



# TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

February 2007



*Outer Other 1* by Ali Dadgar (p.13)



Robert Pinsky (p.12)

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**MELLON STRATEGIC GROUP/RHETORIC  
DEPARTMENT**

# TOWNSEND NEWSLETTER

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

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## TOWNSEND CENTER FOR THE HUMANITIES

University of California  
220 Stephens Hall, MC 2340  
Berkeley, CA 94720

TEL.: 510/643-9670

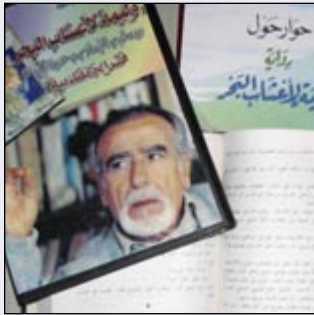
FAX: 510/643-5284

EMAIL: townsend\_center@ls.berkeley.edu

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

# The Limits of Secular Criticism: Reflections on Literary Reading in a Colonial Frame

by Michael Allan



In September 2000, writing in the *New Left Review*, Sabry Hafez described the controversy surrounding the Egyptian publication

of Haydar Haydar's novel, *Walimah li-A'shab al-Bahr*.<sup>1</sup>

As Hafez's account has it, Muhammad 'Abbas, working for the Egyptian newspaper *al-Sha'b*, published scathing condemnations of the novel that claimed it was, in effect, blasphemous. The accusations were especially pointed: Haydar juxtaposed a reference to the Qur'an with an expletive (133). For the literary critic, a simple grammatical reading reveals that the condemnations were unfounded. Nonetheless, criticism of the novel escalated over the course of a few weeks. As the Egyptian government discussed withdrawing it from circulation, scores of Egyptian students protested the novel on the streets near al-Azhar University, where they were met and fired upon by the Egyptian police. In the end, over 60 people would be arrested and 150 would end up in the hospital.

For a critic like Hafez, the story of Haydar's novel reads as a tragedy: the defeat of free speech, and more broadly, of "secular and rationalist culture" on account of a most curious misreading (138). Hafez bemoans the fact that Haydar's work fell into the wrong hands, and worse yet, that many of the students protesting had not so much

as passed their eyes over the book before taking to the street. "Ironically," he writes, "given that the first work of the Qur'an is the imperative *iqra'* (read!), students of the Azhar do not need to perform this deed before they demonstrate" (135). His comments echo responses to protests surrounding Salman Rushdie's *The Satanic Verses* or Najib Mahfuz's *Awlad Haratina*, in which critics suggest that protesters either misread the literary complexity of crucial passages or misunderstand the artistic play of a literary text. What it means to be literate, in such discussions, far exceeds the bounds of linguistic comprehension—literacy, it seems, entails a number of epistemological presumptions about literature, aesthetics and criticism.

In the weeks following the attacks, members of the Egyptian literary community rallied to defend the publishers of the novel against what they saw to be an attack on literature. The literary community tended to focus on the protesters as fanatical, uneducated zealots, whose grievances were not only misguided, but also resulted from religious indoctrination. In a curious twist of logic, the issue was framed as freedom of speech, but the speech to be defended was the literary text and *not* the students' protest.

What is at stake is ultimately a defense of a book from its readers: in a word, a defense through which a literary public purges supposedly fanatical reading from its domain. In this process, not only does the logic of rights shift from protesting students to the rights of literature, but the students' activism is itself relegated to the domain of the irrational. It is only by seeing the students as misguided and ignorant that they can be understood to have suffered in the attacks. And even then, their suffering

<sup>1</sup> Sabry Hafez, "The Novel, Politics and Islam," *New Left Review*, September/October, 2000.

derives from the unfortunate conditions of their apparent indoctrination. The challenge here is not to argue that reading ought to be rendered a more flexible and universal category, but rather to ask how the normative assumptions of literary reading make unthinkable the interpretative world of the protesting students.

In an especially revealing chapter of *Qasr al-shawq*, the second volume of the Cairo Trilogy, the Egyptian author Najib Mahfuz draws attention to the problem of reading.<sup>2</sup> The chapter opens with al-Sayyid Ahmad summoning his youngest son Kamal, something he only does when the matter is of extreme importance. We learn that the night before, friends of al-Sayyid Ahmad mentioned his son's article, "The Origin of Man," published in the scholarly journal, *al-Balagh* (428). Although al-Sayyid Ahmad is accustomed to reading and understanding political articles without difficulty, as he reads through this piece, in a loud voice so as to note its style, he grows increasingly agitated by the little he understands of its contents. The article describes the findings of Darwin, who, as al-Sayyid Ahmad notes with disgust, purports that man has descended from animals. This proposition alone is sufficient to ground the father's rejection of his son's work, and is, as far as we know, all that al-Sayyid Ahmad manages to understand from his article. The father's limited understanding of the article places him outside an assumed literacy—he is, as it were, a reader ill-equipped to follow the subtleties of the publication. We have, in a rather explicit sense, literacy writing its other, delineating the terms through which the otherness of the illiterate is to be understood.

This chapter—and especially the description of the father's reading in the ellipsis—offers an intriguing instance when Mahfuz's realism folds upon itself, inviting the reader to read a different reading of a text. What is crucial, though, is not solely the account of reading, but

the terms of the response, which lay the grounds upon which Darwin is contested within the family. In this particular instance, at the heart of the chapter, animating the discussion as a sort of absent center, is an article that is never cited for the reader and whose contents are only ever obliquely—and arguably improperly—understood. In fact, precisely because the article at issue in the discussion is not staged for the reader, it comes to be known through a series of responses: initially, the surprise of al-Sayyid Ahmad's friends, then al-Sayyid Ahmad's frustration and ultimately, Amina's outright disappointment. What unfolds, then, is both an account of how the article cannot be read, dealing with the father's scene of increasing frustration, and also an account of how the article is discussed, something that transpires between family members.

In the midst of the discussion, Amina, al-Sayyid Ahmad's wife and Kamal's mother, chimes in to suggest that Kamal merely correct Darwin by revealing to him the truth that God created Adam from dust and mankind from Adam (433). She goes on to add that Kamal should be a scholar like his grandfather, who knew the Book of God by heart. After being silenced by al-Sayyid Ahmad, who claims she should not enter discussions she cannot understand, Amina sits quietly, though Kamal, and later al-Sayyid Ahmad himself, seem to take up the terms of her discussion. She, like the reader of the novel, is entirely outside the parameters of the article being discussed, and yet, the very limits of her literacy make her response to it all the more compelling. At a moment when Kamal's article meets its unintended public, Amina furnishes a mode of response that is at once part of and foreign to the demands of critical reading.

Amina's response shifts the terms of the discussion: her emphasis is a lot less on the validity of Darwin's argument than on the integrity of Kamal's publication of the article. Unlike al-Sayyid Ahmad, who distances himself from Kamal by appealing to Qur'anic truth, Amina offers advice on how Kamal might approach the

<sup>2</sup> Najib Mahfuz, *Qasr al-shawq* (Cairo: Dar al-Shuruq, 2006/1956-57).

issue differently. Her first suggestion, that Kamal correct Darwin by reminding him of the truth of God, moves from the terrain of criticism, which assumes a distance from what is studied, to advice, which assumes a common ground. If literacy is often understood as the training of critical response, with all of the implications of producing a critical subject, then Amina's response gestures towards the possibility of the uncritical reading, one whose response is a matter of identification with a point of view and advice for how to correct it. If the chapter begins with the limited literacy of the father, then in Amina's illiteracy the terms of a proper response fold even further within the impossible reader.

Her second suggestion, that Kamal follow the model provided by the grandfather, furnishes yet another instance of uncritical response, negotiating the terms by providing an example of what is a better model of scholarship. Her allusion to the grandfather's memorization of the Qur'an and her suggestion that Kamal might have strayed from the role of a scholar to illuminate God's wisdom in the world point to the incongruity of the intellectual mold to which her son aspires. In effect, her religious duty is to correct the wrong — rather than recognize the rights of the speaker or intellectual to affirm or deny a set of beliefs. And so, in staging the illiterate reading of Kamal's article, Mahfuz entangles the limits of literature at the heart of realism's epistemological other, framed here in a debate over the foundations of science and knowledge itself. An argument for realism is not necessarily an argument for or against Darwin, but is instead an argument for the frame within which knowing occurs, and it is this framing of illiteracy, be it the non-secular or the traditional, that remains the unspeakable horizon of literature and its presumptions of a supposedly modern literacy.

At a time when many literary scholars, often perplexed by the rise of Islam in modern Egypt, lament the decline of the secular, it is worth asking certain questions differently — doing so, however, means bracketing the

sanctity of literature as an autonomous field of study and investigating its institutionalization in a new light. When various government schools were established in Egypt, initially under French influence in the rule of Muhammad 'Ali and eventually under the British occupation, literature was not only incorporated as a means of training literacy, but also as a crucial aspect of moral education, set to produce a class of governing officials. Qur'anic education continued to exist alongside and in conjunction with the rise of the modern school; it was, however, gradually cast as an outdated mode of learning, one whose project of moral education was, for a certain elite population, to be eclipsed by humanistic values of a self-proclaimed modern, secular education.

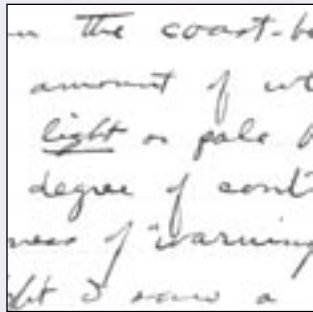
When, over a century later, we describe and justify the supposed values of the humanities, we inevitably articulate a particular vision of what constitutes knowledge and the peculiarity by which moral education detaches from scriptural authority. Part of interrogating the limits of a secular vision of humanistic knowledge lies in considering the authority that secular humanism grants to an observable world over and above the cosmological vision of a religious tradition. It is the secular world that tends to ground comparative work, be it in the guise of area studies, comparative grammar or comparative religion, and it is a secular world that tends to level out phenomenological differences between interpretative worlds. For the students protesting Haydar's novel or for Amina wrestling with her son's education, the humanities are far from a benign domain of disinterested knowledge: they are, instead, not only an assertion of the proper way to perceive, but the simultaneous justification for the violent policing of those who supposedly misunderstand.

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Michael Allan is a Ph.D. candidate in Comparative Literature and a Townsend Fellow in 2006-2007.

# Writing Writing Writing: The Natural History

## Field Journal as a Literary Text by Cathryn Carson



Nature is a resource for both the humanities and the sciences, taken up and transformed by them in a multiplicity of

ways. That is conspicuously true of natural history, which characterizes the variation, distribution, and interconnection of the earth's flora and fauna.

