



FALL 2017

# TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

ART OF WRITING Édouard Louis BERKELEY BOOK CHATS Julia Bryan-Wilson VIRTUOSITY John Santos UNA'S LECTURE Ben Ratliff



**TOWNSEND CENTER FOR THE HUMANITIES**

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

[510] 643-9670  
 townsendcenter@berkeley.edu

[townsendcenter.berkeley.edu](http://townsendcenter.berkeley.edu)

**STAFF**

**DIRECTOR**  
 Timothy Hampton, Professor of Comparative Literature and French

**ASSOCIATE DIRECTOR**  
 Rebecca Egger

**DIRECTOR OF FELLOWSHIPS & SPECIAL PROJECTS**  
 John Paulas

**PROGRAM MANAGER**  
 Colleen Barroso

**FINANCIAL ADMINISTRATOR**  
 Diane Soper

**WEB & PUBLICATIONS**  
 Eric Kotila

**FACULTY ADVISORY COMMITTEE**

- David Bates, Rhetoric
- Raul Coronado, Ethnic Studies
- Samera Esmeir, Rhetoric
- Catherine Flynn, English
- Luba Golburt, Slavic Languages & Literatures
- David Henkin, History
- Stefan-Ludwig Hoffmann, History
- Victoria Kahn, Comparative Literature and English
- Tania Lombrozo, Psychology
- Paolo Mancosu, Philosophy
- Mary Ann Smart, Music
- Leti Volpp, Law



**CONTENTS**

Director's Letter ..... p. 3

Music & Virtuosity ..... p. 4

Una's Lecturer ..... p. 5

Book Chats ..... p. 6

PhD Professional Development ..... p. 6

Jennie Smith ..... p. 7

Art of Writing ..... p. 8

Townsend Fellows ..... p. 10

Working Groups ..... p. 14

Townsend Highlights ..... p. 15

Fall Deadlines ..... back cover

**COVER IMAGES** (clockwise from left): Édouard Louis Jean-Luc Bertini, Julia Bryan-Wilson John Paulas, Ben Ratliff Kate Fox Reynolds, Campanile Eric Kotila, John Santos Tom Ehrlich.

**IMAGE CREDITS** (where available): Stephens Hall / Campanile Eric Kotila; Timothy Hampton Nan Phelps; John Coltrane Francis Wolff; Ben Ratliff Kate Fox Reynolds; Fellows Eric Kotila, Rebecca Lee, Julie Wolf, Peg Skorpinski, Gudrun Senger, and various; Adriana Lisboa Eduardo Montes-Bradley; Édouard Louis Jean-Luc Bertini; Sophia Stewart Self; Highlights Eric Kotila except Butler/Hanson and Exhibition Rebecca Lee; Inside Dope Participants Linda von Hoene.



**DIRECTOR'S LETTER**

**W**HAT AN AMAZING TIME this is to be involved in the humanities! The political events of the past six months have reaffirmed the central importance of what we do at the **Townsend Center**. Even as the digital age has made it easier for people to communicate, we've seen a breakdown in thoughtful dialogue between the various political and social groups that make up our national fabric.

In these turbulent times the humanities offer the antidote to much of the intemperate noise around us. The qualities of empathy and curiosity, of patient attention to texts and objects, of deep interest in historical and cultural differences — these features of humanistic study have never been more relevant or more necessary.

When I came to Berkeley in 1990, the Townsend Center was taking shape under the genial leadership of its founding director, **Paul Alpers**. Paul set the tone for the development of the Center by investing its resources in the creativity and dynamism of the Berkeley campus.

Subsequent directors continued to build on this legacy, culminating in the imaginative leadership of **Alan Tansman**. In his five years at the helm, Alan opened important new areas of inquiry and discussion across disciplines, making this an exciting time for me to step in as the new director.

The coming semester promises a wonderful array of stimulating programs. A cluster of events exploring the concept of virtuosity in music features violist **Kim Kashkashian**, as well as author and *New York Times* music critic **Ben Ratliff**, who delivers the annual **Una's Lecture**. **Berkeley Book Chats** resume, giving faculty members a platform for sharing their recently published works.

The newly established discussion group on scholarly works-in-progress constitutes an important forum for faculty exchanges, and the very successful **Art of Writing** program extends its important contributions to undergraduate and graduate education. Finally, we continue to create opportunities for the academic community to explore the evolving nature of the humanities PhD and the possibilities for employment beyond the tenure-track.

