



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

February/March 2012



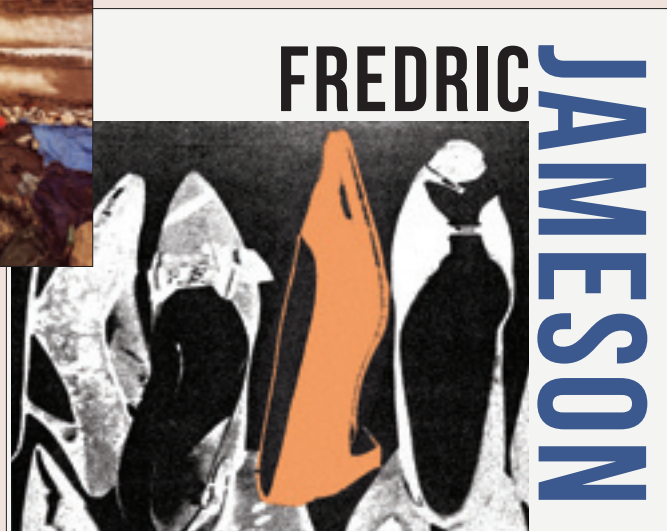
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TOWNSEND NEWSLETTER

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

FEBRUARY/MARCH 2012

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TOWNSEND CENTER FOR THE HUMANITIES

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Colette, Misfit Sexualities, Registers, and Contexts

by Michael Lucey

In the book I published in 2006, *Never Say I: Sexuality and the First Person in Colette, Gide, and Proust*, I investigated the role of a number of literary figures in the uneven establishment of what have become the dominant social forms for modern lesbian and gay identities in France. I was interested in the construction of certain literary and social practices that enabled particular versions of those identities to be elaborated in the first person (both in public life and in literary texts). The first person itself, it seemed to me, could in its various enactments be thought of as a social form or artifact that is collectively produced, sustained, and ratified. Figures like André Gide and Colette were particularly interesting to me because of the way at various moments in their life they understood (implicitly or explicitly) that bringing one's sexuality and sexual life into the public eye—enacting a sexuality or a sexual identity—could count as a component of a literary career (at least in France at that time).

Sexuality is complicated; the labels and categories we have for it rarely do justice to the complexity of any given individual's sexual life. Some of Colette's most interesting writing explores how difficult it is to grasp the complexity of sexuality, to represent certain features of its enactment, how difficult it is for most people to

articulate an account that captures all that their sexuality encompasses. Her 1932 volume, *Ces plaisirs...* [*These pleasures...*] is particularly rich in this regard. I wrote a bit about it at the end of *Never Say I*, and it has turned out



From an illustrated 1934 edition of Colette's "*Ces Plaisirs...*" Illustrations by Clément Servean.

to be the starting place of my next book as well. (The illustrations for this article are taken from a 1934 edition of *Ces plaisir...* Colette would later revise this text and publish the new version under the title *The Pure and the Impure*.) In my book-in-progress (*Someone: The Pragmatics of Misfit Sexualities in Recent French Literature*) my goal is to think about what we might call misfit relationships to established gay and lesbian identities. That is to say, I am interested in the conceptualization (or the *difficulty in conceptualizing*) and the representation (or the *resistance to representation*) of same-sex sexualities that do not manage to correspond to mainstream gay

and lesbian identities. The non-correspondence between these misfit same-sex sexualities and mainstream ones may have to do with an odd temporal relation to those mainstream identities, the feeling of being somehow before or after them, or with questions of geographical location (the perpetuation of older sexual forms in non-metropolitan areas for instance, forms whose durability is precisely linked to their location in regions where time, so to speak, moves more slowly). It may have to do with a

discordance between gender identity and sexual identity. It may have to do with the non-permanence or non-exclusivity of same-sex practices within a given person's sexual history, to the way those practices are distributed between public and private areas (or conscious and unconscious areas) of that person's being, and so on.

One of the central hypotheses of *Someone* is that certain misfit sexualities exist in language and culture without ever being *explicitly* talked about or explicitly laid claim to. Talking about them may be nearly impossible given the way a particular language and culture work, but these sexualities nonetheless leave other kinds of traces, more pragmatic than semantic. We might, for instance, know in some practical kind of way that there are important differences between the sexualities of different individuals without having the words to say what those differences are. We might make distinctions in practical dealings with people around sexuality about which we are inarticulate. In short, we know more about sexuality in practice than we can actually say. What would it mean for an author to write about a phenomenon about which one knows more than one can say, to write about aspects of it that seems inarticulable? Such writing becomes a space that is meant to activate the implicit pragmatic cultural knowledge of a reader (should the reader have the practical knowledge in question available for activation) through which inarticulate differences are apprehended. Such writing might thus serve to call attention to the myriad ways we draw on inarticulate bits of cultural

knowledge in order to act in the world, to understand other people, to interact successfully with them.

During most of *Ces plaisirs...*, Colette writes about her younger self talking to people about their sexual experiences during the French *Belle Époque*. Colette clearly understands that these conversations involve all



From an illustrated 1934 edition of Colette's *"Ces Plaisirs..."* Illustrations by Clément Servean.

kinds of rhetorical moves that make implicit reference to her own sexuality, yet she writes as if both her own sexuality and her own framework for understanding sexuality should be easily intelligible to her reader. She shows a particular interest in sexual misfits, in "certain privileged creatures and their steadiness in what seems like an impossible balancing pose, and especially in the diversity and steadfastness of that part of their sensuality that was for them a point of honor. Not just a point of honor, but a kind of poetry..." She writes, in short, as if only the subjects of her inquiry—those acrobats of the sensual world, miraculously balanced at a point

in time or in cultural space, the difficult poetry of whose balancing act she interprets for us—require the attentive reading she provides.

And yet there is also something acrobatic about the position she constructs for herself; her own intelligibility, the frameworks and concepts she invokes in presenting minority sexual cultures and misfit sexual subjects have seemed to most readers anything but self-evident. Her chosen register, we could say, is in some way too idiosyncratic, not widely available, too unofficial.

Registers are (in the linguistic anthropologist Michael Silverstein's formulation) "context-appropriate alternate

ways of ‘saying the same thing’ such as are seen in so-called ‘speech levels.’” At stake in the discourse on sexuality in *Ces plaisirs...* is the negotiation of a shared sense of what are “context-appropriate” ways of talking about misfit sexualities, but also the negotiation of what constitutes sexuality, its fit or misfit, what constitutes “the same thing.” In speech or writing about sexuality, just as in other forms of speech or writing, registers allow for different kinds of social positioning. One assumes (and not always correctly) that one’s audience recognizes the import of a selection (not necessarily a conscious one) from a contrasting set of possibilities encompassed in a given set of registers—or one hopes one’s audience appreciates the import of an improvisation that adds a new register to a set of otherwise well-known ones. There is something tantalizingly unrecognizable about what Colette does with register in *Ces plaisirs...*, something about Colette’s sexuality that extends to her way of understanding the sexuality of others that is hard to characterize semantically or taxonomically. It is hard to know to what sexual culture she belongs, to what point in time her sexuality might be attached.

Interesting conceptual conundrums arise from a situation like this, regarding, for instance, assumptions we implicitly or explicitly make regarding the kinds of concepts that are immanent in any given cultural universe—including our own—and the extent to which those concepts are shared, the extent to which they circulate, the patterns of their distribution. There are also questions regarding how literary works become meaningful because of the ways they can be suspended in a variety of contexts, how they take their meanings from our ability to call those contexts into being as we read them.

Ces plaisirs..., like most of the literary texts from the French tradition that I take up in my study, wants to call a strange sort of attention to sexualities that escape dominant or even emergent categories of apprehension. Texts that undertake this kind of work develop particular

resources to encourage us to pay a glancing form of attention to those sexualities that resist representation by the way they fail to conform to the categories that normally enable us to notice, to speak about, to name, kinds of sexuality. They point to sexualities or to aspects of sexuality that can’t exactly be referred to.

What does it mean to say that non-mainstream, unofficial, misfit sexual forms and cultures almost necessarily have a heavily pragmatic or indexical (a diminished semantic) existence? Their transmission, perpetuation, and survival depend on the transmission and circulation of both the frames of reference that grant them whatever modest intelligibility they have and the implicit codes or rules or genres of interaction that make them up. One of the most intriguing features of this project for me has been watching literary authors collectively develop techniques to deal with the problem of how language can invoke practical but non-referential understandings of misfit sexualities. Sometimes people assume too easily that pragmatic characteristics of language (those parts of language that link an utterance to the moment or the scene of its production, to its context) fade or even disappear from written texts as they move out through time. But working on the authors I study in *Someone* has made it clear to me that the pragmatic or indexical side of language does not simply disappear within written discourse. The indexical functions of signs in written texts, the semiotic features which are involved in putting these texts to use, in reusing them, continue to *register* non-referential or “misfit” contents. Grappling with a difficult work like Colette’s *Ces plaisirs...* can help us experience the ongoing implication of written texts (and of our selves) in the social world. As Pierre Bourdieu once wrote, “It is because we are implicated in the world that there is implicit content in what we think and say about it.”

