



FALL 2018

# TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

EXHIBITION Kara Maria AVENALI LECTURE Todd Gitlin ART OF WRITING Staff BEAR'S-EYE VIEW Zoe Forest



**TOWNSEND CENTER FOR THE HUMANITIES**

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COVER IMAGES (clockwise from left): *La Lumière* (painting detail), Kara Maria; Todd Gitlin, Edwin Tse; Zoe Forest, Campanile from Wheeler Hall, Art of Writing Staff (Alex Brostoff, Ramona Naddaff, John Paulas, Irene Yoon), Eric Kotila.

IMAGE CREDITS: Wurster Hall Vine, Eric Kotila, p. 2; *De Arte Athletica II* (Augsburg version, detail), Paulus Hector Mair, p. 3; Todd Gitlin, Edwin Tse, p. 4; Townsend Fellows, selfies, pp. 6-8; *The Revelation of the Being of What Is* (painting), Kara Maria, p. 9; Stock Images, p. 12; Leo Elyon, self, Patricia Williams, Columbia Law School, p. 13; Joyce Carol Oates, Timothy Hampton, Jennie Smith, David Marno, Presiliana Diaz, Julia Fawcett, Kristin Hanson, Robert Hass, Eric Kotila, p. 14; Tom McEnaney, Ben Ratliff, Kim Kashkashian, John Santos, Ken Ueno, Leah Whang, p. 14; Zoe Forest, Eric Kotila, p. 15; Inside Dope Participants, back cover, Eric Kotila.

# DIRECTOR'S LETTER

THE FRENCH PHILOSOPHER **Michel de Montaigne** claimed that conversation was among the most important human activities. In conversation, he noted, we are challenged to drop our disguises and listen to others. For him the liveliest conversation was the best conversation, since it teaches us both about the topic at hand, and about the limits of our own thinking. "Only fools are certain of their ideas," he wrote. He compared conversation to a joust.

In the past year at the **Townsend Center**, we have seen first-hand the kinds of jousting conversations described by Montaigne. From the discussions of art in a state of siege prompted by the visit of Avenali Lecturer **Joseph Koerner**, to the lively discourse of our weekly Townsend Fellows meetings, the Townsend Center continues to be a hub for critical conversations of all kinds — across the disciplines, across scholarly communities, across media.

Such conversations are especially important in the current moment, following the Facebook fiasco and the campaigns of disinformation coming from Washington. It is the job of the university, and especially of the arts and humanities, to foster serious, patient, deeply-rooted dialogue in the cause of education. If not here, where?

The coming year promises more jousting and opportunities for the exchange of ideas. We are launching a new program to support undergraduates writing honors theses in the

humanities, and we are partnering with the Berkeley Center for the Study of Religion to create a series on values and moral education in the university. **Art of Writing** continues to flourish, and we have an exciting roster for the popular noontime **Berkeley Book Chats**.

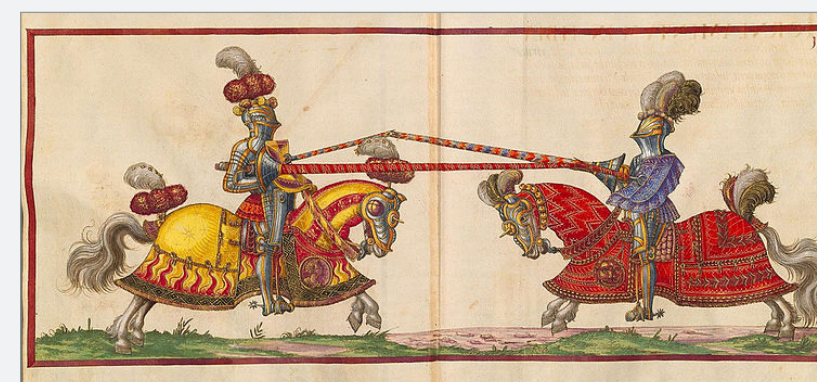


Illustration from Paulus Hector Mair's *Compendium of Tournament Sports*, ca. 1540

We welcome two distinguished guests this academic year. In November, the influential sociologist and writer **Todd Gitlin** will deliver his Avenali Lecture on the occasion of the 50th anniversary of the disruptive year of 1968. In February,

the creative and provocative writer **Maggie Nelson** will be our Una's Lecturer.