At this crucial moment, the Townsend Center is well positioned to stimulate new thinking about how the humanities serve our students and the larger society. We encourage you to reach out to us with ideas and suggestions.

Berkeley is a unique place to study and teach — and that uniqueness stems in no small measure from the quality of the conversations we generate. Don't be shy.

**Timothy Hampton**

**Timothy Hampton** is Aldo Scaglione and Marie M. Burns Distinguished Professor of Comparative Literature and French. He has previously served as chair of the Department of French and has directed the Designated Emphasis in Renaissance and Early Modern Studies. He is a recipient of the campus **Distinguished Teaching Award**, Berkeley's highest honor for teaching excellence.



# MUSIC & VIRTUOSITY

## A CONVERSATION on MUSIC & VIRTUOSITY

Monday, October 16, 4 pm

Albert Elkus Room, 125 Morrison Hall

## MERE VIRTUOSITY

Tuesday, October 17, 4 pm

Maude Fife Room, 315 Wheeler Hall

**T**HE TOWNSEND CENTER brings together a selection of eminent figures in the field of music to explore what we mean when we talk about virtuosity. Who earns the distinction of being called a virtuoso? Is it a fruitful or a limiting concept? What assumptions underlie its use, and how successfully does the idea of virtuosity travel across different genres and cultures?

### A CONVERSATION on MUSIC & VIRTUOSITY

Violist **Kim Kashkashian** has worked to broaden the range of technique and repertoire for the viola. She received a Grammy award for best classical instrumental solo album and the George Peabody Medal for outstanding contributions to music in America, and she is a fellow of the American Academy of Arts and Sciences.

As a soloist, she has appeared with the orchestras of Berlin, London, Vienna, Milan, New York, and Cleveland.

She teaches at New England Conservatory.

**John Santos** is a central figure in the Afro-Latin jazz scene. A seven-time Grammy-nominated percussionist, he is a performer, composer, teacher and producer. He has served as resident artistic director of SFJAZZ and as a member of the Latin Jazz Advisory Committee of the Smithsonian Institution. He has performed and recorded with numerous artists including Dizzy Gillespie, Tito Puente, Max Roach, and Arturo Sandoval.

Winner of the Rome and Berlin prizes, Associate Professor of Music **Ken Ueno** is a composer, vocalist, and sound artist. His compositions have been performed at Lincoln Center, the Kennedy Center, and the Metropolitan Museum of Art. His artistic mission is to prompt audiences to reevaluate the musical potential of sounds that have been overlooked or discarded.

**Ben Ratliff**, this year's **Una's Lecturer**, moderates.

## 2017 UNA'S LECTURE

# MERE VIRTUOSITY

**Ben Ratliff**

**M**USIC WRITER **Ben Ratliff** was for twenty years a jazz and pop critic at the *New York Times*. He is the author of four books, including *Every Song Ever: Twenty Ways to Listen in an Age of Musical Plenty* and *Coltrane: The Story of a Sound*, a finalist for the National Book Critics Circle Award in criticism.

His articles have appeared in the *New York Review of Books*, *Esquire*, *Slate*, *Rolling Stone*, and elsewhere. He teaches cultural criticism at NYU's Gallatin School of Individualized Study.

About his **Una's Lecture**, Ratliff writes:

If I were an editor, I would advise writers against all unqualified uses of the word 'virtuosity.' It is too easily used as a cudgel or a boast or an insult, for assuming a shared set of values and frame of reference. There is more than one kind of musician and there is more than one kind of listener. If the word has any meaning at all, there is more than one kind of virtuosity.

In musicians, it usually implies an extraordinarily charismatic fluency and dexterity; sometimes it also implies great memory and problem-solving skill, perhaps near the limits of human ability. Virtuosity

