed in the first years of the project was striking.

When an Israeli and a Syrian share a music stand in the violin section of the West-Eastern Divan Orchestra, they have no choice but to work together, to 'breathe as through one lung,' to paraphrase Mr. Barenboim. Throughout many captivating hours of rehearsal, the only

words spoken were about music—about how to create the sound, how to modulate the sound, how to articulate a phrase, how to respond to a shift in harmony. The rehearsals led to a series of subtle, accumulating changes that in turn led to a transformation in the quality of the performance. As the young musicians got to know the music better, they sounded better, and, spectacularly, the performances soared.



West-Eastern Divan Orchestra, photo by Monika Ritterhaus

Off the stage the lessons were telling too. In those evening debate sessions at which politics was discussed, the young musicians, who to this point only had in common their shared experience in rehearsal, began to find words to express their thoughts and feelings in ways that were more modulated, more nuanced, and ultimately more respectful and understanding towards each other. It was clear that their interpersonal approach in discussing centuries-old conflicts was guided by their experience making music. After one particularly heated debate, they played chamber music to round off the evening with a positive, collaborative act.

Closer to home, this same transformative power is seen in Cal Performances' annual AileyCamp, which has impacted the lives of thousands of local children and opened a door into a world whose positive influence might never have been discovered. These projects show how the performing arts can teach the young fundamental skills: when to lead and when to follow, how to take turns, how the whole is

greater than the sum of its parts (what better examples than an orchestra or string quartet can there be of this). Music rewards good preparation, it at once rewards modesty and confidence, it promotes trust.



*Berkeley/Oakland AileyCamp 2009 campers,  
photo by Peter DaSilva*

As a result, Cal Performances keeps some key values at heart. Those values are Artistic Excellence, Advocacy, Accessibility (the three A's). These are values that guide our vision, and we hold every decision we make up to those values. Artistic Excellence defines our mission to present the highest quality performances on

our stages; Advocacy reminds us to be the best possible advocates for those performances—through ambitious education projects, targeted, resonant marketing, support in the community—from our board, our audiences and beyond. And Accessibility defines us on many levels, from striving to have ticket prices available to all pockets—in particular to students—to fiscally responsible operations to enable us to sustain our mission.

It is my hope that we too do not have to choose between having a society that supports the performing arts at the expense of other fundamental needs. As a society, in this culturally and economically rich nation, we should aspire to both—real comprehensive excellence where our ambition also allows us to create, sustain, and develop the performing arts for everyone.

...that's why music matters.

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Matías Tarnopolsky joined Cal Performances as Director in August, 2009. Previously he was Vice President of Artistic Planning at the New York Philharmonic, and Senior Director of Programming at the Chicago Symphony Orchestra.

The Townsend Center presents

## THE FORUM ON THE HUMANITIES & THE PUBLIC WORLD



SPRING 2010

Wednesday, March 3, 2010

**Phillip Lopate, Essayist**, "Notes on Sontag"

Monday, April 5, 2010

**Terry Eagleton, Literary Critic & Theorist**, "The Death of Criticism?"

Tuesday, April 20, 2010

**Kelly Oliver, Philosopher**, "Women: Secret Weapons of Modern Warfare?"

Monday, May 10, 2010

**Garrick Ohlsson, Pianist**, "Why Chopin? and Other Questions"

For event details, visit <http://townsendcenter.berkeley.edu/publicworld.shtml>

# Body of Light

by Jean-Paul Bourdier

**On Exhibit: February 11 – December 17, 2010**  
**Opening Reception: February 11, 2010 | 5:00 pm**



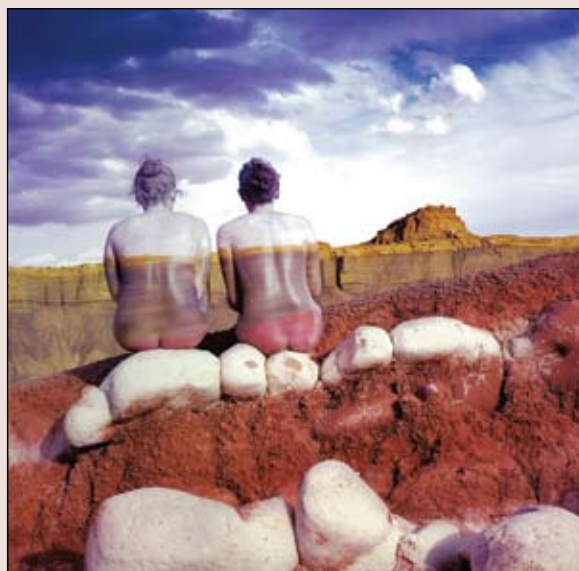
The body is a most intimate house. In West African societies, people decorate their house facades and interiors the way they decorate their own skin, spending long hours, days or even months cutting into its surface, painting it and changing its nature like sculptors. The four elements of the universe—air, earth, water, light—that define people’s houses are also the very elements that define the human body, on which light materializes as paint.

In working with the bare and painted body, I am also working with the demands and challenges of a body-mind state that I call “not two.” For example, without clothes the body regains its undivided primary nature, being intricately part of the forces of the universe; it is no longer estranged from the environment nor split into an upper and a lower part (the two categories that tend to maintain a hierarchy of spirit over matter in our world view). As “not two,” it is similar to the grain of sand (again the

primary unit, here of the earth)—sand being a material I have long worked with (since 1975 until recently) in my sculptural and photographic work. Bare, exposed and yet culturally painted, the body functions as an intimate interface through which the forms and colors of an *internal* bodyscape is *externalized* accordingly, in relation to those of the exterior landscape. The visual works I come up with are thus a continual study of how we relate to this universe from the specific, intimate bodyhouse.

Images of painted bodies show their presences as unique and yet as changeable as the colors of the desert and the reflections of sky and water. As I conceive it, skin painting marks a person’s external appearance while also bringing out the inner self. Turning the skin into a canvas for the imagination is both an artistic and a spiritual endeavor. Through the painted look, a body is transformed into a living sculpture, lit up by its godly colors and awaked to its potential to tune in or become an extension of the cosmos.

My photographic work focuses on the geometries generated by the body as a determinant of “negative





space”—not the background of the figure and the field surrounding it, but the space that makes composition and framing possible in photography. As an organizer of space, the body also serves as a primary measuring unit, by which we perceive and construct our environment. Such an approach can be linked to the practices of literally using the body as a first unit of measurement, practices which were not only common to the building of vernacular architecture around the world but were also at work in the temples of India, Egypt and Greece, to name a few.



This type of work, for which I use the term *photographic event*, situates itself *at the intersection of several arts*: painting, photography, sculpture; and includes elements of body art, land art, performance, design, gymnastics, dance or acrobatics. Unlike in classical photography of the nude, where the individual body is glorified and presented as the main object of focus, here, my “models” (now over fifty friends have lent themselves to working in very arduous situations) mostly look away from the camera, sometimes with their back turned toward it. By contemplating or blending in with the lines, shapes and tonality of the landscape, they invite the viewer to stay with the environment with which they coexist.

Conversely, the flying and the partially buried body are markers of two simultaneous axes in our existential as

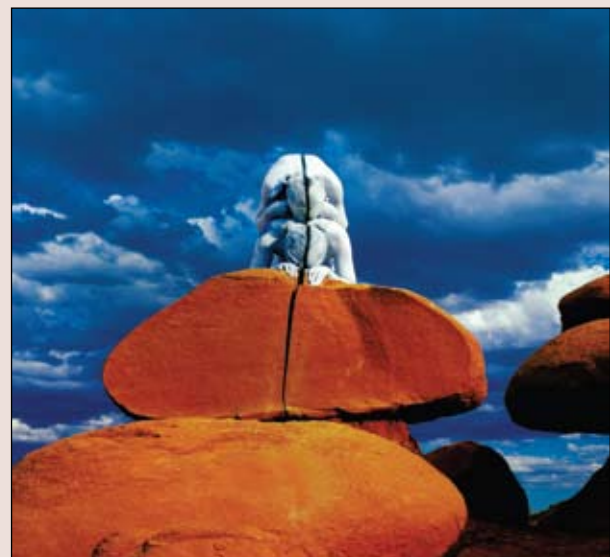
well as architectural development: the vertical plane of our higher aspirations and the horizontal plane of our linear growth, our earthen desires as well as our mortality.

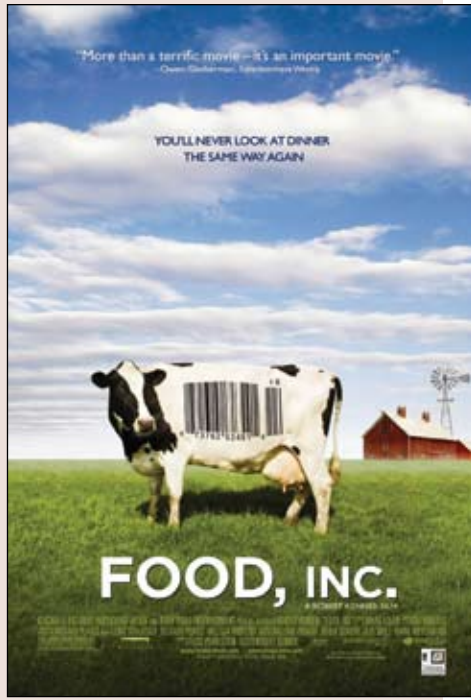
The preparation for each photographic “project” presented involves feeling the landscape; following its lines, volumes and textures; scouting and selecting the specific location; exploring the colors and designs; setting up, sculpting, working with the lay of the land; and finally, selecting colors and designs for the bodies. Here, rather than being a mere recording of an encounter between event and photographer, the photograph is an event of its own: long-prepared, and yet full of unexpected moments; a still manifestation of an encounter between desert light, body light and camera eye.

