



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

April/May 2007



“After the War”



UPCOMING EVENTS

16 Forum on the Humanities & the Public World: “After the War”

TOWNSEND CENTER FOR THE HUMANITIES

22 American Art and Cinema of the Late 1960s and 1970s

FILM STUDIES

23 New Directions in Medieval Italian Studies

ITALIAN STUDIES

Philip Kan Gotanda and Carey Perloff, A.C.T.

TOWNSEND NEWSLETTER

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

STAFF

DIRECTOR

Anthony J. Cascardi, Margaret and Sidney Ancker Chair in
Comparative Literature, Spanish, and Rhetoric

ASSOCIATE DIRECTOR

Teresa Stojkov

FACULTY DIRECTOR OF PROGRAMS

Celeste Langan, Associate Professor of English

FELLOWSHIPS AND PUBLICATIONS COORDINATOR

Aileen Paterson

FINANCIAL AND PROGRAM COORDINATOR

Ahva Davis

OFFICE AND PROGRAM ASSISTANT

Harris Kornstein

FACULTY ADVISORY COMMITTEE

Stephen Best, English

Janet Broughton, Philosophy, and Dean of the Division
of Arts and Humanities (*ex officio*)

Judith Butler, Rhetoric and Comparative Literature

Margaret Conkey, Anthropology and the Archaeological
Research Facility

Vasudha Dalmia, South and Southeast Asian Studies

Susanna Elm, History and the Program in Ancient
History and Mediterranean Archaeology

Charles Faulhaber, Spanish and Portuguese and The
Bancroft Library

Marian Feldman, Near Eastern Studies

Gillian Hart, Geography

Percy Hintzen, African American Studies

Leslie Kurke, Classics and Comparative Literature

George Lakoff, Linguistics

Anthony Long, Classics and Rhetoric

Loren Partridge, History of Art and Italian Studies

Paul Rabinow, Anthropology

José David Saldívar, Ethnic Studies and English

Marc Treib, Architecture

APRIL/MAY 2007

TABLE OF CONTENTS

- 3** **Disciplinary Innovation in
the Humanities**
- 6** **Religion and Freedom of Speech:
Cartoons and Controversies**
by Robert Post, David Boies Professor of
Law, Yale University
- 10** **Mellon Strategic Developments:
A Townsend Center Report**
Contributors: Judith Butler (Rhetoric
and Comparative Literature), Charis
Thompson (Gender and Women's
Studies and Rhetoric), and Cori
Hayden (Anthropology)

- 12** **Working Groups**
- 14** **Calendar of Campus Events**
- 26** **Fellowships and Grants**

TOWNSEND CENTER FOR THE HUMANITIES

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

TEL.: 510/643-9670

FAX: 510/643-5284

EMAIL: townsend_center@ls.berkeley.edu

WEB: <http://townsendcenter.berkeley.edu>

Disciplinary Innovation in the Humanities



The following text presents a version of ideas developed jointly by the Townsend Center at Berkeley along with the Franke Institute at Chicago, the Center for the Humanities at Columbia, and the Centre for Research in the Arts, Social Sciences, and Humanities at Cambridge. The directors of the respective centers met in New York in late Fall 2006 to articulate some of the challenges facing research universities as they try to implement disciplinary change in the humanities and related fields.

We began by recognizing that almost all major research universities of the 21st century are struggling institutionally to deal with the important disciplinary innovations in the humanities. Examples of changes in all disciplines are legion, yet the basic departmental structure of most American universities (and many elsewhere) remains the same as it was over a century ago.

Intellectual developments in the humanities and social sciences have been accommodated, but mainly within the construct of “interdisciplinarity”—a term that has been with us at least since the 1930s. Many of the new fields that have come to be known as “studies” have been

cultivated over the past several decades by means of interdisciplinary initiatives: institutes, centers, programs, workshops, and the like. These initiatives have been vital to sustaining a range of work that might otherwise have lacked support. Yet many emerging fields—such as Cinema and Media Studies and Science Studies—seem to reach across academic territories far larger than the term “interdisciplinary” can accommodate.

The ongoing proliferation of interdisciplinary units creates an instability between interdisciplinary studies and old institutional forms such as the humanities. Some administrators regard the effects of interdisciplinary proliferation as a nightmare, both institutionally and intellectually. Many find themselves at a loss to bring order to it. The faculty whose cross-cutting and innovative research puts them most in demand can in turn find themselves reporting to a dizzying number of campus addresses. And there is certainly an increased administrative “overhead” that has come with these ad hoc arrangements. On the other hand, we have calls for disciplinary retrenchment. Yet it seems extremely unlikely that the range and depth of the work that has demanded all the new initiatives over these past decades can simply be recontained within the traditional disciplinary structure, that all this work can be housed in the old silos.

Recomposing disciplinary structure necessarily raises searching questions about the very notion of “discipline” that is presupposed in our sometimes routinized discourse on interdisciplinarity. On the one hand, more attention to system-wide transformation might yield a more productive kind of institutional model than the one that insists on fixed disciplines and prolific interstices. But if one were to change the picture in this way, how might we remodel our institutional and administrative structures accordingly?

A promising initial step into this uncharted territory is being made in the formation of a Consortium for

Disciplinary Innovation. The Consortium, a four-year pilot project endorsed by the Mellon Foundation, is a specific response to the foundation's challenge to humanities centers and institutes to find new ways to connect with the core mission of the respective university constituents. Along with Berkeley (of which the Townsend Center is the representative), the University of Chicago, Columbia University, and Cambridge University are known for their intense intellectual vitality, and for a willingness to reflect on the structures and procedures of academic knowledge production.

The Berkeley Project on Course Threading

Pending final approvals, the Berkeley project will focus on disciplinary innovation in undergraduate curriculum, by way of a new program tracing thematic Course Threads that wind through multiple disciplines. The basic premise of the Berkeley project is that disciplinary change emerges from a process of critical reflection on what current institutional structures hold in place and what they exclude. Disciplinary innovation springs from the possibility of asking new questions, some of which are raised by changes in the world around us (for example, developments in technology) and others of which rise to visibility as familiar materials are brought into new configurations. Because of our open and progressive intellectual orientation, we at Berkeley have long been at the cutting edge of disciplinary change at the graduate level. Berkeley has been home to a number of innovative graduate programs in departments (for example, Rhetoric) that have played a key role in re-defining the landscape of the humanities nation-wide. Other programs in new and emerging fields (for example, New Media, Performance Studies, Humanities and Human Rights) have successfully moved from the incubator stage to a place where they can test and prove their long-term institutional viability. A number of these efforts at the graduate level have been supported by the Mellon Foundation's grant for Mellon Strategic Groups.

While recognizing that disciplinary innovation at the graduate level has a magnifier effect and must continue, we also believe that undergraduate programs need to be incorporated into any overarching plan to deal with

disciplinary change. Indeed, disciplinary transformation is unlikely to succeed if it does not address the structure of undergraduate education. Our challenge is to develop institutionally and intellectually viable ways to reflect the disciplinary shifts in the humanities while also exposing undergraduates to a less fragmented experience of "the humanities" than is currently possible.

The stakes in such an effort are large. For those students who go directly from their college studies into careers or to professional schools, undergraduate courses are likely to be the only formal exposure to "the humanities" they will ever have. Among undergraduates, even those students who major in one of the humanities disciplines often have little sense of how each of the several humanities might contribute in different ways to the object of knowledge, much less how to link the humanities with neighboring disciplines in the social sciences. As for the gap between the humanities and the sciences, far too many students still experience a version of what C.P. Snow called the "two cultures."

In brief, the Course Threads project represents an effort to re-imagine the architecture of relationships among courses currently located in separate departments. At present, that architecture is arranged by blocks and tiers: the blocks are the departments, and the tiers are the various levels of courses (lower division, upper division, and special courses for majors in their junior and senior years). Outside the major, students tend to choose courses on a somewhat random basis; they aim to meet the university's breadth requirements and to maximize convenience while still satisfying their own intellectual curiosity. All this can be difficult to achieve and offers no assurance either that the result will be coherent or that it will reflect the more exciting developments in the humanities. The Threads concept points to an alternative architecture that can be developed by recognizing and drawing out the web-like connections among adjacent courses—connections that are often obscured by the departmental structure—and by encouraging faculty to teach the questions and issues that are occluded by the present compartmentalized framework.

While consciously evoking the metaphors of network and web that have been used to describe new information

technologies, the Threads represent a flexible structure, designed to ensure that their revitalizing, interrogative function will be ongoing and renewable. While there is no doubt considerable value to the “major department” and “random sample” model of a liberal arts education, we believe the Threads option will contribute substantially to an understanding of the value of an innovative, multidisciplinary humanities curriculum for those majoring in the humanities as well as for those who may come to the humanities from majors in other fields.

Indeed, certain “threads”—whether representing both emergent areas of inquiry in the humanities such as the “new media,” or traditional concepts such as “beauty”—would be specifically designed to introduce students outside of the humanities (including in engineering, the biosciences, and mathematics) to the potential relevance of humanities scholarship to their own fields of study.

The Course Threads model is thus designed to capture the strengths of the venerable “core curriculum” approach without repeating the weaknesses of that structure. Our further aim is to avoid forming invidious distinctions between centers and peripheries or unstable divisions between “established” and “new” areas of inquiry. Whereas the notion of a “core” can impede innovation, the Threads are designed with sufficient flexibility to sustain intellectual excitement and interest among the faculty over the long-term. This is also why each of the Threads needs to be supported by a faculty seminar or workshop, especially in its formative stage. By placing faculty teaching courses within a given Thread into direct contact with one another, the disciplinary orientation of teaching—and the research that underpins it—will be subject to challenge and open to questioning from intellectual perspectives that are not discipline-specific in the ways that departmental allegiances encourage. Similarly, placing faculty in an intellectual setting where conversations about the Threads are



possible is likely to cultivate certain kinds of innovative teaching efforts that would not be possible otherwise. And faculty in dialogue can begin to address the level of cross-referencing and coordination desirable among the teaching they do within the Threads. Thus, without creating shadow departments or instituting additional “programs,” the Threads will afford undergraduates and students the chance to explore the possibilities for disciplinary innovation; they will invigorate intellectual exchange across disciplinary boundaries; and they will bring the benefits of innovations at the research level into the curriculum.

The larger point behind the Berkeley project is that new methods of inquiry and new opportunities to change the way in which courses are taught can be opened up by identifying and cultivating the adjacencies and linkages that are hidden by the departmental structure. Our ambition is to have the “Course Threads” grow to become an integral feature of a Berkeley undergraduate education, though as an elective opportunity rather than another

requirement for graduation. Pursuing a Thread, students would build loose affiliations with students from other departments and disciplines with similar interests, while faculty teaching Thread courses would offer research opportunities and academic advising to students “certified” as following a given thread and completing a certain number of courses (possibly three courses) in it. Together, the faculty and students in each Course Thread would constitute something like a virtual college house.

