



# TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

September/October 2011



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# TOWNSEND NEWSLETTER

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

SEPTEMBER/OCTOBER 2011

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## TOWNSEND CENTER FOR THE HUMANITIES

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# Work in/of the Humanities

by Celeste Langan



As Acting Director of the Townsend Center for 2011-12, it is my pleasure to extend a “welcome” to new and a “welcome back” to returning members of the University of California, Berkeley scholarly community. Yet already “thank you” seems a more appropriate vocative; I have thanked literally dozens of faculty and students for agreeing to serve the Townsend Center in various capacities—on the advisory board, on selection committees, as respondents to lectures or as contributors to the newsletter. It’s a good reminder that, while 220 Stephens Hall is the physical location of the Townsend Center and its wonderful administrative staff, the “life” of the humanities at Berkeley depends upon the generosity and initiative of its scholars, as well as the monetary gifts of its donors.

In 2012, the Townsend Center will celebrate its 25th anniversary. Since its inception the Townsend Center has had five Directors (Paul Alpers, Randy Starn, Tom Laqueur, Candace Slater, Tony Cascardi) and each has contributed to its ongoing vitality. Its first and perhaps most valued initiative was the Townsend Fellowship program, in which dissertation students, junior faculty, and invited senior faculty from various departments in the humanities and social sciences meet weekly to read and discuss each other’s work. But each year the Townsend Center’s array of programs seems to have grown, and grown more

inclusive, thanks to the imagination and resourcefulness of its directors. The most recent Director, Tony Cascardi, initiated “The Humanities and the Public World” lecture series, the Townsend Lab, the Townsend Papers in the Humanities, and the Course Threads project, designed to help undergraduates to choose intellectually coherent electives across the humanities and social sciences.

Professor Cascardi has become Dean of Arts & Humanities, and the search for a new Director is underway. In the meantime, this year’s program of events is full and exciting. The “Humanities and the Public World” series begins August 31, with a lecture by Cary Wolfe, noted scholar of animal studies and the post-human (p. 18); in October, Michael Roth, president of Wesleyan University, will speak on “Why Liberal Education Matters” (p. 30). Also in October, the Townsend Center, in concert with Cal Performances, will sponsor several events to celebrate the U.S. premiere at Zellerbach Hall of *Desdemona*, Toni Morrison’s collaboration with the director Peter Sellars and Malian musician Rokia Traoré (p. 30). In November, we welcome Francine Prose, former president of PEN American Center and author most recently of the much-praised *My New American Life* (2011). Subsequent lecturers scheduled for the spring include Mark Lilla, Svetlana Boym, and Una’s lecturer Lisbet Rausing. Also in the spring Fredric Jameson, the renowned author of *The Political Unconscious; Postmodernism, or, the Cultural Logic of Late Capitalism*, and other books too numerous to list, will visit as Avenali lecturer.

I’m particularly happy to serve as Acting Director this year because of yet another initiative, this time in collaboration with humanities centers across the University of California: a 3-year Mellon-sponsored program

titled “The Humanities and Changing Conceptions of Work.” The program seeks “to comprehend and illuminate” the concept of work as it’s affected by social and technological transformation. One goal is to consider the “work” of humanities research and pedagogy in a globalized, digitalized world; another is to understand work in philosophical and long-historical registers, in geographically and socially diverse contexts.

The initiative seems to me especially well suited to exciting intellectual “work” underway at Berkeley and other UC campuses—work that has been reinvigorated by the threatened status of *public* universities and *common* knowledge. Even research and pedagogy not explicitly focused on the work of art or culture has been affected by awareness of the precarious status of scholarly labor. Rei Terada (UC Irvine) has suggested that “ever more limited opportunities for the extraction of profit in the U.S. economy” “now make the university worth mining to business interests.” In *The Soul at Work* (2009), Franco Berardi applies Marx’s claim that “capitalism diminishes labour time in the necessary form so as to increase it in the superfluous form” to the case of intellectual work, claiming that digital technology for the first time makes possible the abstraction of cognitive labor. What Berardi describes as “the trick of self-enterprise,” wherein “every fragment of mental activity must be transformed into capital,” makes newly relevant to those of us engaged in “cognitive work” and the knowledge economy the “trick” of securing surplus labor analyzed with such rigor by Michael Burawoy (Sociology) in his 1979 classic, *Manufacturing Consent: Changes in the Labor Process under Monopoly Capitalism*.

Dependent as it may have become on digital technologies for the acquisition and transmission of knowledge, humanities research may still (for this very reason) have a crucial role to play in articulating the capacity for “action” at a time when Hannah Arendt’s distinction between “work” and “labor” seems to have become obsolete. It promises to pay enriched attention to the

“work” of art, whether understood in terms suggested by Julia Bryan-Wilson (History of Art) in *Art Workers* and Shannon Jackson (TDPS) in *Social Works: Performing Art, Supporting Publics*, or in recent scholarly explorations of “the work of feeling,” “labors of innocence” and “the experience of value” by literary scholars like Kevis Goodman, Elisa Tamarkin, and Joanna Picciotto, Charles Altieri (English), and Susan Maslan (French). New research and pedagogy using interactive media by Greg Niemeyer (Art Practice) and James Holston (Anthropology) consider whether the “work” of learning is better understood as “play” and “gaming;” Paul Rabinow (Anthropology) suggests the value of rethinking humanities research as “collaboratory” with synthetic biology and other sciences rather than merely a critical addendum. A new environmental ethics that resists instrumental reason (Carolyn Merchant, ESPM; Francesca Rochberg, NES; Anne-Lise François, Comparative Literature) has affinities to certain theological traditions that make prayer or faith the conceptual counterpart of “work.”

Indeed, so many scholars are engaged in thinking about “work-related issues” that it’s impossible to list them all here. It’s for that reason that the Townsend Center will host a “Workshop on Work” in mid-September (date to be announced), to provide an overview of the three-year “Humanities and Changing Conceptions of Work” initiative and a chance for interested scholars from Berkeley and nearby UC campuses to meet and discuss possible collaborative research projects to be submitted for consideration in October.

I’ve been struck by the prominence of “work” and “labor” in many Townsend Center programs: the graduate-student-oriented working groups, the curriculum-focused Strategic Working Groups, even the Collaborative Research Seminars. Perhaps this year we can begin to reassess what we mean by “work,” and propose new ways to value its outcomes.

Celeste Langan  
Acting Director

# The Multilingual Subject

by Claire Kramsch



"Quick, what does a Bedouin do when he loses his way at night in the desert? What stratagem does he use to find human habitation, and therefore find himself? . . . Taking his cue from the monkey, he resorts to a rather simian ploy: he starts barking (incredible but true). . . If there are any dogs in the area they will start to bark in turn and indicate human habitation to the traveler . . . One must bark in order to find one's way; in order to become human one must first turn into a dog" (Kilito 1994: xxii).

Thus begins the playful essay by the Arab francophone writer Abdelfattah Kilito, a witty allegory about language and identity, how one creates the other, and how the act of speaking a different language can both threaten the speaker's self and relocate it in the third place of art and the imagination. Travelers between languages can, like the tricksters in folktales, play with double meanings in the interstices of words and codes. They can imagine possible scenarios based on cross-linguistic connotations; they can draw on the sounds and shapes of different languages to conjure imagined worlds inaccessible to the monolingual traveler.

People who live their lives in more than one language are what I call 'multilingual subjects.' The words they use in one language remind them of words they know in another.

These words are associated with emotions and fantasies, and a different sense of self than words used in another language. Under multilingual subject, I include people who use more than one language in everyday life, whether they are learning a foreign or second language in school, or speaking two or more languages in daily transactions, or writing and publishing in a language that is not the one they grew up with. In most cases, they will have acquired one or several languages as a child, and learned the others in various formal or informal settings. They might not know all these languages equally well, nor speak them equally fluently in all circumstances, and there are some they used to know but have largely forgotten. But for all of them, living in more than one language opens the possibility of constructing for themselves imagined identities that are every bit as real as those imposed by society.

This way of talking about multilinguals might sound a little pompous. After all, people learn languages for a variety of reasons, not all having to do with a search of self. Some, out of desire or necessity, strive to approximate as much as possible the native speaker they encounter (or imagine encountering) on the streets of New York, Paris or Beijing. Some only want to get by in international encounters and business transactions. Others want to reconnect with the language of their ancestors. And a few even want to read foreign literatures in the original. But it is worth giving special attention to those adolescents and young adults who, everywhere in the world, learn a foreign language at academic institutions as part of their general education. At an age when they are seeking to define their linguistic identity and their position in the world, the language class is often the first time they are consciously and explicitly confronted with the relationship between their language,

their thoughts and their bodies. While they are subjected to the tests and sanctions of the school, the foreign language serves to express their innermost desires and aspirations.

This is nowhere more apparent than in the testimonies of our college students when asked what language learning means to them. In a freshmen seminar on Language & Identity that I taught in spring 2011, Judith wrote:

"Finally, I have one of my own. I found a language of my own in Paris. . . I'd first accessed it without understanding in a classroom. There it had belonged to no one, a lost language ill at home in the stuffy California air. But here, French was wedged comfortably between the cobblestones and my flowered dress. It was mine. . . French is so me that my entire body becomes inhabited by the words. En français, I experienced all things disallowed. I can be crazy, wild, and reckless because no one will understand. For me, French is free.

Spanish too is free but in an entirely different sense. It has a freedom just out of bounds...like trying to harvest the fruits at the top of a guava tree. For me, Spanish was born spontaneously, not from a book but from Costa Rica. [It] expressed the earth. It is gurgled and whispered. But it was always just out of reach, spoken quickly and muttered like the wind...

That is not to say that my first language bores me, because Dutch does not. But, Dutch is the past. Dutch is the language of my parents, of my whole family... In Dutch, I'm an expat. In Dutch I crave nothing. I need nothing... I can never become something new with Dutch, but it is not a constraint. There is comfort in stillness and stability.

Still it is in English that I write this, because it is in English that I find my outward voice. English examines, criticizes, analyzes, controls, but it does not seep into my body. It remains on the outskirts. English is responsible for the old bump on the third finger of my right hand... English has since threatened to colonize Dutch, to edge out French, to overcome hints of Spanish. But I have welcomed it as a necessary invader. To the world, English gives me legitimacy. A well argued sentence of English removes the stigma of *immigrant*, of *feminist*, of *raging liberal*. Mostly it clears the shame of a scared Dutch child thrust into America. It is my business suit, my outer face.

Despite the outward Anglicism, I dream in tongues. I dream of drunken twilights and of overripe guavas and crinkled recipes and stacked notebooks. In all truth, I live at the intersection."

It is clear that for Judith language is not a bunch of grammatical rules and vocabulary lists. It is an embodied reality to be tasted, mouthed, felt, heard, seen. Often it is the contact with a loved one that imbues the foreign language with a special emotional resonance. Katie, for example, writes:

"When I returned from my year in Italy and decided to study German, it was not because I wanted to 'expand beyond Romance languages' or speak with Dave's cousins in Berlin. It was because when I visited Dave the year before, just before Christmas in Freiburg, we had gotten a little drunk on Glühwein at the Weihnachtsmarkt and wandered hand in hand through the snow stopping in doorways to sneak a kiss. When I got back to the U.S., he was in New York and I was in North Carolina, and taking German was a way of being closer to him. Our teacher taught as if we would all be headed to Germany the next spring to study abroad. But I did not want to learn how to ask directions to the train station, I wanted to learn words for church bells and cobblestones and snowflakes and quiet and soft light through tree branches. There was nothing functional about that."