As always, we encourage you to contact us with your suggestions of visitors, conferences, conversations. Please visit our website for information about funding and other sources of support for your ideas. If nothing else, stop in for a chat.

**Timothy Hampton**

Aldo Scaglione and Marie M. Burns Distinguished Professor of Comparative Literature and French

## AVENALI LECTURE

## Todd Gitlin

## The Other 1968s

## COUNTERREVOLUTION

## COMMUNISM

## and DESUBLIMATION

SOCIOLOGIST and cultural critic **Todd Gitlin** is this Fall's **Avenali Chair in the Humanities**.

In recognition of the 50th anniversary of the watershed political year 1968, Gitlin will deliver a talk entitled "The Other 1968s: Counterrevolution, Communism, and Desublimation."

Sketching the political terrain of his **Avenali Lecture**, Gitlin writes:

In 1968, the American left felt poised on the brink of a revolution. That year was also, in the United States, the beginning of a massive politi-

cal rollback on behalf of white supremacy and plutocratic revival, culminating decades later in the election of a virulent racist. Internationally, it was the beginning of the end for the Communist movement. And it saw the opening-up of a culture of apolitical "subversion."

Gitlin is the author of 16 books, including *The Sixties: Years of Hope, Days of Rage* (1987). In a work that bridges memoir and historical account, Gitlin draws upon his role as a key player in the political events about which he writes — particularly his experience as president of **Students for a Democratic Society** (SDS) and organizer of the first national demonstration against the Vietnam War.

**MAGES ASIDE**, what was it really like to experience 1968? Public life seemed to become a sequence of ruptures, shocks, and detonations. Activists felt dazed, then exuberant, then dazed again; authorities felt rattled, panicky, even desperate. The world was in shards. What were for some intimations of a revolution at hand were, for exponents of law and order, eruptions of the intolerable. Whatever was valued then appeared breakable, breaking, or broken.

The texture of these unceasing shocks was itself integral to what people felt as "the 1968 experience." The sheer number, pace, volume, and intensity of the shocks, delivered worldwide to living room screens, made the world look and feel as though it was falling apart. It's fair to say that if you weren't destabilized, you weren't paying attention. A sense of unending emergency overcame expectations of order, decorum, procedure. As the radical left dreamed of smashing the state, the radical right attacked the establishment for coddling young radicals and enabling their disorder. One person's nightmare was another's epiphany.

The familiar collages of 1968's collisions do evoke the churning surfaces of events, reproducing the uncanny, off-balance feeling of 1968. But they fail to illuminate the meaning of events. If the texture of 1968 was chaos, underneath was a structure that today can be — and needs to be — seen more clearly.

The left was wildly guilty of misrecognition. Although most on the radical left thrilled to the prospect of some kind of revolution, "a new heaven and a new earth" (in the words of the Book of Revelation), the main story line was far closer to the opposite — a thrust toward retrogression that continues, though not on a straight line, into the present emergency.

**Todd Gitlin**

"1968: Year of Counter-Revolution"

*New York Review of Books*

May 8, 2018

6:30 PM November 5 2018

BAMPFA

2155 Center St Berkeley

*Occupy Nation: The Roots, the Spirit, and the Promise of Occupy Wall Street* (2012).

A prolific journalistic writer, Gitlin has published widely in the *New York Times*, the *Washington Post*, the *New Republic*, and the *Nation*, and he was a regular op-ed contributor to the *Los Angeles Times* and *Newsday*. He is a media commentator at **BillMoyers.com** and a member of the editorial board of *Dissent*.