Finally, photography comes and goes with appearances. And in the desert, nothing is as fixed or as still as it appears to the ordinary eye. Identities shift minute by minute with light and time. The landscape of bare bones and of constant mirages has taught us much about our illusions and delusions. Paradoxically, photography, the dominant function of which is to record the ‘real,’ can be one of the ideal media to enable one *to dream while realistically standing firm on the ground.*

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Jean-Paul Bourdier is Professor of Architecture at UC Berkeley. All photos appear courtesy of Jean-Paul Bourdier and are not digitally manipulated.



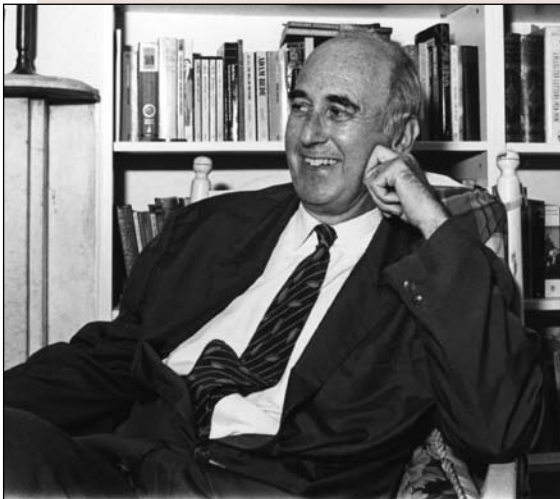


February 22  
"Food, Inc."

*Depth of Field Film + Video Series*

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# HIGHLIGHTS



March 3

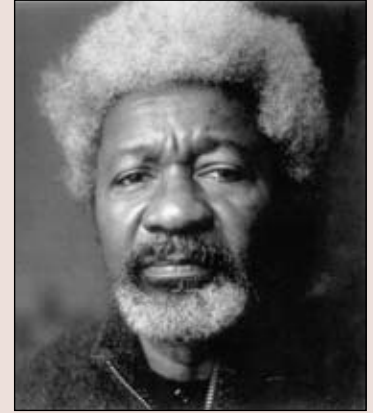
**Phillip Lopate: "Notes on Sontag"**

*Forum on the Humanities & the Public World*

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MONDAY, FEBRUARY 1

**L Avenali Lecturer: Wole Soyinka**  
**Rights and Relativity: The Interplay of Cultures**



TOWNSEND CENTER FOR THE HUMANITIES

Lecture:

7:30 pm | Wheeler Auditorium

Follow-up panel discussion with Soyinka:

Tuesday, February 2, 2010

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

Panelists:

Catherine Cole (Theater, Dance &  
Performance Studies)

Michael Watts (Geography)

Donna Jones (English)

Writer, playwright and poet, Wole Soyinka is the author of over thirty books. He was also the first African to be awarded the Nobel Prize for Literature in 1986. Soyinka has been an outspoken critic of many Nigerian military dictators and of political tyrannies worldwide. He has been imprisoned several times for his criticism of the government, and has lived in exile at various points during his life. A consistently courageous voice for human rights worldwide, Soyinka is involved in numerous international artistic and human rights organizations, including the United Nations Commission on Human Rights and the International Parliament of Writers.

This is a ticketed event. Free tickets will be available at Wheeler Auditorium beginning at 6:30 pm on the evening of the lecture.

One ticket per person.

Event Contact: 510-643-9670

MONDAY, FEBRUARY 1

**L** **Human Rights and the International Criminal Court: Interactive Radio for Justice Presentation**



**HUMAN RIGHTS CENTER**

12-1:30 pm | North Gate Hall

Interactive Radio for Justice (IRFJ) uses media to help improve awareness of the International Criminal Court and hold human rights violators to account. The UCB Human Rights Center co-hosts a presentation by Wanda Hall, IRFJ Director, with the School of Journalism and the Center for African Studies to explore how to improve the efficacy of the International Criminal Court around the world.

Event Contact: 510-642-0965

**L** **The Portage: An Unknown Landscape Through the Eyes of Frederick Jackson Turner, John Muir, Aldo Leopold...and Others**  
**DEPARTMENT OF ENVIRONMENTAL SCIENCE, POLICY, AND MANAGEMENT (ESPM)**

4-5:45 pm | 159 Mulford Hall

Speaker: William Cronon, University of Wisconsin, Madison

Event Contact: merchant@berkeley.edu

TUESDAY, FEBRUARY 2

**L** **Jefferson Memorial Lectures: War Veterans and American Democracy**

**GRADUATE DIVISION**

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

James Wright, President Emeritus and Eleazar

Wheelock Professor of History at Dartmouth College, will provide an overview

of public support for veterans throughout American history, assessing some of the variations in the pattern.

Event Contact: elleng@berkeley.edu



WEDNESDAY, FEBRUARY 3

**L** **Citizenship à la Carte: Emigration and the Sovereign State**

**CENTER FOR THE STUDY OF SEXUAL CULTURES**

12-1:30 pm | CSSC, 632 Barrows Hall

Speakers: David Fitzgerald, Michael Peter Smith

Event Contact: ecarlen@berkeley.edu

**P** **Jazz: 57th Annual Noon Concert Series**

**DEPARTMENT OF MUSIC**

12:15-1 pm | Hertz Concert Hall

Tamar Sella, vocals; Erika Oba, piano; Peter Hargreaves, alto saxophone; Joe Constantini, bass; Benny Amon, drums

The Musical Legacy of Jazz Saxophone Players. Songs by Coltrane, Metheny, Shorter, and Joshua Redman.

Event Contact: concerts@berkeley.edu

**L** **The Meaning of Intellectual 'Dissent' in Northern Vietnam during the 1950s: A Revisionist Interpretation**

**CENTER FOR SOUTHEAST ASIA STUDIES**

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

Speaker: Peter Zinoman, Associate Professor of History, UC Berkeley

Event Contact: 510-642-3609

**L** **Paul Collier**

**COLLEGE OF ENVIRONMENTAL DESIGN**

6:30-8 pm | International House, Chevron Auditorium

Paul Collier is Professor of Economics and Director of the Center for the Study of African Economies at Oxford University.

Tickets required.

Event Contact: ksuczynski@berkeley.edu

**E** **James Castle: A Retrospective**



**BERKELEY ART MUSEUM**

February 3 - April 25, 2010 | Berkeley Art Museum

James Castle (1899–1977) was a prodigious artist who, without formal training, created a remarkable and vast body of work over the course of his life in rural Idaho. He was born profoundly deaf, and although as a child he attended the Idaho School for the Deaf and Blind, Castle did not learn to read, write, speak, sign, or lip-read, perhaps by choice. Other than his five years away at school, Castle lived within the circle of his immediate family, making artworks based on the scenes, surroundings, and imaginings of his daily life.

Event Contact: 510-642-0808

EVENT KEY

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

## THURSDAY, FEBRUARY 4

### **L** James Castle: A Retrospective: Curator's Talk by Lucinda Barnes

BERKELEY ART MUSEUM

12 pm | Berkeley Art Museum, Gallery 3

Lucinda Barnes is chief curator and director of programs and collections at BAM/PFA.

Event Contact: 510-642-0808

### **L** Lunch Poems Presents Dan Bellm



THE LIBRARY

12:10-12:50 pm | Morrison Library, 101 Doe Library

Dan Bellm has published three books of poetry, including *Practice*, winner of a 2009 California Book Award and named one of the Top Ten Poetry Books of 2008 by the Virginia Quarterly Review. His first collection, *One Hand on the Wheel*, launched the California Poetry Series and his second, *Buried Treasure*, won the Poetry Society of America's Alice Fay DiCastagnola Award.

Event Contact: poems@library.berkeley.edu

### **L** Biomimicry in the Built World: Consulting Nature as Model, Measure, and Mentor

COLLEGE OF ENVIRONMENTAL DESIGN

6:30-8 pm | International House, Chevron Auditorium

Speaker: Janine Benyus, President and Founder, Biomimicry Institute

Event Contact: ksuczynski@berkeley.edu

#### EVENT KEY

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

### **L** Experiments on Living Animals: Private and Public Science

Sather Classical Lectures

DEPARTMENT OF CLASSICS

8 pm | Maude Fife Room, 315 Wheeler Hall

Speaker: Heinrich von Staden, Institute for Advanced Study

Event Contact: 510-642-4218

## FRIDAY, FEBRUARY 5

### **L** Michael Warner: Sex and Secularity PROGRAM IN CRITICAL THEORY

12-2 pm | 3335 Dwinelle Hall

Michael Warner is Seymour H. Knox Professor of English and American Studies at Yale, and chair of the department of English.

Event Contact: critical\_theory@berkeley.edu

### **L** Designed to Hesitate: Consciousness as Paying Attention

COLLEGE OF ENVIRONMENTAL DESIGN

6:30-8 pm | International House, Chevron Auditorium

Speaker: Barbara Maria Stafford, Department of Art William B. Ogden Distinguished Service Professor, Emerita, University of Chicago

Tickets required.