Michael Lucey is Professor of French and Comparative Literature at UC Berkeley.

Picturing Our Future

by Catherine M. Cole

“To look at the University of California is to look at California itself—its land, its people, and their problems—into the civilization rushing towards us from the future. There are few aspects of California... with which the University is not concerned.”ⁱ

In 1963, the University of California Regents hired two artists to picture our university’s future. One was a photographer, the other a writer. Together they were asked to imagine, as much as possible, the next hundred years.

How does one photograph the future? Peeking around the edge of Figure 1 we glimpse the bald pate, horn-rimmed glasses, and bushy sideburns of a middle-aged man. This is Ansel Adams, captured here in a moment of uncharacteristic self-consciousness and informality as he worked on the UC Regents’ four-year long *Fiat Lux* photographic commission. He’s looking at us—the people of UC’s future.

Adams’ 1967 centennial publication called *Fiat Lux*, created in collaboration with writer Nancy Newhall, invites us, the people of the future, to see the future that our past imagined. Adams was hired to take 1,000 images of the entire UC system—then comprising nine campuses

as well as dozens of agricultural and scientific research stations. He became so captivated by the project that, in the end, Adams produced 6,700 images, all of which the Regents own.



Figure 1: Self portrait of Ansel Adams at UC Berkeley, September 1966. Latimer Hall in front of the west façade of Lewis Hall. Photo by Ansel Adams. Sweeney/Rubin Ansel Adams *Fiat Lux* Collection, California Museum of Photography at the University of California, Riverside.

We are now fifty years into the future that Ansel Adams and Nancy Newhall were asked to imagine. Have we become what they saw? And perhaps more significantly, given the precarious circumstances in which we now find ourselves, how does our university see its future today? If UC students in 2012 were asked to take photographs depicting our university’s future, what would they show? The *Fiat Lux* images are full of expansive horizons, drawing our eyes upwards with a feeling of buoyant, optimistic

expectation. But would photographs of the UC’s future taken in 2012 depict any horizons at all? Might students just submit images of their bank statements reflecting the legacy of educational debt with which their futures are now saddled?

To picture the future in the expansive terms set forth in *Fiat Lux*—to see it stretching forty, fifty, or one hundred years into the distance—is to perform an act that, while defying the logic of crisis and austerity, is nonetheless absolutely essential to sustaining the university as a public

i. Ansel Adams and Nancy Newhall, *Fiat Lux: The University of California*, New York: McGraw-Hill, 1967, p. 7.

good. We must dare to see ourselves as simultaneously inheritors, stewards, and re-inventors of a living public trust that far transcends our own lifetimes. This is about so much more than “retaining our public character,” the common refrain we hear in the face of fiscal micro-adjustments to state disinvestment. It is about affirming and inventing anew the UC’s public mission. It is about envisioning long-term success in order to be successful. It is about renewing our social contract with the people of California by seeing ourselves anew. We must rehearse a better future in order to bring that future into being.

In 2009, forty-six years after the Adams/Newhall commission, the UC Regents launched a “Commission on the Future.” In its *Final Report* issued in November 2010,

the Commission ventured the courageous assertion that “the future cannot be avoided.”ⁱⁱ Standing on a mountain of a year’s worth of planning and fraught subcommittee work, the Commission advises that in the coming years, “The challenge will be to strike an unerring balance between what to recalibrate or even discard, and what to protect. The goal must be for the University to emerge on

the other side of the crises fit and ready to serve California as well and as far into the future as it has in the past.”ⁱⁱⁱ

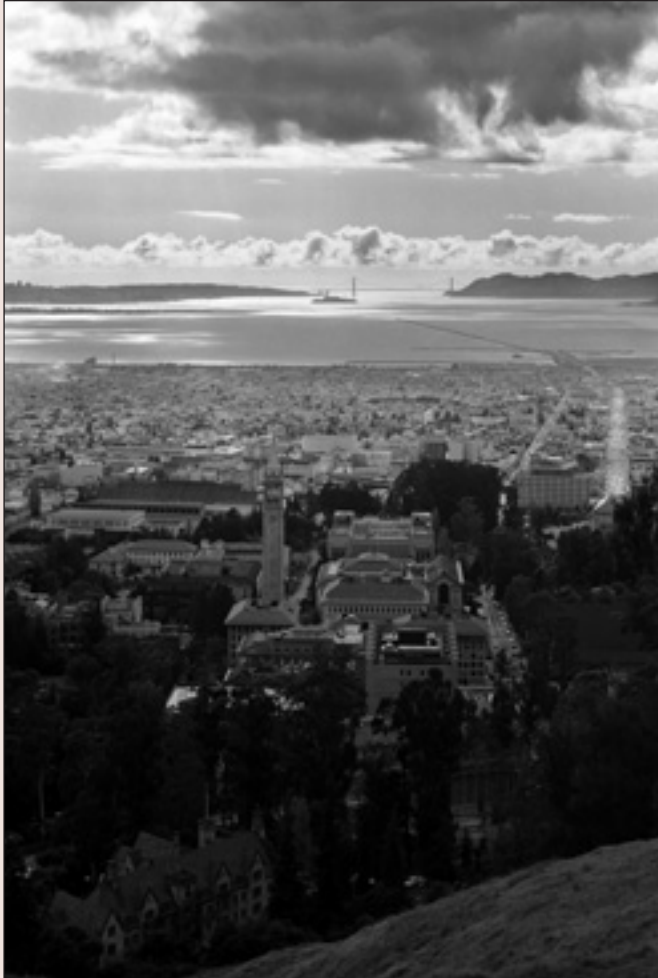


Figure 2: West from Big "C" Late Afternoon, April 1965, University of California, Berkeley campus and San Francisco Bay seen from hillside. Photo by Ansel Adams. *Sweeney/Rubin Ansel Adams Fiat Lux Collection, California Museum of Photography at the University of California, Riverside.*

“Fit and ready to serve”? “Recalibrate,” “discard” and “protect”? This is a language of contraction and retrenchment. This is not a language of innovation, nor does it even hint at the public ideals and educational principles that have been foundational to the University of California’s historic role as an agent of democracy and citizenship. No artists were hired to produce images for the Commission on the Future’s report, and that is because it represented a future without inviting us to imagine it. The Commission asked the university to “take a hard, thorough and careful look at how best to brace itself for systematic and enduring changes.”^{iv} In other words, we should close our eyes and think of England.

If our present vision for the future of the University of California has become so impoverished and anemic that we can only imagine retrenchment, if our highest goal is simply not to “avoid” our future, if the prevailing rhetoric manages only the Thatcher-esque mantra “There is No Alternative,” then of course higher education will be, in the words of UC President Mark Yudof, “crowded out by other

ii. University of California Office of the President, *University of California Commission on the Future / Final Report*, November 2010, p. 2.

iii Ibid.

iv Ibid.

priorities,” especially when priorities like care of the sick, disabled, elderly, foster children, etc. are so much more compelling as necessities.^v

We have become so myopically fixated on crisis management that not only do we fail to imagine our future in expansive terms, but we also seem unable to apprehend the legacy of our past—a past that is still very much with us, as the thousands of *Fiat Lux* images attest. Also in the archives one finds visionary rhetoric such as that of UC President Gilman in 1872: “This is the ‘University of California.’ It is not the University of Berlin nor of New Haven which we are to copy; it is not the University of Oakland nor of San Francisco which we are to create; but it is the University of this State. [. . .] It is not the foundation of an ecclesiastical body nor of private individuals. It is ‘of the people and for the people’—not in any low or unworthy sense, but in the highest and noblest relations to their intellectual and moral well-being.”^{vi} Phrases like “of the people and for the people” are not part of the discourse of the UC present. Why is that?

