

spring 12
CALENDAR OF EVENTS

Clark University
Higgins School of Humanities

It was a special fall at the Higgins School.

In celebration of our 25th anniversary, and with the support of a planning grant from the Mellon Foundation, we held a dialogue symposium on the question of **Educating... for what?** In conversations with a series of remarkable guests, we (faculty, students, administration, and staff) explored our purposes together, as we re-envision Clark's curriculum through the LEEP initiative and in our Mellon work.

Over the course of the semester, we had great success in creating a dialogic experience among the whole group (sometimes 60 to 80 people) — thanks go to all the faculty hosts who helped develop the practices that made that possible over the course of the term. Most of us will long remember the closing five minutes of the last symposium event, as poet Li-Young Lee invoked us to educate for *more consciousness... for seeing... for more self-knowledge. It's actually a huge project.*

A group of eighteen **Mellon faculty fellows** from across the disciplines attended all symposium events, joined together for conversations after each event, and met in three retreats to consider the issues and where we go from here. Their work has been crucial to the work of the **Mellon advisory group** supporting the preparation of a major grant proposal to the Mellon Foundation, to be submitted this winter. Both Associate Director Betsy Huang and I are enormously grateful to this group and the larger fellowship for their contributions to this important process.

We are also gratified at the expansion of the DD course listings, as more faculty were inspired (in part by the fall symposium) to bring more dialogic practices into their classrooms — over 25 courses will be offered with a dialogue emphasis in the spring term.

As we set out into a new year, in our symposium we turn to the question of **Agency** — becoming clearer as to where it lies in our society, re-assessing our own, and learning about some exemplary instances of it, often in the arts. We've seen the emergence of a truly different activism this fall in the form of the Occupy movement — a movement that portends new forms of *agency* and participation in response to the challenges of our political and economic systems. And as we head into another election year, the question of how well our democracy actually functions is increasingly called out. It seems a very good time to take stock of the state of *agency* all around. I hope you will join us.

Warm regards,



SARAH BUIE

Director, Higgins School of Humanities

educating...for what?

To see videos of our fall 2011 events,
visit [www.clarku.edu/dd/calendars/
DD_FALL11symposium.cfm](http://www.clarku.edu/dd/calendars/DD_FALL11symposium.cfm)

EXCERPTS FROM

Compassion Is Our New Currency

Notes on 2011's Preoccupied Hearts and Minds

By Rebecca Solnit



Occupy is first of all a conversation among ourselves.

To occupy. . . means to show up, to be present—a radically unplugged experience for a digital generation. Today, the term is being applied to any place where one plans to be present, geographically or metaphorically: Occupy Wall Street, occupy the food system, occupy your heart. The ad hoc invention of the people’s mic by the occupiers of Zuccotti Park, which requires everyone to listen, repeat, and amplify what’s being said, has only strengthened this sense of presence. You can’t text or half-listen if your task is to repeat everything, so that everyone hears and understands. . . Activism had long been in dire need of new modes of doing things, and this year it got them.

Before the Occupy movement arrived on the scene, political dialogue and media chatter in this country seemed to be arriving from a warped parallel universe. Tiny government expenditures were denounced, while the vortex sucking our economy dry was rarely addressed; hard-working immigrants were portrayed as deadbeats; people who did nothing were anointed as “job creators”; the trashed economy and massive suffering were overlooked, while politicians jostled over (and pundits pontificated about) the deficit; class war was only called class war when someone other than the ruling class waged it. It’s as though we were trying to navigate Las Vegas with a tattered map of medieval Byzantium — via, that is, a broken language in which everything and everyone got lost.

Then Occupy arrived and, as if swept by some strange pandemic, a contagious virus of truth-telling, everyone was suddenly obliged to call things by their real names and talk about actual problems. The blather about the deficit

was replaced by acknowledgments of grotesque economic inequality. Greed was called greed, and once it had its true name, it became intolerable, as had racism when the Civil Rights Movement named it and made it evident to those who weren't suffering from it directly. The vast scale of suffering around student debt and tuition hikes, foreclosures, unemployment, wage stagnation, medical costs, and the other afflictions of the normal American suddenly moved to the top of the news, and once exposed to the light, these, too, became intolerable.

If the solutions to the nightmares being named are neither near nor easy, naming things, describing reality with some accuracy, is at least a crucial first step. Informing ourselves as citizens is another. Aspects of our not-quite-democracy that were once almost invisible are now on the table for discussion — and for opposition, notably corporate personhood, the legal status that gives corporations the rights, but not the obligations and vulnerabilities, of citizens. (One oft-repeated Occupier sign says, “I’ll believe corporations are people when Texas puts one to death.”)

The Los Angeles City Council passed a measure calling for an end to corporate personhood, the first big city to join the Move to Amend campaign against corporate personhood and against the 2009 Supreme Court Citizens United ruling that gave corporations unlimited ability to insert their cash in our political campaigns. Occupy actions across the country are planned for January 20th, the second anniversary of Citizens United. . .

Only a few years ago, hardly anyone knew what corporate personhood was. Now, signs denouncing it are common. Similarly, at Occupy events, people make it clear that they know about the New Deal-era financial reform measure known as the Glass-Steagall Act, which was partially repealed in 1999, removing the wall between commercial and investment banks; that they know about the proposed financial transfer tax, nicknamed the Robin Hood Tax, that would raise billions with a tiny levy on every financial transaction; that they understand many of the means by which the 1% were enriched and the rest of us robbed.

This represents a striking learning curve. A new language of truth, debate about what actually matters, an informed citizenry: that’s no small thing. But we need more. . . .

San Francisco writer **Rebecca Solnit** is the author of thirteen books about art, landscape, public and collective life, ecology, politics, hope, meandering, reverie and memory.

From TomDispatch.com
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Ya-chen Chen (Chinese Language Program, FL&L Department) published a monograph, *The Many Dimensions of Chinese Feminism* (Palgrave MacMillan, 2011), and a co-edited book, *Women and Gender in Contemporary Chinese Societies: Beyond the Han Patriarchy* (Lexington, Roman & Littlefield, 2011). She serves on the Program Committee of the AACS (American Association for Chinese Studies), and collaborated to secure a major grant from the CCK (Chiang Ching-kuo) Foundation to sponsor academic activities of the AACS.

Judith Wagner DeCew (Philosophy) has published a lengthy essay titled “Privacy” for the *Routledge Companion to Philosophy of Law* (Andrei Marmor, ed., Cambridge University Press, January 2012). She has also published an essay “Paternalism” in the *Encyclopedia of Global Justice* (Deen Chatterjee, ed., Springer Publishing).

