



FALL 2016

TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

ART OF WRITING Jonathan Franzen ART OF CULTURAL CRITICISM Sarah Thornton AVENALI LECTURE Christopher Bollas EXHIBITION Spanish Civil War Posters



TOWNSEND CENTER FOR THE HUMANITIES

University of California, Berkeley
220 Stephens Hall
Berkeley, CA 94720-2340

[510] 643-9670
townsendcenter@berkeley.edu

townsendcenter.berkeley.edu

STAFF

DIRECTOR

Alan Tansman, Professor of Japanese

ASSOCIATE DIRECTOR

Rebecca Egger

DIRECTOR OF FELLOWSHIPS & SPECIAL PROJECTS

John Paulas

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COVER IMAGES (clockwise from left): Jonathan Franzen, Campanile from Class of 1925 Courtyard, Christopher Bollas, Spanish Civil War Poster, Sarah Thornton.

IMAGE CREDITS: Niles Swinney, cover (Jonathan Franzen), pp. 10-12 (various fellows); Eric Kotila, cover (Campanile), pp. 2, 6, 10-12 (various fellows); Josep Renau (poster) and Bancroft Library, cover and p. 7; Margo Moritz, cover (Sarah Thornton); Helene Schjerfbeck (painting), p. 4; Tadanori Yokoo (poster), p. 5; Collin Morrow, p. 9; John Paulas, back cover.



DIRECTOR'S LETTER

IT'S ELECTION SEASON, and for some that's a season of mental pain. Our Avenali Chair in the Humanities this year is **Christopher Bollas**, the extraordinarily insightful and poetic psychoanalytic practitioner, theorist, and writer.

The title of his lecture is, indeed, *Mental Pain*. Bollas is also participating in a graduate seminar studying his body of work.

We who spend many of our waking hours reading and ruminating — and we who do not — need to worry about the things that cause mental pain, and to do so we also need to imbibe much cultural nourishment.

This Fall we invite you to be enriched. We present a series of conversations on the *Art of Cultural Criticism*; two lectures on social, affective, and aesthetic attachments to music, as part of our *Musical Pasts* program; new faculty work in our *Book Chats* series; more rich interviews in **Scott Saul's** *Chapter & Verse* podcasts; and an exhibition of political poster art from the Spanish Civil War.

In addition, the Iraqi-born novelist **Sinan Antoon** presents a talk entitled "Writing and Thinking in Two Languages," sponsored by the *Art of Writing* program — which, with the generous support of the Andrew W. Mellon Foundation and an anonymous donor, is moving forward under the excellent

leadership of **Ramona Naddaff**, associate professor of Rhetoric. Throughout this newsletter, you can find details about much of this programming.

A word about the past and the future. The cliché is true: the heart and soul of our center is the associate director. Last year we sadly said goodbye to **Teresa Stojkov** upon her retirement. How many lives her work of ten years touched across the campus and beyond is incalculable. No institution should be so blessed as to then immediately find the perfect new person. **Rebecca Egger** has been at the helm since last winter. She comes to us with a scholarly background in modern literature and film, and with the most

finely honed institutional chops. Please wish Teresa well and introduce yourself to Rebecca.

In his 1905 rumination on the ghosts haunting the Tower of London, the Japanese novelist, literary theorist, and social critic



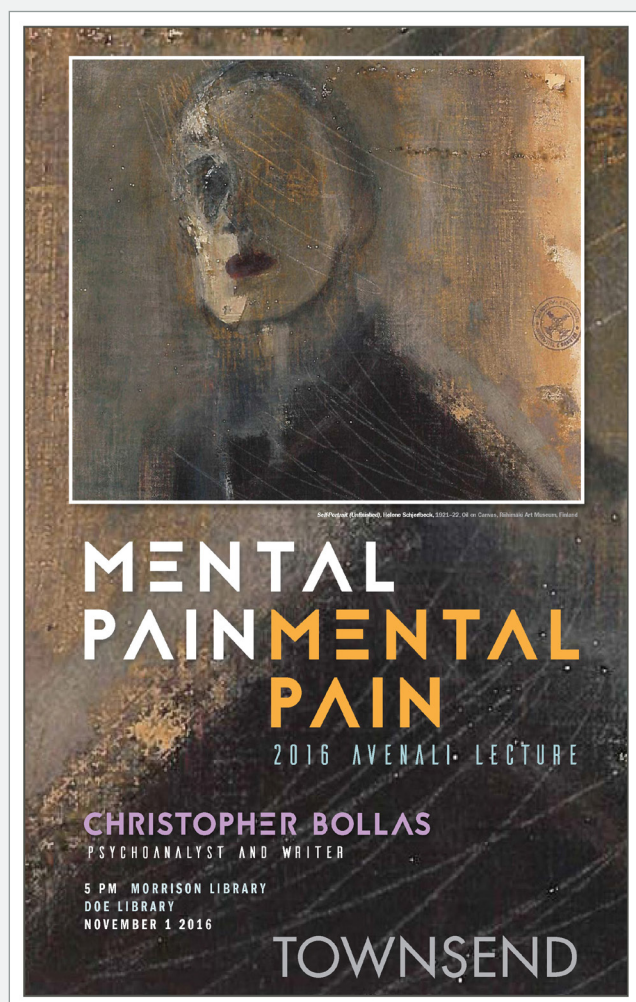
Portrait of Writer Natsume Sôseki on a 1000 Yen Note

