



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

September/October 2013

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TOWNSEND NEWSLETTER

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

SEPTEMBER/OCTOBER 2013

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TOWNSEND CENTER FOR THE HUMANITIES

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A Note from the Director

by Alan Tansman



“If the book we are reading does not wake us, as with a fist hammering on our skull, why then do we read it? So that it shall make us happy? Good god, we would also be happy if we had no books, and such books as make us happy we could, if need be, write ourselves... A book must be an ice-axe to break the sea frozen inside us.”

So wrote Kafka, quoted in a *Daily Californian* editorial penned this summer by one of our many remarkable faculty members, Martin Jay. “The humanities,” Jay went on to say, “help us read such remarkable books—and listen to such music, view such art and so on—with the attention and care they demand, and in so doing, they may well shatter the ice that has formed within our minds and souls.”

In this spirit the Townsend Center continues its work of fostering soul-satisfying work. This year we will take a pause from last year’s 25th anniversary programming (which included visits by Ursula K. Le Guin, Eddie Palmieri, Vikram Seth, and Shirin Neshat) and begin to enkindle more slow-burning programs with the potential to spark long-lasting intellectual shifts. Over the next few years we will host visitors to teach multi-week seminars that reach across disciplines. These visitors will deliver lectures and take part in other public events. In some cases their stays will be keyed to emerging campus programs (such

as Religious Studies) or to the Townsend Center Initiatives, which now include *Thinking the Self*; *Music & Sound*; *Human Rights*; and *Global Urban Humanities*. (More information about these Initiatives can be found on our website.)

Our first visitors will be with us this coming spring. In coordination with our *Thinking the Self* Initiative, philosopher Catherine Malabou (in residence March 31 - April 2) will be teaching a seminar called “Animation/ Reanimation: New Starts in Eternal Recurrence.” Author of many books, including *The New Wounded: From Neurosis to Brain Damage* (2007), and *The Ontology of the Accident: An Essay on Destructive Plasticity* (2009), she will also deliver our Una’s Lecture, tentatively titled “Ulysses’ Changed Soul: A Contemporary Reading of Plato’s Myth of Er.” During Malabou’s stay we will support two workshops that dovetail with her areas of interest: “Pathology and Plasticity,” organized by David Bates; and “Buddhism, the Mind, and Cognitive Science,” organized by Robert Sharf.

In the spring we’ll also be joined by Lawrence Weschler, one of the English language’s foremost writers of literary non-fiction and author of books such as *Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* (1982); *Vermeer in Bosnia* (2004); and *True To Life: Twenty-Five Years of Conversations with David Hockney* (2008). In addition, we’ll present a more informal, homegrown series of talks. Called “Berkeley Book Chats,” they’ll feature our own faculty presenting their recently published work. Details to follow.

The Townsend Center’s mission is to serve you, so please do take seriously this request to send any suggestions or questions you might have concerning mini-seminars, Initiatives, or anything else, to me at tansmana@berkeley.edu.

Reclaiming the Aura: B.B. King and the Limits of Music Notation

by Ken Ueno

Years ago, when I was a graduate student at Harvard, I heard B.B. King present a lecture. It was the most amazing lecture on music I had ever experienced. Experienced, rather than heard, because what he demonstrated about sounds forced me to question my values about listening and challenged me to form new paradigms about how to hear. I was a contemporary composer being educated in the Western classical tradition, and a B.B. King lecture was not really part-and-parcel of my doctoral curriculum. To be sure, composers like Ravel and Gershwin were influenced by the popular music of their time; and composers today find themselves delineated into countless hyphenated niches—avant-garde, neo-classical, post-modern. In the university system, though, composition students generally analyze more Beethoven than blues. An education in music composition, in the strictly classical sense, equips the student with the tools of the Western canon and generally emphasizes an understanding of where one's budding voice fits in the scheme of things—the historical responsibility of writing music after the eras of your Mozarts and Prokofievs. Yet, for all the compositional theory and score-analysis, all the performances given and attended, there was something missing, which seeing B.B. King illuminated for me. His lecture revealed an aspect of music that I had, up to that point, never recognized despite all my classical training.

It was a snowy evening in Cambridge, the last week before winter break. The band played for a full ten minutes while

we waited for King to come onstage. Of course, when he did finally walk into the hall, he immediately received a standing ovation. He went over to his guitar and sat down, the band stopped to let him talk, and with that characteristic smile full of wisdom, he delivered to us some important lessons on musical authenticity. “I go around the country,” he began, “...and many guitar players want to play for me. So, I listen. One thing I don't



B.B. King at The Red Robinson Theatre, November 2010

understand is, why they want to sound like A or B. I tell them, if I wanted A or B, I can GET A or B!”

Having grown up emulating Jimi Hendrix, I identified with that ambition to sound like your heroes—like anyone who has ever been inspired by someone else. Yet if King had resolved to only imitate his mentor, T-Bone Walker, his reputation likely never would have extended beyond the borders of Mississippi.

The theme of finding your own voice carried through to the highlight of the evening, when King demonstrated how he improvises. First, having his band vamp on a standard twelve-bar blues, King showed he could play the “right” notes and proceeded to solo for twelve bars. The notes he played were restricted to the appropriate scale and harmonies of the twelve-bar progression—everything in the right key, nothing out of place, very straightforward. It sounded pretty cool, relaxed but still creative. Then he said, “I can play the same notes, but I can turn it ON!” When someone like B.B. King turns it on,

you feel it! What he played was some of the most amazing live guitar I have ever heard. The notes came alive!

It is hard to explain exactly how King “turned it on.” The notes he played were roughly the same, but with personality, bending over and under the “right” notes of the scale. The rhythms were sharper, with an energy his first solo lacked. There were subtle technical differences, certainly, more creative use of space, sharper attacks, more sensuous slides, but the underlying motivation was a change in the man himself: King was expressing something, telling us a story from his heart.

Everyone watching felt the same shift in expression, the same change in temperature. It was almost like in the first solo King was reciting text and in the second solo he was preaching a sermon. The experience challenged and seemed to be in contradiction to how I was being trained as a classical musician—I mean, how do you transcribe someone’s personality?

One of the things you are taught in classical training is to analyze the works of the masters by looking at their scores. We look at how masters like Beethoven and Brahms created intricate musical structures by splicing, elongating, and inverting themes—using the same notes in different permutations. A venerable respect for the written score is developed through this kind of analysis, and we begin to think that the answer to all the genius and magic of the masters’ music is in the score. Moreover, the culture of performance practice surrounding classical music exists to preserve the intentionality of the composer by being faithful to the score, meaning that a work of classical music is transportable: many people can perform the work, and the identity of the work outlives (or survives) any one interpretation or performer. This is the special means by which the auras of classical composers have been transmitted through the ages—through a physical reproduction, from generation to generation. The written score also has the consequence of privileging certain aspects of sound, because it is limited

in the amount of information it can convey. In general, only those frequencies which are playable on the piano are considered usable material in classical music, to the extent they are notate-able in the Western system. In this way, the notated relationships between notes in a work of music, expressed in a score, emanate its essence.

B.B. King’s demonstration taught me that the key to tracing his genius was beyond the scope of thinking about music in this purely textual way. We felt his genius by tracing his aura, his personality. Since the blues is an aural tradition, we can’t depend upon faithfulness to a score to judge accuracy of intention or identity. When B.B. King sings “How Blue Can You Get?” I am not tracking how faithful he is being to songwriter Leonard Feather’s intentions; I am listening for how the song is a vehicle for King.

Recordings have helped aural traditions not only preserve the legacy of a performance but also shape the listening values of our contemporary culture. Audio recordings preserve and transmit B.B. King’s voice, the tone of his guitar, and the intricacies of his playing, aspects that classical notation fails to transmit. In effect, audio recordings are more democratic and truthful than written scores. Recordings also aid in our emotional investment in our favorite artists. Through repeated listenings to our favorite recordings, we learn the subtle cues of the specific voice and sounds of our favorite artists, and we develop a kind of relationship with them, an empathic exchange. We begin to feel like we know them, that they are delivering some comforting truth that relates to our lives. And specific songs become inextricably linked with a specific artist. It is true that aficionados of classical music have their favorite recordings, and they too can revel in the aura of their favorite performers; but the traditional hierarchy privileging the intentionality of the composer still holds true. Symphonic recordings, for example, are still catalogued by composer. Ergo, the larger revolution is the effect technology has had on non-notated music.