At the same time as natural history paints a picture of untouched nature, it documents a world captured by human observers in a particular cultural frame. One of its key tools, the field notebook or journal, sits at the crossroads of literary subjectivity and methodological objectivity, re-marking an intersection of the humanities and the sciences.

In 2006, a Townsend Center GROUP summer grant gave me an unusual opportunity to pursue questions of subjectivity and literary form in modern natural history notetaking. With GROUP support I worked together with an undergraduate apprentice, Melissa Preston, to examine the field notes of Joseph Grinnell, held in Berkeley's Museum of Vertebrate Zoology (MVZ).

Melissa is an Integrative Biology major with many courses in the humanities. She is well-versed in vertebrate natural history and a thoughtful reader of scientific texts. More than that, she has considerable experience doing

ornithological fieldwork in Southern California, where the young Joseph Grinnell more than a century earlier had begun his career as an amateur birder.

My skills are complementary: As a historian of science, I have long been interested in the disciplining of scientific subjectivity and its literary expressions. Before last summer, I had examined it in a very different setting—the popular writings of a modern German physicist. However, for a while now I have been working with several colleagues (a sociologist, a philosopher, and two biologists) on the MVZ's history. I was intrigued by the museum's field notebooks, but my science is physics. I had no idea how to read the notebooks, and no natural history experience at all.

Together Melissa and I defined a project: She would read all Grinnell's early field notes from 1894 to 1910—something I could not have done—and we would explore a selection of what she found. We wanted to use the notes as a window into Grinnell's development: as an ornithologist and naturalist; as a theorist of environment and evolution; and as a scientific recorder with a distinctive style. We knew we wanted to treat the notes as texts as much as scientific data, looking for genre conventions, stylistic devices, and other literary aspects. What that meant would only come out of encountering the notebooks themselves.

These field notebooks, though largely invisible to outsiders, are a critical technology of natural history. From Darwin's notes on the *Beagle* down to the present,

naturalists have fixed their observations in written form. They have noted down numbers of species and individuals, comments on behavior and distribution, details of climate and habitat and other spare observations. Field notes have been the basis for some of the farthest-reaching thinking in the life sciences. Yet the field journal is an ambiguous genre, drawing from earlier and alternate ways of relating to and writing of the

natural environment. It is potentially more similar to travelers' and tourists' diaries, memoirs, and letters than to the laboratory notebook of the controlled experimental site.

Unlike other museums, the MVZ proudly displays its field journals. Its investment in the notes is written into current research and its effort to put all the notebooks online. Grinnell, the museum's first director (beginning in 1908), worked on geographic distribution and speciation; he was one of the originators of the concept of the "ecologic niche." Interested in change over time, he articulated a vision of the museum as a memory tool. And it was to be a specific sort of repository. For he saw its material as much in permanently recorded observations, matched to geographic and climatic tags, as in the usual physical specimens (California's vertebrates, pickled, mounted, or stuffed).

Attuned to language, Grinnell was always "writing, writing, writing," as one of his students recalled, obsessed by

field notes and other graphic forms. Out of his own field experience he originated and propagated the "Grinnellian method" that is considered the origin of scientific field note practice today. Grinnell not only scientized previously freer forms of notetaking, but routinized them and taught the method to the museum's cadre of field workers. In that sense he welded his associates and students into a single trained scientific observer.



Grinnell certainly developed a systematic notetaking technique—that much Melissa and I understood. Exactly how it happened surprised us, however. We started out guessing that his first journals would be discursive and personal. Later,

we assumed, they would clamp down into formalized impersonality. Then our task would be figuring out how to read the later notebooks for traces and remnants of the older, less scientific style.

That guess was half right. In his earliest journals, Grinnell already showed remarkable birding knowledge, joined with keen attention to subspecies and distributional patterns. However, by his own later standards the notes were amateurish. The reason was not that he interpolated anecdotes and imagery (though that he did). It was that he made simple presence/absence lists without attending to location and habitat. His notes were focused on the birder's question: What species did I see? Yet if his were the lists of an amateur, they were already those of a

specialized kind of observer. Before he was a scientist, Grinnell was not a generic traveler or diarist. In fact, his own travel diaries were mostly . . . lists of birds.

As he made himself into a scientist this would change, partly in ways Melissa and I knew to expect. He switched to leather-bound journals with fade-resistant black ink. He consecutively numbered his pages and put his name and the date on each one. He gave more consciously “scientific” descriptions of specimens. He began consistently including data on relative abundance, and he split up his species lists to match the theoretical framework he was adopting (Merriam’s life-zone belts).

In curious ways, however, Grinnell’s own field journals were irreducibly personal. Counter to what we expected, they became *more* so as he matured scientifically. For instance, we saw the notes increasingly defying the division between pure observation and theoretical reflection—even as natural history was seeking to become more “scientific” at this time. Grinnell was a sharp observer; he was known for that. In published papers, certainly, the modest naturalist put facts front and center. In the original field notes, his own thoughts—theories, speculations—were interwoven throughout. Reflecting was part of making a scientifically accurate record to start.

We also found that as Grinnell grew more confident as a naturalist, he purposely expanded his observations into quite strikingly literary description. He developed an extraordinary skill at scene-painting, capturing species in their environments—not in a trap, but in black ink on the page. No technology other than writing could impress on later readers the nuances of an animal’s environment. Even photography could not do the job. Grinnell’s discipline of daily notetaking was also a discipline of

consciously polished composition that evoked analogies to contemporary nature writing.

As a fully-fledged scientist, Grinnell wrote field journals that testified to creative subjectivity. At the same time, he taught his co-workers a “Grinnellian method.” But the “Grinnellian method,” we came to understand, was only partially reflected in Grinnell’s own notes. He allowed himself greater license than he permitted his associates, and his notebooks are all the more scientifically interesting for it. So there was certainly a value in his increasingly systematic approach, conveying to later scientists exactly what species he saw where and when. But the seemingly less methodical features also made his journals valuable. They marked him out as a conscious observer of nature, not a recording machine.

Melissa and I would not have understood this without going to the texts together, reading them through the double lens of her competence and mine. My collaborators on the MVZ history project have found themselves stretched by her observations, coming from different disciplinary backgrounds as we all do. For we all face the question: What does it mean to work scientifically with nature? The humanities help give an answer, and not just by showing the flip side of the coin.

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Cathryn Carson is Associate Professor of History and Director of the Office for History of Science and Technology. Her partners in the MVZ history project are Elihu Gerson, Jim Griesemer, Karen Klitz, and Craig Moritz.



# Flaubert's Barometer and Simulation as Evidence

by Greg Niemeyer



Illustration 1

In one of Roland Barthes' most famous essays, *The Reality Effect*, he speaks of the real as an effect of peculiar details: "Flaubert's barometer, Michelet's little door finally say nothing but this: we are the real; it is the category of 'the real' (and not its contingent contents) which is then signified." But what then happens to the category of "the real" when it is anchored in simulation?

The question might well seem suited for a Jean Baudrillard to answer. But our Townsend Center GROUP course has set us instead along into an exploration of procedural animations, simulations, and their effects.

Computer graphics simulations—constructions of visual models to show complex particle dynamics including weather, explosions, plebiscites and epidemics—have become a powerful communication device as our desire to see dynamic processes and their outcomes from all angles increases. Used pervasively in arenas as diverse as entertainment to policy debates, these simulations so accurately mimic real dynamic processes, and offer the advantage of arbitrary timescales and points of view,

that we increasingly admit them into the theaters of our minds as evidence of reality itself.

For example, the feature animation *Finding Nemo* (Illustration 1) shows a clownfish named Marlin in search of his only child, Nemo, who was abducted by a poacher. In his search, Marlin braves many adventures, including an encounter with an Angler fish prowling the bottom of the ocean, looking for a meal. In the animation, the water, of course, does not exist, and Marlin, his friend Dory, and the Angler exist only as groups of triangles moving in a mathematical space, reflecting mathematical beams of light into a mathematical camera. Yet the scene strikes terror into the hearts of many viewers, as the drama of innocence in the face of real-world dangers unfolds and the need for responsible action surges.

Mathematical the characters may be, but the drama feels real. It feels real partly because of excellent storytelling and great actors who lend their characters human voices, but also because of expressive motion, and because of the silt simulation; as the Angler darts after Marlin and Dory, it stirs up vortices of silt, which only slowly settle into the darkness of the ocean ground, after the fish passes. The computer graphics simulation of the swirling silt connects us as viewers to our hero's suffering, because we know how silt swirls, and it swirls just like the simulation in the movie.

Looking at the process of computer graphics simulation, we can gain more insight into why the simulation so compellingly references the real. For the silt simulation, Apurva Shah, a technical director (TD) at Pixar, wrote a computer program to randomly distribute a group of particles on the three-dimensional topography of the mathematical ocean floor. Dr. Shah then defined

several force fields to affect these particles, including a gravity field, a drag field, and a turbulence field. For this scene, about 10 million particles were in motion. Shah constrained the turbulence field to the Angler fish, so that the turbulence would affect silt particles in proximity to the Angler only. A random noise factor in the turbulence caused each particle to move in a distinct fashion similar to Brownian motion. The turbulence decreased proportionately to the distance from the Angler, so its effect increased the closer the Angler got to the particles on the ground, and subsided once the Angler moved away. The drag field and the gravity field dampened the motion of the stirred-up particles, and caused the particles to eventually settle on the ocean ground again.

Since this simulation was based on approximations of Newton's Law of Motion, it adhered to principles of the natural order. Given the medium of water, the typical weight of silt, as well as the wake of a passing fish, the silt simulation was a realistic approximation of what might really be going on in the ocean floor. The Angler fish was fake, the ocean floor was fake, but the motion of the silt in response to the fake fish was an accurate model of fluid dynamics such as we encounter in the physical world. The silt simulation marks the real relation between fish and water, although neither water nor fish are real. It functions as an indicator of reality, much like Flaubert's barometer in Barthes' essay.

Neither a character, nor a story element, the silt is not conveying anything but the category of "the real." It operates in two ways: it articulates a relation between fish-figure and ocean-ground and delivers material evidence for an artificial physical reality, and it produces a temporal cause and effect, a historical trace of the existence of a character which never lived.

The simulation is materially correct, although none of the elements involved in the simulations are real. This is because the simulation follows the same laws as that which it simulates. Comparing our viewing experience

with our mental models of physics, we willingly ascertain that something real is going on. The mere fact that a simulation employs the same laws which affect our lived, material reality, aids our suspension of disbelief and allows us to accept strong violations of realism — such as talking fish — and "sells the shot." Moreover, because the simulation so precisely registers with previous physical experiences of similar phenomena, it seems to increase our ability to empathize with the character, as we wonder how difficult it must be to live among all the muck in the bottom of the ocean. The simulation brings our own body into the picture.