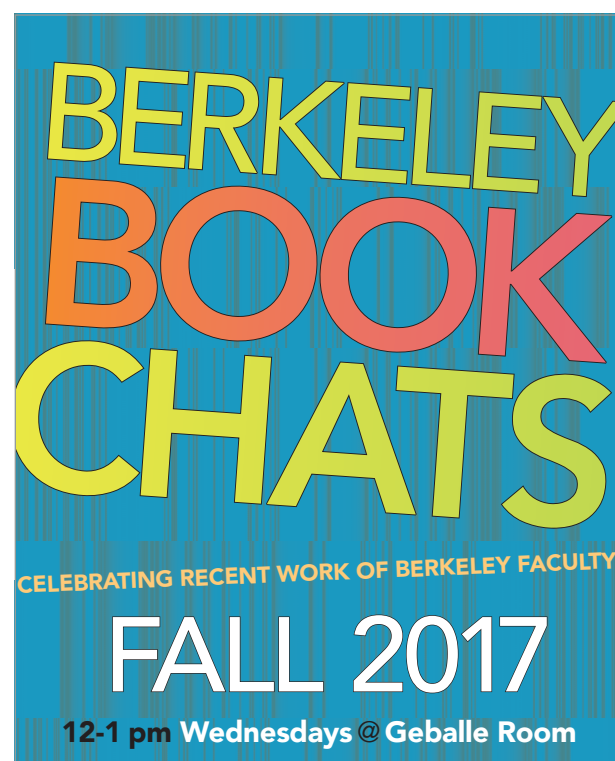


is celebrated when it is understood as disciplined, rare, and moving; it is criticized when understood as corrupt, ingratiating, or covering over a lack of profound thought. Certainly, the word does not imply anything about artistic taste, whatever that is, or the deepest and most mysterious aspects of music.

And certainly its use is affected by biases of age, race, gender, and class. Virtuosity, the word and idea, is perhaps best understood not as a neutral certificate or an objective virtue, but as a set of specific, historical practices and values, whether in, say, Europe or India or North America, involving teachers and gurus, specific class strata, and specific marketplaces.

My talk will discuss ways in which virtuosity, in classical and popular music, is not everything, not an end in itself, and a deeply flawed idea — and yet is a crucial way to understand how music is understood and valued by musicians, critics, and listeners.





**September 27 Jeffrey Knapp** (English)  
*Pleasing Everyone: Mass Entertainment in Renaissance London and Golden-Age Hollywood*

**October 11 Julia Bryan-Wilson** (Art History)  
*Fray: Art and Textile Politics*

**October 18 Julia Fawcett** (Theater, Dance & Performance Studies)  
*Spectacular Disappearances: Celebrity and Privacy, 1696–1801*

**October 25 Paula Varsano**, Editor (East Asian Languages & Cultures)  
*The Rhetoric of Hiddenness in Traditional Chinese Culture*

**November 8 Alison Gopnik** (Psychology)  
*The Gardener and the Carpenter: What the New Science of Child Development Tells Us about the Relationship between Parents and Children*

## PROFESSIONAL DEVELOPMENT for the PhD

### INSIDE DOPE: Life as a Humanist

THE TOWNSEND CENTER, Graduate Division, and Beyond Academia teamed up last Spring to bring to campus ten Berkeley humanities PhDs (see photo, back cover) working in government agencies, arts and culture entrepreneurship, finance, tech, translation, college teaching, and academic administration. The alumni engaged in small group discussions with nearly forty Berkeley doctoral students about their lives and livelihoods and the future of the humanities PhD.

The event began with a stirring and informative keynote address by **Kelly Anne Brown**, assistant director of the University of California Humanities Research Institute (UCHRI) and leader of the **Humanists@Work** project ([humwork.uchri.org](http://humwork.uchri.org)). Brown gave advice drawn from her life experience and research into the diverse careers of humanities PhDs. She brings the Humanists@Work career conference to Berkeley's campus this spring.

For graduate students in the humanities, the Townsend Center offered workshops last year on applying for jobs and fellowships, public speaking, and scholarly development. **William Germano**, dean at Cooper Union and former publisher, returned to campus to give his popular talk, "Writing the Dissertation (Imagining the Book)," and coached humanities faculty on developing their book proposals.

Workshops planned for 2017-18 include **Inside Dope II**, with a different group of Berkeley humanities PhDs returning to campus to share their experiences and help prepare current doctoral students for the unique path each will take after the PhD.

