



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

February/March 2011



Avenali Lecture,
Joyce Carol Oates, see p. 7

HIGHLIGHTS

- 16 Michel Pascal
- 17 Edmund Campion
- 19 Townsend Exhibits



Janis Tomlinson on Goya, see p. 15

TOWNSEND NEWSLETTER

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

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FEBRUARY/MARCH 2011

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Experience and Reason in the Articulation of Values

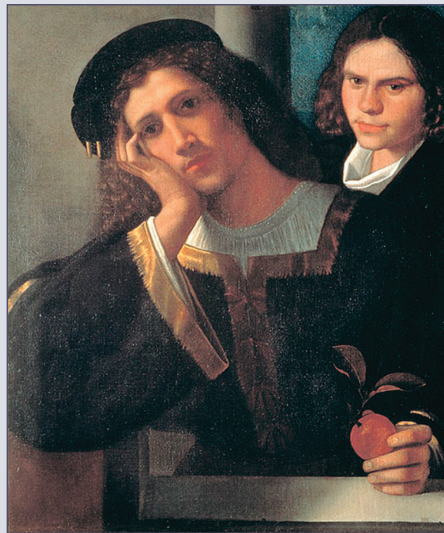
by Charles Altieri and Susan Maslan

Charles Altieri (English) and Susan Maslan (French) will convene the “The Experience of Value” Strategic Working Group in 2012.

Questions and conversations about values and valuing are fundamental to the humanities, but rarely become the subject of explicit public reflection. This reticence has enormous consequences in several areas. Disciplines in the humanities need to be more aware of what contribution they can make to the public discourses that need their perspective about values. But because the humanities are diffident in relation to talk about values, discourses about value questions are dominated by ethics on the one hand and by social science models of human interests on the other—discourses that attempt to explain values in terms of interests, institutional practices and ideologies. The humanities afford sharply contrasting experiences of values and reflections on them that represent how judgments are formed and decisions made. Since questions about how judgments are formed prove intricately varied and fluid, it is not surprising that the rendering of valuing gets staged substantially differently in many humanistic disciplines and in the arts that these disciplines study.

Why the “experience” of value? Research centers at major universities are dominated by theoretical and practical ethics because they are concerned primarily with policy questions rather than with how agents come to form the values they bring to those questions or how they go about the acts of evaluating objects or actions that are not perceived as

practical in nature. Phenomenological approaches address the experience of coming to see something as valuable. Questions of how judgments are formed are especially important at a time when they are subordinated to questions



Double Portrait attributed to Giorgione

about how those judgments might be justified. We see valuing in the humanities as rooted in concrete and often intimate processes of evaluation that emphasize becoming familiar with how people structure their cares and how events solicit attention. In both domains appreciation is a central figure for humanistic evaluation. That appreciation consists in refusing to go directly from the particular to a general assessment, but instead dwelling within the judging process in order to reflect on how pleasure and interest manifest

themselves as we engage particular phenomena. This dallying within judgment has its own political implications, based not on assertions but on developing a mode of inquiry that appreciates processes and even suspends discursive judgment because it becomes aware of what is singular and compelling in the particular. Possibilities of mutual appreciation break down social boundaries.

Yet the more ambitious we become in pursuing such questions, the more pressing the need to recognize that these various approaches do not by any means provide a complete picture of the place of values and valuing in human lives. Humanists need to be as articulate as possible about the limitations of humanistic approaches. Only then will the humanities be able to enter fruitful dialogue with philosophers and social scientists. Our hope is to study

what it would involve to show to other disciplines that the humanities have a perspective that is indispensable to any generalizations that they might establish. At the same time, humanists need to appreciate better the power their approaches have to clarify what values are and how we make judgments about them.

We might imagine sharpening the capacity to generalize about these modes of valuing by concentrating on the following questions or ideas:

1) How do we make aesthetic judgments and what is the use of the training in that cultural practice for attention in other domains that are not bound by aesthetic frameworks? What does it involve to watch oneself becoming engaged by sensuous states and cultivating the kinds of interests they elicit? How does attention to rhythm or harmony, or shades of colors, or the force of line establish something like powers that might matter in social encounters or make a difference in how one pursues political agendas? 2) What is the social value of close reading, especially reading for how agents develop ways of caring for the world and for other people? Why does it matter that the arts can claim to develop emotional IQ because they emphasize the fact that actions derive from, engage, and provide terms for assessing affective interests? Why might it matter that a society learn to interpret actions with this kind of attention? 3) Imagined actions have contexts that spread well beyond literary concerns. There has been a great deal of attention paid in the humanities and in anthropology to how social groups and ideologies shape the affective structures that influence particular actions, creating both distinctive kinds of passions and distinctive blind spots toward other ways of engaging events. More generally, these disciplines increasingly ask about the fundamental satisfactions in social life that resist rationality and provide models for resting in various emotional relations ranging from care for the



Zwei Figuren in einer Landschaft
by Kazimir Malevich

other to intensities made possible by closing off the world into individual monads. 4) Finally, many of our historical disciplines focus literally and figuratively on how the shape of a particular language at a particular time affords shadings central to how agents and groups experience and pursue values. Think for example about work on shame and guilt

in Greek and in Hebrew Culture, or work in the Enlightenment on the roles of pity and sentiment in shaping ideals for valuing other people.

We hope to focus on close reading with attention both to intimate aspects of how emotions are inseparable from thinking about actions and to how texts adapt this particularity in relation to the large scale economic questions.

We would like to engage with

makers and scholars in the arts who are eager to reflect on what is involved in performing for the appreciation of audiences, with those able to develop anthropological and historical accounts of what gives large scale shapes to how people experience and talk about values, and finally with both economists and those interested in philosophy to bring constant pressure on the group to appreciate the roles and the force of demands for articulate justification and concerns for the welfare of large groups. Our culture is fascinated by concerns about values but tends to offer narrow discipline-based accounts because academics simply have not cooperated or even shown much sympathy for competing approaches, even when there is not great distance between the perspectives. In the long run we can imagine opportunities for team-taught graduate courses and collaborative research projects among graduate students in different disciplines. Imagine a dissertation by a theorist of literary reading done in constant dialogue with professional work in ethics, or imagine studies of resistance to institutional values generated from dialogues among literary critics, historians, economists, and anthropologists.

