



# TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

September 2006



*Night of the Dead in Ihuatzio, Michoacán*



*Peony Pavilion*

## UPCOMING EVENTS

**16** Scottish Romanticism in  
World Literatures

**THE CENTER FOR BRITISH STUDIES/  
ENGLISH**

**20** Asia by Means of  
Performance

**THEATER, DANCE AND PERFORMANCE  
STUDIES**

**21** Ethical Worlds of Stem Cell  
Medicine

**THE SCIENCE, TECHNOLOGY AND  
SOCIETY CENTER**

# TOWNSEND NEWSLETTER

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

## STAFF

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Rhetoric, and Spanish and Portuguese

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José David Saldivar, Ethnic Studies and English

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# Opening Lines



**AT ITS INCEPTION IN 1987, THE TOWNSEND CENTER WAS ENVISIONED AS HAVING THE POTENTIAL TO MAKE A PROFOUND IMPACT ON THE INTELLECTUAL LIFE OF THE HUMANITIES AT BERKELEY. IN SPITE OF THE FACT THAT**

**UC BERKELEY HAD A LONG AND ILLUSTRIOUS HISTORY OF TEACHING AND SCHOLARSHIP IN THE HUMANITIES, THERE WAS UNTIL THAT TIME NO CENTER TO SUPPORT HUMANITIES RESEARCH OR TO INCUBATE NEW PROGRAMS.**

Now, nearly twenty years and five directors later, it is hard to imagine what Berkeley was like without the Townsend Center. The Center's many different initiatives, ranging from the Townsend Fellows and the Strategic Working Groups to the Avenali Lectures, have met with extraordinary success. The Center has provided the intellectual and physical contexts for new work to emerge, it has afforded much-needed opportunities for dialogue among faculty and graduate students, and it has sustained a remarkable level of intellectual intensity and excitement in its programs. The Center has been a great success indeed, and yet there is much more that needs to be done. When asked what it is that faculty and graduate students in the humanities most need in order to accomplish their work, I hear one consistent set of answers: time for research (along with the funding that will allow this time), freedom from the structural encumbrances that often impede the realization of new ideas in an institutional context, space for spontaneous intellectual interchange, and help in achieving a broader recognition of the importance of the humanities on the campus and in the wider world.

The Townsend Center has been of special significance for those faculty and graduate students who have participated directly in its fellowship programs over the past years. For other members of the academic community, the Center has been of occasional benefit through its sponsorship of visiting lecturers, conferences, and talks. In all these areas, as in others, the Center can and should do more to reach a wider base of faculty and graduate students and to help strengthen the position of the humanities in the wider world. I hope that in the coming years the Center can offer increased fellowship and funding opportunities and that it can serve as a physical and intellectual space that is open to *all* humanists at Berkeley.

Insofar as additional resources are needed to meet these goals, we will have to become more active in fund raising efforts. We will need to learn how to present the strongest case for the humanities to a non-academic public, and for that we will need to find a language of values that we can endorse. I hope that the Center can sponsor the discussions that will lead to a sharper articulation of those values and that it will be the place where we as a community can test their limits. At the same time we will need to establish new partnerships with non-profit foundations and to identify the projects that meet our common goals. In the process we will be challenged to imagine and invent the ways of working that will help us shape new versions of the "humanities" out of the forms of inquiry we have inherited from the past.

I hope to direct attention towards three broadly defined areas of concern over the next few years and invite your suggestions and proposals about the ways best to pursue them. The first is **The Humanities and the Public World**. What contribution do the humanities make to public

values, and what role can we play in shaping the way people think about the public good? The second concerns the work of **Communities of Scholars**. How can we invent meaningful forms of interaction in circumstances where the very idea of a “community” seems increasingly elusive? What does it mean for intellectually independent humanists to be working together, and how can we create the collective contexts that will allow our individual work to flourish? Finally, I hope that the resources of the Center will afford an opportunity for us to think about the ways in which the practices of historically informed reading and interpretation can be brought to bear on some of the **Critical Dialogues** that we need to engage—dialogues about values and interests, about claims over identities, representations, and resources, as well as about what is truth and what is legitimacy—in the contemporary world.

In the more immediate future, you should look for a number of changes in the administration of the Center. First, I am very pleased to announce that **Celeste Langan** (English) will serve as the new Faculty Director for Programs at the Center. You will see in the inside front cover of this issue of the Newsletter that there has also been a significant expansion of the Center’s Faculty Advisory Committee; I will be working with this group to achieve greater transparency in the fellowship review process. You can also expect to see improvements in the technical capabilities of the Geballe Room, a re-design of the Center’s website, and an updated brochure. Over time I hope to find ways to communicate with all of you both electronically and in print that will be as direct, as dynamic, and as efficient as possible. My hope is that this Newsletter will become a forum for issues and ideas in the humanities as well as a source of information about activities and programs. I invite all of you to send email, call, or drop by the Center to talk about your aspirations, ideas, and hopes for the Center. I am very pleased to be

the new Director, and I hope you will take this missive as an invitation to play an active role in shaping the Center’s future.

Anthony J. Cascardi,  
Director

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Director Anthony J. Cascardi has taught at UC Berkeley since 1980 and is currently Professor of Comparative Literature, Rhetoric, and Spanish. He has served in the past as Interim Dean of Arts and Humanities and as Director of the Consortium for the Arts and Arts Research Center on campus. He has published widely on the relations between literature and philosophy, aesthetic theory, and the literature of early modern Europe. He is currently working on political theory and practice in the writings of Cervantes and on contemporary aesthetics in the tradition of critical theory.

## CALL FOR UNA’S NOMINATIONS

Every year for one week, the Townsend Center hosts a distinguished scholar as Una’s Lecturer in the Humanities. The Una’s Lecturer delivers one or more public lectures and meets with faculty and students.

A list of past Una’s Lecturers is available at <http://townsendcenter.berkeley.edu/una.shtml>.

The Center welcomes suggestions for Una’s Lecturer in the Humanities for 2007-2008. Please send nominations along with biographical information to [townsend\\_center@ls.berkeley.edu](mailto:townsend_center@ls.berkeley.edu).

# The Humanities, Plural



**“IT IS WELL TO HAVE SOME WATER IN YOUR NEIGHBORHOOD,” SUGGESTS THOREAU IN WALDEN. PUNNING ON “WELL” (ITSELF A KIND OF “WALLED-IN” POND), HE SUGGESTS THAT DIGGING**

**INTO APPARENTLY SOLID GROUND TO DISCOVER WATER BELOW OFFERS A SALUTARY REMINDER THAT “EARTH IS NOT CONTINENT BUT INSULAR” — THAT IS, LAND MASSES EVEN AS LARGE AS CONTINENTS DO NOT SO MUCH CONTAIN AS THEY ARE CONTAINED — SURROUNDED — BY BODIES OF WATER.**

More than the so-called “disciplines,” departments at a large research university can function like “continents” — containers — rather than offer, as in Thoreau’s ideal vision, a “foundation” that is also a “port.” The intellectual resources of each department are sufficiently rich, and the obligations placed on its faculty and students sufficiently demanding, that without a Townsend Center only the most intrepid of new faculty and graduate students would have more than occasional or random contact with faculty and students from other departments.

In such a context, perhaps the greatest value of constituting a “center” around so vague a concept as “the humanities” is the incongruity of that term itself. The question Jean-Luc Nancy posed in *The Muses* — “Why are there several arts and not just one?” — might be applied to “the humanities” as well. In its plural form, the term de-centers and gives “buoyancy and float” (Thoreau’s words) to a concept that might otherwise congeal into an apparently solid substance: humanity. The plural form’s insistence on “several” humanities offers a wonderfully

dangerous opportunity to think about the differences among past, present, and future “species” of humanity, to consider not only different cultures, languages, and generations (first and second-generation Romantic poets, Issei and Nisei, the echo boom) but also new (and old) social movements as productive of new forms of humanity. As a *multiple*, moreover, the “humanities” suggests the relevance to the humanities of non-biological forms of reproduction (digitalization, for example), leading us to question prevailing organic and genealogical models of “culture,” “language,” and “generation,” and making the “posthuman” a relevant critical concept.

Of course, “the humanities” have derived many benefits, including social and academic self-justification, from the notion of a *single* humanity. In this form, “humanity” gets most frequently deployed as a value term synonymous with “humane” or “humanitarian.” One demonstrates one’s humanity in the humane treatment of animals (though as Cary Wolfe has pointed out, this seems to require forgetting that humans *are* animals), of prisoners, of the poor, of the disabled. (Indeed, people outside the ‘walled-in’ academic community sometimes seem to read the phrase “liberal arts” as meaning “those departments which teach the arts of being fiscally or politically liberal.”) But the difference between the plural and singular conceptualizations of “humanity” — the tendency of the “public world” to see humanities departments and centers as “foundations” and the tendency of scholars to see them as “ports” — is a source of potential conflict that remains to be solved — put “in solution,” as it were.