Pending final approvals of funding, the first phases of implementation of this project will begin in academic year 2007-2008. Those interested in participating can look for updates in the Townsend Center newsletter and website, and may also contact Director, Professor Anthony J. Cascardi or Faculty Director of Programs, Professor Celeste Langan, for further information.

Religion and Freedom of Speech:

Cartoons and Controversies by Robert Post



On September 30, 2005, the Danish newspaper *Jyllands-Posten* solicited and published 12 cartoons depicting the prophet Muhammad. By American standards, the cartoons are prosaic.

One is a child's portrait of Muhammad in the desert; another shows Muhammad's face intertwined with Islamic symbols, like the crescent and the star; several poke fun of the newspaper, calling the cartoons a "PR Stunt" and the journalists a "bunch of reactionary provocateurs." Some contain ordinary, rather anodyne satire. One shows Muhammad with a turban in the shape of a bomb; another confuses Muhammad with St. Peter, portraying the prophet at the entrance to cloud-filled heaven facing a long line of suicide bombers, saying, "Stop, Stop. We ran out of virgins."

The consequence of publishing these cartoons was truly dreadful. There were riots throughout the world. According to one estimate, 139 people died. A *fatwa* was issued offering a million-dollar bounty for the death of the cartoonists. Newspaper editors were fired and imprisoned, newspapers were closed, and an Italian

minister was forced to resign for displaying the cartoons on his T-shirt. The Swedish foreign minister was forced to resign for attempting to close a website that wished to display the cartoons.

Islam contains a rich history of portraying the prophet Muhammad, but the modern fundamentalist sects who now claim to speak for Islam believe that it is forbidden to publish any representation of Muhammad, or, in some versions, of any prophet recognized by Islam. How ought the law respond? How should the law mediate between the demands of religious sanctity and freedom of speech?

I construe this as a narrow question, which concerns only the coercive power of the state and the question of legal right. It is quite distinct from the ethical issue of when and how one should speak. All that is legally permitted is not ethically advisable. Carsten Juste, the editor-in-chief of *Jyllands-Posten*, said that "If I had known that the lives of Danish soldiers and civilians would be threatened, if I had known that, as my finger hovered one centimeter above the send button for publishing the drawings, would I have hit it? No. No responsible editor-in-chief would have done" (Cowell, A3). Juste was plainly correct to distinguish legal right from ethical propriety. Even if *Jyllands-Posten* were legally entitled to publish cartoons that were offensive, provocative, and likely to lead to violence, it may have been ethically inappropriate to do so. The law protects speech in order to safeguard the values that freedom of speech enables a society to fulfill. The nature of these values is contentious, but it can be assumed that the primary value fostered by freedom of speech is democratic legitimacy.

The definition of democracy is of course quite controversial, but I shall begin with what I take to be the unobjectionable premise that democracy refers to "the distinction between autonomy and heteronomy:

Democratic forms of government are those in which the laws are made by the same people to whom they apply (and for that reason they are autonomous norms), while in autocratic forms of government the law-makers are different from those to whom the laws are addressed (and are therefore heteronomous norms.)” (Bobbio, 137).

When we use this definition, we must immediately distinguish democracy from majoritarianism, in which a majority of the people exercise control over their government. Although it is frequently said that “any distinct restraint on majority power, such as a principle of freedom of speech, is by its nature anti-democratic, anti-majoritarian” (Schauer, 40-41), a majority of the electorate can implement rules that are plainly inconsistent with democracy, as for example by voting a monarchy into office. These examples suggest that majoritarianism may be intimately associated with the practice of democracy, but it does not itself define democracy. That is why it is not unintelligible to conclude that particular exercises of majoritarianism are anti-democratic.

Democracy is distinct from majoritarianism because democracy is a normative idea that refers to substantive political values, whereas majoritarianism is a descriptive term that refers to a particular decision-making procedure. Implicit in the idea of democracy are the values that allow us to determine whether in specific circumstances particular decision-making procedures are actually democratic. Governments, for example, do not become democratic merely because they hold elections in which majorities govern. Such elections are currently held in North Korea. To know whether these elections make North Korea democratic requires an inquiry into whether these elections are implemented in a way that serves democratic values. It is a grave mistake to confuse democracy with particular decision-making procedures, and to fail to identify the core values that democracy as a form of government seeks to instantiate.

Because these values are associated with the practice of self-determination, we must ask what it means for a

people to engage in the practice of self-governance. This practice is often interpreted to mean that a people be made ultimately responsible for governmental decisions, either by making such decisions directly or by electing those who do. This is the view, for example, of Alexander Meiklejohn or Owen Fiss. But this is an insufficient account of the practice of self-government. For reasons that I shall explain, I think it preferable to say that the practice of self-government requires that a people have the warranted conviction that they are engaged in the process of governing themselves. The distinction is crucial, for it emphasizes the difference between making particular decisions and recognizing particular decisions as one’s own. Self-government is about the authorship of decisions, not about the making of decisions.

We can test this distinction by imagining a situation in which the people retain their collective capacity to decide issues, but in which individuals within the collectivity feel hopelessly alienated from these decisions. Suppose, for example, that in State X citizens are provided with interactive computer terminals that they are required to use in the morning to register their preferences about various issues. Each morning an agenda for decisions (composed by an elected assembly) is presented on the terminal. The citizens of State X must decide what color clothes should be worn; what menu should be served for lunch and dinner; the boundaries of the attendance zones for the neighborhood school; whether a stop sign should be placed at a local intersection; and so on. Assume that citizens of State X can get from their computer whatever information they believe is relevant for their votes, including information about the likely views of other citizens.

Imagine, further, that State X has no public discourse. There are neither newspapers nor broadcast media. The state bans political parties and associations. It proscribes public demonstrations and prohibits individuals from publishing their views to other citizens. Each citizen must make up his or her mind in isolation. Decisions in State X, however, are made on the basis of the majority vote of the collectivity, and all individuals are henceforth

required to comply: to wear blue, or to serve chicken for lunch, or to attend a particular school, or to stop at the local intersection. Individuals in State X feel completely alienated from these decisions. They do not identify with them and instead feel controlled and manipulated by the external force of the collectivity.

Would we deem State X an example of a society that engages in self-determination? Although in State X the people retain their ability, “as a collectivity, to decide their own fate” (Fiss, 37-38), which is to say to make decisions by majority rule, I very much doubt that we would characterize State X as a democracy. We are much more likely to condemn it as a dystopian tyranny. Rousseau long ago diagnosed the reason for this condemnation: collective decision-making is merely oppressive unless there is some internal connection between the particular wills of individual citizens and the general will of the collectivity.

Of course it is implausible to claim, as Rousseau might be thought to claim, that there can exist a complete identity between the particular wills of individual citizens and the general will of the democratic state. It is enough that individual citizens can recognize in that general will the potentiality of their own authorship. When this occurs, collective decision-making is democratic because it is experienced as self-determination. But when citizens feel alienated from the general will, or from the process by which the general will is created, voting on issues is merely a mechanism for decision-making, a mechanism that can easily turn oppressive and undemocratic.

It follows that the value of democracy can be fulfilled only if there is a continual mediation between collective self-determination and the individual self-determination of particular citizens. If democracy requires that citizens

experience their government as their own, as representing them, they must experience the state as in some way responsive to their own values and ideas. How is this theoretically possible under modern conditions of diversity, when the citizens of a state are heterogeneous and disagree with each other? The focus of analysis must shift from specific state decisions to the process by which these decisions are authorized. Citizens must experience that process as responsive to their own values and ideas.

This is why democracies must protect freedom of speech — so that citizens can participate in the formation of public opinion. If the decisions of the state are made responsive to public opinion, the potential exists for citizens to experience their government as their own, even if they hold diverse views and otherwise disagree. That is why in the United States we say that the First Amendment, which is anti-majoritarian, is nevertheless “the guardian

of our democracy” (Brown v. Hartlage, 456 U.S. 45, 60 (1982)). Han Kelsen, speaking of democracy, puts the matter this way:

A subject is politically free insofar as his individual will is in harmony with the “collective” (or “general”) will expressed in the social order. Such harmony of the “collective” and the individual will is guaranteed only if the social order is created by the individuals whose behavior it regulates. Social order means determination of the will of the individual. Political freedom, that is, freedom under social order, is self-determination of the individual by participating in the creation of the social order. . . .

The will of the community, in a democracy, is always created through a running discussion between majority and minority, through free consideration of arguments for and against a certain regulation of a subject matter.



This discussion takes place not only in parliament, but also, and foremost, at political meetings, in newspapers, books, and other vehicles of public opinion. A democracy without public opinion is a contradiction in terms (Kelsen, 285-88).

A democracy must protect the communicative processes by which its citizens work toward an “agreement” that is “uncoerced, and reached by citizens in ways consistent with their being viewed as free and equal persons” (Rawls, 229-230). Of course, under conditions of modern heterogeneity, actual agreement is impossible, so the notion of agreement functions merely as a regulative idea for the formation of public opinion. If we use the term “public discourse” to refer to the communicative processes by which public opinion is formed, we can say that public discourse continuously but unsuccessfully strives to mediate between individual and collective self-determination to produce “a common will, communicatively shaped and discursively clarified in the political public sphere” (Habermas, 81).

In a modern democracy, therefore, citizens are free to engage in public discourse so as to make the state responsive to their ideas and values, in the hope that even if the state acts in ways inconsistent with those ideas and values, citizens can nevertheless maintain their identification with the state. Freedom of speech is a necessary condition of democratic legitimacy, not a sufficient condition. If the state prevents citizens from participating in public discourse when they would otherwise desire to do so, the state loses democratic legitimacy with respect to those citizens, for it prevents them from attempting to make public opinion responsive to their views.

The Danish cartoons of Muhammad are plainly part of public discourse. They concern matters of intense public controversy. When Danish author Kåre Bluitgen complained that he could not find an artist brave enough to illustrate his forthcoming children’s book about the life of Mohammad, the culture editor of *Jyllands-Posten* decided to test the “fear of violence from Islamic radicals”

by inviting members of the Danish Cartoonist Society to depict their interpretations of the Prophet (Smith, 5). This fear is relevant to matters of important public policy, such as immigration. If public policy is to be directed by an intelligently-informed public opinion, and if citizens are to feel that public policy is potentially responsive to their views, they must be free to express and discuss their perspectives on the matters satirized in the *Jyllands-Posten* cartoons.

This, however, is merely the beginning of analysis. The question is whether there are state interests that can justify censoring particular statements within public discourse. In the case of the Danish cartoons of Mohammad, we must consider whether suppression is justified by state interests in (1) the suppression of blasphemy; (2) the suppression of speech that is highly offensive to particular religious groups; or (3) the suppression of speech that contributes to discrimination against otherwise subordinated groups.