The Humanities and the Crisis of the Public University

by Colleen Lye and James Vernon

Over the last eighteen months of cuts, commissions, and protests no one at the University of California needs reminding that declining state support has repositioned the public university in ways that telegraph crisis. This crisis, however, is not particular to the failing state of California, nor is it a product of the global financial crisis that continues to unfold. The restructuring of public universities—how they are funded and organized to maximize market efficiencies and accountability—has been on-going for at least two or three decades across the United States, Latin America, Europe (including Russia and Britain), Central Asia, South Asia and Australasia. A key feature of the restructuring process has been the increasingly attenuated position of the humanities within the public university, dramatically illustrated by events in October, 2010 with the United Kingdom's elimination of all public funding for the teaching of the humanities and social sciences, and the announced suspension of the Departments of French, Italian, Russian, Classics, and Theater at SUNY Albany.

Faced with declining state investment, public universities have turned to private revenue streams to fund research, especially when that research appears to have a tangible utility. As the greater part of funding for the humanities has remained state-dependent, humanists have found themselves conspicuously identified with the “public sector” of the now hybridized university and forced to defend the public value of their teaching and research. Ironically, this occurs at a time when rising fees are returning the humanities to their historical position as the luxurious pursuit of the privileged few. How then do we articulate a democratic vision of the humanities and the university's service to the public good? It turns out that the defense of the humanities must also be a defense of the public university.

The following questions are part of an on-going public conversation at UC Berkeley since the summer of 2009 when furloughs were first announced, and they were explored in some depth at a workshop we co-convened in October 2010 with Chris Newfield (UCSB). Speakers included scholars from UC campuses as well as directors of humanities institutes and foundation programs, deans, faculty association leaders, department chairs, and scholar activists.

Point of Departure: Crisis?

Why characterize a historical process that is transnational in form and decades in the making as crisis? The rhetoric of crisis from all sides (from activists to administrators) perpetuates the view that the current recession has created emergency conditions rather than recognizing its chief architect as an ideological project of structural adjustment to shift support from the public to the private sector that has equally characterized the first and third worlds. Sarah Amsler (Sociology, Aston University, U.K.) and Kristin Peterson (Anthropology, UC Irvine) threw these critical questions into relief through analyses of the U.K. on one hand and Michigan and Nigeria on the other, where—for different yet comparable reasons—restructuring earlier took place as a product of necessity.

According to Michael Meranze (History, UCLA) and Robert Meister (Social Sciences and Political Thought, UC Santa Cruz), the current restructuring of higher education in California is far from a product of necessity, but rather is a consequence of an historically contingent and in the end self-defeating speculative financial model. In this model public funds are used as leverage for raising private funds or launching profit-orientated endeavors in the name of protecting the university's public mission, just as federally guaranteed student loans enable constant tuition increases.

In the 1990s students were prepared to borrow more as a hedge on future incomes, but this model of financing higher education now seems obsolete as fees have continued to rise while future incomes have stagnated, and income inequality has grown. In such a context students will inevitably only invest or hedge on degrees from cheaper providers (transferring down to the Cal State system, community college, or going online) or strictly vocational degrees. How then do we advocate for the “value” of the humanities in a system that has made education a speculative financial investment in a futures market?

The Value of Questioning?

In a survey of humanities enrollments across the system, Jenny Sharpe (English, UCLA) found that enrollments have fallen as fees have risen, especially in smaller departments. Sharpe’s findings suggest the extent to which humanists have a practical self-interest in opposing rising tuition, in that the latter pushes students toward instrumental attitudes to their education. In a cognate argument, Wendy Brown (Political Science, UC Berkeley) held that the value of the humanities cannot appear in the metrics of impact; the power of the humanities lies in its cultivation of non-market desires, its resistance to *homo economicus*. Therefore humanists must be wary of the drive to professionalization that, rather than securing their legitimacy, is accelerating their illegibility within a world saturated by neoliberal values. David Theo Goldberg (Director, UCHRI) insisted that the humanities can still provide models of public reasoning, as well as skills necessary for civic engagement. Alternatively, Nelson Maldonado-Torres (Comparative Literature, Rutgers) suggested that the humanities could only articulate its public value once it had decolonized sufficiently to speak to and represent the lives of the coming brown majority in the state of California — the hopeful result of which would be the public’s future support for the university. From this perspective, decolonizing the humanities is integral to the civil rights struggle to extend the public mission of the university.

Geoffrey Harpham (Director, National Humanities Center) traced the historical centrality of the liberal arts to U.S. higher education and the latter’s cultivation of collective and individual freedom. Whether in the case of Cold War-originated U.S. federal agencies or today’s corporate-minded Arts and Humanities Research Council in the U.K., government investment in and regulation of the university have often worked against its education function rather than on its behalf. Suzanne Guerlac (French, UC Berkeley) placed the question beyond private/public dichotomies and distracting rivalries between the sciences and the humanities. Tracking UC’s financially-driven initiative to develop online courses as part of a global race to market a UC brand, she demonstrated the extent to which the public university is becoming more like a for-profit proprietary than a private medallion university.

The current circumstances are forcing other entities, like the Andrew W. Mellon Foundation, into the unhappy position of replacing rather than supplementing the public funding of the humanities. Philip Lewis (Vice President, Andrew W. Mellon Foundation) underlined the difficulty of pursuing effective political action on the scale that would be required to reverse current trends. By making targeted grants to only a few public institutions, Lewis acknowledged, Mellon and others run the danger of reproducing systemic inequities.

If restructuring of the university is inevitable, Randy Martin (Art and Public Policy, NYU) argued, that restructuring also affords humanists the opportunity to rethink and reorganize their affiliations, applications, and forms of engagement. After all, the public disinvestment in universities is part of the longer history of the decline of intellectuals as a professional managerial class, and the general deauthorization of expert knowledge could recharge our speculative intellectual potential and its public value.

Colleen Lye is Associate Professor of English at UC Berkeley.
James Vernon is Professor of History at UC Berkeley.

Joyce Carol Oates: The Writer's (Secret) Life

by Jeffrey Rogers

The body of work that Joyce Carol Oates, the American woman of letters, has amassed over the last half-century is voluminous, transgressive, riddled with violence and obsession, and can seem to be irresistibly at odds with the biography of the author herself. From a working class upbringing in rural Millersport, New York, Oates rose quickly to attend Syracuse University on scholarship, take an M.A. at Wisconsin, and find literary success while still in her twenties. She has also managed a teaching career and a healthy commitment to running as a complement to her writing life.

The relationship between art and artist, creation and creator, has traditionally been a matter of endless speculation. In Oates's case, the art extends far beyond the artist and her personal past to draw upon family history, lurid news headlines, the contours of the American experience, and the author's own deeply empathic imagination in such a way as to reassert that the art-artist relationship is correctly one between art, the world, and the artist. As Oates writes, "The serious writer, after all, bears witness. The serious writer restructures 'reality' in the service of his or her art, and surely hopes for a unique aesthetic vision and some felicity of language."

