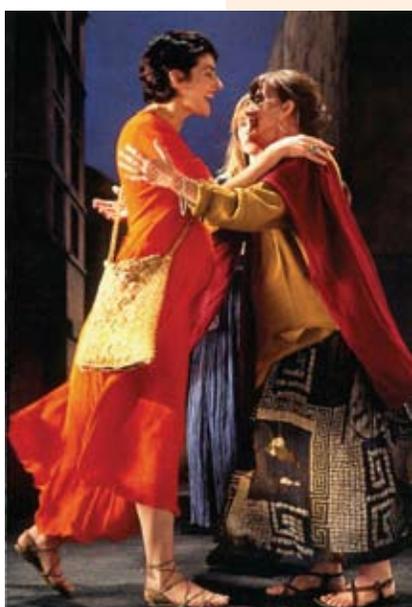




# TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

September/October 2009



Una's Lecturer: Bill Viola, see p.26

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# TOWNSEND NEWSLETTER

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

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# Letter from the Director



## Dear Colleagues and Friends,

It is impossible to begin this academic year without reflecting on the nervous mood that has come to pervade the University of California over the past several months. The State's disastrous budget situation and ill-constructed political system have conspired to produce a desperate situation for virtually all of higher education in California. We feel the effects at Berkeley. They have shaken our core confidence in the current ability of the State and the University to sustain a commitment to excellence in teaching and research at the world's premier public institution of higher learning.

Now, more than ever, faculty in the humanities and social sciences will be called upon to articulate the core values behind what we do. In an environment that measures the value-added quality of higher education solely in economic terms, we need to demonstrate how the humanities and social sciences contribute to the making of a world that is by far better off, at all social and economic levels, because of the work we do. We differ tremendously in the range of our intellectual,

historical, and subject orientations. In our studies, we embrace a range of subjects that covers the gamut from ancient epigraphs to Banksy's freehand public art. (To be all-inclusive here would require a truly exhaustive list.) How does the research and teaching of these subjects contribute to the overall public good such that we can make compelling arguments in the current political climate? There has been much talk of late about the "core" mission of the University. My view is that we in the humanities and social sciences stand at the core of the core; at the same time, we are implicated in the widest possible sense that one might want to attach to the idea of the public good.

The active engagement of faculty and students in the public debate that is emerging is essential. I invite all of you to take advantage of the Townsend Center's many programs to help address these issues. The well-established **Forum on the Humanities and the Public World** is but one means by which we are supporting engaged public dialogue. We will also be including an Op-Ed forum on our main website (<http://townsendcenter.berkeley.edu>) where faculty and students can present their views to the public. The first of these brief essays, by George Lakoff (Linguistics), is also printed in the final pages of this newsletter (p33).

This is also a year of new beginnings. A number of projects that have been in development during the last two years are now at the stage where we will begin to enjoy their success.

The first is the **Townsend Humanities Lab**. Currently in its pilot phase, the Lab offers a community-driven

suite of digital tools to support interdisciplinary research and collaboration among Berkeley scholars and their affiliates. Driven by a powerful content-management system and hosted on cloud computing services, the Lab provides project space and a suite of Web 2.0 resources to all Berkeley scholars with interests in the humanities and the interpretive social sciences. It offers organization and communication tools (including Twitter and RSS feeds), a virtual bookshelf connected directly to WorldCat, and collaborative tools for text and image annotation, visualizations, mapping, and collaborative authoring. Organized by Colin Dingler, graduate student in Rhetoric, and Web and Communications Specialist Angela Veomett, our series of **Speculative Lunches** (p. 17) will be devoted to scholarly practices related to the lab.

The second is the beginning of a joint publication series with the University of California Press, the **Townsend Papers in the Humanities**. This series will be the successor to the *Occasional Papers*. A first volume, *Nietzsche's Negative Ecologies*, will be out in August. A second volume, *Is Critique Secular? Blasphemy, Injury and Free Speech*, will be published in the late fall. Already in process, the third volume will be titled *Art and Aesthetics After Adorno*. Faculty with suggestions for future volumes should contact the Center.

The third new beginning is an endowment that allows us to make an annual **Norman Jacobson Teaching Award**. As you will read elsewhere in this issue, Norman Jacobson's teaching was interdisciplinary before such a word existed. A new endowment established in his honor will support the work of one graduate student Townsend Fellow to develop an innovative teaching project (p. 8).

Our Project on Disciplinary Innovation will continue to develop additional "**Course Threads**" (p. 7) for faculty and undergraduates. Finally, the Townsend Center is a leading partner in the new **Consortium of UC Humanities Centers and Institutes**. This Consortium has recently won funding at the UC system-wide

level. Thanks go to Janet Broughton, Dean of Arts of Humanities on our campus, and to David Marshall, her counterpart at UCSB and Chair of the UC Humanities Area Council, for their generous support of this proposal.

Our events this year include a conference on disciplinary innovation in March, as well as lectures by video artist Bill Viola (p. 26), sociologist Richard Sennett, literary theorist Terry Eagleton, and feminist philosopher Kelly Oliver. We will also be co-sponsoring a lecture by art historian Robert Storr with the Berkeley Art Museum.

In closing, I report that we are fortunate to be able to maintain our level of activity, programming and service for the coming year. This is the silver lining in the lack of State support for our activities. Virtually all of our funding comes from endowments or foundation grants that we have attracted, rather than from the Berkeley campus or from UC system-wide sources. While endowments have been subject to market fluctuations, and while major foundations are more cautious than ever in making grants, the Center is reasonably stable for the moment. We hope that any future reductions will be minimal and we are now in a position to reap the rewards of the hard work by the Townsend staff and faculty colleagues over the past few years. As you will see on the following pages, we have a robust set of programs overall and we hope that you take advantage of them.

With best wishes,

Anthony J. Cascardi

# Visible Language: From Cuneiform to Text Messaging

*Is there a difference between the digital emoticons of a text message today and the ancient pictographic script of 3,200 BCE? What can the study of “visible language” (i.e., writing and signing, as well as notated forms of music and dance) tell us about construing and sharing meanings, and, ultimately, of understanding ourselves in relation to the world?*

by Rick Kern and Niek Veldhuis



Figure 1: A Babylonian tablet inscribed with the directions for brewing beer (c. 3100 BCE)

Since the origins of writing, many uses of language and other forms of symbolic expression have developed that allow communication among people who are not co-present in time or space. Concrete visible texts make it possible to review, to analyze, to revise, and to recontextualize language use. This has led some scholars, such as Walter Ong, to argue that writing and literacy have begotten nothing less than a transformation of human consciousness. However, we take issue with the notion of a “great divide” between so-called “oral” and “literate” societies. In the case of cuneiform text—and instant messaging and Web 2.0 applications today—trying to look at language use in terms of oral/literate

dichotomies only obscures our understanding. Cultures of orality and literacy are so intertwined that we have to consider them together rather than separately.

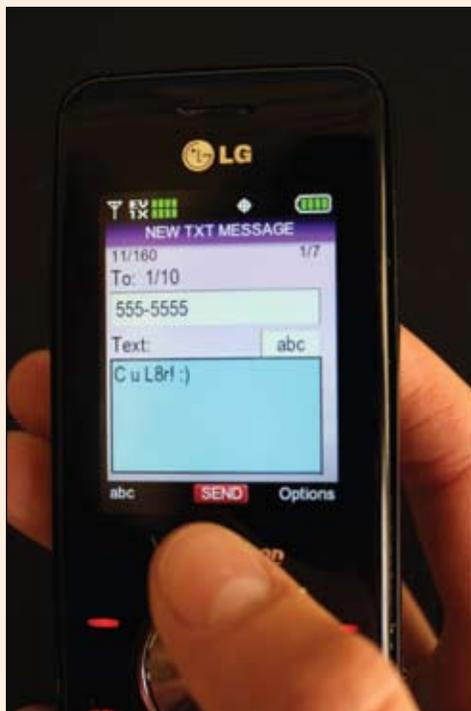
Other scholars (e.g., Ignace Gelb) have construed a linear, evolutionary history of writing that moves from pictographic, to logographic, to syllabographic, finally coming to its own in the alphabet. Although such a scheme is attractive at first sight, its flaws become apparent when one realizes that mixed syllabographic/logographic systems are still with us (in China, for instance) and that, arguably, text messaging and other newer forms of communication have re-introduced aspects of logographic and syllabographic writing.

It seems better, therefore, to abandon all-too-general teleological and deterministic theories and to understand writing as a fundamentally historical phenomenon, bound by the technology of its medium on the one hand and by social context on the other hand.

Cuneiform writing, the first writing system to be developed, was simple from a technological point of view. All one needed was some refined clay of the right consistency and a reed pen. Clay and reeds were both abundantly available in the southern area of what is now Iraq. The longevity of cuneiform, which was used for more than three millennia (from about 3,200 BCE to 100 AD), may in part be ascribed to its unassuming medium and its low costs. The other side of the coin is that clay is bulky and heavy and may be inscribed only for a certain period of time. Once the clay has dried out it becomes

difficult to add more text—in practice a clay tablet cannot contain more than what one can write in a single day. Cuneiform was used primarily for administrative purposes, but the idea of a ledger, where one adds new items every day, was simply not within the realm of the possible. Instead, daily transactions were written on small tablets that were collected in a tablet basket. At the end of the accounting period the entire basket was summarized on a beautifully written multi-column tablet, which incorporated the information of each daily tablet and provided the totals at the end.

Email is the opposite of cuneiform in many respects. It is not bulky, and has no weight, but it requires a very complex technological infrastructure to work. Like clay tablets, however, it does not work well with a text that grows over time. The same is true for texting—but that hasn't prevented Japanese authors from composing entire novels on their cell phones. The point is that technological restrictions are usually not decisive if there is a societal need or impetus strong enough to make people find a way around them.



Writing in its various forms is a social activity that is bound by social norms and follows strict conventions. The importance of conventions is hard to overestimate. Spelling, layout, headings, indexes and captions are all bound to conventions that facilitate understanding. Grammatical norms from written texts are very different from those in oral communication. Because every form of writing (and its technological means of production) has limitations, people develop conventions and specific writing styles to cope with those limitations. Developments in email and texting have made

us aware that such conventions may develop differently; not only from one medium to another but also from one purpose and context to another within the same medium.

Historically, the relation between written and spoken language is a complex one. Writing was not invented to reproduce spoken messages. The earliest written texts represent transactions rather than sentences. A beer account, for instance, lists the amounts of raw materials (primarily grains) delivered, the amount of beer expected and the name of the person responsible (Figure 1). The

layout of the clay tablet in different columns (and with totals on the back) represents the syntax of the transaction. We assume that the words for beer and grain were those in use at the time in whatever language these ancient people spoke, but the words do not add up to a grammatically sound sentence. The structure of the earliest writing system may be compared to a modern software package that uses words from the colloquial language (in menus or field names) but does not mirror in any way the common use of such words in proper sentences.

Early writing developed as a response to a rapid increase in the complexity of society and as a means to control goods and information. The incapability of early writing to capture full sentences was not a flaw in the system, but rather a result of the societal need that brought writing into existence in the first place. Over the centuries the cuneiform writing system developed in ways that did make it possible to represent full grammatical sentences in various ancient languages. By the beginning of the second millennium BCE cuneiform writing was used for a wide variety of purposes, from poetry to personal letters

and from administrative notes to medical handbooks. The basic technology of clay and reed had not changed, but an entire infrastructure of schools and school texts had been set up to educate new generations of scribes and to respond to the renewed demand for writing.



Figure 2: Baude Cordier's rondeau "Belle, Bonne, Sage"

More recent developments in writing suggest that the development of new conventions may be first driven by the peculiarities of the medium (such as the keys of a cell phone or the number of characters the screen can display) but are then solidified by the social cohesion and identity that they provide in the form of a shared code. We see this in the case of spelling: in the early days of printing, letters were added or subtracted as needed in order to maintain an even line length. Many of these "modified" spellings then became codified through dictionaries. In the early days of email, when only ASCII characters could be used, people whose languages did not use the Latin alphabet wrote email in "romanized" script. However, even after Unicode became well established, allowing people to write in their native script, many chose to continue to write in romanized form, which had become natural and customary for email. In music, the notational techniques explained in Philippe de Vitry's treatise *Ars nova* (c. 1322), which included the use of color, made it possible to notate things people had never thought about notating

before; this gave rise to melodies of unprecedented complexity (*ars subtilior*). A famous example is the heart shaped manuscript by Baude Cordier (Figure 2), which uses the notation to iconic effect.

Visible language is therefore about cultural practices that arise from the interaction of social environment and technical affordances of media. While technologies of writing, from cuneiform clay tablets to electronic media, are fundamentally different, the underlying human processes of adapting forms and functions to various technologies of writing and to the social needs of the time are nevertheless similar. The juxtaposition of different media from different periods in the history of writing brings new insights to light, both in terms of the technical aspects and the social practices associated with writing.