Natsume Sôseki wrote this: "There is probably nothing in the world as tormenting as the torment of boredom. There is no torment like having no change in the contents of one's consciousness." For this malady Sôseki could offer only one remedy: to open "the curtains of imagination."

Here's to a good year.

Please do not hesitate to contact me with any and all questions and concerns, at townsendcenter@berkeley.edu.

Alan Tansman



2016 AVENALI LECTURE MENTAL PAIN

Christopher Bollas, Psychoanalyst and Writer

November 1, 2016
Morrison Library, 5 pm

CHRISTOPHER BOLLAS, the most influential psychoanalyst writing in English today, asserts that mental life is innately hazardous. The steps we take through childhood are marked by mentally painful episodes that constitute ordinary breakdowns in the self. Adolescence stands as the most painful such period, during which some of the major disturbances of self arise — anorexia, schizophrenia, bipolarity, sociopathy. Rather than approaching mental pain as a condition to be ignored, minimized, or suppressed through medication, Bollas examines it as a constitutive element of human psychic development.

Bollas is this year's Avenali Chair in the Humanities, and he spends the first week of November 2016 in residence at the Townsend Center. He is the author of numerous books, including *Being a Character: Psychoanalysis and Self Experience* and *When the Sun Bursts: The Enigma of Schizophrenia*. *The Christopher Bollas Reader* was published by Routledge in 2011. Bollas's work has made wide-ranging contributions to the fields of psychoanalytic theory and clinical technique, while also engaging broadly with art, culture, history, and politics.

Bollas earned a BA in history from UC Berkeley, a PhD in English literature from SUNY Buffalo, and a Master of Social Work from Smith College, before



completing his psychoanalytic training at London's Tavistock Clinic and with the British Psychoanalytical Society. A practicing psychoanalyst for over four decades, Bollas served as director of education at the Austen Riggs Center in Stockbridge, Massachusetts, and as a faculty member in the Department of English at the University of Massachusetts, Amherst.

In conjunction with Bollas's residency, Professor **Whitney Davis** (History of Art) offers a one-unit graduate seminar exploring Bollas's work on the unconscious perception of objects and on fractured unconsciousness. Bollas will take part in the seminar during the week of his residency. 📖

NEW SERIES

ART OF CULTURAL CRITICISM

THIS YEARLONG SERIES of conversations features some of the most innovative, original, and incisive practitioners of the art of thinking and writing about culture in its various forms — including visual art, film, old and new media, music, and literature.

The Townsend Center, in partnership with the Arts Research Center, the Arts+Design Initiative, and the Art of Writing program, is pleased to present our fall semester line-up.

Thursday, September 29 | Film, Television, Media Old & New
LILI LOOFBOUROW & DAVID THOMSON
 Geballe Room, 220 Stephens Hall | 5 pm

Lili Loofbourow currently serves as critic-at-large for the *Week*. Her work on TV, film, and politics has appeared in the *New York Times Magazine*, the *Guardian*, the *New Republic*, *Salon*, the *Los Angeles Review of Books*, and other publications.

David Thomson is a film critic and historian. He is the author of over 20 books, including *The Whole Equation: A History of Hollywood*, *Why Acting Matters*, *How to Watch a Movie*, and *The New Biographical Dictionary of Film*.

Monday, October 17 | Music, Race, Popular Culture
JEFF CHANG & HUA HSU
 Morrison Library, 101 Doe Library | 5 pm

Jeff Chang is executive director of the Institute for Diversity in the Arts and author of *Can't Stop Won't Stop: A History of the Hip-Hop Generation*, *Who We Be: The Colorization of America*, and the forthcoming *We Gon' Be Alright: Notes on Race and Resegregation*.



Hua Hsu is a contributing writer for the *New Yorker*, where he covers music, culture, and politics. An associate professor of English at Vassar College, he is the author of *A Floating Chinaman: Fantasy and Failure Across the Pacific*.

Thursday, November 10 | Art, Theory, Subcultures
NATASHA BOAS & SARAH THORNTON
 Geballe Room, 220 Stephens Hall | 5 pm

Natasha Boas is a curator, theorist, and faculty member at the California College of the Arts, where she helped to found the graduate program in curatorial practice. She is a regular contributor to *Dwell*, the *Believer*, and other arts publications.