My intention is not to elevate the merits of one genre over another. As a classical composer, I am deeply indebted to the legacy of classical music, and the paradigms of listening that it proposes have shaped me tremendously. I am also a lover of all kinds of rock and pop music. My main aim here has to do with the imperious nature of the paradigms of classical music in academia. For many, classical music holds a privileged place in terms of pedagogy and prestige, to the extent that non-classical cultures of music are evaluated through the lens of classical music. Many times, this means that special microtonal (frequencies between the notes of the piano), timbral, or rhythmic features of a musical culture that is non-classical are filtered out of consideration. The effort to capture an aural tradition in this way runs the risk of misrepresenting it completely. My hope in calling attention to what is special about listening to the blues is that we might begin to make a space to honor differences in paradigms of listening, rather than trying to force all listenings to be subsets of one dominant

paradigm. Listening is too diverse and beautiful to remain undemocratic in this day and age.

The aura of a great blues artist transcends the cultural jadedness we have accumulated over a history of art reproduced through mechanical means. The B.B. Kings of the world reconnect us to a soulfulness that is necessarily transmitted through live performance. The uniqueness of a blues performance in time and place also reminds us that life is ephemeral, and beautiful for that; because it is ever changing, we must embrace the now.

Associate Professor of Music Ken Ueno is a composer, vocalist, improviser, and cross-disciplinary artist. He was a 2012-13 Townsend Fellow and is a member of the Center's *Music & Sound* Initiative. A longer version of this article was originally published in "Reclaiming the Aura: B.B.King in the Age of Mechanical Reproduction" in *Blues in Philosophy for Everyone: Thinking Deep About Feeling Low* (John Wiley & Sons Inc., 2011).

ON EXHIBIT AT THE TOWNSEND CENTER



Imaginations: Paintings by Bill A. Dallas

On Exhibit: September 3, 2013 – January 3, 2014

Opening Reception: September 3, 2013 | 4-6 p.m.

Artist Bill A. Dallas was born in Kansas City, Missouri and grew up surrounded by Kansas City blues and jazz. Music had a profound effect on Dallas and remains an important part of his practice.

Dallas, who received his BFA from UC Berkeley in 1974, paints with a two-handed brush style, almost exclusively while listening to jazz. He is fascinated and inspired by the emotional power of painting, the way each piece expresses itself through color, shape and space, a unique harmony of rhythm that is entirely original—a full orchestration of movement and color.

Exhibit hours are Monday-Friday, 8:30 a.m.- 4:30 p.m. The exhibit is located in a meeting space; call 510-643-9670 in advance for room availability.

Program News

Townsend Fellows 2013-2014

The Townsend Fellowships program supports the research of faculty, advanced graduate students, and other research professionals at UC Berkeley. Throughout the year, the fellows meet for regular discussion and peer review of their research in progress. This year, the group is made up of four assistant professors, three associate professors, seven graduate students, five senior faculty, a Library Fellow, and four Mellon Postdoctoral Fellows.



During the second half of the nineteenth century, railway accidents occurred in Britain with grim regularity. Rarely did a week pass without a crash, and such crashes frequently resulted in the injury or death of railway workers, travelers, or bystanders. In her dissertation, “After-Effects of the Crash: Labor, Time, and the Care of Bodies Injured in Nineteenth Century British Railway Accidents,” **Amanda Armstrong** (Rhetoric) examines the phenomenon of railway accidents in nineteenth century Britain. Working with documents from the Amalgamated Society of Railway Servants archives, medical treatises, and realist novels, she argues that such accidents and their aftermaths contributed to reconfigurations of Victorian labor and gender politics, to revisions of contemporaneous medical discourses on the body, and, in novels, to temporalities of shock, chronic injury, and care that meaningfully disrupt the homogeneity of time constructed in documents such as the railway timetable.



The United States has spent over \$25 billion in the last seventy years on research and development of the predecessors of today's unmanned aircraft systems. **Katherine Chandler's** dissertation in Rhetoric, “Drone Flights and Failures: Unmanning American Military Operations between 1936 and 1976,” examines how the human and nonhuman components that variously comprise drone technologies map onto the politics of targeting, unmanning, and secrecy. Drawing from science and technology studies, new media, geography, and political theory, Chandler investigates the consequences of the so-called “unmanning” of flight accomplished by top-secret drone experiments and missions during World War II and the Cold War. Central to her analysis are tensions between who or what is human and how drones are contradistinguished from, yet intimately linked to, Americans they replace in military missions and the enemy other they survey and target.



In prospering fifteenth-century Venice, paintings portrayed miracles performed by Christian saints as inconspicuous, everyday occurrences. A century later, Tintoretto painted radically new and disruptive versions of Saint Mark's miracles for the city's preeminent lay religious confraternity. In her dissertation, “Tintoretto's San Marco Cycle,” **Letha Chien** (History of Art) examines the complex interrelation

of civic identity, pictorial imaging, and the nature of the miraculous in sixteenth-century Venetian painting. Chien argues that wars and the political and economic decline of Venice must be seen as a backdrop to the new vision of *venezianità* (the idea of being Venetian) in Tintoretto's exuberant depiction of the miraculous. Chien's intensive study of Tintoretto's paintings in Venice engenders a deep understanding of the techniques Tintoretto used to portray miracles as disruptive events in which the force of the divine can disintegrate material form.



Much current academic video game theory begins from the assumption that games are designed to engage players in states of constant, fluid activity. **Michael Craig** (East Asian Languages and Cultures) argues in his dissertation, "Beauty in

/ and / vs. Action: The Question of Aesthetics in 1990s Japanese Role-Playing Games," that Japanese Role-Playing Games (JRPGs) of the late 1990s, contrary to scholarly assumptions, value extended periods of inaction. Craig views the emphasis on emotion and visually evocative environments as a fundamental element of gameplay experience. He explores how this focus on creating aesthetically beautiful worlds for a player to inhabit resonates within the sociocultural context of the 1990s in Japan, a decade in which a crippling recession stifled the possibility of types of civic activity and spurred the proliferation of media genres dramatizing the withdrawal from political sociality into private affects.



In her dissertation, "Technologies of Expression: Writing Poetry in Postwar America," **Rebecca Gaydos** (English) examines the relation between the literary arts and technoscience in post-World War II America. She

considers avant-garde poetry alongside contemporaneous developments in cybernetics, computing, and biology that redrew the boundaries between the human and the mechanical, and the natural and the technological. Gaydos makes the claim that poetry in this moment is similarly engaged in reformulating the human subject and in examining how technologies and material objects organize and inform human endeavors. Taking issue with the common view that this literary moment marks a return to the romanticist idea of the poem as the direct outpouring of an expressive individual, Gaydos argues that the poetry of this period offers a radical reconsideration of the role of the individual in creative production.

Ms. Gaydos is also the recipient of the Norman Jacobson Memorial Teaching Award.



In the late nineteenth and early twentieth century, the industrialized slaughter of animals and the increasing disappearance of animals from the world of humans coincided with a profound literary engagement with the animal

that questioned the assumptions of anthropocentric discourse. **Rasheed Tazudeen** (English) examines this phenomenon in his dissertation, "Animal Metaphor and the Unmaking of the Human: Carroll, Flaubert, Joyce, Kafka, and Woolf." Tazudeen analyzes the "human" and the "nonhuman" as products of historical, material,

cultural, and linguistic processes subject to change according to the ways they are expressed in literature. He argues that modernist and late-Victorian authors forge a mode of literary language that did not take the human as its index and attended instead to the nonhuman agencies that have shaped the world.