John Garton (V&PA) has written an article titled *Unpublished Letters from Paolo Veronese to a Humanist Patron, Marcantonio Gandino*, that has been accepted for publication in the international journal *Renaissance Quarterly*.

Lisa Kasmer (English) has a forthcoming monograph *Novel Histories: British Women Writing History, 1760–1830* (Fairleigh Dickinson University Press). She is also the invited speaker on *Jane Austen—Landscape and Loss* for the Metro-New York Region, Jane Austen Society of North America in June 2012.

Wim Klooster (History) was invited to be a Fellow-in-Residence at the Netherlands Institute for Advanced Study in spring 2013. His latest book, a volume he coedited with Gert Oostindie, appeared in fall 2011, entitled *Curaçao in the Age of Revolutions, 1795–1800* (Leiden: KITLV Press).

Gary Overvold (Philosophy and Comparative Literature), published the Proceedings of an international conference held in 2004 at the University of Luxembourg concerning the then pending European Union Constitution. The Higgins School and generous grants from the Henry Leir-Luxembourg program at Clark provided partial sponsorship. The title of the book is: *Regards croisés sur la Constitution avortée de l’UE*.

Virginia Mason Vaughan (English) gave a keynote address at a conference organized by the Centre for English, Translation and Anglo-Portuguese Studies at Oporto, Portugal in December. The conference’s theme was, “*Dashed all to pieces: tempests and other natural disasters in the literary imagination*, and her paper, “Shakespeare’s Transformative Tempests,” focused on the works of Shakespeare.

New faculty collaboratives emerge

Two new faculty collaboratives will be supported in their efforts by the Higgins School of Humanities:

Science Fiction Studies Collaborative As an outgrowth of the Spring 2011 Higgins Seminar, “Science Fiction and the Mind of the Other,” co-taught by Scott Hendricks and Betsy Huang, a work group has been organized by several faculty who share research and pedagogical interests in science fiction. Founding members of the collaborative are Scott Hendricks in philosophy, Betsy Huang and Esther Jones in English, and Stéphanie Larrieux in the Visual and Performing Arts. The aim of the collaborative is to provide a space for faculty and students to explore the expanse and expansiveness of science fiction from an interdisciplinary perspective via course offerings, film and seminar series, and other innovative programs of earthly and cosmic proportions. To launch the initiative, the members are currently establishing a website with the support of the Higgins School of Humanities; organizing conference panels to address the creative and critical capacities of science fiction; identifying and inviting interested faculty and students to participate; and coordinating regular meetings to exchange thoughts and ideas on all things science fiction. If you would like to participate in the collaborative, please contact any of the aforementioned current members.

EMU (Early Modernists Unite) draws together a dozen faculty across the humanities (art history, music, philosophy, foreign languages, English and history) who study early modern Europe and America. Desiring a greater community around the study of the deep past for our own and our student’s intellectual development, the EMU cohort formed in the spring of 2010 and this past fall began a campus-based colloquium for the presentation and discussion of each other’s current research. Plans for the next few years include expanding the colloquium to the Consortium, reaching out to the wider Clark community with a lecture series tentatively titled “the Roots of Everything,” and developing new undergraduate coursework—some of which may be team-taught—to emphasize interdisciplinary connections across campus. Please contact Nina Kushner (History) or Meredith Neuman (English) for more information.

DIFFICULT DIALOGUES SPRING 2012 SYMPOSIUM

Agency

authenticity, power, action

*Tell me, what is it you plan to do
with your one wild and precious life?* — MARY OLIVER

In the broadest sense, *agency* means the capacity to act. Yet many people feel powerless in the face of contemporary political, economic and environmental conditions. Can we have *agency* amidst these daunting challenges? Can we avoid being paralyzed or overwhelmed, distracted, or in denial?

This semester, we will be asking these questions together in our dialogue symposium. First, what is *agency*? What types of *agency* are possible at the present moment, and how does that delimit our world? What access to *agency* do we have, individually and collectively, and how might we use it? Given the realities of our time, can we re-envision what is possible, with creativity and community, and act on it?

In the face of the worst aspects of human experience (genocide, racism, abject poverty, exploitation, environmental degradation), how do many of us continue to act with purpose? What are the limits of *agency*, and what are its pitfalls?

This spring, we turn to these questions with particular emphasis on the power of the arts — film, narrative, visual arts, place-making, design — to provoke, educate, enlighten, re-envision, inspire, heal, and transform. And we celebrate the flourishing of *agency* in the acts of members of our own community, here and around the world.

The Corporation (2004)

Corporate social responsibility is an oxymoron. It's a contradiction in terms. Not because they're irredeemably bad across the board. It's not about behavior. It's about the nature of corporations. They're not set up to be responsible, they're legal fictions. They're a form; human beings are responsible. We are responsible including for the entities we create supposedly to serve us... We do not beg or beseech or plead or ask them to do a little less harm. Or to reward them when they behave well. It's not about that, it's about the right relationship that we need to bring about. — MARY ZEPERNICK, COORDINATOR, POCLAD



Provoking, witty, stylish and sweepingly informative, Canadian documentary film **The Corporation** explores the nature and spectacular rise of the dominant institution of our time. Part film and part movement, *The Corporation* is transforming audiences and dazzling critics with its insightful and compelling analysis. Taking its status as a legal “person” to the logical conclusion, the film puts the corporation on the psychiatrist’s couch to ask “What kind of person is it?” The Corporation includes interviews with 40 corporate insiders and critics — including Noam Chomsky, Naomi Klein, Milton Friedman, Howard Zinn, Vandana Shiva and Michael Moore — plus true confessions, case studies and strategies for change. Winner of 26 international awards, the film is based on the book *The Corporation: The Pathological Pursuit of Profit and Power* by Joel Bakan. (145 minutes)

Film screenings

Thursday February 2 @ noon, 3, 6, 9:30pm | Dana Commons second floor lounge

Conversation café

Thursday February 2 @ 8:30pm | Dana Commons second floor lounge

community conversations

WHAT IS AGENCY?

Wednesday January 25 @ 4pm | Dana Commons second floor lounge

THE OCCUPY MOVEMENT

Tuesday February 28 @ 7:30pm | Dana Commons second floor lounge

Co-sponsored with Occupy Clark

AGENCY, CLARK-STYLE

Wednesday March 21 @ 4–7pm | Dana Commons second floor lounge

Panel conversation @ 5:30pm

Please check our website at www.clarku.edu/difficultdialogues for updates on these events.