The silt motion simulation differs from traditional animation in that it is a direct result of real time passing, not an arbitrary state. In traditional animation, an object occupies its position explicitly in each key frame. The fish is in a specific place at a specific time, independently of any other positions at any other times. In a simulation, however, the position at time B depends on the velocity of the particle and its position at a previous time A. Each time a TD like Dr. Shah runs the silt simulation, the results differ in the details, each particle encounters a different fate. The process of computing the positions of each particle is substantially slower than the duration of the scene, which means that a huge real temporal effort sustains a brief temporal illusion. In this temporal sense, a simulation is much closer to reality than an animation. As the fish stirs the silt up, it inscribes its existence into a historical, physical and causal context we can connect to through our own physical experience. The silt simulation provides an experiential continuum between the artificial life of the screen fish and our own lives.

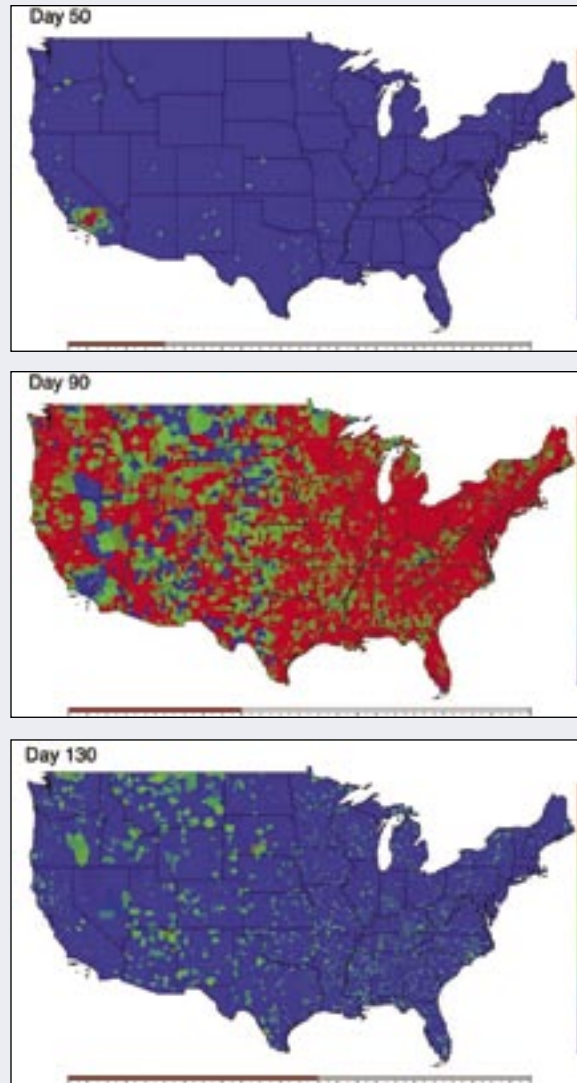
While simulations serve as evidence of reality in entertainment, many other simulations we rely on to better understand our lived reality seem to excuse us of our real-life responsibilities. Climate simulations illustrate the effect of car culture on climate change, but do not lead to cultural change. Simulations of Hurricane Katrina

did not inspire effective disaster relief plans in New Orleans. Los Alamos Labs has presented a flu pandemic simulation that models the spread of Avian Flu across the nation in 86 days, which does not seem to inspire immediate health care policy changes.

The simulation technique which physically grounds us in entertainment via Reality Effect addresses us as individuals, with our own toes in the silt.

The same simulation technique, which models disasters, however, does not connect dramatically, and does not ground us physically in disaster scenarios. Disaster simulations fail to reach us because they address us as a particle mass without moral choices and without sentient bodies. In the disaster simulation, we are the silt, the tiny particles, subject to forces far greater than us, tossed about by algorithms and metaphorical Angler fish monsters.

In the Los Alamos Avian Flu simulation (Illustrations 2, 3 and 4) we see the continental U.S. from a bird's eye perspective, which already precludes any individual experience, mediated or otherwise. In the simulation, a deadly virus spreads from Los Angeles to the rest of the continental United States. The disease vector is mainly travel. Blue areas are not affected by the disease, green areas show less than 100 infections, and red areas show more than 100 infections.



Illustrations 2, 3, 4

Here, the simulation achieves the opposite of the Reality Effect, the Delusion Effect. Because we see ourselves as one of many, we delude ourselves feeling that we certainly

will be members of one of the “green,” “blue” or spared areas, and certainly not one of those “red” areas. We also may excuse ourselves from those who helped initiate the disaster because we did not go to the doctor for lack of health insurance, or because we ignored a travel advisory. Perhaps this simulation would be more effective if it were framed from an individual perspective, perhaps like Camus framed *The Plague*.

Likewise, in the face of climate change simulations, we tend to excuse ourselves from contributing to the problem individually because such simulations tend to address collective situations.

Simulations serve as evidence of “the real” as a category if they address the experience of the individual body, but

serve as a source of delusion if they deny the experience of the individual, sentient body. This leads to a basic paradox: If the simulation performs in a fictional context, we perceive it as a Reality Effect, but if it performs in a real-life context, we excuse ourselves from its claims to authenticity.

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Greg Niemeyer (Assistant Professor of Art Practice) and Dan Garcia (Lecturer SOE in EECS) co-taught a GROUP course on procedural animations and simulations in Fall 2006.

## FORUM ON THE HUMANITIES AND THE PUBLIC WORLD

The Townsend Center's new Forum on the Humanities and the Public World aims to bring the humanities into dialogue with the critical issues at play in the public sphere today. The Forum will present the work of eminent writers, artists, political leaders, and scholars, each representing a unique discipline, viewpoint, or medium. The Center has a long and distinguished tradition of building bridges between the humanities and other domains. Continuing in this spirit, the Forum will present a wide range of leading figures from the academic and public worlds in settings designed for scholars and for the public at large.



The first guest in the series is Robert Pinsky, U.S. Poet Laureate, 1997-2000. Pinsky's books about poetry include *Poetry and the World*, nominated for the National Book Critics' Circle Award, *The Sounds of Poetry*, and more recently, *Democracy, Culture and the Voice of Poetry*. Pinsky teaches in the graduate writing program at Boston University.

Pinsky will speak on "Lyric and Public: The Favorite Poem Project" on **Thursday, February 1** in Wheeler Auditorium. Chancellor Robert Birgeneau will offer remarks at the start of the lecture. A question and answer session and a book signing with Robert Pinsky will follow.

All events are free and open to the public. More information on the speakers is available at <http://townsendcenter.berkeley.edu>.

### Spring Schedule of Speakers:

#### Thursday, February 1

**Robert Pinsky**, U.S. Poet Laureate, 1997-2000  
"Lyric and Public: The Favorite Poem Project"  
with introductory remarks by Chancellor Robert Birgeneau  
7:30pm | Wheeler Auditorium

This is a ticketed event. Tickets will be available at the Wheeler Auditorium box office beginning at 6pm. Tickets are free of charge and will be given out on a first come, first served basis. One ticket per person.

#### Wednesday, February 21

**Robert Reich**, Professor, Goldman School of Public Policy  
"The Four Narratives of American Public Life"  
with commentary by Robin Einhorn, Professor of History  
5pm | Maude Fife Room, 315 Wheeler Hall

#### Tuesday, March 13

**Robert Post**, David Boies Professor of Law, Yale University  
"Religion and Freedom of Speech: Cartoons and Controversies"  
7:30pm | Lipman Room, Barrows Hall

#### Friday, March 16

**Alfred Brendel**, pianist  
"In Conversation"  
moderated by Anthony J. Cascardi, Townsend Center Director. Presented in association with Cal Performances.  
5pm | Great Hall, Bancroft Hotel, 2680 Bancroft Way

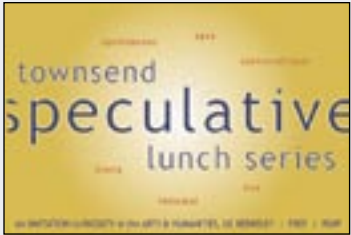
#### Tuesday, April 3

"**After the War**," a panel discussion following the American Conservatory Theater premiere.  
**Philip Kan Gotanda** (playwright), **Carey Perloff** (Artistic Director, American Conservatory Theater), **Duncan Williams** (East Asian Languages and Cultures), **Colleen Lye** (English), and actors from the A.C.T. Presented in association with the the A.C.T.  
7pm | A.C.T., 415 Geary Street, San Francisco

**The panel is repeated on April 9 at UC Berkeley:**  
5pm | Geballe Room, 220 Stephens Hall

## SPECULATIVE LUNCH SERIES

Many of the ideas that underlie our modern societies were developed in open conversation and discussion. It



is in that tradition that the Townsend Center for the Humanities hosts a lunchtime forum, The Speculative Lunch Series, with the goal of

bringing colleagues together in a free exchange of ideas on a series of broadly defined topics.

The lunches take place on selected Wednesdays from noon to 1pm at the Townsend Center. The series is open to faculty and graduate students at UC Berkeley. Lunch is provided. RSVP to [townsend\\_center@ls.berkeley.edu](mailto:townsend_center@ls.berkeley.edu) if you wish to attend one of the Spring 2007 lunches.

### Spring Schedule:

February 7, 2007 | The Future of Cynicism

March 31, 2007 | Language and Politics

April 18, 2007 | Style



### Hip-Hop Scholars Push for Recognition

In an interview with Media Relations, graduate students of the Townsend Hip-Hop Studies Working Group explain the importance of hip-hop scholarship, their efforts to introduce hip-hop studies into the Berkeley curriculum, and the challenges posed to creating a formal program. The article is available at [www.berkeley.edu/news/media/releases/2007/01/09\\_hiphop.shtml](http://www.berkeley.edu/news/media/releases/2007/01/09_hiphop.shtml).

## GALLERY EXHIBITION

### Disappearing: Recent Works by Ali Dadgar

January 25 – March 2, 2007 | Townsend Center, 220 Stephens Hall



“With my work, I intend to create a subtle and quiet dialogue with the viewer regarding my treatment of the topical. Although I am deeply affected and driven by the charged socio-political times, and always pressured by my inner forces to clarify and act upon my political views, my active interventions feel silent. I feel that the formal choices within my art practice have subtle and subversive social and political implications and thus I am always questioning and re-examining the content.” Bay Area artist Ali Dadgar works in painting, experimental printmaking, digital photography and performance. He explores various processes and techniques with a variety of objects and surfaces in order to reflect on/and transform how meaning, function and value are created. Born in Iran, Dadgar immigrated to the United States in 1978. A member of the Berkeley-based theatre company Darvag since 1988, Dadgar collaborates with numerous visual and performing artists in the Bay Area. He is currently in the graduate Art Practice program at UC Berkeley.

## UPCOMING DEADLINES

Details about the center's fellowships and grants and how to apply are available on the Center's website: <http://townsendcenter.berkeley.edu>.