When viewed over a half-century career arc that has seen Oates's protean imagination wander through history, over



geography, and across genres—bearing unblinking witness all the while—the effect of her unrelenting focus on the themes of violence and victimization is to posit the phenomena and their legacies as central both to the American experience and to the creation of art itself. Oates has affirmed her belief that “serious art is transgressive,” and indeed, her work plumbs and discomfits.

It also transfixes. There is something running through the best of the novels, the books of poetry, plays, novellas, short-

story collections, essays, book reviews and magazine pieces—and perhaps the rumored dozens of unpublished manuscripts—that is difficult to ignore. The reader and critic, like the author herself, return to bear witness and to interpret a world.

The Townsend Center will host Joyce Carol Oates on February 10 and 11 (see p. 11) as she delivers the Avenali Lecture "The Writer's (Secret) Life: Rejection, Woundedness, and Inspiration" and participates in a panel discussion with UC Berkeley faculty.

Jeff Rogers is a Graduate Student Researcher at the Townsend Center for the Humanities. He is pursuing a Ph.D. in American history at UC Berkeley.



February 7 and March 7
Spaces and Places
Depth of Field Film + Video Series

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HIGHLIGHTS



February 17
1000 Members Celebration
 Townsend Humanities Lab

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TUESDAY, FEBRUARY 1

P **The Sausan Egyptian Dance Company Ensemble's Operetta: Al Afra Al Saeeda**

INTERNATIONAL HOUSE

7:30 p.m. | International House

An East Bay premiere, this operetta was performed at the de Young Museum last spring.

Tickets Required.

Event Contact: 510-642-9460

WEDNESDAY, FEBRUARY 2

P **Noon Concert: Young Musicians**

DEPARTMENT OF MUSIC

12-1 p.m. | Hertz Concert Hall

Performances by students in the Young Musicians Program featuring an eclectic blend of instrumentalists & singers performing works from the 18th through 21st centuries.

Event Contact: 510-643-7495

L **When Was War?**

"Why War?" Seminar Series



CRITICAL THEORY

5-7 p.m. | Geballe Room, 220 Stephens Hall

Speaker: Gopal Balakrishnan, History of Consciousness, UC Santa Cruz

Respondent: Dylan Riley, Sociology, UC Berkeley

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: critical_theory@berkeley.edu

EVENT KEY

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

L The Beginnings of American-Sponsored Public Education in the Philippines, 1901-1913
CENTER FOR SOUTHEAST ASIA STUDIES

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

Speaker: Lino L. Dizon, Philippine Studies, Tarlac State University (Philippines)

Event Contact: 510-642-3609

L Religion and the Arts in Mongolia
INSTITUTE OF EAST ASIAN STUDIES

1–5 p.m. | Chevron Auditorium, International House

Mongolian religion and arts are discussed by academics and cultural representatives from Mongolia. This symposium is offered in conjunction with the performance of Mongolian music "Mongolian Harmony" at 7:30 p.m.

Event Contact: 510-643-6492

L Using Technology for Social Good
SCHOOL OF INFORMATION

4–5:30 p.m. | 202 South Hall

Speaker: Marnie Webb, Co-CEO, TechSoup Global

Event Contact: 510-642-1464

L The Contours of Belonging: Legality, Race, Class and Generation in the US
INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

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

Speaker: Irene Bloemraad, Sociology, UC Berkeley; scholar, Canadian Institute for Advanced Research

Event Contact: 510-642-0813

L The Getty "Medea" and Rubens's Construction of a Modern, Senecan "Grande Ame"

Alumni Lecture Series

DEPARTMENT OF HISTORY OF ART

5:10–6:30 p.m. | 308J Doe Library

Speaker: Kate Lusheck, Art + Architecture, University of San Francisco

Event Contact: dgrigsby@berkeley.edu

P Mongolian Harmony
INSTITUTE OF EAST ASIAN STUDIES

7:30–9:30 p.m.

Chevron Auditorium, International House
 Mongolian modern jazz together with traditional musicians in concert.



Event Contact: 510-643-6492

THURSDAY, FEBRUARY 3

L Lunch Poems Presents Camille T. Dungy



THE LIBRARY

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

Camille T. Dungy is the author of *Suck on the Marrow* and *What to Eat, What to Drink, What to Leave for Poison*, editor of *Black Nature: Four Centuries of African American Nature Poetry*, and co-editor of *From the Fishhouse: An Anthology of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great*. She is Associate Professor of Creative Writing at San Francisco State University.

Event Contact: poems@library.berkeley.edu

L Models of Democracy in Europe: A Panel of Consuls General from the Bay Area
INTERNATIONAL HOUSE

7:30 p.m. | International House

Speakers: Julian Evans, Consul General of the United Kingdom; Barbro Osher, Consul General of Sweden; Eva Voisin, Consul General of Hungary

Event Contact: 510-642-9460

FRIDAY, FEBRUARY 4

P Paul Dresher with Joel Davel

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

Acclaimed composer Paul Dresher and his frequent collaborator Joel Davel bring invented instruments—works of art in themselves—to Gallery B for an evening of original music ranging from raucous to meditative.

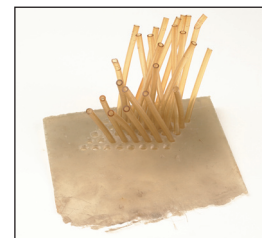
Tickets required.

Event Contact: 510-642-0808

SUNDAY, FEBRUARY 6

L Eva Hesse: Lehrhaus Judaica at BAM/PFA

Mini-Course: Studiowork and the Life of Eva Hesse



BERKELEY ART MUSEUM

11 a.m.–12:30 p.m. | Berkeley Art Museum

German-born American artist Eva Hesse (1936–1970) played a central role in the radical transformation of sculptural practice in the 1960s. In this course, her escape from Nazi Germany and the Shoah will be examined as potential influences on her work, and we will consider her designation as an early feminist in the art world of the sixties.

Registration required.

Event Contact: 510-642-0808

F Excursions into Domains of Familiarity and Surprise



BERKELEY ART MUSEUM

3 p.m. | Museum Theater,
Berkeley Art Museum

Screening of *A Variation on the Powers of Ten*.

Speakers: Amy Franceschini, artist,
Futurefarmers; Michael Swaine, artist,
Futurefarmers

Tickets required.

Event Contact: 510-642-0808

P Berkeley New Music Project: Eco Ensemble

DEPARTMENT OF MUSIC

8 p.m. | Hertz Concert Hall

David Milnes, conductor
New music by Berkeley composers

Tickets required.