Occupy as an American Awakening Todd Gitlin

The rudiments of the American political condition can be summed up as follows: A bloated, short-sighted, self-dealing, revolving-door plutocracy owns a large share of one major party (partnering with the evangelical Christians located in the former Confederacy and elsewhere), and somewhat uneasily shares ownership of the other party with progressives. It finances politics and substantially determines and limits outcomes. Three decades of rampaging inequality have followed. The most recent upshot has been the financial calamity that wrecked millions of people's lives—not only in this country—and produced an unending cascade of calamities. A president who shares the divided soul of the Democratic Party, and whose election stoked the hope that he could achieve—among other things—a substantial reversal of this trajectory, backed off short of full-throated reform, and has, moreover, especially since the midterm elections, been fought to a standstill by a ferocious backlash.

Enter Occupy Wall Street, an initiative of romantic, more or less radical—and crucially, to this moment, nonviolent—bands... — TODD GITLIN

The initiative of Occupy mushroomed not only because millions of people were, and are, aggrieved about the plutocratic rule and economic travail that has settled upon America, but because hundreds, then thousands, of people took it upon themselves to organize and create new facts. Tactically inventive, spunky, decentralized, humorous, wild and frequently incomprehensible, it represents not only a political revolt but the current incarnation of a tradition of Great Awakenings which punctuate American history and leave major cultural—if not political—changes in their wake. Professor **Todd Gitlin** will share his thoughts on how Occupy marks a turning point in American activism.

Thursday February 9 @ 4:30pm | Dana Commons second floor lounge

Co-sponsored by the Higgins School of Humanities, the Communication and Culture Program and the Sociology Department.



Todd Gitlin, an American writer, sociologist, communications scholar, novelist, poet, and not very private intellectual, is the author of fourteen books. He is now a professor of journalism and sociology and chair of the Ph.D. program in Communications at Columbia University. He is currently writing a book called *Liberty Square*, to be published this spring by HarperCollins imprint It Books. It is “a look at the Occupy movement at its pivotal moment, as it weighs its unexpected power and grapples with its future mission.”

When I dare to be
powerful, to use my
strength in the service
of my vision, then it
becomes less and less
important whether I
am afraid.

— AUDRE LORDE

Black Is... Complicated Melissa Harris-Perry

There will be no Martin Luther King of the Occupy movement—no single figure empowered to present demands to the White House and negotiate outcomes on behalf of the demonstrators. Even as we freeze in stone the complicated, multi-dimensional and contested King, the Occupy efforts raise the political question: Is an energetic, international, populist action sustainable without defined leadership? And what kind of leadership can emerge in this environment? — MELISSA HARRIS-PERRY

Melissa Harris-Perry investigates the challenges facing contemporary black Americans. She works to understand the multiple creative ways that African Americans find agency in response to these challenges. Her latest book, *Sister Citizen: Shame, Stereotypes, and Black Women in America* (Yale 2011), argues that persistent harmful stereotypes—invisible to many but painfully familiar to black women—profoundly shape black women’s politics, contribute to policies that treat them unfairly, and make it difficult for black women to assert their rights in the political arena.

As well as a contribution to the African American Intellectual Culture Series, Melissa Harris-Perry’s talk is a Clark Presidential Lecture and part of the university’s celebration of Black History Month. The theme for the month’s programs—“Black is”—is both a statement and a question. It is designed to explore the complexities, challenges and opportunities of African American identity today.

Monday February 13 @ 7pm | Atwood Hall

Co-sponsored by the Higgins School of Humanities, the Office of the President, the Black Student Union, Dean of the College, the Office of Intercultural Affairs, and the Martin Luther King and Black History Month Program Committee.



Melissa Harris-Perry is Professor of Political Science at Tulane University, where she is founding director of the Anna Julia Cooper Project on Gender, Race, and Politics in the South. She previously served on the faculties of the University of Chicago and Princeton University. Her first book, *Barbershops, Bibles, and BET: Everyday Talk and Black Political Thought*, won the 2005 W. E. B. Du Bois Book Award from the National Conference of Black Political Scientists and 2005 Best Book Award from the Race and Ethnic Politics Section of the American Political Science Association. She is also columnist for the *Nation*, and appears regularly on MSNBC and other media venues.

Agency / Occupy Film Fest

A selection of films and shorts related to *agency* and the Occupy movement will be screened for two days:



Stages (2009). A vérité exploration of the unexpected power of the simple act of storytelling. A group of older Puerto Rican women and innercity youth come together to create an original play out of the stories of their lives. Weaving together themes of immigration, identity, aging and coming of age, *Stages* offers an intimate portrait of an unlikely ensemble, transformed by the liberating power of their own stories.



The Maker Movement. Anil Dash shares his observations and insights into the development of the Maker movement with Dale Dougherty. He sees it as a kind of political movement that is apolitical in nature but also radical and inclusive. This conversation touches on the social context of making, and what it means for individuals, families and communities. How will a “long, slow make” transform our society?



Capitalism: A Love Story (2009). Written, directed and starred in by Michael Moore. The film centers on the late-2000s financial crisis and the recovery stimulus, while putting forward an indictment of the current economic order in the United States and capitalism in general. Topics include Wall Street’s “casino mentality”, for-profit prisons, the poverty-level wages, home foreclosures, and corporate-owned life insurance.



The Price of Civilization: Reawakening American Virtue and Prosperity. Jeffrey Sachs of The Earth Institute and Columbia University discusses how economic inequality in the United States has ballooned over the last 30 years in a presentation about his recent book and an October 2011 interview with Dan Rathers on Occupy Wall Street and the U.S. economy.



Naomi Klein interview at Occupy Wall Street. Naomi Klein is an award-winning journalist, syndicated columnist and author of the international bestseller, *The Shock Doctrine: The Rise of Disaster Capitalism*. She is a contributing editor for Harper’s and reporter for Rolling Stone, and a regular columnist for The Nation and The Guardian.



In Depth with Chris Hedges. Chris Hedges is an author and journalist, whose latest book is *The World As It is*. The Pulitzer Prize winning foreign correspondent speaks on politics, corporate power, terrorism and religion. Hedges has a Masters degree in Divinity and is the author of nine books.

Please consult our website at www.clarku.edu/difficultdialogues for a detailed listing with screening times.

Wednesday & Thursday, February 15 & 16 @ noon to midnight | Dana Commons second floor lounge

With intermittent conversation cafes

Voice to Vision David Feinberg

We like to start them out without having any idea which direction it's going to go — very much like the survivors' experience. The survivors didn't know the destiny, the art work doesn't know its destiny. It happens as it happens. You make decisions based on what's in front of you. — DAVID FEINBERG



The *Voice to Vision* collaborative project captures the extraordinary experiences of genocide survivors from different parts of the world. The stories of the survivors are first shared through dialogue, and then transformed into works of visual art that display sculpture, painting, drawing, collage, and mixed media. Each art piece has been created through collaboration with a team of artists and genocide survivors. As the survivors share their experiences, members of the collaborative team exchange ideas and make creative decisions together to produce a work of art that reflects

the convergence of each voice involved in the project. To share the dialogic process of moving from narrative voice to artistic vision, a series of documentary films have been produced that convey the scope of the work.