### EXHIBITION

## JENNIE SMITH

### New Drawings

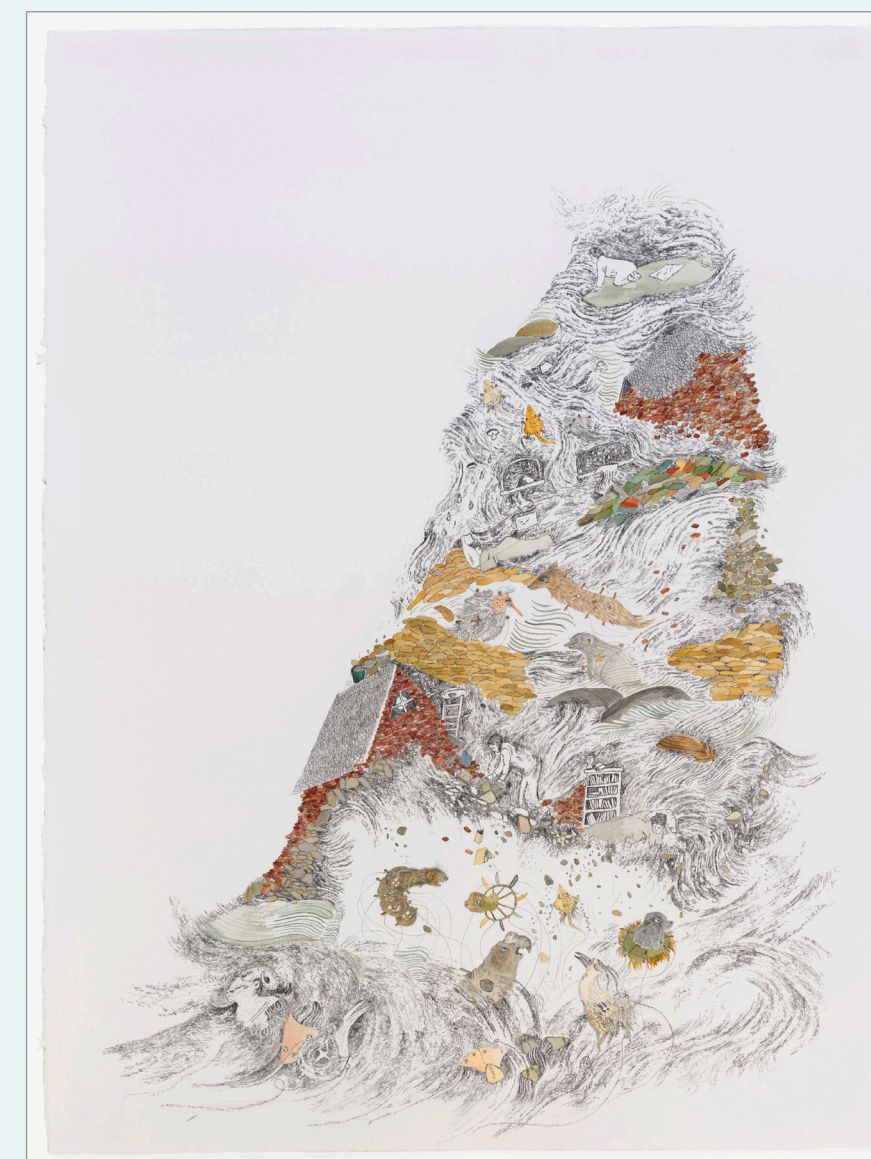
September 18 through  
December 15, 2017

At the Townsend Center

IN HER DELICATE, detailed graphite drawings, artist **Jennie Smith** combines close observation of the natural world with a deeply imaginative sensibility. Her body of work reflects a fascination with the environment, a willingness to confront ecological crises, and a determination to find beauty and mystery in what she sees.

At the Townsend Center, Smith introduces a new project exploring our psychic investment in childhood landscapes. Her "biographical maps" give visible expression to individuals' memories of the places in which they were raised — a testament to the enduring effects of landscape on the psyche.

A San Francisco native who lives a short walk from the Pacific Ocean, Smith also presents a new installment in her career-long engagement with the Northern California coast. On display are pieces inspired by such Bay Area



phenomena as the windswept cypress trees along Lands End, and the movement and sound of rattlesnake grass.

Smith received an MFA from UC Berkeley and a BFA from the Minneapolis College of Art and Design. She was an invited artist in the 2006 Whitney Biennial and is currently represented by the Rena Bransten Gallery in San Francisco. Her illustrated book of folk songs, *The Littlest Birds Sing the Prettiest Songs*, was published by Chronicle Books.