One could easily criticize the vision expressed by Ansel Adams and Nancy Newhall in *Fiat Lux* (and by UC President Clark Kerr who hired them) as romantic, magisterial, monumental, idealized, modernist, masculine, Anglo-centric and utopian, succumbing to many of the delusions and pathologies inherent in such epic, utopian projects. Yet from the vantage of 2012, the archive challenges us to consider the dystopia of the present, a desolate time where visionary ideas seem as rare as a drop of rain in the Dust Bowl, a time when talk about the future seems always wrapped in depressing prose of accommodation, capitulation, and

v. Deborah Solomon, “Big Man on Campus: Questions for Mark Yudof,” *New York Times*, 24 September 2009, published online at <http://www.nytimes.com/2009/09/27/magazine/27fob-q4-t.html>

vi. Daniel C. Gilman, “The Building Of The University, An Inaugural Address,” delivered at Oakland, 7 November 1872, published online at <http://bancroft.berkeley.edu/CalHistory/inaugural.gilman.html>

resignation. Today’s language of change focuses only on revenue streams, low-hanging fruit, cost centers, silos, and organizational models that are “lean, flat and clustered.” It is as if the entire institution has succumbed to a paralyzing clinical depression, and neither cash nor massive infusions of Zoloft will fix the underlying problem.

Adams and Newhall dedicated their *Fiat Lux* photographic project to “those who will make the future.”^{vii} These artists understood that the future *must be made*. So how do we make our future, even if we are not being led to do so? How do we picture the future in ways that are imaginative and robust, participatory and collaborative, expansive and far-reaching, feasible and yet daringly ambitious?

The citizens of our academic community are hereby invited by the Townsend Center Working Group “Making UC Futures” to participate in conversations and activities aimed at envisioning and making a UC future that is worthy of our inheritance. Among the projects we are mounting in the coming months is an exhibition at the Bancroft Library in Fall 2012 entitled *Fiat Lux Redux*. This will feature images from the Adams *Fiat Lux* collection—which has never before been exhibited on the Berkeley campus. We invite you to consider incorporating *Fiat Lux* images into fall 2012 classes, to produce your own photographs and images of the UC’s future for our online exhibition, and to create with fellow UC citizens participatory and interactive projects that will help us meet and make the California civilization that, as Adams and Newhall said, is “rushing towards us from the future.”

Catherine Cole is Professor of Theater, Dance & Performance Studies at UC Berkeley.

To browse images from the *Fiat Lux* collection, visit the California Museum of Photography website: <http://www.cmp.ucr.edu/mainFrame/collections/guides/adams>

For more information or to join the “Making UC Futures” Working Group visit: <http://townsendlab.berkeley.edu/making-uc-futures>, or contact Catherine Cole at colecac@berkeley.edu.

vii. Adams and Newhall, *Fiat Lux*, p. 5.

Fredric Jameson—A Singular Scholar



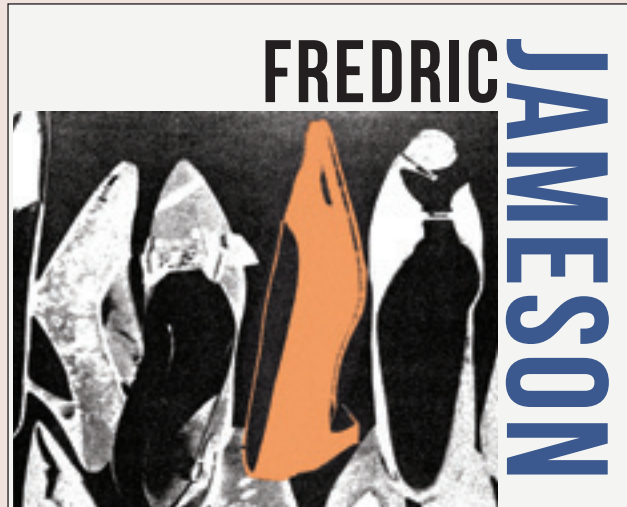
Celebrating 25 years of Avenali Lectures, the Townsend Center is pleased to present Fredric Jameson as Avenali Chair in the Humanities, 2011-2012.

by Rochelle Terman

Poetry, Aristotle tells us, is more philosophical than history. It shows us what *can* happen, whereas the latter only shows what did happen. For Fredric Jameson, the distinguished scholar and critic of culture, poetry's philosophical attention to *potentiality*, to power as a multivalent possibility, belongs more broadly to the

category of the aesthetic. In a prolific career that spans four decades, Jameson has excavated this potentiality, and widened our concept of the aesthetic. Author of over twenty books and many dozens of essays, Jameson offers analyses of cultural artifacts, from the "Impressionist" techniques of Joseph Conrad's novels to the formal contradictions of *Dog Day Afternoon* or the "reflective glass skin" of the Westin Bonaventure Hotel, bringing to light otherwise unregistered aesthetic mediations of material, political, and historical reality. Throughout his *oeuvre*, Jameson defends the critical and emancipatory value of the aesthetic as he illuminates links between art and society that are breathtaking in scope, shocking in their creativity and inventiveness, unrelentingly materialist and dialectical in method.

Jameson is often described as the most important living Marxist critic. *With Marxism and Form* (1971), Jameson stresses the multivalent intellectual trajectory of the Marxist tradition, comparing Sartre to other thinkers—Adorno, Benjamin, Lukacs—at



the time largely unknown in American academia, thereby inaugurating a research program that would set the course of critical theory in the American university for decades to come. At the forefront of this critical paradigm is dialectical thinking, which, as Jameson presents it, is thought to

the second power. In this mode, thought turns back on itself, finding that what at one level was a limitation or deficiency is, when regarded reflexively, a strength or advance. On the other hand (so to speak), in his more recent *Valences of the Dialectic*, Jameson suggests that dialectical thinking has not yet taken place: dialectic is "not some chapter in the history of philosophy, but rather a speculative account of some thinking of the future which has not yet been realized" (279).

It is the unceasing interrogation of dialectic that gives Jameson's Marxism its distinctive edge. In his monumental *Postmodernism, or The Cultural Logic of Late Capitalism* (1991) Jameson argues that coming to grips with late capitalism requires that Marxist categories themselves undergo a fundamental shift, a change in emphasis from economics to culture and media as new domains of class struggle. In this shift, literature and art do not merely reflect the state of society but constitute a primary space in which social antagonisms are manifested, repressed, distorted, and transformed.

Jameson's Marxist-inflected dialectical method not only produces revelatory literary interpretation; it also challenges the tendency toward disciplinary reification, specialization and fragmentation currently plaguing American universities. Criticizing facile calls for "interdisciplinarity," Jameson insists that "Marxism is the *only* living philosophy today which has a conception of the unity of knowledge and the unification of the 'disciplinary' fields in a way that cuts across the older departmental and institutional structures and restores the notion of a universal object of study underpinning the seemingly distinct inquires into the economical, the political, the cultural, the psychoanalytic, and so forth."

There are few spaces in the coliseum of literary and cultural studies in which Jameson has not left his mark. Berkeley Professor of Comparative Literature Robert Kaufman says there exists "almost nobody in literary and cultural studies who is interested in Marxism and who hasn't learned lessons from Jameson, whether or not they agree with all of his precepts or specifics of analysis."

And, as proof of the unceasing character of the dialectic, Jameson continues to produce new work at an astonishing rate, most recently having returned, in *The Hegel Variations: On the Phenomenology of Spirit* (2010) and *Representing 'Capital': A Reading of Volume One* (2011) to the founding texts of his method. The reach of Jameson's influence, whether among literary critics, social theorists, or artists and cultural producers, remains unprecedented and unsurpassed.

Rochelle Terman is a Graduate Student Researcher at the Townsend Center for the Humanities. She is pursuing a Ph.D. in Political Science.

2011-2012 Avenali Events

"The Aesthetics of Singularity"

Tuesday, February 28, 2012

6 p.m. | International House, Chevron Auditorium

Follow-up Panel Discussion with Fredric Jameson

Wednesday, February 29, 2012

12–2 p.m. | Maude Fife Room, 315 Wheeler Hall

Jameson in discussion with Whitney Davis (History of Art), Colleen Lye (English), and Martin Jay (History).



VOICES FROM THE PAST

The Townsend Center @ 25



Listen to Past Lectures on Facebook

Ever wonder what poems Seamus Heaney read when he was on campus in 1999 as the Avenali Chair in the Humanities? Curious about the creative process that generated Maurice Sendak's books for children?

As the Townsend Center enters its 25th year, we will post audio clips highlighting past lectures, conversations, and notable events that the Center has supported throughout the years. Hear the voices of Joan Acocella, David Simon, J.M. Coetzee, Hélène Cixous, and more.

Find us on Facebook to hear more:

WWW.FACEBOOK.COM/TOWNSENDCENTER





March 15

Svetlana Boym on Arts of Dissent

Forum on the Humanities & the Public World

page 21

HIGHLIGHTS



March 20

Mark Lilla on Innocence

Forum on the Humanities & the Public World

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WEDNESDAY, FEBRUARY 1

E Letters from Emptiness: Paintings by Eva Bovenzi



TOWNSEND CENTER FOR THE HUMANITIES

January 17 – May 4, 2012 | Geballe Room,
220 Stephens Hall

With their iridescent shapes emerging from blue or red backgrounds, Eva Bovenzi's paintings at one moment suggest outer space, at another the sea. The forms described are similarly ambiguous: they could be tiny or enormous. They are mysterious messages: letters from emptiness.