In her dissertation, “*Mousikē and Mythos: The Role of Choral Performance in Later Euripidean Tragedy*,” **Naomi Weiss** (Classics) examines the dramatic function of references to *mousikē* (music and dance) in the plays of Euripides,

particularly in his supposedly “dithyrambic” choral odes. Weiss explores the dynamics of *choreia* (choral song and dance) and the sociocultural meanings of different musical images in four plays to demonstrate that these odes, which have often been considered disconnected, irrelevant, or even spurious, in fact play a crucial role in both directing and complementing the movement of the plot. There has been a tendency in Euripidean scholarship to see the proliferation of references to performance in the tragedian’s later work as evidence for his increasing engagement with the “New Music”—the developments in musical style, instruments, and language in Athens in the late fifth century BCE. Weiss emphasizes how Euripides combines both new and traditional *mousikē* in language and performance to develop a musicality integrated within the fabric of each play.



In “*Tropes of Colonial Urban Space in South Korean Cinema*,” part of a book project about South Korean Cold War cinema, Assistant Professor **Jinsoo An** (East Asian Languages and Cultures) examines

spatial representation of colonialism in cinematic cityscape. Noticing that colonialism in Korean film has not received sufficient critical attention, An considers urban space as a key concept to problematize South Korean cinema’s logic of colonialism and nationalism. An traces the sites and places that are privileged or marginalized in the historical imaginings of the films from 1946 to 2000s. Specifically, these works show a distinctive representation of the network space imposed by the Japanese colonial power, against which the site of nationalist resistance is imaged and imagined. In contrast, the films from the early 2000s show a clear departure in spatial practice from their predecessors. An explores how the new coordinates of spatial representation inform the changing cultural imagining of the colonial past in contemporary South Korea.



In her book project, “*James Joyce, Walter Benjamin and the Matter of Modernity*,” Assistant Professor **Catherine Flynn** (English) takes a comparative approach to understand how Joyce’s formal innovations engage with the problems of the

modern capitalist city. Whereas criticism of Joyce has been dominated by the Irish historical context, Flynn’s project understands *Ulysses* as seeing 1904 Dublin through the lens of 1922 Paris, where Joyce wrote and rewrote much of the novel. Flynn reads *Ulysses* alongside Walter Benjamin’s *Arcades Project*, which he began in Paris just after Joyce

finished *Ulysses* there. She views Benjamin's collection of fragmentary citations, descriptions, and commentaries, assembled to represent modern material culture, as the formal and theoretical counterpart to Joyce's novel. Consequently, Joyce's novel belongs to this new mode that emerges to represent modern city life: fictions no longer dominated by narrative but preoccupied instead with the description and enumeration of things, for which they improvise new forms.



Assistant Professor **Saira Mohamed's** (Berkeley Law) work on deviance in international law originates in an understanding that the perpetrator of mass atrocity is different from the perpetrator of the ordinary, domestic

crime. Whereas the ordinary criminal violates society's norms and practices, the Hutu genocidaire, for example, commits atrocities alongside hundreds of thousands of her neighbors doing the same. In the time, place, and society in which they are committed, the acts that international law seeks to define as criminal and deviant instead may be quite banal. Mohamed's research will investigate the implications of this complex nature of deviance. She seeks to understand how institutions responsible for developing and applying international criminal law characterize individuals before them as deviant rather than normal. Reflecting on the complexities of moral choice and individual agency in the face of atrocity, Mohamed reconsiders the separation of the sterile enterprise of the law from the subjective experience of the perpetrator.



In the remote and violent frontier that was Spanish Colonial New Mexico, people of many different heritages worked their way out of captivity to a position of high social status by straddling two worlds. Crafting alliances

and regional relationships that extended far beyond their thick adobe fortresses, northern communities such as the Genízaros of Casitas Viejas were ostensibly intended to serve as buffer villages, protecting the larger towns to their south from marauding bands of captive-taking nomads. In his book project, "Moving Targets: Situational Identities along the Raiding Frontier of Colonial New Mexico," Assistant Professor **Jun Sunseri** (Anthropology) argues that northern New Mexico communities used shrewd cross-cultural navigation between indigenous and colonial practices to negotiate strategic alliances with both sides of generations-old conflicts. As a result, diversities in the indigenous culinary and cultural practices endure as cornerstones of modern New Mexican culture and identity.



In his book project, "Aristotle's Conception of Animal and Human Agency," Associate Professor **Klaus Corcilius** (Philosophy) reevaluates Aristotle's theory of animal and human agency. Corcilius argues that this theory is embedded in

Aristotle's natural philosophy and that Aristotle is able to defend the existence of autonomous human and animal agency in a causally closed universe. The project sets out to achieve two goals. It offers a full interpretation of Aristotle's biological theory of animal agency common to brute animals and humans, and it shows how major themes and questions of human agency and ethical

conduct fit into this theory. Building on his previous work on animal locomotion and human action in Aristotle, Corcilius proposes a new, simple, and unified view of Aristotle's conception of animal and human agency and its place both in the physical world and the ethical universe.



What are the conditions for, and contours of, a 21st century politics of the copy?

In her book project, "New Same Things," Associate Professor **Cori Hayden** (Anthropology) argues that generic pharmaceutical

developments in Mexico offer strong evidence countering arguments that Latin American popular politics are no longer organized around "the domestic copy," the famous hallmark of consumption, production, and national identity in the era of 20th century import substitution. Engaging Latin American studies, postcolonial science studies, and anthropology, the book engages with popular politics, with proliferating forms of pharmaceutical sameness, similarity, and difference, and with new modes of value that are emerging today in the seemingly modest name of "the generic." "New Same Things" is both an inquiry into the conditions of possibility for democratization and access to medicines, and an ethnographically-driven, Latin America-oriented intervention into social theory's engagements with "the copy" and its politics.



Associate Professor **Chenxi Tang's** (German) project, "Imagining World Order: International Law and Literature in Europe, 1500-1900," is an intellectual and literary history of international order. It reconstructs the main

theoretical paradigms of international law and examines the major literary forms in the European tradition in relation to international law. Tang places the history of European literature in a new perspective, reinterpreting the Renaissance epic, baroque political romance, French classical tragedy, German baroque Trauerspiel, the eighteenth-century novel, German romanticism and classicism, nineteenth-century historiography, and grand opera. Literature, Tang argues, provided an imaginative space for tackling the uncertainty and instability of international order and, in so doing, prompted international law to adjust itself and to evolve. As a literary history of international law and international legal history of European literature, the book brings into conversation literary studies, legal history, and international jurisprudence.

The Townsend Fellows will be joined in weekly discussions by Senior Fellows **Edmund Champion** (Music), **Shannon Jackson** (Theater, Dance & Performance Studies), **Samuel Otter** (English), **Irina Paperno** (Slavic Languages & Literatures), and **Peter Sahlins** (History); by Library Fellow **Jennifer Nelson** (Robbins Collection); and by Mellon Postdoctoral Fellows **Ryan Bochnak** (Linguistics), **Majel Connery** (Music), **Jessica Maxwell** (History of Art), and **Erica Weitzman** (German and Comparative Literature).