Event Contact: ksuczynski@berkeley.edu

### **L** William Winant Percussion Group Featuring Guest Artists Fred Frith and James Fei

L@TE: Friday Nights @ BAM/PFA

BERKELEY ART MUSEUM

7:30 pm | Berkeley Art Museum

Percussionist William Winant brings his ensemble to the museum for a kinetic and adventurous program of twentieth-century avant-garde classics, including Gyorgy Ligeti's *Poème Symphonique* for 100 metronomes; Steve Reich's *Pendulum Music* for swinging microphones; Fred Frith's *Stick Figures* for six tabletop electric guitars, featuring Frith himself; and Lou Harrison's *Solo to Anthony Cirone* for tenor bells.

Event Contact: 510-642-0808

## SATURDAY, FEBRUARY 6

### **L** Social Justice Symposium

SCHOOL OF SOCIAL WELFARE

8:30 am-5 pm | First Presbyterian Church

The symposium is a student-led effort that evolved from students' requests to address broader social issues and injustices.

Event Contact: ucbsjs@gmail.com

### **L** Reinventing Urbanism

COLLEGE OF ENVIRONMENTAL DESIGN

9-10:30 am | Wurster Hall, Room 112

Speaker: Manuel Castells, University Professor and Wallis Annenberg Chair in Communications & Society, University of Southern California

Event Contact: ksuczynski@berkeley.edu

## SUNDAY, FEBRUARY 7

### **L** Gallery Talk by Nandini Iyer, Alexa Koenig, and Daniel Marcus

Fernando Botero: *The Abu Ghraib Series*



BERKELEY ART MUSEUM

3 pm | Berkeley Art Museum, Gallery 6

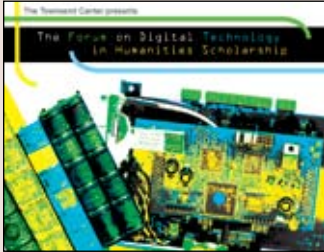
Representing a range of perspectives relevant to Fernando Botero's Abu Ghraib series, three accomplished graduate students from diverse disciplines will converse with the audience and each other in this final public program celebrating the exhibition.

Event Contact: 510-642-0808

MONDAY, FEBRUARY 8

**L Google Book Search and the Future of Academic Publishing**

Forum on Digital Technology in Humanities Scholarship



TOWNSEND CENTER FOR THE HUMANITIES

12 pm | Geballe Room, 220 Stephens Hall

Speaker: Pam Samuelson, Law, UC Berkeley

Event Contact: cding@berkeley.edu

**L Queer Sociality and Other Sexual Fantasies**

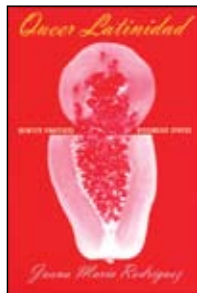
Sexual Cultures at Berkeley Lecture Series

CENTER FOR THE STUDY OF SEXUAL CULTURE

3-5 pm | 370 Dwinelle Hall

Speaker: Juana María Rodríguez, Gender and Women's Studies

Event Contact: cssc@berkeley.edu



**L Hyper-Extended, Over-Exposed: Virtuosity, Velocity, and Visibility in the Contemporary Dance of Desmond Richardson**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

4-5:30 pm | 126 Dwinelle Annex

Speaker: Ariel Osterweis Scott, Ph.D.

Candidate in Performance Studies, Berkeley

Event Contact: colecat@berkeley.edu

**L The Music of Theory: Theorist-Composers in Late Medieval Italy**

Bloch Lecture Series

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

Johannes Ciconia: "inaudita imponere"  
Pedro Memelsdorff, Early Music Artist

Event Contact: 510-642-4864

**P The Tale of Heike, a Biwa Lecture-Recital**

DEPARTMENT OF MUSIC

7:30-9 pm | 125 Morrison Hall

Guest artist Yoko Hiraoka

Event Contact: jcoates@berkeley.edu

**L Physical Cinema: Curatorial Strategies at the New Frontier**

CENTER FOR NEW MEDIA

7:30 pm | 160 Kroeber Hall

Shari Frilot,  
Sundance Film

Festival senior

programmer

and curator of

New Frontier,

will talk about

curatorial

strategies of Sundance's experiment in

cinematic presentation.

Event Contact: 510-495-3505



TUESDAY, FEBRUARY 9

**F A Cool Man: Short Films by Alfred Leslie, with Alfred Leslie in person**

Alfred Leslie: Cool Man in a Golden Age

BERKELEY ART MUSEUM

7:30 pm | Pacific Film Archive Theater

New York artist presents three of his films, including legendary collaboration with Robert Frank and Jack Kerouac, *Pull My Daisy*.

Event Contact: 510-642-1124

**L 1903: Racism, Revenge, and Ressentiment**

CENTER FOR CHINESE STUDIES

4-6 pm | IEAS Conference Room, sixth floor

Speaker: Peter C. Perdue, History, Yale University

This talk examines the international discourse of racial nationalism in the first decade of the twentieth century.

Event Contact: ccs@berkeley.edu



WEDNESDAY, FEBRUARY 10

**P Piano: 57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Percy Liang, piano

Scarlatti, *Sonata in F minor, K.239*

Beethoven, *Sonata in D major, No. 7, op. 10*

Rachmaninoff, *Etude Tableau*

Event Contact: concerts@berkeley.edu

**L Kyrgyz Identity in Cinematographic Retrospective of Talamush Okeev's 1969 The Sky of Our Childhood**

NEAR EASTERN STUDIES

4-6 pm | 254 Barrows Hall

Speaker: Anaita Khudonazar, UC Berkeley

Event Contact: bwporter@berkeley.edu

**L The Cleanest Race**

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of East Asian Studies (2223 Fulton), Sixth Floor

Speaker: B.R. Myers, Independent Scholar

B.R. Myers is an American-born, German-educated scholar currently teaching North Korean literature in South Korea.



His commentaries about Korean politics have recently appeared in the *New York Times*, the *Wall Street Journal*, NPR, and the *Atlantic Monthly*, where he is a contributing editor.

Event Contact: ieas@berkeley.edu

**F Moon Beat**

GRADUATE SCHOOL OF JOURNALISM

6-7:30 pm | North Gate Hall, Library

Documentary screening and discussion with writer/producer Kevin Stirling.

Event Contact: juliehirano@berkeley.edu

## THURSDAY, FEBRUARY 11

### **E** **Body of Light: works by Jean-Paul Bourdier**



TOWNSEND CENTER FOR THE HUMANITIES

On Exhibit:

February 11 – December 17, 2010

Opening Reception:

February 11, 2010 | 5:00 pm

*Body of Light* features the stunning photography of Jean-Paul Bourdier, professor of architecture, photography, design, and visual studies at UC Berkeley. Bourdier's colorful images of painted bodies in a desert landscape include elements of painting, photography, sculpture, body art, land art, performance, design, gymnastics, dance, and acrobatics.

Event Contact:

townsend\_center@ls.berkeley.edu

### **L** **Education Justice and The Politics of Beauty: Emerging Undergraduate Research** CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall

Join CRG as they spotlight exciting new research forged by Berkeley undergraduate students.

Event Contact: centerrg@berkeley.edu

#### EVENT KEY

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

### **L** **Story Hour in the Library featuring Dave Eggers**

THE LIBRARY

5-6 pm | Morrison Library, 101 Doe Library

Dave Eggers is the author of many books including *What Is the What*, a finalist for the 2006 National Book Critics Circle Award. That book



gave birth to the *Valentino Achak Deng Foundation*, dedicated to building schools in Sudan, and run by Mr. Deng, a survivor of that country's civil war.

Event Contact: storyhour@berkeley.edu

### **L** **The Gupta Connection: The Buddha Image in India, Sri Lanka, Southeast Asia, and China**

CENTER FOR BUDDHIST STUDIES

5-6:30 pm | Institute of East Asian Studies (2223 Fulton), 6th floor conference room

Speaker: Robert Brown, History of Art, UCLA

Possible reasons for the popularity of the Gupta style of Buddha image are proposed.

Event Contact: buddhiststudies@berkeley.edu



### **L** **Carnivorous Virility, or Becoming-Dog** PROGRAM IN CRITICAL THEORY

5-7 pm | 3335 Dwinelle Hall

Speaker: Carla Freccero, University of California, Santa Cruz

Event Contact: critical\_theory@berkeley.edu

### **L** **Dead Animals and the Science of the Living**

Sather Classical Lectures

DEPARTMENT OF CLASSICS

5:30 pm | Maude Fife Room, 315 Wheeler Hall

Speaker: Heinrich von Staden, Institute for Advanced Study

Event Contact: 510-642-4218

## FRIDAY, FEBRUARY 12

### **L** **Gender and Historical Memory in Early Qing Yangzhou**

CENTER FOR CHINESE STUDIES

4-6 pm | IEAS Conference Room, sixth floor

Speaker: Wai-yee Li, Professor of Chinese Literature, Harvard University

Event Contact: ccs@berkeley.edu

### **P** **Marker Dance Party**

L@TE: Friday Nights @ BAM/PFA

BERKELEY ART MUSEUM

7:30 pm | Berkeley Art Museum, Gallery B

Come dance and draw the night away with East Bay zine collective Rock Paper Scissors. The floors, ceilings, ramps, and nooks of Gallery B will be covered in paper for your drawing pleasure. Artist DJs will be spinning tunes while we cover the blank space with marker.