Rick Kern (French) and Niek Veldhuis (Near Eastern Studies) are the co-conveners of the Townsend Center Visible Languages faculty research group. Brought together by the Townsend Center's *Project on Disciplinary Innovation*, more commonly known as "Course Threads," the group met once a month during the spring 2009 semester to discuss forms of visible language. Faculty participants were Sarah Freedman (Education), Jerrold Cooper (Near Eastern Studies), Gary Holland (Linguistics), and Davitt Moroney (Music).

townsend center course threads

The **Project on Disciplinary Innovation** (Course Threads) is intended to invite new ways of thinking about interdisciplinary faculty research and the relationship among undergraduate courses across departments in the humanities and related fields at UC Berkeley. Each thread is driven by faculty interest in some innovative research field not otherwise reflected in the formal program options available to undergraduates. But rather than generate new programs, interdisciplinary majors, or official requirements, the aim of this project is to establish a flexible model for cross-disciplinary education by bringing to light some of the hidden conceptual "threads" that connect courses across existing course and disciplines.

For more information about Course Threads, please visit:  
<http://townsendlab.berkeley.edu/townsend-center-course-threads>

# Announcing the Norman Jacobson Memorial Teaching Award

**The Norman Jacobson Memorial Teaching Award honors the legacy of Professor Norman Jacobson (1922-2007), whose career at Berkeley spans 56 years. Throughout his career, Professor Jacobson called upon generations of students to reach beyond their own assumed capacities in order to grapple with the largest questions of what it means to be a human being, to learn what it is to take part in creating a humane society, and to apply that knowledge in their chosen fields.**



Norman Jacobson was renowned for his courses on American political theory and the history of political thought, dealing with such thinkers as Fyodor Dostoevsky, Sigmund Freud and George Orwell. Upon Professor Jacobson's death in September, 2007, Paul Pierson, chair of UC Berkeley's Charles and Louise Travers Department of Political Science, said, "Norman Jacobson wore so many hats, so well, over such a long period that it is impossible to do justice to his contributions to the Political Science department and the University. His good humor, boundless curiosity and commitment will be greatly missed by faculty and

staff—as they will by the generations of students who profited so much from working with him."

Professor Jacobson's family, friends and colleagues have honored his distinguished service to UC Berkeley by establishing The Professor Norman Jacobson Memorial Teaching Award for the Townsend Fellows Program. The award is meant to underscore the University's commitment to the importance of teaching in the humanities and social sciences by providing one extraordinary graduate student fellow with funds to support innovative teaching and related interdisciplinary work while participating in the regular activities of the Townsend Fellows.

The first recipient of the Norman Jacobson Memorial Teaching Award is Ph.D. Candidate Blake Johnson (History), who was awarded a 2009-2010 Townsend Fellowship. His dissertation, "The Greater Awakening: Print and Popular Protestantism in Europe and the Atlantic World, 1660-1760," analyzes the relationships between communities of Protestants in continental Europe and the Atlantic world during the Enlightenment. Mr. Johnson's project for the Jacobson Award will concentrate on the development of a new type of history, "Histories of Communication, Culture, and Society in European History: History, Interdisciplinarity and Interactivity." Referring to the course informally as "History 2.0," Mr. Johnson has conceived a design that will advance innovation even as it encourages specialization. In his conception, new technologies can help teacher and student alike to actively engage with each other to direct the learning experience, and to engage with course materials in a collaborative fashion.

# Program News



## Townsend Fellows 2009-2010

The Townsend Fellows group is the longest-running of all the Center's programs. The program supports the research of assistant professors and graduate students who are at the dissertation stage. Throughout the year, the fellows meet for weekly for discussions and peer review of their research in progress. The group is made up of three assistant professors, five graduate students, seven senior faculty members, a Library Fellow and a Museum Fellow.

In "Becoming a Poet in Anglo-Saxon England," Assistant Professor **Emily Thornbury** (English) revises scholarly views of the literary culture of Anglo-Saxon England. Scholars have previously assumed that the status of Anglo-Saxon poets was self-evident: a poet, then as now, was someone with a vocation, and verse-making was a recognized career. Professor Thornbury's work shows, however, that Anglo-Saxon poets usually learned to compose verse to further some other social role—often as teacher, scribe, musician, or courtier. Her book project investigates the ways in which social relations affected Anglo-Saxon poets' experience, and argues that the work of those who learned their art as part of a community of other poets differs strikingly from that of autodidacts, who

inferred the rules of verse from often faulty or damaged manuscripts. By examining specific instances of how the material culture and social order of early medieval England conditioned the work of poets in both Latin and Old English, "Becoming a Poet" illuminates the ways in which aesthetic standards were negotiated between individuals and their wider communities.

The research of Assistant Professor **James Davies** (Music) explores the ways in which musicology might engage with historians of science in thinking about questions of physiology, neurology and physiognomy in musical performance. Davies' book project, "Romantic Anatomies of Performance," attempts to shift musicological study of



*Illustration by Jean-Baptiste Marc Bourgeroy*

the 1830s away from its fixation with 'Ideal Romanticism' and towards 'Material Romanticism.' Pointing out the importance of scientific endeavor to the social practice of music

in this era, Davies suggests that the common (romantic) view of Romantic Music as seeking only transcendence, spirituality, other-worldliness or emotional overcoming is overstated. Davies' work focuses on ca. 1830 practices of voice production and keyboard-playing hands in Paris and London. He claims that audiences and listeners there no longer interpret the body as a kind of exemplary musical instrument, a beautiful mechanism to be trained,

care for, sensitized, formed, idealized and then perfectly manipulated. Rather, this body becomes an individualized impediment to or a first condition of expression itself, a gendered agent that must be confronted, known, struggled against, managed and explored.

Examining Kant as a thinker of literary practice, rhetoric and style, Assistant Professor of German **Karen Feldman** aims to contribute to reemerging debates concerning historicism and formalism in modern literary theory and philosophy. In artistic and literary circles, Kant is considered a progenitor of formalist modernism, as his philosophical works are generally perceived as being concerned with form, abstraction and rationality rather than doctrine and content. However, in her project, “The Importance of the Means: On Kant and Literary Practice,” Professor Feldman explores the ways in which rhetoric and style are indeed at issue in Kant’s work. In addition to noting the highly figural and styled quality of his writing, Professor Feldman points out Kant’s implicit and explicit reflections on figurality, rhetoric and literary practices. She asserts that Kant’s references to literary genres, authors, orators, poets, readers and literary style should be considered not a matter of sheer formalism but instead one of historical practices. By highlighting the importance of rhetoric and language practices in Kant’s work, Professor Feldman’s project reconsiders what is canonically characterized as rationalism and Enlightenment thought.

Titled “The Greater Awakening: Print and Popular Protestantism in Europe and the Atlantic World, 1660-1760,” **Blake Johnson’s** dissertation in History analyzes the relationships between communities of Protestants in continental Europe and the Atlantic world during the Enlightenment. Mr. Johnson argues that the nature and extent of the collaborations among Protestants created an international community, termed “Popular Protestantism,” that paralleled and at points intersected with both the Republic of Letters and the Enlightenment. Thus, at the same time that *philosophes* began developing an

international “Enlightened” intellectual culture, Protestants were forming a less acknowledged and apparent international religious intellectual culture that was nonetheless effective and important. In his reading of Protestant writing and letters as well as publishing records, Mr. Johnson concludes that it was the advent of a popular Protestant print culture in addition to the Enlightenment that transformed European and American culture and humanity.



*From Beauty and Ugliness, and Other Studies in Psychological Aesthetics by Vernon Lee and C. Anstruther-Thomson (1912)*

According to **Benjamin Morgan** (Rhetoric), there might be more to British aestheticism of the 1880s and 1890s than the common caricature of the “naughty nineties” suggests. In his dissertation, “Aesthetic Freedom: Individuality and Autonomy in Walter Pater, William Morris, and Vernon Lee,” Mr. Morgan asserts that aestheticism’s frivolity offers insight into how aesthetic practices serve political purposes. Aesthetes’ selfish obsession with pleasure may in fact challenge retrograde conventions of sexuality; their ostensibly bad poetry may in fact subvert conservative literary forms. Mr. Morgan’s project shows how the work of three aesthetes influenced major Victorian intellectual trends, discussing the relation of Walter Pater to scientific materialism, of William Morris to political individualism, and of Vernon Lee to early psychology. Analyzing these intersections between aesthetics and society, Mr. Morgan argues that British aestheticism’s political significance is that it challenges the Victorian ideal of a self-governing, autonomous subject.

While historians have largely neglected studying representations of violence as artifacts of inherent interest separate from the events they describe, **Amos Bitzan’s**

dissertation in History addresses the discursive mediation of violence itself. Titled “Jewish Representations of Violence in the First World War and its Aftermath,” Mr. Bitzan’s work focuses on the years between 1914 and 1920, a period when hundreds of thousands of eastern European Jews were expelled from their homes, robbed, attacked and killed by soldiers, irregular fighters, and even fellow civilians. Drawing upon letters, newspaper articles, rabbinic decisions on Jewish law, poems, administrative reports by military authorities, photographs, and pamphlets, Mr. Bitzan asserts that how we write about and publicize acts of violence not only shapes our short- and long-term responses to them; it also informs our identities as individuals, members of particular communities, and human beings coexisting with others. By studying what eastern European Jews wrote, fantasized, read, and did as they faced the chaos of early-twentieth-century warfare, Mr. Bitzan contextualizes figurations of violence generated in a particular historical moment, and uses them to interrogate the cultural practice of representing violent acts.

Previous scholarship, both Western and Chinese, has typically defined Chinese landscape poetry by its purported object of lyric attention: a poetry about “nature,” “natural environs,” or shan-shui (literally, “mountains and waters”). In his dissertation in East Asian Languages and Cultures, **Harrison Huang** argues, however, that medieval readers approached the lyric landscape in terms of you-lan, “excursion and the panoptic gaze.” With this categorization, Mr. Huang’s project, “The Classical Landscape: Modes of Excursion and Viewing in Medieval China,” contextualizes Chinese landscape poetry in actual medieval excursion practices, including royal processions, inspection tours, banquet outings and hunting campaigns, as well as highly-ritualized acts of viewing, such as panoptic surveys of administered domains, visualizations of the prognosticated future, and court evaluations of human resources. Mr. Huang also calls attention to landscaped nature, the engineered parks and playgrounds that were so central to Chinese

representations of progress—as both spatial procession and normative transformation—through landscape. This situates the lyric landscape in medieval discourses about state authority, economic power, ritual performance, personality appraisal, and the uses of land, leisure and pleasure.



In her dissertation in Comparative Literature, “*Keeping Watch: The Poetics and Ethics of Attention*,” **Lily Gurton-Wachter** investigates the “poetics of attention” that emerged in Britain at the turn of the nineteenth century. Using close reading and historical research, the project asks how literary figures of watchfulness and alarm redefined attention in response, and in resistance, to military discourses of keeping watch during the Napoleonic Wars. Analyzing alarmist documents that reveal the militarization of attention and the request that all citizens become “half-soldiers” by maintaining a constant sense of “watchfulness,” Ms. Gurton-Wachter argues that war and aesthetics intersect in the demands they make on attention. She also states that literary texts from the Romantic Period both critique alarmism and maintain an interest in the state of heightened perception and receptivity that marks war-time alarm. In response to defensive watchfulness, Ms. Gurton-Wachter argues, poets explored an alternate form of attentiveness that departs from both military strategy and traditional standards of ethical action.

**Sherry Goodman**, Director of Education and Academic Relations at the Berkeley Art Museum and Pacific

Film Archive, has coordinated public programming in conjunction with BAM/PFA exhibitions and collections for



over twenty years. After specializing in American and European modern art history at Columbia University, Ms. Goodman taught at both

Columbia and Vassar College before coming to BAM/PFA. Her recent projects include a program exploring multi-disciplinary perspectives on Bruce Nauman's art and a symposium addressing the experience of adoptees from Asia as expressed in their art, writing, and film. Ms. Goodman also oversees the museum's connections with campus. Claiming that visual art itself embodies the kinds of "ill-structured" problems, challenge to assumptions and values, and exposure that can help stimulate cognitive development and critical thinking, she is interested in the ways in which BAM/PFA can provide experiences outside the classroom that enhance undergraduate learning. Ms. Goodman was awarded a Fulbright Senior Specialist grant to teach American art history at the University of Hanoi in 2007.