Following his involvement in SDS, Gitlin earned his PhD in sociology at UC Berkeley, where he went on to serve as a faculty member and as founding director of Berkeley's program in mass communications. He is currently on the faculty at Columbia University, where he is professor of journalism and sociology and chair of the PhD program in communications.

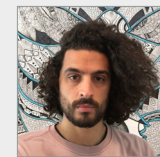
Gitlin's books, which include three novels, examine a wide range of topics in history, politics, sociology, and communications; they include *The Whole World Is Watching: Mass Media in the Making and Unmaking of the New Left* (1980), *Letters to a Young Activist* (2003), and





# TOWNSEND FELLOWS 2018-19

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



**Adam Benkato** (Near Eastern Studies) is a scholar of Arabic and Iranian studies whose two current areas of research are medieval Iranian manuscripts, and modern Libyan literature and hip hop.

**Visiting Faculty Fellow**



**Benjamin Brinner** (Music) is a musicologist whose work focuses on Indonesia and Israel. He explores how the knowledge that musicians bring to performance is affected by their interaction with one another across socio-cultural environments.

**Senior Faculty Fellow**



**Katherine Bruhn** (South & Southeast Asian Studies) studies the history of Indonesian fine art and the production of creative ecosystems from the early twentieth century to the present.

**Graduate Student Fellow**

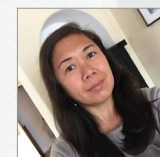
*Townsend-Global Urban Humanities Joint Fellow*



**Brandon Callender** (English) studies diverse forms of black gay consciousness in post-1945 American literature, focusing on shifts in identification that authors negotiate at the level of style.

**Graduate Student Fellow**

*Irving and Jean Stone Fellow*



**Catherine Ceniza Choy** (Ethnic Studies) works on histories of the U.S. global presence in Asian countries, Asian migrations to the United States, and the impact of trans-Pacific migration on American and Asian societies.

**Senior Faculty Fellow**

**Sarah Cowan** (History of Art) explores the development of a black feminist approach to abstraction through a study of the work of contemporary American artist Howardena Pindell.

**Graduate Student Fellow**

**Sandra Eder** (History) is completing a book manuscript on the concepts of sex, gender, and sexuality — with a focus on the emergence of the sex/gender binary — in mid-20th century American medicine.

**Assistant Professor Fellow**

In her study of Russian literature from 1840 to 1880, **Jennifer Flaherty** (Slavic) considers how writers articulated social anxieties and philosophical problems through their imagining of peasants.

**Graduate Student Fellow**

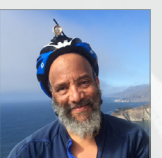
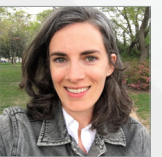
*Professor Norman Jacobson Memorial Fellow*

In his research on British and Irish literature since 1900, **Joshua Steven Gang** (English) focuses on the relationship between literary form and empirical problems of mind.

**Assistant Professor Fellow**

In his poetry and essays, **Cecil Giscombe** (English) engages with such issues as the “natural” world (and threats to its existence), migration, languages of disability and physicality, race/color, and contemporary poetics.

**Senior Faculty Fellow**





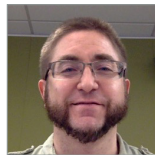
**Lyubov Golburt** (Slavic), a scholar of Russian and European Enlightenment and Romanticism, is completing a book project on nature poetry in Russia from the eighteenth century to the present.

**Associate Professor Fellow**



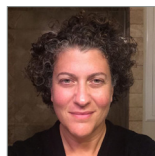
**Melanie Gudesblatt** (Music) works on the cultural history of voice in opera around 1900, focusing on how listeners used musical experience as a tool for grappling with urgent matters of modernity.

**Graduate Student Fellow**  
*Una's Fellow*



**Evan Muzzall's** (Digital Humanities) work engages with a broad range of technological and anthropological issues — from the study of machine learning, to the ways in which environmental and cultural influences affect skeletal and dental development.