Indeed, the imagined worlds accessed by our students in a foreign language resemble the worlds conjured by Kilito's Bedouin lost in the desert. Students learn to experience language in another relation to time—the time of the child intersecting with the time of the adolescent and the adult. They also learn to have a different relation to place—not only places on the map, but a third place between grammars, styles and categories of thought. The world they engage with is not a world of functional instrumentalities or cost-benefit analyses, but voyages of self-discovery and explorations into the very boundaries of meaning.

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Claire Kramsch is the founder and former director of the Berkeley Language Center and Professor of German and Foreign Language Acquisition at UC Berkeley. Part of this essay was published in the *International Journal of Applied Linguistics* 16:1 (2006), 97-110.

# What Nostalgia Knew

by Kevis Goodman

Nostalgia might appear a simple enough thing: a wistful longing for a past time or place, whose virtues are often retrospection's construct. In a culture that measures accomplishment by innovation, nostalgia can seem a Siren song whose illusory beauty the enlightened thinker is bound (mast or not) to resist.

During the eighteenth century, and well into the nineteenth, if one met a nostalgic sufferer, it would have seemed more suitable to react with alarm to a potentially fatal condition

and refer the patient to a physician. For, as is sometimes remembered (but often not), nostalgia was at first a disease, whose original context and discourse were medical. The word was coined in 1688 from the Greek *nostos* ("homecoming") and *algia* ("pain," "suffering") by a Swiss physician, Johannes Hofer, who sought to give the vernacular *Heimweh* ("homesickness") international prestige and a place in contemporary nosologies (disease taxonomies on the model of botanical classifications). Once classified, nostalgia soon became the widely known, internationally reported disability of soldiers, sailors, exiles, emigrants, explorers, and others on the move, usually involuntarily. It reached epidemic proportions during the French Revolution and Napoleonic wars, when military leaders and surgeon-generals complained that their men were not dying on the battlefield for their country but instead deserting to return to it. British navy captains and ship doctors had long reported that nostalgic sailors at sea, watching for their unseen land, saw its green fields in the

waters and threw themselves in. To them, this was more than desire gone overboard—it was not propitious for nation building.



*Two sailors on the upper deck of a ship, seen from below*  
by Thomas Streatfeild

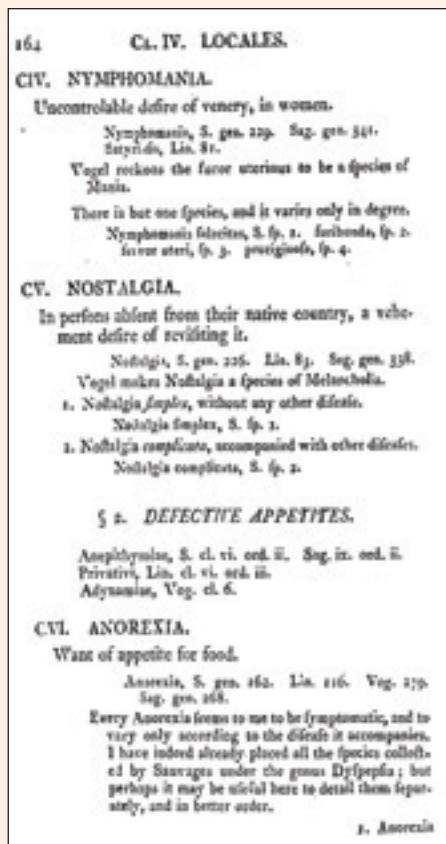
Of course, the painful longing for homecoming existed before Hofer and 1688. I mentioned the Sirens, and one thinks of Odysseus and his crew. But its medicalization as a physiological pathology *was* new, signaling that it had become a problem, as not before, in need of a remedy. Nostalgia was a disorder of mobility—and practical impediment—in a world

order increasingly premised on mobility. The years from 1701 to 1815 witnessed a remarkable convergence of newly systematized modes and routes of transportation, increased circulation of goods and men, emigration, rural depopulation, scientific exploration and nearly uninterrupted warfare on a global scale. Moreover, unlike melancholia (the disease of scholars and contemplatives), nostalgia was the disabling illness of peasants, the new urban poor, and homeless or repatriated populations, traversing classes and levels of education. What I have found most striking and consequential, however, is the symmetry between those conditions of historical mobility and the language of concurrent medical discourse. In the wake of Newton's physics and seventeenth-century discoveries about the nervous and circulatory systems, *the* bio-medical questions of note concerned the source and location of material "motions" within the body, the degree to which these were subject to volition, and the body's capacity to respond to external stimulus. Nostalgia

acquired an elaborate somatic profile and set of physical symptoms, all the result of slowed vital motions: sluggish heart rate and circulation, impaired digestion, irregular respiration, brain lesions and more. It was *motion sickness* in a double sense: the corollary of a radical increase in the mobility of persons and populations, in turn represented as the decreased or irregular motions *within* bodies. Janus-faced, it mediated between physiology and the unfolding, unstable historical moment.

Nostalgia was thus about the present before it became about the past. It registered history, or what Raymond Williams called “history in solution,” on the pulse—and it was no simple matter. From the University of Edinburgh, medical capital of the later eighteenth century, the leading professor and physician William Cullen aspired to gather previous taxonomies and, sharing his friend (and patient) Adam Smith’s “love of system,” to assimilate them into his own: a key to all nosologies. Cullen placed nostalgia among the “false or defective appetites”—along with bulimia, pica, polydipsia, nymphomania, and other desires deemed pathological. As if aware that something was awry, he added an apologetic footnote, acknowledging that “Nostalgia alone, if it be really a disease, cannot properly come under this class, but I could not well separate this uncertain disease from the other *Dysorexiae*.” Nostalgia eluded the system.

What interest might “this uncertain disease” hold for scholars today—especially, perhaps, humanities scholars, a group now at risk of receiving the unwelcome if not fatal diagnosis of nostalgia and of becoming subject to a cure-by-marginalization? Here are two linked suggestions, but there are more:



William Cullen's "Nosology" (1800 edition)

1) We strive to be interdisciplinary—we must walk between the north and south sides of campus. This was not the case when “science” still meant general knowledge, rather than a subject or subset thereof. Throughout the eighteenth century, medicine and the life sciences in particular developed in the same matrix as the new discipline then describing itself as the “science of sensuous perception”—aesthetics, or in Britain (wary of foreign terms) “poetry” or “criticism.” William Wordsworth’s epithet for “Poetry” in 1800, “the science of feelings,” might have been Cullen’s for physiology or neurology. Authors of belles-lettres and criticism worked in the same circles as medical writers and practitioners and drew on shared principles of

association. Sometimes they were the same person: Schiller was a medical student at the Military Academy of Stuttgart, attending to nostalgic cadets, before writing *On Naïve and Sentimental Poetry* and *On the Aesthetic Education of Man*. Albrecht von Haller, Oliver Goldsmith, Tobias Smollett, Erasmus Darwin, Goethe, Keats, and Novalis were authors with variously active careers in medicine, biology, or natural history.

In their literary theory and practice, these and other figures were just as interested in what moves people, of course, even if they posed and answered the question differently. Medical science’s unresolved confrontations with the causes and effects of mobility were thus absorbed, I’d suggest, into the developing ground of aesthetic theory, persisting there in questions about the means and ends of producing *emotion*, ethical action, or political movement, or in debates about the role of form in the spatial and temporal movement of reading. The very term *nostos*



(“homecoming”) also designates the end of a poem—which is to say that nostalgia’s longing for return is also a desire for the feeling of form. Yet, while working in intellectual or literary proximity to medical science, poets, novelists, or critics were not bound to the same therapeutic agenda, and so they could part ways, redirecting shared questions. Wordsworth, for example, made an art of displaying the incommensurability between the human effects of geopolitical mobility and the logic of cure; his strange anti-climatic endings relentlessly thwart the desire for conclusion. Are disciplines shaped by the ways in which they respond to disturbances in the precarious ecology between mind and world—which, at root, nostalgia was? A large question, but a question nonetheless.

2) The “-algia” of nostalgia need not attach itself to a literal home or place. In a 1778 treatise on “experience in physic,” and in the midst of a discussion of whether the Swiss are particularly prone to nostalgia (he thought not), one of Cullen’s contemporaries, J. G. Zimmerman, unexpectedly swerves from his argument to note: “Every Swiss feels,

as I do, the *Nostalgia*, under a different name, tho’ at home, whenever he thinks he should live better in any other country.” Zimmerman was not an especially radical thinker—he was chief physician to George III (a hopeless task). But here he opens up the sheer counterfactuality of nostalgia, its dwelling in the possibility of things not as they are. In this sense, Zimmerman leads us beyond the association of nostalgia with liberal sentimentality or later fascist celebrations of blood and soil. His comment provides perspective and some prehistory for Foucault’s unsentimental acceptance of nostalgia as a good “on the condition that it is a way to have a thoughtful relation to your own present,” or Adorno’s more extreme statement in *Minima Moralia*: “it is part of morality not to be at home in one’s home.”

Nostalgia “under another name” and “at home” is—or can be—criticism.

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Kevis Goodman is Associate Professor of English at UC Berkeley. Her current project is a book on the poetics and sciences of mobility during the 18th and early 19th centuries.

## ON EXHIBIT AT THE TOWNSEND CENTER



### Winged Energy of Delight: Paintings by Kathleen Thompson

*On Exhibit: August 22 – December 16, 2011*

*Opening Reception: September 7, 2011, 5-7 p.m.*

Taking inspiration from Rainer Maria Rilke’s poem “As Once the Winged Energy of Delight,” Kathleen Thompson’s recent work emphasizes the vibration of color. Combining references to flowers and natural elements with the use of florescent paint, Thompson creates pieces that become not just an abstraction of nature but a bridge to a timeless place.



### Luminous: Watercolor Paintings by Darril Tighe

*On Exhibit: August 22 – December 16, 2011*

Darril Tighe’s watercolors explore abstraction as a means for expressing a range of emotions through color, layering of washes and choices about composition. Using a series of washes, Tighe creates complex color combinations that suggest a quality of translucence and evoke a state of reverie and reflection through which the viewer is momentarily transported, and then returns, enriched.

# Reviving Desdemona

The *Desdemona* project, Toni Morrison's collaboration with director Peter Sellars and Malian musician Rokia Traoré, will have its U.S. premiere at Cal Performances October 26-29. See p. 30 for information on performances and related Townsend Center events.

by Lenore Kitts



My mother had a maid call'd Barbary:  
She was in love, and he she loved proved mad  
And did forsake her: she had a song of "Willow,"  
An old thing 'twas, but it express'd her fortune,  
And she died singing it. That song tonight  
Will not go from my mind; I have much to do,  
But to go hang my head all at one side,  
And sing it like poor Barbary.  
*Othello*, 4.3.26-33

Always ready to break new artistic ground, Nobel Laureate Toni Morrison has partnered with two like-minded innovators—American theater/opera director Peter Sellars and African singer/songwriter Rokia Traoré—to create *Desdemona*, a provocative reimagining of *Othello*'s tragic representation of the legacies of gender, race, and class domination. The *Desdemona* project grew out of Sellars' dialogue with Morrison about the play—to which he initially responded by mounting a new production in Vienna at the Vienna Festival in 2009, and she by developing her script in conversation with Traoré. Having written about Morrison's relationship to music, I was intrigued by this new musical work. Previously, I interviewed Ms. Morrison concerning her libretto for *Margaret Garner* (2005), which revisits the historic case of a fugitive slave whose untold story she first imagined in her Pulitzer Prize-winning novel *Beloved* (1987). I had

the opportunity to talk with Mr. Sellars about their recent Shakespearean project, and I present a glimpse of that conversation in what follows.