Event Contact: 510-642-0808

### **P** **University Symphony Orchestra: Brahms/Wagner/Prokofiev**

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

David Milnes, conductor

Brahms, *Tragic Overture*

Wagner, *Prelude and Liebestod from Tristan and Isolde*

Prokofiev, *Symphony No. 6*

Tickets required.

Event Contact: concerts@berkeley.edu

SATURDAY, FEBRUARY 13

**P** **University Symphony Orchestra: Brahms/Wagner/Prokofiev**

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

See Friday February 12 listing for details.

TUESDAY, FEBRUARY 16

**F** **A Golden Age: Short Films by Alfred Leslie**

*Alfred Leslie: Cool Man in a Golden Age*

BERKELEY ART MUSEUM

7:30 pm | Pacific Film Archive Theater

With introduction and reading of Frank O'Hara poems by Bill Berkson and Richard O. Moore in person. The poetry of Frank O'Hara runs through Leslie's recent works. Event includes Richard O. Moore's 1966 documentary on O'Hara and a reconstruction of Leslie's 1965 performance in collaboration with Ken and Flo Jacobs.

Tickets required.

Event Contact: 510-642-1124

WEDNESDAY, FEBRUARY 17

**P** **YMP: 57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Performances by students in the Young Musicians Program, a pre-college honors program for low-income youth ages 8-18.

Event Contact: concerts@berkeley.edu

**L** **Good Medicine? Race, Gender, and Justice in Health Care**

CENTER FOR RACE AND GENDER

4-6 pm | 370 Dwinelle Hall

A symposium sponsored by the Center for Race & Gender and the Berkeley Center on Health, Economics, & Family Security.

Event Contact: 510-643-8488

THURSDAY, FEBRUARY 18

**L** **Professor Jennifer DeVere Brody**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

4 pm | Durham Studio Theater, Dwinelle Hall

Jennifer DeVere Brody is a Professor of African and African American Studies at Duke University, where she teaches cultural and performance studies, gender and sexuality, as well as film and literary studies.

Event Contact: tdps@berkeley.edu

**L** **Writing the Animal: The Plasticity of Scientific Form**

*Sather Classical Lectures*

DEPARTMENT OF CLASSICS

5:30 pm | 370 Dwinelle Hall

Speaker: Heinrich von Staden, Institute for Advanced Study

Event Contact: 510-642-4218

**L** **Brenda Hillman**

*Holloway Series in Poetry*

DEPARTMENT OF ENGLISH

6:30-8 pm | Maude Fife Room, 315 Wheeler Hall

Event Contact: clegere@berkeley.edu

**L** **Science and Theology: Bellarmine and Galileo**

ITALIAN STUDIES DEPARTMENT

7 pm | Geballe Room, 220 Stephens Hall

Lecture presented by the Chair of Italian Culture, Professor Giuseppe Mazzotta of Yale University.

Event Contact: ascoli@berkeley.edu

FRIDAY, FEBRUARY 19

**L** **James Castle Retrospective with Lecture by Robert Storr**

BERKELEY ART MUSEUM

6:30 pm | Berkeley Art Museum, Museum Theater

In this major illustrated lecture, Storr will consider multiple dimensions of Castle's artistic production.



Co-sponsored by the Townsend Center for the Humanities.

Event Contact: 510-642-0808

**P** **Chamber Music: 57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Chamber music from student musicians in the Music Department.

Shostakovich, *Piano trio No.2 in E Minor Op.67*

Borodin, *String Quartet No.2 in D Major*

Event Contact: concerts@berkeley.edu

**L** **Relocating Ozu: The Question of an Asian Cinematic Vernacular**



INSTITUTE OF EAST ASIAN STUDIES

3-5 pm | Berkeley Art Museum, Museum Theater

This conference will reassess Ozu's work in its wider relation to inter- and postwar colonial and urban modernities in East Asia.

Event Contact: ccs@berkeley.edu

**L** **The Music of Theory: Theorist-Composers in Late Medieval Italy**

*Bloch Lecture Series*

DEPARTMENT OF MUSIC

4:30 pm | 125 Morrison Hall

*Paolo da Firenze and His Readers*

Pedro Memelsdorff, Early Music Artist

Event Contact: 510-642-4864

**P** **Skank Bloc Bologna Number Four**

*L@TE: Friday Nights @ BAM/PFA*

BERKELEY ART MUSEUM

7:30 pm | Berkeley Art Museum

The opening night of Skank Bloc Bologna Number Four includes a reenactment of Jack Goldstein's *Two Fencers* (1977) by members of the Cal Fencing Club; a screening of *Ostia*—an apocryphal depiction of Pier Paolo Pasolini's death starring Derek Jarman—by U.K. filmmaker Julian Cole; the iconoclastic performer Eugene Robinson reading from his new book; and a Scritti Politti cover band comprising local artists Cliff Hengst, Scott Hewicker, and Karla Milosevich.

Event Contact: 510-642-0808

## SATURDAY, FEBRUARY 20

**L** **Relocating Ozu: The Question of an Asian Cinematic Vernacular**

INSTITUTE OF EAST ASIAN STUDIES

9 am-5 pm | David Brower Center,  
2150 Allston Way, Berkeley

See Friday February 19 listing for details.

### EVENT KEY

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

## SUNDAY, FEBRUARY 21

**F** **For the Love of It: Seventh Annual Festival of Amateur Filmmaking**

BERKELEY ART MUSEUM

3 pm | Pacific Film Archive Theater

Introduction by Melinda Stone.

Group productions from local amateur film clubs share the screen with newly commissioned Kodachrome films by Kerry Laitala, Jim Granato, Keith Evans, and Paul Clipson.

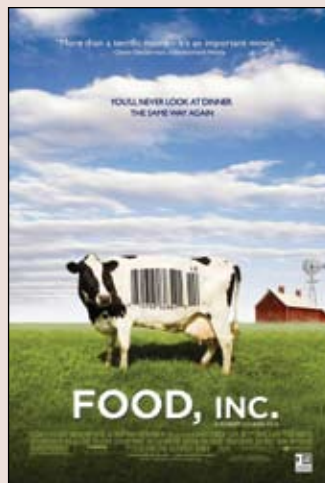
Tickets required.

Event Contact: 510-642-1124

## MONDAY, FEBRUARY 22

**F** **Food, Inc. (Robert Kenner, 2009)**

*Depth of Field Film + Video Series*



TOWNSEND CENTER FOR THE HUMANITIES

7 pm | Geballe Room, 220 Stephens Hall

Continuing the investigative reporting of Eric Schlosser's *Fast Food Nation* and Michael Pollan's *The Omnivore's Dilemma*, director Robert Kenner's *Food Inc.* takes us on a journey from field to factory to plate, exhaustively exploring the complexity behind the everyday items we select in the supermarket. Building the film from individual portraits of the people involved, Kenner personalizes an issue that has seemingly become synonymous with names like Monsanto, Tyson and Perdue.

Event Contact: krisfallon@berkeley.edu

## TUESDAY, FEBRUARY 23

**L** **Supporting Democracy Abroad: Moral Imperative or Imperialist Meddling?**

INSTITUTE OF GOVERNMENTAL STUDIES

3-5 pm | Lipman Room,  
8th Floor Barrows Hall

Speaker: Jeremy Kinsman, Former Canadian Ambassador to the EU, Regents' Lecturer

Event Contact: marcl@berkeley.edu

## WEDNESDAY, FEBRUARY 24

**P** **Voice and Flute: 57th Annual Noon**

Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Jessica Wan, soprano & Dmitriy Cogan, piano  
French songs by Hahn, Fauré, Satie, and Delibes

Sarah Cargill, flute & Miles Graber, piano  
Debussy, Syrinx & Ibert

Event Contact: concerts@berkeley.edu

**L** **'Hell in a Very Small Place:' Cold War and Decolonization in the Assault on the Vietnamese Body during the Battle of Dien Bien Phu**

CENTER FOR SOUTHEAST ASIA STUDIES

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

Speaker: Christopher Goscha, Professor of History, University of Quebec-Montreal

Event Contact: 510-642-3609

**L** **Imagining Hafez: Rabindranath Tagore in Iran, 1932**

NEAR EASTERN STUDIES

4-6 pm | 254 Barrows Hall

Speaker: Professor Afshin Marashi, California State University, Sacramento

Event Contact: bwporter@berkeley.edu



**L Paintings and the Making of "A la recherche du temps perdu"**

TOWNSEND CENTER FOR THE HUMANITIES

5 pm | Geballe Room, 220 Stephens Hall  
 Speaker: Eric Karpeles, author of *Paintings in Proust*  
 Followed by Berkeley Quartet playing passages that inspired the Vinteuil sonata.  
 Event Contact: ecarlen@berkeley.edu

**L Ken Corbett: Queer Childhood: Clinical, Fictive, Autobiographical - A Lecture in Three Movements and Three Moods**

PROGRAM IN CRITICAL THEORY

5-7 pm | 370 Dwinelle Hall  
 Ken Corbett is Assistant Professor at the New York University Postdoctoral Program in Psychotherapy and Psychoanalysis. He is the author of *Boyhoods: Rethinking Masculinities*.  
 Event Contact: critical\_theory@berkeley.edu