**Postdoctoral Fellow**



**Christine Philiou** (History) works on the transformation of the Ottoman Empire into the Modern Middle East and Balkans (1821-1922) and the ways in which that empire lived on in seemingly unconnected nation-states and regions.

**Associate Professor Fellow**



**James Porter's** (Classics and Rhetoric) wide-ranging scholarship encompasses Greek and Roman aesthetics, literary criticism, philosophy, and ancient and modern cultural critiques. Currently, he is exploring the idea of Homer from antiquity to the present.

**Senior Faculty Fellow**

In her study of 20th-century multiethnic American war narratives, **Stacy Reardon** (Literatures and Digital Humanities, Doe Library) examines representations of soldiering in relation to questions of race, masculinity, and citizenship.

**Library Fellow**

**Valentina Rozas-Krause** (Architecture) probes the ways in which 20th-century traumas are represented in public urban space. She approaches monuments both as part of an emerging culture of apology and as places for everyday life.

**Graduate Student Fellow**  
*Albert Lepawsky Fellow*

**Linda Rugg** (Scandinavian) is a scholar of Swedish literature and culture whose interests include autobiography, the visual arts, and ecology and culture. She is currently at work on an ecocritical microhistory.

**Senior Faculty Fellow**

**Saul Schwartz** (Anthropology) works on Native American language documentation and revitalization, focusing on Chiwere and other Siouan languages. He explores how linguists, activists, and policymakers talk about and translate endangered languages in ways that give them cultural value.

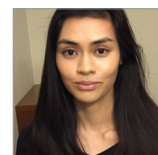
**Postdoctoral Fellow**

**Edward Tyerman** (Slavic) studies Soviet writers, filmmakers, and artists who engaged with China in the 1920s in an effort to create an “internationalist aesthetics” that could provide the grounding for an internationalist community.

**Assistant Professor Fellow**

In her study of the early eighteenth-century English novel, **Esther Yu** (English) explores the workings of the hyperconscious narrator whose “tender conscience” — a complex of cognition, feeling, and ethics — shapes novelistic form.

**Graduate Student Fellow**  
*Jeffrey Berg Fellow*



# Kara Maria

## luminous disturbances

*My work is a visual dialogue between abstraction and representation. I borrow from the broad vocabulary of contemporary painting, blending geometric shapes, vivid hues, brush marks, and stains, with a host of social and environmental concerns seen through flashes of representational elements.*

*I include images such as surveillance cameras, fragments of bodies, the wreckage left behind after natural disasters, military aircraft, and birds in flight. Other references include comic books, Japanese woodblock prints, and camouflage patterns. Endangered species are a recurring theme in my work.*

*I want to depict how our increasingly chaotic, artificial environment is becoming inhospitable to life.*

### EXHIBITION

**September 10–December 14 2018**

**At the Townsend Center**

**I**N A SINGLE CANVAS, Kara Maria skips from geometric shapes and well-defined forms to exuberant swirls and vibrant splotches of color. Like a channel surfer, she bounces from one thing to the next, no one gesture or mark being privileged over the other. She carefully builds her canvases, borrowing, reinventing and arranging seemingly unrelated forms and colors. Maria has characterized her paintings as collage-like, ambiguously retro and “cheerfully apocalyptic.”

— **Kelly Lindner**, Director, University Art Gallery, CSU Chico

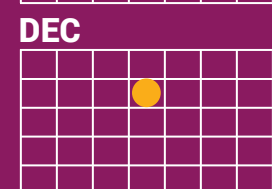
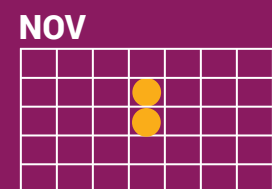
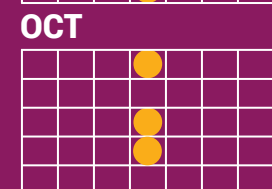
**KARA MARIA** received her BA and MFA from UC Berkeley. Her work is held in numerous permanent collections, including those of the Crocker Art Museum, San Jose Museum of Art, di Rosa Center for Contemporary Art, and Nevada Museum of Art. She is represented by Catharine Clark Gallery.