Or at least that is Thoreau’s suggestion for counteracting the “insolvent” (singular) form of humanity. The relevant

“solution” might very well be a corrosive one. Suppose, for example, that William Blake is right, and “Pity would be no more,/ If we did not make somebody Poor?” If emotions such as pity and compassion — emotions sometimes thought to constitute our “humanity” — are actually produced (we “make” people poor, according to Blake, just as Wordsworth laments “what man has *made* of man”) by practices and institutions that we type as “inhumane,” we are confronted with a constitutive contradiction; the very “heart” of the humanitarian subject depends upon its inhumanity.

Some might suggest — have suggested — that such arguments imperil or impoverish “the humanities” themselves. By renouncing authority to decide with finality on the ethical or the good (even as an evaluative aesthetic category), professors of a pluralized “humanities” no longer offer “the goods.” Long regarded as the “deserving poor” of the research university, now humanities departments, by failing to confirm prevailing public opinion about “human values,” risk the loss of charitable giving, public funding. Hence panicked attempts to prove, for example, that training in the visual arts enables doctors to observe and diagnose more effectively. To my mind, such projects err by uncritically adopting a model of “proper” humanity as effective, efficient, productive — values we usually employ to judge technologies, machines — the non-human (although, of course, technologies and machines, being “mind-forg’d,” are *absolutely* human).

That’s why, following Thoreau, I would prefer to risk the possibility of *dissolution* that comes with every encounter of a solid with solution. To engage in interdisciplinary research and conversation, not only across but even beyond the humanities, is certainly to risk an intellectual insolvency (as now, when I feel the lack of high school chemistry). Yet the alternative is, to my mind, no longer even feasible. Insofar as “the humanities” are regarded as *remedial* disciplines, whose chief value is merely to offset

the implicitly inhumane conditions of what is called “the public world,” they will fail to break free from the container of the ivory tower.

*Within* that tower, the Townsend Center plays a vital role in keeping the humanities in flux. James Chandler has pointed out that the proliferation of humanities centers at research universities is coincident with the emergence of a new genre or species in the humanities, marked by the (pluralized) locution “studies,” often with an equivocal modifier (“women’s studies” ambiguously referencing study of or by women, even as “media studies” often entails using new media at once as tool and object of analysis). But without some kind of supradepartmental organization, such formations — the Townsend Working Groups are a perfect example — struggle with a tendency to devolve from interdisciplinary engagement to subdisciplinary conversation. As a longtime participant in the Music and Literature working group, for example, I was fascinated to see how easily musicologists could “hear” musical notation, without needing to play it on an instrument. But often I was the only non-musicologist in attendance, the only one whose underdeveloped ear acted as a reminder of different levels of musical literacy, of the non-universal character of the human sensorium.

What I value most about the pluralized “humanities” is their challenge to mastery. I have always found it easier to ask real questions when I’m not expected to know the answer; my best teaching usually occurs in the face of new material. It is true, as a friend remarked, that interdisciplinary research risks making the humanities scholar a “jack of all trades, ‘doctor’ of none.” But the plural form, with its suggestion of still-unfolding “humanities,” means that to be a professor of humanities is always an aspiration rather than an achievement.

In this respect, I think the greatest achievement of Berkeley’s humanities center has been its success, from the outset, in encouraging interchange not just among the different humanities disciplines, but also among its

various cohorts. Townsend dissertation fellows mingle with junior as well as senior faculty. Associate professors—tenured in their fields of expertise—can “apprentice” themselves to new fields in the Bridging Grants program or elect a peer as an interlocutor in the Initiative program. Graduate students arriving on campus as Discovery fellows are mentored both by faculty and more advanced graduate students, and they organize a program each year which ideally marks out a ground-breaking (well-digging) humanities research project. Even undergraduates, though still in my opinion less well integrated, have the opportunity provided by the GROUP program to participate in the process of rethinking the humanities.

Of course there are still problems; there is still too much isolation, too few communities of scholars. Too many graduate students feel mystified when confronted with the necessity of finding an “outside examiner” for their qualifying exams or a third reader for their dissertations. Similarly, professors often feel unqualified to examine or advise on a third “field” often of a student’s own devising. Nor is it clear that there will be jobs to fit a newly developed interdisciplinary expertise, or that an audience for nontraditional work will always be found. All of us need to do a better job, I think, of explaining why our work ought to interest those not in our titular “field.” And to do that, we need to have multiple conversations. I consider it my job, as Faculty Director of Programs, to help sustain those conversations.

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**Celeste Langan** is an Associate Professor in the Department of English and Faculty Director of Programs at the Townsend Center. A recent participant in the Strategic Working Group on New Media, she has taught courses on Literature and Media Theory and Literature and Disability. Author of *Romantic Vagrancy* (1995) and “Mobility Disability,” her more recent publications include “Telepaths: Medium Cool Romanticism” and “Pathologies of Communication from Coleridge to Schreber.” She is currently working on a book-length project called *Post-Napoleonism: Imagining Sovereignty After 1799*.

## FELLOWSHIPS AND GRANTS, FALL DEADLINES

### September 11, 2006

**Conference Grants.** Support conferences or other larger-budget activities taking place at UC Berkeley. Special consideration will be given to submissions that coincide with any of the following areas of emphasis: The Humanities and the Public World; Communities of Scholars; and Critical Dialogues. Eligibility: UC Berkeley affiliates.

### November 20, 2006

**Townsend Fellowships.** Support research of individual recipients. Recipients form a fellowship group together with several tenured faculty. Eligibility: Ph.D. students advanced to candidacy by June 2007; Assistant Professors.

**GROUP Courses.** Grants for the development of interdisciplinary undergraduate courses on one of four themes: humanities and the environment; humanities and human rights; humanities and new media; humanities and biotechnology, health, and medicine. Eligibility: Ladder faculty.

**Strategic Working Groups – Stage I.** Provide a framework for interdisciplinary thinking about curricular innovations in new research areas. Eligibility: Proposals for groups are invited from any two ladder-faculty members, normally from separate departments.

**Departmental Residencies.** Intended to target persons who can enrich academic programs but who may not necessarily be academics. Eligibility: Humanities and related departments can nominate writers or artists in the earlier stages of their careers, promising journalists, or persons with careers in public service.

Information about how to apply to these programs is available on the Center’s website: <http://townsendcenter.berkeley.edu>.

# Social Practices in Art and Human Environments

## PERSPECTIVES ON A TOWNSEND GROUP COURSE

A group of artists in Turkey rent an apartment together in a diverse, intergenerational neighborhood; instead of using the space to paint or display, they invite their neighbors to dinner, create a playroom for children, and organize a neighborhood parade. They call their work *Oda Projesi* (The Room Project).

An African-American visual artist, William Pope L., known for an unusual gallery practice, decides to crawl from lower Manhattan to Harlem in a superman costume, talking or not talking to New York inhabitants who have to make room for him on the sidewalk.

In a commissioned art piece in Zurich, the artist collective WochenKlausur invites sex-workers, politicians, journalists and activists to take a boat ride on Lake Zurich; gathered around the table of a main cabin, they are instructed to “have a conversation” in a piece that will be titled *Intervention to Aid Drug-Addicted Women*.

In Richmond, California, community artist Shannon Flattery and her team conduct oral histories with a variety of residents in preparation for a multimedia, site-specific oral installation and performance that promises to engage UC Berkeley and Richmond in central questions about neighborhoods, schools, race, violence, food and health, as well as how to raise children and how to grow flowers.

The list of examples that exemplify “social practice” in the contemporary arts and humanities is only increasing, and indeed, such examples could be positioned in a much, much longer genealogy of experimentation and debate

on the relationship between aesthetics and politics. In the Townsend-sponsored GROUP seminar, Social Practices: Art and Human Environments, we will explore a range of art practices that attempt to make a “social” turn in both the content and form of their practice, linking this much-debated turn to a range of movements and debates in 20th-century philosophical and artistic histories ranging from Adorno to Rancière, from Brecht to Situationist International, to the most recent experiments variously called social practice, activist art, conversation pieces, *littoral art*, relational aesthetics, community arts, performance ethnography, amongst many other terms.