Sarah Thornton is a writer and sociologist of culture. Formerly the chief correspondent on contemporary art for the *Economist*, she is the author of *Seven Days in the Art World*, *33 Artists in 3 Acts*, and *Club Cultures: Music, Media and Subcultural Capital*. She has contributed to *Artforum*, the *Guardian*, and the *New Yorker*.

(cont.)


ART OF CULTURAL CRITICISM (cont.)

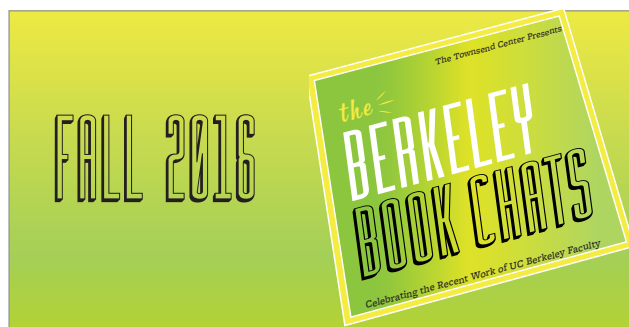
Thursday, December 1 | Art, Taste, Culture

TERRY CASTLE & DAVE HICKEY

Sibley Auditorium, Bechtel Engineering Center | 5 pm

Terry Castle is Walter A. Haas Professor in the Humanities at Stanford University. Her cultural commentary appears in the *London Review of Books*, the *Atlantic*, *Slate*, the *New Republic*, and other magazines. She is the author of numerous books including *The Professor: A Sentimental Education* and *The Apparitional Lesbian*, and is the editor of *The Literature of Lesbianism: A Historical Anthology from Ariosto to Stonewall*.

Dave Hickey is an art critic and writer for *Rolling Stone*, *Art News*, *Art in America*, *Artforum*, *Harper's*, and *Vanity Fair*. He is the author of *Air Guitar: Essays on Art and Democracy*, *The Invisible Dragon: Essays on Beauty*, and *Pirates and Farmers: Essays on Taste*. 



THE POPULAR *Berkeley Book Chats* feature a stimulating line-up of faculty members discussing their recent or forthcoming books. These informal noon-hour talks give authors the chance to reflect on their intellectual discoveries, share their writing process, and engage with questions from the audience.

12-1 pm Wednesdays @ Townsend Center
Geballe Room, 220 Stephens Hall, UC Berkeley

September 21

Adam Hochschild
Spain in Our Hearts: Americans in the Spanish Civil War, 1936-1939

September 28

Steven Lee
The Ethnic Avant-Garde: Minority Cultures and World Revolution

October 19

Weihong Bao
Fiery Cinema: The Emergence of an Affective Medium in China, 1915-1945

October 26

Eric Stover, Victor Peskin, and Alexa Koenig
Hiding in Plain Sight: The Pursuit of War Criminals from Nuremberg to the War on Terror

November 30

Hannah Ginsborg
The Normativity of Nature: Essays on Kant's Critique of Judgement





EXHIBITION

INCITE THE SPIRIT

POSTER ART OF THE SPANISH CIVIL WAR

September 6 through December 16, 2016
At the Townsend Center


MARKING THE 80TH anniversary of the beginning of conflict in Spain, the Townsend Center for the Humanities features digital prints of selected pieces from the Bancroft Library's outstanding collection of posters of the **Spanish Civil War** (1936-39). Collected and brought back to the US by members of the Abraham Lincoln Brigade, a group of American volunteers fighting with the Republicans in Spain, the posters give striking visual expression to the contingents marshaled against

fascism, including leftist political parties, trade unions, and international sympathizers.

In an effort to rally international support and reach a linguistically diverse audience, Spanish Republicans — like many political participants in the wars of the early twentieth century — exploited the communicative capacity of poster art. They often reprinted posters with slogans in English and other non-Iberian languages, distributing them as postcards or placing them in

publications that reached an overseas readership. The powerfully expressive graphics often made the message accessible even to those unable to read. Within Spain, political posters were a prominent element in the visual landscape; in 1936, shop owners loyal to the Republic were urged by the Madrid edition of the newspaper ABC to fill their windows with posters, since “every space must be used to incite the spirit in its fight against the enemy.”

The Townsend Center exhibition includes pieces by some of the leading graphic artists of the era, including Josep Renau and Juan Antonio Morales, and they reflect the influence of contemporary aesthetic movements such as expressionism, formalism, and constructivism. Posters produced during the first phase of the war reflect the optimism and exhilaration of what the Republicans perceived to be a social revolution, while later works, presaging the ultimate success of Francisco Franco and the Nationalists, highlight the destruction, fear, and death that accompany war.