Event Contact: 510-643-9670

P Nathan Noh, Solo Piano

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall
Beethoven, Ravel, and Balakirev

Event Contact: 510-642-4864

L The Credibility Crisis in Computational Science: An Information Issue

SCHOOL OF INFORMATION

4:10–5:30 p.m. | 210 South Hall

Speaker: Victoria Stodden

Event Contact: 510-642-1464

E Modeling the Interaction of Light Between Diffuse Surfaces

BERKELEY CENTER FOR NEW MEDIA

Time TBA | BCNM Commons,
340 Moffitt Library

Opening reception of
new work by Walter
Kim, curated by Stijn
Schiffeleers.



Event Contact: 510-495-3505

THURSDAY, FEBRUARY 2

L Introduction to Nonviolence

"Practicing Nonviolence" Series



MAKING UC FUTURES WORKING GROUP

12–2 p.m. | D33 Hearst Field Annex
Michael Nagler, founder of the Metta Center for Nonviolence and UC Berkeley Professor Emeritus, will lead an introduction to the practice of nonviolence.
Event Contact: colecat@berkeley.edu

L Lunch Poems Presents giovanni singleton

THE LIBRARY

12:10–12:50 p.m. | Morrison Library, 101 Doe Library
A recipient of a New Langton Bay Area Award for Literature, singleton has been a fellow at Squaw Valley Community of Writers, Cave Canem: A Workshop for African-American Poets, and the Napa Valley Writers' Conference. She is founding editor of *nocturnes (re)view*, a critically acclaimed journal dedicated to artists and writers of the African diaspora and other contested spaces.
Event Contact: poems@library.berkeley.edu

L Claudia Rankine

Holloway Series in Poetry

DEPARTMENT OF ENGLISH

6:30–8 p.m. | Maude Fife Room, 315 Wheeler Hall

Event Contact: rosam@berkeley.edu

EVENT KEY

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

P The Magnes by The Marsh:

Cordelia, Mein Kind

THE MAGNES COLLECTION OF JEWISH ART AND LIFE

8–10 p.m. | The Marsh Theater, 2120 Allston Way

In this performance, Deborah Leiser-Moore combines original interviews (between a contemporary Cordelia and her father, a Yiddish-speaking Holocaust survivor now living in a Melbourne suburb) and visual imagery inspired by Shakespeare's *King Lear*.

Tickets required.

Event Contact: 415-282-3055



FRIDAY, FEBRUARY 3

L Current Questions in Authenticity

CULTURAL HERITAGE, ARTS, AND THE LAW WORKING GROUP

8:30 a.m.–6 p.m. | Archaeological Research Facility, 2251 College Avenue

This symposium will explore 'authenticity' from varied perspectives, including art authentication, contemporary music, philosophy, provenance, and sustainable development through a day of presentations by students and professors. Ronald Spencer, counsel at Carter Ledyard & Milburn LLP and a specialist in art law, will be the keynote speaker.

Event Contact: authenticity.symposium@gmail.com

P The Magnes by The Marsh:

Cordelia, Mein Kind

THE MAGNES COLLECTION OF JEWISH ART AND LIFE

8–10 p.m. | The Marsh Theater

See Thursday, February 2 listing for details.

SATURDAY, FEBRUARY 4

P The Magnes by The Marsh:

Cordelia, Mein Kind

THE MAGNES COLLECTION OF JEWISH ART AND LIFE

8–10 p.m. | The Marsh Theater

See Thursday, February 2 listing for details.

L Behind The Scenes: The Art and Craft of Cinema Composer Mark Isham

BERKELEY ART MUSEUM

7:30 p.m. | Pacific Film Archive Theater

Composer Mark Isham talks about his three decades of musical scoring for cinema in this illustrated talk, followed by a screening of *A River Runs Through It*. A Grammy winner and Oscar nominee, Isham takes us behind the scenes to address how a composer brings emotional texture and added drama to a film.



Tickets required.

Event Contact: 510-642-1412

SUNDAY, FEBRUARY 5

P The Sun (Part One)

E@RLY: Sundays at BAM/PFA

BERKELEY ART MUSEUM

12 p.m. | Berkeley Art Museum

Scott Winegard, New York City-based chef and owner of Nasturtium, leads a food-based workshop inspired by, and responding to, the sun and the moon. Followed by performances by Jennifer Curtis and Date Palms (Gregg Kowalsky and Marielle Jakobsons).

Event Contact: 510-642-1412

P The Magnes by The Marsh:

Cordelia, Mein Kind

THE MAGNES COLLECTION OF JEWISH ART AND LIFE

8–10 p.m. | The Marsh Theater

See Thursday, February 2 listing for details.

MONDAY, FEBRUARY 6

L **China Watcher: Confessions of a Peking Tom**

New Perspectives in Asia Book Series

INSTITUTE OF EAST ASIAN STUDIES

4 p.m. | Institute of East Asian Studies, 2223 Fulton

Speaker: Richard Baum, Political Science, UCLA

Event Contact: 10-642-2809

TUESDAY, FEBRUARY 7

L **How Law Made Silicon Valley**

BERKELEY CENTER FOR GLOBALIZATION AND INFORMATION TECHNOLOGY

12–1:30 p.m. | 119 Moses Hall

Speaker: Anupam Chander, Law, UC Davis

Event Contact: 510-642-5992

L **Higher Education: The Play of Continuity and Crisis**

Clark Kerr Lectures On the Role of Higher Education in Society

CENTER FOR STUDIES IN HIGHER EDUCATION

4–5:30 p.m. | Berkeley Art Museum Theater

Speaker: Neil J. Smelser, Sociology, UC Berkeley

Event Contact: 510-642-5040

L **Berlusconi in Perspective: Personalization of Politics and Its Limits**

CENTER FOR THE COMPARATIVE STUDY OF RIGHT-WING MOVEMENTS

4–5:30 p.m. | Wildavsky Conference Room, Anna Head Building, 2538 Channing Way

Speaker: Sergio Fabbrini, Professor of Political Science and International Relations and Director of the School of Government, Luiss Guido Carli University, Rome

Event Contact: 510-642-0813

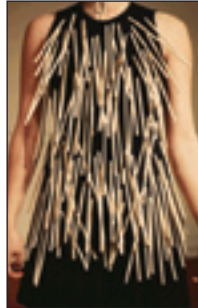
L **Tina Takemoto**

CONTEMPORARY ART WORKING GROUP

7:30–9 p.m. | 340 Moffitt Library

Writer, theorist, artist, and Associate Professor at the California College of the Arts, Tina Takemoto presents some of her recent work.

Event Contact: jpsmith@berkeley.edu



WEDNESDAY, FEBRUARY 8

P **Michael Tan, cello; Miles Graber, piano; Andrea Wu, solo piano**

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Rachmaninoff: *Vocalise*

Faure: *Après un rêve*

Shostakovich: *Cello Sonata*, mvts. 2 and 4

Schumann: *Sonata*, op. 22

Prokofiev: *Toccata*, op. 11

Event Contact: 510-642-4864

L **The Dreaming Mind and the End of the Ming World**

INSTITUTE OF EAST ASIAN STUDIES

4–5:30 p.m. | Institute of East Asian Studies, 2223 Fulton

Speaker: Lynn Struve, East Asian Languages and Cultures and History, Indiana University, Bloomington

Event Contact: 510-643-6321

L **From the Ottoman Empire to the Holocaust: The Jews of Rhodes and the End of the Sephardi Levant, 1900-1944**

JEWISH STUDIES PROGRAM

5–7 p.m. | The Magnes Collection of Jewish Art and Life

Speaker: Aron Rodrigue, Stanford University

Event Contact: magnes@library.berkeley.edu

F **The Green Wave (2010)**

Documentary Voices Series

BERKELEY ART MUSEUM

7 p.m. | Pacific Film Archive Theater

With an introduction by Jeffrey Skoller (Film & Media Studies).

Tickets required.

Event Contact: 510-642-1412

THURSDAY, FEBRUARY 9

L **Practicing Nonviolent Leadership within the UC System**

"Practicing Nonviolence" Series

MAKING UC FUTURES WORKING GROUP

12–2 p.m. | D33 Hearst Field Annex

Speaker: Michael Nagler, Metta Center for Nonviolence

Event Contact: coecat@berkeley.edu

L **"Valentines in Academia": An Intergenerational Conversation about Dual Career Couples**



WOMEN'S FACULTY CLUB

4 p.m. | Stebbins Lounge, Women's Faculty Club

Speakers: Carolyn and Philip Cowan (Emeriti, Psychology), Leigh Raiford (African-American Studies)

Moderator: Eleanor Swift (Law)

Event Contact: 510-642-4175

L **Center for Race and Gender Thursday Forum Series**

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall

Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.