Discovery Fellows 2013-2016

The Mellon Discovery Fellowships are three-year awards for incoming graduate students. Discovery Fellows form an on-going interdisciplinary discussion group and participate in summer research projects. Together with faculty director **Karl Britto** we welcome this year's incoming fellows:

Jennifer Black, Ancient History and Mediterranean Archaeology

Susan Eberhard, History of Art

Kashi Gomez, South & Southeast Asian Studies

Michael Hannaman, Italian Studies

James Marks, Buddhist Studies

Christopher Scott, Comparative Literature

Diana Wise, English

Strategic Working Group



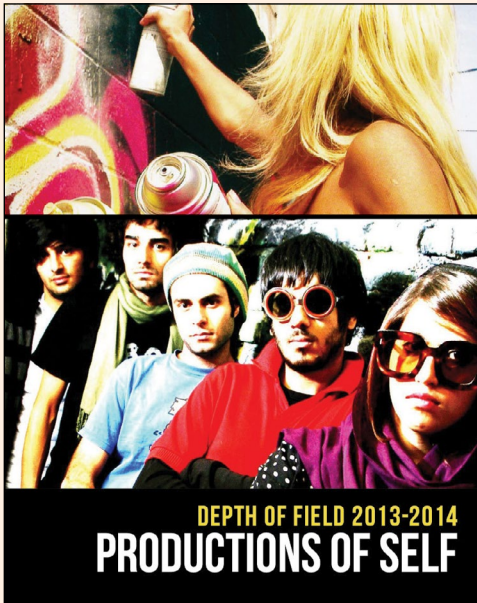
Justice has long been a theme addressed in humanistic texts in philosophy (Plato), rhetoric (Vico), and social theory (Montesquieu), as well as in fields such as history and comparative

literature. But the field of law has, in recent years, decisively turned towards economics and the empirical social sciences to address social problems. The rise of law and economics, combined with the marginalization of cultural studies and critical theory, means that even sociolegal studies become increasingly bound to the methodological requirements and outcomes of statistical empirical research. Policy makers today threaten to answer the questions of who we are, what to do, and how we know by relying primarily on economic and statistical methods and frameworks.

The Strategic Working Group on *Law and Humanities* will explore what is at stake in law's move away from humanistic approaches. This is an intellectual project concerned with the formation of the discipline of law in the broadest sense. As such, it interrogates not only the texts but also the contexts—institutional and social—through which law has become the kind of practice and knowledge that it is. The group will explore the role of humanities in legal scholarship and law as policy by examining specific sites of inquiry: obligation, membership, and language, among others.

Conveners: **Marianne Constable** (Rhetoric) and **Leti Volpp** (Berkeley Law).

Participants: **Kathryn Abrams** (Berkeley Law), **Daniel Boyarin** (Near Eastern Studies), **Rebecca McLennan** (History), **Beth H. Piatote** (Ethnic Studies), **Sue Schweik** (English), **Sarah Song** (Berkeley Law), **Chenxi Tang** (German), and **Bryan Wagner** (English).



September 23, October 7 & 21

Productions of Self

Depth of Field Film + Video Series

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HIGHLIGHTS



October 22

The Moral Economy of Trust

Ute Frevert

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TUESDAY, SEPTEMBER 3

E Exhibit Opening Reception:
 Imaginations | Paintings by Bill A. Dallas



TOWNSEND CENTER FOR THE HUMANITIES

4-6 p.m. | Geballe Room, 220 Stephens Hall

Join us for the opening of the Bill A. Dallas exhibit, "Imaginations," on display through January 3, 2014.

Event Contact: 510-643-9670
 townsend_center@ls.berkeley.edu

WEDNESDAY, SEPTEMBER 4

L Sprinting with the Community

SCHOOL OF INFORMATION

4:10-5:30 p.m. | 210 South Hall

Speaker: Jon Whittle, Lancaster University
 Professor Whittle will give an overview of the Catalyst project, describe its methods and approaches, and reflect on what has been learned about doing research with and for communities outside the university.

Event Contact: 510-642-1464

THURSDAY, SEPTEMBER 5

L Lunch Poems Kickoff

THE LIBRARY

12:10-1 p.m. | Morrison Library, Doe Library

Hosted by Robert Hass and University Librarian Thomas C. Leonard, the kickoff event features distinguished faculty and staff from a wide range of disciplines introducing and reading a favorite poem.

Event Contact: poems@library.berkeley.edu

THURSDAY, SEPT. 5 (CONT.)

L Center for Race and Gender Open House Reception

CENTER FOR RACE AND GENDER

4-5:30 p.m. | 691 Barrows Hall

Join us to reconnect with students and faculty working on critical race and gender research over delicious food and drink!

Event Contact: centerrg@berkeley.edu

L Lebanon, Sectarianism, Democracy, and the Arab Spring

THE CENTER FOR MIDDLE EASTERN STUDIES

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

Professor Hannu Juusola (World Cultures, University of Helsinki, Finland) will discuss the ongoing impacts of the so-called Arab Spring on Lebanese politics in terms of secularism, sectarianism and democracy

Event Contact: cmes@berkeley.edu

FRIDAY, SEPTEMBER 6

L Tansaekhwa and the Case for Abstraction in Postwar Korea

CENTER FOR KOREAN STUDIES

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

Speaker: Joan Kee, History of Art, University of Michigan

This talk introduces Tansaekhwa and how some of its representative works made a case for abstraction as a way for viewers to engage productively with the world and its systems.

Event Contact: cks@berkeley.edu

EVENT KEY

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

TUESDAY, SEPTEMBER 10

L Little Manila is in the Heart: The Making of the Filipina/o Community in Stockton, California

CENTER FOR SOUTHEAST ASIA STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor, Conference Room

Speaker: Dawn Mabalon, History, San Francisco State University

Professor Mabalon will discuss her new book, which examines how the settlement of Filipinas/os in the San Joaquin Delta region in late 19th and early 20th century led to the creation of the vibrant community of Little Manila in Stockton, California.

Event Contact: cseas@berkeley.edu

WEDNESDAY, SEPTEMBER 11

P Cello Duo

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

Cellists Mosa Tsay and Graham Nelson perform works by Jean Barri re, Alberto Ginastera, and Astor Piazzola.

Event Contact: concerts@berkeley.edu



L Taiwan Studies Digital Archives

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Speaker: Ping-hui Liao, Chuan-liu Chair Professor in Taiwan Studies, Department of Literature, University of California, San Diego

Professor Liao will speak on ways in which we can utilize digital archival materials on Taiwan's print and visual culture.

Event Contact: ccs@berkeley.edu

THURSDAY, SEPTEMBER 12

L Spaces of Liberation

CENTER FOR MIDDLE EASTERN STUDIES

9 a.m.-5 p.m. | 340 Stephens Hall, Sultan Conference Room

This conference brings together scholars to examine the quick pace at which public spaces were reshaped and reproduced as spaces for resistance and liberation from the traditional state-driven system of power and control during the Arab Spring.

Event Contact: cmes@berkeley.edu

L 3.11: Disaster and Change in Japan

CENTER FOR JAPANESE STUDIES (CJS)

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Speaker: Richard J. Samuels, Massachusetts Institute of Technology

Professor Samuels will discuss how Japanese political entrepreneurs have used the March 2011 catastrophe in Tohoku (3.11) to nudge national policy in the direction of their own choosing.

Event Contact: cjs-events@berkeley.edu

L CRG Thursday Forum

CENTER FOR RACE AND GENDER

4-5:30 p.m. | 691 Barrows Hall

The Center for Race and Gender hosts a series of Thursday Afternoon Forums featuring presentations from faculty, fellows, and students on emerging research on race, gender, and their intersections.

Event Contact: centerrg@berkeley.edu

L Can "Open Data" Improve Democratic Governance?

CITRIS

7:30 p.m. | Berkeley Art Museum and Pacific Film Archive

This one-day conference explores the impact of open data on public policy and democratic governance in the digital age.

Tickets required: \$20 Faculty/Staff/Student, \$50 Non-Profit, \$70 Corporate

Event Contact: cmartinez@citris-uc.org

FRIDAY, SEPTEMBER 13

P Chamber Music - Brahms, Grieg, Shaw

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

Works by Brahms, Grieg & Caroline Shaw

Event Contact: concerts@berkeley.edu

F Liu Xiaodong: Hometown Boy

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

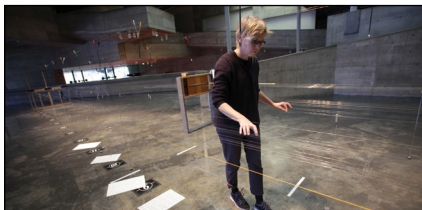
In the 1990s artist Liu Xiaodong became well-known for paintings of his friends, relatives, and daily life that reflect social problems on a wide scale. For the film, Taiwanese director Hou Hsiao-Hsien accompanied Liu Xiaodong to Jincheng to film the interplay of past and present as seen through the eyes of the artist. The screening will be followed by a panel discussion that will include the artist.