The critical reaction to these efforts is varied and often quite contradictory. Some wonder how art can contribute meaningfully to an effort in politics or social work, accusing a work of serving only a decorative and largely useless function. Meanwhile, different constituencies are concerned about the opposite problem, about the ways in which a social mission can “over-functionalize” an aesthetic process, neutralizing its formal imagination and capitulating to a kind of over-intelligible do-gooderism, or worse, feel-goodism.

In many ways, current debates around Social Practice in *October*, *Artforum*, *Critical Inquiry*, *Public Culture* and other publications in the arts and humanities repeat long-standing debates around very familiar issues. But this contemporary manifestation is also an opportunity to reflect on our contemporary condition and on the place of affect, sociality, and critique in our current moment. It is also a chance to think about the very different artistic and social histories that are engaged in these multi-disciplinary forms. Some experiments locate themselves

in a post-Minimalist conversation around the autonomy of the art object and its interdependent relation with the space of its production. From within cultural studies, environmental studies, and anthropology, social practice emerges to locate research in the local and everyday experience of urban space as supplement to cartographic or quantitative methods of understanding communities.

Meanwhile, these and other movements might find themselves entering the domain of performance—the

social, spatial, embodied, gestural, sonic, spectacular, and verbal medium whose allegiances to activism and social work (from New Deal theatre to Bread and Puppet to Augusto Boal to Anna Deavere Smith) also run deep, are complicated, and are ongoing. As we take up these investigations throughout the seminar, we will have the privilege of engaging with a number of Bay Area artists and organizations that are asking similar questions. We will study, attend, and anticipate performances and exhibits at Yerba Buena Center for the Arts, the Berkeley Art Museum, the Museum of the African Diaspora, California College of the Arts, San Francisco Art Institute, and numerous experimental performance spaces.

Most importantly, we will have the opportunity to work with the Arts Research Center's artist-in-residence and *Touchable Stories* founder, Shannon Flattery. The *Touchable Stories* project began in 1996 with the idea of using the talents of contemporary artists to help individual communities define their own concerns and give them public expression. The conversation with each neighborhood involves exhaustive research, hundreds of

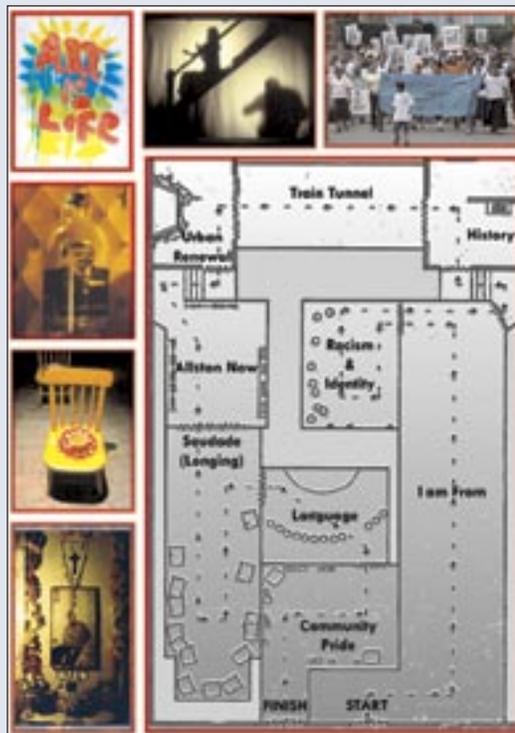
hours of recorded interviews, and participation in the day-to-day life of the community. *Touchable Stories* has been the center of multi-year neighborhood art projects in several Boston communities, such as Central Square, Allston, Dorchester, Roxbury, and Fort Point.

Flattery is currently at work on a large-scale installation involving Berkeley and Richmond, as well as a smaller installation in the Free-Speech Movement Café. Her interactive installations are based on oral histories offered

by the Richmond community, a complex city, containing everything from verdant gated condominium complexes to the Iron Triangle neighborhood, one of the most culturally diverse and economically challenged inner-cities in the nation. This seems a propitious moment for such a project at UC Berkeley, a campus whose Chancellor has declared his own interest in promoting programs that seek to understand the conditions that help diverse communities to thrive in California.

Flattery's practice is one in

which she and a team of artists collect over 100 oral histories from inhabitants and civic leaders over the course of a year. Flattery moves into neighborhoods to meet police officers, mayors, homeless activists, YMCA teachers, teenagers, elders, and community inhabitants of all varieties to get their perspective on place. After archival research and interviews, she gathers local artists to create installation environments and living mazes that mix image, gesture, sound, motion, and embodiment to take a critical and affective stance on the issues that press most heavily on particular urban neighborhoods: past projects have included installations on the process of



gentrification, racism, the experience of immigration and exile, spirituality, the environment, aging, violence, food, health, longing, and more.

There are many things that I have found compelling about Flattery's art practice. First, it involves a process that is itself a collective act of deliberation and cooperation between diverse community participants, joining the project of art-making to the goals of action research in community development. Second, it seeks to understand the memories and emotions that surround a community, using art's historic ability to attend to the affective realm of local knowledge to find out how people feel about where they are. At the same time, it makes use not only of art's affective function but also of contemporary art's critical function, its tendency to ask questions and to see otherwise, to ask often impertinent questions of why the world is shaped as it is — and to wonder how it might be shaped differently. With *Touchable Stories*, it seems to me, the personal moment of the aesthetic encounter simultaneously produces an expanded moment of social and political encounter. The local and the systemic, the compassionate and the ironic, the micro and the macro, the artistic and the social are brought into a scene of reciprocal reflection.

Through an intimate interaction with the *Touchable Stories* process as well as with that of other artists and collectives, students in the GROUP course will have the chance to think together about what it means to bring a social imagination and an aesthetic imagination into the same space. Is such a combination socially useful, even if it is art? Or is such a combination too socially useful to be art at all? How are the formal questions of aesthetics matched to the formal questions of society? Does that match require certainty? Is there room for undecidability? Indeed, does that match require a degree

of undecidability in order for the arts to have a social role at all?

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**Shannon Jackson** is Chair and Professor of Theater, Dance and Performance Studies and Professor of Rhetoric. She will teach Social Practices: Art and Human Environments (Rhetoric 240G) with Shannon Flattery during fall semester on Tuesdays 1:30-4:30pm.

### TOWNSEND GROUP COURSES

Townsend GROUP courses are funded through the generous support of Theodore and Frances Geballe and are part of the Townsend Center's Geballe Research Opportunities for Undergraduates Program. Other GROUP courses offered in the fall semester are:

Catastrophe, Memory and Narrative:  
Comparative Approaches to 20th Century  
Atrocity

Alan Tansman, East Asian Languages and  
Cultures

Mariane Ferme, Anthropology

Death and the Visual Arts

Thomas Laqueur, History

Guy Micco, School of Public Health

Technology and Culture of Computer Graphics

Greg Niemeyer, Art Practice

Dan Garcia, Computer Science

Please consult the Schedule of Classes for more information.

# New Faculty in the Arts & Humanities

## Penelope Edwards

Assistant Professor, South and Southeast Asian Studies

Penny Edwards is a cultural historian of Cambodia and Burma whose research and teaching interests include Southeast Asian modern literary and print cultures, Buddhism, gender, French colonialism, nationalism, race theory, urban studies and Chinese diaspora.

## Eric Falci

Assistant Professor, English

Eric Falci, a poet, completed his PhD in English at the Graduate Center of the City University of New York, and is originally from Syracuse. His work has recently appeared in *The Adirondack Review* among other publications. This fall Falci will teach a junior seminar in English and lecture on contemporary literature since WWII.

## Lyubov Golburt

Assistant Professor, Slavic Languages & Literatures

Lyubov (Luba) Golburt's research focuses primarily on Russian (and also French and British) Enlightenment and Romanticism, especially on history and genre in the Romantic period, eighteenth and early nineteenth-century visual culture, literary polemics, readership and consumer practices.

## Anna Maria Martinho

Assistant Professor, Spanish and Portuguese (Spring 2007)

Ana Maria Martinho has written and lectured primarily about African Literature from former Portuguese Colonies. Her secondary field of research is Education, in Portuguese as a Second and as a Foreign Language. Martinho will focus her future research on issues concerning the shaping of Modernity in African texts and the epistemological boundaries of contemporary thought, namely in Angola and Moçambique.

## Todd P. Olson

Associate Professor, Art History

Todd P. Olson is the author of *Poussin and France: Painting, Humanism and the Politics of Style*. His interests include class, gender and sexuality in visual representation, Early Modern antiquarianism in France and Italy, the history of art criticism and theory, and the politics of collecting. He is currently completing *Caravaggio's Pitiful Relics: Painting History After Iconoclasm*.