# BERKELEY BOOK CHATS

## FALL 2018

Celebrating Recent Work of UC Berkeley Faculty

12–1 pm, Wednesdays, 220 Stephens



**SEPT 26**  
Francine Masiello COMPARATIVE LITERATURE and SPANISH & PORTUGUESE

*The Senses of Democracy: Perception, Politics, and Culture in Latin America*

**OCT 3**  
Catherine Gallagher ENGLISH

*Telling It Like It Wasn't: The Counterfactual Imagination in History and Fiction*

**OCT 17**  
Bryan Wagner ENGLISH

*The Tar Baby: A Global History*

**OCT 24**  
Hertha Sweet Wong ENGLISH

*Picturing Identity: Contemporary American Autobiography in Image and Text*

**NOV 7**  
Anne Nesbet SLAVIC LANGUAGES & LITERATURES and FILM & MEDIA

*The Orphan Band of Springdale*

**NOV 14**  
Daniel Boyarin RHETORIC and NEAR EASTERN STUDIES

*Judaism: The Genealogy of a Modern Notion*

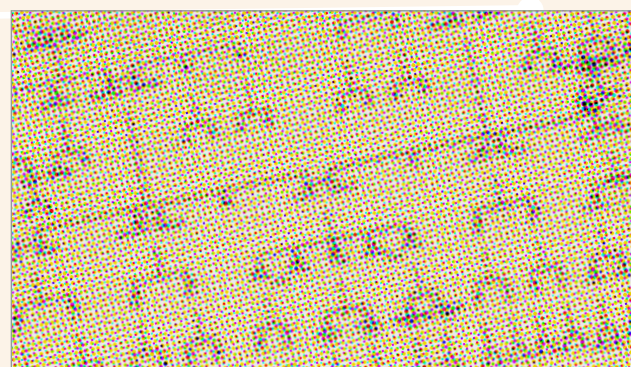
**DEC 5**  
Barbara Spackman ITALIAN STUDIES and COMPARATIVE LITERATURE

*Accidental Orientalists: Modern Italian Travelers in Ottoman Lands*



**T**OWNSEND CENTER **Working Groups** bring together faculty and graduate students with shared research interests. They are a cornerstone of Berkeley's rich, collaborative interdisciplinary culture. This year the Center is pleased to support over 70 Working Groups.

- Aesthetics
- African History
- Amazon Forest
- Ancient Philosophy
- Anthropological Inquiry
- Armchair Ethnography
- Asian Art and Visual Cultures
- Autotheory
- Berkeley Latin American History
- Berkeley-Stanford British Studies
- Berkeley Working Group on Strategy and Statecraft
- BTWH: Emergence of German Modernity
- Buddhist Studies Graduate Roundtable
- California Studies Dinner
- Colloquium in the Studies of Music
- Computational Music Research Consortium on the Novel
- Contemporary Hebrew Poetry
- Contemporary Poetry and Poetics
- Culture and History of East Central Europe "Kroužek"
- Cyborg Linguistics
- Dance Studies
- Der Kreis: German History
- Digital Humanities
- Early Modern Studies
- Empires in Comparative Perspective
- Experimental Ethnography
- Fieldwork Forum
- Filipino & Philippine Studies
- Folklore Roundtable
- Form and Formalism
- Found in Translation
- Foundations of Literary Theory and Cultural Criticism
- Francophone Studies
- Frankfurt School
- French and Francophone Film
- Graduate Film
- Graduate Medievalists
- Histories of South Asia
- History and Philosophy of Logic, Mathematics and Science
- History of Science and Science & Technology Studies
- History of the Book and Reading
- Indigenous Americas
- Interdisciplinary Marxist Working Group
- Interdisciplinary Research Group on Privacy
- Italian Lyric Tradition: Poetry and Convivium
- Journal of the Associated Graduates of Near Eastern Studies
- Labor, Philosophy, and Change
- Language Variation and Change
- Latin American Art and Literature
- Law and Contemporary Theory
- Library Scholars
- Material Religion
- Meaning Sciences
- Mobilities & Materialities of the Pre- and Early Modern World
- Modern Jewish Culture
- New Media
- Nineteenth Century and Beyond British Cultural Studies
- Performance in the Americas
- Premodern and Early Modern Gender
- Qui Parle
- Rabbinic Literature
- Romance Linguistics
- Russian History "Kruzhok"
- Russian Peripheries
- Secularism and its Subjects
- Slavic Literature "Kruzhok"
- Sound Studies
- Terra Infirma: Critical Studies of Land and Housing
- Theories of Science and the Humanities
- Theories of the Global South
- Tourism Studies
- Translation Studies
- Transnational & Ethnic American Studies