Event Contact: 510-642-4864

MONDAY, FEBRUARY 7

F The Garden (Scott Hamilton Kennedy, 2008)

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

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

From the ashes of the L.A. riots in 1992 rose a community garden on a fourteen-acre plot of land in the neighborhood of South Central. After thriving for nearly a decade, the garden was jeopardized when the owner made plans to develop warehouse storage on the site. *The Garden* follows the group “South Central Farmers” as they work through the red tape and empty political promises of Los Angeles City Hall in an attempt to save the center of their community.

Event Contact: 510-643-9670

L Thundering Jupiter: Poussin's Miracle of Saint Xavier, Japan, and Antiquity

Faculty Lecture Series

DEPARTMENT OF HISTORY OF ART

5:10–6:30 p.m. | 308J Doe Library

Speaker: Todd Olson, History of Art,
UC Berkeley

Event Contact: dgrigsby@berkeley.edu

L Surfaces of Constant Simultaneity

ATC Lecture Series

CENTER FOR NEW MEDIA

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

Utilizing the concept in theoretical astrophysics of parallel universes and space as a continuum membrane with no beginning or end, artist Jose Alvarez will place his cast of characters as a



stand-in for the strong human desire for knowledge and transformation and his continued visual inquiry into the realms of the fantastic and the philosophical.

Event Contact: 510-495-3505

WEDNESDAY, FEBRUARY 9

P Noon Concert: Solo Piano

DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

Performer: Percy Liang

Chopin: *Nocturne No. 18*

Schumann: *Fantasie in C, Op 17*

Scriabin: *Sonata No. 5*

Event Contact: 510-643-7495

L Coming to Terms with the Nation: Ethnic Classification in Modern China

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Thomas S. Mullaney, History,
Stanford University

Event Contact: 510-642-2809

EVENT KEY

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

THURSDAY, FEBRUARY 10

**L Avenali Lecture: Joyce Carol Oates
The Writer's (Secret) Life: Rejection,
Woundedness, and Inspiration**



TOWNSEND CENTER FOR THE HUMANITIES

6 p.m. | Sibley Auditorium, Bechtel Engineering Center

Follow-up panel discussion with Oates: Friday, February 11

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

Author Joyce Carol Oates is a recipient of the National Book Award and the PEN/Malamud Award for Excellence in Short Fiction. She has written some of the most enduring fiction of our time, including the national bestsellers *We Were the Mulvaney's* and *Blonde* (a finalist for the National Book Award and the Pulitzer Prize), and the *New York Times* bestsellers *The Falls* and *The Gravedigger's Daughter*. Oates is the Roger S. Berlind Distinguished Professor of the Humanities at Princeton University.

Event Contact: 510-643-9670

L Latin-American Immigrants in Spain and the US: A Comparative Perspective

SPANISH STUDIES PROGRAM

10 a.m.–5:05 p.m. | 223 Moses Hall

Scholars from the Grupo de Estudios Población y Sociedad of Madrid and from California institutions will compare the history, the nature, and the impact of immigrant flows from Latin America into Spain and the United States.

Event Contact: 510-643-2115

L From the New Deal to the New Right: Race and the Southern Origins of Modern Conservatism

CENTER FOR THE COMPARATIVE STUDY OF RIGHT-WING MOVEMENTS

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

Speaker: Joseph Lowndes, Political Science, University of Oregon

Event Contact: 510-642-0813

L Story Hour in the Library featuring Chris Adrian



THE LIBRARY

5–6 p.m. | Morrison Library, 101 Doe Library

Chris Adrian is the author of two novels, *Gob's Grief* and *The Children's Hospital* and a collection of short stories, *A Better Angel*. His third novel, *The Great Night*, will be published in 2011. He is currently a Fellow in Pediatric Hematology/Oncology at the University of California San Francisco.

Event Contact: 510-643-0397

L Walt Whitman's Global Vision of Spiritual Democracy

INTERNATIONAL HOUSE

7:30 p.m. | International House

Author Steven B. Herrmann will talk about how Walt Whitman's global vision of spiritual democracy speaks to age-old sociopolitical and religious questions that are highly relevant to our world today.

Event Contact: 510-642-9460

FRIDAY, FEBRUARY 11

L Latin-American Immigrants in Spain and the US: A Comparative Perspective

SPANISH STUDIES PROGRAM

10 a.m.–5:05 p.m. | 223 Moses Hall

See Thursday, February 10 listing for details.

L Ambivalent Allies: China, Cambodia, and the Politics of Mutual Resistance

CENTER FOR CHINESE STUDIES

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

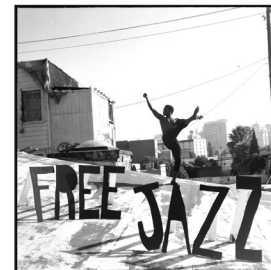
Speaker: Andrew Mertha, Government, Cornell University



Event Contact: 510-643-6321

P Brontez With Brilliant Colors

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

A new body of work by the Brontez Purnell Dance Company that combines dance choreography with dance films shot in Super 8. The evening will feature original scores created by Purnell in collaboration with Taji Maalik.

Tickets required.

Event Contact: 510-642-0808

P University Symphony Orchestra

DEPARTMENT OF MUSIC

8 p.m. | Hertz Concert Hall

David Milnes, conductor
Dmitri Shostakovich: *Cello Concerto No. 1*
Brady Anderson, soloist

Jean Sibelius: *Symphony No. 2*

Tickets required.

Event Contact: 510-642-4864

SATURDAY, FEBRUARY 12

P University Symphony Orchestra

DEPARTMENT OF MUSIC

8 p.m. | Hertz Concert Hall

See Friday, February 11 listing for details.

P Zukerman Chamber Players



Photo by | Henry Fair

CAL PERFORMANCES

8 p.m. | Zellerbach Hall

Pinchas Zukerman, violin; Jessica Linnebach, violin; Jethro Marks, viola; Amanda Forsyth, cello; Angela Cheng, piano

Pre-performance talk at 7 p.m. by Yael Braunschweig, Musicology, UC Berkeley.

Tickets required.

Event Contact: 510-642-9988

SUNDAY, FEBRUARY 13

P Zukerman Chamber Players

CAL PERFORMANCES

3 p.m. | Zellerbach Hall

See Saturday, February 12 listing for details.

Pre-performance talk at 2 p.m. by Yael Braunschweig, Musicology, UC Berkeley.

EVENT KEY

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

WEDNESDAY, FEBRUARY 16

E Here and There:

Watercolors by Matthew Troy Mullins



TOWNSEND CENTER FOR THE HUMANITIES

Opening Reception:

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

See page 19 for exhibit details.