Event Contact: ccs@berkeley.edu

P Ellen Fullman: The Long String Instrument

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

7:30 p.m. | Berkeley Art Museum and Pacific Film Archive

Watch Ellen Fullman as she moves gracefully through Gallery B playing the one hundred strings of her Long String Instrument.

Event Contact: 510-642-0808

MONDAY, SEPTEMBER 16

L American Council of Learned Societies (ACLS) Fellowship Information Session

TOWNSEND CENTER FOR THE HUMANITIES

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

Dr. Nicole Stahlmann, Director of Fellowship Programs at the ACLS, will present an overview of ACLS funding opportunities for faculty and advanced graduate students, and provide information on research proposal preparation and ACLS's peer-review process. The presentation will conclude with an opportunity for Q&A.



Event Contact: townsend_center@ls.berkeley.edu

L The Master Who Mistook Himself for a Monster: History as Artifice in Park Chan-wook's Oldboy

INSTITUTE OF EAST ASIAN STUDIES

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

Speaker: Peter Paik, Comparative Literature, University of Wisconsin, Milwaukee

Event Contact: cks@berkeley.edu

TUESDAY, SEPTEMBER 17

L Talk by Julia Lupton

ENGLISH DEPARTMENT RENAISSANCE COLLOQUIUM

5-7 p.m. | 300 Wheeler Hall

Speaker: Professor Julia Lupton, English, UC Irvine

Event Contact: jshelley@berkeley.edu

WEDNESDAY, SEPTEMBER 18

P Piano and Voice - Messiaen, Debussy

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

Michael Orland, piano

Susan Rode Morris, soprano

Messiaen: *Petites esquisses d'oiseaux for piano*

Debussy: *Étude retrouvée, Élégie, and Les soirs illuminés par l'ardeur du charbon*

Event Contact: concerts@berkeley.edu

THURSDAY, SEPTEMBER 19

L Bolton, His Maps, and The Bancroft Library

BANCROFT LIBRARY

12-1 p.m. | Faculty Club, Lewis-Latimer Room

Speaker: Albert L. Hurtado, author

Herbert E. Bolton was director of The Bancroft Library for a quarter of a century. Mr. Hurtado will explain the development of Bolton's interest in cartography and its continuing importance in library.

Event Contact: 510-642-3782

L How Does Wine Taste?: Sense, Science, and the Market in the 20th Century

CENTER FOR SCIENCE, TECHNOLOGY, MEDICINE, AND SOCIETY

4-6 p.m. | 470 Stephens Hall

Speaker: Steven Shapin, History of Science, Harvard University

Event Contact: cstms@berkeley.edu

L From Resistance to Mainstream Power: The Changing "Islam" of the Muslim Brotherhood in Egypt

CENTER FOR MIDDLE EASTERN STUDIES

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

Postdoctoral Fellow Dr. Sarah Eltantawi will discuss her research on the "political theology" of the Muslim Brotherhood by giving a genealogy of their conception of Islam and Islamic law.

Event Contact: cmes@berkeley.edu

FRIDAY, SEPTEMBER 20

P Berkeley Old Time Music Convention: Lecture-Demonstration

DEPARTMENT OF MUSIC

12-1 p.m. | Elkus Room, 125 Morrison Hall
Frank George, legendary West Virginia fiddler born in 1928; Kim Johnson, "Grande Dame" of West Virginia banjo players; Grace Forrest, fiddler and Mills College student; and Suzy Thompson, fiddler and director of the Berkeley Old Time Music Convention.

Event Contact: concerts@berkeley.edu

L Voices and Agencies: Discursive Foundations for Socialization in Heritage Language Speaking Households

BLC Fall 2013 Lecture Series

BERKELEY LANGUAGE CENTER

3-5 p.m. | B4 Dwinelle Hall

Speaker: Agnes He, State University of New York, Stony Brook

Event Contact: o_garcia@berkeley.edu

P Piano Institute 2013: Performances, Commentary, Master Class

DEPARTMENT OF MUSIC

3-6 p.m. | Hertz Concert Hall

Two days of performances, commentary, and a master class on the Hertz Hall stage, including Seymour Lipkin, Suzanne Macahilig, Chuck Fuery, and Robert Henry.

Event Contact: concerts@berkeley.edu

L Theses on the Translation of (Chinese) Architecture

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies,
2223 Fulton, 6th Floor

Speakers: Andrea Bachner, Comparative Literature, Penn State

Event Contact: ccs@berkeley.edu

EVENT KEY

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

L Visions of Urban Change in China: A Conversation with Daniel Brook and Hu Fang

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

6-7:30 p.m. | Berkeley Art Museum and Pacific Film Archive, Museum Theater

Join noted journalist Daniel Brook and Guangzhou-based writer and curator Hu Fang for a conversation in which historical and fictional visions of Chinese urbanization converge.



Event Contact: 510-642-0808

P Francis Wong

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

7:30-9 p.m. | Berkeley Art Museum and Pacific Film Archive

Immerse yourself in "Diaspora Tales #2: 1969," an invigorating multimedia work encompassing music, dance, spoken word, and video projection.

Event Contact: 510-642-0808

SATURDAY, SEPTEMBER 21

P Piano Institute 2013: Performances, Commentary, Master Class

DEPARTMENT OF MUSIC

8-10 p.m. | Hertz Concert Hall

See Friday, September 20 listing for details.

Event Contact: concerts@berkeley.edu

MONDAY, SEPTEMBER 23

F Bomb It (2007)

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 p.m. | Geballe Room, 220 Stephens Hall
Beginning with the rise of modern graffiti techniques in the early 1970s, Director Jon Reiss gives a voice to the night artists working on the sides of trains, walls, and in the streets. Moving from city to city—ranging from New York to Paris, São Paulo to Tokyo, and Los Angeles to Cape Town—the film permits graffiti artists to speak candidly and persuasively about the significance of their art.

Event Contact:

townsend_center@ls.berkeley.edu

L Unmaking and Remaking Place in Cape Town: The Infecting the City Public Art Festival

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

4-5:30 p.m. | 370 Dwinelle Hall

A top world travel destination, Cape Town, South Africa is also the site of abject poverty, racial clashes, civic strife, and violence. The city's contradictions and paradoxes are the subject of this annual public art festival curated by Jay Pather.

Event Contact: colecata@berkeley.edu

TUESDAY, SEPTEMBER 24

L How Can We Prevent Information Technology From Destroying the Middle Class?

CITRIS

11 a.m.-12 p.m. | 310 Sutardja Dai Hall, Banatao Auditorium

Speaker Jaron Lanier is a computer scientist, composer, visual artist, and author.

Presented by CITRIS and the Townsend Center for the Humanities.

Event Contact: 510-643-4866

E Exhibit Opening: Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

11 a.m.-5 p.m. | Berkeley Art Museum and Pacific Film Archive

This exhibit investigates a relatively unexamined area of Chinese art history: *meiren* (beautiful women) paintings from the seventeenth and eighteenth centuries.

Event Contact: 510-642-0808

P Solo Piano - Beethoven, Chopin

61st Annual Noon Concert

DEPARTMENT OF MUSIC

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

Theodora Serbanescu-Martin, piano

Beethoven, *Piano Sonata No. 4, op. 7 in E-flat major*

Chopin, *Ballade No. 4, op. 52 in F minor*

Event Contact: concerts@berkeley.edu

L Part 1: Getting Started with Drupal for Digital Scholarly Projects

Drupal for Digital Scholarly Projects



TOWNSEND CENTER FOR THE HUMANITIES

2-4 p.m. | D-Lab, 350 Barrows

The first in a two-part workshop for faculty, graduate students, and staff who want to start a digital project that includes a web presence. This session will cover how to set up and configure a basic Drupal site using free hosting, and how to develop well-structured "content types" to store your data. No technical background or programming experience is required

Event Contact: quinnd@berkeley.edu

L Video Advocacy & Human Rights

Berkeley Human Rights Seminars



HUMAN RIGHTS PROGRAM

4:30-6 p.m. | Geballe Room, 220 Stephens Hall

Sam Gregory (WITNESS) will discuss the role of video advocacy in advancing human rights.