## Alessia Ricciardi

Associate Professor, Italian Studies

Alessia Ricciardi is a specialist of 20th-century Italian and French studies. Her main interests are literature, film studies, philosophy, psychoanalysis, and political theory. Ricciardi is the author of *The Ends of Mourning: Psychoanalysis, Literature, Film*.

## Sherrilyn Roush

Associate Professor, Philosophy

Roush's philosophical interests are mainly in general philosophy of science, epistemology, probability, and logic. She has recently published *Tracking Truth: Knowledge, Evidence, and Science*. She is now working on the evolution of knowledge and logic, the function of reasoning, and a tracking-based account of justified belief.

## Duncan Williams

Associate Professor, East Asian Languages and Cultures

Williams works on Japanese Buddhist history, Buddhism and environmentalism, and American Buddhism. He is the author of *The Other Side of Zen: A Social History of Soto Zen Buddhism in Tokugawa Japan*, translator of four Japanese books, and editor of three volumes. His next project focuses on Buddhism, bathing practices, healing, and purification.

# Working Groups



The Townsend Center Working Groups bring together faculty and graduate students from various fields and departments with shared research interests.

For updates on the groups' activities please contact each group individually.

## **American and Postcolonial Studies**

Contact Kelvin Black, [kcblack@berkeley.edu](mailto:kcblack@berkeley.edu), or Edrik Lopez, [aiseop@yahoo.com](mailto:aiseop@yahoo.com).

## **Ancient Philosophy**

Contact Joe Karbowski, [philojoeus@yahoo.com](mailto:philojoeus@yahoo.com), or Joseph Barnes, [plush@berkeley.edu](mailto:plush@berkeley.edu).

## **Armenian Studies**

Contact Stephen Astourian, [astour@berkeley.edu](mailto:astour@berkeley.edu).

## **Arts and Community Development**

Contact Karen Chapple, [chapple@berkeley.edu](mailto:chapple@berkeley.edu), or Heather Hood, [hhood@berkeley.edu](mailto:hhood@berkeley.edu).

## **Asian Art and Visual Cultures**

Contact Yueni Zhong, [yuenizhong@berkeley.edu](mailto:yuenizhong@berkeley.edu).

## **Asian Cultural Studies**

Contact: Amy Lee, [amyklee@berkeley.edu](mailto:amyklee@berkeley.edu).

## **Asian Pacific American Studies**

Contact Marguerite Nguyen, [mbnguyen@berkeley.edu](mailto:mbnguyen@berkeley.edu), or Janice Tanemura, [jannaoko@berkeley.edu](mailto:jannaoko@berkeley.edu).

## **Berkeley and Bay Area Early Modern Studies**

Contact Joy Crosby, [joycrosby@berkeley.edu](mailto:joycrosby@berkeley.edu), or Margo Meyer, [margo\\_meyer@berkeley.edu](mailto:margo_meyer@berkeley.edu).

## **Berkeley Film Seminar**

Contact Kristen Whissel, [kwhissel@berkeley.edu](mailto:kwhissel@berkeley.edu).

## **Berkeley New Music Project**

Contact Robert Yamasato, [yamasato@berkeley.edu](mailto:yamasato@berkeley.edu), or Loretta Notareschi, [notaesc@yahoo.com](mailto:notaesc@yahoo.com).

**Berkeley-Stanford British Studies**

Contact Caroline Shaw, shawcaroline@yahoo.com, or Thomas Laqueur, tlaqueur@berkeley.edu.

**BTWH: The Emergence of German Modernity**

Contact Michael Huffmaster, mhuffm@berkeley.edu, or Russell Bucher, rjbucher@berkeley.edu.

**California Studies Dinner**

Contact Richard Walker, walker@berkeley.edu, or Delores Dillard, deloresd@berkeley.edu.

**Chicana/o Cultural Studies**

Contact Marcelle Maese-Cohen, mmaesecohen@berkeley.edu, or Gabriele Erandi Rico, erandi\_rico@berkeley.edu.

**Children's Literature**

Contact Catherine Cronquist, cronquist@berkeley.edu, or Natalia Aki Cecire, cecire@berkeley.edu.

**Chronicle of the University of California (journal)**

Contact Carroll Brentano, cbrentano@berkeley.edu.

**Clio's Scroll**

Contact Natalie Mourra, naty810@berkeley.edu, or Albert Wu, albywuwu@berkeley.edu.

**Cognitive Science and Religion**

Contact Mark Graves, mark\_graves@comcast.net, or John Kihlstrom, jfkihlstrom@berkeley.edu.

**Consortium on the Novel**

Contact Karen Leibowitz, kdl@berkeley.edu, or Orna Shaughnessy, oes@berkeley.edu.

**Contemporary Poetry and Poetics**

Contact Charles Legere, clegere@berkeley.edu, or Chris Chien, uncluchen@msn.com.

**Critical Filipina/o Studies**

Contact Ethel Regis, ethelregis@berkeley.edu, or Ligaya Domingo, ligayadomingo@gmail.com.

**Critical Sense (journal)**

Contact Ben Krupicka, btkrupicka@berkeley.edu, or Hans Sagan, hanssagan@berkeley.edu.

**Critical Theory: Vocabulary and Schools of Thought**

Contact Kfir Cohen, kfir\_cohen@berkeley.edu.

**Cultural Analysis: An Interdisciplinary Forum on Folklore and Popular Culture**

Contact Jean Bascom, jeanbascom@berkeley.edu, or Anthony Buccitelli, abbuccitelli@berkeley.edu.

**Culture and History of East Central Europe**

Contact John Connelly, jfconnel@berkeley.edu, or Michael Dean, mwd@berkeley.edu.

**Dance Studies**

Contact Lisa Wymore, lisawymore@berkeley.edu, or Katherine Mezur, kmezur@sbcglobal.net.

**Eighteenth Century Studies**

Contact Bradford Boyd, bqboyd@berkeley.edu.

**Folklore Roundtable**

Contact Jean Bascom, witcracker@hotmail.com, or Monica Foote, mfoote@berkeley.edu.

**Frankfurt School of Aesthetics and Political Theory**

Contact Monika Gehlawat, monika7@berkeley.edu, or Charles Sumner, charlessumner@hotmail.com.

**Gender in German Studies**

Contact Doug Spencer, dougspencer@berkeley.edu, or Jennifer Zahrt, jzahrt@berkeley.edu.

**Graduate Film Seminar**

Contact Erica Levin, ericalevin@berkeley.edu, or Amy Rust, arust@berkeley.edu.

**Graduate Medievalists at Berkeley**

Contact Karen Williams, karenwilliams@berkeley.edu, or Charity Urbanski, urbanski@berkeley.edu.

**Hip-Hop Studies**

Contact Michael Barnes, mpbarnes@berkeley.edu, or Ryan Rideaum, r\_rideau@hotmail.com.

**History and Philosophy of Logic, Mathematics and Science**

Contact Fabrizio Cariani, fcariani@berkeley.edu, or Paolo Mancosu, mancosu@socrates.berkeley.edu.

**History and Social Studies of Medicine and the Body, aka MedHeads**

Contact China Scherz, china.rose.scherz@ucsf.edu, or Thomas Laqueur, tlaqueur@berkeley.edu.

**Identity Formation and Material Outcomes**

Contact Kemi Balogun, balogun@berkeley.edu, or Tamera Lee Stover, tamera@berkeley.edu.

**Identity in Central Asia**

Contact Sener Akturk, sakturk@berkeley.edu, or Pietro Calogero, pietro@berkeley.edu.

**Intercultural Theory and Performance**

Contact Emine Fisek, emine@berkeley.edu, or Catherine Ling T'ien Duffly, kate\_duffly@berkeley.edu.

**Interdisciplinary Legal Studies**

Contact Hamsa Murthy, hmmurthy@berkeley.edu, or Sara Kendall, skendall@berkeley.edu.

**Interdisciplinary Marxist Working Group**

Contact Satyel Larson, satyel@berkeley.edu, or Annie McClanahan, ajmcc@berkeley.edu.

**Interdisciplinary Study of Food and Drink**

Contact Joseph Bohling, jbohling@berkeley.edu, or Alex Toledano, toledano@berkeley.edu.

**James Joyce**

Contact Sarah Townsend, sltownse@berkeley.edu.

**Joseph Conrad**

Contact Tiffany Tsao, ttsao@berkeley.edu, or Paul Kerschen, kerschen@berkeley.edu.