We will host an exhibition of the work from the project, a screening of a documentary about it, and a conversation with project director **David Feinberg**. This project has been developed through the collaboration of an inter-disciplinary visual research team that includes participants from University of Minnesota's Department of Art and Center for Holocaust and Genocide Studies, as well as participants from surrounding Twin Cities communities.

The visit of the V2V project to Clark was initiated and organized by Assistant Professor Toby Sisson of the Studio Art Program in the Department of Visual and Performing Arts.

Exhibition opening and gallery talk with Holocaust survivor Fred Amram

February 16 @ 6:30–8:30pm | Schiltkamp Gallery, Traina Center for the Arts

Film screening and conversation with David Feinberg

Thursday February 23 @ 4:30pm | Dana Commons second floor lounge

The exhibition will be held in three venues: from February 16 to March 1 in Dana Commons, from February 16 to April 8 in the Traina Center and from February 16 to April 16 in the Strassler Center.

Co-sponsored by the Higgins School of Humanities, the Department of Visual and Performing Arts, and the Strassler Center for Holocaust and Genocide Studies.



David Feinberg is an Associate Professor of Art at the University of Minnesota. He earned an MFA degree from Cranbrook Academy of Art, Bloomfield Hills, Michigan. In 2002, he created the *Voice to Vision* project, and since that time he has made seven video documentaries with survivors and/or descendants from the Holocaust, Rwanda, Sudan, Cambodia, Tibet, Armenia, Bosnia, Laos (Hmong), and Native American atrocities. The *Voice to*

Vision artworks and documentaries have been exhibited in colleges, universities, and art and community centers throughout the United States. The most recent exhibition of a V2V piece was by invitation of the US State Department's "Art in Embassies" program, which is displaying "LIS: Life is Struggle" at the American Embassy in Kinshasa, the Democratic Republic of Congo.

Art and Agency Lily Yeh and Rob Shetterly

When I see brokenness, poverty and crime in inner cities, I also see the enormous potential and readiness for transformation and rebirth. We are creating an art form that comes from the heart and reflects the pain and sorrow of people's lives. It also expresses joy, beauty, and love. This process lays the foundation of building a genuine community in which people are reconnected with their families, sustained by meaningful work, nurtured by the care of each other and will together raise and educate their children. Then we witness social change in action. — LILY YEH

An artist gains agency by creating something that connects with the popular imagination, articulates a truth that other people have sensed but not voiced, and then inspires others to begin acting with courage themselves. Lily Yeh does this by drawing art out of people who are immobilized by despair, re-connecting them with vitality, self-worth, imagination and hope. My agency comes, I think, from affirming the legacy of courage, idealism and activism that has won the rights we do have, and, thus, encouraging people to act in that tradition. — ROB SHETTERLY

Through very different artistic practices, both **Lily Yeh** and **Rob Shetterly** inspire agency in the lives of those involved with their work. Lily works in collaborative processes to revitalize broken environments and communities through art-making. In striking portraits, Rob shares the lives and words of “Americans Who Tell the Truth”, to remind people of the dignity, courage and importance of some of America’s truth tellers, our own obligations as citizens, and that the struggle for equality and freedom is on-going. Lily and Rob met when Rob painted her portrait for his series. For this event, they will each share some of their work, and join us in a conversation about agency and art-making.

Tuesday March 27 @ 7pm | Dana Commons second floor lounge

Before and after the conversation, we will be joined in performance by **Mary Anne Driscoll**, improvisational jazz pianist and vocalist, who is composing a song cycle based on quotes from Rob’s portraits.



Lily Yeh

Lily Yeh is an internationally celebrated artist whose work has taken her to communities throughout the world. As founder and executive director of the Village of Arts and Humanities in North Philadelphia from 1968 to 2004, she helped create a national model of community building through the arts. In 2003, Yeh founded Barefoot Artists, Inc., to bring the transformative power of art to impoverished communities around the globe through participatory, multifaceted projects that foster community empowerment, improve the physical environment, promote economic development and preserve indigenous art and culture. In addition to the States, she has carried out projects in Kenya, Ivory Coast, Ghana, Rwanda, China, Taiwan, Ecuador, Syria, Republic of Georgia, Haiti, and Palestine.

Rob Shetterly is a painter who graduated from Harvard College with a degree in English Literature; later he taught himself drawing, printmaking, and painting. For twelve years he drew for the editorial page of the Maine Times newspaper, and illustrated the National Audubon’s Audubon Adventures and approximately thirty books. His work is in collections all over the U.S. and Europe; he is known for his series of 70 painted etchings based on William Blake’s *Proverbs of Hell*, and for his series of etchings on the Annunciation. He began his series of portraits of *Americans Who Tell the Truth* in response to worsening political, environmental and economic conditions in this country over the last decade. He originally planned it to be a project of fifty portraits, but the series now numbers nearly 175.



Rob Shetterly

Engaging Haiti *Trauma, Narrative, Agency*

Elizabeth Maddock Dillon

As a literature professor, I was working on issues around narrative and storytelling. I found that a lot of the students in the tent communities (in Haiti) had trouble telling stories about themselves—the trauma of their circumstances made it difficult for them to put together a narrative of past, present and future. It soon became clear to me the importance of storytelling for developing hope and a sense of the future. — ELIZABETH MADDOCK DILLON

In the wake of earthquake of January 2010, the country of Haiti faced an unprecedented crisis as buildings, lives, and infrastructure were destroyed on a massive scale. However, the crisis in Haiti today has deep historical roots, stretching back to a history of colonialism, slavery, and revolution in the 17th and 18th centuries. Engaging Haiti today, from the position of a scholar or an activist in the U.S., requires attention to the complex nature of the trauma of the past and the trauma of the present. How does trauma destroy possibilities of narrating the past, present, and future? And how might new forms of narrative enable agency in the face of trauma? **Elizabeth Maddock Dillon** will share from her experiences working in Haiti, where she has recently taught seminars to teachers in Croix-des-Bouquets, and to students at Universite Caraibe in Port-au-Prince.