Event Contact: 510-643-9670

L Family and State in Modern China

INSTITUTE OF EAST ASIAN STUDIES

Time TBA | Institute of East Asian Studies, 2223 Fulton

Speaker: Joseph W. Esherick, History, UC San Diego and Director, University of California EAP Beijing Study Center, Peking University

Event Contact: 510-642-2809

P Noon Concert: Voice and Harpsichord

DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

Alana Mailes, soprano
Melody Hung, harpsichord

Event Contact: 510-643-7495

L The Relationships Between Social Class Identification, Race, and Neighborhood Location

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

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

Speaker: Rashawn Ray, Robert Wood Johnson Scholar in Health Policy, UC Berkeley

Event Contact: 510-642-0813

L Traversing the Historical Resonances of Taiwanese Opera



CENTER FOR CHINESE STUDIES

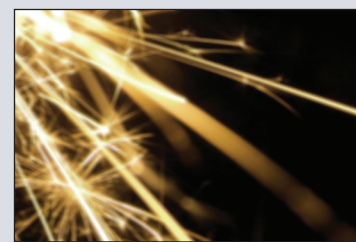
12:10–1 p.m. | 3401 Dwinelle Hall

Speaker: Tsai Hsin Hsin, Chinese Literature, Taiwan Chengchi University; Fulbright scholar-in-residence, Harvard University

Event Contact: 510-643-6321

THURSDAY, FEBRUARY 17

P Townsend Humanities Lab: 1000 Members Celebration



TOWNSEND CENTER FOR THE HUMANITIES

5:30–7 p.m. | Geballe Room, 220 Stephens Hall

Join the Townsend Humanities Lab for a live celebration as its burgeoning digital community passes the 1,000-member mark. Champagne and music for all; demonstrations for the uninitiated. Catch one of the roving disposable cameras and help us commemorate the event.

Event Contact: 510-643-9670

L The Machinery of Whiteness: The Structure of Racialization in the US

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

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

Speaker: Steve Martinot, San Francisco State University

Event Contact: 510-642-0813

L **I Was Totally Dazed: Gay Men's Discovery of a Homosexual Community in Israel, 1948-1975**

CENTER FOR THE STUDY OF SEXUAL CULTURE

4 p.m. | 370 Dwinelle Hall

Speaker: Yuval Yonay, Sociology, Haifa University; visiting scholar at UC Berkeley

Event Contact: cssc@berkeley.edu

L **International Law and Human Rights: The Search for Justice**

INSTITUTE OF INTERNATIONAL STUDIES

4–6 p.m. | Banatao Auditorium, Sutardja Dai Hall

Speaker: Justice Richard Goldstone

Event Contact: 510-642-2474

L **Ancient Transhimalayan Migrations in Upper Mustang, Nepal**

ARCHAEOLOGICAL RESEARCH FACILITY

5–6 p.m. | 2251 College Building

Speaker: Mark Aldenderfer, Anthropology, UC Merced

Event Contact: tripcevich@berkeley.edu

L **Uprisings for the Earth: Reconnecting Culture with Nature**

INTERNATIONAL HOUSE

7:30 p.m. | International House

Speaker: Osprey Orielle Lake, artist and author

Event Contact: 510-642-9460

FRIDAY, FEBRUARY 18

L **Tourism Imaginaries/Imaginaires Touristiques**

TOURISM STUDIES WORKING GROUP

Time TBA | Alumni House

This conference is aimed towards advancing scholarship towards a more complete understanding of the tourist imaginary.

Event Contact: tourism@berkeley.edu

P **Noon Concert: Chamber Music**

DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

Jason Yu, piano; Rachel Keynton, cello

Event Contact: 510-643-7495

P **Super-Gigantic HalfLifers DVD Mega-Release Party**

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

Performers: Torsten Zenas Burns and Anthony Discenza, *The HalfLifers*

Tickets required.

Event Contact: 510-642-0808

SATURDAY, FEBRUARY 19

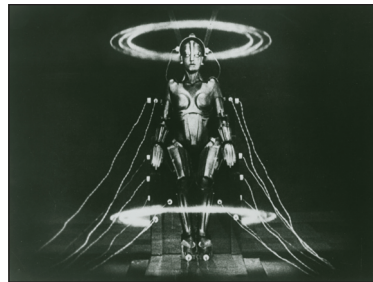
L **Tourism Imaginaries/Imaginaires Touristiques**

TOURISM STUDIES WORKING GROUP

Time TBA | Alumni House

See Friday, February 18 listing for details.

F **The Complete Metropolis**



DEPARTMENT OF FILM & MEDIA

6–8:30 p.m. | Pacific Film Archive Theater

Set in the year 2026, Lang's futuristic super-production is an anxiety dream of urban dystopia expressed as science fiction. This version incorporates over twenty-five minutes of recently rediscovered footage, lost since the film's 1929 premiere.

Event Contact: 510-642-5249

SUNDAY, FEBRUARY 20

L **Tourism Imaginaries/Imaginaires Touristiques**

TOURISM STUDIES WORKING GROUP

Time TBA | Alumni House

See Friday, February 18 listing for details.

F **Shoah, Part I (Claude Lanzmann, 1985)**



BERKELEY ART MUSEUM

11:30 a.m.–4:20 p.m. | Pacific Film Archive Theater

The 25th anniversary of Claude Lanzmann's seminal *Shoah* is being marked with the release of a new 35mm print. This film is essential not only as a historical document, capturing the voices of those who witnessed or perpetrated the horrors of the Holocaust in Poland, but also as an innovative documentary that breaks with the conventions of the genre.

Tickets required.

Event Contact: 510-643-2197

F **Shoah, Part II (Claude Lanzmann, 1985)**

BERKELEY ART MUSEUM

5:15–10:20 p.m. | Pacific Film Archive Theater

See Sunday, February 20 (*Shoah, Part I*) listing for details.

WEDNESDAY, FEBRUARY 23

P **Noon Concert: Jazz X Two**



DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

The Advanced Creative Jazz Sextet, Myra Melford, director

UC Jazz All-Star Ensemble, Ted Moore, director

Event Contact: 510-643-7495

L Why the Bay Area Needs to Act Like A City-State

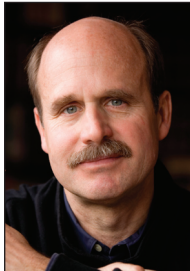
Victor Jones Memorial Lecture on Metropolitan Governance

CHARLES AND LOUISE TRAVERS DEPARTMENT OF POLITICAL SCIENCE

4–6 p.m. | Toll Room, Alumni House

Speaker: Paul Saffo, Managing Director, Discern Analytics

Event Contact: 510-642-1474



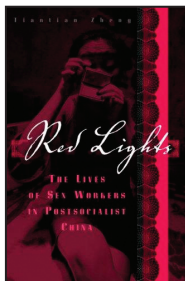
L Red Lights: The Lives of Sex Workers in Postsocialist China

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Tiantian Zheng, Anthropology, SUNY Cortland

Event Contact: 510-643-6321



THURSDAY, FEBRUARY 24

L Tribal Sovereignty in Modern America

CENTER FOR RESEARCH ON NATIVE AMERICAN ISSUES

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

Speakers: Joseph Myers; Kelly Myers

Event Contact: 510-642-0813

FRIDAY, FEBRUARY 25

L World Craft: The Business and Culture of Gaming in East Asia



CENTER FOR CHINESE STUDIES

1–7:30 p.m. | Banatao Auditorium, Sutardja Dai Hall

This conference will examine how video games and video gaming, online and offline, are reconfiguring media landscapes and transforming social space throughout East Asia.