**Journal of Associated Graduates in Near Eastern Studies (JAGNES)**

Contact Cyrus Zargar, czargur@berkeley.edu, or Catherine Painter, cpainter@berkeley.edu.

**Late Antique Religions et Society (LARES)**

Contact Emily Haug, ejmunro@berkeley.edu, or Brendan Haug, bhau@berkeley.edu.

**Latin American Colonial Studies**

Contact Brian Madigan, bmadigan@berkeley.edu, or Melissa Galvan, mgalvan@berkeley.edu.

**Linguistic Anthropology**

Contact E. Mara Green, emaragreen@berkeley.edu, or Nathaniel Dumas, ndumas@berkeley.edu.

**Linguistics and the Language Arts**

Contact Jeremy Ecke, jsecke@berkeley.edu, or Zachary Gordon, zgordon@berkeley.edu.

**Literary Theory and French Literature**

Contact Sonja Bertucci, sonjamilka@berkeley.edu, or Neil Landers, neilzland@gmail.com.

**Literary Translation**

Contact Rebekah Collins, collinsr@berkeley.edu, or Marlon Jones, greffe@graffiti.net.

**Literature and Psychoanalysis**

Contact Alvin Henry, ajh@berkeley.edu, or Julia McAnallen, julia8@berkeley.edu.

**Lucero (journal)**

Contact Monica Gonzalez or Cesar Melo, gspa@berkeley.edu.

**MALCS - Women Active in Letters and Social Change**

Contact Carolina Morales, kro4activism@gmail.com, or Heidi Sarabia, hsarabia@berkeley.edu.

**Memory**

Contact Christine Bare, cmbare@berkeley.edu, or Rachel Giraud, memorywg@gmail.com.

**Muslim Identities and Cultures**

Contact Huma Dar, simurgh@gmail.com, or Fouzieyha Towghi, ftowghi@berkeley.edu.

**Nahuatl**

Contact Heather McMichael, hmem@berkeley.edu, or Martha Moran, mcmoran@berkeley.edu.

**New Media**

Contact Irene Chien, ichien@berkeley.edu, or Brooke Belisle, bbelisle@berkeley.edu.

**Nineteenth Century and Beyond British Cultural Studies**

Contact Mark Allison, mallison@berkeley.edu, or Marisa Knox, mknox@berkeley.edu.

**Philosophy of Mind**

Contact John Schwenkler, jls@berkeley.edu, or Emily Jacobs, emily.jacobs@gmail.com.

**Police and Penalty Studies**

Contact Kevin Karpiak, karpiak@berkeley.edu, or Paul Hathazy, hathazy@berkeley.edu.

**qui parle (journal)**

Contact Peter Skafish, skafish@berkeley.edu, or Nima Bassiri, bassiri@berkeley.edu.

**repercussions (journal)**

Contact Hannah Greene, hgreene@berkeley.edu, or Camille Peters, cpeters@berkeley.edu.

**Russian History, "kruzhok"**

Contact Eleonory Gilburd, egilburd@berkeley.edu, or Yuri Slezkine, slezkine@berkeley.edu.

**Study of Everyday Life**

Contact Kate Mason, kate.mason@berkeley.edu, or Trinh Tran, ttran1@berkeley.edu.

**Tourism Studies**

Contact Stephanie Hom Cary, shcary@berkeley.edu, or Naomi Leite, leite@berkeley.edu.

**Transatlantic Early American Studies**

Contact Cody Marrs, cmarrs@berkeley.edu, or Megan Pugh, mpugh@berkeley.edu.

**Transit (journal)**

Contact Jennifer Zahrt, jzahrt@berkeley.edu, or Rob Schechtman, schecht@berkeley.edu.

**Visual Cultures**

Contact Anne Nesbet, nesbet@berkeley.edu.

**Visuality and Alterity**

Contact Dalida Maria Benfield, dalidamariabenfield@berkeley.edu, or Laura Perez, leperez@berkeley.edu.

**Yucatec Maya Language**

Contact Beatriz Reyes-Cortes, mireya18@berkeley.edu, or Timoteo Rodriguez, iknal@berkeley.edu.

# CALENDAR OF EVENTS

## September 22–23 Asia by Means of Performance

Symposium held in conjunction  
with *Peony Pavilion*

**THEATER, DANCE AND PERFORMANCE STUDIES**

see p.20



## WEDNESDAY, SEPTEMBER 6

### **C** 54th Annual Noon Concert Series **MUSIC**

Program: *The Four Seasons* and *Concertos for violin, strings and basso continuo* by Antonio Vivaldi

Faculty recital by **Graeme Jennings** (violin instructor), with **April Paik**, **Christy Kyong**, **Jessica Ling**, violin soloists, and strings from the UC Berkeley Chamber Music class

Noon | Hertz Hall

### **L** **The Emperor’s Muslim Servants: Muslim Collaborators and the Establishment of Qing Colonial Regime in Eastern Turkestan (Xinjiang), 1759 – 1765**

**CENTER FOR CHINESE STUDIES**

**Kwangmin Kim**, Ph.D. candidate, History

Noon | 3401 Dwinelle Hall

## THURSDAY, SEPTEMBER 7



### **CS** **Scottish Romanticism in World Literatures**

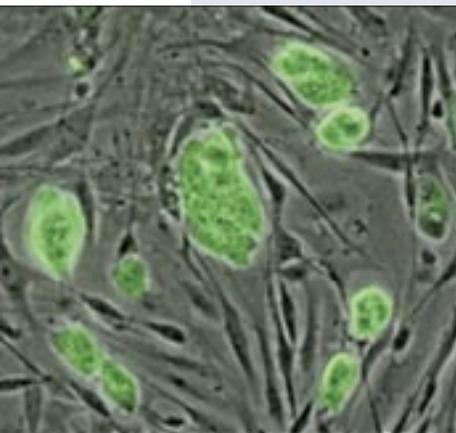
**CENTER FOR BRITISH STUDIES/ENGLISH**

Plenary speakers: “Scottish Aesthetics and the Landscape of Memory”, **Cairns Craig** (University of Aberdeen); “America’s Bard”, **Robert**

#### EVENT KEY

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

# HIGHLIGHTS



## September 28–29 Ethical Worlds of Stem Cell Medicine

Conference

**THE SCIENCE, TECHNOLOGY AND SOCIETY  
CENTER**

see p.21

**Crawford** (University of St Andrews); “A Wandering Passion for a Fugitive Object: Romanticism and the Irish Sublime”, **Luke Gibbons** (University of Notre Dame); “Literary Friendship and Lateral Thinking”, **Susan Manning** (University of Edinburgh); “Fratrism: Empire and its Limits in the Scottish and Irish Imagination”, **Murray Pittock** (University of Manchester); “Which is the Merchant Here, and Which the Jew?: Walter Scott’s Foreigners”, **David Simpson** (UC Davis).

Seminars/workshops: “Maria Edgeworth between Smith and Scott”, **James Chandler** (University of Chicago); “The Edinburgh Edition of the Waverley Novels: Achievement and Retrospect”, **David Hewitt** and **Alison Lumsden** (University of Aberdeen); “Authority and Authenticity in Scottish Romanticism”, **Margaret Russett** (University of Southern California); “Is There a Whole Hogg?: A Collaborative Seminar on James Hogg’s Shorter Works”, **John Plotz** (Brandeis University) and **Penny Fielding** (University of Edinburgh).

Symposium: “The Novel in World History, 1790-1840”, **Margaret Cohen** (Stanford University), **Catherine Gallagher** (UC Berkeley), **Peter Garside** (Cardiff University), **Catherine Jones** (University of Georgia), and **Franco Moretti** (Stanford University).

Co-sponsored by the Townsend Center for the Humanities, the Dean of Arts and Humanities, the Dean of International and Area Studies, English, Comparative Literature, History, Philosophy, the Center for the Study of Law and Society, and the St. Andrew’s Society of San Francisco.

The conference runs through September 10. Registration is required. Contact the Center for British Studies, 510/642-4508, ctrbs@berkeley.edu, or visit <http://ies.berkeley.edu/cbs/scottishromanticism/> for more information.