# ART OF WRITING

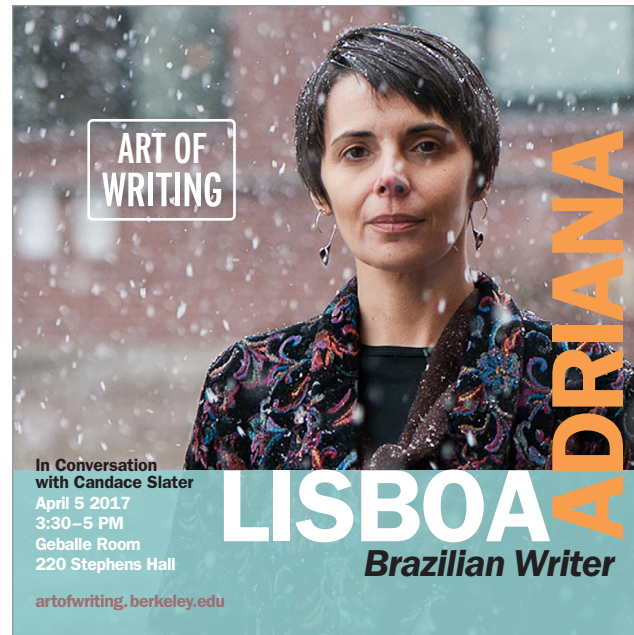
## Highlights and Events

**A**RT OF WRITING, a program dedicated to fostering a vibrant writing community at UC Berkeley, enters its third year this fall. Supported by a grant from the Andrew W. Mellon Foundation, a private donation, and the Daniel E. Koshland, Jr. Chancellor's Distinguished Chair in Writing, Art of Writing helps undergraduate students become excellent writers, trains doctoral students to become skilled teachers of composition, and hosts public events by preeminent writers, editors, and translators.



In February, 150 undergraduates filled the Morrison Library to hear **Robert Reich**, Chancellor's Professor of Public Policy and Secretary of Labor under President Bill Clinton, deliver the second annual **Art of Writing Lecture**. Reich discussed his practices as an author of fourteen books, numerous articles, and several plays. Before delivering his talk, he live-streamed his daily **Resistance Report** in dialogue with the audience of UC Berkeley students.

For the series **Writing and Thinking in Two Languages**, Art of Writing brings to campus authors who publish work in



more than one language and who offer critical reflection on their complex creative processes. In September, Iraqi-born author **Sinan Antoon** discussed writing and translating in both Arabic and English; in April, Brazilian writer **Adriana Lisboa** and Portuguese author **Ana Luísa Amaral** led a workshop for students and faculty working in English, Portuguese, or Spanish.

The series continues this Fall with a conversation between French novelist **Édouard Louis** and Professor of French **Michael Lucey**, translator of Louis's acclaimed autobiographical novel *The End of Eddy*.

In an effort to broaden the teaching of writing beyond the humanities and social sciences, Art of Writing works with faculty in the sciences and engineering to advance undergraduate writing instruction in those disciplines.

In Fall 2016, **Evan Variano** (Civil Engineering) integrated a technical writing module into his large lecture course, Introduction to Civil and Environmental Engineering. Variano's commitment to helping engineering undergraduates become stronger writers grew out of his experience teaching an Art of Writing seminar last year.

Students seeking to hone their writing skills in a diversity of disciplines — including the physical and biological sciences and environmental design — have a range of new

Art of Writing seminars to choose from this year. Statistics presents a course on communicating with data, integrative biology teaches an introduction to scientific writing, and architecture offers a course on writing about the built environment.

This past June composition theorist **Joseph Harris**, University of Delaware, returned to Berkeley to lead the second annual **Summer Institute in the Art of Teaching Writing**. Thirteen graduate student instructors participated in a week of intensive training in writing pedagogy. Throughout the coming year, while teaching their own undergraduate composition courses, the graduate fellows will continue to meet periodically as a group to share experiences and consult with Harris.



## ART OF WRITING ESSAY CONTEST WINNER

Art of Writing held its second annual **Undergraduate Essay Contest** this spring. Because it is a central principle of the program that thoughtful revision is essential to good writing, students were asked to submit an essay in both its early and final stages, along with an account of the changes they made to the piece in between.



This year's winner was **Sophia Stewart**, a sophomore from Los Angeles with a major in Media Studies and a minor in Spanish. She works as an editor and staff writer for the campus publication *Caliber Magazine*, and serves on the board of directors for **BareStage Productions**, UC Berkeley's oldest student-run theater company. She aspires to work in the television industry as a writer and critic. In her prize-winning essay, Stewart offers a sensitive exploration of her own experience as a person who stutters:

*I'm not praying to be totally fluent tomorrow, or even mostly fluent. My request is specific and far more realistic. I want to be able to say my name fluently; not Ssssophia, not S-S-Sophia, just plain old Sophia. I gather up the courage to ask:*

*O Mysterious Gods of Speech, in its perpetual ebb and flow. Tomorrow, allow my speech to be sufficiently cooperative that I may introduce myself unimpeded. That'd be dope.*

*They listen. The next day I'm able to introduce myself to the class fluently. Of course, when I'm asked to share my major, I have to slip out the untrue but easier open vowel of 'I'm not sure yet' instead of the true but close-lipped nasal consonant mee of 'Media Studies.' It's a compromise I accept. Better to pretend I don't know my major than my name.*

[artofwriting.berkeley.edu](http://artofwriting.berkeley.edu)





# TOWNSEND FELLOWS

2017–18

**T**HE TOWNSEND FELLOWSHIPS program supports the research of faculty, advanced graduate students, and other research professionals at UC Berkeley. Throughout the year, the fellows meet for regular discussion and peer review of their research in progress.