Event Contact: 510-643-6322

P Machine Project Presents Confuse-a-tron

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30–9 p.m. | Berkeley Art Museum

Performer: Mark Allen, Founder, Event Company, Machine Project
Tickets required.

Event Contact: 510-642-0808



SATURDAY, FEBRUARY 26

L World Craft: The Business and Culture of Gaming in East Asia

CENTER FOR CHINESE STUDIES

9 a.m.–5:30 p.m. | Brower Center

See Friday, February 25 listing for details.

F Shoah, Part I (Claude Lanzmann, 1985)

BERKELEY ART MUSEUM

5–9:50 p.m. | Pacific Film Archive Theater

See Sunday, February 20 (*Shoah, Part I*) listing for details.

L Queer Judaism in America: Poetry Reading and Discussion

TAUBE CENTER FOR JEWISH STUDIES

7:30 p.m. | Congregation Sha'ar Zahav, 290 Dolores Street, San Francisco

Speakers: Andrew Ramer, Miryam Kabakov

Event Contact: 650-804-4323

SUNDAY, FEBRUARY 27

L Queer Judaism in America: Directions and Trends

TAUBE CENTER FOR JEWISH STUDIES

10:30 a.m.–6:30 p.m. | Stanford Humanities Center, Stanford University

This symposium is aimed towards conversation about queer Judaism and its creative engagement with collective Jewish textual forms.

Event Contact: 650-804-4323

F Shoah, Part II (Claude Lanzmann, 1985)

BERKELEY ART MUSEUM

1-6:05 p.m. | Pacific Film Archive Theater

See Sunday, February 20 (*Shoah, Part I*) listing for details.

L Gallery Talk with Michelle Barger

BERKELEY ART MUSEUM

2 p.m. | Museum Theater, Berkeley Art Museum

Michelle Barger, Deputy Head of Conservation, SFMOMA speaks in conjunction with the *Eva Hesse: Studiowork* Exhibition.

Tickets required.

Event Contact: 510-642-0808

EVENT KEY

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

TUESDAY, MARCH 1

L Janis Tomlinson: From Capricho to Fatal Consequences: Goya's Imagery of War 1809-1814

Forum on the Humanities & the Public World



TOWNSEND CENTER FOR THE HUMANITIES

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

Best known for her work on eighteenth- and nineteenth-century European painting and on painting in Spain, Janis Tomlinson is Director of University Museums at the University of Delaware. She has also served as Director of Arts in the Academy at the National Academy of Sciences. Dr. Tomlinson has published several articles, exhibition reviews, and books, including *Francisco Goya y Lucientes* and *El Greco to Goya: Painting in Spain, 1561-1828*.

Event Contact: 510-643-9670

L Paths to Development in Asia: South Korea, Vietnam, China, and Indonesia

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Tuong Vu, Political Science, University of Oregon

Event Contact: 510-642-2809

THURSDAY, MARCH 3

L Lunch Poems Presents: Truong Tran

THE LIBRARY

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

Truong Tran

is a poet and visual artist. His publications include *The Book of Perceptions*; *Placing The Accents*; *dust and conscience* (awarded the San Francisco Poetry Center Book Prize in 2002); *within the margin* and *Four Letter Words*. Tran lives in San Francisco and is a Visiting Professor of Poetry at Mills College.

Event Contact: poems@library.berkeley.edu



L Technology, Information, and Education Seminar

SCHOOL OF INFORMATION

4-5:30 p.m. | 107 South Hall

Speaker: Mara Hancock, director, ETS, UC Berkeley

Event Contact: 510-642-1464

FRIDAY, MARCH 4

L Mobile Horizons: China, Taiwan, and the Dilemma of Rapprochement

INSTITUTE OF EAST ASIAN STUDIES

9 a.m.-6 p.m. | Heyns Room, Faculty Club

Speakers: Su Chi, Presidential Advisor; Tien Hung-mao, National Institute for Policy Research; Larry Diamond, Hoover Institution, Stanford University

Event Contact: 510-642-2809

L Shakespeare, Host: Acts, Objects, Environments

DEPARTMENT OF ENGLISH

3-5 p.m. | 300 Wheeler Hall

Speaker: Julia Lupton, English and Comparative Literature, UC Irvine

Event Contact: jknapp@berkeley.edu

P Akademie für Alte Musik Berlin

CAL PERFORMANCES

8 p.m. | First Congregational Church

Telemann: *Overture in C Major*; J.S.

Bach: *Brandenburg Concerto No. 5*; *Violin Concerto in E Major*;

Handel: *Concerto Grosso*; Telemann:

Concerto in E Minor



Pre-performance talk at 7 p.m. by Victor Gavenda, Musicology, UC Berkeley.

Tickets required.

Event Contact: 510-642-9988

P I Dream of Chang and Eng

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

Playwright Philip Kan Gotanda's newest play about the original Siamese twins, Chang and Eng Bunker.

Tickets required.

Event Contact: 510-642-8827

SATURDAY, MARCH 5

L Mobile Horizons: China, Taiwan, and the Dilemma of Rapprochement

INSTITUTE OF EAST ASIAN STUDIES

9 a.m.-6 p.m. | Heyns Room, Faculty Club

See Friday, March 4 listing for details.

P I Dream of Chang and Eng

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 4 listing for details.

WEDNESDAY, MARCH 2

P Noon Concert: Chamber Music

DEPARTMENT OF MUSIC

12-1 p.m. | Hertz Concert Hall

Wooho Park, violin; Jason Wu, violin; Marissa Sakoda, viola; Michael Tam, cello

György Ligeti: *Ramifications*; Franz Schubert: *String Quartet No. 13 in A minor, Op.29*

Event Contact: 510-643-7495

L Face Recognition and Ethnic Integration

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

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

Speaker: Nathan Berg, Economics, University of Texas, Dallas

Event Contact: 510-642-0813

SUNDAY, MARCH 6

P | Dream of Chang and Eng

DEPARTMENT OF THEATER, DANCE
& PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 4 listing for details.