Presented by the Human Rights Program and the Townsend Center for the Humanities.

Event Contact: linsayskiba@berkeley.edu

L The Machine: A Field Guide to the Resurgent Right

CENTER FOR RIGHT-WING STUDIES

4-5:30 p.m. | 2538 Channing, Institute for the Study of Societal Issues, Wildavsky Conference Room

Speaker: Lee Fang, *The Nation*

Event Contact: crws@berkeley.edu

L Chan in Chinese Culture

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Speaker: Sun Changwu

In Chinese with English translation.

Event Contact: ccs@berkeley.edu

L The First Five Kilobytes Are the Hardest

On the Same Page Program

COLLEGE OF LETTERS & SCIENCE

7-9:30 p.m. | Wheeler Auditorium

George Dyson, author of *Turing's Cathedral*, the On the Same Page selection for 2013, will give the keynote lecture to kick off this fall's program.

Event Contact: alix@berkeley.edu

WEDNESDAY, SEPTEMBER 25

L National Endowment for the Humanities Application Writing Workshop



TOWNSEND CENTER FOR THE HUMANITIES

11 a.m.-2:30 p.m. | Geballe Room, 220 Stephens Hall

Daniel Sack, National Endowment for the Humanities (NEH) Program Officer in the Division of Research Programs, will provide an overview of NEH programs and initiatives, offer strategies for application writing and facilitate a mock peer review panel session.

This workshop is free and open to the public but pre-registration by September 20 is recommended. Please email townsend_center@ls.berkeley.edu to reserve a seat.

Event Contact:

townsend_center@ls.berkeley.edu

THURSDAY, SEPTEMBER 26

L CRG Thursday Forum

CENTER FOR RACE AND GENDER

4-5:30 p.m. | 691 Barrows Hall

See the September 12 listing for event details.

Event Contact: centerrg@berkeley.edu

P Women Who Left:

Giving Voice to Silent Women

Arts in the Afternoon

WOMEN'S FACULTY CLUB

4-6 p.m. | Stebbins Lounge, Women's Faculty Club

Melanie O'Reilly, vocals

Frank Martin, piano

A song cycle exploring the immigrant experience of Irish women.

Event Contact: (510) 642-4175

L The 3rd Maharaj Kaul Memorial Lecture by Kavita Krishnan

CENTER FOR SOUTH ASIA STUDIES

5-7 p.m. | The Great Hall, Bancroft Hotel

Speaker Kavita Krishnan is Secretary of the All India Progressive Women's Association (AIPWA), a women's group that is especially active among women workers, agricultural laborers, and other sections of poor laboring women in rural and urban India.

Event Contact: 510-642-3608

FRIDAY, SEPTEMBER 27

F Invasion of the Body Snatchers: Free Outdoor Screening

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

7:30-10 p.m. | West Gate, Crescent Lawn at Oxford and Center Streets

Join us for an evening of free films under the stars across the street from BAM/PFA's future home in downtown Berkeley. Shorts and other surprises begin at 7:30, followed by the feature film at 8.

Event Contact: 510-642-0808

SUNDAY, SEPTEMBER 29

L The Art of the Private Tomb of Menna on the West Bank at Luxor

AMERICAN RESEARCH CENTER IN EGYPT (ARCE)

2:30 p.m. | 110 Barrows Hall

Speaker: Dr. Melinda Hartwig, School of Art and Design, Georgia State University

Event Contact: cmes@berkeley.edu

L James Cahill on Meiren Paintings: The Discovery of a Genre

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

3-4 p.m. | Berkeley Art Museum and Pacific Film Archive, Museum Theater

Speaker: Professor James Cahill

Learn about Qing dynasty paintings of *meiren*, or beautiful women, in this illustrated talk by UC Berkeley Professor Emeritus James Cahill, who has spent decades discovering and interpreting these enigmatic images.



Event Contact: 510-642-0808

MONDAY, SEPTEMBER 30

L Reimagining the Urban

GLOBAL URBAN HUMANITIES

9 a.m.-6 p.m. | Brower Center



Art, nature, economic development, and equity in the Bay Area metropolis: artists, curators, real estate developers, environmentalists, and social justice

advocates gather to discuss the uses and abuses of the region's creative and natural juices.

Presented by the Global Urban Humanities Initiative and the Townsend Center for the Humanities.

Event Contact:

globalurbanhumanities@berkeley.edu

L The Problem of Love

Lecture Series: Love and Justice in Music

DEPARTMENT OF MUSIC

8-10 p.m. | Hertz Concert Hall

Speaker: Martin Stokes, the King Edward Professor of Music at King's College, London

"The problem of sentimentalism," Professor Stokes suggests in this wide-ranging series of lectures, is not simply the local struggle over good and bad taste. It concerns how we think about popular culture in relation to the major social transformations of the modern age.

Event Contact: concerts@berkeley.edu

L Drug Violence in Mexico

CENTER FOR LATIN AMERICAN STUDIES

12 p.m. | Center for Latin American Studies, 2334 Bowditch, Conference Room

Speaker: Beatriz Magaloni, Political Science, Stanford

Event Contact: marianagi@berkeley.edu

EVENT KEY

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

TUESDAY, OCTOBER 1

P Music of the Guqin



CENTER FOR CHINESE STUDIES
4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Speaker/Performer: Dai Wei, Shanghai Conservatory of Music

One of China's oldest instruments, the *guqin* is a seven-stringed, plucked zither long associated with literati culture because of its refined and contemplative nature. Dai Wei of the Shanghai Conservatory of Music will perform and discuss the instrument, its music, and its history.

Event Contact: ccs@berkeley.edu

WEDNESDAY, OCTOBER 2

L Part 2: Getting Started with Drupal for Digital Scholarly Projects

Drupal for Digital Scholarly Projects



TOWNSEND CENTER FOR THE HUMANITIES

2-4 p.m. | D-Lab, 350 Barrows

The second in a two-part workshop on developing a web presence for your digital scholarly project using Drupal. This session will cover ways of displaying your project data. See Wednesday, Sept. 25 listing for more details.

Event Contact: quinnd@berkeley.edu

THURSDAY, OCTOBER 3

L Lunch Poems Presents Zeyar Lynn

THE LIBRARY

12:10-1 p.m. | Morrison Library, Doe Library

Zeyar Lynn is a poet, critic, writer, translator, and language instructor. Widely regarded as the most influential living poet in Burma, he has promoted the appreciation and translation of postmodern and L=A=N=G=U=A=G=E poetry.



Event Contact: poems@library.berkeley.edu

L Pharmaceuticals, Science Studies, and the Law
CITRIS

4-6 p.m. | 470 Stephens Hall

Speakers: Emilie Cloatre, Senior Lecturer, Kent Law School; Martyn Pickersgill, Senior Research Fellow, Edinburgh Medical School

Event Contact: cstms@berkeley.edu

L Building a Frontier: Islamic Architecture, Mongol Rule, and Local Patronage in Medieval Anatolia

CENTER FOR MIDDLE EASTERN STUDIES

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

Dr. Patricia Blessing (Stanford Humanities Center) examines how the construction of the western frontier of the Mongol Empire appears through shifts in architectural patronage and building practices.

Event Contact: cmes@berkeley.edu

FRIDAY, OCTOBER 4

L A reading by author Amit Chaudhuri

CENTER FOR SOUTH ASIA STUDIES

12-2 p.m. | Geballe Room, 220 Stephens Hall, The Townsend Center

Amit Chaudhuri reads from his latest book, *Calcutta—Two Years in the City*.

Event Contact: 510-642-3608

L Speech, Symbols, and Substantial Obstacles: The Doing and “Undue”ing of Abortion Law since Casey

CENTER ON REPRODUCTIVE RIGHTS AND JUSTICE

9 a.m.-5 p.m. | Room 100, Boalt Hall

In this conference, thought leaders from diverse disciplines will examine the constitutive power and widespread impact of current laws related to abortion in the U.S.