**James H. Spohrer**, Librarian for Germanic Collections at Doe Library, is currently conducting research and acquisitions for an exhibit of Dutch clandestine books. During the German invasion of the Netherlands from 1940-

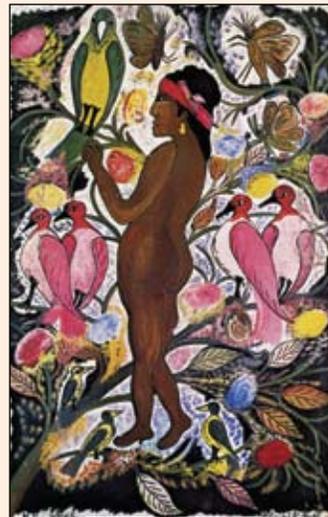


*Dutch Resistance fighters hide weapons in a WC*

1945, a significant Dutch resistance movement emerged, predominantly in the form of secret publications that defied the Nazi power's attempts to control the flow of information and

to suppress dissent. According to Mr. Spohrer, the UC Berkeley Library has assembled one of the world's largest collections of these items, including bound printed books, flyers, broadsides, "Tarnschriften" (disguised books), and even simple mimeographs on scrap paper. Mr. Spohrer's forthcoming exhibit, which will present these materials against the historical backdrop of the occupation itself, focuses on the persecution and deportation of Dutch Jews, the attempts to remake Dutch civil and cultural institutions in the image of German national socialism, and the economic and social consequences of the occupation. The exhibit is scheduled to be on display in Doe Library's Bernice Layne Brown Gallery in 2010.

## Senior Fellows



*Hector Hyppolite, Maitresse Ezili, 1948*

Professor of English **Dorothy J. Hale** is a theorist of narrative and the novel. Her research is focused on the invention and development of Anglo-American novel theory, with an emphasis on voice, point of view, and the politics of form. Professor Hale has published *Social Formalism: The Novel in Theory from Henry James to the Present* (Stanford University Press) and *The Novel: An Anthology of Criticism and Theory, 1900-2000* (Blackwell). Recent articles related to her current book project, *Novelistic Aesthetics and the New Ethics*, include "Aesthetics and the New Ethics: Theorizing the Novel in the Twenty-First Century" (*PMLA*, May 2009); "An Aesthetics of Alterity: The Art of English Fiction in the Twentieth Century" (in *The Cambridge Companion to the Twentieth-Century English Novel*, 2009); and "Fiction as Restriction: Self-Binding in New Ethical Theories of the Novel" (*Narrative*, 2007).

Professor of English **Abdul JanMohamed**'s work explores the politics of literature and the nature of discourse in both colonial and post-colonial cultures. His most recent book, *The Death-Bound Subject: Richard Wright's Archaeology of Death*, explores various ways in which the threat of death (lynching in Jim Crow society) was instrumental in forming the subjectivity of slaves. Professor Jan Mohamed argues that in their writing, Wright and other African American authors have articulated a profoundly anti-Hegelian understanding of the master-slave struggle. His book also charts the nature of the resistance to the threat/fear of death that is central to slave's challenge of the master. The book has been reviewed as a new account of slavery, reworking the concept of "social death" and articulating a "dialectic of death" in a provocative manner. Among his other accomplishments, Professor JanMohamed is founding editor of the journal *Cultural Critique* and the co-editor of *The Nature and Context of Minority Discourse*.



Professor **David Frick** is chairman of the Department of Slavic Languages and Literatures. Also affiliated with the Department of History, his teaching interests include Polish literature of all periods and the histories of Poland and Eastern Europe. Professor Frick's body of research addresses questions of rhetoric, philology, religion, culture, and society in the Polish-Lithuanian Commonwealth of the early modern period; he is currently studying the neighborhoods and networks of seventeenth-century Vilnius. Among his publications are *Rus' Restored: Selected*

*Writings of Meletij Smotryc'kyj* (1610-1630) and "The Bells of Vilnius: Keeping Time in a City of Many Calendars" from *Making Contact: Maps, Identity, and Travel* (2003).



A graduate of St. Catharine's College, Cambridge, and a former student at the British Schools of Archaeology at Athens and Rome, **Andrew Stewart** is Professor of

Art and Archaeology in the Departments of Classics and History of Art. Currently the Nicholas C. Petris Professor of Greek Studies, Professor Stewart also received a UC Berkeley Distinguished Teaching Award in 2009. Professor Stewart serves as Curator of Mediterranean Archaeology at the Phoebe A. Hearst Museum of Anthropology and Director of the UC Berkeley excavation team in Tel Dor, Israel. His professional interests include Greek sculpture, the East after Alexander the Great, and the Renaissance and Antiquity. Professor Stewart is a member of the American School of Classical Studies at Athens and the Deutsches Archäologisches Institut.

Professor Emeritus of English **Joel Altman** received his Ph.D. from Stanford University. He has taught Renaissance literature and drama at Berkeley, directed productions of Shakespeare, and published articles on Shakespeare, Spenser, and Renaissance rhetoric. Professor Altman is the author of *The Tudor Play of Mind: Rhetorical Inquiry and the Development of Elizabethan Drama* and *The Improbability of Othello: Rhetorical Anthropology and Shakespearean Selfhood*. He is currently researching drama and visual culture in the early modern period.

Professor **Catherine Cole** holds a Ph.D. in Theatre and Drama from Northwestern University. After teaching at the University of California, Santa Barbara, Professor Cole joined Berkeley's department of Theater, Dance,

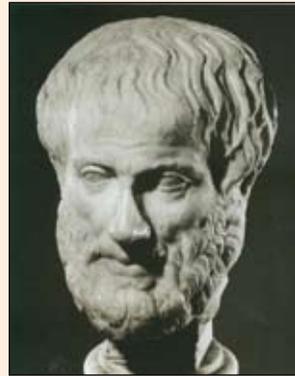
and Performance Studies in 2007. A specialist in African Performance and Postcolonial studies, her current work focuses on performance in South Africa. Professor Cole's most recent book, *Performing South Africa's Truth Commission: Stages of Transition*, is due out in the fall of 2009. She is also the author of *Ghana's Concert Party Theatre* (2001), which received an Honorable Mention in 2002 for the Barnard Hewitt Award from the American Society for Theatre Research. In addition, Professor Cole recently co-edited a special issue of *Theatre Survey* on African and Afro-Caribbean performance. She has received funding from the National Humanities Center, the University of California Institute for Research in the Arts, and the National Endowment for the Humanities, among others. She is also currently working on a performance project on disability called, "The Body Doesn't Lie."



Philip Miller, *REwind: A Cantata for Voice, Tape and Testimony*

Professor **Dorothea Frede** joined the Department of Philosophy in 2006 as the Mills Visiting Professor of Philosophy. Previously a member of the faculty of the University of Hamburg in Germany, she received her Ph.D. from Göttingen University in 1971. Professor Frede's professional interests include phenomenology, hermeneutics, and existentialism. As a specialist in ancient philosophy, her main focus in recent years has centralized on ethics and methodology in Plato's later works, as well as the ethics and politics of Aristotle's work. Professor Frede's recent publications include: *Aristotle: On Generation and Corruption, Book 1; Language and*

*Learning: Philosophy of Language in the Hellenistic Age;*



and "Plato, Ethics—An Overview," which appeared in *The Standard Encyclopedia of Philosophy*. Professor Frede also recently completed a translation and commentary of Aristotle's *Nicomachean Ethics* for the Berlin Academy Series.

### Associate Professor Fellows Spring 2010

The Associate Professor Fellowships enable three associate professors to devote the spring term to a research project of their choosing. Each applicant is also asked to propose a counterpart researcher—in any department, discipline, or school other than the applicant's own—with whom he or she would value regular conversation. The counterpart may be of any rank, and the applicant and counterpart may or may not have worked together previously. The Associate Professor Fellows meet during the spring semester of the fellowship year. Within three years of the completion of the grant, it is expected that the Fellow will teach an undergraduate course related to the project (an interdisciplinary seminar or a junior seminar) or propose another kind of learning opportunity for undergraduates.

**Mia Fuller**, Italian Studies

Counterpart: Eugene Irschick (History)

Project: "Mussolini's Citizens: Politics and Reminiscences in Italy's Fascist-Era 'New Towns' Today"

**Michael Mascuch**, Rhetoric

Counterpart: Daniel Boyarin (Near Eastern Studies)

Project: "Literal Piety: Testimony, Truth, and English Protestant Identity, Askew to Wesley"

**Janet Sorenson**, English

Counterpart: David Lieberman (Jurisprudence)

Project: "Vulgar Tongues: Revaluing the Language of the Particular in Eighteenth-Century British Writing"

## Discovery Fellows 2009-2012

The Mellon Discovery Fellowship program brings together graduate students from a variety of disciplines at the early stages of their careers in the belief that it is important and valuable to encourage collaborative exchange from the very beginning of graduate study. Funded by the Townsend Center and the Andrew W. Mellon Foundation, the program supports seven entering graduate students in the humanities and related fields for their first three years of graduate work at Berkeley.

The Center, along with Discovery Program Director Celeste Langan (English), would like to welcome the following students to Berkeley and to the Mellon Discovery program:

**William Coleman**, History of Art

**Jonathan Haddad**, French

**Chloe Kitzinger**, Slavic Languages & Literatures

**Derin McLeod**, Classics

**Elizabeth Pearson**, Sociology

**Chiara Ricciardone**, Rhetoric

**Marina Romani**, Italian Studies

## Departmental Resident Fellows

Funded by the Avenali Endowment, the Departmental Residencies support month-long visits by scholars, writers, artists, and others with whom Berkeley faculty and students might not otherwise have direct or sustained contact.

Dr. **Vijayalakshmy Rangarajan** is Associate Professor Emeritus at the International Institute of Tamil Studies in Chennai, India. A renowned scholar, she has made important contributions in the fields of Tamil poetry and comparative studies of Tamil and Sanskrit literature. Among other activities planned for her residency, Professor R. Vijayalakshmy's ongoing work on Buddhism in early South India as articulated in the Tamil texts will engage Buddhist Studies faculty and students at Berkeley. She will

be hosted by the department of South and Southeast Asian Studies while at Berkeley in September and October.

**Dai Jinhua**, Director for the Center for Film and Cultural Studies at Beijing University, is a foremost feminist, film scholar, media critic, and "New Left" cultural critic in China. In her widely cited *Emerging from the Horizon of History*, Dai introduced Lacanian feminist literary criticism to China. In the last five years, Dai has been involved in several international projects, including a feminist project to nominate one thousand women for the Nobel Peace Prize and an engaged study of China's emerging role in the global economy. She will be hosted by the Rhetoric department while at Berkeley in spring 2010.

## Strategic Working Group

The Strategic Working Groups program provides both humanities faculty and faculty in humanities-related fields with a framework for thinking about curricular innovations that grow out of new research areas. The program encourages selected groups to translate their work into courses, programs, and other concrete and ongoing activities that involve faculty and students at all levels.

The Strategic Working Group for 2009-2010 will be "**Old Things: Classical Studies and Contemporary Humanities.**" Co-Conveners **Daniel Boyarin** (Near Eastern Studies and Rhetoric) and **Ramona Naddaff** (Rhetoric) describe the project as follows:

"Born as a branch of human endeavor separate from the "sciences," the humanities are arguably a product of humanism, a movement that began literally with the recovery of Greek and Latin classics, and continued with the scholarly study of the Bible, the ancient Near East, and Egypt, while developing scholarly fields in the study of India, China, Arabic, and eventually the "modern" languages. If we are in a post-humanistic moment (perhaps even post-human), then it is not only

the study of antiquity but also all of the humanities that needs to be rethought. Is there a possible opening toward a posthumanist version of a rationale for continuing to study antiquity, in every way possible, archeologically, philosophically, literarily, rhetorically? To inquire intensively into the rationale(s) for continuing to investigate the distant past might prove, then, a limit case for the humanities as a whole.”

This Strategic Working Group will gather diverse scholars in the humanities and social sciences who are interested in both classical and contemporary texts in order to think through the old and new foundations of the study of the premodern period, its literature and history. Through rereading a selection of classic texts and influential twentieth- and twenty-first century interpretations, the group will investigate what it would mean today to reinvest in classical studies and the humanities. They also aim to place the “premoderns” in dialogue with a range of pressing contemporary concerns arising in the arts, politics and ethics and to identify how classical studies might enliven and redirect debates regarding such issues as “living through” and “returning from” war; new uses and definitions of writing, orality, images and performance arts; the practice and study of religion and spirituality; and the creation of national and ethnic identities.