Works Cited:

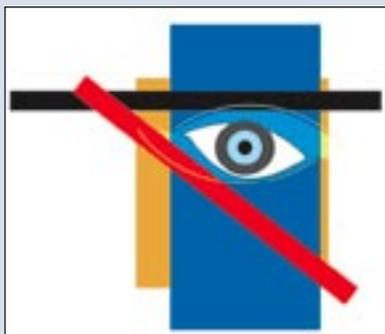
- Bobbio, Norberto. *Democracy and Dictatorship: The Nature and Limits of State Power*, trans. Peter Kennealy. University of Minnesota Press, 1989.
- Cowell, Alan. “Cartoons Force Danish Muslims to Examine Loyalties.” *New York Times*, February 4, 2006.
- Fiss, Owen. *Liberalism Divided: Freedom of Speech and the Many Uses of State Power*. Westview Press, 1996.
- Habermas, Jürgen. *The Theory of Communicative Action*, trans. Thomas McCarthy. Polity Press, 1989.
- Kelsen, Hans. *General Theory of Law and State*, trans. Anders Wedberg. Harvard University Press, 1961.
- Rawls, John. “Justice as Fairness: Political Not Metaphysical.” *Philosophy and Public Affairs*, #14, 229-30, 1985.
- Schauer, Frederick. *Free Speech: A Philosophical Enquiry*. Cambridge University Press, 1982.
- Smith, Craig. “Adding Newsprint to the Fire.” *New York Times*, February 5, 2006.
-

Robert Post is David Boies Professor of Law, Yale University. He taught at the Boalt Hall School of Law at UC Berkeley, 1983-2003. In March 2007 Post returned to Berkeley to deliver the Una’s Lecture at the Townsend Center. This is an excerpt of his lecture.

MELLON STRATEGIC DEVELOPMENTS

The Mellon Strategic Group program builds on the impetus set in motion by the campus Academic Initiatives competition of 2002 – 2003. The central goal is to provide humanities and humanities-related faculty with a framework for thinking about curricular innovations linked to new research areas. This month we are pleased to report on the successes of the 2005 Critical Theory group and the progress of the current group on the Life Sciences and the Humanities.

Critical Theory at Berkeley



Critical Theory has often been associated with the Frankfurt School intellectuals who developed a critique of German fascism in the 1940s and '50s. Their

work was situated within a broader set of cultural and historical trends, and what they established was a form of social theory that was philosophically informed and also critically engaged with its own historical time. The Frankfurt School intellectuals recognized that philosophy had still gone missing its social component and that social theory remained insufficiently philosophical. Their project was a successor to the philosophical “critique” that had defined the European Enlightenment. “Critique” thus became an operation of a highly reflective consideration of society, offering ways to configure social life along alternative trajectories. Critical theory sought to understand the social organization of politics, the arts, and ordinary ways of life, in order to imagine alternative social formations and to establish the grounds on which to dispute the value of some existing social forms, especially totalitarian and fascist socio-political regimes.

The practice of “critique” and the standpoint of “critical theory” are central to the operations we find in democratic processes when we ask whether or not a given

political formation is legitimate and just, and to what ideals of justice we appeal in our political judgments. Critique is also at work in contemporary notions of dissent, of freedom of expression, and democratic political participation in which various values and norms are disputed, called into question, and justified publicly through reflective analysis and open debate. It also helps us to consider the ways in which cultural and artistic formations relate to the sphere of politics, and to analyze these trends within a global framework.

Critique is once again a timely matter, and the Berkeley approach to critical theory has a history and a normative salience that makes an important contribution to thinking about contemporary values, including conflicts among schemes of values, and modes of justification and legitimation for cultural inquiry and political analysis. The notion of critique forms a central component of any conception of the humanities and the social sciences committed, regardless of the pressure of the times, to safeguarding thoughtful, open and grounded inquiry and debate on prevailing norms and values.

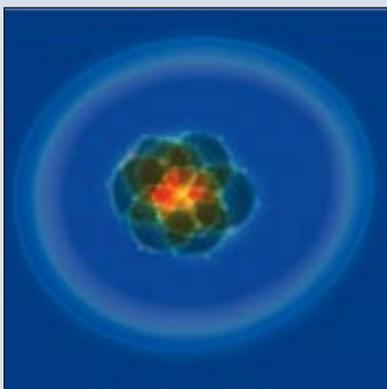
The Mellon Strategic Group on Critical Theory, organized by Judith Butler (Rhetoric/Comparative Literature) and Martin Jay (History), was convened in 2005. The group brought together a range of faculty from English, Ethnic Studies, German, History, Philosophy, Political Science, Rhetoric, and Sociology. One of the goals that emerged from the early meetings was the creation of a Designated Emphasis in Critical Theory that would allow graduate students from a wide range of departments to specialize in critical theory.

In February 2007 the Graduate Division approved the new graduate Designated Emphasis in Critical Theory. Although critical theory has had a programmatic presence at UC Irvine, UCLA, and UC Davis, the Berkeley Designated Emphasis will be distinct not only for its interdisciplinary faculty, but also for its concern with both the historical formation of practices of critique as well as the contemporary salience of critical theory in a global context.

In addition to co-directors Judith Butler and Martin Jay, Berkeley faculty who will teach in the new Designated Emphasis in Critical Theory include Wendy Brown, T.J. Clark, and Nelson Maldonado-Torres. Other core faculty will include Anthony J. Cascardi, Pheng Cheah, Donna Jones, Niklaus Largier, John Lie, Saba Mahmood, José David Saldívar, and Hans Sluga.

Details about the Critical Theory Designated Emphasis program, requirements, and application procedures may be found at criticaltheory.berkeley.edu.

Regeneration: the Life Sciences and the Humanities



The Mellon Strategic Group this semester is engaged in topics at the intersection of the Life Sciences and the Humanities, demonstrating the depth of humanities

and social science faculty members who are not only interested, but are uniquely qualified to work together in this area based on their expertise in the subject matter.

The group is looking at historical, anthropological, and humanistic approaches to such arenas as bio-security, biomedicine, AIDS, the pharmaceutical and chemical industries, synthetic biology, bio-energy, and reproductive technologies. Charis Thompson, one of the co-convenors of the project, reports that “beyond these focal points, some of the issues upon which the group is focusing include new and old intersections between race and genetics; the life sciences in film and literature; feminist and philosophical discourses on life and life politics; the role of bioethics as a form of research governance in the U.S. and transnationally; intellectual property and other languages and mechanisms of ownership, access, and circulation; changing definitions of sciences’ “publics” in new and shifting relationships among the

military, the academy, and industry; and global aspects of science, technology, and medicine in both historical and contemporary frames.”

The collective conversations and individual contributions have proven rewarding, and always surprising and energizing. Paul Rabinow (Anthropology) commented of the group that “it is more than fortuitous timing, given what is going on with the BP deal. We have the chance to reflect and intervene in a timely fashion thanks to very rich trans-disciplinary exchange.” Donna Jones (English) adds that “this has been a good opportunity to engage with the pressing technical and scientific information of the day as a humanist; this is central.” Jack Lesch (History) describes the group as “an excellent opportunity for historical perspectives on bioscience and biotechnology to enter a dialogue with perspectives from other fields.”

The goals of the Life Sciences and the Humanities group are consistent with the mission of public universities — to promote broad-based and free intellectual inquiry in teaching and research. Within this mission, the values, epistemologies, and roles of science and technology must be productively and critically engaged. The group hopes to contribute to these goals through, for example, a research and teaching proposal on Alternative Energies in a Globalizing World, the focus of which was prompted by the announcement of the UC Berkeley/British Petroleum (BP) Biofuels initiative in February 2007.

The Mellon Strategic Group on the Life Sciences and the Humanities members are: co-convenors Charis Thompson (Rhetoric/Gender and Women’s Studies) and Cori Hayden (Anthropology); members Paul Rabinow (Anthropology), Donna Jones (English), Anne Nesbet (Film Studies/Slavic Languages and Literatures), Jack Lesch (History) and Abena Osseo-Asare (History); and auditing members Judith Butler (Rhetoric/Comparative Literature) and David Winickoff (Environmental Science, Policy, and Management).

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: Kelvin Black (kblack@berkeley.edu) or Edrik Lopez (aiseop@yahoo.com).

Ancient Philosophy: Joe Karbowski (philojoeus@yahoo.com) or Joseph Barnes (plush@berkeley.edu).

Armenian Studies: Stephen Astourian (astour@berkeley.edu).

Arts and Community Development: Karen Chapple (chapple@berkeley.edu) or Heather Hood (hood@berkeley.edu).

Asian Art and Visual Cultures: Yueni Zhong (yuenizhong@berkeley.edu).

Asian Cultural Studies: Amy Lee (amyklee@berkeley.edu).

Asian Pacific American Studies: Marguerite Nguyen (mbnguyen@berkeley.edu) or Janice Tanemura (jannaoko@berkeley.edu).

Berkeley and Bay Area Early Modern Studies: Joy Crosby (joycrosby@berkeley.edu) or Margo Meyer (margo_meyer@berkeley.edu).

Berkeley Film Seminar: Kristen Whissel (kwhissel@berkeley.edu).

Berkeley New Music Project: Robert Yamasato (yamasato@berkeley.edu) or Loretta Notareschi (notareschi@yahoo.com).

Berkeley-Stanford British Studies: Desmond Fitz-Gibbon ((desmond_fitzgibbon@berkeley.edu)) or Thomas Laqueur ((tlaqueur@berkeley.edu)).

BTWH: The Emergence of German Modernity: Michael Huffmaster (mhuffm@berkeley.edu) or Russell Bucher (rjbucher@berkeley.edu).

California Studies Dinner: Richard Walker (walker@berkeley.edu) or Delores Dillard (deloresd@berkeley.edu).

Chicana/o Cultural Studies: Marcelle Maese-Cohen (mmaesecohen@berkeley.edu) or Gabriele Erandi Rico (erandi_rico@berkeley.edu).

Children's Literature: Catherine Cronquist (cronquist@berkeley.edu) or Natalia Aki Cecire (cecire@berkeley.edu).

Chronicle of the University of California: Carroll Brentano (cbrentano@berkeley.edu).

Clio's Scroll: Natalie Mourra (naty810@berkeley.edu) or Albert Wu (albywuwu@berkeley.edu).

Cognitive Science and Religion: Mark Graves (mark_graves@comcast.net) or John Kihlstrom (jfkihlstrom@berkeley.edu).

Consortium on the Novel: Karen Leibowitz (kdl@berkeley.edu) or Orna Shaughnessy (oes@berkeley.edu).

Contemporary Poetry and Poetics: Charles Legere (clegere@berkeley.edu) or Chris Chien (unclechen@msn.com).

Critical Filipina/o Studies: Ethel Regis (ethelregis@berkeley.edu) or Ligaya Domingo (ligayadomingo@gmail.com).

Critical Sense: Ben Krupicka (btkrupicka@berkeley.edu) or Hans Sagan (hanssagan@berkeley.edu).

Critical Theory: Vocabulary and Schools of Thought: Kfir Cohen (kfir_cohen@berkeley.edu).

