To be a center suggests the exclusion of eccentricity; the Leslie Center works hard against this suggestion, trying to dislodge firm beliefs in centripetality. The ethos of pluralism runs though the events that we host and cosponsor. This derives partly from the happenstance of working with so many different individuals, with interests spanning national, temporal, cultural and intellectual divides. But we also intentionally work toward varietas, that quality so admired by early modern rhetoricians.

This spring, our programs will include conferences addressing contemporary developments in German cinema, cultural patrimony in Haiti, as well as the particularities of a fifteenth-century manuscript in Dartmouth Library’s special collections—the evocatively named The Brut Chronicle. In cooperation with the Dartmouth Center’s Forum, and its 2010–2011 theme Speak Out | Listen Up! we are also happy to support events addressing the way in which the arts participate in spurring activism in the third world.

The 2011 Early Modern Colloquium will this year host scholars working on Europeans’ perceptions of India and Turkey, while lectures open windows onto multi-modal thinking and new media, the civic function of the Humanities, and the plurality of languages that constitute nineteenth-century Romanticism.

Some of the topics addressed are unapologetically esoteric subjects. For surely curiosity about the richness of human activity needs no defense? To lack this curiosity, as a society, would be to settle for an impoverished existence. The Leslie Center is determined to pursue and promote the richness of culture, working with faculty and students to sustain those who fear the poverty of ignorance.

This spring, we need have no fear. Not only because of the Leslie Center, but because of the many centers and institutions on campus that work tirelessly to enrich our lives by bringing authors, thinkers, performers and practitioners to Dartmouth. Please come along, and join the sometimes turbulent, eccentric, and pluralistic streams of thought and action that make being human worthwhile.

Adrian Randolph, Director
www.dartmouth.edu/~lhc
spring events

Alan Sondheim
Artist, Musician, Poet, Philosopher, Cybertheorist, Videographer, Choreographer, and Multimodal Experimenter

Digital Flesh
Alan Sondheim, prolific author both on- and offline. His online project, The Internet Text, is among the longest-running continually maintained artist's texts in cyberspace, demonstrating Alan's maximalist artistic method. His recent work continues his writing, music-making, and theorizing, but focuses on video documents of dance performances in the online world Second Life.

Tuesday, April 5, 4:30 pm
Kreindler Auditorium, 041 Haldeman Center
Sponsored by the Digital Humanities Series in cooperation with the Leslie Center for the Humanities

Doris Sommer
Ira Jewell Williams Professor of Romance Languages and Literatures, Harvard University

Welcome Back: The Humanities as Civic Education
Director of the Cultural Agency Initiative at the David Rockefeller Center for Latin American Studies, Sommer is a leading figure in the study of Latin American culture.

Thursday, April 14, 4:30 pm
Kreindler Auditorium, 041 Haldeman Center
The 2011 Zantop Memorial Lecture
Cosponsored with Comparative Literature

Stephen Prickett
Regius Professor Emeritus of English at the University of Glasgow and Honorary Professor of the University of Kent, at Canterbury

How Many Tongues did Romanticism Have?

Tuesday, April 26, 4:30 pm
Rockefeller 1
Cosponsored with Comparative Literature, German Studies, Spanish & Portuguese, Russian and French & Italian

Kanak Mani Dixit
Journalist, Editor, Activist

Beyond Bollywood: Fiction to Nonfiction
Kanak Mani Dixit is the editor of Himal (Southasian) and the publisher of Himal Khabarpatrika both published from Kathmandu, Nepal. Highly respected as a journalist in the South Asian region, Kanak’s related interests include children’s writing and translations. He is also the Chair of the Film South Asia documentary film festival, among the best known film festivals in South Asia.

Friday, May 6, 4:00 pm
Rockefeller 3
Cosponsored with the the Dickey Center for International Understanding, the Rubin Foundation and the Department of English

2 special conferences

RETURN TO HAITI
Cultural Recovery
A conference organized by Rebecca Biron, Keith Walker and Molly Bode
Following up on the fate of culture in the wake of the 2010 earthquake in Haiti.