Participants: **Deborah Blocker** (French), **Niklaus Largier** (German), **Maria Mavroudi** (History), **Carolyn Merchant** (Environmental Science, Policy, and Management), **Michael Nylan** (History), **Benjamin Porter** (Near Eastern Studies)

### Collaborative Research Seminar

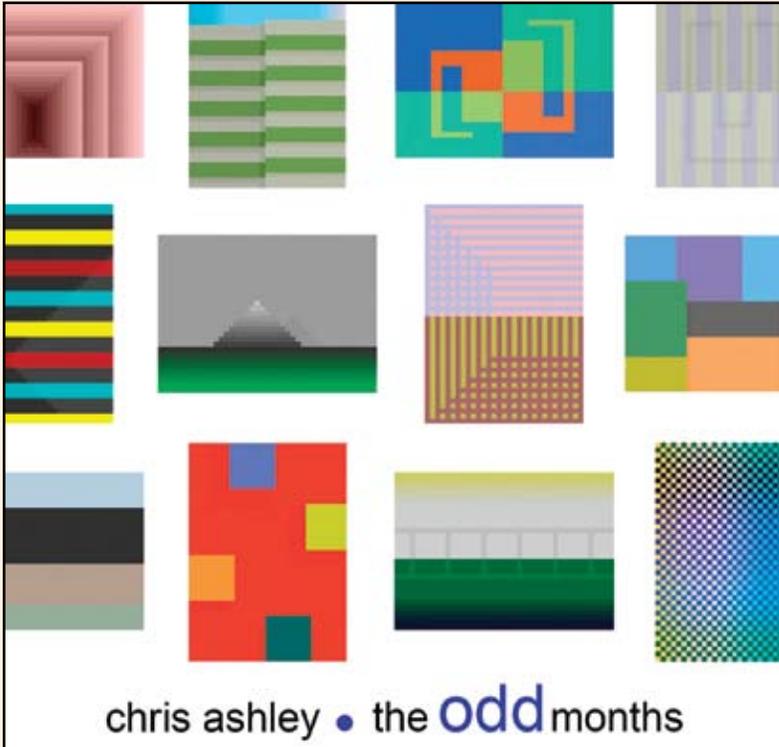
The Townsend Center for the Humanities organizes a collaborative research seminar each year for faculty and graduate students in the humanities and related disciplines. The seminars are designed to direct Berkeley’s unique intellectual resources toward large, cross-disciplinary topics, and to encourage

collaborative work among faculty and advanced graduate students.

Convening in the Spring semester of 2010, the **Humanistic and Empirical Studies in Moral Psychology** seminar will draw together a small group of Berkeley faculty and graduate students to explore what are sometimes called the “moral emotions”—pride, shame, guilt, and anger—as well as related concepts and motivations, such as attributions of responsibility, altruism, self-interest, virtue, and character. These concepts and emotions lie not only at the heart of moral and political philosophy but also psychology, education, sociology, anthropology, and economics. A continuous line of philosophical and literary thought since at least Plato and Confucius and extending through Nietzsche, Eliot, and Freud has laid claim to exploring this territory. A much more recent tradition of empirical research, mostly in psychology departments, has also begun to sketch its maps. Nationally and internationally, the possible intersections between humanistic and empirical research have become the focus of scholarly attention. This seminar aims to provide a forum for faculty and graduate students across a broad range of fields to learn from one another, as well as from outside invitees, about the coordinate research being done in this area, and to develop new cross-disciplinary research and teaching projects that take advantage of the potential synergies.

The primary conveners of the group are **Christopher Kutz** (Jurisprudence & Social Policy) and **Robert MacCoun** (Goldman School of Public Policy, Jurisprudence & Social Policy Program). Co-Conveners are **Kathryn Abrams** (Boalt Hall School of Law), **Alison Gopnik** (Psychology), **Anthony Long** (Classics, Philosophy, and Rhetoric), **Nancy Scheper-Hughes** (Anthropology), and **Jay Wallace** (Philosophy).

# ON EXHIBIT



Chris Ashley, May 2008, 2008, 31 inkjet prints, 11x8.5 inches each, 55x59.5 overall

## E The Odd Months

*An Installation of Inkjet Prints by Chris Ashley*

*On Exhibit: August 24 – December 11, 2009*

Chris Ashley is an artist, writer, and educator who lives and works in Oakland, California. In addition to his paintings, Ashley is known for his multi-year drawing project, which uses HTML tables to make browser-rendered images posted daily on his blog, *Look, See*. These images are often used to make large-scale installations of inkjet prints in the gallery setting. Using the markup language of the web, Ashley's painterly color sense works against the grid-bound nature of tables to make monthly-themed sets of images in response to various subjects.

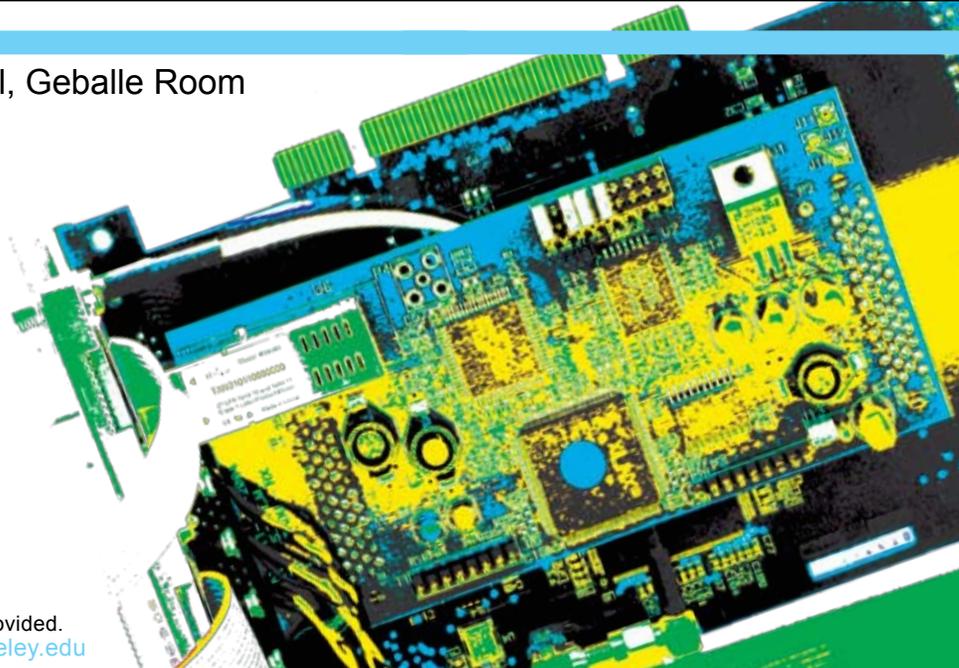
Chris Ashley's recent solo exhibitions include "Blue & Green Paintings" at the George Lawson Gallery, San Francisco; "HTML Drawings/Recent Work" at David Cunningham Projects, San Francisco; and "WYSIWYG" at Chambers Gallery, Portland. For more images and information, please visit <http://chrisashley.net>, and the blog *Look, See* at <http://looksee.chrisashley.net>.

The Townsend Center presents

## lunch forum on digital technology in humanities scholarship

12:00 pm | 220 Stephens Hall, Geballe Room

- Fall 2009**
- September 23**  
Archives and Libraries:  
Online Researching, Zotero and More
  - October 21**  
Academic Writing and Publishing 2.0:  
eJournals, Blogs, Wikis, Tweets
  - November 18**  
The Humanities Collaboratory:  
New Work at the Townsend Lab



This is an informal brown bag lunch series. Beverages will be provided. For more information, please visit <http://townsendlab.berkeley.edu>

# The Townsend Humanities

The University of California, Berkeley

THL  
Townsend Humanities Lab

BUILDING INTERDISCIPLINARY COLLABORATION

Home About Projects Members Contact

## Featured Projects

[Browse All Projects](#)  
[+ Add New Project](#)

**Pilot Projects Forum**  
This forum is where pilot projects can come to share questions, problems, ideas, and advice about the Townsend Humanities Lab.

**Digital Cuneiform**  
Digital Tools and Projects for Cuneiform Studies

## About The Lab

The Townsend Humanities Lab offers a community-driven suite of digital tools to support interdisciplinary research and collaboration among Berkeley scholars and their affiliates. Driven by a powerful content-management system, and hosted by new "cloud" computing services, the Lab provides project space and a suite of Web 2.0 resources to all Berkeley scholars with interests in the humanities and interpretive social sciences.

The Lab offers tools for project organization and communication (event listings, file sharing, news broadcasts, and RSS feeds), as well as newer collaborative tools for text annotation, image annotation, visualizations, mapping, and collaborative authoring. Images, documents, audio and video files can be uploaded, shared, and placed in circulation among designated project groups within the Lab. Furthermore, all content on the site can be tagged by keywords to facilitate project organization and to enhance the interaction across diverse interest groups.

The Lab is open to all Berkeley scholars. To participate in the Lab, please create an "account," and then proceed to join an existing project or initiate a new one.

## Toolbox

- Audio File**  
Post lectures, interviews.
- Event listings**  
Keep track of events, send gallery or a slide
- External Link**  
Retrieve related information from
- Image**  
Create an image

## Lab News

**New Townsend Lunch Forum on Digital Technology in Humanities Scholarship**  
1 week 5 days ago

**New Lab Features**  
1 week 5 days ago

**First Video Tutorial Posted**  
11 weeks 5 days ago

**more**

## Upcoming Events

**THL Workshop Project: THL Planning**  
08/12/2009

**Archives and Libraries: Online Researching, Zotero and More**  
Project: THL Planning  
09/23/2009

**THL Academic Writing and Publishing 2.0: eJournals, Blogs, Wikis, Tweets**  
Project: THL Planning  
10/21/2009

**more**

## Project Keywords

cities civic colonialism conferences contemporary poetry

## My Profile

Angela Veomett  
Account | Logout

## My Projects

- Contemporary Poetry Reading Group
- Digital Cuneiform
- Digital Heritage Egypt
- Electronic Literature
- Goya
- Neurophilosophy
- Pilot Projects Forum

http://townsend

# Humanities Lab: Now in beta

THL Planning  
7 new items!

Townsend Center Course  
Threads  
13 new items!

William Kentridge Project





course thread critical theory  
**digital humanities**  
humanities scholarship human rights italian poetry julie Dash lab Latin America literacy  
**literature** madrigal medieval studies memory Neuroscience Philosophy pilot projects poems poesia poetics  
**poetry** poverty profession professionalization race racism rights Romanticism Self-Representation semiotics South African Art **spain**  
**stop-animation** technology  
**townsend** transcriptions urban architecture urbanization Video VLC writing

more tags »

### What's Out There

OpenLibrary  
Information on the Townsend Center Course Threads Project  
HASTAC  
Zotero  
Project BAMBOO

Suggest Another » more

### Book Corner











musical performances, radio show segments.



**Image Annotation**  
Highlight and attach a comment to an image and allow responses.

notifications and reminders.



**Location on Map**  
Map geographic locations to content such as people, places, events.

another Web resource.



**Project News**  
Post commentary, announcements or news about a project.

carousel of photos, artwork . . .



**RSS Feed**  
Deliver regularly changing content from news sites and online publishers. (Admins: find this tool through the 'Pages' tab.)

musical performances, radio show segments.



**Share Files**  
Upload and share materials, including PDFs and Word documents.

notifications and reminders.



**Tag Cloud**  
Create a visual depiction of the keywords used to describe content. (Admins: find this tool through the 'Pages' tab.)

another Web resource.



**Text Annotation**  
Comment on any portion of a text, allow responses to create dialogue.

carousel of photos, artwork . . .



**Twitter Feed**  
Exchange tweets within or across projects. (Admins: find this tool through the 'Pages' tab.)

musical performances, radio show segments.



**Video**  
Stream video selections or create a video carousel.

notifications and reminders.