### February 5, 2007

**Mellon Discovery Fellowships** bring together students from a variety of disciplines at the early stages of their graduate careers. Each department in Arts and Humanities, the Social Sciences, and Law may nominate one prospective incoming graduate student for the three-year program. Each fellow receives a summer grant of \$5,000 for each of three summers.

### February 15, 2007

**Conference and Lecture Grants** support lectures, conferences or other larger-budget activities taking place at UC Berkeley.

### March 1, 2007

**GROUP Summer Apprenticeships (Faculty proposals)** pair faculty and undergraduates in summer research projects. Faculty are awarded up to \$5,000 in research expenses. Apprentices are chosen by the faculty sponsor and receive a stipend of \$2,500 for the summer.

**GROUP Research Teams** provide a research grant of up to \$30,000 to faculty to develop a collaborative research project involving undergraduate students around one of four GROUP themes.

**Initiative Grants** bring together associate professors in humanities fields with a research counterpart from another discipline. Grantees receive course relief to devote a semester to a research project of their choosing, working closely with their counterpart.

**Mellon Strategic Groups (Stage II: Individual participants)** provide humanities and humanities-related faculty with a framework for thinking about curricular, instructional, and other programmatic innovations that grow out of new or neglected research areas. The program benefits faculty by providing a forum within which they can discuss research interests that may not have been at the center of their own past investigations, or for which there is little tradition of support in their own department. Faculty participants receive one course release (for up to 7 participants). The group also receives up to \$5,000 for visitors or other activity related to their work, as well as up to \$5,500 for graduate research assistance.

### May 1, 2007

**Conference and Lecture Grants** support lectures, conferences or other larger-budget activities taking place at UC Berkeley.

**Working Group Grants** support small groups of faculty and graduate students from various fields and departments working on shared projects. The specific amount of a grant will depend upon the activity proposed and the funds available in the program.

# Working Groups



The Townsend Center Working Groups bring together faculty and graduate students from various fields and departments with shared research interests.

For updates on the groups' activities please contact each group individually.

## **American and Postcolonial Studies**

Contact Kelvin Black, [kcblack@berkeley.edu](mailto:kcblack@berkeley.edu), or Edrik Lopez, [aiseop@yahoo.com](mailto:aiseop@yahoo.com).

## **Ancient Philosophy**

Contact Joe Karbowski, [philjoesus@yahoo.com](mailto:philjoesus@yahoo.com), or Joseph Barnes, [plush@berkeley.edu](mailto:plush@berkeley.edu).

## **Armenian Studies**

Contact Stephen Astourian, [astour@berkeley.edu](mailto:astour@berkeley.edu).

## **Arts and Community Development**

Contact Karen Chapple, [chapple@berkeley.edu](mailto:chapple@berkeley.edu), or Heather Hood, [hhood@berkeley.edu](mailto:hhood@berkeley.edu).

## **Asian Art and Visual Cultures**

Contact Yueni Zhong, [yuenizhong@berkeley.edu](mailto:yuenizhong@berkeley.edu).

## **Asian Cultural Studies**

Contact: Amy Lee, [amyklee@berkeley.edu](mailto:amyklee@berkeley.edu).

## **Asian Pacific American Studies**

Contact Marguerite Nguyen, [mbnguyen@berkeley.edu](mailto:mbnguyen@berkeley.edu), or Janice Tanemura, [jannaoko@berkeley.edu](mailto:jannaoko@berkeley.edu).

## **Berkeley and Bay Area Early Modern Studies**

Contact Joy Crosby, [joycrosby@berkeley.edu](mailto:joycrosby@berkeley.edu), or Margo Meyer, [margo\\_meyer@berkeley.edu](mailto:margo_meyer@berkeley.edu).

## **Berkeley Film Seminar**

Contact Kristen Whissel, [kwhissel@berkeley.edu](mailto:kwhissel@berkeley.edu).

## **Berkeley New Music Project**

Contact Robert Yamasato, [yamasato@berkeley.edu](mailto:yamasato@berkeley.edu), or Loretta Notareschi, [notaresc@yahoo.com](mailto:notaresc@yahoo.com).

## **Berkeley-Stanford British Studies**

Contact Desmond Fitz-Gibbon, [desmond\\_fitzgibbon@berkeley.edu](mailto:desmond_fitzgibbon@berkeley.edu), or Thomas Laqueur, [tlaqueur@berkeley.edu](mailto:tlaqueur@berkeley.edu).

## **BTWH: The Emergence of German Modernity**

Contact Michael Huffmaster, [mhuffm@berkeley.edu](mailto:mhuffm@berkeley.edu), or Russell Bucher, [rjbucher@berkeley.edu](mailto:rjbucher@berkeley.edu).

## **California Studies Dinner**

Contact Richard Walker, [walker@berkeley.edu](mailto:walker@berkeley.edu), or Delores Dillard, [deloresd@berkeley.edu](mailto:deloresd@berkeley.edu).

**Chicana/o Cultural Studies**

Contact Marcelle Maese-Cohen, mmaesecohen@berkeley.edu, or Gabriele Erandi Rico, erandi\_rico@berkeley.edu.

**Children's Literature**

Contact Catherine Cronquist, cronquist@berkeley.edu, or Natalia Aki Cecire, cecire@berkeley.edu.

**Chronicle of the University of California (journal)**

Contact Carroll Brentano, cbrentano@berkeley.edu.

**Clio's Scroll**

Contact Natalie Mourra, naty810@berkeley.edu, or Albert Wu, albywuwu@berkeley.edu.

**Cognitive Science and Religion**

Contact Mark Graves, mark\_graves@comcast.net, or John Kihlstrom, jfkihlstrom@berkeley.edu.

**Consortium on the Novel**

Contact Karen Leibowitz, kdl@berkeley.edu, or Orna Shaughnessy, oes@berkeley.edu.

**Contemporary Poetry and Poetics**

Contact Charles Legere, clegere@berkeley.edu, or Chris Chien, unclachen@msn.com.

**Critical Filipina/o Studies**

Contact Ethel Regis, ethelregis@berkeley.edu, or Ligaya Domingo, ligayadomingo@gmail.com.

**Critical Sense (journal)**

Contact Ben Krupicka, btkrupicka@berkeley.edu, or Hans Sagan, hanssagan@berkeley.edu.

**Critical Theory: Vocabulary and Schools of Thought**

Contact Kfir Cohen, kfir\_cohen@berkeley.edu.

**Cultural Analysis: An Interdisciplinary Forum on Folklore and Popular Culture**

Contact Jean Bascom, jeanbascom@berkeley.edu, or Anthony Buccitelli, abbuccitelli@berkeley.edu.

**Culture and History of East Central Europe**

Contact John Connelly, jfconnel@berkeley.edu, or Michael Dean, mwd@berkeley.edu.

**Dance Studies**

Contact Lisa Wymore, lisawymore@berkeley.edu, or Katherine Mezur, kmezur@sbcglobal.net.

**Eighteenth Century Studies**

Contact Bradford Boyd, bqboyd@berkeley.edu.

**Folklore Roundtable**

Contact Jean Bascom, witcracker@hotmail.com or Michelle Hwang, michelley@berkeley.edu.

**Frankfurt School of Aesthetics and Political Theory**

Contact Monika Gehlawat, monika7@berkeley.edu, or Charles Sumner, charlessumner@hotmail.com.

**Gender in German Studies**

Contact Doug Spencer, dougspencer@berkeley.edu, or Jennifer Zahrt, jzahrt@berkeley.edu.

**Graduate Film Seminar**

Contact Erica Levin, ericalevin@berkeley.edu, or Amy Rust, arust@berkeley.edu.

**Graduate Medievalists at Berkeley**

Contact Karen Williams, karenwilliams@berkeley.edu, or Charity Urbanski, urbanski@berkeley.edu.

**Hip-Hop Studies**

Contact Michael Barnes, mpbarnes@berkeley.edu, or Ryan Rideau, r\_rideau@hotmail.com.

**History and Philosophy of Logic, Mathematics and Science**

Contact Fabrizio Cariani, fcariani@berkeley.edu, or Paolo Mancosu, mancosu@socrates.berkeley.edu.

**History and Social Studies of Medicine and the Body, aka MedHeads**

Contact Thomas Laqueur, tlaqueur@berkeley.edu.

**Identity Formation and Material Outcomes**

Contact Kemi Balogun, balogun@berkeley.edu, or Tamera Lee Stover, tamera@berkeley.edu.

**Identity in Central Asia**

Contact Sener Akturk, sakturk@berkeley.edu, or Pietro Calogero, pietro@berkeley.edu.

**Intercultural Theory and Performance**

Contact Emine Fisek, emine@berkeley.edu, or Catherine Ling T'ien Duffly, kate\_duffly@berkeley.edu.

**Interdisciplinary Legal Studies**

Contact Hamsa Murthy, hmmurthy@berkeley.edu, or Sara Kendall, skendall@berkeley.edu.

**Interdisciplinary Marxist Working Group**

Contact Satyel Larson, satyel@berkeley.edu, or Annie McClanahan, ajmcc@berkeley.edu.

**Interdisciplinary Study of Food and Drink**

Contact Joseph Bohling, jbohling@berkeley.edu, or Alex Toledano, toledano@berkeley.edu.

**James Joyce**

Contact Sarah Townsend, sltownse@berkeley.edu.



**Joseph Conrad**

Contact Tiffany Tsao, [ttsao@berkeley.edu](mailto:ttsao@berkeley.edu), or Paul Kerschen, [kerschen@berkeley.edu](mailto:kerschen@berkeley.edu).

**Journal of Associated Graduates in Near Eastern Studies (JAGNES)**

Contact Cyrus Zargar, [czargur@berkeley.edu](mailto:czargur@berkeley.edu), or Catherine Painter, [cpainter@berkeley.edu](mailto:cpainter@berkeley.edu).

**Late Antique Religions et Society (LARES)**

Contact Emily Haug, [ejmunro@berkeley.edu](mailto:ejmunro@berkeley.edu), or Brendan Haug, [bhaug@berkeley.edu](mailto:bhaug@berkeley.edu).

**Latin American Colonial Studies**

Contact Brian Madigan, [bmadigan@berkeley.edu](mailto:bmadigan@berkeley.edu), or Melissa Galvan, [mgalvan@berkeley.edu](mailto:mgalvan@berkeley.edu).

**Linguistic Anthropology**

Contact E. Mara Green, [emaragreen@berkeley.edu](mailto:emaragreen@berkeley.edu), or Nathaniel Dumas, [ndumas@berkeley.edu](mailto:ndumas@berkeley.edu).

**Linguistics and the Language Arts**

Contact Jeremy Ecke, [jsecke@berkeley.edu](mailto:jsecke@berkeley.edu), or Zachary Gordon, [zgordon@berkeley.edu](mailto:zgordon@berkeley.edu).