A companion exhibition, entitled *Guerra Civil @ 80*, is on display in the corridor cases of the Bancroft Library beginning September 1, 2016. 

CHAPTER & VERSE

Townsend Center Podcast Features Probing Interviews

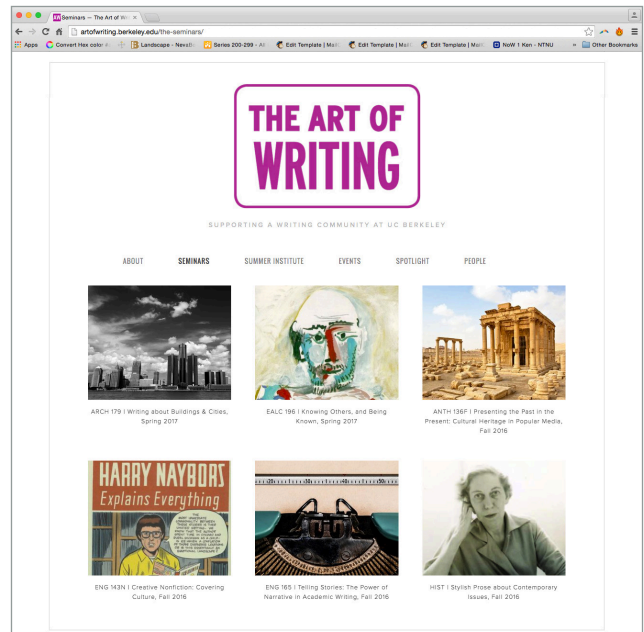
CHAPTER & VERSE, a podcast on books, arts, and culture, with an emphasis on writers and scholars based at UC Berkeley or in the Bay Area, continues to expand its series of stimulating conversations.

Author and School of Journalism faculty member **Adam Hochschild** discusses his fresh account of American men and women who were witness to and involved in fighting the forces of fascism in the Spanish Civil War. **Katrina Dodson** talks about translating the stories of Brazilian writer Clarice Lispector while a Comparative Literature graduate student at Berkeley — work that won Dodson the 2016 PEN Translation Prize. **Robert Alter**, Class of 1937 Professor of Hebrew and Comparative Literature and author of nearly two dozen books, brings out the rich variety of genres in the Bible through his literary translations. *New York Times* columnist **Mark Bittman** explores writing and the food revolution.

Chapter & Verse is hosted by Professor of English **Scott Saul**, who teaches American literature and culture and is the author, most recently, of *Becoming Richard Pryor*.

Sponsored by the Townsend Center and the Art of Writing program, the podcast features extended discussions that delve deeply into intellectually rich topics. Episodes can be accessed and downloaded through the Townsend Center website and also on iTunes.

Listen online at chapterversepod.com. 



ART OF WRITING

Townsend Initiative Underway

SUPPORTED BY a grant from the Andrew W. Mellon Foundation and by a private donation, **Art of Writing** aims to help undergraduate students become excellent writers, train doctoral students to become skilled teachers of composition, and foster lively campus engagement with the practice and appreciation of outstanding writing.

After its first full year, the program has made great strides. It offered its signature small writing seminars in History, English, and Engineering, with upcoming seminars planned in a variety of departments including Anthropology and Architecture.

The inaugural **Art of Teaching Writing Summer Institute** had a successful launch in June, with thirteen Daniel E.

Koshland, Jr. Graduate Fellows spending a focused week at the Townsend Center developing their writing pedagogy with acclaimed teacher of writing **Joseph Harris** (University of Delaware) and a range of invited guest presenters.

In April, acclaimed author **Jonathan Franzen** spoke to undergraduates and invited guests gathered in Morrison Library. Examining his *New Yorker* article “Carbon Capture,” Franzen spoke to the exhaustive process of revision that is critical for truly meaningful work. He revealed his methods, speaking to the relationship between writer and editor, and telling the story behind the story.

During the upcoming year, Art of Writing sponsors a variety of events aimed at enriching the culture of writing on campus. Iraqi-born novelist and scholar **Sinan Antoon** speaks about “Writing and Thinking in Two Languages,” and **William Germano** (Cooper Union) advises graduate students and faculty on publishing their academic books.

Undergraduate Taj Hittenberger Awarded Art of Writing Prize

THE INAUGURAL Art of Writing **Undergraduate Essay Contest** was held this Spring. Because it is a central principle of the program that thoughtful revision is essential to good writing, students were asked to submit the final draft of an essay alongside an earlier draft, with a reasoned account of the revisions they made.

The winner was **Taj Hittenberger**, a student in Conservation & Resource Studies. As an avid writer, photographer, and naturalist, Hittenberger is interested in cultivating people’s stewardship of and connection to place. He founded the project Bioregional Orientation, which offers naturalist and creative writing workshops around his home of Sonoma County, California.