Event Contact: emui@law.berkeley.edu

P Fortepiano and Voice - Beethoven

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

Beethoven, *Sechs Gellert Lieder, op. 48; Bagatelles, op. 33*

Presenting a pair of infrequently performed cycles of works for voice and piano solo, this recital shows something of the range of Beethoven's expressive voice in the years around 1800.



Event Contact: concerts@berkeley.edu

F Harold & Maude: Free Outdoor Screening

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

7:30-10 p.m. | West Gate, Crescent Lawn at Oxford and Center Streets

An evening of free films under the stars across the street from BAM/PFA's future home in downtown Berkeley. Shorts begin at 7:30, followed by the feature film at 8.

Event Contact: 510-642-0808

SUNDAY, OCTOBER 6

L A Cross-Cultural Perspective on Courtesans

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

3-4 p.m. | Berkeley Art Museum and Pacific Film Archive, Museum Theater

Judith Zeitlin (University of Chicago and Margaret Francesca Rosenthal (USC) examine and compare courtesan culture and its representation in Qing dynasty China and Renaissance Italy.

Event Contact: 510-642-0808

MONDAY, OCTOBER 7

F No One Knows About Persian Cats (2009)

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 p.m. | Geballe Room, 220 Stephens Hall
Negar Shaghagi and Ashkan Koshanejad want to form an indie rock band but Iran has strict rules that outlaw making and performing rock music. In this fictionalized documentary Negar and Ashkan, playing characters based on their own lives, reenact events that transpired on their quest for self-expression. They traverse Tehran in search of band mates, practice space, and visas—meeting other musicians in illegal bands from the underground music scene along the way.

Event Contact:
townsend_center@ls.berkeley.edu

EVENT KEY

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

TUESDAY, OCTOBER 8

L The Confucian Analects in the Modern World: Five Generations: In celebration of the Norton Critical Edition

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

For the first time, the Norton Critical Edition celebrates a text written in classical Chinese. A roundtable discussion in honor of the Berkeley contributors.

Event Contact: ccs@berkeley.edu



L The Inaugural Habib Distinguished Lecture by Asma Jahangir

CENTER FOR SOUTH ASIA STUDIES

5-7 p.m. | The Great Hall, Bancroft Hotel

The inaugural lecture in this series will be delivered by Asma Jahangir, a leading Pakistani lawyer who works in Pakistan and internationally to prevent the persecution of religious minorities and women, and the exploitation of children.

Event Contact: 510-642-3608

WEDNESDAY, OCTOBER 9

P University Gospel Chorus

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

A tribute to Bay Area composers of Gospel music, whose musical talents and artistic contributions have remained silent and “behind the scenes” of Gospel performers, choirs, and recordings of popular Gospel songs.

Event Contact: concerts@berkeley.edu

L Rethinking Ethics: A Confucian Challenge to Libertarianism

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

To provide a challenge to libertarianism, Henry Rosemont, Jr., (Religious Studies, Brown University) discusses Confucius' alternative grounding concept of what it is to be a human being.

Event Contact: ccs@berkeley.edu

THURSDAY, OCTOBER 10

L CRG Thursday Forum

CENTER FOR RACE AND GENDER

4-5:30 p.m. | 691 Barrows Hall

See Thursday, September 12 listing for details.

Event Contact: centerrg@berkeley.edu

L Occupation, Race, and Hierarchy: Colonial Theories of Caste and Society in India, 1871-1947

CENTER FOR SOUTH ASIA STUDIES

5-7 p.m. | 10 Stephens Hall, CSAS Conference Room

Speaker: Professor Chris Fuller, Anthropologist

Event Contact: 510-642-3608

FRIDAY, OCTOBER 11

L Talk by Bangladeshi Economist Rehman Sobhan

CENTER FOR SOUTH ASIA STUDIES

6-8 p.m. | Location TBA

Speaker: Rehman Sobhan is a prominent Bangladeshi economist and intellectual.

Event Contact: 510-642-3608

L Cusp 6: California Universities Semantics and Pragmatics

DEPARTMENT OF LINGUISTICS

October 11-12 | 370 Dwinelle Hall

An annual two-day meeting for students and faculty working on semantics and pragmatics in California.

Event Contact: cusp6@berkeley.edu

P The Living Earth Show

L@TE: Friday Nights at BAM/PFA

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

7:30-9 p.m. | Berkeley Art Museum and Pacific Film Archive

Discover *The Living Earth Show's* signature blend of energy, precision, whimsy, and depth at this evening of electro-acoustic



contemporary classical music with guitarist Travis Andrews and percussionist Andrew Meyerson, joined by their ever-growing collection of electronic devices.

Event Contact: 510-642-0808

SATURDAY, OCTOBER 12

L Cusp 6: California Universities Semantics and Pragmatics

DEPARTMENT OF LINGUISTICS

October 11–12 | 370 Dwinelle Hall

See Friday, October 11 listing for details.

Event Contact: cusp6@berkeley.edu

P GRAME: Piano and Electronics: featuring Wilhem Latchoumia, pianist

DEPARTMENT OF MUSIC

8-10 p.m. | Hertz Concert Hall

GRAME, from the National Centre for Musical Création based in Lyon, France

Performing works by: Franck Bedrossian, Jerome Dorival & Yann Orlarey, Franck Yeznikian, Pierre Jodlowski, Gerard Pesson, Georges Aperghis

Event Contact: concerts@berkeley.edu

MONDAY, OCTOBER 14

L Dalit Literature

CENTER FOR SOUTH ASIA STUDIES

5-7 p.m. | 10 Stephens Hall, CSAS Conference Room

A talk on the history of Dalit literature by Kannan Muthukrishnan, a researcher at the French Institute of Pondicherry.

Event Contact: 510-642-3608

L Indigenous Peoples Day Celebration

DEPARTMENT OF THEATER, DANCE & PERFORMANCE STUDIES

10 a.m.-5 p.m. | Bancroft Studio, 2401 Bancroft

A day-long series of events, talks, and discussions co-sponsored with the American Indian Graduate Student Association.

Event Contact: tdps@berkeley.edu

TUESDAY, OCTOBER 15

L Along the Alpine Road: Encounters between the Sichuan Basin and the Wei River Valley in Material Culture

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Jay Xu (Asian Art Museum, San Francisco) presents a story seldom told in Qin's history: about the Sichuan Basin, lying south of the Qin domain in the Wei River valley.



Event Contact: ccs@berkeley.edu

WEDNESDAY, OCTOBER 16

P University Baroque Ensemble

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

Students perform music by Bach, Purcell, and Pergolesi on antique instruments.

Event contact: concerts@berkeley.edu

THURSDAY, OCTOBER 17

L Thomas Kuchel: California's Liberal Republican Senator

BANCROFT LIBRARY

12-1 p.m. | Lewis-Latimer Room, Faculty Club

Thomas Kuchel was a liberal Republican U.S. Senator for California in the 1950s and '60s whose career spanned the Hiram Johnson to Ronald Reagan eras.

Event Contact: 510-642-3782

P Baroque Lute and Archtop Guitar: The Art of Plucked Instruments—Bach to Porter

Arts in the Afternoon

WOMEN'S FACULTY CLUB

4-6 p.m. | Women's Faculty Club Lounge

Performer: Franklin Lei

Event Contact: 510-642-4175

L From "Piratical Seas" to "Terroristic Youth": U.S. Military Constructions of the "Islamic City" in Counterinsurgency Doctrine

CENTER FOR MIDDLE EASTERN STUDIES

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

Ahmed Kanna (International Studies, University of the Pacific) will discuss how race and empire inform the production of militarized imaginaries of "Middle Eastern" space in U.S. military counterinsurgency.

Event Contact: cmes@berkeley.edu

FRIDAY, OCTOBER 18

L Artist's Talk with Linda Stark

BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

6:30-7:30 p.m. | Berkeley Art Museum and Pacific Film Archive

An illustrated overview of artist Linda Stark's work.