**Literary Theory and French Literature**

Contact Sonja Bertucci, [sonjamilka@berkeley.edu](mailto:sonjamilka@berkeley.edu), or Neil Landers, [neil2land@gmail.com](mailto:neil2land@gmail.com).

**Literary Translation**

Contact Rebekah Collins, [collinsr@berkeley.edu](mailto:collinsr@berkeley.edu), or Marlon Jones, [greffe@graffiti.net](mailto:greffe@graffiti.net).

**Literature and Psychoanalysis**

Contact Alvin Henry, [ajh@berkeley.edu](mailto:ajh@berkeley.edu), or Julia McAnallen, [julia8@berkeley.edu](mailto:julia8@berkeley.edu).

**Lucero (journal)**

Contact Monica Gonzalez or Cesar Melo, [gspa@berkeley.edu](mailto:gspa@berkeley.edu).

**MALCS - Women Active in Letters and Social Change**

Contact Carolina Morales, [kro4activism@gmail.com](mailto:kro4activism@gmail.com), or Heidi Sarabia, [hsarabia@berkeley.edu](mailto:hsarabia@berkeley.edu).

**Memory**

Contact Christine Bare, [cmbare@berkeley.edu](mailto:cmbare@berkeley.edu), or Rachel Giraudo, [memorywg@gmail.com](mailto:memorywg@gmail.com).

**Muslim Identities and Cultures**

Contact Huma Dar, [simurgh@gmail.com](mailto:simurgh@gmail.com), or Fouzieyha Towghi, [ftowghi@berkeley.edu](mailto:ftowghi@berkeley.edu).

**Nahuatl**

Contact Heather McMichael, [hmem@berkeley.edu](mailto:hmem@berkeley.edu), or Martha Moran, [mcmoran@berkeley.edu](mailto:mcmoran@berkeley.edu).

**New Media**

Contact Irene Chien, [ichien@berkeley.edu](mailto:ichien@berkeley.edu), or Brooke Belisle, [bbelisle@berkeley.edu](mailto:bbelisle@berkeley.edu).

**Nineteenth Century and Beyond British Cultural Studies**

Contact Mark Allison, [mallison@berkeley.edu](mailto:mallison@berkeley.edu), or Marisa Knox, [mknnox@berkeley.edu](mailto:mknnox@berkeley.edu).

**Philosophy of Mind**

Contact John Schwenkler, [jls@berkeley.edu](mailto:jls@berkeley.edu), or Emily Jacobs, [emily.jacobs@gmail.com](mailto:emily.jacobs@gmail.com).

**Police and Penalty Studies**

Contact Kevin Karpiak, [karpiak@berkeley.edu](mailto:karpiak@berkeley.edu), or Paul Hathazy, [hathazy@berkeley.edu](mailto:hathazy@berkeley.edu).

**qui parle (journal)**

Contact Peter Skafish, [skafish@berkeley.edu](mailto:skafish@berkeley.edu), or Nima Bassiri, [bassiri@berkeley.edu](mailto:bassiri@berkeley.edu).

**repercussions (journal)**

Contact Hannah Greene, [hgreene@berkeley.edu](mailto:hgreene@berkeley.edu), or Camille Peters, [cpeters@berkeley.edu](mailto:cpeters@berkeley.edu).

**Russian History, "kruzhok"**

Contact Eleonory Gilburd, [egilburd@berkeley.edu](mailto:egilburd@berkeley.edu), or Yuri Slezkine, [slezkine@berkeley.edu](mailto:slezkine@berkeley.edu).

**Study of Everyday Life**

Contact Kate Mason, [kate.mason@berkeley.edu](mailto:kate.mason@berkeley.edu), or Trinh Tran, [ttram@berkeley.edu](mailto:ttram@berkeley.edu).

**Tourism Studies**

Contact Stephanie Hom Cary, [shcary@berkeley.edu](mailto:shcary@berkeley.edu), or Naomi Leite, [leite@berkeley.edu](mailto:leite@berkeley.edu).

**Transatlantic Early American Studies**

Contact Cody Marrs, [cmarrs@berkeley.edu](mailto:cmarrs@berkeley.edu), or Megan Pugh, [mpugh@berkeley.edu](mailto:mpugh@berkeley.edu).

**Transit (journal)**

Contact Jennifer Zahrt, [jzahrt@berkeley.edu](mailto:jzahrt@berkeley.edu), or Rob Schechtman, [schecht@berkeley.edu](mailto:schecht@berkeley.edu).

**Visual Cultures**

Contact Anne Nesbet, [nesbet@berkeley.edu](mailto:nesbet@berkeley.edu).

**Visuality and Alterity**

Contact Dalida Maria Benfield, [dalidamariabenfield@berkeley.edu](mailto:dalidamariabenfield@berkeley.edu), or Laura Perez, [leperez@berkeley.edu](mailto:leperez@berkeley.edu).

**Yucatec Maya Language**

Contact Beatriz Reyes-Cortes, [mireya18@berkeley.edu](mailto:mireya18@berkeley.edu), or Timoteo Rodriguez, [iknal@berkeley.edu](mailto:iknal@berkeley.edu).

# CALENDAR OF EVENTS

## February 1 Globalization Comes Home

Conference

RELIGION, POLITICS AND GLOBALIZATION  
PROGRAM

this page



## THURSDAY, FEBRUARY 1

**CS Globalization Comes Home: How Globalization is transforming the West**

**RELIGION, POLITICS AND GLOBALIZATION PROGRAM**

8:30am – 3:30pm | 223 Moses Hall

The Globalization Comes Home Project consists of a series of three mini-conferences on how globalization—once synonymous with “Westernization”—has become a force unto itself, coming back to challenge the culture, sovereignty, economic landscape, and political foundations of Western industrial democracies.

**Thursday Session: *Politics and Law***

**Alfred Aman** (Indiana University School of Law), **Kenneth Bamberger** and **John Yoo** (Boalt Hall School of Law), **Anupam Chander** (UC Davis School of Law), **Edward Cohen** (Westminster College), **Julian Ku** (Hofstra University School of Law), **Doug Kysar** and **Ya-Wei Li** (Cornell University Law School), **Karina Pallagst** (Institute of Urban and Regional Development), **Katherine Van Wetzel Stone** (UCLA School of Law), and **Phil Weiser** (University of Colorado).

Co-sponsored by the Townsend Center for the Humanities, the Institute of European Studies, the U.S. Department of Education, French Studies, and the Institute of Governmental Studies.

Registration is required. For more information contact Sara Heitler Bamberger at 510/642-9418 or sbamberger@berkeley.edu.

# HIGHLIGHTS



## February 9 Does Humor Belong in Buddhism?

Conference

CENTER FOR BUDDHIST STUDIES

see p.21

### EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES AND FILMS
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

**L Lunch Poems****ENGLISH DEPARTMENT****Dunya Mikhail**

Noon | Morrison Library in Doe Library

Iraqi poet Dunya Mikhail immigrated to the United States in 1996 after increasing harassment over her poetry, which confronts war and exile with subversive depictions of suffering. In 2001 she was awarded the U.N. Human Rights Award for *Freedom of Writing*. *The War Works Hard* won PEN's Award for Poetry in Translation and was selected as one of the New York Public Library's 25 best books of 2005.

Support for this series is provided by the Townsend Center, Mrs. William Main, the Library, the Morrison Library Fund, the dean's office of the College of Letters and Sciences, and Poets & Writers, Inc.

**L A Question of Identity: Mosques in the Arab World****CENTER FOR MIDDLE EASTERN STUDIES**

**Hasan-Uddin Khan**, School of Architecture, Art and Historic Preservation, Roger Williams University

5pm | Sultan Room, 340 Stephens Hall

**P I Don't Want to Be a Man****PACIFIC FILM ARCHIVE**

Film screening with **Judith Rosenberg** on piano

5pm | Pacific Film Archive Theater

Part of the series "The Lubitsch Touch." This is a free screening.

**P Some Like It Hot****PACIFIC FILM ARCHIVE**

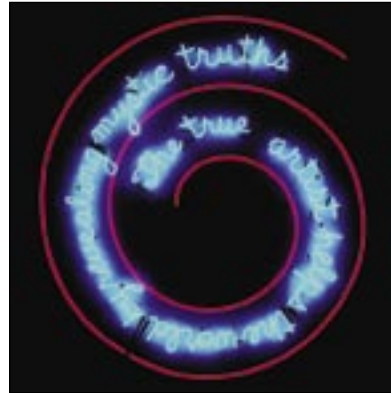
Film screening introduced by film critic **David Thomson**

7pm | Pacific Film Archive Theater

Part of the series "A Thousand Decisions in the Dark." Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details. Tickets are required.

**CS Nauman in Context****BERKELEY ART MUSEUM**

7pm | Berkeley Art Museum



**Keynote address:** "Nauman's Body of Sculpture" by **Anne Wagner**, History of Art

*Nauman in Context* is a two-day conference that explores Bruce Nauman's sculpture, film, and early video in its contexts: artistic, theoretical, and art historical. It aims to provide an academic discussion about Nauman's work in its larger surround. To these ends, the symposium will be a springboard for a broader discussion of key artistic practices taking place in the late 1960s and 1970s, beyond the range of Nauman's formative years, c. 1964-1969, when he was living and working in Northern California.

The conference will be in dialogue with the Berkeley Art Museum's exhibition, *A Rose Has No Teeth: Bruce Nauman in the 1960s*. See also the Pacific Film Archive's film series, "Then, Not Nauman: Conceptualists of the Early Seventies," on page 24.

The conference is organized by Sarah Hamill and Kris Paulsen and is co-sponsored by the Townsend Center for the Humanities, the Consortium for the Arts, the Division of Arts and Humanities, the Graduate Division, and the History of Art Department.

Please contact [info@naumanincontext.org](mailto:info@naumanincontext.org) for additional information.

**L Forum on the Humanities and the Public World****TOWNSEND CENTER FOR THE HUMANITIES**

"Lyric and Public: The Favorite Poem Project"

**Robert Pinsky**, U.S. Poet Laureate, 1997-2000, introduced by **Chancellor Robert Birgeneau**

7pm | Wheeler Auditorium



Throughout his career, Robert Pinsky has been dedicated to identifying and invigorating poetry's place in the world. Pinsky's books about poetry include *Poetry*

*and the World*, nominated for the National Book Critics' Circle Award, *The Sounds of Poetry*, and more recently, *Democracy, Culture and the Voice of Poetry*. Pinsky became a public ambassador for poetry when he founded the Favorite Poem Project, in which thousands of Americans — of varying backgrounds, all ages, and from every state — shared their favorite poems. In this lecture, Pinsky will discuss the success of this project, arguing that, contrary to stereotype, poetry continues to hold a vigorous presence in the American cultural landscape.

Chancellor Robert Birgeneau will offer remarks at the start of the lecture. A question and answer session and a book signing with Robert Pinsky will follow.