MONDAY, MARCH 7

F Moving Midway (Godfrey Cheshire, 2008)

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

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

When first-time filmmaker Godfrey Cheshire's family decided to uproot their pre-civil war plantation home from its original location, more than just the old foundation was dug up. The mansion's relocation is an opportunity to document a feat of technical ingenuity, to explore the legacy of the South as portrayed by Hollywood, and to revisit a troubled period in our nation's history.

Event Contact: 510-643-9670

EVENT KEY

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

WEDNESDAY, MARCH 9

L From Pleasure to Distress: How to Listen to Contemporary Music



TOWNSEND CENTER FOR THE HUMANITIES

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

Townsend Resident Fellow Michel Pascal is a composer and a professor of electroacoustic composition at the Conservatoire de Nice, France. Pascal will be hosted by CNMAT while at Berkeley.

Event Contact: 510-643-9670

P Noon Concert: University Gospel Chorus

DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

D. Mark Wilson, director

An afternoon of music from Chicago.

Event Contact: 510-643-7495

L Christian Memories of Jewish Pasts: The Example of the Maccabean Martyrs

NEAR EASTERN STUDIES

4:30–6 p.m. | 254 Barrows Hall

Speaker: Daniel Joslyn-Siemiatkoski, Church Divinity School of the Pacific

Event Contact: 510-642-3757

L The History of Listening

Tanner Lectures on Human Values

UNIVERSITY OF CALIFORNIA, BERKELEY

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

Leon Botstein, orchestral conductor, historian, and President of Bard College, will present a three-day lecture series with commentary by Jann Pasler, Michael P. Steinberg, and John Toews.

Event Contact: 510-643-7413



THURSDAY, MARCH 10

L The History of Listening

Tanner Lectures on Human Values

UNIVERSITY OF CALIFORNIA, BERKELEY

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

See Wednesday, March 9 listing for details.

L Lecture: Heather Love

DEPARTMENT OF ENGLISH

5–7 p.m. | 315 Wheeler Hall

Heather Love is Associate Professor of English at the University of Pennsylvania, and author of *Feeling Backward: Loss and the Politics of Queer History*.

Event Contact: sbest@berkeley.edu

L Story Hour in the Library featuring Yiyun Li

THE LIBRARY

5–6 p.m. | Morrison Library,
101 Doe Library

Yiyun Li is author of *A Thousand Years of Good Prayers* and *The Vagrants*. A

Beijing native and graduate of the Iowa Writers' Workshop, she has received numerous awards. She teaches writing at UC Davis.

Event Contact: 510-643-0397



FRIDAY, MARCH 11

L Anyuan: Mining China's Revolutionary Tradition



CENTER FOR CHINESE STUDIES

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

Speaker: Elizabeth Perry, Government,
Harvard University

Event Contact: 510-643-6321

L The History of Listening

Tanner Lectures on Human Values

UNIVERSITY OF CALIFORNIA, BERKELEY

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

See Wednesday, March 9 listing for details.

P University Symphony Orchestra

DEPARTMENT OF MUSIC

8 p.m. | Hertz Concert Hall

David Milnes, conductor

Philippe Leroux: *De la disposition; L'unique trait de pinceau*, David Wegehaupt, soloist; Ottorino Respighi: *Pines of Rome*

Tickets required.

Event Contact: 510-642-4864

P I Dream of Chang and Eng

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 4 listing for details.

SATURDAY, MARCH 12

P I Dream of Chang and Eng

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 4 listing for details.

P University Symphony Orchestra

DEPARTMENT OF MUSIC

8 p.m. | Hertz Concert Hall

See Friday, March 11 listing for details.

SUNDAY, MARCH 13

P I Dream of Chang and Eng

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, March 4 listing for details.

P Les Percussions de Strasbourg: Jean-Paul Bernard, artistic director



Photo by Guy Vivien

CAL PERFORMANCES

3 p.m. | Hertz Concert Hall

Edgard Varèse: *Ionisation*; Philippe Manoury: *Le Livre des claviers*; Raphaël Cendo: *Refontes*; Edmund Campion: *Ondoyants et divers*; Yoshihisa Taira: *Hiérophonie V*

Pre-performance talk at 2 p.m. by composer Edmund Campion, Center for New Music and Audio Technology, UC Berkeley.

Tickets required.

Event Contact: 510-642-9988

MONDAY, MARCH 14

L Linguistics Colloquium

DEPARTMENT OF LINGUISTICS

4–5:30 p.m. | 182 Dwinelle Hall

Speaker: Brett Kessler, Washington University in St. Louis

Event Contact: linginfo@berkeley.edu

L Fashioning Apollo: Spacesuits, Cities, and How to Dress Tomorrow

ATC Lecture Series



CENTER FOR NEW MEDIA

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

Speaker: Nicholas de Monchaux, artist and architect

Event Contact: 510-495-3505

L Yeah, He's my Daddy: Constructions of Fictive Kinships in a Street-level Sex Work Community

CENTER FOR THE STUDY OF SEXUAL CULTURE

4 p.m. | 370 Dwinelle Hall

Speaker: Kate Weinkauff, Arizona State University; visiting scholar at UC Berkeley

Event Contact: cssc@berkeley.edu

TUESDAY, MARCH 15

L As Time Goes By

KADISH CENTER FOR MORALITY, LAW, AND PUBLIC AFFAIRS

4–6 p.m. | 140 Boalt Hall, School of Law

Speaker: Jules Coleman, Wesley Newcomb Hohfeld Professor of Jurisprudence and Professor of Philosophy, Yale Law School

Event Contact: 510-642-3627

WEDNESDAY, MARCH 16

The Rise and Fall of Japan's LDP

L INSTITUTE OF EAST ASIAN STUDIES

Time TBA | Institute of East Asian Studies, 2223 Fulton

Speaker/Performer: Ellis S. Krauss, International Relations and Pacific Studies, UC San Diego

Event Contact: 510-642-2809

P Noon Concert:

University Symphony Orchestra



DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

David Milnes, conductor

Philippe Leroux: *De la disposition; L'unique trait de pinceau* for saxophone and orchestra, David Wegehaupt, soloist; Ottorino Respighi: *Pines of Rome*

Event Contact: 510-643-7495

L Privilege: Educating an Adolescent Elite at St. Paul's School

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

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

Speaker: Shamus Rhaman Khan, Assistant Professor of Sociology, Columbia University

Event Contact: 510-642-0813

L Aftershock: The Next Economy and America's Future

Barbara Weinstock Memorial Lectures

GRADUATE DIVISION

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

Speaker: Robert B. Reich, Chancellor's Professor of Public Policy, UC Berkeley

Event Contact: 510-643-7413



L Violence as Dignity

"Why War?" Seminar Series



CRITICAL THEORY

5–7 p.m. | Geballe Room, 220 Stephens Hall
Speaker: Jay Bernstein, Philosophy, The New School