Friday, April 8, 2–4:30 pm
Kreindler Auditorium, 041 Haldeman Center
Cosponsored by the Leslie Center for the Humanities, The Dickey Center for International Understanding, The Dartmouth College Library, the Hood Museum of Art, Dartmouth-Hitchcock Medical Center, and the Office of the President

DIGITAL POETRY
A conference organized by Aden Evens
Featuring Stephanie Strickland, Margie Luesebrink, John Cayley and Nick Montfort, leading American digital poets and theorists.

Friday, April 15, 2–5:00 pm
Kreindler Auditorium, 041 Haldeman Center
Sponsored by the Digital Humanities Series in cooperation with the Leslie Center for the Humanities
The Berlin School
newest films from Germany
May 13, 2011
The Leslie Center for the Humanities | www.dartmouth.edu/~lhc
Kreindler Auditorium, 041 Haldeman Center

Organized by Gerd Gemunden
Professor of German and Film & Media Studies

A one-day symposium that brings together three young directors and several scholars and critics on the New German Wave, including directors Isabelle Stever and Christian Hochhäusler, and film historians Marco Abel (University of Nebraska) and Eric Rentschler (Harvard). This event will be free and open to the public. The Berlin School, a loosely associated group of approximately a dozen filmmakers with more than 40 features to their credit, has been heralded by critics in Germany and abroad as a “New German Wave,” and their films have garnered acclaim on the international festival circuit (including at this year’s Berlinale, Cannes, and the Toronto Film Festival). Originally coined to describe similarities between filmmakers who studied at the Deutsche Film- und Fernsehakademie Berlin (DFFB), the term now also includes a younger generation who acquired their chops elsewhere but share a strong commitment to a notion of realism that defines itself against the emotional engineering of directors such as Bernd Eichinger (Downfall) or art-house products such as The Lives of Others or Good-Bye Lenin. Dissecting the everyday reality of post-wall Germany, this counter cinema draws on Italian Neo-Realism, the French Nouvelle Vague, and the New German Cinema of the 1970s to advocate radical notions of visual and narrative conventions, challenging viewers to rethink political filmmaking in a national and transnational environment. Many of the directors involved in this group also engage in a lively dialogue about films (their own as well as those by others), and the politics of production, distribution, and consumption.

In collaboration with the Max Kade Foundation, the Department of German Studies, the Department of Film & Media Studies, the Office of the Provost, the Professorship in German Language, and the Sherman Fairchild Professorship, and the Hopkins Center
THE DARTMOUTH CENTERS FORUM
Speak Out | Listen Up! the 2010–2011 theme

SPRING TERM MAJOR EVENTS

INDIGENOUS ACTIVISM
Native Artists and their Work
Presented in conjunction with the East Coast premiere of Tempest: Without a Body
MAU Company, LEMI PONIFASIO, artistic director
Lemi Ponifasion joins Honay Geigomah, founder of the American Indian Dance Theatre, visual/graphic artist Ryan Red Corn, and filmmaker Alanis Obomsawin, to discuss artistic expression rooted in Native issues.
Thursday, April 14, 28 Silsby

ALFREDO JAAR
It is difficult
Artist, architect, filmmaker, MacArthur Fellow, Jaar’s solo exhibits include those at the New Museum of Contemporary Art in New York, the Whitechapel Art Gallery in London, The Modern Mseet in Stockholm, the Pergamon Museum in Berlin, and the Museum of Contemporary Art in Chicago. He will be speaking about war, violence and the role of art in contemporary society.
Wednesday, April 20 5:30pm, Loew Auditorium

GEOFFREY CANADA
Speaking Out for Children: My Work with the Harlem Children’s Zone
Educator and architect of the Harlem Children’s Zone and subject of the book Whatever It Takes
Monday, April 25, 4pm, Spaulding Auditorium