Cultural Analysis: An Interdisciplinary Forum on Folklore and Popular Culture: Jean Bascom (jeanbascom@berkeley.edu) or Anthony Buccitelli (abbuccitelli@berkeley.edu).

Culture and History of East Central Europe: John Connelly (jconnelly@berkeley.edu) or Michael Dean (mwd@berkeley.edu).

Dance Studies: Lisa Wymore (lisawymore@berkeley.edu) or Katherine Mezur (kmezur@sbcglobal.net).

Eighteenth Century Studies: Bradford Boyd (bqboyd@berkeley.edu).

Folklore Roundtable: Jean Bascom (witcracker@hotmail.com) or Michelle Hwang (michelley@berkeley.edu).

Frankfurt School of Aesthetics and Political Theory: Monika Gehlawat (monika7@berkeley.edu) or Charles Sumner (charlessumner@hotmail.com).

Gender in German Studies: Doug Spencer (dougspencer@berkeley.edu) or Jennifer Zahrt (jzahrt@berkeley.edu).

Graduate Film Seminar: Erica Levin (ericalevin@berkeley.edu) or Amy Rust (arust@berkeley.edu).

Graduate Medievalists at Berkeley: Karen Williams (karenwilliams@berkeley.edu) or Charity Urbanski (urbanski@berkeley.edu).

Hip-Hop Studies: Michael Barnes (mpbarnes@berkeley.edu) or Ryan Rideau (r_rideau@hotmail.com).

History and Philosophy of Logic, Mathematics, and Science: Fabrizio Cariani (fcariani@berkeley.edu) or Paolo Mancosu (mancosu@socrates.berkeley.edu).

History and Social Studies of Medicine and the Body (aka MedHeads): Thomas Laqueur (tlaqueur@berkeley.edu).

Identity Formation and Material Outcomes: Kemi Balogun (balogun@berkeley.edu) or Tamera Lee Stover (tamera@berkeley.edu).

Identity in Central Asia: Sener Akturk (sakturk@berkeley.edu) or Pietro Calogero (pietro@berkeley.edu).

Intercultural Theory and Performance: Emine Fisek (emine@berkeley.edu) or Catherine Ling T'ien Duffly (kate_duffly@berkeley.edu).

Interdisciplinary Legal Studies: Hamsa Murthy (hmmurthy@berkeley.edu) or Sara Kendall (skendall@berkeley.edu).

Interdisciplinary Marxism: Satyel Larson (satyel@berkeley.edu) or Annie McClanahan (ajmcc@berkeley.edu).

Interdisciplinary Study of Food and Drink: Joseph Bohling (jbohling@berkeley.edu) or Alex Toledano (toledano@berkeley.edu).

James Joyce: Sarah Townsend (stownse@berkeley.edu).

Joseph Conrad: Tiffany Tsao (ttsao@berkeley.edu) or Paul Kerschen (kerschen@berkeley.edu).

Journal of Associated Graduates in Near Eastern Studies: Cyrus Zargar (czargar@berkeley.edu) or Catherine Painter (cpainter@berkeley.edu).

Late Antique Religions et Society: Emily Haug (ejmunro@berkeley.edu) or Brendan Haug (bhaug@berkeley.edu).

Latin American Colonial Studies: Brian Madigan (bmadigan@berkeley.edu) or Melissa Galvan (mgalvan@berkeley.edu).

Linguistic Anthropology: E. Mara Green (emaragreen@berkeley.edu) or Nathaniel Dumas (ndumas@berkeley.edu).

Linguistics and the Language Arts: Jeremy Ecke (jsecke@berkeley.edu) or Zachary Gordon (zgordon@berkeley.edu).

Literary Theory and French Literature: Sonja Bertucci (sonjamilka@berkeley.edu) or Neil Landers (neil2land@gmail.com).

Literary Translation: Rebekah Collins (collinsr@berkeley.edu) or Marlon Jones (greffe@graffiti.net).

Literature and Psychoanalysis: Alvin Henry (ajh@berkeley.edu) or Julia McAnallen (julia8@berkeley.edu).

Lucero: Monica Gonzalez or Cesar Melo (gspa@berkeley.edu).

M.A.L.C.S. (Women Active in Letters and Social Change): Carolina Morales (kro4activism@gmail.com) or Heidy Sarabia (hsarabia@berkeley.edu).

Memory: Christine Bare (cmbare@berkeley.edu) or Rachel Giraudo (memorywg@gmail.com).

Muslim Identities and Cultures: Huma Dar (simurgh@gmail.com) or Fouzieyha Towghi (ftowghi@berkeley.edu).

Nahuatl: Heather McMichael (hmem@berkeley.edu) or Martha Moran (mcmoran@berkeley.edu).

New Media: Irene Chien (ichien@berkeley.edu) or Brooke Belisle (bbelisle@berkeley.edu).

Nineteenth Century and Beyond British Cultural Studies: Mark Allison (mallison@berkeley.edu) or Marisa Knox (mknnox@berkeley.edu).

Philosophy of Mind: John Schwenkler (jls@berkeley.edu) or Emily Jacobs (emily.jacobs@gmail.com).

Police and Penalty Studies: Kevin Karpiak (karpiak@berkeley.edu) or Paul Hathazy (hathazy@berkeley.edu).

qui parle: Peter Skafish (skafish@berkeley.edu) or Nima Bassiri (bassiri@berkeley.edu).

repercussions: Hannah Greene (hgreene@berkeley.edu) or Camille Peters (cpeters@berkeley.edu).

Russian History (kruzok): Eleonory Gilburd (egilburd@berkeley.edu) or Yuri Slezkine (slezkine@berkeley.edu).

Study of Everyday Life: Kate Mason (kate.mason@berkeley.edu) or Trinh Tran (ttran1@berkeley.edu).

Tourism Studies: Stephanie Hom Cary (shcary@berkeley.edu) or Naomi Leite (leite@berkeley.edu).

Transatlantic Early American Studies: Cody Marrs (cmarrs@berkeley.edu) or Megan Pugh (mpugh@berkeley.edu).

Transit: Jennifer Zahrt (jzahrt@berkeley.edu) or Rob Schechtman (schecht@berkeley.edu).

Visual Cultures: Anne Nesbet (nesbet@berkeley.edu).

Visuality and Alterity: Dalida Maria Benfield (dalidamariabenfield@berkeley.edu) or Laura Perez (leperez@berkeley.edu).

Yucatec Maya Language: Beatriz Reyes-Cortes (mireya18@berkeley.edu) or Timoteo Rodriguez (iknal@berkeley.edu).

CALENDAR OF EVENTS

April 2-3 Rhythm, Rhyme, and Representation Panels and Screening

HIP-HOP STUDIES WORKING GROUP

this page



MONDAY, APRIL 2

L The Strange Termination of the Truth and Reconciliation Commission in Indonesia

CENTER FOR SOUTHEAST ASIA STUDIES

I Gusti Agung Kartika, ELSAM

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

L P Rhythm, Rhyme, and Representation

HIP-HOP STUDIES WORKING GROUP

6pm | Pacific Film Archive

The Hip-Hop Studies Working Group presents “Rhythm, Rhyme and Representation: A Community Discussion on Hip-Hop and Gender.”

On April 2 there will be a screening of Byron Hurt’s acclaimed film, *Beyond Beats and Rhymes*, followed by a panel discussion. Hurt’s documentary, an official selection at the 2006 Sundance Film Festival, examines representations of gender roles in Hip-Hop and rap music and tackles issues of masculinity, misogyny, violence, and homophobia within the culture.

On April 3 there will be a panel discussion, “Does Hip-Hop Hate Women?”

Co-sponsored by the Townsend Center, KQED, and the Center for Race and Gender.

For more information contact Michael Barnes at mpbarnes@berkeley.edu.

HIGHLIGHTS



April 22 Being Here: Presence/Remote Presence within Live and Media-based Performance Roundtable Discussion

THEATER, DANCE, AND PERFORMANCE STUDIES

see p.21

EVENT KEY

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

C Evening Concert**MUSIC DEPARTMENT**

Berkeley New Music Project

Berkeley Contemporary Chamber Players

8pm | Hertz Hall

For tickets, call 510/642-9988 or visit tickets.berkeley.edu.

TUESDAY, APRIL 3**L Rhythm, Rhyme, and Representation: Does Hip-Hop Hate Women?****HIP-HOP STUDIES WORKING GROUP**

6pm | Pauley Ballroom East, Student Union Center

This panel will feature prominent figures **Bakari Kitwana** (co-founder, National Hip-Hop Political Convention), **Joan Morgan** (Hip-Hop journalist), **Mark Anthony Neal** (Duke University), and **Yo-yo** (recording artist and actress).

L P Anthology Film Archives: Recent Preservations**PACIFIC FILM ARCHIVE****Andrew Lampert**, Anthology Film Archives

7:30pm | Pacific Film Archive Theater

Andrew Lampert will screen works by Hilary Harris, George Landow, Saul Levine, Marie Menken, Carolee Schneemann, and Harry Smith. Part of the series, *Frame By Frame: Avant-Garde Film Preservation*.

For tickets, call 510/642-5249, or for more information visit bampfa.berkeley.edu.

WEDNESDAY, APRIL 4**L 54th Annual Noon Concert Series****MUSIC DEPARTMENT**

Interaction (Mei-Fang Lin), *Synchronism No. 6* (Mario Davidovsky), *Tombeau de Messiaen* (Jonathan Harvey), and a new work by Jean Ahn

Mei-Fang Lin, piano

Noon | Hertz Hall

CS Science in Portugal: A Historical Perspective**PORTUGUESE STUDIES****Ana Isabel Da Silva Araujo Simayes**, **Maria Paula Diogo**, and **Maria Elvira Callapez**

1pm | 223 Moses Hall

L Consuming Expressive Culture: From World Beat Music to Chilean Solidarity Art**BEATRICE BAIN RESEARCH GROUP****Jacqueline Adams** (BBRG scholar) and **Roshanak Kheshti** (BBRG Fellow)

4pm | 3335 Dwinelle Hall

THURSDAY, APRIL 5**L Lunch Poems****ENGLISH DEPARTMENT****Joanne Kyger**

Noon | Morrison Library in Doe Library
Joanne Kyger writes poetry influenced by her practice of Zen Buddhism and her ties to the poets of Black Mountain, the San Francisco Renaissance, and the Beat Generation. Her latest collection, *About Now: Collected Poems*, is forthcoming from the National Poetry Foundation.

Co-sponsored by the Townsend Center, Mrs. William Main, the Library, The Morrison Library Fund, the dean's office of the College of Letters and Sciences, and Poets and Writers, Inc.