In his writer’s statement, Hittenberger explains the revision process behind his winning essay:

Initially based on a poem about collecting yarrow on the Sonoma coast, just south of the Russian Rivermouth, this narrative quickly transformed into a story about the familial bonds to an entire watershed, and an ecological and psychological account that illuminates the far-reaching effects of staying and caring for our places.



Taj Hittenberger

The rough draft, rich in its own right, presented a handful of useful descriptions of the regional landscape and hydrology, yet ultimately lacked a clear conceptual direction.

As the excerpt below suggests, Hittenberger’s polished final version approaches the environment with incisive description and a restrained reverence:

When the winter rains return to the North Coast, and a tall sandbar stands between the river and the Pacific Ocean, the entire watershed funnels down, forming a lake at the mouth of the river.

Here lies the town of Jenner, a small coastal community tucked in a corner between the riverbank, ocean, and rising headlands.

It’s a pleasant surprise to learn that this part of the coast still boasts a pair of bald eagles who, despite having every good reason, have not abandoned their nest. They’re seen most readily in the early morning, quietly soaring up and down the beach. Their approach is marked by the frenzy of chirps and squawks and then a frozen silence.

To view the rough draft and final versions in their entirety, please visit the new Art of Writing website at the link below:

artofwriting.berkeley.edu. 



TOWNSEND FELLOWS

2016-17

THE TOWNSEND Fellowships program supports the research of faculty, advanced graduate students, and other research professionals at UC Berkeley. Throughout the year, the fellows meet for regular discussion and peer review of their research in progress.

GRADUATE STUDENT FELLOWS

Hannah Archambault

In “Military Households Across Court and Frontier: Indo-Afghans in South India 1630-1796,” Hannah Archambault (South & Southeast Asian Studies) explores the relationship between courtly centers and frontier zones in southern India. Archambault follows two influential Indo-Afghan military households, Miyana and Panni, as they navigated the shift from Sultanate governance to Mughal administration, to the reassertion of regionally rooted “successor states,” and finally to colonial power. Archambault offers an alternate vision of South Indian history by focusing on affiliations of kinship, friendship, and service that transcended state power to structure India’s militarized precolonial society. The Panni and Miyana households, based within ecological and political frontier zones, cultivated diverse recruitment networks and staked their claims to power on leading members’ reputations. This moral framework of household relations provided the important element of stability in an era of considerable disruption.



Hannah Archambault is the 2016-17 Una’s Fellow.

Kevin Block

By the height of the Gilded Age, the process of drawing architectural expertise apart from its artisanal and

industrial origins and toward creative professionalism was essentially complete. Kevin Block’s (Rhetoric) dissertation project, “Drawn Apart: Abstraction and the Formation of Architectural Expertise in Postbellum New York,” argues that after the Civil War a coalition of New York architects, architectural pedagogues, and critics determined what it meant for Americans to “know” architecture. This epistemic project, involving a dual process of aestheticizing the architectural object and psychologizing the architectural subject, preceded and made possible the professionalization of architecture. Block shows how this historical formation of architectural expertise continues to structure architectural education and practice by encouraging the conceptualization of architecture as immaterial labor, a touchpoint where the history and theory of architecture come into contact with some of the most pressing social issues of contemporary life.



Kevin Block is the 2016-17 Irving and Jean Stone Fellow and a Townsend-Global Urban Humanities Fellow.

Keith Budner

Keith Budner’s (Comparative Literature) dissertation “When the Empire Was a Colony: Roman Hispania and the Cultural Imagination of Early Modern Spain” provides a new account of how medieval and early modern Spain studied the Iberian Peninsula’s classical-colonial past with an eye toward defining Spain’s emerging national culture. By examining literary texts, historiographies, and art historical objects, Budner demonstrates that Roman Hispania provided an image of pan-peninsular wholeness and shared cultural heritage that helped Spaniards negotiate the challenges of religious and ethno-racial pluralism, regional strife, and socio-economic change. Budner’s dissertation project illustrates how classical recovery was not merely a cultural pastime of a learned cosmopolitan elite but instead held a crucial social and political function for medieval Iberia as it moved into early modernity. By evoking this (proto-)national image of collective cohesion, the idea of Roman Hispania enabled various cultural solutions to the crises of communal identities facing early modern Spain.