SPRING TERM SPONSORED EVENTS

Friday, May 6, 7pm WRETCHES & JABBERERS, Tracy Thresher and Larry Bissonnette
April 5 and 6 BYRON HURT, Center for Women & Gender, Visionary in Residence 2011
Spring TALKING WALLS Exhibit and Panel Discussion
Winter/Spring FINDING YOUR VOICE IN MEDICAL ETHICS

FOR A FULL SCHEDULE OF EVENTS VISIT www.dartmouth.edu/~lhc

Psychoanalysis Study Group

Wednesday, April 6, 5–7pm
An evening discussion with JONATHAN CREWE, Department of English
EVOLVING PSYCHOANALYTIC READINGS OF HAMLET
246 Haldeman Center

Wednesday, April 13, 5–7pm
An evening discussion with SARAH PINTO, Department of Anthropology, Tufts University, discussing her research project
A MOVING MADNESS: BROKEN MOVEMENT AND THE SCIENCES OF HYSTERIA
BETWEEN EUROPE AND INDIA
246 Haldeman Center

Tuesday, May 3, 5-7pm
An evening discussion with BENNETT SIMON, M.D., psychoanalyst, Clinical Professor of Psychiatry, Emeritus, Harvard Medical School and Professor at Harvard College
FROM PLATO TO MONDRIAN: A JOURNEY TOWARD THE GEOMETRY OF THE MIND
246 Haldeman Center

Please contact the Administrator of the Leslie Center, Isabel Weatherdon, to reserve a space at these meetings.

Leslie Center
Grants & Fellowships
The Leslie Center supports research in the humanities with an array of fellowships and grants.

Our Faculty and Student Research Fellowships fund travel and research expenses.
Our Project Grants support the organization and staging of scholarly gatherings, from workshops to conferences.

DEADLINE MAY 1
for the 2011-2012 academic year

Learn more about our fellowship program on our website:
www.dartmouth.edu/~lhc

The Leslie Center
Director
Adrian Randolph
Art History
Administrator
Isabel Weatherdon

Advisory Committee
Alex Barnett Mathematics
Colleen Boggs English
Leslie Butler History
Michael Casey Music
Pramit Chaudhuri Classics
Laura Edmondson Theater
Ridie Ghezzi Dartmouth Library
Antonio Gomez Spanish and Portuguese
Katherine Hart Hood Museum of Art
Christopher MacEvitt Religion
Courtney Quaintance French and Italian
The Northeast Early Modern Colloquium

April 16, 2011

Organizers: Jonathan Crewe, Rachel Trubowitz (UNH), Noelia Cirnigliano, Courtney Quaintance, and Adrian Randolph

The Northeast Early Modern Colloquium, now in its 7th year, invites inspiring scholars to present work in progress to an invited audience. This year, we are delighted to host Jonathan Gil Harris (George Washington University) and Bronwen Wilson (University of British Columbia).

Harris, Professor of English, will present a section drawn from his project entitled Becoming Indian: Subaltern European Tales from Early Modern India. The chapter we will discuss addresses European experiences of sickness and heat.

Art Historian Bronwen Wilson will also be addressing travel, this time to Constantinople. Wilson’s work examines the visual traces European artists have left, recording their experience of the city on the Bosphorus.

The Colloquium is open by invitation only, but if you are interested in participating in this event, please contact Isabel Weatherdon, the Administrator of the Leslie Center.

FROM MEDIEVAL BRITAIN TO DARTMOUTH
Situating the Dartmouth Brut Manuscript
A Conference
May 20 and 21, 2011

Organized by Michelle Warren, Program of Comparative Literature

Brings together scholars of various kinds of expertise to debate The Brut Chronicle held in Rauner Special Collections, a fifteenth-century manuscript of the most popular version of medieval British history.

Cosponsored by the Leslie Center for the Humanities, Dartmouth College Libraries, the Department of English, the Department of History, the Program of Comparative Literature, the Associate Dean of the Faculty for Arts and Humanities and the Associate Dean of the Faculty for International and Interdisciplinary Studies