### **L** Center for Race and Gender Afternoon Forum

**CENTER FOR RACE AND GENDER**

**Jen Ace, Kanet Kendall, Lee Loua, and Gail Vue**, undergraduate grant recipients

4pm | 691 Barrows Hall

### **L** The Riddle of Tabo: The Origin and Fate of a West Tibetan Manuscript Collection

**CENTER FOR BUDDHIST STUDIES**

**Paul Harrison**, Religious Studies, Stanford University

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

### **L** At Empire’s End: The Nizam in the Eighteenth Century

**CENTER FOR MIDDLE EASTERN STUDIES/CENTER FOR SOUTH ASIA STUDIES**

**Munis Faruqi**, South and Southeast Asian Studies

5pm | Center for Middle Eastern Studies, 340 Stephens Hall

## FRIDAY, SEPTEMBER 8

### **L** Is China Shifting its Development Paradigm? Central-local Relations and the Impetus for Change

**CENTER FOR CHINESE STUDIES**

**Maria Heimer**, Political Science, Uppsala University

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

## SUNDAY, SEPTEMBER 10

### **L P** Women in the Ming Dynasty

**CENTER FOR CHINESE STUDIES**

Lecture and demonstration by **Lindy Li Mark** (Anthropology, CSU East Bay), **Matthew Sommer** (History, Stanford University), and **Ming Zeng** (master kunqu flutist)

2pm | Hertz Hall

### **L P** Meeting the Man of the Heart

**THEATER, DANCE AND PERFORMANCE STUDIES/BERKELEY ART MUSEUM**

**Sudipto Chatterjee**, Theater, Dance and Performance Studies

3pm | Museum Theater, Berkeley Art Museum

## MONDAY, SEPTEMBER 11

### **CS** National Security, the War on Terror, and the Constitution

**INSTITUTE OF GOVERNMENTAL STUDIES**

3pm | Lipman Room, Barrows Hall

Speakers: **Rich Abrams** (History), **Lowell Bergman** (Graduate School of Journalism), **Steven Maurer** (Goldman School of Public Policy), **Vikram Amar** (Hastings College of Law), and **Pete McCloskey** (former congressman), with moderator **Gordon Silverstein** (Political Science).

Contact Janeen Jackson, [janeenj@berkeley.edu](mailto:janeenj@berkeley.edu), for more information.

## TUESDAY, SEPTEMBER 12

### **L** Public Art and the Social Conscience

**ANTHROPOLOGY**

“Art, for What? Urban Intervention and Public Art in Brazil”, **Ibraim do Nascimento Santos** (Universidade Federal de Bahia, Brasil); “Living Culture, A Look at the ‘Pontos de Cultura’ in Ceara, Brazil”, **Meg Stalcup** (Anthropology)

4pm | 370 Dwinelle Hall

In Portuguese with translation. Lectures and a workshop continue on September 13.

Co-sponsored by the Townsend Center for the Humanities, the Center for Latin American Studies, Art Practice, Ethnic Studies, Spanish and Portuguese, and the Public Research Institute at SFSU.

Contact Elizabeth Farfan, [farfan@berkeley.edu](mailto:farfan@berkeley.edu), for more information.

WEDNESDAY, SEPTEMBER 13

**C** 54th Annual Noon Concert Series  
MUSIC

Program: *Clarinet Concerto* by Leonard Bernstein, *Clarinet Concerto* by Paul Hindemith, *Gra for clarinet* by Elliott Carter  
Faculty recital by **Robert Calónico**, clarinet, with **Andrea Liguori**, piano  
Noon | Hertz Hall

**L P** Public Art and Human Rights  
ANTHROPOLOGY

“Seeds for Peace: Recycling Street Violence in the San Francisco Bay Area” Workshop, **East Bay Community High School**; “Fighting with Flowers and Seeds in Xavante Territory”, **Mariana Leal Ferreira** (Medical Anthropology, SFSU); “The Revenge of Huitlacoche” Performance, **Navarrete x Kajiyama Dance Theatre Company**  
4pm | 370 Dwinelle Hall  
In Portuguese with translation.

**L** Foerster Lectures on the  
Immortality of the Soul  
THE GRADUATE DIVISION

“Equal Liberty of Conscience: Roger Williams and the Roots of a Constitutional Tradition”  
**Martha Nussbaum**, Ernst Freund Distinguished Service Professor of Law and Ethics, University of Chicago Law School  
4pm | Chevron Auditorium, International House  
The lecture is free and open to the public. No tickets are required.

EVENT KEY

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

THURSDAY, SEPTEMBER 14

**L** Reflective Rhetoric: Representations of the City in Arabic and African-American Art and Literature

**CENTER FOR MIDDLE EASTERN STUDIES**  
**Dalia El-Shayal**, English, Cairo University  
5pm | Center for Middle Eastern Studies, 340 Stephens Hall

**L** Obscene Jouissance: Aesthetics and the Visual Poetics of Labor Exploitation

**HISTORY OF ART**  
**Derek Murray**, Chancellor’s Diversity Post-doctoral Fellow, History of Art  
5pm | 308J Doe Library

FRIDAY, SEPTEMBER 15

**CS** Peony Pavilion in Context: Kun Opera and Cultural Performance from Ming to Modern Times

**CENTER FOR CHINESE STUDIES, INSTITUTE OF EAST ASIAN STUDIES, CAL PERFORMANCES**  
8:15am–12:30pm | Toll Room, Alumni House

A symposium in conjunction with Kenneth Pai’s production of *Peony Pavilion*, September 15-17, at Zellerbach Hall.

Sessions: “The Music of Kun Opera”, **Joseph Lam** (Musicology, University of Michigan) and **Wu Xinlei** (Literature, Nanjing University), with discussant **Lindy Li Mark** (Anthropology, CSU East Bay); “Kun Opera and the Ming-Qing Transition”, **Katherine Carlitz** (EALL, University of Pittsburgh) and **Catherine Swatek** (Asian Studies, University of British Columbia), with discussant **David Johnson** (History).

The symposium continues through September 17. Contact IEAS, 510/642-2809, [ieas@berkeley.edu](mailto:ieas@berkeley.edu), for more information

For information about *Peony Pavilion*, contact Cal Performances, [http://www.calperfs.berkeley.edu/presents/season/2006/peony\\_pavilion/peony\\_pavilion.php](http://www.calperfs.berkeley.edu/presents/season/2006/peony_pavilion/peony_pavilion.php).

**CS** Democratic India: Social and Political Challenges in the 21st Century

**CENTER FOR SOUTH ASIA STUDIES**  
10:30am–7:30pm | Berkeley Art Museum  
Sessions: **Raka Ray** (South and Southeast Asian Studies) and **Yogendra Yadav** (Institute for Comparative Democracy, Centre for the Study of Developing Societies, Delhi), with respondents **Pranab Bardhan** (Economics) and **Ifran Nooruddin** (Ohio State University); **Pradeep Chhibber** (Political Science), **Robin Jeffrey** (Australian National University) and **Nita Kumar** (Claremont McKenna College), with respondents **Raghendra Jha** and **Debjeni Ganguli** (Australian National University); **Ramachandra Guha** (independent scholar) with respondents Robin Jeffrey and Raka Ray.

Hosted by the Center for South Asia Studies, in collaboration with the Research School of Humanities and the Research School of Pacific and Asian Studies, Australian National University. Contact Ahalya Satkunaratham, 510/642-3608, or visit <http://ias.berkeley.edu/southasia/events.html> for more information.

**L** Making Theater  
THEATER, DANCE AND PERFORMANCE STUDIES/  
CENTER FOR CHINESE STUDIES

A workshop with **Kenneth Pai**, **Hua Wei**, and **Wang Mengchao**, members of the production of *Peony Pavilion*  
2pm | Toll Room, Alumni House

**L** Language, Feeling and the Brain: A Pribram-Based Model

**BERKELEY LANGUAGE CENTER FALL LECTURE SERIES**  
**Dan Shanahan**, Professor of Communication, Charles University, Prague  
3pm | 370 Dwinelle Hall

## SATURDAY, SEPTEMBER 16

**CS Peony Pavilion in Context: Kun Opera and Cultural Performance from Ming to Modern Times****CENTER FOR CHINESE STUDIES, INSTITUTE OF EAST ASIAN STUDIES, CAL PERFORMANCES**

8:15am–12:30pm | Toll Room, Alumni House

Sessions: “The Politics of Kun Opera in the Qing”, **Hua Wei** (Literature & Philosophy, Academia Sinica) and **Wei Shang** (East Asian Languages and Cultures, Columbia University), with discussant **Sophie Volpp** (East Asian Languages and Cultures); “Kunqu Trajectories in the 19th Century”, **Andrea S. Goldman** (History, University of Maryland) and **David Rolston** (Asian Languages and Cultures, University of Michigan), with discussant **Matthew Sommer** (History, Stanford University).

The symposium continues through September 17. Contact IEAS, 510/642-2809, [ieas@berkeley.edu](mailto:ieas@berkeley.edu), for more information.