Event Contact: 510-643-8488

L Media Piracy

History and Theory of New Media

BERKELEY CENTER FOR NEW MEDIA

5–6 p.m. | 370 Dwinelle Hall

Speaker Adrian Johns is Allan Grant Maclear Professor in the Department of History at the University of Chicago, where he also chairs the graduate program in Conceptual and Historical Studies of Science.

Event Contact: 510-495-3505

L Story Hour in the Library featuring Cristina García

THE LIBRARY

6–7 p.m. | Morrison Library,

101 Doe Library

Cristina García is the author of five novels, a collection of poetry, and three works for young readers including her newest release, *Dreams of Significant Girls*.



Event Contact: 510-643-0397

L "Drink the Bitter Root" with Author Gary Geddes

INTERNATIONAL HOUSE

7:30 p.m. | International House

Author Gary Geddes is a distinguished travel writer and poet who's won the Lieutenant Governor's Award for Literary Excellence in Canada.



For more information, visit: <http://ihouse.berkeley.edu>

Tickets required.

Event Contact: 510-642-9460

EVENT KEY

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

FRIDAY, FEBRUARY 10

L Disordered Tourists: On Social Ordering Projects and their Unintended Outcomes in China



CENTER FOR CHINESE STUDIES

4–6 p.m. | Institute of East Asian Studies, 2223 Fulton

Speaker: Timothy Oakes, Geography, University of Colorado at Boulder

Event Contact: 510-643-6321

P A Tribute to Julius Eastman

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

5 p.m. | Berkeley Art Museum

This performance will be the first major Bay Area presentation of Julius Eastman's compositions, including *Gay Guerilla*, an expansive and emotional work for four pianos.



Event Contact: (510) 642-1412

L Turning Points: Dickens, Defoe, and the Conversion of Autobiography



EIGHTEENTH-CENTURY STUDIES WORKING GROUP

5–7 p.m. | 300 Wheeler Hall

Speaker: David Marshall, Professor of English and Dean of Humanities and Fine Arts at UC Santa Barbara

Event Contact: charityketz@berkeley.edu

P All Atheists are Muslim

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Durham Studio Theater, Dwinelle Hall

Cal alumna Zahra Noorbakhsh performs her smartly comic one-woman show, telling your everyday story of “boy meets girl meets thousands of years of cultural tradition and religious doctrine.”

For tickets, please visit tdps.berkeley.edu

Event Contact: 510-642-8827

MONDAY, FEBRUARY 13

L Dissolving Localities: Urban Space and the Prosumer—The Future of Artistic Creation?



TOWNSEND CENTER FOR THE HUMANITIES

4 p.m. | Geballe Room, 220 Stephens Hall

Townsend Resident Fellow Emmanuel Witzthum is a composer, violist, installation artist, and director of The Lab (Hama'abada) in Jerusalem, a venue for experimental theater, dance, and music. Mr. Witzthum is hosted by the Department of Music while at Berkeley.

For other residency lectures and seminars, visit townsendcenter.berkeley.edu.

Event contact: 510-643-9670

F Louder than a Bomb (2010)

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 p.m. | Geballe Room, 220 Stephens Hall

The oldest of literary forms gets an energetic update in Greg Jacobs and Jon Siskel's inspiring depiction of Chicago's annual high school poetry contest. Following four teams from across the city, the film stops to explore the backgrounds of several of the contestants and offers a glimpse of the lives that are eventually woven into their verse.

Event Contact: 510-643-9670

L All the Rest is Wasteland: Art in the Post-Agrarian Landscape

Art, Technology, and Culture Colloquium

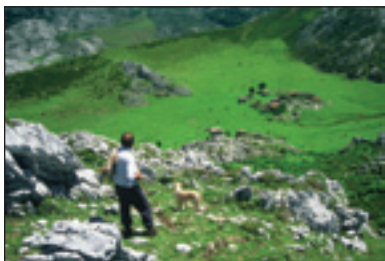


Photo by Fernando García Dory

BERKELEY CENTER FOR NEW MEDIA

7:30–9 p.m. | David Brower Center

Speaker Fernando García-Dory is an artist and agro-ecologist who splits his time between Madrid, Berlin, and the mountains of northern Spain. He has a background in fine arts and rural sociology, and his work engages specifically with issues affecting the relationship between culture and nature embodied within the contexts of landscape, identity, utopias, and social change.

Event Contact: 510-495-3505

L Kianga Ford

Visiting Artist Lecture Series

DEPARTMENT OF ART PRACTICE

7:30 p.m. | 160 Kroeber Hall

Speaker Kianga Ford is an artist whose projects, which combine installation and site-specific strategies, often highlight the intersections between media and space.

Event Contact: 510-643-7064

TUESDAY, FEBRUARY 14

L Consent of the Networked: The Worldwide Struggle for Internet Freedom

SCHOOL OF INFORMATION

12:40–2 p.m. | 210 South Hall

Speaker: Rebecca MacKinnon

Event Contact: 510-642-1464

WEDNESDAY, FEBRUARY 15

P Piano Trio, Jeffrey Sykes

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Jeffrey Sykes, piano;
Axel Strauss, violin;
and Jean-Michel
Fonteneau, cello

Mendelssohn: *Piano
Trio in C Minor*
Piazzola: two

movements from *Grand Tango*

Event Contact: 510-642-4864



THURSDAY, FEBRUARY 16

L Student Practices of Nonviolence

"Practicing Nonviolence" Series

MAKING UC FUTURES WORKING GROUP

12–2 p.m. | D33 Hearst Field Annex

Michael Nagler, founder of the Metta Center for Nonviolence and UC Berkeley Professor Emeritus, will lead a workshop focusing on student practices of nonviolence.

Event Contact: colecat@berkeley.edu

F Marina of the Zabbaleen



CENTER FOR MIDDLE EASTERN STUDIES

5 p.m. | 340 Stephens Hall

This documentary explores the world of seven-year-old Marina in the Muqqattam recycling village in Cairo, Egypt. A portrait of childhood and family, the film also tells the story of the resourceful Zabbaleen, a Coptic Christian community of recyclers whose entrepreneurial waste management system produced one of the highest recycling rates in the world.

Event Contact: cmes@berkeley.edu

L Generating "Green" Globally: Urban Design for the Current Century

INTERNATIONAL HOUSE

7:30–9 p.m. | International House

Named one of the top "25 Innovators on the Cutting Edge," by *Newsweek* magazine, speaker Peter Calthorpe is an architect and leader in sustainable design, planning, and development.

For more information, visit:
<http://ihouse.berkeley.edu>

Tickets required.

Event Contact: 510-642-9460

FRIDAY, FEBRUARY 17

P UC Berkeley Symphony Orchestra

DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

Bartók: *Music for Strings, Percussion, and Celesta*

Stravinsky: *Symphonies of Wind Instruments*

Shostakovich: *Symphony No. 11*

Tickets required.

Event Contact: 510-642-4864

SATURDAY, FEBRUARY 18

P UC Berkeley Symphony Orchestra



DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall
See Friday, February 17 listing for details.

SUNDAY, FEBRUARY 19

P Takács Quartet

CAL PERFORMANCES

3 p.m. | Hertz Concert Hall
With pre-performance talk by Scott Foglesong, Chair of the Department of Musicianship and Music Theory, San Francisco Conservatory of Music.
Tickets required.
Event Contact: 510-642-9988

TUESDAY, FEBRUARY 21

L Power into Play: Guest Ritual and Tribute-Paying Dramas of the Qianlong Reign



CENTER FOR CHINESE STUDIES

4–6 p.m. | Institute of East Asian Studies, 2223 Fulton
Speaker: Liana Chen, East Asian Languages and Literatures, George Washington University
Event Contact: 510-643-6321

EVENT KEY

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

F Disorder

I-House Film Series

INTERNATIONAL HOUSE

7–9 p.m. | International House, Chevron Auditorium
Huang Weikai's documentary captures the anarchy, violence, and seething anxiety animating China's major cities today.
For more information, visit: <http://ihouse.berkeley.edu>
Tickets required.
Event Contact: 510-642-9460

WEDNESDAY, FEBRUARY 22

P Jazz x 2

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall
UC Jazz All Stars and Berkeley Nu Jazz Collective
Event Contact: 510-642-4864

L Critical Perspectives on Werner Herzog's Lessons of Darkness

DEPARTMENT OF FILM & MEDIA

6–9 p.m. | Geballe Room, 220 Stephens Hall

Twenty years after its contentious premiere at the Berlin International Film Festival, Werner Herzog's *Lessons of Darkness* (1992)—an aestheticized cinematic portrait of the Kuwaiti oil fires following the first Gulf War—remains mesmerizing, inflammatory, and highly topical. At this special event, the Department of Film & Media and the Multicultural Germany Project present a screening of Herzog's film, as well as critical commentary by professors and graduate students at UC Berkeley.