L Names in Acadia**CANADIAN STUDIES****Michael Ross**, Political Science, UCLA

Noon | IEAS Conference Room, 2223 Fulton Street, 6th Floor

L Arnaldo Momigliano Between History, Politics, and Autobiography**INSTITUTE OF EUROPEAN STUDIES****Simon Levis Sullam**, Mellon Postdoctoral Fellow, Italian Studies

Noon | 201 Moses Hall

L Women, Iron, and Useful Things in Republican Martial Arts Fiction**CENTER FOR CHINESE STUDIES****Petrus Liu**, Comparative Literature, Cornell University

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

L Afro-Latino Working Group Presentations**CENTER FOR RACE AND GENDER**

4pm | 691 Barrows Hall

P My Terrorist and My Land Zion**CENTER FOR MIDDLE EASTERN STUDIES**Film screenings with director **Yulie Cohen Gerstel** in person

5pm | Sultan Room, 340 Stephens Hall

L Between Dante and Petrarch**ITALIAN STUDIES****Theodore J. Cachey**, Romance Languages and Literatures, University of Notre Dame

5pm | 219 Dwinelle Hall

L Charon's Charisma: Ancient Greek Poetics of Death and Early 20th-century Rebetic Songs**CLASSICS DEPARTMENT****Martin Schwartz**, Near Eastern Studies

5:30pm | 370 Dwinelle Hall

P Lab Run**THEATER, DANCE, AND PERFORMANCE STUDIES**

8pm | 7 Zellerbach Hall

Experimental one-act performances written and directed by Ph.D. students in the department. Tickets are \$5 at the door.

FRIDAY, APRIL 6**L Iconic Creativity in Haiku: A Linguistic Analysis of Basho's Revisions****BERKELEY LANGUAGE CENTER****Masako Hiraga**, Rikkyo University, Tokyo

3pm | 370 Dwinelle Hall

L Writing for Double Bass

MUSIC DEPARTMENT/CNMAT

Stefano Scodanibbio, musician, Italy
3pm | 117 Morrison Hall

L Cultural Practices and Labor Relations in the Workplace in 21st-century Portugal

PORTUGUESE STUDIES

Ana Veloso, Psychology, University of Minho, Portugal
3pm | 201 Moses Hall

L Tropical Malady: Shot-by-Shot

PACIFIC FILM ARCHIVE

A discussion with director Apichatpong Weerasethakul

7pm | Pacific Film Archive Theater
Award-winning director Apichatpong Weerasethakul will be in residence for the series *Closely Watched Films*, in which notable film artists delve deeply into one of their most masterful movies. Visit bampfa.berkeley.edu for details about this and other events with Weerasethakul.

P Lab Run

THEATER, DANCE, AND PERFORMANCE STUDIES

8pm | 7 Zellerbach Hall
Experimental one-act performances written and directed by Ph.D. students in the department. Tickets are \$5 at the door.

SATURDAY, APRIL 7

P Lab Run

THEATER, DANCE, AND PERFORMANCE STUDIES

2 and 8pm | 7 Zellerbach Hall
See listing above.

EVENT KEY

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

SUNDAY, APRIL 8

P Pastorale

PACIFIC FILM ARCHIVE

3:30pm | Pacific Film Archive Theater
Part of the series *A Tribute to the San Francisco International Film Festival at 50*, a selection of past festival films, leading up to the festival beginning on April 27.
For more information visit bampfa.berkeley.edu.

MONDAY, APRIL 9

L Forum on the Humanities and the Public World

TOWNSEND CENTER FOR THE HUMANITIES

“After the War”, a panel discussion in conjunction with the premiere at the American Conservatory Theater
5pm | Maude Fife Room, 315 Wheeler Hall



Panelists: **Philip Kan Gotanda** (playwright), **Carey Perloff** (Artistic Director, A.C.T.), **Colleen Lye** (English), and **Duncan Williams** (East Asian Languages and Cultures).

When more than 100,000 Japanese Americans were imprisoned by the U.S. government during World War II, San Francisco’s bustling Japantown suddenly became an urban ghost town. African Americans from the neighboring Fillmore District, rural whites from the Midwest, and other societal outcasts began to fill the vacant neighborhood. But what happened when the Japanese Americans came back?
In the world premiere of *After the War*, commissioned and developed by A.C.T. under the direction of Carey Perloff, Philip

Kan Gotanda portrays an unexpected grouping of characters as they struggle to revive a community shattered by the effects of the war. Radiantly hopeful, heart-wrenchingly honest, and deeply infused with the jazz rhythms of the neighborhood, *After the War* is a powerful valentine to San Francisco—and to the everyday people who built the city with their lives, loves, and stories.

The symposium will be also be held after the performance on Tuesday, April 3 at the A.C.T. in San Francisco. For more information about the A.C.T. production, visit www.act-sf.org.

L Famine Disease: A History of Starvation Science

OFFICE FOR HISTORY OF SCIENCE AND TECHNOLOGY

Dana Simmons, UC Riverside
4pm | 140 Barrows Hall

L Hand and Word: Concepts of Text in the Russian Avant-garde

SLAVIC LANGUAGES AND LITERATURES

Susanne Stratling, Humboldt University, Berlin
4pm | 160 Dwinelle Hall

TUESDAY, APRIL 10

L Globalization and the Chinese High-Tech Professionals in Silicon Valley

BERKELEY CENTER FOR GLOBALIZATION AND INFORMATION TECHNOLOGY

Bernard Wong, Anthropology, San Francisco State University
Noon | 119 Moses Hall

L Tanner Lectures on Human Values THE GRADUATE DIVISION

“On Public Reason”
Joshua Cohen (Political Science, Philosophy, and Law, Stanford University), with Charles Larmore (Brown University)
4pm | Toll Room, Alumni House

Joshua Cohen is a renowned political theorist trained in philosophy. He specializes in democratic theory and its implications for personal liberty, freedom of expression, electoral finance, and new forms of democratic participation.

The lectures will be held through April 12 and are free and open to the public.

L Public Reading
ENGLISH DEPARTMENT

Vikram Chandra and **Melanie Abrams**
(English)

7pm | Maude Fife Room, 315 Wheeler Hall

WEDNESDAY, APRIL 11

C 54th Annual Noon Concert Series
MUSIC DEPARTMENT

Violin Concerto No. 1 (Shostakovich)

University Symphony with soloist **Marina Sharifi**, David Milnes, conductor

Noon | Hertz Hall

L Reception for Ana Luisa Amaral
PORTUGUESE STUDIES

Ana Luisa Amaral, University of Porto, Portugal, and Portuguese Studies Writer in Residence

3pm | 201 Moses Hall

L P The Purple Rose of Cairo
PACIFIC FILM ARCHIVE/FILM STUDIES

Marilyn Fabe, Film Studies

3pm | Pacific Film Archive Theater

Part of the course, *Film 50: History of Cinema*, open to the public as space permits. For tickets call 510/642-5249.

L Tanner Lectures on Human Values
THE GRADUATE DIVISION

“Democracy’s Public Reason, Global Public Reason”

Joshua Cohen (Political Science, Philosophy, and Law, Stanford University), with **Elizabeth Anderson** (University of Michigan) and **Avishai Margalit** (Hebrew University)

4pm | Toll Room, Alumni House

P ‘Zero for Conduct’

PACIFIC FILM ARCHIVE

8pm | Pacific Film Archive

Film screening of Jean Vigo’s lyric, anarchic account of rebellion in a boarding school, with live performance by student DJs. With Vigo’s *Taris*, accompanied by the UC Jazz Ambassadorial Quintet.

Part of the *Sounding Off* series at the PFA. For tickets call 510/642-5249.

THURSDAY, APRIL 12

CS Religion in Politics and Society: Europe and the U.S.

INSTITUTE OF EUROPEAN STUDIES

9am – 5pm | 223 Moses Hall

Keynote Speaker: **Karsten Voigt**, German Foreign Office.

The conference continues through April 14. To confirm conference times and for other details, call 510/642-0210.

L A.C.L.S. Fellowships and Strategies for Writing Persuasive Proposals in the Humanities

TOWNSEND CENTER FOR THE HUMANITIES

Noon – 3:30pm | Townsend Center, 220 Stephens Hall



Dr. Christina Gillis will conduct two workshops outlining the range of A.C.L.S. fellowship opportunities and offering advice on presenting successful “scholarly arguments” for faculty research projects. Gillis, who holds a Ph.D. in English, administered the A.C.L.S. Fellowship Program in the 1980s and was associate director of the Townsend Center, 1988-2004.

Gillis will also be available to discuss specific projects with individuals or small groups.

An R.S.V.P. is required. To reserve a space, or to make an individual appointment, email townsend_center@ls.berkeley.edu.

On April 16, Gillis will lead a workshop for Ph.D. candidates.

Co-sponsored by the American Council of Learned Societies.

L Nauman’s Sound and Video Work
BERKELEY ART MUSEUM

Anne Walsh, Art Practice

Noon | Gallery 1, Berkeley Art Museum

L Tanner Lectures on Human Values
THE GRADUATE DIVISION

Seminar and discussion with commentators

4pm | Toll Room, Alumni House

Panelists: **Joshua Cohen** (Political Science, Philosophy, and Law, Stanford University), **Elizabeth Anderson** (University of Michigan), **Charles Larmore** (Brown University), and **Avishai Margalit** (Hebrew University).

L Della Pittura Vituperio: Caravaggio and the Poetics of Libel
ITALIAN STUDIES

Todd Olson, History of Art

5pm | 219 Dwinelle Hall

L The Mary C. Stoddard Lectures in the History of Art

HISTORY OF ART DEPARTMENT

“Muhammad’s Ascent to Heaven in Persian Painting: Transition in Muslim Iconography”

Raya Shani, History of Art, Hebrew University

5:30pm | Townsend Center, 220 Stephens Hall

FRIDAY, APRIL 13

CS Religion in Politics and Society: Europe and the U.S.

INSTITUTE OF EUROPEAN STUDIES

9am – 5pm | 223 Moses Hall

The conference continues through April 14. To confirm conference times and for other details, call 510/642-0210.

CS America and its Wars

RHETORIC DEPARTMENT

11am – 7pm | Wurster Auditorium



In this two-day conference scholars and artists will address some of America’s many wars and analyze the relationship between violence and war. They will also explore the role war plays within the ongoing constitution of the United States, and the broader geopolitical order. The conference will also examine some other instantiations of war and formations of violence.

Speakers will include: **David Cohen** (Rhetoric/Classics), **Brian Conley** (Fine Arts, California College of the Arts), **Samera Esmeir** (Rhetoric), **Catherine Gallagher** (English), **Fred Moten** (English, USC), **Stefania Pandolfo** (Anthropology), **Jeffrey Skoller** (Film Studies), **Walid Raad** (School of Arts, Cooper Union), **Anne Walsh** (Art Practice), **Michael Watts** (Geography/Institute of International Studies), and **Kristen Whissel** (Film Studies).

For more information visit rhetoric.berkeley.edu/news.html.

Co-sponsored by the Townsend Center Marion E. Koshland Forum, the Center for Middle Eastern Studies, the Anthropology Department, the Institute for International Studies, International and Area Studies, and the Critical Theory Initiative.