Katherine Ding

Katherine Ding (English) asks two related questions in “Honesty: William Blake and the Body Politic:” how can honesty still be meaningful when we no longer trust a subject’s self-claim of authenticity, and what is the relationship between honesty and community? She challenges a set of answers, arising from the nexus of performative theory, cultural studies, and political theory, that have redefined honesty as a performative hypocrisy, or the crediting of a persuasive social performance. In this structure of sociability that we have largely inherited, socio-political power is constituted through a performance of politeness. Blake’s unusual decision to cast Satan as a polite gentleman in his revision of *Paradise Lost* and his claim that “Satan is Urizen” — equating Satan with Blake’s figure of abstract tyranny — can be read as a critique of this mode of polite sociability, revealing polite self-governance as complicit with, rather than an alternative to, tyrannical rule.



Katherine Ding is the 2016-17 Jeffrey Berg Fellow.

Christopher Patrick Miller

A shadowy double to urban development, the “transient” has long been a contradictory figure in imaginations of America, whether in Emerson’s idealized “being-in-transience,” the romantic freedoms of the “hobohebian,” or the criminalized “stranger.” In his dissertation “Public Enemies,” Christopher Patrick Miller (English) seeks to understand two related questions regarding the popular and intellectual fascination in America with transient culture and its antagonistic relationship to existing concepts of democracy. The first question asks why transience has been a persistent formal and figurative condition for American poetry from Whitman’s “vagabond” to counter-publics imagined by “New American” postwar poets. Next Miller asks how poetic representations of radically unstable persons influenced concepts of liberal personhood, public discourse, and national belonging central to ideas of democratic responsibility. To answer these questions, Miller reframes modernist and postmodern lyric poetry as both critical of, and complicit in, the ongoing project of defining who counts as a member of a democratic whole.



The recipient of the Professor Norman Jacobson Memorial Teaching Award, Christopher Patrick Miller has been named the 2016-17 Jacobson Fellow.

Kirsten Paige

Kirsten Paige (Music) historicizes the discursive concept of climate in her dissertation “Richard Wagner’s Political Ecology.” Paige explores how Richard Wagner’s understanding of “climate” — as opposed to nature — shaped both his aesthetic theories and operatic depictions of nature. Wagner wrote extensively on both climate and nature: his 1850 essay “Art and Climate” differentiates between the two concepts on theoretical grounds and, in an 1879 essay on animal vivisection, he considers how a “climatic artwork” could be transformative, converting the theater into a restorative space. Wagner saw this climatic artwork as revolutionizing the German body politic while also renegotiating Germans’ relationship with the natural world. Along with his contemporaries, Wagner was keenly aware of the impact of industrialism and capitalism on Germany’s climate and deployed his “eco-aesthetic” as a restorative solution to the earliest signs of the Anthropocene, the age marked by the devastating impact of humans on nature.



Kirsten Paige is the 2016-17 Albert Lepawsky Memorial Fellow.

FACULTY FELLOWS, Assistant Professors

Rita Lucarelli

While Christianity understands beings commonly labeled as “demons” as evil spirits in league with “the Devil” and sharply separated from “God” and his following of good “angels,” in ancient Egypt, as in other pre-Christian cultures, the world of beings that can be categorized as “demons” was multifaceted and heterogeneous, and it is difficult to distinguish their roles in ritual, life, and death from those of the gods. In her monograph on demonology, Rita Lucarelli (Near Eastern Studies) addresses this central, though neglected, aspect of ancient Egyptian religion. Beginning with the understanding that demons are represented in unusual and ontologically ambiguous ways in ancient Egypt,



Lucarelli closely analyzes the textual and iconographical data available to offer a more accurate picture of the identities of ancient Egypt's demons, as well as to define exactly where and how demons stand within the wider sphere of ancient Egyptian beliefs and practices regarding the supernatural.

Caitlin Rosenthal

Caitlin Rosenthal (History) is working on a book project on the complex relationship between slavery and capitalism in American history. Most histories of modern management focus on the factories of England and New England, only extending later to the American South. Rosenthal instead begins on West Indian sugar plantations in the late eighteenth century, tracing the development of business practices much like those that would emerge with “scientific management” in the early twentieth century. Drawing on extensive archival research into plantation accounting practices, Rosenthal argues that the harsh realities of slavery were compatible with a highly quantitative, calculating style of management. Planters’ power over their slaves also gave them power as managers. They allocated and reallocated slaves’ labor from task to task, precisely monitored productivity, and depreciated slaves’ “human capital” decades before depreciation became a common accounting technique.



Dora Zhang

In her book project “Strange Likeness,” Dora Zhang (English, Comparative Literature) traces a transformation and reevaluation of literary description in Anglo-French fiction around the turn of the twentieth century, when many modernist writers denounced the descriptive “excesses” of the nineteenth-century realist novel. The modernist dissolution of traditional plot structures is well known, but, because theories of the novel have been centered on elements of narration (i.e. the telling of events or actions), critics have largely ignored the functions of description. Zhang argues that an analysis of the novel centered on describing rather than storytelling yields a different view of literary history. Reading modernists’ aesthetic theories against their literary works, Zhang shows that these writers altered the very idea of what it means to describe something, uncoupling it from the idea of visualizing how



things look and fashioning instead new, sometimes strange ways of saying what things are like.