Their collaboration aims to rescue from obscurity "Barbary," whose "Willow Song" (adapted by Shakespeare from a popular English tune) rises to Desdemona's memory as a premonition of her imminent death. Up to now attentive readers have only known Barbary as Desdemona's mother's "maid." But scholars have long recognized that the name recalls Iago's description of Othello as a "Barbary horse"—one of several equivocal references to Africa in the text. Mr. Sellars explained to me why this term mattered to Shakespeare: "Two high diplomats from the Barbary Coast came to London in 1600 to meet with Queen Elizabeth. And it was the first time Londoners saw Africans of high degree, and that was widely commented on in the British press at the time. So for Shakespeare to use the term 'Barbary' in 1603 was extremely vivid." In those same years there was also public outcry about the enslavement of British sailors by "Barbary" pirates.

Sellars' colleague, Avery Willis, suggested to Morrison that, by calling the maid "Barbary," Shakespeare allows us to imagine Barbary as herself African, and her songs to Desdemona as a medium transmitting another history. The idea that Barbary was not just her mother's maid, but also Desdemona's own nurse, was the creative seed for the *Desdemona* project. It's Desdemona's prior familiarity with this African heritage, so *Desdemona* suggests, that allows her to *recognize* and embrace Othello's own history

Of moving accidents by flood and field,  
Of hair-breadth scapes i' th' imminent deadly breach,  
Of being taken by the insolent foe  
And sold to slavery, of my redemption thence....  
*Othello*, 1.3.135-38

Sellars proposed the collaboration with Rokia Traoré, he explained to me, because the project “required a voice of an African woman to speak as an African woman and to sing as an African woman.” It was important to him as well as to Morrison that Africa no longer be “ventriloquized” by Shakespeare, nor even by Morrison, for that matter. In *Desdemona*, finally, the voice of “Barbary”—Africa—is...African.

The persistence of the past in the present through song, memory, and practice is a consistent theme of Morrison’s work. The two temporalities refer to and enrich one another, as when a jazz player or singer of spirituals reanimates the old standard even while reworking it. Here, in Morrison’s reimagining, *Desdemona* and *Barbary* (who is not listed in Shakespeare’s *dramatis personae*) meet in the afterlife. Their dialogue—also a dialogue between Morrison’s text and Traoré’s music—allows the trauma of race, class, and gender violence to surface; the wounded identities at the heart of the tragedy of *Othello* are made to reverberate in our own global present. “Toni has reconfigured Shakespeare’s early present-at-the-creation pictures of colonialism,” Mr. Sellars told me. “She updates and reframes the colonialist project and its residue, as does Rokia from an African perspective.” Morrison’s work on early America for her last novel *A Mercy* (2008), specifically how slavery became associated with race, provided fertile ground for this project.

Morrison gives her *Barbary* a real African name (Sa’ran, or “joy”) to challenge the concept—implicit in the name of “*Desdemona*” (“misery”)—that culturally assigned identities fix our doom. *Barbary* is performed by world music sensation Rokia Traoré. A native of Mali, Traoré sings (in her native Bambara with some French) her own songs, either newly composed or revised from the ancient *griot* tradition in which she is schooled. The only exception is one set of lyrics that Ms. Morrison penned for her in response to the “Willow Song.” Traoré accompanies herself on acoustic guitar together with her

small band of traditional string players (the *ngoni* and *kora*) and three backup singers.

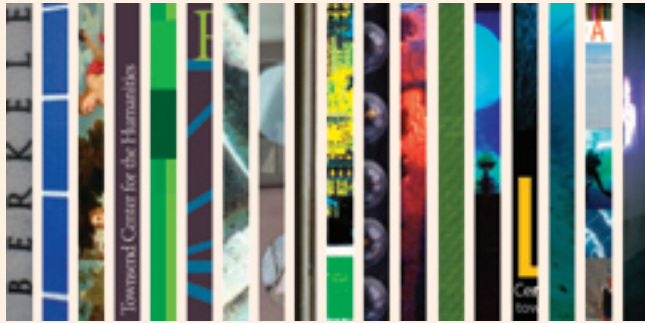
Traoré grew up traveling the world as the daughter of a diplomat and part of Mali’s elite; her becoming a professional musician violated conventional expectations. Although her award-winning albums blend traditional with contemporary idioms, she puts down her electric guitar in *Desdemona* in favor of an acoustic sound that evokes her Bamana tradition, which she then reconceives. While facing what’s happening in Africa right now, Sellars remarked, she “retains this depth of sadness...that feeds your yearning and your sense that the future has to be sought out and achieved.” It’s this same orientation toward the future, Sellars suggested, that motivates Morrison’s script: “Toni re-imagines and re-positions what is frequently told in Western historical sources as a story of failure, and let’s you see, actually, the human achievement inside what the world has decided is a failure....And that was also, needless to say, a Shakespearean project.”

The act of listening between *Desdemona* and *Barbary* models “a new set of relations,” Mr. Sellars clarified, “and a different form of mutual recognition...[based on] radical equality.” The meeting between these women, then, symbolizes a much larger meeting among world cultures, showing how they are enriched when they encounter each other on equal terms. “Shakespeare went out of his way,” Sellars added, “to write stories that were all about how intricately wired and cross-woven the world is.” He reminded me that there is no more fitting symbol for this exchange than the Bard’s theatre, the Globe. To better disseminate this message, there is talk of adapting *Desdemona* into an African movie in Mali after it completes its long run in two American cities and several more in Europe, including at the Cultural Olympiad during the 2012 Olympics in London.

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Lenore Kitts is currently a Visiting Scholar at UC Berkeley’s School of Law. She is writing a book about Toni Morrison’s use of music in her reckoning with slavery.

# Program News



## Townsend Fellows 2011-2012

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



Assistant Professor of English **Steven Lee's** book project, "Cold War Multiculturalism: Authentic Ethnics and World Revolution," emerges from two prominent emphases within American ethnic and literary studies—first, minority writers' conceptualization of identities beyond the

nation; and second, the radical, cross-ethnic ties behind struggles for civil rights and cultural recognition. "Cold War Multiculturalism" synthesizes these emphases by tracing the imprint of the Soviet avant-garde and "really existing socialism" on U.S. minority culture. Through a

reexamination of Jewish American, African American, and Asian American literature from the 1920s to the present, Professor Lee focuses on how the notions of ethnic particularism and cultural authenticity gained currency in post-World War II America—in part as responses to socialist visions of racial and ethnic equality. He argues that in the wake of Stalin's terror, McCarthy's witch-hunts, and Mao's Cultural Revolution, American embraces of socialist internationalism gave way to liberal pluralism, which seemed to prevail after the Cold War's end. The project concludes with a reconsideration of this outcome, and explores renewed efforts to imagine alternatives to global capitalism from minority perspectives.



In "The Making of the Modern Bee: Towards a Critical Natural History of the Honeybee," Assistant Professor of Geography **Jake Kosek** uses the honeybee to examine both the complex relationships between society and the environment and the roles of nature in the making of forms of social

difference. Investigating the steep decline in honeybee population, Professor Kosek starts with the political economy and cultural politics of the current apiary crisis based on an understanding that society has not only influenced the making of the modern honeybee but that human interests, desires and economics have actually become part of its material form. Next, he addresses how the sociality and form of nature, in this case the beehive, have been constitutive of contemporary forms of human collective society. From Kant to Marx, Darwin

to Du Bois, and far beyond, Professor Kosek shows how theorists, planners, politicians, and others have used bees to understand and legitimate theories of economics, populism, the crowd, race, and human nature.



Assistant Professor of Philosophy **Lara Buchak's** book project, "Risk and Rationality," argues for a new theory for understanding risk and the decision-making process. Decision theories are theories of practical rationality: they formalize constraints of consistency between rational

agents' ends and the means they take to arrive at these ends. The prevailing view is that subjective expected utility theory, which dictates that agents prefer gambles with the highest expected utility, is the correct theory of practical rationality. Professor Buchak argues that this theory overly restricts the attitudes that agents can take towards risk. She calls for an alternative, more permissive, decision theory—one that permits rational agents to care about "global" properties of actions, such as the value of the worst possible outcome that might result, when deciding which means to take to their ends. Professor Buchak thus asserts that the sense in which most actual people are risk averse, long considered a mark of irrationality, is in fact rational.



In "Careless Engagements: Literature, Science, and the Ethics of Indifference in Early Modernity," **David Carroll Simon** (Comparative Literature) offers a new account of the emergence of experimental science in seventeenth-century England, uncovering the

affective dimensions of objectivity. Mr. Simon argues

that an interest in the ethical advantages of peaceful "nonchalance" (to use Michel de Montaigne's term) gave rise to the epistemological breakthroughs for which experimentalism is best remembered. The acute receptivity of the scientific observer could only be achieved through an effortless insouciance that forestalled any adherence to dogma. Unlike the Stoic indifference with which early modern science is often mistakenly identified, experimentalist carelessness was not a product of arduous self-discipline but an unlabored and unpredictable experience. Mr. Simon explores the capacity of literary form to solve the paradox of a mode of feeling that *had* to be cultivated but also, by definition, could *not* be. Experimentalist texts were technologies of emotion that induced the experience of casual indifference on which the cognitive openness of the new science depended.



Arguing that labor is central to the understanding of aesthetic activity, **Jasper Bernes's** research in English asks what the *work of art* shares with *work in general*. Titled "The Work of Art in the Age of Deindustrialization," his dissertation approaches this question historically,

by articulating a logic of labor that appears in the literature and art of the 1960s and 1970s, when political and economic crises forced a restructuring of the labor process and capitalism in general. Examining an aesthetics of distribution and administration (rather than one of production and "things"), Mr. Bernes presents case studies of poets like John Ashbery and conceptual artists like Dan Graham, as well as others, such as Bernadette Mayer and Hannah Weiner, who were at the same time poets and conceptual artists, presenting their poems in the form of installations or performances. His dissertation thus offers both an alternative account of the cultural

transformations of the period and a prehistory of the present, one which seeks to explain how, today, innovative art has come to seem a form of information management.



In “Stereotypes: How a Theory of Justice Should Respond,”

**Erin Beeghly** (Philosophy) claims that our reliance on stereotypes, though necessary, is problematic from the standpoint of justice in that it causes discrimination, inter-group hostility, and inequality. Ms. Beeghly asks: “What

differentiates permissible and impermissible kinds of stereotyping? How might impermissible stereotyping be reduced in a just state? How do our political ideals condemn the effects that stereotypes may have on people’s life chances?” To answer these questions, she draws upon and offers revisions of John Rawls’s theory of justice. Rawls sets the issue of stereotypes aside, arguing that discrimination (and, by extension, discrimination caused by stereotyping) simply won’t exist in a just state. Ms. Beeghly explores a revised theory, which would express a deeper, shared commitment to antidiscrimination and would more directly rule out a range of injustices, including those caused by stereotyping.