EVENT KEY

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

CS The Breslauer Graduate Student Symposium

INTERNATIONAL AND AREA STUDIES

Rule of Experts: Development, Knowledge, and the Politics of Global Poverty

9am – 6pm | Townsend Center, 220 Stephens Hall

The Breslauer Graduate Student Symposium is an annual conference comprised primarily of UC Berkeley graduate students on an internationally relevant theme. The goal of the symposium is to support graduate student research on international issues related to the pursuit of solutions to real-world problems.

This year’s symposium will bring together graduate students working on issues of expertise and knowledge in the areas of development, globalization, and poverty alleviation.

FRIDAY KEYNOTE SPEAKER: Timothy Mitchell (Politics, New York University) at 10 am.

For details, visit weber.soc.berkeley.edu/~breslauer2007 or email breslauer.2007@gmail.com.

The symposium is made possible by a campus donor in honor of George Breslauer, political scientist and Executive Vice Chancellor and Provost at UC Berkeley. The symposium is co-sponsored by the Townsend Center, the Richard C. Blum Center for Developing Economies, the Center for Middle Eastern Studies, the Institute of International Studies, the Center for Culture, Organization, and Politics, the Center for South Asia Studies, the Energy and Resources Group, the Science, Technology, and Society Center, the Center for African Studies, and the Departments of Anthropology, Geography, and Sociology.

C 54th Annual Noon Concert Series

MUSIC DEPARTMENT

Contemporary Improvisations Ensemble, Myra Melford, director

Noon | Hertz Hall

SATURDAY, APRIL 14

CS Religion in Politics and Society: Europe and the U.S.

INSTITUTE OF EUROPEAN STUDIES

9am – 5pm | 223 Moses Hall

To confirm conference times and for other details, call 510/642-0210.

CS The Breslauer Graduate Student Symposium

INTERNATIONAL AND AREAS STUDIES

9am – 6pm | Townsend Center, 220 Stephens Hall

Saturday keynote speaker: **Michael Goldman** (Sociology, University of Minnesota) at 11:30 am.

CS America and its Wars

RHETORIC DEPARTMENT

10am – 6:30pm | Wurster Auditorium

For more information visit rhetoric.berkeley.edu/news.html.

C Evening Concert

MUSIC DEPARTMENT

8pm | Hertz Hall

Javanese music and dance

Gamelan Sari Raras, Midiyanto and Benjamin Brinner, directors

For tickets, call 510/642-9988 or visit tickets.berkeley.edu.

SUNDAY, APRIL 15

C Evening Concert

MUSIC DEPARTMENT

8pm | Hertz Hall

Javanese music and dance

See the listing above.

MONDAY, APRIL 16

L Reading of ‘Lost City Radio’

CENTER FOR LATIN AMERICAN STUDIES

Daniel Alarcón, author

Noon | Women’s Faculty Club Lounge

L A.C.L.S. Fellowships and Strategies for Writing Persuasive Proposals in the Humanities

TOWNSEND CENTER FOR THE HUMANITIES

Dr. Christina Gillis and Benjamin Bogin

Noon | Townsend Center, 220 Stephens Hall



A session for graduate students on writing fellowship proposals. Gillis, who holds a Ph.D. in English, administered the ACLS Fellowship Program in the 1980s and was associate director of the Townsend Center, 1988-2004. Bogin is Mellon Postdoctoral Fellow in the Group in Buddhist Studies, and a former Townsend Fellow.

Graduate students must be advanced to candidacy in order to attend. An R.S.V.P. is required. To reserve a space please email townsend_center@ls.berkeley.

Co-sponsored by the American Council of Learned Societies.

L Spying Blind: The CIA, the FBI, and the Origins of 9/11

INSTITUTE OF INTERNATIONAL STUDIES

Amy Zegart, School of Public Affairs, UCLA

4pm | 223 Moses Hall

L Returning Scholars Lecture Series

ENGLISH DEPARTMENT

Celeste Langan, English

5pm | English Department Lounge, 330 Wheeler Hall

L Can You Say... 2007?

THE ART, TECHNOLOGY, AND CULTURE COLLOQUIUM

Doug Aitken, Artist, Los Angeles

7:30pm | 105 North Gate Hall

Co-sponsored by the Townsend Center.

TUESDAY, APRIL 17

L Digital China

BERKELEY CENTER FOR GLOBALIZATION AND INFORMATION TECHNOLOGY

Xiao Qiang, School of Journalism

Noon | 119 Moses Hall

L Denmark's Early Encounter with the Arab World

INSTITUTE OF EUROPEAN STUDIES

Larry Baack, independent scholar

Noon | 201 Moses Hall

L Fables of the Republic at the Fin de Siecle

FRENCH STUDIES

Annie Stora Lamarre, Université de France-Comte, Besancon

3pm | 201 Moses Hall

L Holloway Poetry Series

ENGLISH DEPARTMENT

Jorie Graham with Jennifer Reimer

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

WEDNESDAY, APRIL 18

L Imaginaires de Guerre: Algeria, Vietnam, France, and the U.S.

INSTITUTE OF EUROPEAN STUDIES

Benjamin Stora, Université Paris VIII-St. Denis

Noon | 201 Moses Hall

L Beyond Algos and Mania: The Politics of the Future in Eastern Europe

INSTITUTE OF SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES

Dominic Boyer, Anthropology, Cornell University

Noon | 270 Stephens Hall

C 54th Annual Noon Concert Series

MUSIC DEPARTMENT

Sequenza VIII (Luciano Berio), *Ciglio* (Franco Donatoni), and *6 Capricci* (Salvatore Sciarrino)

Graeme Jennings, violin

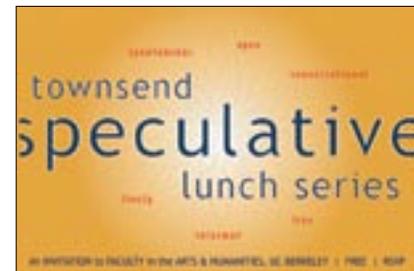
Noon | Hertz Hall

L Speculative Lunch Series

TOWNSEND CENTER FOR THE HUMANITIES

Topic: "Style"

Noon | Townsend Center, 220 Stephens Hall



The lunches are open to faculty and graduate students at UC Berkeley. Reservations are required. Please R.S.V.P. to townsend_center@ls.berkeley.edu.

L Female Poets and Feminine Poetics

PORTUGUESE STUDIES

Ana Luisa Amaral, University of Porto, Portugal, and Portuguese Studies Writer in Residence

3pm | 201 Moses Hall

C An Afternoon of Tembang Sunda

CENTER FOR SOUTHEAST ASIA STUDIES

A concert of Sundanese music from West Java, featuring Euis Komariah

5pm | 125 Morrison Hall

THURSDAY, APRIL 19

L How Early California Was Seen By Germans

BANCROFT LIBRARY

Bernd Brunner, author

Noon | Lewis Latimer Room, The Faculty Club

L Gender Politics and State Law in Iran and Pakistan

CENTER FOR RACE AND GENDER

Roshanak Kheshti (Gender and Women’s Studies) and Fouziyeha Towghi (Medical Anthropology)

4pm | 691 Barrows Hall

L Coming to Terms with the Recent Past: Intellectual Discourse and Public Polemics in Post-Milosevic Serbia

INSTITUTE OF SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES

Jasna Dragovic-Soso, University of London

4pm | Heyns Room, The Faculty Club

L What Are the Europeans, and Why Does That Matter for Politics?

SOCIOLOGY DEPARTMENT

Neil Fligstein, Sociology

4pm | 402 Barrows Hall

L The Wonder-working Monk Reveals Himself to be the Twelve-headed Avalokitesvara: Miracle or Esoteric Ritual?

CENTER FOR BUDDHIST STUDIES

Koichi Shinohara, Yale University

5pm | 3335 Dwinelle Hall

L Morocco and Algeria Reparations: From Vichy France to Post-Independent Indemnities

CENTER FOR MIDDLE EASTERN STUDIES

Susan Slyomovics, Anthropology, UCLA

5pm | Sultan Room, 340 Stephens Hall

EVENT KEY

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

FRIDAY, APRIL 20

L Colloquium with Erik Ulman

MUSIC DEPARTMENT

Erik Ulman, composer, Stanford University

3pm | 117 Morrison Hall

C Evening Concert

MUSIC DEPARTMENT

Carmina Burana

UC Chamber Chorus, Marika Kuzma, conductor

8pm | Hertz Hall

For tickets, call 510/642-9988 or visit tickets.berkeley.edu.

CS Andean Modernity: Trade, Tourism, Technology

SPANISH AND PORTUGUESE DEPARTMENT

2 – 6pm | 5125 Dwinelle Hall



A scholarly gathering to discuss the specific contours of the modern experience in the Andes and reflect on how an Andean focus might illuminate broader debates about the material and epistemological disjunctures of global modernity.

SPEAKERS:

Marcia Stephenson (Spanish and Women’s Studies, Purdue University) | “The Trans-Atlantic Trade of Andean Bezoar Stones”

Joy Logan (Spanish, University of Hawaii, Manoa) | “Adventure, Mountaineering and Modernity in the Central Andes of Argentina”

Jorge Coronado (Spanish and Portuguese, Northwestern University) | “Snapshots of Andean Modernities: Martín Chambi and the Limits of Lettered Indigenismo”

Guillermo Delgado (Latin American and Latino Studies, UC Santa Cruz) | “Andean Indigeneity as Epistemic Disjuncture of Global Modernity”

For more information, visit the calendar of events at spanish-portuguese.berkeley.edu

Co-sponsored by the Townsend Center and the Center for Latin American Studies.

P Berkeley Dance Project 2007

THEATER, DANCE, AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

Featuring *The Reception*, a re-visioning of cyber culture and corporeal presence.

The production runs April 20 – 22 and April 27 – 29. For tickets visit ticketweb.com or call 866/468-3399.

SATURDAY, APRIL 21

CS Reconstructing the Past: When History and Journalism Meet

GRADUATE SCHOOL OF JOURNALISM

8:30am – 4:30pm | North Gate Library

“Reconstructing the Past: When History and Journalism Meet” will bring together journalists, historians, authors, filmmakers, and radio producers for a day of panels and workshops on the craft of reporting and writing historical narrative.

KEYNOTE SPEAKER: David Halberstam, historian and author.

The keynote speech is free and does not require registration. The conference is open to the public but registration is required. For more information visit journalism.berkeley.edu/events.

Co-sponsored by the American Society of Journalists and Authors and the Society of Professional Journalists.

L Measure of Time: Conversation with the Artist

BERKELEY ART MUSEUM

Jim Campbell, artist

Noon | Gallery 6, Berkeley Art Museum

C Cal Day in the Department of Music
MUSIC DEPARTMENT

10am – 4pm | Hertz and Morrison Halls
Performances by the UC Symphony Orchestra and Chorus of works by Tchaikovsky, Vaughan Williams, John Williams, Ernest Bloch, and excerpts from *Carmina Burana* (Carl Orff).