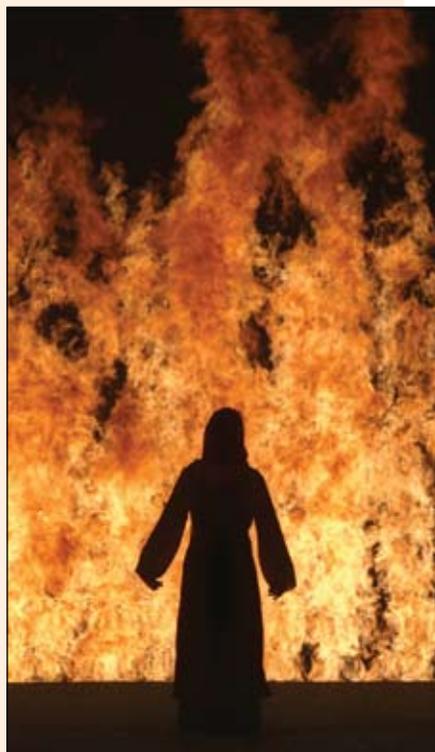


**Wiki**  
Collaborate on writing, editing and managing project content.

another Web resource.

terms of service | copyright | community norms

Townsend Humanities Lab: A Project of the Doreen B. Townsend Center for the Humanities at the University of California, Berkeley



September 28 & 29

**Bill Viola: "The Movement in the Moving Image"**

*Townsend Center Una's Lecturer*

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# HIGHLIGHTS



September 21 & October 12

**Adaptology: Natural Selections on Humans and the Environment**

*Fall 2009 Depth of Field Film + Video Series*

Page 23 & 28

## WEDNESDAY, SEPTEMBER 2

**P Violin and Flute: Saint-Saens and Copland: 57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Ernest Ting-Ta Yen, violin; Miles Graber, piano: Saint-Saëns, *Violin Concerto No. 1 in D minor, op. 75*

Kelly Jenkins, flute; Miles Graber, piano:

Copland, *Duo for flute and piano*

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

**L A Lifetime is a Promise to Keep: Artistic Expression and Resistance in the work of Huang Xiang**

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of East Asian Studies (2223 Fulton), 6F Conference Room

Huang Xiang in conversation with Michelle Yeh, UC Davis Professor of East Asian Languages and Cultures and translator of Huang Xiang's poetry.



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

**L Faculty Reading**

*Holloway Series in Poetry*

DEPARTMENT OF ENGLISH

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

Featuring UC Berkeley poet-professors CS Giscombe, Robert Hass, Lyn Hejinian, Geoffrey G. O'Brien, and John Shoptaw.

Event Contact: 510-642-3467

### EVENT KEY

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

## THURSDAY, SEPTEMBER 3

### L Lunch Poems Presents Series Kick-Off THE LIBRARY

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

Hosted by Robert Hass and University Librarian Thomas C. Leonard. The kickoff features distinguished new members of the English Department faculty introducing and reading a favorite poem. This year's participants: Melanie Abrams, Dorrie Beam, C. D. Blanton, Vikram Chandra, Eric Falci, Mark Goble, David Landreth, Namwali Serpell, and Emily Thornbury.

Event Contact: poems@library.berkeley.edu

## WEDNESDAY, SEPTEMBER 9

### P Music by Cindy Cox: 57th Annual Noon Concert Series

#### DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Julie Steinberg, piano & Cindy Cox, piano

Music by Cindy Cox:

*Sylvan Pieces* for solo piano  
(world premiere)

*Playing a round* for two pianos  
(world premiere)

Event Contact: concerts@berkeley.edu

### L Burmese and Mon Foundation Myths and the Forging of a National Identity

#### CENTER FOR SOUTHEAST ASIA STUDIES

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

Speaker: Don Stadtner, independent scholar

Event Contact: 510-642-3609

### L 090909: BCNM Symposium on Neutrality

#### BERKELEY CENTER FOR NEW MEDIA

12-9 pm | 4th Floor Collaboratory,  
Sutardja Dai Hall

The latest installment of the 0n0n0n conference series, 090909 is dedicated to the process of creating neutrality.

For more information visit:  
studio.berkeley.edu/090909

## THURSDAY, SEPTEMBER 10

### L A Frozen Landscape? Change and Continuity of Italian Social Protection System

#### BERKELEY CENTER FOR GLOBALIZATION AND INFORMATION TECHNOLOGY

12-1:30 pm | 119 Moses Hall

Speaker: Chiara Agostini, Post-doc Fellow,  
Sapienza-University of Rome

Event Contact: bcgit@berkeley.edu

### L Short-term (Organ) Memory: One Hundred Years of Chinese and Comparative Media Controversy from Dissection to the Bodyworlds



#### CENTER FOR CHINESE STUDIES

4-6 pm | IEAS conference room,  
IEAS conference room, 6th floor

Speaker: Larissa Heinrich, Professor,  
Department of Literature, UC San Diego

Event Contact: ccs@berkeley.edu

### L Al-America: Arab and Muslim Culture, and its Influence on America

#### CENTER FOR MIDDLE EASTERN STUDIES

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

Speaker: Mr. Jonathan Curiel, author &  
journalist, *San Francisco Chronicle*

Event Contact: cmes@berkeley.edu

### L Robert Crawford Reading

#### DEPARTMENT OF ENGLISH

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

Crawford is Professor of Modern Scottish Literature at the University of St Andrews. His volumes of verse include *Full Volume* (2008), *Selected Poems* (2005), *The Tip of My Tongue* (2003), *A Scottish Assembly* (1990), and (in Scots) *Sharawaggi* (1990).

Event Contact: cdblanton@berkeley.edu

## FRIDAY, SEPTEMBER 11

### L Robert Burns 1759 - 2009

#### DEPARTMENT OF ENGLISH

2-5 pm | 300 Wheeler Hall

Speakers: Robert Crawford, University of St Andrews (Scotland); Leith David, Simon Fraser University; Carol McGuirk, Florida Atlantic University; Steven Newman, Temple University

Part of world-wide series of conferences and other events to mark the 250th anniversary of the poet's birth.

Event Contact: 510-642-2770

### L American Political History

#### INSTITUTE OF GOVERNMENTAL STUDIES

12-1:30 pm | IGS Harris Room,  
119 Moses Hall

Daniel Geary will discuss his newly released book, *Radical Ambition: C. Wright Mills, the Left and American Social Thought*.

Event Contact: 510-642-1474

## MONDAY, SEPTEMBER 14

### L Positive Political Theory

INSTITUTE OF GOVERNMENTAL STUDIES

12-1:30 pm | Harris Room, 109 Moses Hall

Speaker: Jonathan Bendor, Stanford University Graduate School of Business

Event Contact: 510-642-1474

### L Cambodian Democracy and Human Rights Under Siege: One Woman's Fight

*Friedlander Lecture in International Social Welfare*

SCHOOL OF SOCIAL WELFARE

4-6 pm | 110 Boalt Hall, School of Law

Opposition leader, pro-democracy campaigner, social worker, and women's rights advocate

Mu Sochua (MSW alumna '81) will

discuss her efforts to oppose sex trafficking, domestic violence, acid attacks, corruption and land grabs in Cambodia, as well as the court case that has attracted the attention of the UN High Commission on Human Rights.

Event Contact: mhermon@berkeley.edu



### L Professor Jill Dolan

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

5 pm | Durham Studio Theater, Dwinelle Hall

Jill Dolan is a professor in Princeton's Department of English and the Program in Theater and Dance. Professor Dolan has written numerous articles and essays on feminist and lesbian theater and performance, on performance studies, and on arts advocacy, democracy, and social change.

Event Contact: tdps@berkeley.edu

#### EVENT KEY

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

### L Adventures in Art at the Edge of the Law

*Art, Technology, and Culture Colloquium*



BERKELEY CENTER FOR NEW MEDIA

7:30 pm | 160 Kroeber Hall

A 90-minute film and presentation by Mark Hosler, founding member of Negativland, with Q & A to follow.

Event Contact: susan.miller@berkeley.edu

## WEDNESDAY, SEPTEMBER 16

### L Narrativity and Rhetorical Excess in Gong Zizhen's Essay Zunyin (Honoring the Recluse)

CENTER FOR CHINESE STUDIES

12 pm | 3401 Dwinelle Hall

Speaker: Stephen Roddy, Professor, Asian Pacific Studies, University of San Francisco

Event Contact: ccs@berkeley.edu



### P University Symphony Orchestra: 57th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Conducted by David Milnes

Program to be announced.

Event Contact: concerts@berkeley.edu

### F Chott el-Djerid and Other Works



PACIFIC FILM ARCHIVE

7 pm | Pacific Film Archive Theater

Early works by Bill Viola investigating the structure of time and the nature of light, including *Chott el-Djerid*, a study in perceptual uncertainty that voyages from the Tunisian desert to frigid Saskatchewan.

Event Contact: jlknapp@berkeley.edu

## THURSDAY, SEPTEMBER 17

### L Johnson's Friendships

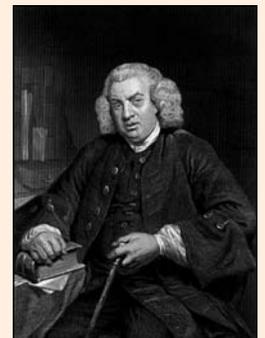
TOWNSEND CENTER FOR THE HUMANITIES

5 pm | Geballe Room, 220 Stephens Hall

On the day before the 300th anniversary of Samuel Johnson's birth, Jeffrey Meyers will deliver a lecture focusing on the author's friendships with Sir Joshua Reynolds, Edmund Burke and Oliver Goldsmith.

Jeffrey Meyers graduated from the University of Michigan

and received his doctorate from UC Berkeley in the 1960s. He is the recipient of a Fulbright fellowship and a grant from the Guggenheim Foundation. Mr.



Meyers is the author of over 47 books, among them biographies of Katherine Mansfield, Joseph Conrad and F. Scott Fitzgerald.

Co-sponsored by the Department of English.

Event Contact: cdblanton@berkeley.edu

**L** Institute for Legal Research Presents a Forum: Technology, Democracy, and the Law

**INSTITUTE FOR LEGAL RESEARCH**

2-4:30 pm | Bancroft Hotel, Great Hall  
Sponsored by the Jefferson Memorial Lectureship in conjunction with the campus commemoration of Constitution Day. The forum will feature Steven Usselman, Associate Professor in the School of History, Technology, and Society at the Georgia Institute of Technology. Commentators will include Professor Robert P. Merges and Lee Tien.  
Event Contact: kchin@law.berkeley.edu

**L** Talk by Michael Peletz

**CENTER FOR SOUTHEAST ASIA STUDIES**

4-5:30 pm | Institute of East Asian Studies (2223 Fulton), 6F Conference Room  
Speaker: Michael Peletz, Professor of Anthropology, Emory University  
Event Contact: cseas@berkeley.edu

**FRIDAY, SEPTEMBER 18**

**L** Composer Colloquium with Evan Ziporyn

**DEPARTMENT OF MUSIC**

3 pm | 125 Morrison Hall  
Evan Ziporyn, *A House in Bali* composer, UC Berkeley Ph.D., Bang On A Can All-Stars member, and Massachusetts Institute of Technology Distinguished Professor, speaks at the Department of Music Composer's Colloquium.  
Event Contact: 510-642-9988

**L** The Dreamscape of Early Medieval China

**CENTER FOR CHINESE STUDIES**

4-6 pm | IEAS conference room, 6th floor  
Speaker: Robert Campany, East Asian Languages and Cultures, University of Southern California  
Discussant: Robert Ashmore, East Asian Languages and Cultures, UC Berkeley  
Event Contact: ccs@berkeley.edu

**L** FLESH EATERS: an International Symposium on Roman Sarcophagi



**DEPARTMENT OF HISTORY OF ART**

9 am-5 pm | Berkeley Art Museum, Main Auditorium  
This conference examines afresh the distinctive imagery carved on Roman sarcophagi, some of the most beautiful and astonishing works that the ancient world ever produced. Gathering leading scholars from Germany, Italy, England, Canada, and the United States, the conference features a keynote address by Paul Zanker, whose recent book on mythological sarcophagi, *Mit Mythen leben (Living with Myth)*, has propelled these objects back into the spotlight, reminding us of their central importance for understanding the art and culture of the Roman world.  
Event Contacts: chrishallett@berkeley.edu, mont@berkeley.edu

**MONDAY, SEPTEMBER 21**

**F** Up the Yangtze (Yung Chang, 2008)

*Depth of Field Film + Video Series*



**TOWNSEND CENTER FOR THE HUMANITIES**

7 pm | Geballe Room, 220 Stephens Hall  
Chinese-Canadian director Yung Chan tells the story of Yu Shui, one of the 5.3 million people who will be displaced with the completion of the Three Gorges Dam along China's Yangtze River. The film captures the stunning natural landscape that will soon be underwater while documenting the people whose way of life will disappear with it.  
Event Contact: krisfallon@berkeley.edu

**L** Professor Larry Bogad

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

5 pm | Dwinelle Annex, Room 126  
L.M. Bogad (Associate Professor, University of California at Davis) is an author, performer, and activist. His book, *Electoral Guerrilla Theatre: Radical Ridicule and Social Movements*, is an international study of performance artists who run for public office as a prank. Bogad works on the intersection between art and activism, and on the role of humor and imagination in organizing social movements.  
Event Contact: tdps@berkeley.edu

## WEDNESDAY, SEPTEMBER 23

### L Archives and Libraries: Online Researching, Zotero and More

Forum on Digital Technology in Humanities Scholarship

#### TOWNSEND CENTER FOR THE HUMANITIES

12 pm | Geballe Room, 220 Stephens Hall  
An informal brown bag lunch series with beverages provided by the Townsend Center.  
Event Contact: c.p.dingler@gmail.com

### L The Sun Brigade: A Literary Society in the Undercurrents of the Chinese 1970s



#### CENTER FOR CHINESE STUDIES

12-1 pm | 3401 Dwinelle Hall  
Speaker: Zhang Langlang, author  
Lecture in Chinese, without interpretation.  
Event Contact: ccs@berkeley.edu

### L Viable Diplomacy and Taiwan-U.S.-China Relations

#### INSTITUTE OF EAST ASIAN STUDIES

12-1 pm | Institute of East Asian Studies (2223 Fulton)  
Speaker: Andrew Hsia, Foreign Ministry, Taiwan  
Event Contact: ieas@berkeley.edu

### L Fernando Botero and Lawrence Rinder in Conversation on the exhibition: The Abu Ghraib Series



#### BERKELEY ART MUSEUM

6 pm | Berkeley Art Museum, Museum Theater  
In conversation with BAM/PFA Director Lawrence Rinder, Fernando Botero will discuss the trajectory of his artistic practice, his aesthetics and influences, and the social and political role of art in Colombia, Latin America, and internationally. For those who are unable to attend the event, a podcast will be available the following day at [bampfa.berkeley.edu/exhibition/botero\\_2009](http://bampfa.berkeley.edu/exhibition/botero_2009)  
Tickets required (free).