## GRADUATE STUDENT FELLOWS

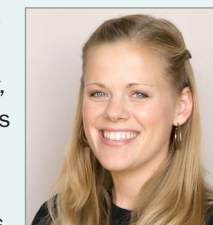
**Joseph Albernaz** (English) mines the poetry and thought of the Romantic period (roughly 1760–1830) to uncover a new concept of community: a community that is groundless, and not based in a common nature, identity, trait, or essence. He deploys this radical idea of community to rethink important issues raised in literature, politics, and ecology in the Romantic period and today.

2017–18 Professor Norman Jacobson Memorial Fellow

**Marjorie Burge** (East Asian Languages & Cultures) examines the adoption of Chinese writing in Korea and Japan through the study of inscribed wooden tablets from the sixth through eighth centuries CE. Exploring how script transitioned from a documentary technology to use in more creative capacities, she devotes attention to connections between evolving written cultures on the peninsula and the archipelago.

2017–18 Una's Fellow

**Grace Harpster's** (History of Art) work follows the pilgrimages of Cardinal Carlo Borromeo (1538–1584) in Italy, recreating his interactions with images to construct a theory of Counter-Reformation art based on practice. The actions undertaken in Borromeo's itineraries reveal a rich landscape of miraculous sculpture and a profound trust in sacred images as purveyors of legal, historical, and sacred truth.



**Jeffrey Kaplan's** (Philosophy) work concerns the central problem in philosophy of law for the last century: how can human-made law have authority? Rather than offer a straightforward solution, Kaplan shows that the problem results from an ambiguity in the notion of authority. Resolving the ambiguity has broad implications for similar problems in the study of language and other social practices, such as games and etiquette.



2017–18 Irving and Jean Stone Fellow

**Milad Odabaei** (Anthropology) examines the practices of reading and translation of European social thought in post-revolutionary Iran, where translation has emerged as a central form of intellectual production. Drawing on over two years of research in Tehran and Qom, he traces the translation of European social thought as a manifestation of a political crisis and the travails of cultural regeneration.



Bandung, Indonesia became a symbol of the Non-Aligned Movement when it hosted the first Asian-African Conference in 1955. **Rina Priyani** (Architecture) examines how architects, builders, citizens, politicians, and visionaries of the postcolonial world took part in the life of the city, foregrounding the roles of gender and ethnicity in Bandung's urban transformation through late Dutch





colonialism, Japanese occupation, and post-independence Indonesia.

2017–18 Townsend-Global Urban Humanities Joint Fellow and Albert Lepawsky Fellow

**Yael Segalovitz** (Comparative Literature) explores the global travels of “close reading” techniques pioneered in the mid-twentieth century by Anglo-American scholars of New Criticism. She examines literature from the US, Israel, and Brazil to uncover the styles writers employ in reacting to methods of reading in their cultures. How do culturally specific dialogues between creative writing and academic research affect readers?



2017–18 Jeffrey Berg Fellow

#### FACULTY FELLOWS, Assistant Professors

**Kate Heslop's** (Scandinavian) project focuses on Old Norse court poetry, both the most complex and the longest-lived medium in which medieval Scandinavians memorialized, narrated, displayed, and performed cultural meaning. To understand this poetry, Heslop places the poems in the context of the medieval multimedia surrounding them, whether monuments, rituals, inscriptions, music, or decorative arts.



**Lisa Trever's** (History of Art) project asks how art and images can be interpreted in an ancient, “non-Western” setting a thousand years removed from textual sources. This problem is situated within a study of mural art made in north coastal Peru in 200–850 CE. Through “archaeo-art history,” Trever uses scientific, material, and visual analyses to write histories that cannot rely on conventional archives.



Is the self of Rousseau's *Confessions* the same as the self of the selfie?

**Damon Young's** (French and Film & Media) project examines aspects of Web 2.0 culture that suggest that the twenty-first-century self is no longer “private” or “interior” in the same way as the self that earlier expressed itself in the autobiography and the novel.