FACULTY FELLOWS, Associate Professors

Asad Ahmed

Asad Ahmed (Near Eastern Studies) delineates in his book project the contours of post-classical rationalist trends in the Islamic scholarly tradition by focusing on the sociopolitical and intellectual history of a notable South Asian school of thought. The School of Khayrabad, which emerged in the late eighteenth century in Uttar Pradesh, India, was one of the most respected of the Islamic pedagogical and intellectual systems of the Subcontinent. Among those of the rationalist bent, it maintained a global pride of place. Yet most of the scholarly output and archives of this school — in Arabic, Persian, and Urdu — remain untouched in unpublished manuscripts in collections in India. Ahmed brings to light the rich information this archive offers not only to present the sociopolitical and intellectual history of a particular school of thought, but also to test longstanding assertions about the decline of Islamic rationalism and the concurrent rise of traditionalist fundamentalism.



Nicholas Mathew

Nicholas Mathew's (Music) book project brings urban studies and a material history of commerce and commodity circulation to the study of the late eighteenth century music of Joseph Haydn. The composer began his life under the ancient feudal protocols of court service, but ended it as an entrepreneur in the vibrant market society of London, as one of the foremost musical celebrities in Europe. Mathew re-hears Hayden's music as continuous with a lively metropolitan culture of commerce and contends that his music was produced and consumed before the discourses of aesthetics and economics — considered mutually hostile by later generations of romantic-modernists — had gone their separate ways. Haydn's music, Mathew argues, has much to teach us about the shared origin of aesthetic and market value, about the place of music in market societies, and about how music helped to structure the psychic and aesthetic economies of modern subjectivity.



SENIOR FELLOWS

Niklaus Largier

Niklaus Largier is the Sidney and Margaret Ancker Professor of German and Comparative Literature. He is affiliated with UC Berkeley's Programs in Medieval Studies and Religious Studies, the Designated Emphasis in Critical Theory, the Designated Emphasis in Renaissance and Early Modern Studies, and the Berkeley Center for New Media. Largier is currently working on two projects: a book on imagination, practices of figuration, aesthetic experience, and notions of possibility, tentatively entitled "Figures of Possibility"; and a book on the history of practices and the poetics of prayer (with Townsend Fellows program alumnus David Marno). His most recent books explore the relation between bodily ascetic practices (in particular flagellation), eroticism, and the literary imagination; the fascination of decadent literature with ascetic religious practice; and the ways in which early twentieth-century ideas about the form of the essay engage mystical concepts and their specific notion of critique.

Karen Nakamura

Karen Nakamura joined the UC Berkeley campus in 2016 as the Robert and Colleen Haas Distinguished Chair in Disability Studies and professor of Anthropology. Her research is on disability, sexuality, and other minority social movements in contemporary Japan. In 2006, she published *Deaf in Japan: Signing and the Politics of Identity*, an ethnography of sign language and deaf social movements. Her second project on psychiatric disabilities and community-based recovery resulted in two ethnographic films, and a book entitled *A Disability of the Soul: An Ethnography of Schizophrenia and Mental Illness in Contemporary Japan* (2014). While a fellow, she plans to finish writing her third monograph, on transsexuality, eugenics, sex, and disability — tentatively titled *Trans/Japan*.

Andrew Shanken

Andrew Shanken is professor in the Department of Architecture, where he teaches courses in architectural history and American Studies. His first book, *194X: Architecture, Planning, and Consumer Culture on the American Homefront* (2009), examines the turn in architectural focus toward design and planning in the US during WWII. A second book, *Into the Void Pacific: Building*

the 1939 San Francisco World's Fair (2015), adopts D.H. Lawrence's suggestive description of California as a way of thinking about the architecture of the Golden Gate International Exposition, using the phrase "void Pacific" to suggest the isolation and novelty of California and its habit of looking West rather than to the East Coast and Europe. His work on architecture and memory includes "Planning Memory: The Rise of Living Memorials in the United States during World War II." A current book project entitled "The Everyday Life of Memorials" examines memorials as part of the ordinary urban environment.

Kristen Whissel

Kristen Whissel is professor of Film & Media. Her research focuses on cinema and technological change, silent cinema and modernity, digital cinema, visual effects, and the history and theory of the stereoscope and 3D cinema. She teaches courses on early cinema, film historiography, cinema and digital technologies, cinema and media in transition, the theory and history of special/visual effects, modernity and post-modernity, as well as genre courses on film comedy, melodrama, and the woman's film. Whissel is the author of *Spectacular Digital Effects: CGI and Contemporary Cinema* (2014) and *Picturing American Modernity: Traffic, Technology, and Silent Cinema* (2008).