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

### P Shakespeare Songs: 57th Annual Noon Concert Series

#### DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall  
Susan Gundunas, soprano; Daniel Lockert, piano; Diana Rowan, celtic harp  
The sonnets of Shakespeare and the music inspired by them from the 16th through the 21st century: Purcell, Haydn, R. Strauss, Vaughan-Williams, Henderson  
Event Contact: [concerts@berkeley.edu](mailto:concerts@berkeley.edu)

### L Religious Policies in the PRC: A Sociopolitical History



#### RELIGION, POLITICS AND GLOBALIZATION PROGRAM

4 pm | IIS Conference Room, 223 Moses Hall  
In this lecture, Professor Fenggang Yang of Purdue University will provide the historical and political backgrounds of the religious policies of the Chinese Communist Party and state since the establishment of the People's Republic of China in 1949.  
Event Contact: [rpgp@berkeley.edu](mailto:rpgp@berkeley.edu)

### L Re-Thinking LGBTTIQ Movements in the U.S.

#### FREE SPEECH MOVEMENT CAFÉ EDUCATIONAL PROGRAMS

6-8 pm | Free Speech Movement Café (Moffitt Library)  
Panelists: Tommi Avicelli-Mecca, Paola Bacchetta, Blackberri, Dagenya, Barbara Ruth, Merle Woo  
Event Contact: 510-643-7172

### L Maurice Scully Reading

#### DEPARTMENT OF ENGLISH

6:30 pm | Maude Fife Room, 315 Wheeler Hall  
Maurice Scully is a leading experimental poet in Ireland. A maker of large forms, he has worked for the past twenty-five years on a long project entitled *Things That Happen*, which includes *Five Freedoms of Movement* (1987/2001), *Livelihood* (2004), *Sonata* (2006), and *Tig* (2006).  
Event Contact: [cdblanton@berkeley.edu](mailto:cdblanton@berkeley.edu)

#### EVENT KEY

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

**F** Hatsu Yume and Other Works



PACIFIC FILM ARCHIVE

7 pm | Pacific Film Archive Theater

Liquid light flows through this group of Bill Viola's video works (U.S., 1977-81) centered on Hatsu Yume, a vivid, almost hallucinatory look at Japanese culture.

Event Contact: jlkknapp@berkeley.edu

**THURSDAY, SEPTEMBER 24**

**L** No Victor, No Vanquished: The Politics of Memory in Lebanon

CENTER FOR MIDDLE EASTERN STUDIES

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

Speaker: Professor Lucia Volk, Department of Anthropology, San Francisco State University

Event Contact: cmes@berkeley.edu

**L** Anne Tardos

Holloway Series in Poetry

DEPARTMENT OF ENGLISH

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

Anne Tardos is a poet, composer, and visual artist. She has recently edited "Thing of Beauty," a volume of



Jackson Mac Low's new and selected poems (California, 2008); her most recent book of poetry is *I Am You* (Salt, 2008). She is a 2009 Fellow in Poetry of the New York Foundation for the Arts.

Event Contact: 510-642-3467

**FRIDAY, SEPTEMBER 25**

**F** Herskovits at the Heart of Blackness

CENTER FOR AFRICAN STUDIES

12 pm | 370 Dwinelle Hall

A groundbreaking film on the life and career of Melville J. Herskovits (1895-1963), the pioneering American anthropologist of African Studies and one of the most controversial intellectuals of the 20th century.

Event Contact: 510-642-8338

**L** Crossing Cultures: Behind-the-Scenes Artist Talk

DEPARTMENT OF MUSIC

4-5:30 pm | Zellerbach Hall

The artists of *House in Bali* discuss the challenges of composing and designing a staged work with artists who have vastly different training and cultural experiences. Program includes a peek into a rehearsal in progress.

Event Contact: 510-642-9988

**P** University Symphony Orchestra



Photo by Kathleen Karn

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

David Milnes, conductor

Sibelius, *Symphony No 5* &

Sibelius, *Violin Concerto*, Michelle Choo, violin soloist

Event Contact: concerts@berkeley.edu

**SATURDAY, SEPTEMBER 26**

**L** A House in Bali:

Sightlines Pre-Performance Talk



Photo by Christine Southworth

CAL PERFORMANCES

7-7:30 pm | Zellerbach Hall

Pre-performance talk by composer Evan Ziporyn and director Jay Scheib. Open to ticket holders for this performance only (see next entry).

Event Contact: 510-642-9988

**P** A House in Bali

CAL PERFORMANCES

8 pm | Zellerbach Hall

This multimedia production brings together East and West artists, a 15-piece gamelan orchestra, violinist Todd Reynolds, Balinese choreographer Kadek Dewi Aryani, wayang shadow puppets and operatic and traditional Balinese vocal artists. Tickets required.

Event Contact: 510-642-9988

**SUNDAY, SEPTEMBER 27**

**L** Ancient Nubia: A View from the Fourth Cataract

NEAR EASTERN STUDIES

2:30-4 pm | 20 Barrows Hall

Speaker: Dr. Brenda Baker, Arizona State University

Event Contact: 510-799-9152

**P** A House in Bali

CAL PERFORMANCES

7 pm | Zellerbach Hall

See Saturday September 26 listing for details.

## MONDAY, SEPTEMBER 28

**L** **Una's Lecturer: Bill Viola:**  
**The Movement in the Moving Image**



TOWNSEND CENTER FOR THE HUMANITIES

Lecture:

7 pm | Sibley Auditorium

Follow-up panel discussion with Bill Viola:

Tuesday, September 29

4 pm | Morrison Library

Over the past 35 years, Bill Viola's pioneering work has been instrumental in the establishment of video as a form of contemporary art. Rooted in modern life yet often evoking age-old religious philosophies and visual iconography, his work addresses universal human experiences such as birth, death, and the unfolding of consciousness. Viola's videos, architectural video installations, sound environments, electronic music performances, and flat panel video pieces are often presented as total environments, enveloping viewers in image and sound.

Event Contact:

townsend\_center@ls.berkeley.edu

**L** **Positive Political Theory**

INSTITUTE OF GOVERNMENTAL STUDIES

12-1:30 pm | Moses Hall, 109, Harris Room

Speaker: Leeat Yariv,

California Institute of Technology

Event Contact: 510-642-1474

### EVENT KEY

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

## TUESDAY, SEPTEMBER 29

**L** **The Global Food Crisis**

COLLEGE OF LETTERS & SCIENCE

3:20-5 pm | Maude Fife Room,

315 Wheeler Hall

Hear a panel of activists, scientists and social scientists discuss the problem of world hunger and some approaches to a solution. This panel is presented in conjunction with On the Same Page with Michael Pollan, and co-sponsored by the College of Letters & Science and the Blum Center for Developing Economies.

Event Contact: alix@berkeley.edu

## WEDNESDAY, SEPTEMBER 30

**P** **Piano: Messiaen and Takemitsu:**  
**57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Jacqueline Chew, piano:

Messiaen, *Preludes*

Takemitsu, *Rain Tree Sketch II* (in memoriam Olivier Messiaen)

Event Contact: concerts@berkeley.edu

**F** **The Passing and Déserts:**  
**Bill Viola in Person**



PACIFIC FILM ARCHIVE

7 pm | Pacific Film Archive Theater

Bill Viola in person. Viola gives form to a composition by Edgard Varèse and links the mundane to the miraculous in an evocation of mortality.

Event Contact: jlknapp@berkeley.edu

## THURSDAY, OCTOBER 1

**L** **Artist's Talk: Ari Marcopoulos on**  
**Within Arm's Reach**

BERKELEY ART MUSEUM

12 pm | Berkeley

Art Museum,

Gallery 4

Photographer talks about mid-career survey of work which has focused on skateboarders, hip-hop, and family.

Event Contact: kimura4@berkeley.edu



**L** **Michael Jackson: Critical Reflection on a**  
**Life and a Phenomenon**

CENTER FOR RACE AND GENDER

4-6 pm | 370 Dwinelle Hall

Join the Center for Race and Gender in spotlighting critical race, sexuality, and performance studies on the life and cultural phenomenon of Michael Jackson.

Event Contact: centerrg@berkeley.edu

**L** **Politics and Violence in Israel/Palestine:**  
**Past, Present, and Future**

CENTER FOR MIDDLE EASTERN STUDIES

5-6:30 pm | Sultan Conference Room,

340 Stephens Hall

Lev Grinberg will present his recent book that analyzes the sequence of events that engendered mutual recognition between Israelis and Palestinians and peaceful negotiations during the 1990's, and its subsequent reversal, leading to escalating violence in the 2000's.

Event Contact: cmes@berkeley.edu

**L Michael Pollan**

**CAL PERFORMANCES**

8 pm | Zellerbach Hall

Pollan argues for “real food” rather than “edible foodlike substances,” and proves

to be an entertaining guide of our supermarket aisles, all in an effort to encourage the best food choices to sustain our bodies, our environment, and our culture.

Event Contact: 510-642-9988



Photo by Ken Light

**FRIDAY, OCTOBER 2**

**L U.S./Africa Policy under the Obama Administration**

**CENTER FOR AFRICAN STUDIES**

12 pm | 652 Barrows Hall

Speaker: Briggs J. Bomba, Director of Campaigns, Africa Action

Event Contact: 510-642-8338

**SUNDAY, OCTOBER 4**

**L Gallery Talk with Peter Selz on the exhibition The Abu Ghraib Series**

**BERKELEY ART MUSEUM**

3 pm | Berkeley Art Museum, Gallery 6

Distinguished art historian Peter Selz, Founding Director Emeritus of the UC Berkeley Art Museum, will discuss Botero’s Abu Ghraib paintings in this informal presentation. Free with museum admission.

Event Contact: kimura4@berkeley.edu

**MONDAY, OCTOBER 5**

**L Frontier Constitutions: Christianity and Colonial Empire in the 19th Century Philippines**

**CENTER FOR SOUTHEAST ASIA STUDIES**

4-5:30 pm | Institute of East Asian Studies (2223 Fulton), 6F Conference Room

Speaker: John Blanco, Assistant Professor, Comparative Literature, UC San Diego

Event Contact: cseas@berkeley.edu

**L Luscious Complexity - Transcending the Doohickey**

*Art, Technology, and Culture Colloquium*

**BERKELEY CENTER FOR NEW MEDIA**

7:30 pm | Main Auditorium, Sudarja Dai Hall

Speaker: Camille Utterback, Artist

Event Contact: info.bcnm@berkeley.edu

**TUESDAY, OCTOBER 6**

**L “Honorable Survivor:”**

**John Q. Service and China**

**INSTITUTE OF EAST ASIAN STUDIES**

4-5 pm | Institute of East Asian Studies (2223 Fulton), 6th Floor Conference Room

Speaker: Lynne Joiner, Consultant, Shanghai International Television

Event Contact: ieas@berkeley.edu

**WEDNESDAY, OCTOBER 7**

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

**DEPARTMENT OF MUSIC**

12:15-1 pm | Hertz Concert Hall

Michelle Choo & Stephanie Chow, violin; Tovah Keynton & Jeffrey Kuo, viola; Kevin Yu & Brady Anderson, cello

Tchaikovsky, “*Souvenir de Florence*” *Sextet In D Minor*

Event Contact: concerts@berkeley.edu

**E Nervous Magic Lantern Performance: Towards the Depths of the Even Greater Depression**



**PACIFIC FILM ARCHIVE**

7:30 pm | Pacific Film Archive Theater

Ken Jacobs in person. A rare opportunity to see a live performance of one of Jacobs’ marvelous inventions, the Nervous Magic Lantern, which uses pre-cinema technology to create startling, mesmerizing images. With shorts *Opening the 19th Century: 1896* and *Capitalism: Child Labor*.