Tuesday April 3 @ 4:30 pm | Dana Commons second floor lounge



Elizabeth Maddock Dillon is Associate Professor of English at Northeastern University where she teaches courses in the fields of early American literature, transatlantic print culture, and Atlantic theatre and performance. She is the author of *The Gender of Freedom: Fictions of Liberalism and the Literary Public Sphere* (Stanford University Press, 2004) which won the Heyman Prize for Outstanding Publication in the Humanities at Yale University. She has published widely in journals on topics from aesthetics, to the novel in the early Atlantic world, to Barbary pirates. Her new book, *New World Drama: Liberty, Slavery, and the Atlantic Public Sphere, 1649–1849*, is forthcoming from Duke University Press; she is co-editing, with Michael Drexler, a volume of essays on early American culture and the Haitian Revolution.

Keep on Pushing Black Agency in *The Spook Who Sat by the Door*

Christine Acham

Determination completed Infiltrating Hollywood. There were only two people behind the project, when one person hit the proverbial wall; the other took up the slack until the unit could move forward together again. — CHRISTINE ACHAM

Infiltrating Hollywood: The Rise and Fall of the Spook Who Sat by the Door is an independent documentary on the controversial and FBI-repressed 1973 black film *The Spook Who Sat by the Door*. Widely hailed as a cult classic, *The Spook Who Sat by the Door* is one of the most important underground black productions of the era.

Infiltrating Hollywood reclaims the lost history of the film and the people behind its powerful story, from its inception as a novel to its release and repression. It does so through archival footage, production documents, and interviews with author Sam Greenlee, Berlie Dixon, widow of director Ivan Dixon, Academy Award winning editor Michael Kahn, Melvin Van Peebles, several actors from the film, investors, academics, Todd Boyd, Ed Guerrero, and Eric Pierson. *Infiltrating Hollywood* was co-directed, edited and produced by Christine Acham and Clifford Ward. **Christine Acham** will join us to talk about the original film and her documentary, and the questions of agency in both.

Date and time TBA



Christine Acham is Associate Professor of African American and African Studies at the University of California-Davis where she teaches African American film, television and popular culture, documentary history and production in both the US and Trinidad and Tobago. She received her BA from Clark University, and her PhD in Critical Studies from the School of Cinematic Arts at the University of Southern California. She is the author of *Revolution Televised: Prime Time and the Struggle for Black Power*, (University of

Minnesota Press, 2005) and several articles on African American film and documentary including a piece entitled "Subverting the System: The Politics and Production of *The Spook Who Sat By The Door*," *Screening Noir: A Journal of Black Film, Video and Digital Culture*, (Fall, 2005). She is currently a member of the editorial board of the journal *Film Quarterly*.

Adding More Black Space Agency and Representation in Design

John Jennings

Apathy is a trap causing our humanity to be neutered. — JOHN JENNINGS

It would be an ideal situation if there were only one totally inclusive documentation of the history of our society. However, there are many stories, histories and perspectives, some of which have traditionally been considered more valid than others; some of which have been aggressively enforced and propagated as absolute truth. How have designers participated in the shaping of these narratives? Where, perhaps, have they been apathetic? And where have they enacted their agency to actively re-shape the stories that define American culture?

James Baldwin argued that “Artists are here to disturb the peace”. Designer, graphic novelist and educator **John Jennings** aims to do just this in his work, and to bring that same sense of agency to his students. He will speak with us about his current projects, including his award winning graphic novel, *The Hole*. He'll discuss the influence of hip-hop methodology on his teaching, as well as share work from other artists and designers who are working to bring a greater understanding of African American cultural experiences and histories into the context of their practice.

Thursday April 12 @ 4:30pm | Dana Commons second floor lounge

Co-sponsored with the Office of the Provost.



John Jennings is an Associate Professor of Visual Studies at the State University of New York at Buffalo. His research and teaching focus on the analysis, explication, and disruption of African American stereotypes in popular visual media. His research is concerned with the topics of representation and authenticity, visual culture, visual literacy, social justice, and design pedagogy. He is an accomplished designer, curator, illustrator, cartoonist, and award-winning graphic novelist. His work overlaps into various disciplines including American Studies, African American Studies, Design History, Media Studies, Sociology, Women and Gender Studies, and Literature.

THE LIFE OF A CAMPUS: CLARK BUILDINGS THEN AND NOW

This exhibition celebrates the life of Clark's campus buildings—then and now. Based on the research and creative work of students in the art history, studio art, screen studies, and music programs, the exhibition uncovers the exciting history of the Clark campus and also showcases contemporary student expressions of life on our campus. It features archival photographs and documents; drawings, photographs, and video documentaries by current students; and an evening of musical compositions by students inspired by the buildings that frame their lives.

This exhibition celebrates the 45th anniversary of Clark's receipt of an Honor Award, bestowed by the American Institute of Architects in 1967, for Fuller Quadrangle (Little Center, Sanford Hall, and Johnson Hall). But our superlative modernist buildings are not the only thing the exhibition will reveal: Clark's campus history encompasses many intriguing chapters, including extravagant collegiate Gothic designs from the 1920s and cutting edge post-modernism and "green" buildings in the 21st century. In short, our school has grown from a single "Main Building" in 1887 into a dynamic community that flows through several blocks of Worcester and in a variety of creatively shared spaces with our surrounding neighbors.

The project is organized by Kristina Wilson, Associate Professor in the Art History program, Department of Visual and Performing Arts.

Exhibition opening reception

Wednesday March 14 @ 5pm | Traina Center 2nd Floor and Dana Commons

Salon evening with musical performances

Tuesday March 20 @ 6pm | Traina Center 2nd Floor

The exhibition will be held in two venues: from March 12 to April 13 in the Traina Center, and from March 12 to May 21 in Dana Commons.

Funded with generous support from: the Higgins School of Humanities; the Offices of the Provost, University Advancement, and the Dean of the College, Clark University; the Felicia Fund, Providence, Rhode Island; and the Furlman Family Gift. This program is funded in part by a grant from the Worcester Arts Council, a local agency, which is supported by the Massachusetts Cultural Council, a state agency. www.worcestermass.org/WAC



CREATING THE ACADEMIC COMMONS

Architects **Steven Foote** and **Mark Freeman** talk about their recent revitalization of John Johansen's Goddard Library, including the transformation of its lower level into the vibrant Academic Commons we know today.

Wednesday March 14 @ 4pm | Academic Commons, Goddard Library



Master plan for Clark University, Eric Kebbon, architect, c.1927



Interior view of Little Center, 1964



Academic Commons
(photo by Peter Vanderwarker)

SCREEN STUDIES

RANG DE BASANTI: THE QUESTION OF RESTAGING AND NATIONAL HISTORY IN BOLLYWOOD CINEMA

The 'historical film' genre appears to be in decline in the Bollywood cinema industry, which increasingly produces a hybrid, transnational subject, seemingly detached from her national history. However, a contemporary re-purposing of the 'historicals' restages the relationship between history and national identity on two fronts: *stylization* and *narrativization*. Stylization foregrounds the ways in which one's access to historical events is always mediated through aesthetics, and narrativization stages the truth-status of historical events against a teleological conception of temporality. Thus, one's relation to history is staged through retroaction and anticipation. **Soumitra Ghosh** of Oklahoma State University will consider these issues through an examination of *Rang De Basanti* (2006), a contemporary Bollywood film.