THURSDAY, FEBRUARY 25

**L Colloquium with Dorri Beam and Laura Horak**

CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall  
*Passion and (Margaret) Sweat: Reconsidering Ethel's Love-Live (1858)*  
 Dorri Beam, English  
*Becoming Lesbians: Reading Cross-dressing in Early US Film*  
 Laura Horak, Film Studies  
 Event Contact: 510-643-8488

**L Two Student Chamber Music Groups**

THE WOMEN'S FACULTY CLUB

4 pm | Stebbins Lounge, The Women's Faculty Club  
 Works of Russian composers Alexander Borodin and Dmitri Shostakovich



Event Contact: wfc@berkeley.edu

**L Animals, Pharmaka, and Gender**

Sather Classical Lectures

DEPARTMENT OF CLASSICS

5:30 pm | 370 Dwinelle Hall  
 Speaker: Heinrich von Staden, Institute for Advanced Study  
 Event Contact: 510-642-4218

**L The Berkeley Plato: From Neglected Relic to Ancient Treasure, An Archaeological Detective Story**

PHOEBE A. HEARST MUSEUM OF ANTHROPOLOGY

6-8 pm | Hearst Museum of Anthropology  
 Speaker: Dr. Stephan Miller  
 RSVP recommended.  
 Event Contact: PAHMA-programs@berkeley.edu

FRIDAY, FEBRUARY 26

**P Malcolm Bilson, fortepiano**



TOWNSEND CENTER FOR THE HUMANITIES

8 pm | Hertz Concert Hall  
 Malcolm Bilson, Emeritus Professor of Music at Cornell University, is a renowned American pianist and scholar, specializing in early pianos. He will be performing on the department's Regier fortepiano.  
 Co-presented with the Department of Music. No tickets required.  
 Event Contact: concerts@berkeley.edu

**L Popular Accountability and Regime Resilience in Reform-Era China**

CENTER FOR CHINESE STUDIES

4-6 pm | IEAS conference room, sixth floor  
 Speaker: Martin Dimitrov, Assistant Professor of Government, Dartmouth  
 Event Contact: ccs@berkeley.edu

**L Gayatri Spivak on "Situating Feminism"**

BEATRICE BAIN RESEARCH GROUP

4-6 pm | Maude Fife Room, 315 Wheeler Hall

This presentation will attempt to situate feminism geographically, in terms of the triumph of the Euro-specific (even Anglo-specific) model, in terms of the history of both of Marxism and Capitalism.  
 Event Contact: bbrg@berkeley.edu



**L The Music of Theory: Theorist-Composers in Late Medieval Italy**

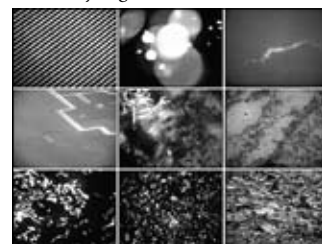
Bloch Lecture Series

DEPARTMENT OF MUSIC

4:30 pm | 125 Morrison Hall  
*Filippotto da Caserta, Music as Theory*  
 Pedro Memelsdorff, Early Music Artist  
 Event Contact: 510-642-4864

**P Paul Clipson and Gregg Kowalsky; Keith Evans**

L@TE: Friday Nights @ BAM/PFA



BERKELEY ART MUSEUM

7:30 pm | Berkeley Art Museum  
 Performances and projections by Keith Evans, Paul Clipson and Gregg Kowalsky.  
 Event Contact: 510-642-0808

## MONDAY, MARCH 1

### **E** Dutch Clandestine Literature: Under the Nazi Occupation

#### THE LIBRARY

March 1 – August 31, 2010 | Doe Library, The Bernice Layne Brown Gallery

This exhibit will highlight the Bancroft Library's collection of "illegal" books and pamphlets published clandestinely



during the German occupation of the Netherlands in World War II.

Organized by Townsend Fellow James Spohrer.

Event Contact: [jspohrer@library.berkeley.edu](mailto:jspohrer@library.berkeley.edu)

### **L** Afghanistan's Impact on Pakistan

Travers Lecture Series

#### INSTITUTE OF INTERNATIONAL STUDIES

4 pm | Location TBA

Speaker: Steve Coll

Steve Coll is president of New America Foundation, and a staff writer at the *New Yorker* magazine.

Event Contact: [iis@berkeley.edu](mailto:iis@berkeley.edu)

### **L** Apollonios of Tyana and the Geography of the Imagination in Egypt

#### SARA B. ALESHIRE CENTER FOR THE STUDY OF GREEK EPIGRAPHY

5-6 pm | 370 Dwinelle Hall

Speaker: Gary Reger, Trinity College (Hartford)

Event Contact: 510-642-7201

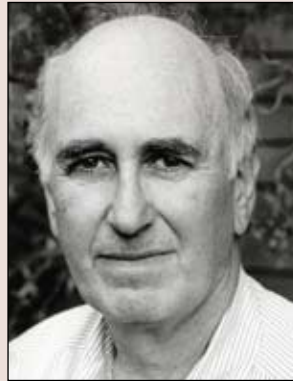
#### EVENT KEY

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

## WEDNESDAY, MARCH 3

### **L** Phillip Lopate - Notes on Sontag

Forum on the Humanities and the Public World.



#### TOWNSEND CENTER FOR THE HUMANITIES

5 pm | Geballe Room, 220 Stephens Hall

Widely considered one of the foremost American essayists and a central figure in the recent revival of interest in memoir writing, Phillip Lopate is best known for his supple and surprising essays, which have been collected most recently in *Getting Personal: Selected Writings*. Lopate's work has also been included in The Best American Essays and The Pushcart Prize series.

Event Contact:

[townsend\\_center@ls.berkeley.edu](mailto:townsend_center@ls.berkeley.edu)

### **P** Cello: 57th Annual Noon Concert Series

#### DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Kevin Yu, cello & Chen Chen, piano

Rachmaninoff, *Sonata in G minor, op. 19 for cello and piano*

Event Contact: [concerts@berkeley.edu](mailto:concerts@berkeley.edu)

### **L** Spirits of the Place: Buddhism and Lao Religious Culture

#### INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: John Holt, Department of Religion, Bowdoin College

Event Contact: [ieas@berkeley.edu](mailto:ieas@berkeley.edu)

## THURSDAY, MARCH 4

### **L** Lunch Poems Presents Natasha Trethewey

#### THE LIBRARY

12:10-12:50 pm | Morrison Library, 101 Doe Library

Natasha Trethewey is author of *Native Guard*, for which she won the 2007 Pulitzer Prize; *Bellocq's Ophelia*, named a 2003 Notable Book by the American



Library Association; and *Domestic Work*, selected by Rita Dove for the inaugural Cave Canem Poetry Prize.

Event Contact: [poems@library.berkeley.edu](mailto:poems@library.berkeley.edu)

### **L** Eating the Animal: Science and Taboo

#### DEPARTMENT OF CLASSICS

5:30 pm | 370 Dwinelle Hall

Speaker: Heinrich von Staden, Institute for Advanced Study

Event Contact: 510-642-4218

## FRIDAY, MARCH 5

### **P** Slaughter City

#### DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

A play by Naomi Wallace, directed by Catherine Ming T'ien Duffly

While many have taken up the cause of sustainable and organic food, the story of the people who process and prepare our food often goes untold. Set in a slaughterhouse and steeped in magical realism, *Slaughter City* gives voice to these forgotten workers, wielding "passion, poetry, and wild strangeness" to protest labor exploitation, as well as grappling with issues of race and gender.

Event Contact: [tdpsboxoffice@berkeley.edu](mailto:tdpsboxoffice@berkeley.edu)

**P Chamber Music: 57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Chamber music from student musicians in the Music Department.

Schubert, *Piano Trio in E Flat major, Op. 100, D.929*

Event Contact: [concerts@berkeley.edu](mailto:concerts@berkeley.edu)

**SATURDAY, MARCH 6**

**P Slaughter City**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday, March 5 listing for details.

**SUNDAY, MARCH 7**

**P Slaughter City**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 pm | Zellerbach Playhouse

See Friday, March 5 listing for details.

**P University Gospel Chorus: Oh Happy Day! A Celebration of the Gospel Crossover**

DEPARTMENT OF MUSIC

7 pm | Hertz Concert Hall

This performance of the UC Berkeley Gospel Chorus celebrates how gospel music has transcended the boundaries of the church to not only shape the music of mainstream culture, but also to be influenced by it.

Tickets required.

Event Contact: [concerts@berkeley.edu](mailto:concerts@berkeley.edu)

**MONDAY, MARCH 8**

**L Open Access Academic Publishing in the Humanities**

Forum on Digital Technology in Humanities Scholarship



TOWNSEND CENTER FOR THE HUMANITIES

12 pm | Geballe Room, 220 Stephens Hall

Speaker: Catherine Mitchell, California Digital Library

Event Contact: [cding@berkeley.edu](mailto:cding@berkeley.edu)

**TUESDAY, MARCH 9**

**L Transcending Imperialism: Human Values and Global Citizenship**

Tanner Lectures on Human Values

UNIVERSITY OF CALIFORNIA, BERKELEY

4:10-6:15 pm | Alumni House, Toll Room

Abdullahi An-Na'im, Charles Howard Candler Professor of Law at the School of Law at Emory University, will present a three day lecture series

with commentary by John R. Bowen, Wael Hallaqa, and Muhammad Qasim Zaman.