#### FACULTY FELLOWS, Associate Professors

**Mark Goble** (English) is the author of *Beautiful Circuits: Modernism and the Mediated Life*, as well as numerous essays on American literature and film. His research focuses on the relationship between art and technology, and he is currently at work on a book about the history of slow motion as both special effect and cultural phenomenon.



**Seth Holmes** (Public Health and Medical Anthropology) utilizes social theory in his Townsend Center project to explore the ways in which medical students learn to perceive and respond to social difference. Holmes brings together ethnographic fieldwork with concepts from the medical humanities and medical social sciences to understand the ways in which social inequalities come to be understood as normal and natural in society and health care.



#### SENIOR FELLOWS

How do things make people as people make things? This question is central to **Rosemary Joyce's** (Anthropology) research as an anthropologist, archaeologist, and museum scholar. Using scientific methods to study how pottery vessels and figures were made, Joyce traces the movement of clay and stone



across the landscape of tropical river valleys in Honduras from 1600 BCE to international art markets today.

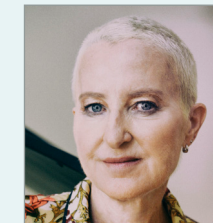
**Tabitha Kanogo** (History) has authored works on social, economic, political and African women's histories, including *Squatters and the Roots of Mau Mau, 1905–1963*; and *African Womanhood in Colonial Kenya, 1900–1950*. Another work, “Endangered Childhood and Youth: Precolonial, Colonial and Postcolonial Perspectives,” is nearing completion.



What kind of social traction can poetry have? Ancient Roman poetry was both performed and read, and both innovative and respectful of tradition. Setting aside the idea that a poem can be reduced to a specific “message,” **Kathleen McCarthy** (Classics) finds in Rome a rich landscape of poetic forms in which to explore the kinds of communication that can happen through poetry.



**Myra Melford** (Music) is a composer known for her singular, kinetic, and lyrical voice in piano improvisation. Chicago blues, architecture, jazz, and experimental music inspire her work. Besides composing for her quintet, Snowy Egret, she is planning a work for chamber ensemble that combines techniques drawn from research in amplifying sounds produced inside the piano with new strategies for large ensemble improvisation.



#### MUSEUM FELLOW

**Jordan Jacobs** (Head of Cultural Policy, Phoebe A. Hearst Museum of Anthropology) explores the selection and empowerment of certain stakeholders in determining the appropriate treatment — and ultimate disposition — of archaeologically discovered human remains. This research

compares American, British, and Israeli legal and practical frameworks, and draws from Jacobs's own policy work at UNESCO, the Smithsonian, American Museum of Natural History, and UC Berkeley's Hearst Museum of Anthropology.



#### POSTDOCTORAL and VISITING FACULTY FELLOWS

**Adam Anderson's** (Near Eastern Studies) work brings together the fields of archaeology and computational linguistics to reconstruct the social and economic networks documented during the late third to early second millennia in the ancient Near East (2110–1750 BCE).



Mellon Postdoctoral Fellow in the Digital Humanities

**Isabel Richter** (Visiting Professor, History and German) has published books on the history of left-wing resistance to National Socialism and the cultural history of death in the nineteenth century. Her research interests include cultural anthropology, youth cultures in the twentieth century, material and visual history, and gender studies. Her current research focuses on 1960s transnational youth culture and the boom of overland travel to India.





# TOWNSEND WORKING GROUPS

**T**OWNSEND CENTER **Working Groups** bring together faculty and graduate students with shared research interests. They are a cornerstone of Berkeley's rich, collaborative interdisciplinary culture. This year the Center is pleased to support nearly seventy Working Groups.

Aesthetics  
 Agricultural Climate Change  
 Adaptation  
 Alternative Medicines  
 Amazon Forest  
 Ancient Philosophy  
 Anthropological Inquiry  
 Asian American and Asian Diaspora Studies  
 Asian Art and Visual Cultures  
 Berkeley Latin American History  
 Berkeley-Stanford British Studies  
 BTWH: The Emergence of German Modernity  
 Brazil in Dialogue with Portuguese-Speaking Communities  
 Buddhist Studies Graduate Roundtable  
 California Studies Dinner Seminars  
 Colloquium in the Studies of Music  
 Consortium on the Novel  
 Contemporary Poetry and Poetics  
 Culture and History of East-Central Europe 'Kroužek'  
 Cyborg Linguistics  
 Dance Studies  
 The Datum