**L Kunqu Opera Master Class****THEATER, DANCE AND PERFORMANCE STUDIES/CENTER FOR CHINESE STUDIES**

**Wang Shiyu** and **Zhang Jiqing**, vocal directors of *Peony Pavilion*

2pm | Toll Room, Alumni House

**L Edge of Desire: Recent Art in India****BERKELEY ART MUSEUM**

Artists **Atul Dodiya**, **Nalini Malani** and **Chaitanya Sambrani**, with **Lawrence Cohen** (Anthropology and South and Southeast Asian Studies) and **Vasudha Dalmia** (South and Southeast Asian Studies)

3pm | Museum Theater, Berkeley Art Museum

## SUNDAY, SEPTEMBER 17

**CS Peony Pavilion in Context: Kun Opera and Cultural Performance from Ming to Modern Times****CENTER FOR CHINESE STUDIES, INSTITUTE OF EAST ASIAN STUDIES, CAL PERFORMANCES**

8:30am–Noon | Toll Room, Alumni House

Sessions: “Kunqu in a Global Context, 1”, **Elizabeth Wichmann-Walczak** (Theatre and Dance, University of Hawaii at Manoa), **Sheila Melvin** (Asian Wall Street Journal), **Madam Hua Wenyi** (master kunqu artist), **Susan Pertel Jain** (UCLA), **Haiping Yan** (School of Theatre, Film and Television, UCLA), and **Sudipto Chatterjee** (Theater, Dance and Performance Studies); “Kunqu in a Global Context, 2”, **Kenneth Pai** and panelists.

Contact IEAS, 510/642-2809, [ieas@berkeley.edu](mailto:ieas@berkeley.edu), for more information.

**L Folk and Fine Arts Flux in India Today****BERKELEY ART MUSEUM**

**Joanna Williams**, South and Southeast Asian Studies

3pm | Berkeley Art Museum

## TUESDAY, SEPTEMBER 19

**L The Kadish Lecture****THE GRADUATE DIVISION**

“Traditions: Constitutional Law and the Authority of the Past”

**Cass Sunstein** (scholar and author) with **Larry Kramer** (Stanford Law School) and **Philip Frickey** (Boalt Hall School of Law)

4pm | 140 Boalt Hall

**L Shutting Out the Sun: How Japan Created Its Own Lost Generation****INSTITUTE OF EAST ASIAN STUDIES**

**Michael Zielenziger**

5pm | Women’s Faculty Club Lounge

## WEDNESDAY, SEPTEMBER 20

**C 54th Annual Noon Concert Series**  
**MUSIC**

Program: *Amazing Grace* by Leslie Adams, *Ventriloquist Acts of God* by Adolphus Hailstork, *Three Dream Portraits* by Margaret Bonds, and *Lyric Suite* by Robert Morris

Faculty recital by **Candace Johnson**, soprano, with **Margaret Kapasi**

Noon | Hertz Hall

**L The Role of Song in Jin ping mei: Implied Judgment and Narrative Integration****CENTER FOR CHINESE STUDIES**

**Katherine Carlitz**, East Asian Languages and Literatures, University of Pittsburgh

Noon | 3401 Dwinelle Hall

## THURSDAY, SEPTEMBER 21

**L Race and Visual Culture****CENTER FOR RACE AND GENDER AFTERNOON FORUM**

**Elizabeth Abel**, English and **Hertha Sweet Wong**, English

4pm | 691 Barrows Hall

**L Analyticity****PHILOSOPHY**

**Timothy Williamson**, University of Oxford

4:10pm | Howison Library

**L The Sultan’s Supreme Sacrifice: The Celebration of Aid al-Kabir in the French Protectorate of Morocco, 1912-1937****CENTER FOR MIDDLE EASTERN STUDIES**

**Stacy Holden**, History, Purdue University

5pm | Center for Middle Eastern Studies, 340 Stephens Hall

FRIDAY, SEPTEMBER 22



**CS Asia by Means of Performance**  
**THEATER, DANCE AND PERFORMANCE STUDIES**

10:15am–5:30pm | Townsend Center for the Humanities, 220 Stephens Hall

What is the role of performance as an art practice and as a social form in an era of globalization? How have these changes affected and been affected by Asian performance practices as we understand them historically, regionally, and philosophically?

Sessions: “Are We Imposing Theoretical Imperialism?: Japanese Theorists in Western Theory”, **Carol Sorgenfrei** (UCLA); “Indonesia by Means of Performance: Ethnomusicologists’ Approaches”, **Benjamin Brinner** (UC Berkeley); “Destabilizing the ‘Native’ and the ‘Foreign’: Theorizing Corporeal Hauntings of Transnational Indian Dancers in Early American Modern Dance”, **Priya Srinivasan** (UC Riverside) with respondent **Miryam Sas** (UC Berkeley); “Fantasies of ‘Chinese-ness’ and the Traffic in Women from Mainland China to Hong Kong in Fruit Chan’s *Durian, Durian*”, **Pheng Cheah** (UC Berkeley) with respondent **Sue-Ellen Case** (UCLA); “Colors in the Umbrella”: A Roundtable on Diversity in South-Asian American Theater”, **Sujit Saraf** (NAATAK),

**Sambit Basu** (ENAD), **Vidhu Singh** (theater scholar/director), with respondent and moderator **Sudipto Chatterjee** (UC Berkeley).

Co-sponsored by the Townsend Center for the Humanities, the Multi-Campus Research Group on International Performance and Culture, International and Area Studies, the Center for South Asian Studies, the Center for Japanese Studies, East Asian Languages and Cultures, Rhetoric, and Theater, Dance and Performance Studies.

The conference continues on September 23. Call 510/642-9925 or visit <http://theater.berkeley.edu> for more information.

**L Some Thoughts on the Cultural Permutations of Literacy in Language Teaching**

**BERKELEY LANGUAGE CENTER FALL LECTURE SERIES**

**Janet Swaffar**, Germanic Studies, University of Texas at Austin

3pm | 370 Dwinelle Hall

**L On Court Poetry in Medieval China**  
**CENTER FOR CHINESE STUDIES**

**Jack Chen**, East Asian Languages and Literatures, Wellesley College

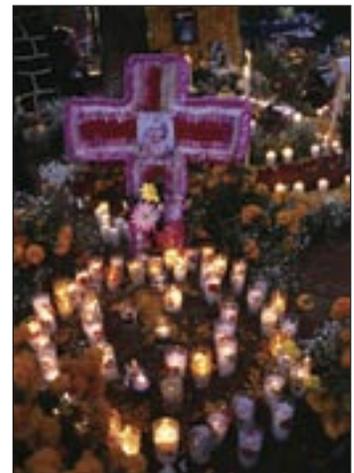
4pm | IEAS Conference Room, 2223 Fulton Street, 6th Floor

**L Discussion with Timothy Williamson**

**PHILOSOPHY**

**Timothy Williamson**, University of Oxford

4:10pm | Howison Library



**CS Image and Imagination, Body and Spirit**

**SPANISH AND PORTUGUESE/ANTHROPOLOGY**

**Cristina Garcia Rodero**, visiting artist

Co-sponsored by the Townsend Center for the Humanities.

Contact the department of Spanish and Portuguese, 510/642-0471, for details.

SATURDAY, SEPTEMBER 23

**CS Asia by Means of Performance**  
**THEATER, DANCE AND PERFORMANCE STUDIES**

9am–12:15pm | Townsend Center for the Humanities, 220 Stephens Hall

Sessions: “Tropes of ‘Home’: The Global Shanghai and New Asia in Performance”, **Haiping Yan** (UCLA); Roundtable on “‘Area-based’ Studies Debates and Performance Research”, **Shannon Steen** (UC Berkeley), **Sally Ness** (UC Riverside), **Suk-Young Kim** (UC Santa Barbara), and **Sophie Volpp** (UC Berkeley).

EVENT KEY

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

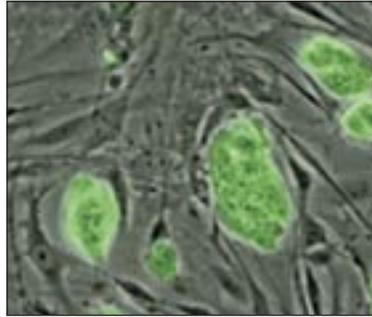
## SUNDAY, SEPTEMBER 24

### **L** The Fourth Dimension: Space, Time, and Space – Time as Leitmotif in 20th-century Art

BERKELEY ART MUSEUM

Linda Dalrymple Henderson

3pm | Museum Theater, Berkeley Art Museum



### **CS** Ethical Worlds of Stem Cell Medicine

THE SCIENCE, TECHNOLOGY AND SOCIETY CENTER

2–6:30pm | Townsend Center for the Humanities, 220 Stephens Hall

Stem cell medicine, including both research and potential clinical applications, has introduced some of the most innovative medical possibilities of the 21st century, from cellular therapies for previously untreatable conditions to actualized alliances between research and industry, patients, scientists, and politicians, generating a surfeit of promissory biocapital. Simultaneously, stem cell medicine has heightened public and political concerns over the ethics of research, intervention, and translation. Ethical debates have been re-ignited over: the religious and ontological status of embryos; cultural knowledge of and tolerance for chimeras; the genetic and bodily integrity of human subjects and donors; the distribution of benefits and burdens among patients, publics, industry, government, and science; the profit boundaries between academy and industry; the implications of globalization for this emergent science.