**Scott Millsbaugh’s** research examines the nationalist, Romantic notions of the origins of Italian literature that have gone largely unchallenged since the decade after Italian unification. His dissertation in Italian Studies, “*Sermo absentium*: Rhetoric, Epistolary and the Emergence

of Italian Literary Culture,” proposes that early Italian poetry developed not from a native upwelling of poetic

creativity, but from the rhetoricization of troubadour lyric in a particular socio-political context that demands the thematization of absence. For this reason, Mr. Millsbaugh argues, Italian courtly love poetry developed along epistolary lines as both a product of rhetorical instruction and an effect of the exile imposed on many Italian poets in the latter half of the thirteenth century. Interrogating the influence of the rhetorical tradition from Aristotle and Quintilian to St. Augustine and Boethius inherited by medieval men of letters, Mr. Millsbaugh claims that this emphasis on letters and letter-writing foregrounds the exilic condition of much early Italian poetic production and places its development firmly within the specific socio-political context of late medieval Italy.



For **Natalie Cleaver**

(Comparative Literature), Giovanni Boccaccio’s *Decameron* violates our expectations of the medieval text in many ways, marked as it is throughout by internal contradiction, moral ambivalence, and its author’s equivocal voice. In “Authorizing the Reader: Dante and the Ends

of the *Decameron*,” Ms. Cleaver argues that Boccaccio stages various kinds of “failures” in the *Decameron* in order to train readers who are capable of understanding how literary texts produce authority. The project specifically reframes the errant *mutamento* of the *Decameron* as a response to Dante’s construction of authorship. Where Dante works to constrain interpretations of his writing, the *Decameron* creates a flawed and errant authorial persona who draws attention to those moments most open to multiple and conflicting interpretation and who denies his own ability to control meaning, emphasizing in its place the reader’s interpretative freedom and responsibility.

*Ms. Cleaver is also the recipient of the Norman Jacobson Memorial Teaching award.*



**Tom Recht's** research in Linguistics traces the linguistic formation of cultural identity in ancient Greece. His dissertation, "Linguistic and Cultural Convergence in the Creation of Ancient Greek," questions the common assumption that the Ancient Greek language entered

Greece in a unified form already well differentiated from the Indo-European parent tongue. Alternatively, Mr. Recht presents the language's formation as the result of a complex pattern of innovations and diffusions taking place within Greece itself, be it of religious ideas, political institutions, or linguistic forms, both feeding and being fed by a growing sense of cultural cohesion. Using the traditional linguistic tools of relative chronology and the comparative method, as well as newer insights from sociolinguistics and 'memetics,' Mr. Recht maps out the most important of these linguistic diffusions in an exploration of the still growing corpus of Greek dialectal inscriptions and literature. He draws conclusions about the development, extent and nature of Greek linguistic identity in different periods, and compares these with the conclusions reached by historians and archaeologists using non-linguistic evidence.



In his dissertation in Music, "Vernacularity, Polytextuality, and the Motets of the *La Clayette* Manuscript," **Sean Curran** examines the social location of music-writing in the thirteenth century, when, for the first time, a previously unknown polyphonic piece could be deciphered accurately

from the page. This is matched by a new aesthetic of

"writtenness" pervading the apparently elite genre of the motet. Mr. Curran examines the testimony of the *La Clayette* manuscript, suggesting it places stress on this aesthetic by foregrounding the collaborative skill required to make written polyphonic music legible. He listens to the motet for evidence of the other kinds of song by which it was surrounded, carried in with this anticipated skill, and which had only oblique relations to writing and literacy. Moreover, he suggests that we understand the quotation of vernacular materials in the motet as a kind of rewriting discovered through performed experience. The methodological challenge is to embrace the motet's sonic difficulty not only as historical otherness, but also as an aspect of polytextual singing that made its practice meaningful.

The Townsend Fellows will be joined in weekly discussions by Senior Fellows **Leslie Kurke** (Classics and Comparative Literature), **Michael Dear** (City & Regional Planning), **Michael Lucey** (French), **Mark Sandberg** (Scandinavian), and **Jonathan Simon** (Jurisprudence and Social Policy, School of Law); by Library Fellow **Ramona Martinez** (Law Library); and by Mellon Postdoctoral Fellows **Pedro Di Pietro** (Ethnic Studies), **Loren Goldman** (Rhetoric), **Su Lin Lewis** (South and Southeast Asian Studies), and **Deirdre Loughridge** (Music).

### Associate Professor Fellows 2011-2012

The Associate Professor Fellowships, supported by the Townsend Center and the Dean of Arts and Humanities, enables two associate professors to devote the spring term to a research project of their choosing.

**Stephen Best**, English

Project: "Losing History: Black Culture and the Archive"

**Greg Castillo**, Architecture

Project: "Toward an Emotional History of German Reconstruction"

## Discovery Fellows 2011-2014

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

**Jennifer Blaylock**, Film and Media

**Lisa Brooks**, South and Southeast Asian Studies

**Ayelet Even-Nur**, Near Eastern Studies

**Paige Johnson**, Theater, Dance, & Performance Studies

**Maya Kronfeld**, Comparative Literature

**Trent Walker**, Buddhist Studies

## Departmental Resident Fellows

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



Professor of Assyriology at the Hebrew University, Jerusalem, **Wayne Horowitz** is an authority on cuneiform texts (in Sumerian and Akkadian) that deal, directly or indirectly, with the structure of the cosmos. He is the author of *Mesopotamian Cosmic Geography*; *Writing Science*

*Before the Greeks: A Naturalistic Analysis of the Babylonian*

*Astronomical Treatise MUL.APIN*; and the forthcoming *Astrolabes*, among others. Professor Horowitz will be hosted by the Department of Near Eastern Studies in the spring 2012 semester. During his residency, he will deliver a public lecture as well as a series of seminars, both for specialists in cuneiform and for the general public. Professor Horowitz's visit to Berkeley offers students and faculty valuable opportunities to address questions concerning the early history of astronomy and geography, and its entanglements with divination and religion.



Israeli musician **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. He has also served as musical advisor to the Israel Festival, the premier festival for the arts in Israel. In

"Dissolving Localities," a recent work, Witzthum invited audio/visual artists to come to Jerusalem and "perform" the city as a "musical/visual" instrument. Mr. Witzthum will be hosted by the Department of Music while at Berkeley in early spring 2012. In addition to delivering a public lecture, he will be involved in activities with the Magnes Museum and the Department of Theater, Dance, & Performance Studies. Mr. Witzthum's residency is made possible in collaboration with the Schusterman Family Foundation's Visiting Artist program.



## Collaborative Research Seminar

Perhaps no idea is as critical to the combined future of the human and more-than-human worlds as nature, its meaning, and its very survival. But when did the idea of nature emerge in human history, and how has it changed? How the humanities approach changing meanings of nature has implications for reconceptualizing the very realms and interdisciplinarity of the humanities themselves.

The Collaborative Research Seminar on **Nature/No Nature: Rethinking the Past, Present, and Future of Nature in the Contemporary Humanities** will bring together faculty and graduate students from across departments and disciplines to engage such questions as: What is nature? What are natures-cultures? Before the idea of nature, how did people engage with the natural world? When and how did the concept of nature emerge in Western history? What did it mean to Asian cultures and native peoples? What is the history of the rise of the metaphor of law (or laws) as a way to describe order, harmony, norms, and regularities in the natural world? Must nature be experimentally confined to be understood, and what are the human and environmental consequences of the control of nature? These questions and others will be addressed from a cross-disciplinary perspective.

Primary Conveners: **Francesca Rochberg** (Near Eastern Studies) and **Carolyn Merchant** (Environmental Science, Policy, and Management).

Co-Conveners: **David Bates** (Rhetoric), **Anne-Lise François** (Comparative Literature), **Joanna Picciotto** (English), **Garrison Sposito** (Environmental Science, Policy, and Management), and **David Winickoff** (Environmental Science, Policy, and Management).

## Strategic Working Group

The old-fashioned role of the critic—to establish a hierarchy of value in the arts, literature, and even in philosophy—became subject to important critiques in the last 40 years. Many have pointed out the ideological work of such value judgments and the ideologically inflected presuppositions inherent in the processes of evaluating. These critiques utterly refashioned the humanities. The 2011-2012 Strategic Working Group on **Experience of Value** will investigate a renewed engagement with questions of value and valuing—one that can learn lessons from critiques but can also counter the various hermeneutics of suspicion with feasible accounts of what positive work the humanities can do in relation to questions about values.

The Strategic Working Group will study enough economic thinking and moral philosophy to recognize the challenges these disciplines impose on any approach more insistent on individuation, affect, and performance, while also striving to become more sophisticated in articulating those alternatives. After beginning with works that offer examples for using economic models of value to think about social and personal issues, the group will then turn to philosophical critiques of those models and philosophy's attempts to stabilize discourses about values under the same versions of skepticism facing the humanities. Finally, the group will consider examples in philosophy, criticism in the arts, and literary theory to test what is possible for shaping alternatives that offer the humanities a public face.

Co-Conveners: **Charles Altieri** (English) and **Susan Maslan** (French).

Participants: **Whitney Davis** (History of Art), **Dorothy Hale** (English), **Robert Kaufman** (Comparative Literature), **Niko Kolodny** (Philosophy), and **Kate van Orden** (Music).



August 31

**Cary Wolfe on "Life"**

*Forum on the Humanities and the Public World*

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# HIGHLIGHTS



September 19 & October 17

**Art and Culture in Transit(ion)**

*Depth of Field Film + Video Series*

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WEDNESDAY, AUGUST 31

**L Cary Wolfe: "Life": Neovitalism and Biopolitical Thought**

*Forum on the Humanities and the Public World*



TOWNSEND CENTER FOR THE HUMANITIES

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

Cary Wolfe is Bruce and Elizabeth Dunlevie Professor of English at Rice University, where he is also Chair of the English Department. A scholar of animal studies, and posthumanism, systems theory and pragmatism, biopolitics and biophilosophy, his books and edited collections include *Animal Rites: American Culture*, *The Discourse of Species*, and *Posthumanist Theory*; the edited collection *Zoontologies: The Question of the Animal*; and, most recently, *What Is Posthumanism?*

Event Contact: 510-643-9670

THURSDAY, SEPTEMBER 1

**L Fictions of the Human: The Reinvention of Man Since the Enlightenment**

DEPARTMENT OF GERMAN

1-6:30 p.m. | Faculty Club, Howard Room

The goal of the conference is to investigate the conditions under which the discourse on the human has developed since the Enlightenment, and to analyze the figurations of the human in the modern age.

Event Contact: 510-642-6771

**L Found in Translation: Writer's Workshop**

FOUND IN TRANSLATION WORKING GROUP

5–7 p.m. | BLC Library, B-37 Dwinelle Hall

For the working group's introductory meeting, bring an idea for a blog post, or something you've been working on. The working group will also discuss experiences teaching history in the language classroom.

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

**L Globaloney: The Dangerous Myths of Globalization**

INTERNATIONAL HOUSE

8–9 p.m. | Chevron Auditorium, International House

Speaker: Robert Reich, Professor of Public Policy, Goldman School of Public Policy

Event Contact: 510-642-9460

FRIDAY, SEPTEMBER 2

**L The Epigraphy and History of Boeotia: New Finds, New Developments**



SARA B. ALESHIRE CENTER FOR THE STUDY OF GREEK EPIGRAPHY

8:45 a.m.–6:30 p.m. | Dwinelle Hall

A two-day symposium on recent epigraphical finds from Boeotia and on new historical interpretations.