Event Contact: 510-642-0808



P Antique Naked Soul

L@TE: Friday Nights at BAM/PFA



BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

7:30-9 p.m. | Berkeley Art Museum and Pacific Film Archive

A mix of soul, jazz, and hip-hop from Candice "Antique" Wicks, local beatbox legend MC Soulati, and other vocalists.

Event Contact: 510-642-0808

SUNDAY, OCTOBER 20

L Building for the Dead: Economics of Tomb Production During the Predynastic and Early Dynastic Period

AMERICAN RESEARCH CENTER IN EGYPT (ARCE)

2:30 p.m. | 110 Barrows Hall

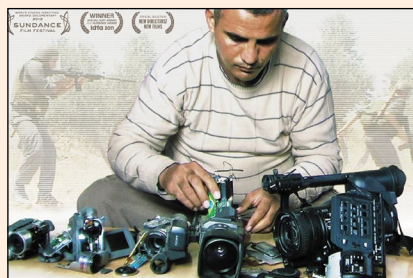
Speaker: Marwa Helmi, Katholieke Universiteit Leuven

Event Contact: cmes@berkeley.edu

MONDAY, OCTOBER 21

F 5 Broken Cameras (2011)

Depth of Field Film + Video Series



TOWNSEND CENTER FOR THE HUMANITIES

7 p.m. | Geballe Room, 220 Stephens Hall
Co-directed by Palestinian villager Emad Burnat and Israeli activist filmmaker Guy Davidi, *5 Broken Cameras* brings a personal perspective to the all too familiar images of the Israeli-Palestinian conflict. Emad gets his first video camera when his fourth son is born. At the same time, Emad's village begins to peacefully resist the construction of a wall that will separate their farmlands. What begins as a way to document and remember the growth and development of his son quickly becomes an important activity for protecting members of his community from police aggression.

Event Contact:

townsend_center@ls.berkeley.edu

EVENT KEY

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

TUESDAY, OCTOBER 22

L The Moral Economy of Trust: Modern Trajectories

TOWNSEND CENTER FOR THE HUMANITIES

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

Speaker Ute Frevert currently serves as director of the Center for the History of Emotions at the Max Planck Institute for Human Development. She was Professor of German history at Yale University from 2003-2007.



Frevert's research interests include social and cultural history of modern times, gender history, and political history. Some of her best known work examines the history of women and gender relations in modern Germany. Frevert is an honorary professor at the Free University in Berlin and member of several scientific boards; she was awarded the prestigious Leibniz Prize in 1998.

Co-sponsored by the Department of History and the Townsend Working Groups in German History and History of the Emotions

Event Contact:

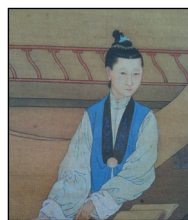
townsend_center@ls.berkeley.edu

L Radical Mind, Moderate Action: Workers' Mobilization during Industrial Restructuring in China

CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Speaker: Xi Chen, Political Science, University of North Carolina at Chapel Hill



Professor Chen explains how radical ideas inspire moderate action, which may paradoxically help to maintain political domination. He draws empirical evidence from a project on workers' mobilization during industrial restructuring in China.

Event Contact: ccs@berkeley.edu

WEDNESDAY, OCTOBER 23

P Music of Cipriani Potter on the Erard Piano

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

Performers: Louise Bidwell, Davitt Moroney, and Martha Wasley

Sonata in E Minor, op. 4, Mov. 1 (1818)

54 Preludes and Impromptus, op. 22 (1832), Selections

24 Studies, op. 19 (1826), Selections

Concert Rondo in A Major, K 386 by Mozart, transcribed for solo piano by Potter

Trio for five hands on one keyboard (1816)

Event Contact: concerts@berkeley.edu

THURSDAY, OCTOBER 24

L CRG Thursday Forum

CENTER FOR RACE AND GENDER

4-5:30 p.m. | 691 Barrows Hall

See Thursday, September 12 listing for details.

Event Contact: centerrg@berkeley.edu

L Man the Hunted: Rethinking Aggression and Human Nature in the 1970s

CENTER FOR SCIENCE, TECHNOLOGY, MEDICINE, AND SOCIETY

4-6 p.m. | 470 Stephens Hall

Speaker: Erika Milam, Associate Professor, History of Science, Princeton University

Event Contact: cstms@berkeley.edu

FRIDAY, OCTOBER 25

L **The Remaking of Li Qingzhao in Late Imperial and Modern China**

CENTER FOR CHINESE STUDIES

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

Speaker: Ron Egan, East Asian Languages and Cultures, Stanford University

This talk examines the way that the critical and scholarly tradition struggled to find a way to accommodate the woman poet Li Qingzhao, who had burst into the largely male domain of writing with a brilliance that could not be denied.

Event Contact: ccs@berkeley.edu

L **Disavowed Intimacy: Present Pasts of Empire in the Asia-Pacific**

CENTER FOR KOREAN STUDIES

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

Speaker: Nayoung Aimee Kwon, Andrew W. Mellon Assistant Professor of Korean and Japanese Cultural Studies, Duke University

Event Contact: cks@berkeley.edu

MONDAY, OCTOBER 28

L **Eyal Weizman**

Berkeley Human Rights Seminars



HUMAN RIGHTS PROGRAM

4-5:30 p.m. | Geballe Room, 220 Stephens Hall

Eyal Weizman (Goldsmiths, University of London) will discuss the place of architecture in human rights and humanitarian law.

Presented by the Human Rights Program, the Berkeley Center for New Media and the Townsend Center for the Humanities.

Event Contact: lynsayskiba@berkeley.edu

L **Tong Lam in Conversation**



CENTER FOR CHINESE STUDIES

4-6 p.m. | Institute of East Asian Studies, 2223 Fulton, 6th Floor

Photographer Tong Lam in conversation with Andrew Jones. In conjunction with the photography exhibit in the IEAS gallery space, "Stilled Delirium: The Post-Industrial Ruins of Tong Lam's Asia."

Event Contact: ccs@berkeley.edu

TUESDAY, OCTOBER 29

L **Spaces of Their Own: Julia Morgan—Making Architecture for Women**

Arts in the Afternoon

WOMEN'S FACULTY CLUB

4-6 p.m. | Stebbins Lounge, Women's Faculty Club

Speaker: Karen McNeill

Event Contact: 510-642-4175

L **Fulbright and the Importance of International Education**

HarvEst Distinguished Women Lecture Series

GRADUATE DIVISION

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

Speaker: Harriet Mayor Fulbright

Event Contact: lectures@berkeley.edu

TUESDAY, OCTOBER 30

P **Chamber Music**

61st Annual Noon Concert Series

DEPARTMENT OF MUSIC

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

Department of Music students perform chamber music.

Event Contact: concerts@berkeley.edu

FRIDAY, NOVEMBER 1

L **Mapping and Its Discontents**



GLOBAL URBAN HUMANITIES

9 a.m.-6 p.m. | Brower Center

"Mapping and Its Discontents" is the inaugural symposium of the Global Urban Humanities Initiative, a major 3.5-year project supported by the Mellon Foundation. At this interdisciplinary symposium, map makers, users, and critics from the worlds of science, urban planning, literature, and new media will examine the ways maps work.

Presented by the Global Urban Humanities Initiative and the Townsend Center for the Humanities.

Event Contact:

globalurbanhumanities@berkeley.edu

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Page 4: "B.B. King at The Red Robinson Theatre" by Ken G. Stewart (www.flickr.com/photos/kennyphoto1/)



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HG-09

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The Townsend Initiatives focus on topics of current faculty interest not supported within departments or programs. Initiatives encompass faculty working groups, mini-seminars, film series, lectures, and other topically related events. Current Initiatives include *Thinking the Self*, *Music & Sound*, *Global Urban Humanities*, and *Human Rights*.

For more information, visit:

<http://townsendcenter.berkeley.edu/initiatives>

Fall Semester Deadlines

September 13, 2013

Conference and Lecture Grants

November 15, 2013

Townsend Fellowships for Assistant Professors

Townsend Fellowships for Associate Professors

Townsend Dissertation Fellowships

Townsend Fellowship for Librarians & Museum Professionals

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