P Berkeley Dance Project 2007
THEATER, DANCE, AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse
See details below.

SUNDAY, APRIL 22

P L Berkeley Dance Project 2007
THEATER, DANCE, AND PERFORMANCE STUDIES

2pm | Zellerbach Playhouse



A performance of *The Reception*, a re-visioning of cyber culture and corporeal presence, followed by the roundtable discussion, “Being Here: Presence/Remote Presence within Live and Media-based Performance.”

N. Katherine Hayles (UCLA) will lead a post-performance roundtable discussion about implications concerning ethics, liveness, and human consciousness in new media arts. The discussion will feature a demonstration of a live, bi-located dance utilizing the tele-immersion labs at UC Berkeley and the University of Illinois, Urbana-Champaign.

Hayles is the author of *How We Became Post-human: Virtual Bodies in Cybernetics, Literature, and Informatics*. She is one of the foremost scholars of the relationship between literature and science and is particularly concerned with contextualizing the interactions between humans and intelligent machines.

The Reception runs April 20 – 22 and April 27 – 29. For tickets visit ticketweb.com or call 866/468-3399.

Co-sponsored by the Townsend Center Dance Studies Working Group and the Dance Department and Intermedia Program at Mills College.

C University Bands Spring Concert
MUSIC DEPARTMENT

Tenores (John Thow premiere), *Moving Parts* (David Sampson), *Fiesta* (Clifton Williams), *Exultate* (Samuel Hazo), and *Puszta* (Jan van der Roost)

University Wind Ensemble, Robert Calonico, director

3pm | Hertz Hall

MONDAY, APRIL 23

L W.E.B. DuBois and Black Transnationalism

ENGLISH DEPARTMENT

Laura Chrisman, English, University of Washington

3pm | Maude Fife Room, 315 Wheeler Hall

Co-sponsored by the Townsend Center.

L Philosophical Fireworks: Configurations of Arts and Sciences in Early Modern Europe

OFFICE FOR HISTORY OF SCIENCE AND TECHNOLOGY

Simon Werrett, University of Washington

4pm | 140 Barrows Hall

Co-sponsored by the History of Health Sciences Program at UCSF.

TUESDAY, APRIL 24

L Lecture by Boaventura de Sousa Santos

PORTUGUESE STUDIES

Boaventura de Sousa Santos, Sociology, University of Coimbra, Portugal/University of Madison, Wisconsin

3pm | 223 Moses Hall

L Managing the Transition in the Northern Ireland Peace Process

CENTER FOR BRITISH STUDIES

Paul Arthur, Irish Fulbright Scholar, Stanford University

4pm | 201 Moses Hall

L Aristotle on Democracy

CLASSICS DEPARTMENT

Malcolm Schofield, Cambridge University

5pm | 3335 Dwinelle Hall

L Poe, Time and Narrative: When Is Now?

ENGLISH DEPARTMENT

Cindy Weinstein (California Institute of Technology)

5pm | Maude Fife Room, 315 Wheeler Hall

WEDNESDAY, APRIL 25

C 54th Annual Noon Concert Series

MUSIC DEPARTMENT

New works by Nils Bultmann, Robin Estrada, and Jen Wang, from the graduate composition seminar directed by Professor John Thow

Del Sol String Quartet

Noon | Hertz Hall

THURSDAY, APRIL 26

C Closing Recital

PORTUGUESE STUDIES

Ana Luisa Amaral, University of Porto, Portugal, and Portuguese Studies Writer in Residence

3pm | Durham Studio Theater

L Confronting Modernity: Maruyama Masao, Jurgen Habermas, Charles Taylor

CENTER FOR JAPANESE STUDIES

Robert N. Bellah, Elliott Professor of Sociology Emeritus

3pm | Heyns Room, The Faculty Club

L Beyond Abyssal Thinking: From Global Lines to Ecologies of Knowledges

PORTUGUESE STUDIES

Boaventura de Sousa Santos, Sociology, University of Coimbra, Portugal/University of Madison, Wisconsin

4pm | 402 Barrows Hall

Co-sponsored by the Departments of Sociology and Ethnic Studies.

CS The American Presidency in the Year 2007: President Bush at the Halfway Point of his Second Term

UC BERKELEY EXTENSION/INSTITUTE OF GOVERNMENTAL STUDIES

Fred Greenstein (Program in Leadership Studies, Princeton University), **Nelson Polsby** (Political Science), and others.

7:30pm | 155 Dwinelle Hall

The panel is free but an R.S.V.P. is recommended. Please call 510/642-4111 to reserve a space.

FRIDAY, APRIL 27

P 50th San Francisco International Film Festival

PACIFIC FILM ARCHIVE

In late April, the PFA becomes the East Bay venue for the San Francisco International Film Festival, which runs April 27 – May 10. Titles will be announced April 3. Visit bampfa.berkeley.edu for details. Advance tickets are recommended.

CS 26th West Coast Conference on Formal Linguistics

LINGUISTICS DEPARTMENT

9am – 6pm | 371 Dwinelle Hall

Speakers will include: **Theresa Biberauer** (Cambridge University), **Lyn Frazier** (University of Massachusetts, Amherst), **Effi Georgala** (Cornell University), **Hironobu Kasai** (Harvard University), **Ian Roberts** (Cambridge University), and **John Whitman** (Cornell University).

The conference continues through April 29. Registration is required. For more information, visit linguistics.berkeley.edu/wccfl26.html.

Co-sponsored by the Townsend Center.

L O 25 de Abril em Macau

PORTUGUESE STUDIES

Jorge Rangel, International Institute of Macau

3pm | 201 Moses Hall

L Places and Powers: Landscape, Spirits, and Identity in China

CENTER FOR CHINESE STUDIES

Robert Weller, Anthropology, Boston University

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

CS Documentation, Demonstration, Dematerialization: American Art and Cinema of the Late 1960s and 1970s

FILM STUDIES

4pm | 142 Dwinelle Hall



The late 1960s and 1970s mark a period of dramatic change in the visual culture of the United States, within the context of considerable cultural and political upheaval. This conference is an interdisciplinary, intermedia exploration of these developments and their mutual influences and consequences, including their ramifications for our own sociopolitical moment.

On Friday, April 27 at 4 pm, cultural critic and author **J. Hobernam** will give the keynote address, and at 7:30 pm there will be a film screening. On Saturday, April 28, the conference will continue with panel discussions.

For more information visit filmstudies.berkeley.edu.

Organized by the Townsend Center Graduate Film Working Group, the conference is co-sponsored by the Townsend Center and the Consortium for the Arts.

L Flowing Down Taiwan's Tamsui River: Toward an Ecomusicology of the Environmental Imagination

MUSIC DEPARTMENT

Nancy Guy, UC San Diego

4:30pm | 128 Morrison Hall

EVENT KEY

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

CS Returning to the Shore: A Scholarly Symposium in Honor of James Cahill's 80th Year

CENTER FOR CHINESE STUDIES

5:30pm | Gund Theater, Berkeley Art Museum

On Friday, **James Cahill** will present a keynote address, followed by a reception. On Saturday, April 28, his former students will present short papers on areas of current research in the field.

Co-sponsored by the Townsend Center, the History of Art Department, the Institute for East Asian Studies, and the Berkeley Art Museum.

P Berkeley Dance Project 2007

THEATER, DANCE, AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

Featuring *The Reception*, a re-visioning of cyber culture and corporeal presence.

The production runs April 20 – 22 and April 27 – 29. For tickets visit ticketweb.com or call 866/468-3399.

SATURDAY, APRIL 28

CS 26th West Coast Conference on Formal Linguistics

LINGUISTICS DEPARTMENT

8am – 6:15pm | 371 Dwinelle Hall

Speakers will include: **Elena**

Anagnostopoulou (MIT/University of Crete), **Artemis Alexiadou** (University of Stuttgart), **Arto Antilla** (Stanford University), **Remus Gergel** (Universität Tübingen), **Jonathan Howell** (Cornell University), **Ezra Keshet** (MIT), **Manfred Krifka** (Humboldt University Berlin), **Anikó Lipták** (LUCL/Leiden University), **Tobin Skinner** (McGill University), **Shoichi Takahashi** (University of Massachusetts, Amherst/Tokyo University), and **Alan Yu** (University of Chicago).

CS A Ben Manifestar le Cose Nuove: New Directions in Medieval Italian Studies

ITALIAN STUDIES DEPARTMENT

8:30am – 5:30pm | Seaborg Room, The Faculty Club



SPEAKERS:

Fabian Alfie (University of Arizona) | “Guido Cavalcanti and the 13th-century Reprehension of Rusticitas”

Alison Cornish (University of Michigan, Ann Arbor) | “Vernacular Translation of Religious Texts in Dante’s Time”

Gary Cestaro (DePaul University) | “Notes on a Scandal: Sodomitic Insemination in the Medieval Grammar Classroom”

Simon Gilson (Warwick College, U.K.) | “Ideas of Vision in the ‘Commedia’”

Olivia Holmes (Colby College) | “The Consolation of Dante’s Beatrice and ‘Stoic Psychotherapy’”

Christian Moevs (University of Notre Dame) | “Dante and Richard of St. Victor”

Justin Steinberg (University of Chicago) | TBA

Eleonora Stoppino (University of Illinois, Urbana-Champaign) | “Marco Polo and Rustichello da Pisa”

For more information contact Italian Studies at 510/642-2704.

Co-sponsored by the Townsend Center.

CS Documentation, Demonstration, Dematerialization: American Art and Cinema of the Late 1960s and ‘70s

FILM STUDIES

8:30am – 4:30pm | 142 Dwinelle Hall

PANEL 1: DOCUMENTATION

Eric de Bruyn (Art History and Media Theory, Groningen University), **Elena Gorfinkel** (Cinema Studies, New York University), **Lara Shalson** (Theater, Dance, and Performance Studies), and **Amy Rust** (Rhetoric/Film Studies).

PANEL 2: DEMONSTRATION

Mark Bartlett (San Francisco Art Institute), **Chris Dumas** (Indiana University), **Andrew Weiner** (Rhetoric), **Michael Zryd** (Cinema and Media Studies, York University), and moderator **Jeffrey Skoller** (Film Studies).

PANEL 3: DEMATERIALIZATION

Kate Mondloch (Contemporary Art and Theory, University of Oregon), **Christa Noel Robbins** (Art History, University of Chicago), **Andrew V. Uroskie** (Film, Media, and Contemporary Art, Georgia Institute of Technology), and **Ben Young** (Rhetoric).

For detailed information visit filmstudies.berkeley.edu.

CS Returning to the Shore: A Scholarly Symposium in Honor of James Cahill's 80th Year

CENTER FOR CHINESE STUDIES

9am – 6pm | Maude Fife Room, 315 Wheeler Hall

Former students of Professor Emeritus James Cahill will present short papers on areas of current research in the field of Chinese art.