This is a ticketed event. Tickets will be available at the Wheeler Auditorium box office beginning at 6:00 pm. Tickets are free of charge and will be given out on a first come, first served basis. One ticket per person.

A complete list of speakers for the spring semester is available on page 12 and at <http://townsendcenter.berkeley.edu>.

## FRIDAY, FEBRUARY 2

**CS Globalization Comes Home: How Globalization is Transforming the West**  
**RELIGION, POLITICS AND GLOBALIZATION PROGRAM**

8:30am – 5:30pm | 223 Moses Hall

**Friday session: Business and the Economy**

**Abbas Ali** (Indiana University of Pennsylvania), **Berch Berberoglu** (University of Nevada, Reno), **Benton Gup** (University of Alabama), **Jeffrey Hart** and **Alan Rugman** (Indiana University), **Cynthia Kroll** (Haas School of Business), **Anais Loizillon** (Ecole des Hautes Etudes de Science Sociales), **Dan Meckstroth** (Manufacturer’s Alliance), **Ram Mudambi** (Fox School of Business and Management, Temple University), **Barbara Parker** (Albers School of Business, Seattle University), and **Michael Schulman** (North Carolina State University).

**C 54th Annual Noon Concert Series**  
**MUSIC DEPARTMENT**

Program: Hindustani vocal music

Performers: **Matt Rahaim** with **Sameer Gupta** (tabla), and music composed and performed by **Nils Bultmann**

12:15pm | Hertz Hall

**CS Nauman in Context**

**BERKELEY ART MUSEUM**

1 – 5:30pm | Berkeley Art Museum

**Session 1: Sculpture: Presences and Absences**

**Jo Applin** (University of York), **Anna Fishaut** (School of the Art Institute of Chicago), **Jeremy Melius** (graduate student, History of Art), and respondent **Elise Archias** (graduate student, History of Art).

**Session 2: Mediums and Media**

**Benjamin Gerdes** (MIT), **William Kaizen** (University of Massachusetts, Lowell), **Jane McFadden** (Art Center College of Design), and respondent **Ben Young** (graduate student, History of Art).

A reception will follow.

## SATURDAY, FEBRUARY 3

**CS Globalization Comes Home: How Globalization is Transforming the West**  
**RELIGION, POLITICS AND GLOBALIZATION PROGRAM**

8:30am – 5:30pm | 223 Moses Hall

**Saturday session: Culture and Society**

**Andrew Barlow** (Sociology), **Paul Cantor** (University of Virginia), **Jack Citrin** (Political Science and Institute of Governmental Studies), **James Cohen** (University of Paris-VIII), **Diana Crane** (University of Pennsylvania), **Ramon Grosfoguel** (Ethnic Studies), **Gary Hytrek** (CSU Long Beach), **Bill Leap** (American University), **Toby Miller** (CSU Riverside), **Tyler Stovall** (Professor of History and Associate Dean of Social Sciences), and **Tim Wendel** (University of Maryland).

## MONDAY, FEBRUARY 5

**L Charles M. and Martha Hitchcock Lectures**

**GRADUATE DIVISION**

*Explorations of the Mind*

“Intuition: The Marvels and the Flaws”

**Daniel Kahneman**, Eugene Higgins Professor of Psychology, Princeton University

4:10pm | International House Auditorium

## TUESDAY, FEBRUARY 6

**L The Development of Commercial Liveborn Stem Cell Collection and Use**  
**SCIENCE, TECHNOLOGY, AND SOCIETY CENTER**

**Paul Billings**, Center for Molecular Biology and Pathology, Laboratory Corporation of America

4pm | Townsend Center, 220 Stephens Hall  
 Co-sponsored by the Townsend Center.

**L Charles M. and Martha Hitchcock Lectures**

**GRADUATE DIVISION**

*Explorations of the Mind*

“Happiness: Living and Thinking About It”

**Daniel Kahneman**, Eugene Higgins Professor of Psychology, Princeton University

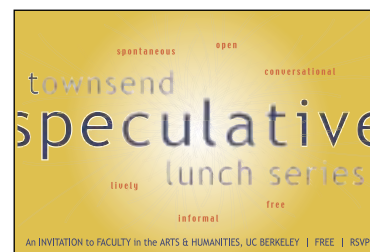
4:10pm | International House Auditorium

## WEDNESDAY, FEBRUARY 7

**L Townsend Speculative Lunch Series**  
**TOWNSEND CENTER FOR THE HUMANITIES**

“The Future of Cynicism”

Noon | Townsend Center, 220 Stephens Hall



The lunches are open to faculty and graduate students at UC Berkeley. Reservations are required. Please RSVP to [townsend\\_center@ls.berkeley.edu](mailto:townsend_center@ls.berkeley.edu).

**C 54th Annual Noon Concert Series**  
**DEPARTMENT OF MUSIC**

Program: *Etude in E minor op. 25 no. 5* and *Nocturne in B major op. 62 no. 1* (Chopin), *Gaspard de la Nuit* (Ravel), *Gargoyles op. 29* (Lowell Liebermann)

Performer: **Jared Redmond**, piano

12:15pm | Hertz Hall

### EVENT KEY

- C CONCERTS**
- E EXHIBITIONS**
- P PERFORMANCES AND FILMS**
- CS CONFERENCES AND SYMPOSIA**
- L LECTURES, COLLOQUIA AND READINGS**

## L Indonesian Literature and Its Role in a Polite Society

CENTER FOR SOUTHEAST ASIA STUDIES

Harry Aveling, La Trobe University

4pm | IEAS Conference Room, 2223 Fulton Street, 6th Floor

## L The Dynamics of Jewish Identity in Antiquity (Lecture 1)

TAUBMAN CHAIR OF TALMUDIC CULTURE

“Power and Identity: The Hasmonean Experience”

Lee I. Levine, Classical Archaeology, The Hebrew University of Jerusalem

7pm | Alumni House

## L Sather Classical Lectures

CLASSICS DEPARTMENT

*Visual Power in Greece and Rome*

“Space, Action and Image and Reception: Public Rituals and Urban Architecture”

Tonio Hölscher, University of Heidelberg

8pm | 2050 Valley Life Sciences Building

## THURSDAY, FEBRUARY 8

### L War Cultures: Military Imaginaries and Arab Cities

CENTER FOR MIDDLE EASTERN STUDIES

Derek Gregory, Geography, University of British Columbia at Vancouver

5pm | Sultan Room, 340 Stephens Hall

## FRIDAY, FEBRUARY 9

### C 54th Annual Noon Concert Series

MUSIC DEPARTMENT

Program: *Rigoletto Paraphrase* (Liszt), *Improvisations op. 20* (Bartók), *L'isle Joyeuse* (Debussy), *Ballade no. 4, op. 52* (Chopin)

Performers: Alan Chen (piano) and Chen Chen (piano)

12:15pm | Hertz Hall

### CS Does Humor Belong in Buddhism?

CENTER FOR BUDDHIST STUDIES

4pm | Toll Room, Alumni House

Keynote speaker: Donald Lopez, University of Michigan

The Buddha Ūākyamuni is said to have asked, “How can anyone laugh who knows of old age, disease, and death?” Despite the severity of this rhetorical question, Buddhists through the centuries and across cultures have incorporated humor into their religious lives. The literary, ritual, and artistic traditions of the Buddhist world contain a variety of humorous and comedic elements that challenge the representation of Buddhism as a humorless doctrine of detached austerity. As a result of this image of Buddhism, scholars have tended to view humorous elements of Buddhist texts and practices as anomalous or marginal rather than as vibrant and vital aspects of Buddhist traditions. This workshop will explore the role of humor in Buddhism from early canonical theories of humor and the unexpectedly robust comedy of the rules for monks and nuns to the outrageous behavior of tantric gurus and Zen Masters.

Sponsored by the Center for Buddhist Studies and the Institute of East Asian Studies, and co-sponsored by the Townsend Center.

Free and open to the public. Visit <http://buddhiststudies.berkeley.edu/events/> or contact Liz Greigg at 510/643-6536 for further information.

### CS Graduate Conference on Vietnamese Studies

CENTER FOR SOUTHEAST ASIA STUDIES

5pm | Townsend Center, 220 Stephens Hall

Keynote speaker: Alexander Woodside, University of British Columbia

The conference is intended to provide an opportunity for young scholars to share their research with the broader Vietnamese Studies graduate student community.

The conference continues on February 10. For further information contact Sarah Maxim at 510/642-3609.

## SATURDAY, FEBRUARY 10

### P Safety Last

PACIFIC FILM ARCHIVE

Film screening, Judith Rosenberg on piano

3pm | Pacific Film Archive Theater

Part of the “Movie Matinees for All Ages” series. Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details. Tickets are required.

### CS Graduate Conference on Vietnamese Studies

CENTER FOR SOUTHEAST ASIA STUDIES

All day | Conference Rm, 6th floor, 2223 Fulton Street

### CS Does Humor Belong in Buddhism?

CENTER FOR BUDDHIST STUDIES

9:30am – 6pm | Toll Room, Alumni House

Panelists: Jacob Dalton (Yale University), Georges Dreyfus (Williams College), Janet Gyatso (Harvard University), Charles Hallisey (University of Wisconsin), Natasha Heller (Buddhist Studies), James Robson (University of Michigan), Gregory Schopen (UCLA), George Tanabe (University of Hawaii), and Alexander von Rospatt (South and Southeast Asian Studies). Respondents: Reiko Ohnuma (Dartmouth University) and Robert Sharf (East Asian Languages and Cultures).

## SUNDAY, FEBRUARY 11

### E Measure of Time

BERKELEY ART MUSEUM

Gallery talk by writer and critic Bill Berkson

3pm | Gallery 6, Berkeley Art Museum

## MONDAY, FEBRUARY 12

### L The Re-Dematerialization of the Art Object

ART, TECHNOLOGY, AND CULTURE COLLOQUIUM

Matmos, musicians and sound artists, San Francisco

7pm | 160 Kroeber Hall

Co-sponsored by the Townsend Center.