Event Contact: [elleng@berkeley.edu](mailto:elleng@berkeley.edu)



**WEDNESDAY, MARCH 10**

**P Schubert Piano: 57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Sezi Seskir, piano (Cornell University)

Schubert, *Piano Sonata in G D894*

Schumann, *Waldscenen*

Ms. Seskir will be performing on the department's recently restored 1854 Erard piano.

Event Contact: [concerts@berkeley.edu](mailto:concerts@berkeley.edu)

**L Qiao Zhou and the Intellectual Traditions of Early Medieval Shu**

CENTER FOR CHINESE STUDIES

12-1 pm | 3401 Dwinelle Hall

Speaker:

J. Michael Farmer, University of Texas, Dallas

Event Contact:

[ccs@berkeley.edu](mailto:ccs@berkeley.edu)



**L Social Mobility in the Second Gilded Age: Is Fluidity Declining as the Rich Become Even Richer?**

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

4-5:30 pm | Wildavsky Conference Room

Speaker: David Grusky

Event Contact: [ecarlen@berkeley.edu](mailto:ecarlen@berkeley.edu)

**L Creating the Social Imaginary through Pilgrimage: Solomon, Bourdieu and the Habitus**

NEAR EASTERN STUDIES

4-6 pm | 254 Barrows Hall

Speaker: Dale Loepp, UC Berkeley

Event Contact: [bwporter@berkeley.edu](mailto:bwporter@berkeley.edu)

**L Transcending Imperialism: Human Values and Global Citizenship**

Tanner Lectures on Human Values

UNIVERSITY OF CALIFORNIA, BERKELEY

4:10-6:15 pm | Alumni House, Toll Room

See Tuesday March 9 listing for details.

## THURSDAY, MARCH 11

### **L** Story Hour in the Library featuring Sara Houghteling

#### THE LIBRARY

5-6 pm | Morrison Library, 101 Doe Library

Sara Houghteling, author of *Pictures at an Exhibition*, graduated from Harvard College in 1999 and received her MFA from the University of Michigan. She is the recipient of a Fulbright scholarship to



Paris, first prize in the Avery and Jules Hopwood Awards, and a John Steinbeck Fellowship. She currently lives in Berkeley and teaches high school English at Marin Academy.

Event Contact: [storyhour@berkeley.edu](mailto:storyhour@berkeley.edu)

### **L** Knowing Palestine: Islamophobia, Imagination, and Critical Solidarities CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall

*Islamophobia Production in the Palestine-Israel Conflict*

Dr. Hatem Bazian, Near Eastern and Asian American Studies

*June Jordan's Palestine*

Professor Keith Feldman, Ethnic Studies

Event Contact: [centerrg@berkeley.edu](mailto:centerrg@berkeley.edu)

### **L** Does Gender Matter in Organized Racism?

#### CENTER FOR THE COMPARATIVE STUDY OF RIGHT-WING MOVEMENTS

4-5:30 pm | 370 Dwinelle Hall

Speaker: Kathleen Blee,  
University of Pittsburgh

Event Contact: [ctrost@berkeley.edu](mailto:ctrost@berkeley.edu)

#### EVENT KEY

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

### **L** Transcending Imperialism: Human Values and Global Citizenship

*Tanner Lectures on Human Values*

#### UNIVERSITY OF CALIFORNIA, BERKELEY

4:10-6:15 pm | Alumni House, Toll Room

See Tuesday March 19 listing for details.

### **L** "For the most part...": The Perils of Order and the Classification of Animals

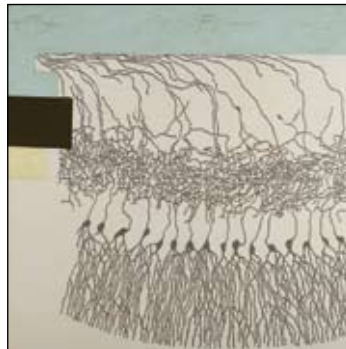
#### DEPARTMENT OF CLASSICS

5:30 pm | Maude Fife Room,  
315 Wheeler Hall

Speaker: Heinrich von Staden, Institute for Advanced Study

Event Contact: 510-642-4218

### **L** The Healing Arts



#### THE WOMEN'S FACULTY CLUB

4 pm | Lounge, Women's Faculty Club

Professor Katherine Sherwood (Art Practice) discusses her own work in relationship to art-making, neuro-anatomy, and the disabled body.

Event Contact: [wfc@berkeley.edu](mailto:wfc@berkeley.edu)

### **L** Analyzing Lineages in Early Tibetan Paintings: Taklung Portraits as a Test Case

#### CENTER FOR BUDDHIST STUDIES

5-7 pm | Institute of East Asian Studies  
(2223 Fulton), 6th  
floor conference  
room

Speaker: David  
Jackson, Curator,  
Rubin Museum  
of Art

Event Contact:

[buddhiststudies@berkeley.edu](mailto:buddhiststudies@berkeley.edu)



## FRIDAY, MARCH 12

### **L** The Music of Theory: Theorist-Composers in Late Medieval Italy

*Bloch Lecture Series*

#### DEPARTMENT OF MUSIC

4:30 pm | 125 Morrison Hall

*Marchetto da Padova,  
a Rhetoric of Temperament*

Pedro Memelsdorff, Early Music Artist

Event Contact: 510-642-4864

### **L** The Great Socialist Transformation: Capitalism without Democracy in China

#### CENTER FOR CHINESE STUDIES

4-6 pm | IEAS Conference Room,  
sixth floor

Speaker: Kellee Tsai, Professor, Political  
Science, Johns Hopkins University

Event Contact:

[ccs@berkeley.edu](mailto:ccs@berkeley.edu)

### **P** Slaughter City

#### DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday, March 5 listing for details.

### **L** North American Futures: Canada - U.S. Perspectives

#### INSTITUTE OF GOVERNMENTAL STUDIES

9 am-5:15 pm | David Brower Center,  
Tamalpais Room

A two day bi-national conference for private and public sector practitioners and scholars interested in the issues driving the North American, Canada - U.S. relationship.

Event Contact: [janeenj@berkeley.edu](mailto:janeenj@berkeley.edu)

### **L** University Symphony Orchestra

#### DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

David Milnes, conductor

Richard Strauss, *Metamorphosen for 23 strings*

Stravinsky, *The Rite of Spring*

Robert Yamasato, *Scherzo No. 2*  
(world premiere)

Event Contact: [concerts@berkeley.edu](mailto:concerts@berkeley.edu)

SATURDAY, MARCH 13

**P** Slaughter City

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday, March 5 listing for details.

**L** North American Futures: Canada - US Perspectives

INSTITUTE OF GOVERNMENTAL STUDIES

9 am-5:15 pm | David Brower Center, Tamalpais Room

See Friday, March 12 listing for details.

**L** University Symphony Orchestra: Strauss/Stravinsky/Yamasato

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

See Friday, March 12 listing for details

SUNDAY, MARCH 14

**P** Slaughter City

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 pm | Zellerbach Playhouse

See Friday, March 5 listing for details.

**P** A Cappella Meditations Old and New: University Chamber Chorus

DEPARTMENT OF MUSIC

3 pm | Berkeley Art Museum

Conducted by Marika Kuzma

Josquin de Prez, *Missa Pange Lingua*; excerpts from Vaughan Williams, *Mass in G*; selections by James MacMillan; Frank Martin, *Mass*

Event Contact: 510-642-4864

MONDAY, MARCH 15

**L** Rape: Notes Toward a Moral Ontology of the Body

PROGRAM IN CRITICAL THEORY

5-7 pm | 370 Dwinelle Hall

Speaker: J.M. Bernstein, New School for Social Research

Event Contact: critical\_theory@berkeley.edu

**L** Complex Simplicity: Investigating the Medium of Light



CENTER FOR NEW MEDIA

7:30 pm | 160 Kroeber Hall

Speaker: Leo Villareal, Artist, NY

Co-presented with the San Jose Museum of Art.

Event Contact: 510-495-3505

TUESDAY, MARCH 16

**L** The Status of Israel - Palestine Negotiations

Travers Lecture Series

INSTITUTE OF INTERNATIONAL STUDIES

4 pm | Location TBA

Speaker: Robert Malley

Robert Malley is an American lawyer, political scientist and specialist in conflict resolution. He is currently Program Director for Middle East and North Africa at the International Crisis Group in Washington, D.C., and a former Special Assistant to President Bill Clinton for Arab-Israeli Affairs.

Event Contact: iis@berkeley.edu

WEDNESDAY, MARCH 17

**P** Symphony: 57th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

David Milnes, director

Stravinsky, *The Rite of Spring*

Event Contact: concerts@berkeley.edu

**L** Tokyo Vice: An American Reporter on the Police Beat in Japan

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of East Asian Studies (2223 Fulton), Sixth Floor

Speaker: Jake Adelstein, Investigative Journalist

Event Contact: ieas@berkeley.edu

**L** Bruce Andrews

Holloway Series in Poetry

DEPARTMENT OF ENGLISH

6:30-8 pm | Maude Fife Room, 315 Wheeler Hall

Event Contact: clegere@berkeley.edu

**E** What's It All Mean:

William T. Wiley in Retrospect

BERKELEY ART MUSEUM



March 17 - July 18, 2010 | Berkeley Art Museum

Layered with ambiguous ideas and allusions, autobiographical narratives and private symbols, Wiley's art—which includes paintings, assemblage, theatrical events, film, and conceptual projects—is enlivened by self-deprecating humor and a sense of the absurd.