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: critical_theory@berkeley.edu

L The Sophoclean Chorus and Reception

DEPARTMENT OF CLASSICS

5:10 p.m. | Dwinelle Hall, room TBA

Speaker: Simon Goldhill, Onassis Lecturer

Event Contact: 510-642-4218

THURSDAY, MARCH 17

L Football, Indian Style: The Story of Indian Boarding Schools

CENTER FOR RESEARCH ON NATIVE AMERICAN ISSUES

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

Speaker: Nicole Myers-Lim, Staff Attorney, National Indian Justice Center

Event Contact: 510-642-0813

L Non-Violent Violence

"Why War?" Seminar Series



CRITICAL THEORY

6–8 p.m. | Geballe Room, 220 Stephens Hall
Speaker: Simon Critchley, Philosophy, The New School

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: critical_theory@berkeley.edu

FRIDAY, MARCH 18

P Noon Concert: Death and the Maiden

DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

Tammy Lian, violin; Vivian Hou, violin; Alexey Drobizhev, viola; Rio Vander Stahl, cello

Schubert: *Death and the Maiden Quartet*

Event Contact: 510-643-7495

FRIDAY, MARCH 25

P Andrew Imbrie Festival: Composers Inc. Chamber Music Concert

DEPARTMENT OF MUSIC

7:30 p.m. | Old First Church, 1751 Sacramento St, San Francisco

Performers: Jean-Michel Fonteneau, cello, and John Sackett, clarinet

Event Contact: 510-642-4864

SATURDAY, MARCH 26

L Reading the Middle Ages: A Graduate Student Conference on the Practice of Reading

MEDIEVAL STUDIES PROGRAM

9 a.m.–5 p.m. | 315 Wheeler Hall

The conference takes up the variety of reading practices at play in the Middle Ages.

Event Contact:

graduatemedievalists@gmail.com

P The Tallis Scholars: The Victoria Project



Photo by Eric Richmond

CAL PERFORMANCES

8 p.m. | First Congregational Church

Peter Phillips, director

Pre-performance talk at 7 p.m. with artistic director Peter Phillips and Davitt Moroney, Music, UC Berkeley.

Tickets required.

Event Contact: 510-642-9988

SUNDAY, MARCH 27

P The Tallis Scholars: The Victoria Project

CAL PERFORMANCES

3 p.m. | First Congregational Church

See Saturday, March 26 listing for details.

Pre-performance talk at 2 p.m. with artistic director Peter Phillips and Davitt Moroney, Music, UC Berkeley.

EVENT KEY

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

MONDAY, MARCH 28

L Linguistics Colloquium

DEPARTMENT OF LINGUISTICS

4–5:30 p.m. | 182 Dwinelle Hall

Speaker: Susan Brennan,
SUNY Stony Brook

Event Contact: 510-643-7621

P Noon Concert: Piano Trios

DEPARTMENT OF MUSIC

12–1 p.m. | Hertz Concert Hall

Anna Presler, violin; Leighton Fong, cello;
Karen Rosenak, piano

Bright Sheng: *Four Movements for Piano
Trio*; Ravel: *Trio*

Event Contact: 510-643-7495

PHOTO CREDITS

Front Cover: Francisco Goya, *The Shootings of the Third of May, 1808*, 1814, Museo del Prado, Madrid

Page 7: Joyce Carol Oates image by Julie Van Scoy

Page 8, 18: photo for "Why War?" series by Susan Crile

Page 10: Jose Alvarez, *The Myth*, 2008

Page 16: Robert Reich, photo by Michael Collopy

Page 18: Leon Botstein, photo by Steve Sherman

Page 19: *Fire and Ice* by Laura Paulini

Page 19: *Prelinger* by Matthew Troy Mullins

WEDNESDAY, MARCH 30

L Stolen Bases: Why American Girls Don't Play Baseball

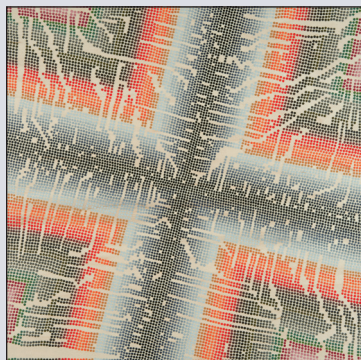
INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

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

Speaker: Jennifer Ring

Event Contact: 510-642-0813

ON EXHIBIT AT THE TOWNSEND CENTER



Fractured Planes of Coherence: Paintings by Laura Paulini

On Exhibit: January 7 - May 13, 2011

Laura Paulini's geometric abstractions explore the concept of oppositions. The rows of colored lines—created by placing individual dots of egg tempera paint onto a wooden panel with the tip of a chopstick—represent order, structure, and growth. The dots themselves—1/8" in diameter, slightly irregular, and at times completely absent—represent fracture, permeability, and decay. Together, they cohere to create an image of iconic stillness while retaining a sense of incompleteness and change.



Here and There: Watercolors by Matthew Troy Mullins

On Exhibit: February 8 - May 13, 2011

Matthew Mullins's large scale watercolor paintings feature private collections, archives and storage facilities, mostly associated with the natural sciences. Fascinated at the amount of material they house, Mullins envisions these spaces as giant curio cabinets housing the souvenirs of people and experiences we'll never know. For Mullins, everything from the treasured artifacts housed in climate-controlled basements to the everyday detritus left in storage lockers becomes a tangible representation of another person's story, a link to another point in time, and an opportunity to connect to something outside of ourselves.



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TOWNSEND CENTER FOR THE HUMANITIES

University of California

220 Stephens Hall, MC 2340

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HG-09

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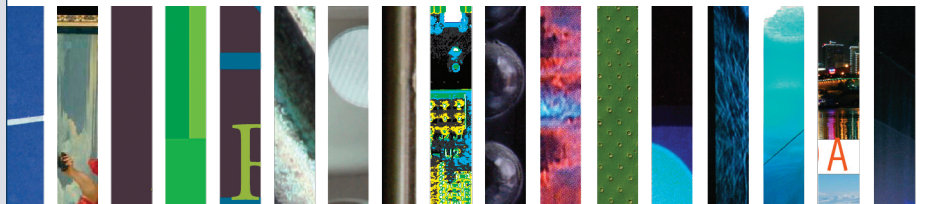
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Mellon Discovery Fellowships

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March 1, 2011

Associate Professor Fellowships

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Collaborative Research Seminar Stage 2

Strategic Working Group Stage 2

For more information, please visit:

TOWNSENDCENTER.BERKELEY.EDU