Event Contact: nwbaer@berkeley.edu



F Making It (Un)real: Animated Documentary Shorts

BERKELEY ART MUSEUM

7 p.m. | Pacific Film Archive Theater
With an introduction by Jeffery Skoller (Film & Media Studies). Filmmaker Jacqueline Gross in person.
Event Contact: 510-642-1412

THURSDAY, FEBRUARY 23

L Nonviolence and Gandhi's idea of "Constructive Program"

"Practicing Nonviolence" Series

MAKING UC FUTURES WORKING GROUP

12–2 p.m. | D33 Hearst Field Annex
Michael Nagler, founder of the Metta Center for Nonviolence and UC Berkeley Professor Emeritus, will lead a workshop focusing Gandhi's idea of "constructive program"—actions taken within the community to build structures, systems, processes or resources that are positive alternatives to oppression.
Event Contact: colecater@berkeley.edu

L Center for Race and Gender Thursday Forum Series

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall
Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.
Event Contact: 510-643-8488

L Tears in Tahrir from Tamer: Arabic Language Pop Stars and the Arab Spring

CENTER FOR MIDDLE EASTERN STUDIES

5 p.m. | 340 Stephens Hall
Speaker: Laith Ulaby, The U.S.-Muslim Engagement Initiative
Event Contact: cmes@berkeley.edu

L M. NourbeSe Philip

Holloway Series in Poetry and Mixed Blood Project

DEPARTMENT OF ENGLISH

6:30–8 p.m.
Maude Fife Room,
315 Wheeler Hall
Event Contact:
rosam@berkeley.edu



F A Trip to Mars (1918)

BERKELEY ART MUSEUM

7 p.m. | Pacific Film Archive Theater
Introduction by UC Berkeley Professor
Mark Sandberg; live piano accompaniment
by Bruce Loeb.
Tickets required.
Event Contact: 510-642-1412

FRIDAY, FEBRUARY 24

P Chamber Music in C Major

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall
Mozart: *String Quintet No. 3 in C major, K.515*
Beethoven: *String Quartet in C major, op. 59 no. 3*
Event Contact: 510-642-4864

**L Accidental Cosmopolitanization:
Citizenship Contradictions of Rural Marriage
Immigration in South Korea**

CENTER FOR KOREAN STUDIES

4–5 p.m. | Institute of East Asian Studies,
2223 Fulton
Speaker: Chang Kyung-Sup, Sociology,
Seoul National University
Event Contact: 510-642-5674

P The Moon (Part Two)

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

5 p.m. | Berkeley Art Museum
An evening of DJs, experimental music, and
poetry readings.
Event Contact: (510) 642-1412

SATURDAY, FEBRUARY 25

F The Mystery of the Eiffel Tower

BERKELEY ART MUSEUM

6 p.m. | Pacific Film Archive Theater
Introduction by guest curator Patrick Ellis;
live musical accompaniment by Ken Ueno,
Matt Ingalls, and Hadley MacCarroll.
Tickets required.
Event Contact: 510-642-1412

TUESDAY, FEBRUARY 28

**L Avenali Lecture: Fredric Jameson
The Aesthetics of Singularity**



TOWNSEND CENTER FOR THE HUMANITIES

6 p.m. | Chevron Auditorium,
International House
Fredric Jameson, Professor of
Comparative Literature and Romance
Studies at Duke University, is author of
several foundational works of literary
and cultural analysis, including *Marxism
and Form*, *The Political Unconscious*,
and *Postmodernism, or, The Cultural
Logic of Late Capitalism*. His most recent
works are *The Hegel Variations* and
Representing 'Capital.'

Panel Discussion

Wednesday, February 29, 2012
12–2 p.m. | Maude Fife Room,
315 Wheeler Hall
Jameson in discussion with Whitney Davis
(History of Art), Colleen Lye (English), and
Martin Jay (History).
Event Contact: 510-643-9670

WEDNESDAY, FEBRUARY 29

**L Towards Infinity and Beyond: Big Universe,
Little Universe in the Ancient Near East**



TOWNSEND CENTER FOR THE HUMANITIES

5 p.m. | Department of Near Eastern
Studies, 254 Barrows Hall
Townsend Resident Fellow Wayne
Horowitz is Professor of Assyriology at the
Hebrew University, Jerusalem. An authority
on cuneiform texts (in Sumerian and
Akkadian) that deal, directly or indirectly,
with the structure of the cosmos, Horowitz
is hosted by the Department of Near
Eastern Studies while at Berkeley.
For other residency lectures and seminars,
visit townsendcenter.berkeley.edu.
Event contact: 510-643-9670

E State of Mind: Curator's Tour



BERKELEY ART MUSEUM

12 p.m. | Berkeley Art Museum
Join Adjunct Curator Constance M.
Lewallen for an insightful introduction
to *State of Mind: New California Art circa
1970*, which highlights the originality and
inventiveness of artists working in both
southern and northern California in the
late 1960s and early 1970s and investigates
their vital contributions to conceptual art
and experimental practices.
Event Contact: 510-642-1412

L **The Crisis of the Euro**

OSHER LIFELONG LEARNING INSTITUTE

12–1:15 p.m. | Freight and Salvage Coffeehouse

Speaker: Barry Eichengreen, Economics and Political Science, UC Berkeley

Event Contact: berkeley_olli@berkeley.edu

P **Gospel Chorus, Old Made New**

Noon Concert Series



DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Old hymns given new life & meaning in contemporary compositions by African American composers.

Event Contact: 510-642-4864

L **Innovation and Transmission within the Eco-System of Balinese Wayang Performance**

CENTER FOR SOUTHEAST ASIA STUDIES

12:30–2 p.m. | Institute of East Asian Studies, 2223 Fulton

Speaker: Lisa Gold, Music, UC Berkeley

Event Contact: 510-642-3609

L **Dean's Lecture**

SCHOOL OF INFORMATION

4:10–5:30 p.m. | 210 South Hall

Speaker: David Ayman Shamma, Yahoo! Research

Event Contact: 510-642-1464

EVENT KEY

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

THURSDAY, MARCH 1

L **Lunch Poems Presents Louise Glück**

THE LIBRARY

12:10–12:50 p.m. | Morrison Library, 101 Doe Library

From the Academy of American Poet's Prize in 1968 for *Firstborn* to the Wallace Stevens Award in 2008 for "outstanding and proven mastery in the art of poetry," Louise Glück has entered the contemporary canon of American poetry. She has received the National Book Critics Circle Award and the Pulitzer Prize along with fellowships from the Guggenheim and Rockefeller foundations.



Event Contact: poems@library.berkeley.edu

L **Sites of War: State Power and Media in Post-Revolutionary Iran**

CENTER FOR MIDDLE EASTERN STUDIES

5 p.m. | 340 Stephens Hall

Speaker: Niki Akhavan, Media Studies, The Catholic University of America

Event Contact: cmes@berkeley.edu

FRIDAY, MARCH 2

P **Chamber Music**

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Event Contact: 510-642-4864

L **Area, Literature, and Method**

CENTER FOR CHINESE STUDIES

4–6 p.m. | Institute of East Asian Studies, 2223 Fulton

Speaker: Jing Tsu, Modern Chinese Literature and Culture, Yale University

Event Contact: 510-643-6321



P **Ishi: The Last of the Yahi**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

On the centennial of his arrival at the University of California, a story about the last remaining member of the Yahi tribe by acclaimed playwright and director John Fisher. After his discovery in 1911, Ishi lived and worked in UC's Anthropology Museum as an object of study, where he helped reconstruct Yahi culture for his "keepers" before his death in 1916. A touching, revealing and tender look at the effect of "civilized" life on Ishi, and a key moment in UC Berkeley's history.

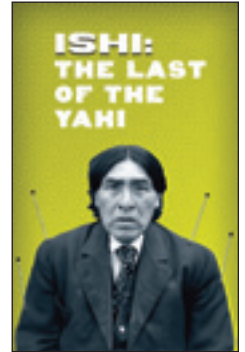


Photo courtesy of the Phoebe A. Hearst Museum

For tickets, please visit tdps.berkeley.edu

Event Contact: 510-642-8827

SATURDAY, MARCH 3

P **Ishi: The Last of the Yahi**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 2 listing for details.