Event Contact: jlknapp@berkeley.edu

**THURSDAY, OCTOBER 8**

**L Reconstructing Jihad Amid Competing International Norms**

**CENTER FOR MIDDLE EASTERN STUDIES**

5-6:30 p.m. | Sultan Conference Room, 340 Stephens Hall

Speaker: Dr. Halim Rane, National Center of Excellence in Islamic Studies, Griffith University, Australia

Event Contact: cmes@berkeley.edu

**L Tom Raworth**

*Holloway Series in Poetry*

**DEPARTMENT OF ENGLISH**

7-9 pm | Maude Fife Room, 315 Wheeler Hall

Tom Raworth is a London-based poet and visual artist whose many works include *Ace* (1974), *West Wind* (1984), *Visible Shivers* (1987), *Eternal Sections* (1993), *Survival* (1994), *Clean & Well Lit* (1996), and *Let Baby Fall* (2008); his *Collected Poems* was published by Carcanet in 2003.

Event Contact: 510-642-3467

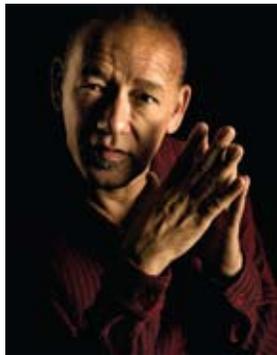
## FRIDAY, OCTOBER 9

### **P** Dead Boys

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

A multi-disciplinary mash-up of dance, music, and theater inspired by this new era of hope and apathy. *Dead Boys* is a freak folk musical about trust, gay activism, gender identity, talking to the dead, and the privileged culture's pursuit of happiness.



Written, directed, and choreographed by Joe Goode in collaboration with composer/songwriter Holcombe Waller.

Tickets required.

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

## SATURDAY, OCTOBER 10

### **P** Dead Boys

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday October 9 listing for details.

### **L** Presente! Next-Generation Latin American Art and Literature

BERKELEY ART MUSEUM

3 pm | Berkeley Art Museum, Museum Theater

How do contemporary Latin American practitioners relate to legacies of repression, resistance, and protest, and how do they consider social and political alternatives for the future in their work? Peruvian-born writer Daniel Alarcón and Colombian-born artist Carlos Motta will discuss their recent and current projects with these questions in mind. Free with museum admission.

Event Contact: [kimura4@berkeley.edu](mailto:kimura4@berkeley.edu)

## SUNDAY, OCTOBER 11

### **P** Dead Boys

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 pm | Zellerbach Playhouse

See Friday October 9 listing for details.

### **L** Joe Goode and Holcombe Waller - A Post-performance Discussion

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

3:30 pm | Zellerbach Playhouse

Following the 2 pm performance, director/choreographer Joe Goode and composer Holcombe Waller will discuss their collaboration in the creation of *Dead Boys*. The artists will talk about their inspirations, their creative processes, and take questions from the audience.

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

## MONDAY, OCTOBER 12

### **F** The Unforeseen (Laura Dunn, 2007)

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 pm | Geballe Room, 220 Stephens Hall

Despite the recent economic meltdown of real estate development, Laura Dunn's film reminds us that the true cost of unchecked land development has yet to be paid, at least in environmental terms. Chronicling a land use dispute in Austin, Texas, the film quickly spins a local concern into a global issue.

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

### **L** Positive Political Theory

INSTITUTE OF GOVERNMENTAL STUDIES

12-1:30 pm | Harris Room, 109 Moses Hall

Speaker: Vikram Maheshri, Ph.D.

Candidate, UC Berkeley

Event Contact: 510-642-1474

### **P** Berkeley New Music Project: Suzuki/Hussong/Inagaki/Kato

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

Music by graduate student composers David Coll, Heather Frasch, Daniel Cullen, Jen Wang.

Performers include Tosiya Suzuki, recorder; Stefan Hussong, accordion; Satoshi Inagaki, piano; Kuniko Kato, percussion.

Tickets required.

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

#### EVENT KEY

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

TUESDAY, OCTOBER 13

**L** Romance, Insularity, and Representation:  
Wong Kar-wai's "In the Mood for Love"

CENTER FOR CHINESE STUDIES

4-6 pm | IEAS conference room, 6th floor

Speaker: Giorgio  
Biancorosso, Music  
Department, University  
of Hong Kong

Discussant: Andrew  
F. Jones, East Asian  
Languages and  
Cultures, UC Berkeley

Event Contact:  
ccs@berkeley.edu



Image by Kai Ng

**F** New Media Documentary:  
Digital Art and Activism

BLUM CENTER FOR DEVELOPING ECONOMIES

4-7 pm | 340 Moffitt Undergraduate Library

Artist/activist/scholar Sharon Daniel and  
interactive media designer Erik Loyer will  
present two database-driven interactive  
documentaries, *Public Secrets* and *Blood Sugar*,  
as case studies of alternative media activism.

Event Contact: blumcenter@berkeley.edu

FRIDAY, OCTOBER 16

**P** Dead Boys

DEPARTMENT OF THEATER, DANCE &  
PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday October 9 listing for details.

WEDNESDAY, OCTOBER 14

**L** Berkeley Writers at Work with  
Walter Alvarez

COLLEGE WRITING PROGRAMS

12-1:30 pm | Doe Library, Morrison Library

Professor Walter Alvarez, author of *T-Rex and  
the Crater of Doom*, will read from his work,  
be interviewed about his writing process, and  
answer questions from the audience.

Event Contact: tollef@berkeley.edu

SATURDAY, OCTOBER 17

**P** Dead Boys

DEPARTMENT OF THEATER, DANCE &  
PERFORMANCE STUDIES

8 pm | Zellerbach Playhouse

See Friday October 9 listing for details.

**P** Tosiya Suzuki and Stefan Hussong:  
57th Annual Noon Concert Series

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Tosiya Suzuki, recorder;  
Stefan Hussong, accordion

Music for recorder & accordion by  
Sciarrino, Ferneyhough & Hosokawa

Event Contact: concerts@berkeley.edu,

SUNDAY, OCTOBER 18

**P** Dead Boys

DEPARTMENT OF THEATER, DANCE &  
PERFORMANCE STUDIES

2 pm | Zellerbach Playhouse

See Friday October 9 listing for details.

**L** Re-engineering a Troubled Land:  
Propaganda and the National Imagining in  
Malaysia, 1957-1969

CENTER FOR SOUTHEAST ASIA STUDIES

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

Speaker: Cheong Soon Gan, Ph.D.  
candidate, History, UC Berkeley

Event Contact: cseas@berkeley.edu

**L** King Tut's Medicine Cabinet

NEAR EASTERN STUDIES

2:30-4 pm | 20 Barrows Hall

Speaker: Dr. Lise Manniche, University of  
Copenhagen, Denmark

Event Contact: 510-799-9152

**F** Robert Beavers Films



PACIFIC FILM ARCHIVE

2 pm | Pacific Film Archive Theater

Short films directed by Robert Beavers  
(1972-99). Robert Beavers in person.  
Four films create connections between  
varied times and places, and between old-  
world artisanal practices and the craft of  
filmmaking.

Event Contact: jlknapp@berkeley.edu

MONDAY, OCTOBER 19

**L** Health 2.0, Network Subjectivity, and The  
Work of Being Healthy

BERKELEY CENTER FOR GLOBALIZATION AND  
INFORMATION TECHNOLOGY

12-1:30 pm | 119 Moses Hall

Speaker: Marina Levina, Lecturer, Media  
Studies Program

Event Contact: bcgit@berkeley.edu

**L** From A to B and Back Again

Art, Technology, and Culture Colloquium



BERKELEY CENTER FOR NEW MEDIA

7:30 pm | 160 Kroeber Hall

Candice Breitz speaks off the cuff about  
recent works, including *Working Class Hero  
(A Portrait of John Lennon)* and *Mother*,  
two multi-channel video installations that  
are currently on view in a monographic  
exhibition of her work at the San Francisco  
Museum of Modern Art.

Co-presented with SFMOMA.

Event Contact: susan.miller@berkeley.edu

## TUESDAY, OCTOBER 20

### F Robert Beavers Films



#### PACIFIC FILM ARCHIVE

7:30 pm | Pacific Film Archive Theater

Short films directed by Robert Beavers (1983-2001). Robert Beavers in person. This program offers images of ineffable beauty and unspoken eloquence.

Event Contact: jlnkapp@berkeley.edu

## WEDNESDAY, OCTOBER 21

### L Considering the Botero Exhibition: Conversing with Lawrence Rinder, Rita Maran, and Tony Platt

#### OSHER LIFELONG LEARNING INSTITUTE

12 pm | David Brower Center, Goldman Theater

BAM/PFA Director Lawrence Rinder; human rights and international law activist Rita Maran; and sociologist and author Tony Platt will discuss the exhibition of Botero's Abu Graib series at this event presented by the Osher Lifelong Learning Institute at UC Berkeley. Designed for OLLI members, the program is open to the public as space permits.

Event Contact: kimura4@berkeley.edu

### P University Gospel Chorus: 57th Annual Noon Concert Series

#### DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Directed by D. Mark Wilson

"Movement Music: Gospel Song and the Spirit of Social Change"

Event Contact: concerts@berkeley.edu

### L Academic Writing and Publishing 2.0: eJournals, Blogs, Wikis, Tweets

*Forum on Digital Technology in Humanities Scholarship*

#### TOWNSEND CENTER FOR THE HUMANITIES

12 pm | Geballe Room, 220 Stephens Hall

This is an informal brown bag lunch series with beverages provided by the Townsend Center.

Event Contact: c.p.dingler@gmail.com

### L Explaining Transformation: Material Miracles and Their Theorists in the Later Middle Ages

*Forster Lectures on the Immortality of the Soul*

#### GRADUATE DIVISION

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

Speaker: Caroline Bynum, Professor of Western European Middle Ages in the School of Historical Studies, Institute for Advanced Study, Princeton

Event Contact: elleng@berkeley.edu



Photo by Dinah Kazakoff

## THURSDAY, OCTOBER 22

### L Slavery, Gender, and Colonialism

#### CENTER FOR RACE AND GENDER

4-5:30 pm | 691 Barrows Hall

Speakers: Ugo Nwokeji, African American Studies; Alejandra Dubovsky, History

Event Contact: centerrg@berkeley.edu

### L The Instant City and the Postspatial Turn in Chinese Cinema



#### CENTER FOR CHINESE STUDIES

4-6 pm | IEAS conference room, IEAS conference room, 6th floor

Speaker: Yomi Braester, Comparative Literature and Program in Cinema Studies, University of Washington

Discussant: Pheng Cheah, Rhetoric, UC Berkeley

Event Contact: ccs@berkeley.edu

### L The Living Art of Islamic Calligraphy

#### CENTER FOR MIDDLE EASTERN STUDIES

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

In this illustrated lecture, Mohamed Zakariya, widely recognized as the foremost practitioner of Islamic calligraphy in the United States, will explore the history, development, and practice of this time-honored art from its earliest roots, to its flowering under the Ottomans, to its growing presence in the Muslim world today.

Event Contact: cmes@berkeley.edu

#### EVENT KEY

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

**F** **City of Photographers: Sebastián Moreno Madrones and Carlos Flores Delpino in person**

PACIFIC FILM ARCHIVE

6:30 pm | Pacific Film Archive Theater  
Directed by Sebastián Moreno Madrones (Chile, 2006). This look back at a group of brave photojournalists in Santiago under Pinochet offers a universal lesson in the necessity of a free press.

Event Contact: jlknap@berkeley.edu

**FRIDAY, OCTOBER 23**

**L** **"What Ails California?" - Travers Conference on Ethics and Accountability in Government**

DEPARTMENT OF POLITICAL SCIENCE

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

A one-day conference hosted by The Travers Program on Ethics and Accountability in Government and the Institute of Governmental Studies.

Event Contact: 510-643-3886

**L** **(Wolof Language and Literature...)**

CENTER FOR AFRICAN STUDIES

12 pm | 652 Barrows Hall

Speaker: Alsaan Paap Sow, Wolof Lecturer, African American Studies, UC Berkeley

Event Contact: 510-642-8338

**L** **American Political History**

INSTITUTE OF GOVERNMENTAL STUDIES

12-1:30 pm | IGS Harris Room, 119 Moses Hall

Patricia Sullivan, University of South Carolina, will discuss her book to be released in August, *Lift Every Voice: The NAACP and the Making of the Civil Rights Movement*.