Event Contact: 510-642-7201

**P Chris Kubick and Seth Horvitz**

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30 p.m. | Gallery B, Berkeley Art Museum

Experience Berkeley-based artist Chris Kubick's *Many Many More Than One*, a multichannel audio-video environment that explores film and T.V. sound effects. Also hear audio composition by artist and musician Seth Horvitz that uses as source material a recording of Kurt Schwitters reciting his epic sound-poem *Ursonate*.

Event Contact: 510-642-0808

**P Balinese Shadow Play**

DEPARTMENT OF MUSIC

8–9:30 p.m. | Hertz Concert Hall

Featuring I Wayan Wija, Bali's most renowned dalang (shadow master), accompanied by gender wayang quartet: Calra Fabrizio, Lisa



Gold, Paul Miller, and Sarah Willner

Tickets required.

Event Contact: 510-642-4864

SATURDAY, SEPTEMBER 3

**L The Epigraphy and History of Boeotia: New Finds, New Developments**

SARA B. ALESHIRE CENTER FOR THE STUDY OF GREEK EPIGRAPHY

8:45 a.m.–6:30 p.m. | Dwinelle Hall

See Friday, September 2 listing for details.

TUESDAY, SEPTEMBER 6

**L History and Theory of New Media: Technology as the Architect of our Intimacies**

BERKELEY CENTER FOR NEW MEDIA

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

Speaker Sherry Turkle is the Abby Rockefeller Mauzé Professor of the Social Studies of Science and Technology



in the Program in Science, Technology, and Society at MIT, and founder and current director of the MIT Initiative on Technology and Self, a center of research and reflection on the evolving connections between people and artifacts.

Event Contact: 510-495-3505

**L Caden Manson/Big Art Group**

ARC Open Lunch Lecture



ARTS RESEARCH CENTER

12–1:15 p.m. | 7415 Dwinelle Hall

Caden Manson, co-founder and Artistic Director of the Big Art Group performance company, will speak in conversation with ARC-affiliated faculty members Abigail de Kosnik (Theater, Dance & Performance Studies and New Media) and Shannon Jackson (Theater, Dance & Performance Studies and Rhetoric). Brown bag lunches welcome.

Event Contact: 510-642-4268

**L Interrupting Lives: Curbing Violence in Our Communities: Is there hope?**

SCHOOL OF JOURNALISM

7–8:30 p.m. | Goldman Theater, David Brower Center

A free public forum in conjunction with the theatrical release of "The Interrupters."

Event Contact: 510-642-0137

WEDNESDAY, SEPTEMBER 7

**P Violin and Piano: Noon Concert Series**

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Joe Neeman, violin  
Miles Graber, piano

Ross Edwards:  
*White Cockatoo*  
*Spirit Dance*  
Bartók: *Rhapsody*  
*No. 1 and No. 2*  
Sarasate: *Zapateado*



Event Contact: 510-642-4864

**L** **Developmental Fairytales: Evolutionary Thinking and Modern Chinese Culture**

**INSTITUTE OF EAST ASIAN STUDIES**

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

Speaker: Andrew F. Jones (East Asian Languages and Cultures)

Event Contact: 510-642-2809



**L** **Critical Memory and Response to September 11th**

**CENTER FOR RACE AND GENDER**

5–8 p.m. | 370 Dwinelle Hall

Event Contact: 510-643-8488

## THURSDAY, SEPTEMBER 8

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

**CENTER FOR RACE AND GENDER**

4–5:30 p.m. | 691 Barrows Hall

In this forum faculty members and/or graduate students give brief presentations on their research, followed by open discussion.

Event Contact: 510-643-8488

## FRIDAY, SEPTEMBER 9

**L** **Whither China? Revisiting the Dangers of Nationalism and Democratization**



**CENTER FOR CHINESE STUDIES**

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

Speaker: Jessica Chen Weiss, Political Science, Yale University

Event Contact: 510-643-6321

**P** **Terry Riley**

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

**BERKELEY ART MUSEUM**

7:30 p.m. | Berkeley Art Museum

Living legend and UC Berkeley alumnus Terry Riley returns to BAM/PFA in a rare solo concert on piano and synthesizer.

Event Contact: 510-642-0808



## TUESDAY, SEPTEMBER 13

**L** **Education: Back to the Future?**

**"MAKING UC FUTURES" WORKING GROUP**

5–6:30 p.m. | Cal Design Lab, 501SE Wurster Hall

In this talk, Marina Gorbis (Institute for the Future) will take us on a tour of the education landscape of the future in the context of larger technological and organizational shifts.

Event Contact: colecat@berkeley.edu



## WEDNESDAY, SEPTEMBER 14

**L** **Medieval Studies Graduate Colloquium**

**MEDIEVAL STUDIES PROGRAM**

September 14 | 310 Dwinelle Hall

Emily Thornbury (English) will present work in progress.

Event Contact: 510-642-4218

**P** **Two Song Cycles: Noon Concert Series**

**DEPARTMENT OF MUSIC**

12:15–1 p.m. | Hertz Concert Hall

John Kapusta, voice  
Nicholas Mathew, piano

Debussy: *Ariettes Oubliées*  
Poulenc: *Fiançailles pour rire*

Event Contact: 510-642-4864

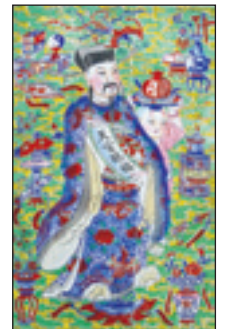
**L** **An Introduction to Nianhua**

**INSTITUTE OF EAST ASIAN STUDIES**

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

In conjunction with the exhibition of Chinese prints at the Institute of East Asian Studies, Professor David Johnson will present a slide lecture on this centuries-old tradition, called *Nianhua*.

Event Contact: 510-642-2809



## THURSDAY, SEPTEMBER 15

**L** **Islam, Orientalism and Intellectual History: Modernity and the Politics of Exclusion since Ibn Khaldun**

**CENTER FOR MIDDLE EASTERN STUDIES**

5–6:30 p.m. | 340 Stephens Hall

Speaker: Mohammad Salama, Department of Foreign Languages and Literatures, San Francisco State University

Event Contact: cmes@berkeley.edu



**EVENT KEY**

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

**L** **Making Sense of the Asian Century**

INTERNATIONAL HOUSE

7:30–9 p.m. | Chevron Auditorium, International House

Speaker: Ambassador I Gede Ngurah Swajaya, Chairperson, Committee of the Permanent Representative to the Association of Southeast Asian Nations  
Event Contact: 510-642-9460

FRIDAY, SEPTEMBER 16

**L** **International Conference on Colonial and Post-Colonial Connections in Dutch Literature**

DUTCH STUDIES

9 a.m.–5 p.m. | Seaborg Room, Faculty Club

The conference will explore the importance of intercultural connections in Dutch colonial and post-colonial literature.

Event Contact: 510-643-2004

**L** **Forces of Change in Urban China: Geography and the “New” Chinese City**

CENTER FOR CHINESE STUDIES

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

Speaker: Piper Rae Gaubatz, Geography, University of Massachusetts

Event Contact: 510-643-6321

**L** **Contemporary Research on Tourism: Anthropology, Interdisciplinarity or just Cultural Studies?**

*Tourism Working Group Colloquium Series*

TOURISM WORKING GROUP

4–6 p.m. | Gifford Room, Kroeber Hall

Speaker: Nelson H. H. Graburn, Professor Emeritus, Anthropology

Event Contact: jendevine@berkeley.edu

**P** **The Forbidden Zone**

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

BERKELEY ART MUSEUM

7:30 p.m. | Berkeley Art Museum

Celebrate the *Create* exhibition with films and video projections, a moderated discussion with the artists, a dance party DJ'd by the artists from the Creative Growth Art Center, and other special surprises.

Event Contact: 510-642-0808

**L** **Squeezed between Rice and Potato: Personal Reflections on a Dutch (Post-) Colonial Youth**

DUTCH STUDIES

7:30–9 p.m. | Drawing Room, Berkeley City Club Hotel

Dutch author Adriaan van Dis will deliver the keynote lecture of the International Conference on Colonial and Post-Colonial Connections in Dutch Literature.

Event Contact: 510-643-2004

SATURDAY, SEPTEMBER 17

**L** **International Conference on Colonial and Post-Colonial Connections in Dutch Literature**

DUTCH STUDIES

9 a.m.–5 p.m. | Seaborg Room, Faculty Club

See Friday, September 16 listing for details.

**F** **I Will Die for Your Head**

DUTCH STUDIES

6–7:30 p.m. | 142 Dwinelle Hall

International premiere of the film by Cindy Kerseborn on the life and work of the Dutch-Surinamese writer Edgar Cairo. Presented in the context of the International Conference on Colonial and Post-Colonial Connections in Dutch Literature.

Event Contact: 510-643-2004

SUNDAY, SEPTEMBER 18

**L** **Make Art with William Theophilus Brown**

BERKELEY ART MUSEUM

2 p.m. | Berkeley Art Museum

The recent work of William Theophilus Brown, a leading figure in the Bay Area figurative movement, originates as abstract painting, which he then cuts and pastes into new compositions—part acrylic paint, part collage—that display the monumentality and gestural quality of the New York School.

Event Contact: 510-642-0808

MONDAY, SEPTEMBER 19

**F** **Last Train Home (Lixin Fan, 2009)**

*Depth of Field Film + Video Series*



TOWNSEND CENTER FOR THE HUMANITIES

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

Opening on the eve of the annual migration home of some 130 million people for the New Year holiday, Lixin Fan's *Last Train Home* offers a glimpse of the challenges faced by a generation of Chinese migrant workers who left their children behind to be raised by grandparents. Fan follows one such couple, Zhang Changhua and Chen Suqin, over the course of three years as they struggle to raise a teenage daughter growing up back home in their remote village with very different values from their own.

Event Contact: 510-643-9670

**L** **When Maskilim Went to the Spas: On the Recovery and Rejuvenation of the Jewish Body, Mind and Nation**

INSTITUTE OF EUROPEAN STUDIES

12–1:30 p.m. | 201 Moses Hall

Speaker: Mirjam Zadoff, Researcher in Residence in the Centre for Advanced Studies at Munich University

Event Contact: 510-643-2115

**L** **"There is Exactly Enough Time Starting Now": Rural China's Health, Nutrition and Education Crisis and Future Growth and Instability**



CENTER FOR CHINESE STUDIES

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

Speaker: Scott Rozelle, Helen C. Farnsworth Professor in International Agricultural Policy

Event Contact: 510-643-6321

**L** **Social Art Works: Social Turns and Reciprocal Systems**

*Art, Technology, and Culture Colloquium*

BERKELY CENTER FOR NEW MEDIA

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

Speaker: Shannon Jackson (Rhetoric and Theater, Dance & Performance Studies)

Event Contact: 510-495-3505

**L** **Composition and Cognition**

*Bloch Lecture Series*

DEPARTMENT OF MUSIC

8–10 p.m. | Hertz Concert Hall

*From Composition to Theory*

Fred Lerdahl, Fritz Reiner Professor of Music, Columbia University

Event Contact: 510-642-4864



WEDNESDAY, SEPTEMBER 21

**P** **Solo Piano: Noon Concert Series**

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Michael Orland, piano

L. Godowsky: *Selections from Java Suite*  
Linda Bandara: *Kecubong*  
Paul Seelig: *Kebo Giro from Trois Dances Javanaises*

Constant Van De Wall: *Deuxieme Rapsodie Javanaise*

Janáček: *Piano Sonata 1 .X. 1905*

Event Contact: 510-642-4864



**L** **No Exit: North Korea, Nuclear Weapons, and International Security**

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Jonathan Pollack, Senior Fellow, Foreign Policy, John L. Thornton China Center, Brookings Institution

Event Contact: 510-642-2809

THURSDAY, SEPTEMBER 22

**L** **Discourse and the "Linguistic Individual"**

FOUND IN TRANSLATION WORKING GROUP

11:30 a.m.–1 p.m. | BLC Library, B-37 Dwinelle Hall

A discussion of recent works by Barbara Johnstone, Professor of Rhetoric and Linguistics, Carnegie Mellon University.