WEDNESDAY, FEBRUARY 14

**L** **When American Democracy Promotion Works: Revolutionary Change in the Post Communist World**

**INSTITUTE OF SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES**

Valerie Bunce, Government, Cornell University

Noon | 223 Moses Hall

**C** **54th Annual Noon Concert Series**

**MUSIC DEPARTMENT**

Program: music by Mozart, Schubert, Ravel, Bernstein, and Alva Henderson; poetry by Auden, Neruda and Ferlinghetti

Performers: Susan Gundunas (soprano) and Daniel Lockert (piano)

12:15pm | Hertz Hall

**L** **The Dynamics of Jewish Identity in Antiquity (Lecture 2)**

**TAUBMAN CHAIR OF TALMUDIC CULTURE**

“Powerlessness and Identity: Under a Triumphant Christianity”

Lee I. Levine, Classical Archaeology, The Hebrew University of Jerusalem

7pm | Alumni House

**L** **Sather Classical Lectures**

**CLASSICS DEPARTMENT**

*Visual Power in Greece and Rome*

“Time, Memory and Image: Public Monuments and the Danger of Collective Identity”

Tonio Hölscher, University of Heidelberg  
8pm | 2040 Valley Life Sciences Building

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES AND FILMS
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

THURSDAY, FEBRUARY 15

**L** **The Global Vision of Youssef Ezeddin Eassa**

**CENTER FOR MIDDLE EASTERN STUDIES**

Fatan Eassa

5pm | Sultan Room, 340 Stephens Hall

FRIDAY, FEBRUARY 16

**CS** **What’s Left of Life?**

**MELLON STRATEGIC GROUP/RHETORIC DEPT.**

10am – 5pm | Wurster Auditorium

This conference addresses problems that are literally a matter of life and death: ongoing wars, genocides, epidemics, genomics, life extension technologies, assisted reproduction, pharmaceuticals and potential stem-cell therapeutics. By bringing together scholars, public intellectuals, artists, biologists, social scientists and filmmakers, this conference will approach the problems raised by technologies of death and survival as inextricable from the question of what counts as “life itself.”

**Speakers:** David Bates (Rhetoric), Gregg Bordowitz (Film Studies, Art Institute of Chicago), Judith Butler (Rhetoric and Comparative Literature), Adele Clark (Sociology, UCSF), Lawrence Cohen (Anthropology), Anna Furs (performance artist), Donna Jones (English), Sharon Kaufman (Anthropology, History, and Social Medicine, UCSF), Catherine Malabou (Philosophy, Université de Nanterre, Paris X), Paola Marrati (Humanities and Philosophy, Johns Hopkins University), Paul Rabinow (Anthropology), Joan Roughgarden (Biological Sciences, Stanford University), Nancy Scheper-Hughes (Anthropology), Susan Stryker (filmmaker and independent scholar), Jennifer Terry (Women’s Studies, UC Irvine), Charis Thompson (Rhetoric and Gender and Women’s Studies).

For information contact Jessica Davies, jessdavies@msn.com, or Christopher Roebuck, cwr@berkeley.edu, or visit [www.whatsleftoflife.com](http://www.whatsleftoflife.com).

**CS** **22nd Annual South Asia Conference**

**CENTER FOR SOUTH ASIA STUDIES**

9am – 8pm | International House

**Keynote speaker:** Sanjay Subrahmanyam, Navin and Pratima Doshi Chair in Indian History, UCLA

Speakers will include: **Roksana Badruddoja** (Rutgers University), **Sukanya Banerjee** (UW Milwaukee), **Avishek Ganguly** (Columbia University), **Genevieve Lakier** (Harvard University), **Barbara Metcalf** (University of Michigan), **Bruno De Meulder** (KU Leuven), **Parama Roy** (UC Davis), and from UC Berkeley, **Sudipto Chatterjee**, **Prachi Deshpande**, **Anupama Prabhala Kapse**, **Riyad Koya**, **Gautam Premnath**, and **Clare Talwalker**.

The conference continues on February 17. For more information contact the Center for South Asia Studies at 510/642-3608 or [csas@berkeley.edu](mailto:csas@berkeley.edu).

**CS** **Contextualizing Literary Practices in Early Modern France**

**FRENCH DEPARTMENT**

1 – 5:30pm | Townsend Center, 220 Stephens Hall

This workshop is an exchange between Berkeley early modernists and members of the Groupe de Recherches Interdisciplinaires sur l’Histoire du Littéraire (GRIHL). The topic is practices of contextualization, i.e. the ways in which we historicize our understanding(s) of texts both “literary” and non-literary.

**Speakers:** **Mathilde Bombart** (GRIHL) with respondent Victoria Kahn (Comparative literature), **Déborah Blocker** (French) with respondent **Susan Maslan** (French), **Guillaume Peureux** (Rennes II and GRIHL) with respondent **Timothy Hampton** (French), **Dinah Ribard** (EHES and GRIHL) with respondent **Nicholas Paige** (French), and moderator **Niklaus Largier** (German).

Co-sponsored by the Townsend Center. For more information, please contact Déborah Blocker at [dblocker@berkeley.edu](mailto:dblocker@berkeley.edu).

**C 54th Annual Noon Concert Series****MUSIC DEPARTMENT**

Program: *Piano Trio in A minor, op. 50*  
(Tchaikovsky)

Performers: **Jessica Ling** (violin), **Gabriel Trop** (cello) and **Inning Chen** (piano)

12:15pm | Hertz Hall

**P Heaven Can Wait****PACIFIC FILM ARCHIVE**

Film screening

7pm | Pacific Film Archive Theater

Part of the series “The Lubitsch Touch.”

Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details.

Tickets are required.

**SATURDAY, FEBRUARY 17****CS What’s Left of Life?****MELLON STRATEGIC GROUP/RHETORIC DEPT.**

10am – 5pm | Wurster Auditorium

Continued from February 16. For further information contact Jessica Davies, [jessdavies@msn.com](mailto:jessdavies@msn.com), or Christopher Roebuck, [cwr@berkeley.edu](mailto:cwr@berkeley.edu), or visit [www.whatsleftoflife.com](http://www.whatsleftoflife.com).

**CS 22nd Annual South Asia Conference****CENTER FOR SOUTH ASIA STUDIES**

9am – 5pm | International House

Speakers will include: **Ulka Anjaria** (Stanford University), **Thomas Asher**, (University of Chicago), **Devendra Sharma** (CSU Fresno), **Alka Tyagi** (Delhi University), and from UC Berkeley, **Munis Faruqui**, **Michael Slouber**, **Christopher Wallis**, and **Berg Chiarucci**.

**P Satantango****PACIFIC FILM ARCHIVE**

Film screening

1pm | Pacific Film Archive Theater

A new print of Béla Tarr’s 7 1/2-hour epic.

Part of the series “A Theater Near You.” Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details. Tickets are required.

**SUNDAY, FEBRUARY 18****P Conversations on a Sunday Afternoon****PACIFIC FILM ARCHIVE**

5:30pm | Pacific Film Archive Theater

An inventive film from Khalo Matabane, a major new South African voice, fuses fiction and documentary to explore Johannesburg as an unlikely haven for the world’s war refugees.

Part of the “African Film Festival National Traveling Series,” co-presented by African American Studies and the Center for African Studies. Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details. Tickets are required.

**TUESDAY, FEBRUARY 20****P v.o.****PACIFIC FILM ARCHIVE**

Film screening with filmmaker **William E. Jones** in person

7pm | Pacific Film Archive Theater

Part of the “Alternative Visions” series presented in conjunction with the Graduate Production Seminar. Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details. Tickets are required.

**WEDNESDAY, FEBRUARY 21****CS E Annual Faculty Exhibition****ART DEPARTMENT**

Noon | Worth Ryder Gallery, 116 Kroeber Hall

Faculty members will discuss their work. Featured in this year’s exhibition are resident faculty members **Anne Walsh**, **Greg Niemeyer**, **Squeak Carnwath**, **Richard Shaw** and **Katherine Sherwood**. Visiting Faculty include **Brody Reiman**, **Randy Hussong**, **Lesley Baker**, **John MacNamara**, **Craig Nagasawa**, **Leo Bersamina**, **Anna VonMertens**, **Kevin Radley**, **Veronica DeJesus**, **Cynthia Innis** and **Geof Oppenheimer**.

For further information contact the Department of Art at 510/642-2582.

**L The River of Lost Footsteps: Histories of Burma****INSTITUTE FOR EAST ASIAN STUDIES**

Author **Thant Myint-U**

3pm | Conference Room, 6th floor, 2223 Fulton Street

**L Howison Lectures in Philosophy****GRADUATE DIVISION**

“The Ethics of Blame”

**Thomas Scanlon**, Alford Professor of Natural Religion, Moral Philosophy, and Civil Polity, Harvard University

4:10pm | Toll Room, Alumni House

**L Forum on the Humanities and the Public World****TOWNSEND CENTER FOR THE HUMANITIES**

“The Four Narratives of American Public Life”

**Robert Reich**, Goldman School of Public Policy, with **Robin Einhorn**, History

5pm | Maude Fife Room, 315 Wheeler Hall



American politics — as practiced by politicians, as narrated by the media, and as understood by the public — has reflected four basic stories,

endlessly repeated. Two of them are stories of hope, and two are stories of fear.

Robert Reich will discuss these four basic narratives, and how they often distort our understanding of what’s really going on. Reich has served in three national administrations. He has written ten books, including *The Work of Nations*, which has been translated into 22 languages; the best-sellers *The Future of Success* and *Locked in the Cabinet*, and his most recent book, *Reason*. His articles have appeared in the *New Yorker*, *Atlantic Monthly*, the *New York Times*, the *Washington Post*, and the *Wall Street Journal*. His weekly commentaries on public radio’s “Marketplace” are heard by nearly five million people.

**L Sather Classical Lectures**

**CLASSICS DEPARTMENT**

*Visual Power in Greece and Rome*

“Person, Identity and Image: Public Roles and the Appeal of the Individual”

**Tonio Hölscher**, University of Heidelberg  
8pm | 2040 Valley Life Sciences Building

**FRIDAY, FEBRUARY 23**

**C 54th Annual Noon Concert Series**

**MUSIC DEPARTMENT**

Program: *Piano Trio no. 3 in C minor* (Beethoven)

Performers: **Jessica Ling** (violin), **Kai Chou** (cello) and **Rachel Li** (piano)

12:15pm | Hertz Hall

**P Black Gold**

**PACIFIC FILM ARCHIVE/HUMAN RIGHTS CENTER**

Film screening introduced by **George Scharffenberger**, Executive Director, Blum Center for Developing Economies

8pm | Pacific Film Archive Theater

Part of the Human Rights Watch International Film Festival. Since it began in 1988, the festival has become the leading showcase for films from around the world that open our eyes to a variety of human rights injustices.

Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details. Tickets are available at the box office one hour prior to showing, or by charge-by-phone: 510/642-5249.

EVENT KEY

- C CONCERTS**
- E EXHIBITIONS**
- P PERFORMANCES AND FILMS**
- CS CONFERENCES AND SYMPOSIA**
- L LECTURES, COLLOQUIA AND READINGS**

**WEDNESDAY, FEBRUARY 28**

**C 54th Annual Noon Concert Series**

**MUSIC DEPARTMENT**

Program: *Three Fantastic Dances, op. 6 and Prelude and Fugue in D minor, op. 87, no. 24* (Shostokovich), *Concert Suite for The Nutcracker* (Tchaikovsky), *Etude in F sharp major, op. 7, no. 4* (Stravinsky), *Etude in D minor, op. 2, no. 1* (Prokofiev)

Performer: **Tony Lin**, piano

12:15pm | Hertz Hall

**L Neuropolitics: Governing Conduct in a Neurochemical Age**

**SCIENCE, TECHNOLOGY, AND SOCIETY CENTER**

**Nikolas Rose**, BIOS Research Centre for the study of Bioscience, Biomedicine, Biotechnology and Society, London School of Economics

4pm | Location to be determined

Contact the STSC for updates at 510/642-9656 or [stsc@berkeley.edu](mailto:stsc@berkeley.edu).