Co-sponsored by the Higgins School of Humanities, the Screen Studies Program and the Communication and Culture Program.



Rang De Basanti

Tuesday February 7 @ 7pm

112 Trina Center for the Arts

English Department Colloquia

Wednesdays @ 2pm (unless otherwise noted)

Anderson House, Leir I seminar room

February 8

Meredith Neuman, Yvette Piggush (Florida International University)

February 22 @ 3pm

Jason Moore, Ashley Bagley, Michael Carolan

February 29 @ 12:30pm

Melike Sayoglu, Seokyeong Choi, Mareike Meiss, Angie Woodmansee, Estomihi Merisali

March 21 @ 3pm

Lisa Kasmer, Alden Vaughan (Columbia University)

March 28

Emma Mackie, Adam Gordon (University of California at Los Angeles, on book reviews in 19th century anti-slavery journals and early manifestations of African-American literary criticism)

April 4

Christine Kerz, Harry Keyishian (Fairleigh Dickinson University Press, "The University Press in 2012")

April 18

Jerry Travers, Paul Erickson (American Antiquarian Society)

STRASSLER CENTER FOR GENOCIDE STUDIES

ESPECIALLY FOR STUDENTS LECTURE

David Feinberg, Professor, University of Minnesota

The *Voice to Vision* project helps Holocaust survivors and Genocide survivors share their experiences through art.

Wednesday February 22 @ 3pm

Rose Library, Strassler Center

SECOND INTERNATIONAL DOCTORAL STUDENTS' CONFERENCE ON HOLOCAUST AND GENOCIDE STUDIES

Keynote Address: **Omer Bartov**, John P. Birkelund Distinguished Professor of European History, Brown University

Thursday March 29 @ 7:30pm

Tilton Hall, University Center

FOREIGN LANGUAGES AND LITERATURES

FRANZ KAFKA AND THE POETRY OF RISK INSURANCE

For several decades, Kafka was one of the leading legal minds of the workmen's accident insurance institute in Prague, where he specialized in industrial accidents—in machine-driven injury. Following an illustrated introduction to Kafka's life and intellectual personality, the lecture will suggest how the logic of risk insurance informs such well-known works as "The Metamorphosis," *The Trial*, "In the Penal Colony," and *The Castle*.

Thursday April 5 @ 5pm

Dana Commons second floor lounge



Stanley Corngold is professor emeritus of German and Comparative Literature at Princeton University, where he taught for 43 years. He is the author of *Lambent Traces: Franz Kafka* (2004), translator of *Kafka's Selected Stories* (2006), co-editor of *Franz Kafka: The Office Writings* (2009), and co-author of *Franz Kafka: the Ghosts in the Machine* (2011). He recently founded the Princeton-Oxford-Humboldt Kafka Consortium and continues to work on the late German Enlightenment, translating and editing *The Sufferings of Young Werther* (2011).

FOREIGN LANGUAGES AND LITERATURES

GERMAN FILM AND THE FRANKFURT SCHOOL A SERIES

BENJAMIN, KRACAUER, AND THE INVENTION OF THE
CRITICISM OF POPULAR CULTURE

Michael Jennings (Class of 1900 Professor of Modern Languages) is chair of the department of German at Princeton University. He is the editor of the standard English-language edition of Walter Benjamin's works, and the author of *Dialectical Images: Walter Benjamin's Theory of Literary Criticism* (Cornell UP, 1987).

Tuesday February 21 @ 4:30pm

Estabrook 303

REVISITING 'THE DECENT GERMAN': SIEGFRIED KRACAUER'S
CRITIQUE OF POSTWAR GERMAN FILM

Noah Isenberg is associate professor of Literary Studies and director of Screen Studies at Eugene Lang College, the New School for Liberal Arts. He is the author of *Between Redemption and Doom: The Strains of German-Jewish Modernism* (University of Nebraska Press, 1999; paperback 2008) and *Detour* (British Film Institute, 2008). He is the editor and translator of *The Face of Eastern European Jewry* by Arnold Zweig (University of California, 2004). In addition, he is the editor of the anthology, *Weimar Cinema: An Essential Guide to the Classic Films of the Era* (Columbia, 2009).

Tuesday March 13 @ 4:30pm

Estabrook 303

WALTER BENJAMIN'S 'THE WORK OF ART IN THE
AGE OF MECHANICAL REPRODUCTION'

Gerthard Richter (professor of German Studies and Comparative Literature, Brown University) is the author of *Walter Benjamin and the Corpus of Autobiography* (Wayne State UP, 2000; 2nd edition, 2002); *Ästhetik des Ereignisses. Sprache-Geschichte-Medium* (Fink, 2005); *Thought-Images: Frankfurt School Writers' Reflections from Damaged Life* (Stanford UP, 2007); and *Aftermess: Figures of Following in Modern Thought and Aesthetics* (Columbia UP, 2011). He is the editor of such important anthologies as *Literary Paternity, Literary Friendship* (University of North Carolina Press, 2002), *Sound-Figures of Modernity: German Music and Philosophy* (University of Wisconsin Press, 2006), and *Benjamin's Ghosts: Interventions in Contemporary Literary and Cultural Theory* (Stanford UP, 2002). In addition, he edited *Copy, Archive, Signature: A Conversation on Photography* by Jacques Derrida (Stanford UP, 2010).

Tuesday March 20 @ 2:50pm

Estabrook 303

PHILOSOPHY

**TORTURE AND ENHANCED INTERROGATION:
REVISITING THE DEBATE**

The death of Osama bin Laden almost one year ago, and the continuing threat of international terrorism, raise important moral questions about the means by which information vital to our security is gathered.

Christopher Tollefsen argues that techniques that involve torture, including some so-called “enhanced interrogation” techniques, are morally unjustifiable. He responds to some common criticisms of this view and make some brief suggestions as to the direction that our country should take in thinking about morally upright interrogation.

Thursday March 22 @ 4:30pm

Grace Conference Room



Christopher Tollefsen is Professor of Philosophy, University of South Carolina and Visiting Fellow, The James Madison Program, Princeton University. He has published extensively in academic journals on topics of bioethics, meta-ethics, and the New Natural Law Theory. A graduate of Saint Anselm College in New Hampshire, he holds a doctorate in philosophy from Emory University.