Event Contact: jhaddad@berkeley.edu

**L** **Israeli Intellectuals and the Six-Day War**

INSTITUTE OF EUROPEAN STUDIES

12–1:30 p.m. | 201 Moses Hall

Speaker: Noam Zadoff, Jewish History and Culture, University of Munich

Event Contact: 510-643-2115

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

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall

In this forum faculty members and/or graduate students give brief presentations on their research, followed by open discussion.

Event Contact: 510-643-8488

**L** **The American Experiment: A 21st Century Assessment**

*Jefferson Memorial Lectures*

GRADUATE DIVISION

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

Speaker: Rogers M. Smith, Christopher H. Browne Distinguished Professor of Political Science, University of Pennsylvania

Event Contact: 510-643-7413



Photo by Joseph Ciaffrida

EVENT KEY

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

**L The Mexican Codex and Bataille**

Faculty Lecture Series

DEPARTMENT OF HISTORY OF ART

5–6:30 p.m. | 308J Doe Library

Speaker: Todd Olson (History of Art)

Event Contact: fitzgerald@berkeley.edu

**FRIDAY, SEPTEMBER 23**

**L Tourism Studies Working Group  
Prospective and Core Member Meeting**

TOURISM STUDIES WORKING GROUP

4–5:30 p.m. | Gifford Room,  
2nd Floor Kroeber Hall

Come and learn about opportunities to become involved in an internationally recognized, interdisciplinary organization that explores all facets of tourism related research and practice.

Event Contact: jendevine@berkeley.edu

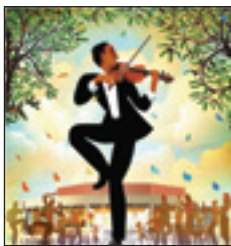
**SUNDAY, SEPTEMBER 25**

**P Fall Free for All**

CAL PERFORMANCES

11 a.m.–6 p.m. | Zellerbach Hall

This year's Fall Free for All will feature, among others, American Bach Soloists, AXIS Dance, Wayne Wallace Quintet,



Los Cenzontles Mexican Dance and Music, CK Ladzekpo and the African Music and Dance Ensemble, SF Opera Adler Fellows, UC Berkeley Departments of Music, Theater, Dance & Performance Studies, and student musical activities.

Event Contact: 510-642-9988

**L Guftugu: Celebrating Faiz Ahmed Faiz**

CENTER FOR SOUTH ASIA STUDIES

3–6 p.m. | The Bancroft Hotel

The Berkeley Pakistan Initiative is proud to announce the launch of *Guftugu*: a new series featuring leading Pakistani scholars, journalists, activists, artists, and media personalities conversing about contemporary Pakistan.

The inaugural *Guftugu* is a celebration of Urdu Poet Faiz Ahmed Faiz and will feature talks by his daughter, Salima Hashmi, poetry recitation and performance of *Faiz ghazals*.

Event Contact: 510-642-3608

**MONDAY, SEPTEMBER 26**

**L Ikebana as Industry and Diplomacy:  
Budding Fortunes in Postwar Japan**

CENTER FOR JAPANESE STUDIES

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

Speaker: Nancy K.  
Stalker, University of  
Texas, Austin

Event Contact:  
510-642-3415



**WEDNESDAY, SEPTEMBER 28**

**L Introduction to 2010 Census Information  
and the American Community Survey**

THE LIBRARY

10 a.m.–12 p.m. | 450C Moffitt  
Undergraduate Library

Attendees will leave with a grounded understanding of both the 2010 Census and the American Community Survey, as well as how these two Census Bureau programs can provide a wealth of demographic and economic information for all levels of research.

Event Contact: jsilva@library.berkeley.edu

**P University Symphony Orchestra:  
Noon Concert Series**



DEPARTMENT OF MUSIC

12:15-1 p.m. | Hertz Concert Hall

David Milnes, conductor

Ligeti: *Lontano*

Korngold: Violin Concerto,

Ernest Yen, soloist

Event Contact: 510-642-4864

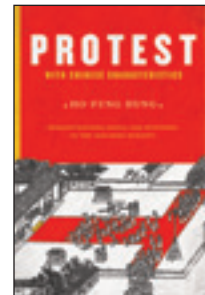
**L Protest with Chinese Characteristics, Past  
and Present**

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Ho-fung  
Hung, Sociology,  
Johns Hopkins  
University

Event Contact:  
510-642-2809



**L Outlaws and Other Brothers in Law:  
Medieval England, Iceland, and Beyond**

MEDIEVAL STUDIES PROGRAM

5 p.m. | 370 Dwinelle Hall

Speaker: Andy Orchard, Provost and Vice-Chancellor, Trinity College, University of Toronto

Event Contact: 510-642-4218

## THURSDAY, SEPTEMBER 29

### **L** Punished: Policing the Lives of Black and Latino Boys

CENTER FOR RESEARCH ON SOCIAL CHANGE

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

Speaker: Victor Rios, Sociology, UC Santa Barbara

Event Contact: 510-642-0813

### **L** Yemen: A Revolution in a Fragile State

CENTER FOR MIDDLE EASTERN STUDIES

5–6:30 p.m. | 340 Stephens Hall

Speaker: Khaled Fattah, Center for Middle Eastern Studies, University of Lund, Sweden

Event Contact: cmes@berkeley.edu



## FRIDAY, SEPTEMBER 30

### **L** Re-building Local Sovereignty in Late-Qing China: Li Hongzhang, Christianity, and the Disestablishment of Religion at the Village Level

CENTER FOR CHINESE STUDIES

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

Speaker: Roger Thompson, History, Western Washington University

Event Contact: 510-643-6321



### **L** Composition and Cognition

Bloch Lecture Series

DEPARTMENT OF MUSIC

4:30–6 p.m. | Elkus Room, 125 Morrison Hall

*The Theory Illustrated: Tension and Expectation in a Schubert Song*

Fred Lerdahl, Fritz Reiner Professor of Music, Columbia University

Event Contact: 510-642-4864

### **P** Matrix Live

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM

7:30 p.m. | Berkeley Art Museum

Performers: Linda K. Johnson, dancer of "Trio A;" Flora Wiegmann, choreographer

Event Contact: 510-642-0808

### **P** University Symphony Orchestra

DEPARTMENT OF MUSIC

8–9:30 p.m. | Hertz Concert Hall

David Milnes, conductor

Ligeti: *Lontano*

Schumann: *Symphony No. 2*

Korngold: *Violin Concerto*,

Ernest Yen, soloist

Tickets required.

Event Contact: 510-642-4864

## SATURDAY, OCTOBER 1

### **L** Shang Archeology: Achievements, Directions, and Dead-ends

CENTER FOR CHINESE STUDIES

9:30 a.m.–12 p.m. | Institute of East Asian Studies, 2223 Fulton

In honor of Professor David Keightley's achievements, this workshop brings together four of the most respected scholars of ancient China to discuss the state of the field of Shang and Western Zhou archeology, history, and gender studies.

Event Contact: 510-643-6321

### **P** University Symphony Orchestra

DEPARTMENT OF MUSIC

8–9:30 p.m. | Hertz Concert Hall

See Friday, September 30 listing for details.

## TUESDAY, OCTOBER 4

### **L** Introduction to 2010 Census Information and the American Community Survey

THE LIBRARY

1–3 p.m. | 450C Moffitt Undergraduate Library

See Wednesday, September 28 listing for details.

### **L** Lecture by Robert Hullot-Kentor

CRITICAL THEORY

5–7 p.m. | 3335 Dwinelle Hall

Robert Hullot-Kentor is Professor of Visual and Critical Studies and Chair of the Graduate Program in Critical Theory and the Arts at the School of Visual Arts in Manhattan. He is author of *Things Beyond Resemblance: Collected Essays on Theodor W. Adorno* (Columbia UP, 2006).

Event Contact: 510-642-1328

#### EVENT KEY

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



WEDNESDAY, OCTOBER 5

**P** Voice and Solo Piano: Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Felicia Chen, soprano

Daniel Alley, piano

R. Strauss: Selected Lieder

Jason Yu, piano

Ravel: *Sonatine*

Event Contact: 510-642-4864

**L** Lessons of American Political Development: The United States as a Predatory State

INSTITUTE FOR THE STUDY OF SOCIETAL ISSUES

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

Speaker: Richard Young, History, Political Science, and Environmental Studies, Seattle University

Event Contact: 510-642-0813

THURSDAY, OCTOBER 6

**L** Found in Translation: Writer's Workshop

FOUND IN TRANSLATION WORKING GROUP

11:30 a.m.–1 p.m. | BLC Library, B-37 Dwinelle Hall

Bring an idea for a blog post, or something you've been working on. The working group will also discuss experiences teaching history in the language classroom.

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

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

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall

In this forum faculty members and/or graduate students give brief presentations on their research, followed by open discussion.

Event Contact: 510-643-8488

**L** Diffusion, Deflection and Diversity: A Geographic Perspective on Contemporary Immigration

Carl O. Sauer Lectures

GRADUATE DIVISION

4:10 p.m. | Archaeological Research Facility, 2251 College

Speaker: Marie D. Price, Geography and International Affairs, Elliott School of International Affairs, George Washington University



Event Contact: 510-643-7413

**L** Global Gametes: Reproductive "Tourism" and Islamic Bioethics in the High-tech Middle East

CENTER FOR MIDDLE EASTERN STUDIES

5–6:30 p.m. | 340 Stephens Hall

Speaker: Marcia C. Inhorn, William K. Lanman, Jr. Professor of Anthropology and International Affairs; Yale University



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

**L** The Origins of Political Order

INTERNATIONAL HOUSE

7:30–9 p.m. | International House

Speaker: Francis Fukuyama, Senior Fellow, Center on Democracy, Development, and the Rule of Law, Stanford

Event Contact: 510-642-9460

FRIDAY, OCTOBER 7

**P** Attempts on Her Life

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

Martin Crimp's groundbreaking experimental play asks who has the right to name us, and what power does that naming have?

Directed by Scott Wallin.

Event Contact: 510-642-8827

**P** Beethoven Quartet: Noon Concert Series

DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

Alia McKean, violin

Emma Lundberg, violin

Daniel Pasternak, viola

Mosa Tsay, cello

Beethoven: *String Quartet No. 6 in B-flat Major*

Event Contact: 510-642-4864

**L** Reevaluating Vietnam's Nghe-Tinh Soviets (1930-31) with Historical GIS: Some Preliminary Observations

CENTER FOR SOUTHEAST ASIA STUDIES

12:30–2 p.m. | 341 Dwinelle Hall

Speaker: David Del Testa, History, Bucknell University

Event Contact: 510-642-3609

**P** Random Rotations

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30 p.m. | Berkeley Art Museum

Four artists whose practices expand the boundaries of the stage converge to create a collage of overlapping performance and sensation that implicate the viewer as participant.