## ART OF WRITING Seminars

### FALL 2018

**History 100D**  
David Henkin & JT Jamieson

**Family Plots: Writing about Kinship in US History**

**College Writing 195**  
Ryan Sloan & Michael Larkin

**Players, Spectators, and Fanatics: Writing on the Cultures in Sports**

**Geography 175**  
Sharad Chari & Leonora Zoninsein

**Earth-Writing: Spatial and Environmental Narrative**



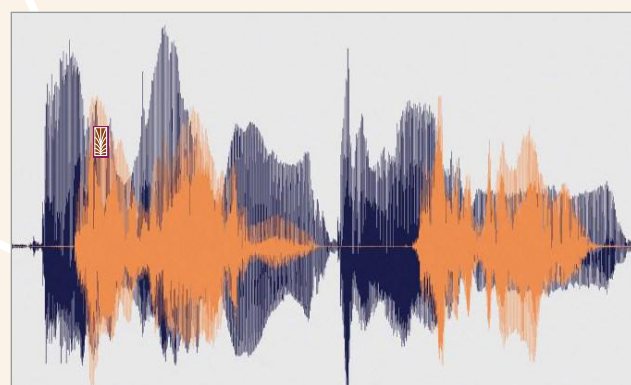
### SPRING 2019

**Native American Studies 190**  
Beth Piatote & Sarah Whitt

**Pre/Occupations: Indigenous Writing on Place and Persistence**

**English 165**  
Georgina Kleege & Ariel Baker-Gibbs

**The Visible Made Verbal: Audio Description across the Arts**



# ART OF WRITING

**ART of WRITING**, a program that celebrates writing as a teachable art, held its third annual Undergraduate Essay Contest. The 2017-18 winner is **Leo Elyon**, a sophomore double-major in genetics & plant biology and Slavic languages & literatures. "I love plants, nature, and literature equally," he explains.



Elyon's paper was written for "The Poetics of Translation" taught by **Caroline Lemak Brickman**, a graduate student instructor. Brickman developed the course in Art of Writing's 2016 **Summer Institute in the Art of Teaching Writing**.

Elyon's prize-winning essay is a personal response to Anne Carson's *If Not, Winter*, a book-length translation of fragments by the ancient Greek poet Sappho:

In my freshman year of college I remembered I liked to read. Where had the time gone when I went with my mother to the library and I would check out a stack this high and actually read? It was in high school that I became a fake, someone who wanted to collect but never to consume. We'd go to Goodwill, my mother and I, and I would pick so and so from the shelf and I'm sure she'd look on with proud eyes at the tomes I picked. "That's my son, what a

This Fall, Art of Writing welcomes **Patricia Williams**, James L. Dohr Professor of Law at Columbia University and a scholar of critical race theory. In a public conversation at the Townsend Center on **Friday, September 14, at 4 pm**, Williams discusses her practice as a writer across genres.



reader," she'd think. But it was a lie. Once home the books would sit and collect dust. Was I scared of something? [...]