Event Contact: 510-642-1474

**L** **Berkeley Language Center Fall 2009 Lecture Series**

COLLEGE OF LETTERS & SCIENCE

3-5 pm | 370 Dwinelle Hall

Speaker: Professor David Crystal, Honorary Professor of Linguistics at the University of Wales, Bangor

Event Contact: melanier@berkeley.edu

**MONDAY, OCTOBER 26**

**L** **Positive Political Theory**

INSTITUTE OF GOVERNMENTAL STUDIES

12-1:30 pm | Moses Hall, 109, Harris Room

Speaker: Suresh Naidu, Ph.D. Candidate, UC Berkeley

Event Contact: 510-642-1474

**L** **Carl O. Sauer: A Life Remembered**

GRADUATE DIVISION

4:10 pm | Alumni House, Toll Room

Michael Williams, Emeritus Professor of Geography and Distinguished Research Associate at the School of Geography and the Environment, University of Oxford, will present the Sauer Lecture.

Event Contact: elleng@berkeley.edu



Photo by Cathy Williams

**WEDNESDAY, OCTOBER 28**

**P** **Beethoven in Vienna and the British Isles: 57th Annual Noon Concert Series**

DEPARTMENT OF MUSIC

12:15-1 pm | Hertz Concert Hall

Beethoven, *Piano Trio, Opus 70, N° 1 "The Ghost"* and Scottish and Irish folk songs for contralto and piano trio.

Streicher Trio: Charlene Brendler, pianoforte; Katherine Kyme, violin; Joanna Blendulf, cello, with contralto Karen Clark.

Event Contact: concerts@berkeley.edu

**L** **Beyond Exams and Universities: Alternative Histories of Buddhist Monastic Education in Thailand**

INSTITUTE OF EAST ASIAN STUDIES

4 pm | Institute of East Asian Studies (2223 Fulton), 6th Floor

Speaker: Justin McDaniel, University of Pennsylvania

Event Contact: ieas@berkeley.edu

**THURSDAY, OCTOBER 29**

**L** **The Impact of the Non-vedic Religions on the Tamils**

Townsend Resident Fellow Lecture



TOWNSEND CENTER FOR THE HUMANITIES

4 pm | Geballe Room, 220 Stephens Hall

Dr. Vijayalakshmy Rangarajan is Associate Professor Emeritus at the International Institute of Tamil Studies in Chennai, India. She obtained her Ph.D. from the University of Oxford in 1972 for a study on "the interaction between Tamil and Indo Aryan in the Civakacintamani." Dr. Rangarajan specializes in Comparative Indian Literature, Women's Studies and Jaina and Buddhist studies.

Event Contact:

townsend\_center@berkeley.edu

**L** **Intangible Cultural Heritage in Jordan: Considerations from the Acoustic Realm**

CENTER FOR MIDDLE EASTERN STUDIES

12-1 pm | Sultan Conference Room, 340 Stephens Hall

Speaker: Dr. Jennifer Jacobs, Sultan Post Doctoral Fellow, Center for Middle Eastern Studies, UC Berkeley

Event Contact: cmes@berkeley.edu

**L** **Diversity Matters (Still): Landscaping Diversity at UC Berkeley over the Past 20 Years**

INSTITUTE FOR THE STUDY OF SOCIAL CHANGE

5-7 pm | Free Speech Movement Café (Moffitt Library)

Panelists: Troy Duster, Chancellor's Professor, UC Berkeley; Goodwin Liu, Associate Dean and Professor of Law, Berkeley School of Law; Walter Robinson, Assistant Vice Chancellor, Office of Undergraduate Admission, UC, Berkeley

Event Contact: ctrost@berkeley.edu

**L** **Tisa Bryant**

*Holloway Series in Poetry and the Mixed Blood Reading Series*



DEPARTMENT OF ENGLISH

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

Tisa Bryant is a poet whose work has been published in *The Believer*, *Chain*, *Step into a World*, and *Sustainable Aircraft*; her first book of poems, *Unexplained Presence*, was published by Leon Press in 2007.

Event Contact: 510-642-3467

**L** **CRG Distinguished Lecture**

CENTER FOR RACE AND GENDER

5-8 pm | Bancroft Hotel

Distinguished guest lecturer Professor Ruthie Gilmore provides a critical race and gender analysis of the current global and local economic crisis.

Event Contact: centerrg@berkeley.edu

**FRIDAY, OCTOBER 30**

**L** **Object Knowledge: Art, Artifact, and Authority**

INSTITUTE OF EAST ASIAN STUDIES

10 am-6 pm | Berkeley City Club

Designed to complement the concurrent Asian Art Museum exhibit, *Emerald Cities: Arts of Siam and Burma, 1775-1950*, this symposium aims to forge new dialogue on the recent genealogy of material culture in Southeast Asia, with specific reference to Siam, the Shan states, and Burma.

Event Contact: ieas@berkeley.edu

**L** **Staging History – Action and Reenactment in the Cultural Revolution**

CENTER FOR CHINESE STUDIES

4-6 pm | IEAS conference room, 6th floor

Speaker: Carma Hinton, History and Art History, George Mason University

Moderator: Alexander Cook, History, UC Berkeley

This lecture will be accompanied by excerpts from the documentary film, *Morning Sun*.

Event Contact: ccs@berkeley.edu



**P** **University Symphony Orchestra**

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

David Milnes, conductor

Rachmaninoff, *Symphony No 2*

Bloch, *Suite Hébraïque*, Nils Bultmann, viola soloist

Tickets required.

Event Contact: concerts@berkeley.edu

**L** **Alfred Brendel: On Character in Music**



CAL PERFORMANCES

8 pm | Wheeler Auditorium

Mr. Brendel will discuss and perform excerpts from Beethoven's piano sonatas, illuminating the idea of "character" in music.

Event Contact: 510-642-9988

**SATURDAY, OCTOBER 31**

**P** **University Symphony Orchestra**

DEPARTMENT OF MUSIC

8 pm | Hertz Concert Hall

See Friday October 30 listing for details.

**PHOTO CREDITS**

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Page 30: Still from *Baober in Love*, courtesy of Beijing Rosat Film & TV Production Co

# Point of View

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

## Privatization is *The Issue*

by George Lakoff



The California Master Plan speaks of “state-supported higher education.” There is a good reason. Government has two moral missions: protection and empowerment for all its citizens. Protection goes beyond police and law enforcement to protections for consumers, workers, the environment, investors, retirees, and victims of disease, injury, and natural disasters. Empowerment includes public roads and buildings; adequate systems for communication, energy, and water; functioning banking and insurance systems; and of course, education. No one makes a living in this state without protection and empowerment by the government. And those who get more out of protection and empowerment by the state have a moral obligation to pay more to sustain them.

It appears that the top 1% of individual taxpayers pays about 45% of the state’s income taxes, and that the same top 1% own about 50% of the assets in the state. They are so rich that after paying all that they remain the top 1%. Have these folks amassed their wealth by working that many more hours than the average worker? No. They have

amassed their wealth because the companies they own or invest in are empowered by having state-subsidized water, state-built freeways and public buildings, a state-protected environment, other state-based systems of protection of many kinds, and especially state-educated employees and state supported university research.

The protection and empowerment that have come from our universities is staggering. There are obvious cases: medical research and university hospitals and clinics; the computer industry and its spin-offs in media, film and the arts; environmental science that has led to the maintenance and improvement of our environment; the wine industry coming out of UC Davis; tens of thousands of people trained in business, law, and economics; our public health system; and on and on. The university is more than an economic engine: it is a quality of life engine. And when it is truly public, it is a moral engine.

And it is especially a moral engine because it educates millions of Californians. Education is about more than making money. It is about coming to know the world, about learning to think critically, and about developing the capacity to create new knowledge, new social institutions, and new kinds of businesses. It is about each of millions of people becoming more of what they can be. That is the real promise of California. It is our system of higher education that delivers on that promise.

The reason that the Master Plan designates “state-supported higher education” is that higher education contributes a disproportionate amount to the protection and empowerment both of individuals and of corporations, and to the creation of a California civilization.

All discussion of moral issues must start there, with the systemic and moral effects of higher education.

From this perspective, the university-as-factory metaphor is not only inaccurate, but it is immoral. It is both because it hides all that — all of what public universities are about.

The university-as-factory metaphor sees the university as a factory producing educations in the abstract and selling them to students and/or their parents.

All discussion of raising tuition or taking more out-of-state students who pay more tuition is based on that metaphor. The central argument is that students (or their parents) should be paying what the product is worth, economically, over a lifetime, and that they shouldn't be complaining about fee raises because they're getting a relatively good deal.

The factory metaphor misses almost everything. It obviously misses the enormous contribution to the economy of the state as a whole. But it also misses all the other forms of protection and empowerment, as well as the shaping of California civilization.

The factory metaphor even misses on its own terms; it misses vital economic truths. Yes, if you have a university education, you have the opportunity to make more, perhaps more than a million dollars more over a lifetime, than if you don't. But that also means you will pay a lot more taxes to the state, and the company you work for will make more money. Imagine taking all the extra money that the UC and CSU graduates make for themselves and their companies, and estimating how much more they pay in taxes than if they hadn't gotten a higher education. Now imagine taking all that money that came from a state-supported higher education and

using it to support higher education. I suspect there would be no budget shortfall in the universities and a lot left over in profit for everyone. That is what the Economic Engine metaphor claims, namely, that the knowledge and innovation coming from graduates of state-supported universities create far more wealth in the state than the educations cost.



The issues being played out at the University of California are ultimately the same moral issues being played out on the national stage, on health care, on the environment, on the economy, on foreign policy, and in just about every other issue area. The questions are large. Is democracy, as President Obama has said, based ultimately on empathy, on citizens caring about one another? Yes, he says, that is why we have principles like freedom and fairness for all, not just for the rich and powerful—because we care about our fellow citizens. That

is why government has the moral missions of protection and empowerment for all, equally.

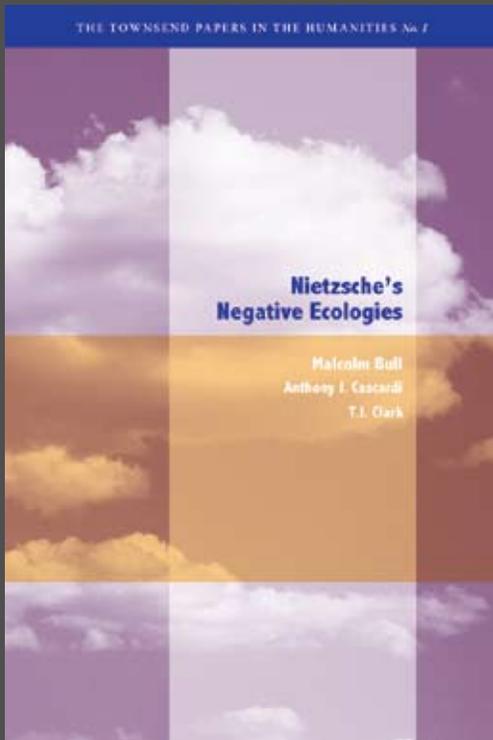
The privatization issue goes well beyond public education. It is about whether we have a democracy that works for the common good, or a plutocracy that privileges the wealthy and powerful. Privatizing the world's greatest public university is a giant step away from democracy.

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George Lakoff is Distinguished Professor of Linguistics at UC Berkeley and the author of *Moral Politics*, among many other works.

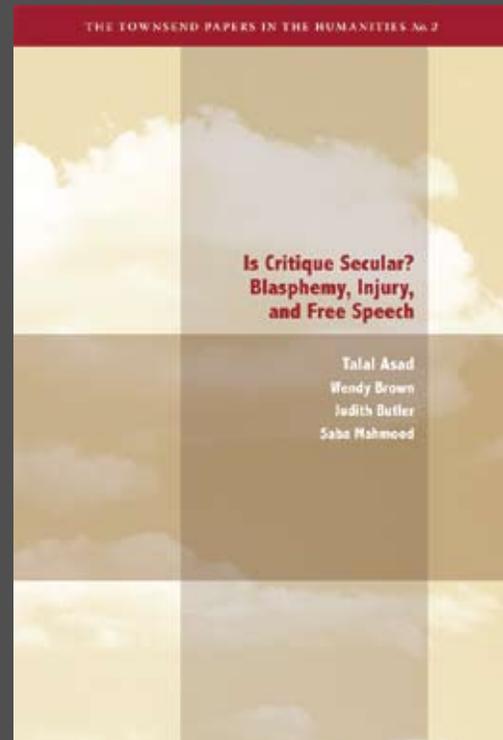
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Conference and Lecture Grants Round 1

**November 16, 2009**

Townsend Fellows  
Project on Disciplinary Innovation  
Strategic Working Group Stage 1  
G.R.O.U.P Courses and Team  
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