**THE OMNIVORE’S DISTRACTION: LOCAVORISM,
CAPITALISM, AND THE POLITICS OF KILLING ANIMALS**

“Think globally, eat locally” has become the rallying cry for a new food politics, as middle class consumers embrace bestselling books like Michael Pollan’s *The Omnivore’s Dilemma* that depict locally grown organic produce and do-it-yourself animal slaughter as the progressive, ecologically sustainable alternative to a ruinous system of industrialized agriculture. But does locavorism really make for a good ecological politics and ethics? Analyzing the representation of animals in recent works of Pollan, Barbara Kingsolver, Derrick Jensen, Lierre Keith, and others, **John Sanbonmatsu** argues that far from being a radical alternative to corporate agriculture, locavorism is in fact its ideological complement. With its spectacle of “good” killing, he suggests, locavorism naturalizes and legitimates our continued domination of other animals, while its proponents fail to question the deeper structures of inequality and violence that have placed our species on a collision course with the planet’s biosphere.

Tuesday April 17 @ 4:30pm

Lasry 237



John Sanbonmatsu is Associate Professor of Philosophy at Worcester Polytechnic Institute (WPI). He is the author of *The Postmodern Prince: Critical Theory, Left Strategy, and the Making of a New Political Subject*.

GALLERY

GALLERY EXHIBITION

VOICE TO VISION

The *Voice to Vision* collaborative project captures the extraordinary experiences of genocide survivors from different parts of the world. The stories of the survivors are first shared through dialogue, and then transformed into works of visual art that display sculpture, painting, drawing, collage, and mixed media. (For full listing, see page 12)

February 16 through March 1 | Schiltkamp Gallery, Traina Center and Dana Commons

Gallery Opening and Reception **February 16 @ 6:30–8:30pm**

THE LIFE OF A CAMPUS: CLARK BUILDINGS THEN AND NOW

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March 12–April 13 | Traina Center 2nd Flr **March 12–May 21** | Dana Commons

Gallery Opening and Reception **Wednesday March 14 @ 5pm**

STUDIO ART SENIOR THESIS EXHIBITION

An exhibition of work presented by graduating seniors who have undertaken an honors project in Studio Art.

April 25 through May 19 | Schiltkamp Gallery, Traina Center for the Arts

Gallery Opening and Reception **Wednesday April 25 @ 5pm**

Gallery hours:

Schiltkamp Gallery,
Traina Center for the Arts

Monday through Thursday
9am–9pm

Friday 9am–5pm

Saturday and Sunday
12–5pm

THEATER

THEATRE EVENTS

POOTER MCGRAW IS NOT DEAD PARTY*Padraic Lillis*

Six friends from college reunite because of the sudden death of a friend. Only three years out of school, the loss causes them to question their friendships, and if it possible to hold onto what they wanted when they were in school. And at the pace things move in our world today—does what we do at twenty-five determine what we'll be the rest of our lives?

March 14–17 and 21–24 @ 7:30pm

Little Center, Michelson Theater

\$5, Free with college ID

NEW PLAY FESTIVAL

Featuring workshop productions and readings of new plays by Clark students Playwright Alberto Lombardo playwright residence, will be conducting theatre workshops in English and French, we will feature a reading of his new play *A Scent of a Hot-Air Balloon*.

April 9–24 (time TBA)

Little Center, Michelson Theater

\$5, Free with college ID

MUSIC

MUSIC EVENTS

PETER SULSKI *faculty concert***Solo Bach, Part Two**

This is the second in a series of 12 programs over the next six concert seasons, cycling through the complete solo violoncello suites and violin partitas of Bach, performed on violin and viola.

Friday January 27 @ noon

The John & Kay Bassett Admissions Center

VISITING ARTIST LECTURE

ADAM EKBERG

Artist **Adam Ekberg** will be presenting a visual survey of his photographs produced over the past decade. Adam received his BA from Wheaton College in 1999 and earned his MFA from The School of the Art Institute of Chicago in 2006. Adam's work is comprised of photographs that lean heavily on interventions, personal mythology and ephemeral moments. Adam has exhibited in the United States and abroad in such venues as the Museum of Contemporary Art, Chicago; Museum of Contemporary Photography, Chicago; Portland Museum of Art, Maine; Fotografiska, Stockholm, Sweden; and Crawford Art Gallery, Cork, Ireland.

Friday March 30 @ 11am

Razzo Hall, Traina Center for the Arts



ALUMNI GALA CONCERT!

A festive evening of song and virtuosity

Featuring four of Clark's star alums that have gone on to careers as professional singers. **Darlene Ann (Patterson) Dobisch '95, Zhanna Alkhazova '02, Thaddeus Bell '98, Tara Goodhue Alcorn '07,** accompanied by **Sima Kustanovich.** The program will feature favorite arias, duets, and ensembles from the opera repertory, ranging from Handel and Mozart to Tchaikovsky and Verdi.

Friday January 27 @ 7:30pm

Razzo Hall, Traina Center for the Arts



Darlene Ann Dobisch

WORCESTER CHAMBER MUSIC SOCIETY *faculty concert*

Bach and Telemann

Clark University Flute Instructor **Tracy Kraus,** flute, **Amy Rawstron,** violin, **Joshua Gordon,** cello, **Ian Watson,** harpsichord.

Sunday January 29 @ 3pm

Razzo Hall, Traina Center for the Arts

QX STRING QUARTET *faculty concert*

Felix Mendelssohn and Matt Malsky

Friday February 3 @ 6pm

Razzo Hall, Traina Center for the Arts

KAREN DRISCOLL *faculty concert*

Women on the Edge

Acclaimed soprano Karen Driscoll joins forces with celebrated Worcester pianist Sima Kustanovich to present their inspiring concert of vocal music, including a variety of classical to contemporary repertoire from Haydn to Menotti based on women on the brink of love, madness and desperation.

Sunday February 19 @ 3pm

Razzo Hall, Traina Center for the Arts

THE CAPITAL TRIO

Duncan Cumming, Hilary Walther Cumming and Sölen

Dikener from the University at Albany will perform Beethoven's Sonata for Violin and Piano in D major, Op. 12 No. 1, Malsky's Archipelago of Regrets Brahms Piano Trio in B major, Op. 8

Thursday March 29 @ 7:30

Razzo Hall, Traina Center for the Arts

SINFONIA*Peter Sulski, director*

Clark University's Sinfonia will present a dynamic program for string orchestra.