SUNDAY, MARCH 4

P **Ishi: The Last of the Yahi**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 p.m. | Zellerbach Playhouse

See Friday, March 2 listing for details.

TUESDAY, MARCH 6

L Julia Bryan-Wilson
CONTEMPORARY ART WORKING GROUP
 7–9 p.m. | 340 Moffitt Library
 Julia Bryan-Wilson (History of Art) presents some of her recent work.
 Event Contact: jpsmith@berkeley.edu

WEDNESDAY, MARCH 7

P University Wind Ensemble
Noon Concert Series
DEPARTMENT OF MUSIC
 12:15–1 p.m. | Hertz Concert Hall
 Vaughan Williams: *English Folk Song Suite*
 Lauridsen: *O Magnum Mysterium*
 Bryant: *Stampede*
 Event Contact: 510-642-4864

L Empire's Proxy: American Literature and U.S. Imperialism in the Philippines
INSTITUTE OF EAST ASIAN STUDIES
 4 p.m. | Institute of East Asian Studies, 2223 Fulton
 Speaker: Meg Wesling, Literature, UC San Diego
 Event Contact: 510-642-2809

L A Conversation with Yoshi Akiba: Bridging Cultures in Business, Art and Life
INTERNATIONAL HOUSE
 7:30 p.m. | International House
 Bay Area artist Yoshi Akiba is a UC Berkeley graduate and teacher who has successfully integrated traditional Japanese Buddhist art forms with Western culture. Yoshi will be interviewed by Diane Dwyer, NBC News Anchor and fellow I-House Board member.
 For more information, visit: <http://ihouse.berkeley.edu>
 Tickets required.
 Event Contact: 510-642-9460



THURSDAY, MARCH 8

L Fiat Lux: Ansel Adams' Photographic Vision of the University of California
Arts in the Afternoon



WOMEN'S FACULTY CLUB
 4 p.m. | Stebbins Lounge, Women's Faculty Club
 Speaker: Catherine Cole, Theater, Dance and Performance Studies, UC Berkeley
 Event Contact: 510-642-4175

L Center for Race and Gender Thursday Forum Series
CENTER FOR RACE AND GENDER
 4–5:30 p.m. | 691 Barrows Hall
 Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.
 Event Contact: 510-643-8488

L Egypt's New Political Map: Key Issues and Players
CENTER FOR MIDDLE EASTERN STUDIES
 5 p.m. | 340 Stephens Hall
 Speaker: Mohamed Kamal, Political Science, Cairo University, Egypt
 Event Contact: cmes@berkeley.edu

L Story Hour in the Library featuring Mark Danner

THE LIBRARY
 6–7 p.m. | Morrison Library, 101 Doe Library

Mark Danner has written about foreign affairs and American politics for more than two decades, covering Latin America, Haiti, the Balkans and the Middle East. He was for many years a staff writer at *The New Yorker* and contributes frequently to the *New York Review of Books*, the *New York Times Magazine* and other publications.



Event Contact: 510-643-0397

L Martin Corless-Smith

Holloway Series in Poetry
DEPARTMENT OF ENGLISH
 6:30–8 p.m.
 Maude Fife Room, 315 Wheeler Hall

Event Contact: rosam@berkeley.edu



FRIDAY, MARCH 9

L Unified Tuberculosis Control on the Korean Peninsula: Promise and Perils

CENTER FOR KOREAN STUDIES
 4–5 p.m. | Institute of East Asian Studies, 2223 Fulton

Speaker: Stephen W. Linton, Chairman, Eugene Bell Foundation

Event Contact: 510-642-5674

L My Shelley

EIGHTEENTH-CENTURY STUDIES WORKING GROUP

5–7 p.m.

300 Wheeler Hall

Speaker: Maureen McLane, English, New York University

Event Contact: charityketz@berkeley.edu



P Edmund Campion

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30-9 p.m. | Berkeley Art Museum

Edmund Campion transforms Gallery B with sound and visuals, including video projection, a choir spread throughout the building, and his own brand of dynamic electronic music.

Event Contact: 510-642-0808

P Ishi: The Last of the Yahi

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 2 listing for details.

SATURDAY, MARCH 10

P Ishi: The Last of the Yahi

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 2 listing for details.

P Jazz and Improvised Music Benefit Concert:

Featuring Art Lande and Paul McCandless



DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

With an opening set by the Berkeley Nu Jazz Collective.

Tickets required.

Event Contact: 510-642-4864

P Ton Koopman & the Amsterdam Baroque Orchestra & Choir

CAL PERFORMANCES

8 p.m. | Zellerbach Hall

With pre-performance talk by Jeffrey Thomas, Artistic Director of American Bach Soloists and Music Professor, UC Davis.

Tickets required.

Event Contact: 510-642-9988

SUNDAY, MARCH 11

P Ishi: The Last of the Yahi

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

2 p.m. | Zellerbach Playhouse

See Friday, March 2 listing for details.

MONDAY, MARCH 12

F Waste Land

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 p.m. | Geballe Room, 220 Stephens Hall

Director Lucy Walker follows artist Vik Muniz as he visits the world's largest garbage dump in Rio de Janeiro and builds one of his famous portraits from trash. The world the film explores is indeed a land of waste, but it is also a world of vibrant optimism, endless creativity, and touching generosity on the part of the people who occupy it.

Event Contact: 510-643-9670

TUESDAY, MARCH 13

L The Afterlife

Tanner Lectures on Human Values

UC BERKELEY

4:10–6:15 p.m. | Toll Room, Alumni House

Samuel Scheffler, Professor of Philosophy and Law at New York University, will present a three day lecture series with commentary by Harry Frankfurt, Seana Shifrin, and Susan Wolf. There will be a seminar and discussion by Professor Scheffler and the commentators on March 15th.

Event Contact: 510-643-7413



Photo by Juliana Thomas

EVENT KEY

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

L Monique R. Morgan

NINETEENTH CENTURY AND BEYOND BRITISH CULTURAL STUDIES WORKING GROUP

5–7 p.m. | 330 Wheeler Hall

Monique R. Morgan (English, McGill University) will discuss an article-in-progress on Clough's *Amours de Voyage* (1903), examining temporality and the interplay between narrative and lyric.

Event Contact: slavica@berkeley.edu

WEDNESDAY, MARCH 14

L Covering China: Disasters, Disease, Dissent, and More

CENTER FOR CHINESE STUDIES

12:05–1 p.m. | 3401 Dwinelle Hall

Speaker: Audra Ang, Former AP reporter in Beijing; CCS visiting scholar

Event Contact: 510-643-6321

P University Baroque Ensemble

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Music of Bach, Handel, Charpentier

Event Contact: 510-642-4864

L The Afterlife

Tanner Lectures on Human Values

UC BERKELEY

4:10–6:15 p.m. | Toll Room, Alumni House

See Tuesday, March 13 listing for details.

THURSDAY, MARCH 15

L Svetlana Boym: Freedom and the Arts of Dissent

Forum on the Humanities & the Public World



TOWNSEND CENTER FOR THE HUMANITIES

5 p.m. | Geballe Room, 220 Stephens Hall

Media artist, playwright, and novelist Svetlana Boym is Curt Hugo Reisinger Professor of Slavic and Comparative Literatures at Harvard University. Her publications include *Another Freedom: The Alternative History of an Idea*, *Ninotchka: A Novel*, and *The Future of Nostalgia*, among others. Her lecture will re-examine avant-garde, artistic, and political dissent in Russia and Eastern Europe of the 20th century, which remains uncannily relevant for our present.

Event Contact: 510-643-9670

L The Afterlife

Tanner Lectures on Human Values

UC BERKELEY

4:10–6:15 p.m. | Toll Room, Alumni House

See Tuesday, March 13 listing for details.

L Break/ing Ground: Critical Dialogues in Sound and Motion

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

4:30 p.m. | Sutardja Dai Hall, Banatao Auditorium

Thomas DeFrantz and Fred Moten (Duke University)

will present a lecture-performance exploring sound and motion in the context of black performance traditions.

Event Contact: 510-495-3505



L What has History to do with Me?: Old Things for New Times



TOWNSEND CENTER "OLD THINGS" COURSE THREAD

5:30 p.m. | location TBA

A lecture in conjunction with launch events for the Old Things Course Thread. See March 16 listing for related conference.

Speaker: Hans Sluga, William and Trudy Ausfahl Professor of Philosophy, UC Berkeley

Event contact: Yosefrosen1@gmail.com

L Dissolving Localities: Conversation with Emmauel Witzthum

JEWISH STUDIES PROGRAM

6–8 p.m. | The Magnes Collection of Jewish Art and Life

Townsend Resident Fellow Emmauel Witzthum is an Israeli composer and a scholar hosted by the UC Berkeley Music Department and The Magnes Collection. During his stay in Berkeley, he created *Dissolving Localities*, an audiovisual dialogue between Jerusalem, his hometown, and Berkeley, by interweaving recorded sights and sounds. The final artwork is presented in this closing event.