Der Kreis: German History  
 Digital Humanities  
 Early Modern Studies  
 The Early United States  
 Experimental Ethnographies  
 Fieldwork Forum  
 Filipino & Philippine Studies  
 Folklore Roundtable  
 Form and Formalism  
 Found in Translation  
 The Foundations of Literary Theory & Cultural Criticism  
 Francophone Studies  
 Frankfurt School  
 Graduate Film  
 Hagiography  
 Histories of South Asia  
 History and Philosophy of Logic, Mathematics and Science  
 History of Science and Science & Technology Studies  
 History of the Book and Reading  
 Indigenous Americas  
 Japan Studies  
 Labor, Philosophy, and Change  
 Latin American Art and Literature  
 Law and Contemporary Theory

Library Scholars  
 Material Religion  
 Meaning Sciences Club  
 Mobilities and Materialities of the Early Modern World  
 Modern Jewish Culture  
 New Media  
 Nineteenth Century and Beyond  
 British Cultural Studies  
 Ottoman and Turkish Studies  
 Performance in the Americas  
 Peripheral Futures: Science Fiction from the Margins  
 Philosophy of Mind  
 Psychoanalysis  
 Qui Parle  
 Rabbinic Literature  
 Religion and History  
 Romance Linguistics  
 Russian History 'Kruzhok'  
 Secularism and its Subjects  
 Slavic Literature 'Kruzhok'  
 That Thing You Like Is Bad  
 Tourism Studies  
 Translation Studies  
 Transnational & Ethnic American Studies



Steven Lee



Nadia Ellis



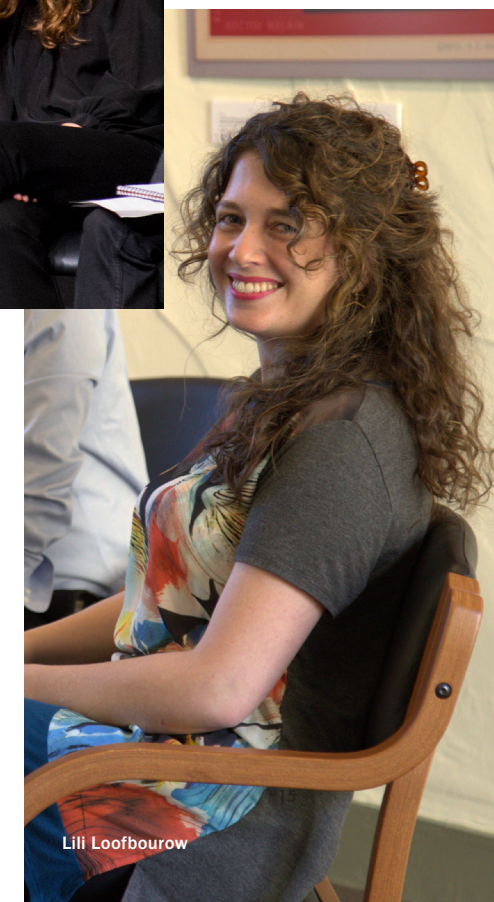
Allan deSouza Exhibition



Judith Butler  
 Maggie Nelson



Martin Jay



Lili Loofbrouw





NON-PROFIT  
ORGANIZATION  
U.S. POSTAGE  
PAID  
UNIVERSITY OF  
CALIFORNIA, BERKELEY

## TOWNSEND CENTER FOR THE HUMANITIES

University of California, Berkeley

220 Stephens Hall

Berkeley, CA 94720-2340

[townsendcenter.berkeley.edu](http://townsendcenter.berkeley.edu)

HG-09

To unsubscribe from this *Newsletter*, please email  
[townsendcenter@berkeley.edu](mailto:townsendcenter@berkeley.edu) or call (510) 643-9670.

## FALL SEMESTER DEADLINES

September 15, 2017

**Conference and Lecture Grants**  
**Public Speaking for Graduate Students**

November 9, 2017

**Townsend Dissertation Fellowships**  
**Townsend Fellowships for Assistant and Associate Professors**  
**Townsend Fellowship for Library and Museum Professionals**

November 17, 2017

**Art of Writing Curriculum Grant**



**Inside Dope 2017** professional development participants (left to right): Robert Train, Gabe Milner, Aaron Bady, David Engel, Amyrose McCue Gill, Jed Parsons, Sonia Wichmann, John Paulas, Alix Schwartz, Eric Blind, Marina Romani, and Kelly Anne Brown

[townsendcenter.berkeley.edu/deadlines](http://townsendcenter.berkeley.edu/deadlines)