Event Contact: 510-642-0808

## THURSDAY, MARCH 18

### **L** W. J. T. Mitchell: *Migration, Law, and the Image: Beyond the Veil of Ignorance*

#### PROGRAM IN CRITICAL THEORY

5-7 pm | Geballe Room, 220 Stephens Hall

W. J. T. Mitchell is Professor of English and Art History at the University of Chicago. A scholar and theorist of media, visual art, and literature, Mitchell is associated with the emergent fields of visual culture and iconology (the study of images across the media).

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: [critical\\_theory@berkeley.edu](mailto:critical_theory@berkeley.edu)



### **L** *Speaking Through Silence and Erasure: Race, Sexuality, and Expression in Marginalized Language Communities*

#### CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall

*The Silence of Difference: Race, Sexuality, & Disability in Soviet Pantomime After Stalin*  
Anastasia Kayiatos, Slavic Literature & Languages

*Erasing the Race-Gender Nexus in Moral Discourses of Kinship: The American Stuttering English Speech Community as Case Study*  
Nathaniel W. Dumas, Anthropology

Event Contact: [centerrg@berkeley.edu](mailto:centerrg@berkeley.edu)

### **L** *Metapragmatics, Sexuality, and the Novel: Reading Jean Genet's Querelle*

*Sexual Cultures at Berkeley Lecture Series*

#### CENTER FOR THE STUDY OF SEXUAL CULTURE

4 pm | 3401 Dwinelle Hall

Speaker: Michael Lucey, French

Event Contact: [cssc@berkeley.edu](mailto:cssc@berkeley.edu)

#### EVENT KEY

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

## SATURDAY, MARCH 20

### **P** *Moscow State Radio Symphony Orchestra* CAL PERFORMANCES

8 pm | Zellerbach Hall

Robert Cole, Conductor: Alexander Sinchuk, piano; Julian Schwarz, cello

Pre-performance talk by UC Berkeley musicologist William Quillen 7-7:30 pm, Zellerbach Hall.

Tickets required.

Event Contact: 510-642-9988

## MONDAY, MARCH 29

### **F** *Flow: For Love of Water* (Irena Salina, 2008)

*Depth of Field Film + Video Series*



#### TOWNSEND CENTER FOR THE HUMANITIES

7 pm | Geballe Room, 220 Stephens Hall

Although it covers most of the globe and makes up the majority of our bodies, we take few things for granted like water.

Combining expert interviews with firsthand footage from regions as diverse as the deserts of South Africa and the suburbs of Minnesota, Director Irena Selina aims to change this lack of appreciation with her engaging exploration of our most vital resource. From global battles against the privatization of drinking water to local skirmishes over access to water rights, *Flow* outlines a developing problem we can scarcely afford to ignore.

Event Contact: [krisfallon@berkeley.edu](mailto:krisfallon@berkeley.edu)

## WEDNESDAY, MARCH 31

### **P** *Violin and Piano: 57th Annual Noon Concert Series*

#### DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Hrabba Atladottir, violin; Michael Seth Orland, piano

Janáček, *Sonata for Violin and Piano*

Stravinsky, *Duo Concertant*

Event Contact: [concerts@berkeley.edu](mailto:concerts@berkeley.edu)

### **L** *Robert Flick in Conversation*

#### COLLEGE OF ENVIRONMENTAL DESIGN

7pm | 102 Wurster Hall

Robert Flick, photographer and professor of Fine Arts, University of Southern California, in conversation with Michael Dear, professor, College of Environmental Design, UC Berkeley.

Event Contact: [m.dear@berkeley.edu](mailto:m.dear@berkeley.edu)

#### PHOTO CREDITS

Front Cover and Page 14: Jean-Paul Bourdier: *River Under the River*

Front Cover and Page 10: Wole Soyinka, courtesy of Twenty-First Century Speakers Inc.

Page 8-9, from left to right: Jean-Paul Bourdier: *Arachnida*, *Country Folks*, *Moonwalk*, *Sphinx*. Images are not digitally manipulated.

Page 12: Fernando Botero: *Abu Ghraib 68, 2005*

Page 11 and 15: William T. Wiley: *Sketch for the Tower of Babel & the Monitor, 1998*, Photograph by The John and Maxine Belger Family Foundation

Page 11 and 15: James Castle: *Girls in tan coats with gable or landscape faces, n.d.*; L.P. Courtesy of J Crist Gallery, Boise, Idaho

# Climate Change and the Humanities

*As scientists grapple with the complex problems that are emerging from rapidly advancing global climate change, Carolyn Merchant believes that humanists will play an increasingly crucial role in understanding and evaluating the most pressing issues and in awakening societal change.*

## A Case for the Arts\*

by Carolyn Merchant

Poets, writers, artists, and photographers who have engaged with global warming believe that the arts are an essential part of creating the large-scale public awareness and understanding of climate change that can bring about substantive policy change. Diverse academics have investigated this view in recent years. The effects of art and photography on climate change may be quite significant. Not only in galleries and museums, but almost everywhere in media, words are ceding space to images. Throughout newspapers, magazines, and institutional publications, perceptions and framing of issues happen increasingly through images. Art and literature can reveal major changes to the landscape occurring throughout the country as global warming progresses. They challenge the standard human/environment narrative, in which humans are both privileged and separate from nature, and show how individuals and communities who are marginalized within the larger climate change debate seek to change the conversation.

Artists have proposed new images and representations of global warming in myriad forms. Artists, writers, and poets are working in a wide array of art forms, including painting, sculpture, poetry, documentaries, photo-essays, photography exhibits, and innovative techniques. Cutting edge works include those of Olafur Eliasson. At a San Francisco Museum of Modern Art exhibition in the fall of



*Ice Lens, Heather Ackroyd & Dan Harvey. Part of the 2005 Cape Farewell Project.*

2007, visitors could don a grey blanket and enter a room kept at exactly ten degrees Fahrenheit to see Eliasson's "ice car," a BMW hydrogen-powered racing car covered in a thick coat of ice. Eliasson, touted as "cutting edge" by the international art world, hopes his "ice car" will spur thinking on the

relation between car design and climate change. Like many climate change artists, Eliasson uses art to create environmental awareness by engaging and prompting the public to acknowledge responsibility and foster social change. He hopes his work will inspire more responsible public behavior. He states, "What I find so interesting in this research on movement and environmentally sustainable energy is the fact that it enhances our sense of responsibility regarding how we navigate as individuals in our shared, complex and polyphonic world."

The Cape Farewell Project leads Arctic expeditions with artists, scientists, and journalists, in hopes of increasing environmental awareness and engaging the public and schools in more fruitful debates about climate change. Project founder David Buckland believes in the power of art in helping to bring about policy change. “One salient image, sculpture or event,” says Buckland, “can speak louder than volumes of scientific data and engage the public’s imagination in an immediate way.”

Similarly, journalist Alex Morrison said of an exhibit traveling the world from 2007 through 2008, *Envisioning Change*, which chronicles the effects of climate change on diverse global regions such as the Polar Regions, the Andes and the Himalayas: “The beautiful, thought-provoking, and sometimes shocking images engage viewers on an emotional level that can’t be achieved through words alone.” The goal is to increase awareness of the effects of climate change on the world’s coldest regions and to inspire changes in behavior that can slow it down.

There is also a rich history of landscape art in the United States, as well as the art and literature of naturalists such as John James Audubon; romantic philosophers such as Ralph Waldo Emerson and Henry David Thoreau; and nature poets, such as Walt Whitman, Robert Frost, and today’s Gary Snyder and Robert Hass. Indeed, many of the prominent figures in the environmental humanities were deeply influenced by nature and America’s rich natural aesthetics. Aldo Leopold was a naturalist, ecologist, and farmer, as well as a “green” philosopher. Annie Dillard grew up in the wilds of Pennsylvania’s rivers and forests. And writers such as John McPhee and Barbara Kingsolver find their inspiration in the remains of American “wilderness.”

Increasingly, with most individuals living in cities, fewer scholars enjoy childhoods or even summers in the wilderness. In cities that are increasingly urban, art remains one of the best ways to educate large numbers of

Americans about the rich heritage of wilderness aesthetics that played such a large role in fueling environmental movements, from the parks movements of the early twentieth century, to the sweeping legal changes of the 1970s, to the climate change movement today. Rapid changes taking place in parks and forests are a vital spark for the climate change movement today. To name just one poignant example, Glacier National Park is facing the declassification of a large number of its glaciers.

Images could play a formative role in changing personal behavior and public policy. Viewing art or reading poetry could help to promote individual and collective action, even when the consequences of climate change seem distant in place and time. Climate change may be directly experienced as a few hot days or connected to a powerful hurricane, but that awareness could be used to stimulate behavioral changes over longer time frames. Thus, viewing spectacular canvasses such as those of the American West by Albert Bierstadt and Thomas Moran, reading compelling novels such as John Steinbeck’s *Grapes of Wrath* that portray the consequences of climate on the Great Plains, or seeing a powerful film such as Al Gore’s “An Inconvenient Truth,” can indeed inspire social change.

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\*Excerpt from “Melting Ice: Climate Change and the Humanities,” a lecture delivered at the University of Illinois at Urbana-Champaign, August 2009.