Public Sessions: “Diversity, Globalization and Distributive Justice”, **Rayna Rapp** (NYU), **Nancy Scheper-Hughes** (UC Berkeley), **Troy Duster** (NYU), and **Aihwa Ong** (UC Berkeley), with **Ruha Benjamin** (UC Berkeley) and **Jennifer Liu** (UC San Francisco); “The Idea of Ethics in Science”, **Charis Thompson** (UC Berkeley), **David Rothman** (Columbia), and **Adrienne Asch** (Yeshiva), with **Vincanne Adams** (UC San Francisco).

Co-sponsored by the Townsend Center for the Humanities.

The conference continues on Friday, September 29 at UC San Francisco. Contact Clair Dunne, [dunnec@dahsm.ucsf.edu](mailto:dunnec@dahsm.ucsf.edu), or visit [http://stsc.berkeley.edu/events/2006-EthicalWorldsSept2829\\_over.htm](http://stsc.berkeley.edu/events/2006-EthicalWorldsSept2829_over.htm) for more information.

## TUESDAY, SEPTEMBER 26

### **L** Carl Einstein’s Ontology of Art HISTORY OF ART

Sebastian Zeidler, Mellon Postdoctoral Fellow in Modern Art

5pm | 308J Doe Library

## WEDNESDAY, SEPTEMBER 27

### **C** 54th Annual Noon Concert Series MUSIC

Program: *Concerto for Orchestra* by Witold Lutoslawski

University Symphony Orchestra, David Milnes, conductor

Noon | Hertz Hall

## THURSDAY, SEPTEMBER 28

### **L** Provisional Bodies: Contemporary Literatures of the Chinese Diaspora and Cultural Translation

CENTER FOR CHINESE STUDIES

Serena Fusco, Comparative Literature, University of Naples

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

## FRIDAY, SEPTEMBER 29

### **P** Suburban Motel: A Festival of One-Act Plays by George F. Walker THEATER, DANCE AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

Performances of *Criminal Genius* and *Adult Entertainment*.

These and additional plays are performed in October and November. Tickets: \$14 general admission, \$10 UC faculty/staff, \$8 students/seniors. Call 510/642-9925 or visit <http://theater.berkeley.edu> for more information.

## SATURDAY, SEPTEMBER 30

### **P** Film Screening of ‘Milarepa’ CENTER FOR BUDDHIST STUDIES

Filmmaker Neten Chokling Rinpoche in person

6pm | Wheeler Auditorium

Contact the Center for Buddhist Studies, [buddhiststudies@berkeley.edu](mailto:buddhiststudies@berkeley.edu), or visit <http://buddhiststudies.berkeley.edu/events/> for more information.

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# About The Townsend Center



Established in 1987 with a generous bequest from the estate of Doreen B. Townsend, the core mission of the Center is to strengthen and support the role of the humanities at UC Berkeley. The Center offers opportunities for advanced research and creative teaching initiatives and sponsors a wide range of programs designed for members of the academic community and for the general public. Building on a history of strong alliances with scholars in the social sciences and in the arts, the Center concentrates on the topics and methods that make the humanities vital and unique in the contemporary world.

## TOWNSEND CENTER PROGRAMS

### **GROUP (GEBALLE RESEARCH OPPORTUNITIES FOR UNDERGRADUATES PROGRAM).**

Provides grants to undergraduates and ladder faculty for the development of interdisciplinary undergraduate courses, summer research apprenticeships, and research teams on four themes: humanities and the environment; humanities and human rights; humanities and new media; humanities and biotechnology, health, and medicine. Deadlines: Fall and Spring (November, March).

### **DISCOVERY PRE-DISSERTATION FELLOWSHIPS (BY DEPARTMENT NOMINATION).**

Bring together students from a variety of disciplines at the early stages of their graduate careers and provide \$5,000 in summer stipends for each of their first three summers of graduate study. Deadline: Spring (February).

### **TOWNSEND FELLOWSHIPS.**

Fellowships to support research of assistant professors and individual graduate students. Recipients receive a full-year fellowship of \$18,000 (for graduate students) or 50% course relief (for assistant professors), and meet weekly with the tenured Senior Fellows of the Townsend Center. Deadline: Fall (November).

### **INITIATIVE GRANTS FOR ASSOCIATE PROFESSORS.**

Bring together associate professors in humanities fields with a research counterpart from another discipline. Grantees receive course relief to devote a semester to a research project of their choosing, working closely with their counterpart. Deadline: Spring (March).

**STRATEGIC WORKING GROUPS.**

Convene ladder faculty to create interdisciplinary curricular innovations in new intellectual areas, with the goal of producing long-term programmatic innovations in the humanities at Berkeley. Departments receive replacement costs. Deadlines: Fall for proposals (November); Spring for individual participation (April).

**DEPARTMENTAL RESIDENCIES (BY DEPARTMENT NOMINATION).**

Allow departments to support individual visitors who can enrich academic programs but who may not necessarily be academics by providing a \$12,000 stipend and travel expenses for a one-month stay. The Residencies are funded from the Avenali endowment. Deadline: Fall (November).

**CONFERENCE GRANTS.**

Support conferences or other larger-budget activities taking place at UC Berkeley. Deadlines: Fall and Spring (September, May).

**WORKING GROUP GRANTS.**

Support small groups of faculty and graduate students from various fields and departments working on shared projects. Deadline: Spring (April).

**RESEARCH BRIDGING GRANTS.**

Provides a \$5,000 supplement to the regular COR Bridging Grant for tenured humanities faculty undertaking research projects in new directions with curricular implications. Deadline: Spring (March).

**Photo Credits:**

Front page left: *Night of the Dead in Ihuatzio, Michoacán*, visiting artist Cristina Garcia Rodero.

Front page right: *Peony Pavilion*, Hsu Pei-Hung.

Page 16 left: Mouse embryonic stem cells stained with a fluorescent green marker for embryonic germ cells (precursor sex cells), Niels Geijsen, Massachusetts General Hospital/National Science Foundation.

Page 16 right: *A Bridge Over a Stream, Scotland*, Luke Clennell, The Whitworth Art Gallery, The University of Manchester.

**TOWNSEND CENTER WEBSITE**

<http://townsendcenter.berkeley.edu>

The Center's website provides a variety of information to students, faculty, and members of the general public, including fellowship and grant program application information and deadlines; calendar of on-campus humanities events; lists of national and international humanities research competitions; working group schedules and contact information; information about special events, initiatives, and visitors; a history of the Center; profiles of our current and past Fellows; and publications of the Center available free by download.

**TOWNSEND CENTER NEWSLETTER**

The Townsend Center Humanities Newsletter is published six times a year. The Newsletter represents the diverse and coordinated activities of humanities faculty and affiliated scholars as UC Berkeley. *Friends of the Townsend Center* may receive the Newsletter for a yearly donation of \$15.00. Please send a check made out to "UC Regents" to:

Aileen Paterson

The Townsend Center Newsletter

220 Stephens Hall #2340

Berkeley, CA 94720

UC Berkeley faculty, students and staff interested in receiving the Newsletter free of charge should send an email to: [townsend\\_center@ls.Berkeley.edu](mailto:townsend_center@ls.Berkeley.edu) with Newsletter in the subject line.

Copy deadline for the October 2006 Calendar is September 8, 2006. To submit an event, visit [http://townsendcenter.berkeley.edu/event\\_submission.php](http://townsendcenter.berkeley.edu/event_submission.php).



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HG-09

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**In the next Newsletter**

Classicist Anthony Long looks at evolution and intelligent design

NEXT MONTH

THE AVENALI LECTURE:  
"Globalization and  
De-colonial Thinking"

**Walter Mignolo**

William H. Wannamaker Professor of Literature  
and Romance Studies, Duke University

**Tuesday, October 17, 2006**

**7:30pm | Lipman Room, Barrows Hall**