Event Contact: 510-642-0808

## SATURDAY, OCTOBER 8

### **P** Attempts on Her Life

DEPARTMENT OF THEATER, DANCE  
& PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, October 7 listing for details.

## SUNDAY, OCTOBER 9

### **P** Attempts on Her Life

DEPARTMENT OF THEATER, DANCE  
& PERFORMANCE STUDIES

2 p.m. | Zellerbach Playhouse

See Friday, October 7 listing for details.

### **L** Make Art with Veronica De Jesus

BERKELEY ART MUSEUM

2 p.m. | Berkeley Art Museum

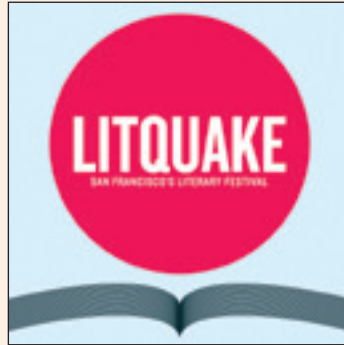
Oakland-based artist Veronica de Jesus, who received her M.F.A. from UC Berkeley, works with a variety of materials—including discarded pieces of consumer culture like cardboard boxes and grocery bags—and methods, including collage.

Collage materials provided, but feel free to bring your own.

Event Contact: 510-642-0808

## MONDAY, OCTOBER 10

### **L** Litquake: The Best Novels You've Never Read



TOWNSEND CENTER FOR THE HUMANITIES

6 p.m. | Book Club of California, 312 Sutter Street, Suite 500, San Francisco

Novels have captured readers' imaginations for hundreds of years. But what is it about this literary form that keeps people coming back for more? Scholars from UC Berkeley and Stanford come together to discuss the evolution of the novel—and to uncover some novelistic gems that have been overlooked by the reading public.

Panelists: Nancy Ruttenberg (Center for the Study of the Novel, Stanford University), Ramón Saldivar (English and Comparative Literature, Stanford University), Kent Puckett, (English, UC Berkeley), and Namwali Serpell (English, UC Berkeley).

Event Contact: 510-643-9670

### **L** Time-Based Art and Neighborhood Ecologies

ARTS RESEARCH CENTER

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

This day-long symposium will consider socially engaged practice across a diverse range of artistic disciplines. Participants will include UC Berkeley faculty, Bay Area curators, and artists such as Theaster Gates, Marc Bamuthi Joseph, Allison Smith, and Michael Johan Garcés.

Event Contact: 510-642-4268

### **L** Writing Sex, Food and Politics

CENTER FOR CHINESE STUDIES

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

Speaker: Ang Li, Taiwanese feminist writer and author of the acclaimed novel, *The Butcher's Wife*

Event Contact:  
510-643-6321



### **L** Fear and Fun: Performing the Human-Machine Interface

ATC Lecture Series

BERKELEY CENTER FOR NEW MEDIA

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

Speaker: Kal Spelletich

Event Contact: 510-495-3505

## TUESDAY, OCTOBER 11

### **L** Early Tang Dynasty Chuanqi Fiction: An Interdisciplinary Perspective

CENTER FOR CHINESE STUDIES

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

Speaker: Jue Chen, Chinese Literature and History, National Tsing Hua University

Event Contact: 510-643-6321

### **L** The Oakland-Berkeley Fire Aftermath: Community Evening

BERKELEY ART MUSEUM

5:30 p.m. | Berkeley Art Museum

Members and guests from around the community are invited to preview *1991: The Oakland-Berkeley Fire Aftermath*, Photographs by Richard Misrach.

Event Contact: 510-642-0808

#### EVENT KEY

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

WEDNESDAY, OCTOBER 12

**L Gallery Talk: in conjunction with Oakland-Berkeley Fire Aftermath**



**BERKELEY ART MUSEUM**

12 p.m. | Berkeley Art Museum

Photographer Richard Misrach will discuss the work on view in *1991: The Oakland-Berkeley Fire Aftermath*, Photographs by Richard Misrach.

Event Contact: 510-642-0808

**P Solo Piano: Noon Concert Series**

**DEPARTMENT OF MUSIC**

12:15–1 p.m. | Hertz Concert Hall

Andrea Wu, piano

Bach: *Chromatic Fantasy and Fugue*

Beethoven: *Sonata Op. 31 No. 3*

Ginastera: *Sonata No. 1*

Event Contact: 510-642-4864

**L Mission Blue: Protecting the Blue Heart of the Planet**

*Charles M. and Martha Hitchcock Lecture Series*



Photo by Becky Hale

**GRADUATE DIVISION**

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

Speaker: Sylvia Earle, President of The Social Enterprise Alliance and Explorer in Residence for the National Geographic Society

Event Contact: 510-643-7413

**L The Politics of Nuclear Energy in China**

**INSTITUTE OF EAST ASIAN STUDIES**

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

Speaker: Yi-Chong Xu, Centre for Governance and Public Policy, Griffith University

Event Contact: 510-642-2809

THURSDAY, OCTOBER 13

**L Exploring the Deep Frontier**

*Charles M. and Martha Hitchcock Lecture Series*

**GRADUATE DIVISION**

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

Speaker: Sylvia Earle, President of The Social Enterprise Alliance and Explorer in Residence for the National Geographic Society

Event Contact: 510-643-7413

**L The Road to Hell**



**DEPARTMENT OF HISTORY OF ART**

5-6:30 p.m. | 308J Doe Library

Speaker: Elizabeth Honig (History of Art)

Event Contact: fitzgerald@berkeley.edu

**F Egypt: The Story Behind the Revolution**

**CENTER FOR MIDDLE EASTERN STUDIES**

5–7 p.m. | 340 Stephens Hall

Egyptians and young revolutionaries who participated in the January uprisings that brought an end to Hosni Mubarak's 30-year rule share their stories and perspectives in this timely film by director Khaled Sayed.

There will be a discussion with the director after the screening.

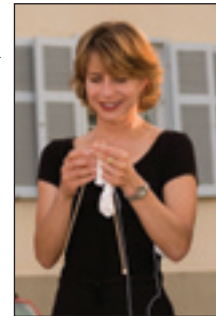
Event Contact: cmes@berkeley.edu

**L History and Theory of New Media: How to Knit a Popular History of Media**

**BERKELEY CENTER FOR NEW MEDIA**

5–6 p.m. | 470 Stephens Hall

Speaker Kristen Haring will explain how her knitting of Morse code serves to engage a general audience in discussion of communications theory, binary systems, and the history of media.



Event Contact: 510-495-3505

**L People-of-Color-Blindness**

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

5 p.m. | 370 Dwinelle Hall

Speaker: Jared Sexton, Chair of African American Studies, UC Irvine

Event Contact: 510-642-1677

FRIDAY, OCTOBER 14

**P Berkeley Brass Quintet: Noon Concert Series**



**DEPARTMENT OF MUSIC**

12:15–1 p.m. | Hertz Concert Hall

Works by Ewald, Shostakovich, Barber, Stravinsky, and Mozart

Event Contact: 510-642-4864

**L Composition and Cognition**

*Bloch Lecture Series*

DEPARTMENT OF MUSIC

4:30–6 p.m. | Elkus Room,  
125 Morrison Hall

*On the Musical Capacity*

Fred Lerdahl, Fritz Reiner Professor of  
Music, Columbia University

Event Contact: 510-642-4864

**P Robin Cox Ensemble**

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

BERKELEY ART MUSEUM

7:30 p.m. | Berkeley Art Museum

The Los Angeles-based Robin Cox  
Ensemble performs a selection of  
compositions by Bay Area composers.

Event Contact: 510-642-0808

**P Attempts on Her Life**

DEPARTMENT OF THEATER, DANCE  
& PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, October 7 listing for details.

## SATURDAY, OCTOBER 15

**P Attempts on Her Life**

DEPARTMENT OF THEATER, DANCE  
& PERFORMANCE STUDIES

8 p.m. | Zellerbach Playhouse

See Friday, October 7 listing for details.

## SUNDAY, OCTOBER 16

**P Attempts on Her Life**

DEPARTMENT OF THEATER, DANCE  
& PERFORMANCE STUDIES

2 p.m. | Zellerbach Playhouse

See Friday, October 7 listing for details.

### EVENT KEY

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

**L Baatchet Around the Bay**

BERKELEY ART MUSEUM

2 p.m. | Berkeley Art Museum

Baatchet —Hindi for chit-chat— features  
a series of short, fast-paced multimedia  
presentations by a range of speakers,  
including art historian Iftkar Dadi and  
Pakistani artist Naiza Khan, intended to  
incite dynamic public conversations about  
the art and culture of South Asia.

Event Contact: 510-642-0808

## MONDAY, OCTOBER 17

**F Which Way Home**  
(Rebecca Cammisa, 2009)

*Depth of Field Film + Video Series*



TOWNSEND CENTER FOR THE HUMANITIES

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

While media coverage of the immigration  
debate will often highlight the treacherous  
nature of the desert along the U.S./Mexico  
border, for many illegal immigrants the  
danger begins many miles earlier. Filmed  
across five countries and two continents,  
Rebecca Cammisa's *Which Way Home*  
documents the peril posed by the extended  
journey north for its most vulnerable  
travelers: children. Riding the tops of  
railway cars, thousands of children make  
the journey each year hoping to find work  
or reconnect with lost parents who have  
gone before them.

Event Contact: 510-643-9670

**L Guftugu: Contemporary Pakistani Art**

CENTER FOR SOUTH ASIA STUDIES

3–6 p.m. | The Bancroft Hotel

Speakers: Naiza Khan, artist; Iftikhar Dadi,  
History of Art, Cornell University

Event Contact: 510-642-3608

**L Linguistics Colloquium**

DEPARTMENT OF LINGUISTICS

4:10–5:30 p.m. | 182 Dwinelle Hall

Speaker: Stefan Gries, UC Santa Barbara

Event Contact: 510-643-7621

**L Universities Cannot Escape History, But  
Can They Make It?**

MAKING UC FUTURES  
WORKING GROUP

5–6:30 p.m. | Cal  
Design Lab, 501SE  
Wurster Hall

Speaker: Cristina  
González, UC Davis

Event Contact:

colectat@berkeley.edu



## WEDNESDAY, OCTOBER 19

**P Another Day's Journey: Noon Concert Series**



DEPARTMENT OF MUSIC

12:15–1 p.m. | Hertz Concert Hall

University Gospel Chorus

D. Mark Wilson, director

Event Contact: 510-642-4864

**L Nation-Building and Nature in the  
Mekong Delta: Vietnamese History Through  
an Environmental Lens**

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: David Biggs, History,  
UC Riverside

Event Contact: 510-642-2809

THURSDAY, OCTOBER 20

**P** Kinjeketile

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | 7 Zellerbach Hall

In 1904, by uniting the tribes of Tanganyika against the German colonial regime, the oracle Kinjeketile Ngwale touches off the Maji Maji Rebellion. But how far can faith and courage take the fledgling insurgency in the face of overwhelming force?

By Ebrahim N. Hussein; Directed by Joshua Williams.

Tickets required.

Event Contact: 510-642-8827

**L** Multilingual Film

FOUND IN TRANSLATION WORKING GROUP

11:30 a.m.–1 p.m. | BLC Library, B-37 Dwinelle Hall

The working group will discuss recent work in L2 Journal about questions of language teaching through film.