Saturday March 31 @ 7:30pm

Razzo Hall, Traina Center for the Arts

RADIUS ENSEMBLE*Featuring the music of Matt Malsky*

The Boston-based Radius Ensemble has earned rave reviews and a dedicated following by reinvigorating classical music for a new generation. A chamber music ensemble of winds, strings, and piano, Radius performs music from the classical period to the modern era, from beloved masterpieces to undiscovered gems. Its musicians are outstanding professionals inspired by tradition, willing to take risks, and committed to connecting with a diverse group of listeners. This program will include Professor Matt Malsky's *Subtending the Right Angle* for instrumental octet and "same river twice" for woodwind quintet plus other works drawn from the Radius concerts this year.

Sunday, April 15 @ 7:00 pm

Razzo Hall, Traina Center for the Arts

CLARK UNIVERSITY JAZZ WORKSHOP AND COMBO*Second Annual Jazz Festival**James Allard, director***Saturday April 21 @ noon**

The Campus Green (rain location Atwood Hall)

CLARK UNIVERSITY CONCERT BAND*Rick Cain, director***Thursday April 26 @ 7:30pm**

Atwood Hall, Daniel's Theater

CLARK UNIVERSITY CONCERT CHOIR*Christine Noel, conductor/director***Friday April 27 @ 7:30pm**

St. Peter's Church, 929 Main St.

SENIOR/JUNIOR SOLO AND DUO RECITALS**Saturday April 28 @ 3pm**

Razzo Hall, Traina Center for the Arts

STUDENT RECITAL

Showcasing Clark's student musicians with an afternoon of concertos, sonatas, chamber works and jazz standards. Sima Kustanovich, accompanist.

Sunday April 29 @ 3pm

Razzo Hall, Traina Center for the Arts

www.clarku.edu/clarkarts

Radius Ensemble

please note...

All events are free, unless otherwise noted, and open to the public. All information is subject to change. Please call the Visual & Performing Arts Events Office at 508.793.7356 or email clarkarts@clarku.edu. Please look for us on the web at www.clarku.edu/departments/clarkarts to confirm all event information.

Become our friend on Facebook:
www.facebook.com/clarkarts

MON	TUES	WED	THURS	FRI	SAT / SUN
JAN > 23	24	25 4pm What is Agency?	26	27 noon Peter Sulski 7:30pm Alumni Gala Concert!	28/29 Sunday @ 3pm Worcester Chamber Music Society
30	31	FEB > 1	2 noon, 3, 6, 9:30pm The Corporation (screenings) 8:30pm The Corporation (conversation café)	3	4/5 6pm QX String Quartet
6	7 7pm Rang de Basanti: The Question of Restaging and National History in Bollywood Cinema	8 2pm English Colloquium	9 4:30pm Todd Gitlin	10	11/12
13 7pm Melissa Harris-Perry	14	15 noon-midnight Agency / Occupy Film Fest	16 noon-midnight Agency / Occupy Film Fest 6:30pm Voice to Vision opening	17	18/19 Sunday @ 3pm Women on the Edge
20	21 4:30pm Benjamin, Kracauer, and the Invention of the Criticism of Popular Culture	22 3pm English Colloquium 3pm Especially for Students: David Feinberg	23 4:30pm David Feinberg film screening and conversation	24	25/26
27	28 7:30pm Community conversation on The Occupy Movement	29 12:30pm English Colloquium	MAR > 1	2	3/4
5	6	7	8	9	10/11
SPRING BREAK THIS WEEK					
12	13 4:30pm Revisiting 'The Decent German': Siegfried Kracauer's Critique of Postwar German Film	14 4pm Creating the AC 5pm Life of a Campus opening 7:30pm Poeter McGraw is Not Dead Party (through Mar 17)	15	16	17/18
19	20 2:50pm Walter Benjamin's 'The Work of Art in the Age of Mechanical Reproduction' 6pm Life of a Campus Salon	21 3pm English Colloquium 4pm Agency Clark-Style 7:30pm Poeter McGraw is Not Dead Party (through Mar 24)	22 4:30pm Torture and Enhanced Interrogation: Revisiting the Debate	23	24/25
26	27 7pm Lily Yeh / Rob Shetterly	28 2pm English Colloquium	29 7:30pm 2nd Int'l Doctoral Students Conference on Holocaust & Genocide Studies 7:30pm The Capitol Trio	30 11am Adam Ekberg	31/ APR > 1 Saturday @ 7:30pm Sinfonia
2	3 4:30pm Elizabeth Maddock Dillon	4 2pm English Colloquium	5 5pm Franz Kafka and the Poetry of Risk Insurance	6	7/8
9 New Play Festival (through Apr 24)	10	11	12 4:30pm John Jennings	13	14/15 Saturday @ 7pm Radius Ensemble
16	17 4:30pm The Omnivore's Distraction: Locavorism, Capitalism, and the Politics of Killing Animals	18 2pm English Colloquium	19	20	21/22 Saturday @ noon Clark University Jazz Workshop & Combo
23	24	25 5pm Studio Art Senior Thesis Exhibition Opening	26 7:30pm Clark University Concert Band	27 7:30pm Clark University Concert Choir	28/29 Saturday @ 3pm Senior/Junior Solo and Duo Recitals Sunday @ 3pm Student Recital
30	MAY > 1	2	3	4	5

Higgins

THE HIGGINS SCHOOL OF HUMANITIES *affirms*
the centrality of the arts and
humanities to our lives, and the
values of a liberal arts education.
It supports teaching and research
through its grant programs,
and sponsors public events and
campus initiatives, enhancing
the intellectual and cultural life
of the Clark community.

All events are free, unless otherwise noted, and open to the public. All events are subject to change. For a complete listing of events at Clark, see the Clark Calendar at www.clarku.edu/calendar.

For further information, contact Lisa Gillingham, program coordinator, at 508.793.7479 or e-mail lgillingham@clarku.edu.



HIGGINS SCHOOL OF HUMANITIES

Sarah Buie
director

Betsy Huang
associate director Mellon initiative

Sara Raffo
assistant director for administration and communication

Lisa Gillingham
program coordinator

John Sarrouf
dialogue associate

Roselangie Cano, Maria Engels, Jesse Manuta,
Alison Mullan-Stout, Andrew Schuschu, Fidgi Simeon
2012 Difficult Dialogues fellows

HIGGINS STEERING COMMITTEE

Maria Acosta-Cruz, *foreign languages and literature*

Judith DeCew, *philosophy*

Jay Elliott, *English*

Matthew Malsky, *visual and performing arts*

Amy Richter, *history*

Calendar design: Brian Dittmar '94 and Sara Raffo
Printing: DSGraphics

spring
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CALENDAR OF EVENTS

*Be the change you want
to see in the world.* — Mahatma Gandhi

DIFFICULT DIALOGUES SPRING 2012 SYMPOSIUM

Agency
authenticity, power, action

See Difficult Dialogues listings for events



Higgins