Laurie Wilkie

Archaeologist Laurie Wilkie (Anthropology) explores how nineteenth- and twentieth-century expressions of social difference, gender, race, ethnicity, religion, sex, socioeconomics, and politics can be understood through the materiality of everyday life; and how a sense of material heritage has shaped human life in the recent past, and continues to do so today. Her books include *The Archaeology of Mothering: An African-American Midwife's Tale* (2003) and *The Lost Boys of Zeta Psi: A Historical Archaeology of Masculinity in a University Fraternity* (2010). Wilkie's current research (with Dan Hicks, University of Oxford) explores the history of the modern preservation movements in New York City and London. This research rewrites traditional narratives of historical preservation, acknowledging the significance of the past to the practice of modern urbanism in the twentieth century, and using methods from historical archaeology and anthropological material culture studies to contribute to current debates over the material remains of the modern city.

POSTDOCTORAL and VISITING FACULTY FELLOWS

Adam Anderson


Adam Anderson is a Mellon Postdoctoral Fellow in the Digital Humanities. His work brings together the fields of archaeology and computational linguistics to quantify the social and economic landscapes emerging during the late third to early second millennia in the ancient Near East. Collaborating with Berkeley Prosopography Services to visualize early Assyrian and Sumerian social networks, Anderson's research focuses on tracking the flow of people and the exchange of commodities in Early Bronze Age (2100-1800 BC) societies. His dissertation, "The Old Assyrian Social Network," combines classical philological methods with natural language processing and social network analysis to disambiguate the actors, cliques, and groups found in a text corpus of 6,000 cuneiform tablets. His work shows how networks of internally related archives provide a means of mapping the overlapping data sets from ancient texts and modern archaeological records to explain the hierarchical roles and positions of individuals and groups within a society.

Charlton Payne

Visiting Assistant Professor of German Charlton Payne's book project, "On the Trail of Refugees: Documentality and Narrative in Twentieth and Twenty-First Century German-Language Literature and Culture," examines how the telling of refugee stories has emerged as an engine of cultural knowledge with political, epistemological, and ethical components. While techniques of documentation since the First World War strive to (re)construct reference to fixed national identities as well as homogeneous refugee pathways, alternative story worlds have also emerged. The genre of the novel, in particular, offers different modes of deixis to help readers make sense of a world that consists of imponderable blind spots and uncanny repetitions, as well as inhuman conditions and expedient fictions. Payne's previously published work includes *The Epic Imaginary: Political Power and Its Legitimations in Eighteenth-Century German Literature* (2012) and a coedited volume *Kant and the Concept of Community* (2011).

Gilad Sharvit

Gilad Sharvit (Jewish Studies) holds a PhD in philosophy from the Hebrew University. His teaching and research focus on the intersection of theories of history, politics, and

religion in modern German-Jewish thought and literature. Sharvit's current book project, provisionally entitled "History and Repetition: Modern German Jewish Thought and the Negation of Time," aims to uncover the fundamental importance of repetition, cyclicity, and return for theories of history and messianism in the works of Rosenzweig, Freud, Benjamin, and Kafka. The book traces varied expressions of historical repetitions to consider how they were strategically employed to negate common notions of homogeneous, successive time, focusing on the role of repetition in mitigating a conceptual space for messianic politics. The project adds to the growing body of work on the radical function of repetition and difference in continental philosophy, most prominently by Nietzsche, Kierkegaard, Deleuze, and Derrida. 

A NOTE TO OUR READERS

YOU WILL NOTICE some changes in this issue of the Townsend Center newsletter.

We have moved to a once-per-semester publication schedule in order to consolidate information and conserve resources.

The print calendar section — initiated before campus online calendars were fully developed — has been retired in the interest of ensuring more accurate and timely information. We encourage you to consult the Townsend Center and UC Berkeley online calendars to learn about events on campus. These calendars have the added advantage of allowing you to schedule email reminders for selected events and add events to your personal calendar:

townsendcenter.berkeley.edu/upcoming-events

events.berkeley.edu

During the academic year, we continue to send periodic email announcements of upcoming Townsend Center events. If you would like to subscribe, visit this link:

townsendcenter.berkeley.edu/content/email-subscribe



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FALL SEMESTER DEADLINES

September 16, 2016

Conference and Lecture Grants

September 30, 2016

Public Speaking for Graduate Students

November 10, 2016

Townsend Dissertation Fellowships
Townsend Fellowships for Assistant/Associate
Professors
Townsend Fellowship for Library & Museum
Professionals

November 18, 2016

Art of Writing Curriculum Grant

townsendcenter.berkeley.edu/deadlines



2016 Art of Teaching Writing Summer Institute with Joe Harris
(back row, third from left), p. 8