Event Contact: jhaddad@berkeley.edu

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

CENTER FOR RACE AND GENDER

4–5:30 p.m. | 691 Barrows Hall

In this forum faculty members and/or graduate students give brief presentations on their research, followed by open discussion.

Event Contact: 510-643-8488

**L** The Arabs and the Holocaust

CENTER FOR MIDDLE EASTERN STUDIES

5–6:30 p.m. | 340 Stephens Hall

Speaker: Professor Gilbert Achcar, Department of Development Studies, University of London, School of Oriental and African Studies



Event Contact: cmes@berkeley.edu

FRIDAY, OCTOBER 21

**L** Little Red Book: A Global History of Quotations from Chairman Mao

CENTER FOR CHINESE STUDIES

9 a.m.–5 p.m. | Institute of East Asian Studies, 2223 Fulton

The conference will examine the production and adaptation of the “little red book” in China, as well as its circulation, appropriation, and impact around the globe.



Event Contact: 510-643-6321

**P** Kinjeketile

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | 7 Zellerbach Hall

See Thursday, October 20 listing for details.

SATURDAY, OCTOBER 22

**P** Kinjeketile

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

8 p.m. | 7 Zellerbach Hall

See Thursday, October 20 listing for details.

SUNDAY, OCTOBER 23

**P** Ciré Béye and Khadim Niang, Compagnie Jant-Bi, Present “Sabar in the Studio”

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

1–4 p.m. | Bancroft Studio, 2401 Bancroft

Learn the dance moves and rhythms of the Senegalese communal dance form known as Sabar through a public dance & drumming workshop.

Event Contact: 510-642-1677

**P** University Wind Ensemble: Civil War Sesquicentennial



DEPARTMENT OF MUSIC

2:15–4:30 p.m. | Hertz Concert Hall

Robert Calonico, director

Featuring special guest historian Samantha H. Gervase.

Pre-concert talk at 2:15pm, followed by concert and multi-media presentation.

Tickets required.

Event Contact: 510-642-4864

**P** The Art of the Masque: Dramatic Music by Henry Purcell

BERKELEY ART MUSEUM

3 p.m. | Berkeley Art Museum

Featuring excerpts from Dioclesian and King Arthur, this performance by the UC Chamber Chorus is accompanied by some of the Bay Area’s most celebrated period instrumentalists.

Directed by UC Chamber Chorus Guest Director Matthew Oltman.

Event Contact: 510-642-0808

## MONDAY, OCTOBER 24

**L** **Michael Roth:**  
**Why Liberal Education Matters**

*Forum on the Humanities and the Public World*



**TOWNSEND CENTER FOR THE HUMANITIES**

5 p.m. | Geballe Room, 220 Stephens Hall  
Currently President of Wesleyan University, Michael S. Roth has served as President of the California College of the Arts, Associate Director of the Getty Research Institute in Los Angeles, and Director of European Studies at Claremont Graduate University. President Roth will also deliver a lecture for the Program in Critical Theory on Tuesday, October 25.

Co-sponsored by the Arts Research Center and the Program in Critical Theory.  
Event Contact: 510-643-9670

## TUESDAY, OCTOBER 25

**L** **Rudolf Frieling/SFMOMA**

*ARC Open Lunch Lecture*

**ARTS RESEARCH CENTER**

12-1:15 p.m. | 7415 Dwinelle Hall  
Rudolf Frieling, curator of media arts at SFMOMA, will speak in conversation with ARC-affiliated faculty members Julia Bryan-Wilson (History of Art) and Shannon Jackson (Theater, Dance & Performance Studies and Rhetoric). Brown bag lunches welcome.

Event Contact: 510-642-4268

**EVENT KEY**

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

**L** **Trauma, Shame and Photography: Guilty Thoughts of an Emotional Teacher**

**PROGRAM IN CRITICAL THEORY**

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

Speaker: Michael Roth, President, Wesleyan University

Co-sponsored by the Townsend Center for the Humanities.

Event Contact: 510-642-1328

## WEDNESDAY, OCTOBER 26

**P** **Toni Morrison, Rokia Traoré and Peter Sellars's "Desdemona"**



**CAL PERFORMANCES**

8 p.m. | Zellerbach Playhouse

Cal Performances brings you the U.S. premiere of an extraordinary theatrical collaboration! In response to Peter Sellars's 2009 *Othello*, Nobel Prize-winning novelist Toni Morrison, singer/songwriter Rokia Traoré, and Peter Sellars join forces to create an intimate and profound conversation from beyond the grave between Shakespeare's Desdemona and Barbary, the woman Shakespeare identifies as the African nurse who raised her. Peter Sellars, the creative, penetrating, and influential voice in the world of opera and theater, directs.

Event Contact: 510-642-9988

**L** **Homeless in the World: War, Narrative, and Historical Consciousness in Eileen Chang, Gyorgy Lukacs and Lev Tolstoy**

**CENTER FOR CHINESE STUDIES**

12:10-1:10 p.m. | Institute of East Asian Studies, 2223 Fulton

Speaker: Roy Chan, Modern Languages and Literatures, College of William and Mary

Event Contact: 510-643-6321

**P** **Solo Piano: Noon Concert Series**

**DEPARTMENT OF MUSIC**

12:15-1 p.m. | Hertz Concert Hall

Tony Lin, piano

Schubert: *Sonata in A minor*

Tchaikovsky: *Dumka*

Chopin: *Polonaise-Fantasy*

Liszt: *Transcendental Etude*

Event Contact: 510-642-4864

## THURSDAY, OCTOBER 27

**L** **Peter Sellars, Director**  
**Desdemona Takes the Microphone: Toni Morrison and Shakespeare's Hidden Women**



**TOWNSEND CENTER FOR THE HUMANITIES**

5 p.m. | Zellerbach Playhouse

In collaboration with the U.S. premiere of *Desdemona* at Cal Performances (October 26-29), the Townsend Center presents director Peter Sellars in a public lecture delivered in the performance space.

**Panel Discussion**

Friday, October 28, 2011

12 - 3 p.m. | Zellerbach Playhouse

*Desdemona* Performers (including Rokia Traoré) in conversation with UC Berkeley Scholars and Toni Morrison via skype.

Presented in collaboration with Cal Performances.

Event Contact: 510-643-9670

**L** **Ciré Béye and Khadim Niang, Compagnie Jant-Bi, Present "Sabar in the Studio"**

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

4 p.m. | Bancroft Studio, 2401 Bancroft  
Join Ciré Béye as he demonstrates and discusses the Senegalese communal dance form known as Sabar.

Event Contact: 510-642-1677

**L** **Captured Buddhas**

Faculty Lecture Series

DEPARTMENT OF HISTORY OF ART

5-6:30 p.m. | 308J Doe Library

Speaker: Greg Levine (History of Art)

Event Contact: fitzgerald@berkeley.edu

**L** **Fatwa Literature and the Question of Legal Resonance in African History**

CENTER FOR MIDDLE EASTERN STUDIES

5-6:30 p.m. | 340 Stephens Hall

Speaker: Ghislaine Lydon, History, UCLA

Event Contact: cmes@berkeley.edu



**P** **Toni Morrison, Rokia Traoré and Peter Sellars's "Desdemona"**

CAL PERFORMANCES

8 p.m. | Zellerbach Playhouse

See Wednesday, October 26 listing for details.

FRIDAY, OCTOBER 28

**L** **Solids and Surfaces in Chinese Drama: The Kwang Siam Lim Memorial Lecture**

Lim Memorial Lecture

CENTER FOR CHINESE STUDIES

4-6 p.m. | Heyns Room, Faculty Club

Speaker: Tina Lu, East Asian Languages and Literatures, Yale University

Event Contact: 510-643-6321



**L** **Tourism, Art and Masquerade in Spain**

Tourism Working Group Colloquium Series

TOURISM WORKING GROUP

4-6 p.m. | Gifford Room, Kroeber Hall

Speaker: Alicia Fuentes Vega, Complutense University, Madrid

Event Contact: jendevine@berkeley.edu

**L** **Composition and Cognition**

Bloch Lecture Series

DEPARTMENT OF MUSIC

4:30-6 p.m. | Elkus Room,

125 Morrison Hall

*Cognitive Constraints and the Aesthetics of Disorder*

Fred Lerdahl, Fritz Reiner Professor of Music, Columbia University

Event Contact: 510-642-4864

**F** **The Blob: A Shapeless Spectacle**

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM

7:30 p.m. | Berkeley Art Museum

That amorphous 1970s mocu-monster movie is coming, slowly undulating its way into Gallery B.

Event Contact: 510-642-0808

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

DEPARTMENT OF MUSIC

8-9:30 p.m. | Hertz Concert Hall

David Milnes, conductor

Tickets required.

Event Contact: 510-642-4864

**P** **Toni Morrison, Rokia Traoré and Peter Sellars's "Desdemona"**

CAL PERFORMANCES

8 p.m. | Zellerbach Playhouse

See Wednesday, October 26 listing for details.

SATURDAY, OCTOBER 29

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

DEPARTMENT OF MUSIC

8-9:30 p.m. | Hertz Concert Hall

See Friday, October 28 listing for details.

**P** **Toni Morrison, Rokia Traoré and Peter Sellars's "Desdemona"**

CAL PERFORMANCES

8 p.m. | Zellerbach Playhouse

See Wednesday, October 26 listing for details.

SUNDAY, OCTOBER 30

**L** **Louise Mozingo and Richard Walker in Conversation**

BERKELEY ART MUSEUM

3 p.m. | Berkeley Art Museum

Louise Mozingo (Landscape Architecture and Environmental Planning) and Richard Walker (Geography) consider the social-historical, economic, ecological, and environmental contexts of the 1991 Oakland-Berkeley fire.

Event Contact: 510-642-0808

MONDAY, OCTOBER 31

**L** **Present Continuous Past(s): The Centre Pompidou New Media Collection, Christine Van Assche**

*The Art, Technology, and Culture Colloquium*

BERKELEY CENTER FOR NEW MEDIA

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

Speaker: Christine Van Assche, Pompidou Center, Paris

Event Contact: 510-495-3505

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Page 7: painting by Thomas Streatfeild © National Maritime Museum, Greenwich, UK

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Page 19: Still from a presentation of the "The People" by Big Art Group (2007)



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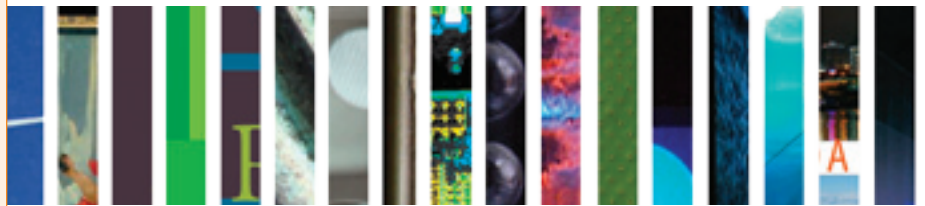
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## Fall Semester Deadlines

### September 9, 2011

Conference and Lecture Grants Round 1

### November 15, 2011

Townsend Fellows: Dissertation Fellowships

Townsend Fellows: Assistant Professor Fellowships

Strategic Working Group Stage 1

Collaborative Research Seminar Stage 1

G.R.O.U.P. Course and Team

Departmental Residencies

For more information, please visit:

**TOWNSENDCENTER.BERKELEY.EDU**