Speakers will include: **James Cahill**, **Julia F. Andrews** (Ohio State University), **Patricia Berger** (History of Art), **Anne Burkus-Chasson** (University of Illinois, Urbana-Champaign), **Sarah E. Fraser** (Northwestern University), **Flora Li Tsui Fu** (Hong Kong University of Science and Technology), **Marsha Hauffler** (University of Kansas), **Ginger Hsu** (UC Riverside), **Scarlett Jang** (Williams College), **Sheila**

Keppel (Independent Scholar), **Hiromitsu Kobayashi** (Sophia University, Tokyo), **Felicity Luftkin** (Harvard University), **Mae Anna Pang** (Art Gallery of Greater Victoria, Australia), **Hsing-yuan Tsao** (University of British Columbia), and **Richard Vinograd** (Stanford University).

C Evening Concert

MUSIC DEPARTMENT

African Music and Dance Ensemble with special guests **Fua Dia Congo**, C.K. Ladzekpo and Betty Ladzekpo, directors
8pm | Hertz Hall

For tickets, call 510/642-9988 or visit tickets.berkeley.edu.

P Berkeley Dance Project 2007

THEATER, DANCE, AND PERFORMANCE STUDIES

8pm | Zellerbach Playhouse

Featuring *The Reception*, a re-visioning of cyber culture and corporeal presence.

The production runs April 20 – 22 and April 27 – 29. For tickets visit ticketweb.com or call 866/468-3399.

SUNDAY, APRIL 29

CS 26th West Coast Conference on Formal Linguistics

LINGUISTICS DEPARTMENT

8:30am – 4:45pm | 371 Dwinelle Hall

Speakers will include: **Adam Albright** (MIT), **Josef Bayer** (Universität Konstanz), **Nicholas Fleisher** (Linguistics), **Elliot Moreton** (University of North Carolina, Chapel Hill), and **Peter Sells** (Stanford University).

P Berkeley Dance Project 2007

THEATER, DANCE, AND PERFORMANCE STUDIES

2pm | Zellerbach Playhouse

See April 28 listing.

MONDAY, APRIL 30

L Perfect Spy: The Incredible Double Life of Pham Xuan An

CENTER FOR SOUTHEAST ASIA STUDIES

Larry Berman, UC Davis

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

WEDNESDAY, MAY 2

C 54th Annual Noon Concert Series

MUSIC DEPARTMENT

Department Gamelan Ensembles,

Midiyanto, director

Noon | Hertz Hall

THURSDAY, MAY 3

L Lunch Poems

ENGLISH DEPARTMENT

Student reading

Noon | Morrison Library in Doe Library

Co-sponsored by the Townsend Center, Mrs. William Main, the Library, The Morrison Library Fund, the dean's office of the College of Letters and Sciences, and Poets and Writers, Inc.

L The Problem of Being Modern in the Middle East

CENTER FOR MIDDLE EASTERN STUDIES

Keith David Watenpugh, Religious Studies, UC Davis

3pm | Sultan Room, 340 Stephens Hall

L From Bodies and Commodities to Personhood and Objecthood: Slavery and its Legacy

CENTER FOR RACE AND GENDER

Sarah Jane Cervenak (Performance Studies) and Rebecca Hall (History)

4pm | 691 Barker Hall

L The 2007 Charles Mills Gayley Lecture

ENGLISH DEPARTMENT

“Shakespeare Only”

Jefferey Knapp, English

8pm | Maude Fife Room, 315 Wheeler Hall

FRIDAY, MAY 4

L Fellows Forum

BERKELEY LANGUAGE CENTER

Anne E. Dwyer, L. Mieka Erley, Michael Huffmaster, Noriko K. Wallace, and

Lihua Zhang

3pm | B4 Dwinelle Hall

P Spring Choreography Workshop

THEATER, DANCE, AND PERFORMANCE STUDIES

Students perform original group works

4:30pm and 8pm | Durham Studio Theater

L The Annual Judith Lee Stronach Lectures on the Teaching of Poetry

ARCHITECTURE DEPARTMENT

“What an Elegy Does”

Sharon Olds, Creative Writing, New York University

8pm | Morrison Library in Doe Library

C Evening Concert

MUSIC DEPARTMENT

Dona Nobis Pacem (Vaughan Williams) and *Symphonic Dances* (Rachmaninoff)

University Symphony and Chorus, David Milnes and Marika Kuzma, directors

8pm | Hertz Hall

For tickets call 510/642-9988 or visit tickets.berkeley.edu.

EVENT KEY

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

SATURDAY, MAY 5

L Conversation with the Artist**BERKELEY ART MUSEUM**

Electronic artist **Alan Rath** with artist and critic **Meredith Tromble**

1pm | Gallery 6, Berkeley Art Museum

C Evening Concert**MUSIC DEPARTMENT**

Dona Nobis Pacem (Vaughan Williams) and *Symphonic Dances* (Rachmaninoff)

University Symphony and Chorus, David Milnes and Marika Kuzma, directors

8pm | Hertz Hall

For tickets call 510/642-9988 or visit tickets.berkeley.edu.

TUESDAY, MAY 8

L 1967: Israel's Longest Year**CENTER FOR MIDDLE EASTERN STUDIES**

Tom Segev, journalist

5:30pm | Chevron Auditorium, International House

Co-sponsored by the Helen Diller Family Program in Jewish Studies, the Graduate School of Journalism and International and Area Studies.

SUNDAY, MAY 13

L Matrix: Allison Smith/Notion**Nanny****BERKELEY ART MUSEUM**

Allison Smith discusses her current project with curator **Elizabeth Thomas**

4pm | Gallery 1, Berkeley Art Museum

FRIDAY, MAY 18

CS State of the Arts**UNIVERSITY OF CALIFORNIA INSTITUTE FOR RESEARCH IN THE ARTS (UCIRA)**

9am – 5:30pm | Museum Theater, Berkeley Art Museum

Taken together, the arts practitioners and departments in the UC system represent an invaluable set of resources and a significant investment for the future of California.

This year's conference will focus on the digital arts, providing a broad umbrella under which to: explore the digital mediation of performance, space, sound, and other embodied experiences; showcase faculty and graduate student research projects that exemplify interdisciplinary and intermedia arts practice; and consider the impact of new media on the research functions and modalities of arts practice.

The conference continues on Saturday, May 19. The deadline to register is May 10. A limited number of spaces will be reserved for walk-ins. To register visit ucira.ucsb.edu.

SATURDAY, MAY 19

CS State of the Arts**UNIVERSITY OF CALIFORNIA INSTITUTE FOR RESEARCH IN THE ARTS (UCIRA)**

9am – 4:30pm | Museum Theater, Berkeley Art Museum

SUNDAY, MAY 20

E Matrix: Allison Smith/Notion Nanny**BERKELEY ART MUSEUM**

Open House

11am – 3pm | Gallery 1, Berkeley Art Museum

L fer•ma•ta/Master of Fine Arts Graduate Exhibition**BERKELEY ART MUSEUM**

Artists' talks

3pm | Gallery 3, Berkeley Art Museum

ON EXHIBIT AT THE TOWNSEND CENTER

E Hush, Hush: Paintings by Katherine Sherwood

through May 31, 2007



Katherine Sherwood teaches in the Art Department at UC Berkeley. Her mixed-media paintings and prints gracefully juxtapose abstracted medical images, such as cerebral angiograms of the artist's brain, with calligraphic renderings of ancient symbols. Her work investigates the point at which the essential aspects of art, medicine, and disability intersect — playing with our striving to know more, to control our future.

Sherwood has exhibited her work in many solo shows, most recently in Los Angeles and Philadelphia. Her work has also appeared in many group exhibitions, including "Visionary Anatomies" at the National Academy of Sciences in 2005, "Inside Out Loud: Visualizing Women's Health in Contemporary Art" at the Kempner Museum in 2004, and the Whitney Art Museum biennial in 2000. She has also exhibited in New York, Chile, Japan, and Thailand. She has been the recipient of numerous awards, including a National Endowment for the Arts Artist Fellowship, the Adaline Kent Award from the San Francisco Art Institute, and a Guggenheim Fellowship.

Please call 510/643-9670 for viewing hours.

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.

MELLON DISCOVERY 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.

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.

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.

MELLON STRATEGIC 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; Spring for individual participation.

TOWNSEND 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.

CONFERENCE GRANTS.

Support conferences or other larger-budget activities taking place at UC Berkeley. Deadlines: Fall and Spring.

WORKING GROUP GRANTS.

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

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.

Photo Credits:

Cover left: *After the War*; American Conservatory Theater.
 Cover right: Philip Kan Gotanda; American Conservatory Theater.
 Carey Perloff; Jock McDonald/American Conservatory Theater.
 Pages 3 and 4: Sproul Plaza and Doe Library; UC Berkeley/UC Regents..
 Page 6: Muslims gathered in Trafalgar Square, February 18, 2006; Ben Stansall/AFP/Getty Images.
 Page 8: Robert Post delivering the Una's Lecture on March 13, 2007; Townsend Center/UC Regents.
 Pages 10 and 11: Critical Theory and Stem Cell images; Aileen Paterson/Townsend Center/UC Regents.
 Page 14 top: Scene from the film *Beyond Beats and Rhymes*; courtesy God Bless the Child Productions.
 Page 14 bottom: Scene from the Berkeley Dance Project; courtesy Theater, Dance, and Performance Studies, UC Berkeley.
 Page 17: Doe Library; UC Berkeley/UC Regents.
 Page 18: Photo of a bunker; courtesy the conference organizers.
 Page 19: Speculative Lunches; Aileen Paterson/Townsend Center/UC Regents.
 Page 20: Martín Chambi; courtesy Martín Chambi Archives.
 Page 22: Publicity for *Documentation, Demonstration, Dematerialization*; courtesy Film Studies Program, UC Berkeley.
 Page 23: Scene from an edition of Boccaccio's *De Casibus Virorum Illustrium*.
 Page 26: Stephens Hall path; courtesy UC Berkeley Tree Fund.
 Back cover: *Outer Other 1*, Ali Dadgar; courtesy of the artist.

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 with Newsletter in the subject line.

Copy deadline for the September 2007 Newsletter is August 6, 2007. To submit an event, visit http://townsendcenter.berkeley.edu/event_submission.php.



NON-PROFIT ORGANIZATION

U.S. POSTAGE

PAID

UNIVERSITY OF CALIFORNIA

TOWNSEND CENTER FOR THE HUMANITIES

220 Stephens Hall, MC 2340

University of California

Berkeley, CA 94720

HG-09

IN THIS ISSUE

- 3** Disciplinary Innovation
in the Humanities

- 6** Religion and Freedom of Speech:
Cartoons and Controversies

- 10** Mellon Strategic Developments:
A Townsend Center Report

- 12** Working Groups

- 14** Calendar of Campus Events

- 26** Fellowships and Grants

ON EXTENDED EXHIBIT

Disappearing: Recent Works by Ali Dadgar



IN THE TOWNSEND CENTER OFFICES THROUGH SPRING 2007