Carolyn Merchant is a professor in Environmental Science, Policy & Management at UC Berkeley. For complete, published article, visit: [http://townsendcenter.berkeley.edu/pubs/Merchant-Melting\\_Ice.pdf](http://townsendcenter.berkeley.edu/pubs/Merchant-Melting_Ice.pdf)



# Point of View

During the course of this academic year, the Townsend Center will use this space to present a variety of faculty views on broad topics concerning the University in relation to current crises and challenges. Please visit <http://townsendcenter.berkeley.edu> for the most current contributions.

## Common Ground

by Peter Glazer and Gregory Levine



Photo by Eddie Wright

At 12:29 p.m. November 20, 2009, standing in the rain outside Wheeler Hall, fingers cold, iPhone soggy, Peter Glazer sent an email to the Faculty Budget Forum, a listserv at UC Berkeley:

*Facility are trying to hiold the l ie at whleEr. Where istha. Administration. Please help. Contact admn. Violence mminent. In.*

At 5:29 a.m. on December 11, after police had rousted sixty-six students and others in Wheeler Hall during the Open University, and herded them into a bus bound for the Santa Rita jail, a student in custody texted Greg Levine:

*All I arrested.*

The laconic poetry of desperation. What brought us to this place?

Is this simply a new Berkeley “mess” to be “cleaned up,” as Governor Ronald Reagan put it forty years ago in response to the Free Speech Movement? Are those of us caught up in this crisis appropriately characterized

as the sandal-wearing “Berserkely” radicals Tad Friend described in the January 4 issue of *The New Yorker*? No, and no.

On July 21, 2009, with rumors of furloughs, emergency powers, and other actions by the UC Office of the President gaining weight, some fifty Berkeley faculty members gathered. No one was happy. The conversation was impassioned, contentious, substantive. The group found a name: SAVE the University. The name bespoke a crisis: the State of California’s withdrawal of hundreds of millions of dollars of funding for UC and public higher education generally. The name states the action: protecting accessible and affordable education and research of the highest caliber at Berkeley and system wide. And by now, SAVE has made a name for itself, for better or worse, depending upon whom you ask.

Since last July, we have served as Co-Chairs of SAVE’s Coordinating Council—SAVE’s ad hoc administrative body—alongside roughly ten colleagues. The Coordinating Council’s efforts have focused on education and mobilization. SAVE organized a teach-in on the eve of the first UC system-wide strike against budget cuts and fee hikes, and staged a reading of Clifford Odet’s play *Waiting for Lefty* on the eve of the second. We co-organized the “Week of Higher Education” in October, working with the Mario Savio Board, the Solidarity Alliance, and other groups. Our members have spoken publicly at meetings of the Regents and the Gould Commission and written press releases, petitions, letters to *The New York Times*, and Op-Eds. We have sent innumerable email messages to faculty and students across UC and CSU, to the press, and to national figures in education. We have held meetings with students,

union members, legislators, the Chancellor, other members of the Berkeley Administration, and faculty at other UC campuses.



Photo by Celsa Dockstader

This list nonetheless fails to capture the conflicts and contradictions of these past months. Seeking to bridge to multiple campus groups, SAVE has run up hard against positions of authority and tested the boundaries of advocacy and resistance. For some, we have erred too often on the side of caution; for others, our actions have been too aggressive. SAVE faculty who advocated non-violence, and stood at the barricades between riot police and students at Wheeler Hall, were condemned by students who chose the principle of “occupy everything,” and may have seen violence as productive. The end of faculty salary reductions, we have been told on many occasions, will be achieved on the backs of students paying higher fees. Many faculty are distrusted by workers, whose unions have fought with the Administration for years. The ideologue, Svengali, mediator, spectator, policy analysis, agitator, apologist, and the apathetic have all been here on campus.

For many of SAVE’s several hundred members, UC President Mark Yudof and the Regents’ often inept, if not hubristic comments—among them the infamous “cemetery” analogy (*The New York Times*, Sept. 27, 2009)—belie the deep structural and conceptual changes they are imposing on public higher education in California. Despite the Administration’s claims, the problem lies not merely with Sacramento but also with “in-house” decisions, and abdications, by the Regents: not making a forceful case for public education to the people of California in a timely fashion; embarking on potentially catastrophic financial maneuvers that remain only partly reported; papering-over the withdrawal of state funds with selectively targeted private money. The “P-word” (privatization)—the abrogation of the Master Plan for Education through the conversion of public education into a commodity—has become a flashpoint, for faculty and others. The arguable dismantling of faculty shared governance has also engendered widespread alarm.



Photo by Kellen D Freeman

What is at stake for many members of SAVE is clear: that affordable university education for all the people of California, and beyond, is a right as profound as any constitutionally protected freedom. Many share an acute consciousness of history. This is a struggle to define what “Our University” means forty years after the Free Speech Movement, in a world impoverished by Prop 13, Prop 208, and Prop 8, facing challenges for which education is perhaps the only solution.

The contours of this crisis have been clear to many since the early fall, but we could not have imagined the violence that would subsequently erupt. Riot police have come to our campus and students have been beaten; the Chancellor's residence has been attacked. There has been confrontation and chaos. "The menacing shapes of our fever," Auden wrote, "are precise and alive."

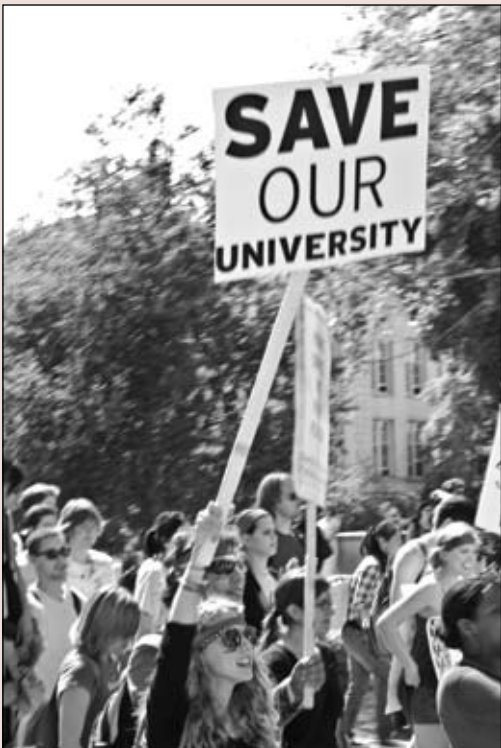


Photo by Abhi Yerra

We are learning in ways we may never have imagined. We've learned that the right to education is not a high-minded concept. It is a struggle to be undertaken here and now, as our students are hit with fee increases so large that some will be unable to finish their education. Fee hikes and increased out-of-state enrollments will likely have devastating impact on campus diversity, both ethnic and socio-economic; the long struggle of students of color is now grim indeed.

The Administration is committed to getting Berkeley through this crisis, but we have discovered that key members of the Administration have been invisible at moments when their leadership presence might have eased tensions. We have been forced to question

administrative decisions that seemed to inflame rather than calm and unite. We know that information sharing by cell phone, text message, Twitter, Facebook, and YouTube has transformed protest. Technology has also created a new ivory tower from which it is possible to mine each policy issue, criticize each opinion to an atomistic level while avoiding face-to-face discourse. We have learned that civil discourse is just as fragile as it is essential; empathy may be the most precious option we have. We have learned, over and over, countless reasons to be proud of our students.

This spring appears daunting. We must affirm the meaning of community on campus and the unyielding power and necessity of non-violence, without sacrificing the right of protest. We must mobilize for March Forth! (March 4) on Sacramento and build broad support for the California Democracy Act, AB656, reform of Prop 13, and other productive proposals. Toward these goals, SAVE circulated a teaching kit for students and families to lobby state legislators. Both its wording and timing were promptly questioned by some faculty—how could we distribute this in the immediate wake of the attack on the Chancellor's Residence? Not an inappropriate question, certainly, though if the teaching kits have a real impact in Sacramento, is unfortunate timing a justifiable risk?

There is so much to be done. In this struggle, there are no sidelines. We will not achieve seamless solidarity, but we must find our common ground here, and strengthen UC Berkeley as an unmistakable and unalienable part of the shared public good of California. "Our University" is in our hands.

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Peter Glazer is Associate Professor in the Department of Theater, Dance & Performance Studies.

Gregory Levine is Associate Professor in the Department of History of Art.



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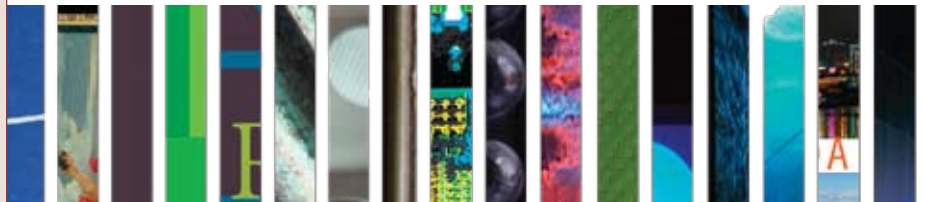
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## Spring Semester Deadlines

### February 8, 2010

Mellon Discovery Fellowships  
Conference and Lecture Grants Round 2

### March 1, 2010

Associate Professor Fellowships  
G.R.O.U.P. Summer Apprenticeships

### May 3, 2010

Conference and Lecture Grants Round 3  
Townsend Working Groups

For more information, please visit:

**TOWNSENDCENTER.BERKELEY.EDU**