Event Contact: magnes@library.berkeley.edu

FRIDAY, MARCH 16

L "Old Things": Reflections on the Study of the Past

TOWNSEND CENTER "OLD THINGS" COURSE THREAD

9 a.m.–4:30 p.m. | Geballe Room, 220 Stephens Hall

In celebration of the launch of the "Old Things" Course Thread, UC Berkeley faculty present papers addressing the value of studying the past at the university and especially at Berkeley. Presenters include Daniel Boyarin (Near Eastern Studies), Michael Nylan (History), Niklaus Largier (German and Comparative Literature), Ramona Naddaff (Rhetoric), and Erich Gruen (History and Classics, emeritus).
Event contact: Yosefrosen1@gmail.com

L Art/City



ARTS RESEARCH CENTER

10 a.m.–5 p.m. | The Magnes Collection of Jewish Art and Life

This one-day conference will look at arts districts and civic projects in other major metropolitan areas across the country; think about how the arts function in Berkeley and beyond as a bridge between city and university; and consider different art projects locally and nationally that use the arts to foster civic engagement.

More information at:

<http://arts.berkeley.edu/events.html>

Event Contact: 510-642-7784

EVENT KEY

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

P Flashback 1970s: Performances by Linda Mary Montano, Jim Melchert, Adam II

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30-9 p.m. | Berkeley Art Museum

Linda Mary Montano, Jim Melchert, and Adam II revisit works from the early 1970s.

Event Contact: 510-642-0808

P UC Berkeley Symphony Orchestra

DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

Ravel: *Le Tombeau de Couperin*

Debussy: *Nocturnes*

Holst: *The Planets* (with University Chorus)

Event Contact: 510-642-4864

SATURDAY, MARCH 17

P UC Berkeley Symphony Orchestra

DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

See Friday, March 16 listing for details.

MONDAY, MARCH 19

L Creative Writing Minor Annual Reading

DEPARTMENT OF ENGLISH

3:30–7:30 p.m. | Maude Fife Room, 315 Wheeler Hall

Event Contact: 510-9084085

L Linguistics Colloquium

DEPARTMENT OF LINGUISTICS

4:10–5:30 p.m. | 182 Dwinelle Hall

Speaker: Claire Bowern, Linguistics, Yale University

Event Contact: 510-643-7621

L Mario Ybarra Jr. and Karla Diaz

Visiting Artist Lecture Series

DEPARTMENT OF ART PRACTICE

7:30 p.m. | 160 Kroeber Hall

Speakers Ybarra and Diaz have exhibited in major museums and galleries from California to Cairo.

Event Contact: 510-643-7064

TUESDAY, MARCH 20

L Mark Lilla: Innocence

Forum on the Humanities & the Public World



TOWNSEND CENTER FOR THE HUMANITIES

5 p.m. | Geballe Room, 220 Stephens Hall

Mark Lilla's research in the humanities focuses on intellectual history, with a particular emphasis on Western political and religious thought. A frequent contributor to the *New York Review of Books*, the *New Republic*, and the *New York Times*, Professor Lilla is best known for his books *The Reckless Mind: Intellectuals in Politics* and *The Stillborn God: Religion, Politics, and the Modern West*.

Event Contact: 510-643-9670

L Living with Direct Democracy: The California Supreme Court and the Initiative Power: 100 Years of Accommodation

Jefferson Memorial Lecture

GRADUATE COUNCIL

4:10 p.m. | Chevron Auditorium, International House

Speaker: Kathryn M. Werdegar, Associate Justice, Supreme Court of California

Event Contact:
510-643-7413



L The Enclosure of Contemporary Art

CONTEMPORARY ART WORKING GROUP

7–9 p.m. | 340 Moffitt Library

Speaker: Blake Stimson, Art History, UC Davis

Event Contact: jpsmith@berkeley.edu

WEDNESDAY, MARCH 21

P UC Berkeley Symphony Orchestra

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Weber: *Bassoon Concerto*,

Drew Gascon, soloist

Debussy: *Nocturnes*

Event Contact: 510-642-4864

THURSDAY, MARCH 22

L Center for Race and Gender Thursday

Forum Series

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall

Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.

Event Contact: 510-643-8488

F Vancouver Conceptual Photography: Jeff Wall, Rodney Graham, Ian Wallace



BERKELEY CENTER FOR NEW MEDIA

7–9:30 p.m. | Banatao Auditorium, Sutardja Dai Hall

Screening of new documentary *Picture Start* and panel discussion with Blake Stimson (UC Davis), Julia Bryan-Wilson (UC Berkeley), and Director Harry Killas.

Event Contact: 510-495-3505

P Bustan Quartet



JEWISH MUSIC FESTIVAL

7–9 p.m. | The Magnes Collection of Jewish Art and Life

Reunited members of an internationally acclaimed Arab and Jewish ensemble from Israel draw on Western and Middle Eastern classical traditions, jazz and improvisation to create a stunningly original world of sound. Co-sponsored by the Townsend Center; UC Berkeley Office of the Provost; the Center for Middle Eastern Studies; the Department of Music; Israeli Law, Economy and Society; and the Magnes Collection.

Event Contact: magnes@library.berkeley.edu

FRIDAY, MARCH 23

P Bustan Quartet

Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Visiting Israeli group demonstrates their work in crafting new means of musical expression from diverse resources. Co-sponsored by the Townsend Center; UC Berkeley Office of the Provost; the Center for Middle Eastern Studies; the Department of Music; Israeli Law, Economy and Society; and the Magnes Collection.

Event Contact: 510-642-4864

L San Cultural Tourism and the Indigeneity Issue in Botswana

TOURISM STUDIES WORKING GROUP

4–5:30 p.m. | 101 Archaeological Research Facility, 2251 College Avenue

Speaker: Rachel F. Giraud, Anthropology, Cal State University, Northridge

Event Contact: jendevine@berkeley.edu

F Here Is Always Somewhere Else

L@TE: *Friday Nights at BAM/PFA*

BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

Filmmaker Rene Daalder uses the story of the disappearance of artist Bas Jan Ader as the basis for an overview of contemporary art and a story of the transformative powers of the ocean in this film.

Event Contact: 510-642-0808

FRIDAY, MARCH 20

L Abel Gance's Napoleon, A Restoration Project Spanning a Lifetime

BERKELEY ART MUSEUM

7–9 p.m. | Pacific Film Archive Theater

British film historian Kevin Brownlow will give a lecture on the restoration of Abel Gance's *Napoleon*.

Event Contact: 510-642-0808

SATURDAY, MARCH 31

P Baltimore Symphony Orchestra

CAL PERFORMANCES

8 p.m. | Zellerbach Hall

With pre-performance talk by conductor Marin Alsop, hosted by Cal Performances Director Matias Tarnopolsky.

Tickets required.

Event Contact: 510-642-9988

PHOTO CREDITS

Page 11: *From Blue #6* by Eva Bovenzi

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Page 11: *Fall of the Giants* by Giulio Romano



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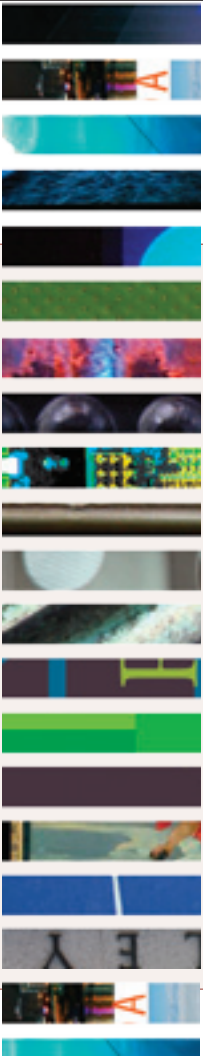
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<http://townsendcenter.berkeley.edu>

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Spring Semester Deadlines

February 6, 2012

Mellon Discovery Fellowships
Conference and Lecture Grants Round 2
G.R.O.U.P. Course (deadline extended)
G.R.O.U.P. Team (deadline extended)
G.R.O.U.P. Summer Apprenticeships

March 1, 2012

Associate Professor Fellowships
Collaborative Research Seminar Stage 2:
*Problems of Faith: Belief and Promise in
Medieval and Early Modern Europe*
Strategic Working Group Stage 2:
*Critical Prison Studies in an Age of
Mass Incarceration*

For more information, please visit:

TOWNSENDCENTER.BERKELEY.EDU