I won't claim that Anne Carson's *If Not, Winter* changed me, or that it awoke in me my love for books. It did nothing of the sort, in fact it did something quite the opposite; I could suddenly argue with literature.

Please visit [artofwriting.berkeley.edu](http://artofwriting.berkeley.edu) to read the essay in its entirety.

Art of Writing is supported by the Andrew W. Mellon Foundation, the Daniel E. Koshland, Jr. Distinguished Chair in Writing, and private donations.





Joyce Carol Oates, English



Townsend Center Director Timothy Hampton



Tom McEnaney, Comparative Literature and Spanish & Portuguese



Artist Jennie Smith



David Marno, English



Townsend Center Student Assistant Presiliana Diaz



Julia Fawcett, Theater, Dance & Performance Studies



Kristin Hanson, English



Una's Lecturer Ben Ratliff with Violist Kim Kashkashian, Composer Ken Ueno, and Musician John Santos



Robert Hass, English



# Bear's-Eye View

## Undergraduate Humanities Writer

**I**N AN EFFORT to nurture the involvement of undergraduates in our work, the Townsend Center has launched **Bear's-Eye View**, a record of student engagement with UC Berkeley's vibrant humanities culture.

**Zoe Forest**, a rising sophomore from El Segundo, California, spent the spring 2018 semester as the Townsend Center's undergraduate humanities writer. She attended talks and panels, interviewed faculty and grad students, and wrote about what she learned.

Below is an excerpt from Forest's coverage of "A Book is Born," a public conversation between music writer **Greil Marcus** and publisher and editor **Steve Wasserman**. The two Berkeley alumni discussed their long intellectual collaboration, which has produced three books. Their talk was sponsored by the Townsend Center's **Art of Writing** program.

The pair first met at Berkeley in 1971. Marcus was a graduate student called in to teach an American cultures course in which Wasserman, an undergraduate at the time, was enrolled.

The course was a turning point for Marcus, as he absolutely hated teaching the class. He grew to feel that the life of a professor was not for him, and he turned instead to writing, a field in which he proceeded to enjoy much professional success. For his part, Wasserman loved writing but felt he lacked the voice to become a compelling author.

After college he turned to editing, eventually landing a job as an editor at the *Los Angeles Times*.

When actor John Wayne lay sick and Wasserman was charged with finding someone to write Wayne's obituary for the newspaper, he called upon Marcus, feeling his former teacher would be perfect for the assignment. From then on, Wasserman frequently served as the ideas man, pitching article and book ideas to Marcus, who was then able to take these ideas and run with them.

Wasserman and Marcus's most recent collaboration is *The History of Rock 'n' Roll in 10 Songs*. As an editor at Yale University Press, Wasserman reached out to Marcus with the idea of writing a history of rock and roll. After initially dismissing the concept, Marcus was able to turn it into a specific and compelling angle on music history.

Though writers are frequently seen as the creative side of the writer-editor duo, editors can often be instrumental in igniting a spark in the writer.

To read more of Zoe Forest's work, please visit *Bear's-Eye View* at [townsendcenter.berkeley.edu/bears-eye-view](http://townsendcenter.berkeley.edu/bears-eye-view).





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**Inside Dope 2018** PhD professional development participants: BACK ROW Eric Blind, Amyrose McCue Gill, John Paulas, Luke Terlaak Poot, Kelly Anne Brown, Christopher Wu  
FRONT ROW Gabe Yoon-Milner, Alberto Ledesma, Julia Nelsen, Marina Romani, Laura Welcher, Rebecca Bodenheimer, Anne-Marie Harvey

## FALL SEMESTER DEADLINES

September 14, 2018

**Conference and Lecture Grants**

October 1, 2018

**Public Speaking for Graduate Students**

November 9, 2018

**Townsend Dissertation Fellowships**

**Townsend Fellowships for Assistant and Associate Professors**

**Townsend Fellowship for Library and Museum Professionals**

[townsendcenter.berkeley.edu/deadlines](http://townsendcenter.berkeley.edu/deadlines)