**P Body Armor**

**PACIFIC FILM ARCHIVE**

Film screening

7:30pm | Pacific Film Archive Theater

In the mid-'70s, artists did amazing things with the body and the film frame in order to activate internal states. Featured: Charlemagne Palestine, Rita Myers, Vito Acconci, Susan Mogul, and Paul McCarthy.

Part of the series, “Then, Not Nauman: Conceptualists of the Early Seventies,” which runs through April 4. Visit [bampfa.berkeley.edu](http://bampfa.berkeley.edu) for details. Tickets are available at the box office one hour prior to showing, or by charge-by-phone: 510/642-5249.

**L Sather Classical Lectures**

**CLASSICS DEPARTMENT**

*Visual Power in Greece and Rome*

“Images and the Dignity of Reality: Producing and Viewing in Ancient Art”

**Tonio Hölscher**, University of Heidelberg  
8pm | 2040 Valley Life Sciences Building

**FEATURED EXHIBITION**

**E Fernando Botero: Abu Ghraib**

**CENTER FOR LATIN AMERICAN STUDIES**

January 29 – March 23, 2007  
190 Doe Library



These 47 paintings and drawings belong to a long tradition of artistic statements against war and violence that include Goya’s Caprichos and Picasso’s Guernica. Organized by the Center for Latin American Studies, these paintings have never been displayed in a public institution in the United States. The exhibit was “proposed to many museums in the U.S,” according to the artist, but all declined to show it. This will be the last chance to view these works before they return to Europe. “[These paintings] are among Mr. Botero’s best work, and in an art world where responses to the Iraq war have been scarce - literal or obscure - they stand out.” *New York Times*, 2006.

**Exhibition hours:**

Monday – Thursday: 10am – 7pm  
Friday – Saturday: 10am – 5pm  
Closed on Sundays



## COMING IN MARCH

**CS Picasso in the Late 1920's**  
**HISTORY OF ART/BERKELEY ART MUSEUM**

Friday – Saturday, March 2 – 3, 2007  
 10am – 6pm | 112 Wurster Hall



Professor T.J. Clark will host an international gathering of scholars to discuss Picasso's work at one of the most puzzling, and productive, moments in his career: the years between 1925 and 1932.

Participants will include Dawn Ades, Jay Bernstein, Yve-Alain Bois, Benjamin Buchloh, Elizabeth Cowling, Lisa Florman, Hal Foster, Amy Lyford, Jeremy Melius, Chris Green, Anne Wagner, Charles Miller, Garrett Stewart, and Sebastian Zeidler.

Friday is open to the public; Saturday is a workshop and by invitation only.

**Friday speakers (open to the public):**

Elizabeth Cowling, Fine Art, University of Edinburgh, on *Painter and Model* (1928).

Lisa Florman, Ohio State University, on *Three Dancers* (1925).

T.J. Clark, Art History, UC Berkeley, on *Woman by the Sea* and *Monument: Tete de Femme* (1929).

**Saturday Workshop (by invitation only):**

On day two participants will examine selected works by Picasso, including *Crucifixion* (1930), the Pompidou's 1927 *Figure*, MoMA's 1927-28 *Atelier*, the Sintra Museum's 1929 *Figure in Armchair*, the Chicago Art Institute's 1930 *Figure*, the Saint Louis Museum's 1931 *Pitcher, Bowl of Fruit, and Leaves*, the Musee Picasso's plaster *Tete de femme* of 1931, the Musee Picasso's 1927 *Figure*, 1928 *Figure et profil*, 1928 *Dinard Bather Stretched Out on the Sand*, 1929 *Buste de femme et autoportrait*, the sand relief *Composition with Glove*, 1931 *Figures au bord de la mer*, 1931 *Figure portant une pierre*, and the 1932 *Repose* (private collection).

The conference is co-sponsored by the Townsend Center for the Humanities. Complete details will be available in the March issue of the Townsend Newsletter.

**E Picasso and American Art**
**SFMOMA**

February 23 – May 28, 2007

This exhibition assembles nearly 150 pieces by some of the best-known American artists of the modern era, including Stuart Davis, Willem de Kooning, Arshile Gorky, John Graham, Jasper Johns, Roy Lichtenstein, Jackson Pollock, David Smith, and Max Weber — artists who directly and openly interpreted Picasso's style, appropriated his palette, or used his work as a point of departure. The exhibition will offer unprecedented insights into Picasso's impact and will give viewers a rare context for viewing modern masterpieces.

**E A Hidden Picasso**
**SFMOMA**

February 23 – May 28, 2007

This exhibition examines Picasso's *Scène de Rue*, on view in *Matisse and Beyond: The Painting and Sculpture Collection*. During conservation work on the painting, X-rays revealed an unfinished painting beneath its surface. The exhibition details this fascinating discovery.

Visit [sfmoma.org](http://sfmoma.org) for more information.

# About The Townsend Center



Established in 1987 with a generous bequest from the estate of Doreen B. Townsend, the core mission of the Center is to strengthen and support the role of the humanities at UC Berkeley. The Center offers opportunities for advanced research and creative teaching initiatives and sponsors a wide range of programs designed for members of the academic community and for the general public. Building on a history of strong alliances with scholars in the social sciences and in the arts, the Center concentrates on the topics and methods that make the humanities vital and unique in the contemporary world.

## TOWNSEND CENTER PROGRAMS

### **GROUP (GEBALLE RESEARCH OPPORTUNITIES FOR UNDERGRADUATES PROGRAM).**

Provides grants to undergraduates and ladder faculty for the development of interdisciplinary undergraduate courses, summer research apprenticeships, and research teams on four themes: humanities and the environment; humanities and human rights; humanities and new media; humanities and biotechnology, health, and medicine. Deadlines: Fall and Spring.

### **MELLON DISCOVERY FELLOWSHIPS (BY DEPARTMENT NOMINATION).**

Bring together students from a variety of disciplines at the early stages of their graduate careers and provide \$5,000 in summer stipends for each of their first three summers of graduate study. Deadline: Spring.

### **TOWNSEND FELLOWSHIPS.**

Fellowships to support research of assistant professors and individual graduate students. Recipients receive a full-year fellowship of \$18,000 (for graduate students) or 50% course relief (for assistant professors), and meet weekly with the tenured Senior Fellows of the Townsend Center. Deadline: Fall.

### **INITIATIVE GRANTS FOR ASSOCIATE PROFESSORS.**

Bring together associate professors in humanities fields with a research counterpart from another discipline. Grantees receive course relief to devote a semester to a research project of their choosing, working closely with their counterpart. Deadline: Spring.

### **MELLON STRATEGIC GROUPS.**

Convene ladder faculty to create interdisciplinary curricular innovations in new intellectual areas, with the goal of producing long-term programmatic innovations in the humanities at Berkeley. Departments receive

replacement costs. Deadlines: Fall for proposals; Spring for individual participation.

**TOWNSEND RESIDENCIES (BY DEPARTMENT NOMINATION).**

Allow departments to support individual visitors who can enrich academic programs but who may not necessarily be academics by providing a \$12,000 stipend and travel expenses for a one-month stay. The Residencies are funded from the Avenali endowment. Deadline: Fall.

**CONFERENCE GRANTS.**

Support conferences or other larger-budget activities taking place at UC Berkeley. Deadlines: Fall and Spring.

**WORKING GROUP GRANTS.**

Support small groups of faculty and graduate students from various fields and departments working on shared projects. Deadline: Spring.

**RESEARCH BRIDGING GRANTS.**

Provides a \$5,000 supplement to the regular COR Bridging Grant for tenured humanities faculty undertaking research projects in new directions with curricular implications. Deadline: Spring.

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- Page 13: Hip-Hop Studies Working Group members (l-r): Michael Kahn, Michael Barnes, Rickey Vincent, Kendra Salois, Kofi-Charu Nat Turner, and Erinn Ransom; photo courtesy Deborah Stalford/UC Berkeley photos.
- Page 18 bottom: *Shakyamuni Buddha*, Chang Sheng-wen (1173-1176).
- Page 19: *The True Artist Helps the World by Revealing Mystic Truths*, Bruce Nauman, 1967; courtesy of Sperone.
- Page 24: Fernando Botero with paintings from his Abu Ghraib series, 2005; AP Wide World.
- Page 25: *The Three Dancers*, Pablo Picasso, 1925; copyright Succession Picasso, DACS 2002.
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**TOWNSEND CENTER WEBSITE**

<http://townsendcenter.berkeley.edu>

The Center’s website provides a variety of information to students, faculty, and members of the general public, including fellowship and grant program application information and deadlines; calendar of on-campus humanities events; lists of national and international humanities research competitions; working group schedules and contact information; information about special events, initiatives, and visitors; a history of the Center; profiles of our current and past Fellows; and publications of the Center available free by download.

**TOWNSEND CENTER NEWSLETTER**

The Townsend Center Humanities Newsletter is published six times a year. The Newsletter represents the diverse and coordinated activities of humanities faculty and affiliated scholars as UC Berkeley. *Friends of the Townsend Center* may receive the Newsletter for a yearly donation of \$15.00. Please send a check made out to “UC Regents” to:

Aileen Paterson  
 The Townsend Center Newsletter  
 220 Stephens Hall #2340  
 Berkeley, CA 94720

UC Berkeley faculty, students and staff interested in receiving the Newsletter free of charge should send an email to: [townsend\\_center@ls.Berkeley.edu](mailto:townsend_center@ls.Berkeley.edu) with Newsletter in the subject line.

Copy deadline for the March 2007 Newsletter is February 8, 2007. To submit an event, visit [http://townsendcenter.berkeley.edu/event\\_submission.php](http://townsendcenter.berkeley.edu/event_submission.php).



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HG-09

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- 18** Calendar of Campus Events
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NEXT MONTH

The 2007 Una's Lecturer:

**ROBERT POST**

David Boies Professor of Law,  
Yale University



**Religion and Freedom of Speech: Cartoons and Controversies**

Tuesday, March 13, 2007 | 7:30pm | Lipman Room, Barrows Hall

**Panel Discussion**

Wednesday, March 14, 2007 | 4pm | Townsend Center for the Humanities

Robert Post, Deniz Göktürk (Professor of German), David Hollinger (Professor of History), and Saba Mahmood (Professor of Anthropology).  
Moderated by Anthony J. Cascardi (Director of the Townsend Center).