



FALL 2019

TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

UNA'S LECTURE **Paul Chan** *The Bather's Dilemma* EXHIBITION **Ken Light** *American Stories* CONVERSATION **Myra Melford** *Thinking about Composition*



TOWNSEND CENTER FOR THE HUMANITIES

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IMAGE CREDITS COVER (clockwise from left): Paul Chan, *The Bathers* artwork courtesy Paul Chan from "Odysseus and the Bathers," NEON at the Museum of Cycladic Art, Athens by Panos Kokkinias; Myra Medford by Bryan Murray; South Hall with Campanile by Eric Kotila; *River Baptism* artwork by Ken Light. INTERIOR: Golden Ginkgo, Music Library by Eric Kotila, p. 2; Honors Thesis Workshop (top: Megan Dobbs, Timothy Hampton, Pavithra Margabandu, Alex Brostoff, Dylan Cox, Sarah Elisabeth Coduto, Arya Sureshbabu, Ariel Renner, Jianwen Xu; bottom: Jessica Ye, Hollis Potts, Kyra Katagj, Mieko Anders) by Leah Whang, p. 3; *The Bathers* artworks and Paul Chan, see credit above; Fellows Selfies, provided by Fellows except Atreyee Gupta by Julie Wolf, Sarah Vaughn and Sophie Volpp by Eric Kotila, Eric Falci by Yanina Gotsulsky, and C.D. Blanton artwork by Bram van Veld from *Fouilles* by Charles Jouillet (1980), pp. 6–8; Seth Lerer, courtesy Seth Lerer, *Ear of Corn* courtesy Timothy Bowles, p. 9; Caitlyn Jordan, courtesy Caitlyn Jordan, p. 10; *Waterloo Bridge*, © Colin/Wikimedia Commons, pp. 10-11; *Sale* artwork by Ken Light, p. 13; *Cloud Nine* artwork by Kara Maria, p. 14.

HUMANITIES, REPAIR, CREATIVITY

SOME YEARS ago, the great art critic and fiction writer John Berger wrote an essay about poetry and violence. His argument was that poetry is the essential response to violence for the simple reason that violence tears things to pieces, whereas poetry takes things that are superficially unrelated and puts them together. Violence destroys; poetry builds.

Berger's thoughts have come back to me repeatedly in the past few months, as I have witnessed our body politic being torn apart. Curiously, the disintegration of political communities — from Brazil to Hungary to the US — is being driven not by great economic shifts or financial crises, but by cultural war. The virtues of hospitality, the practice of listening, the cultivation of ideas and reasoned debate — out the window, it would seem.

The university struggles to keep up. And yet, given that it is a distortion of culture and community that is disrupting our national psyche, it necessarily must fall to the humanities to try to respond. This is the moment when traditions of humanistic work can speak most cogently, above the roar of drones and the rattle of tweets. This is where the Townsend Center's tradition of bringing together students, scholars, and community members around shared concerns and pleasures offers opportunities for healing.

Against this backdrop, we have just completed the successful launch of a new program, the Townsend Honors Thesis Workshop, which brought together 18 seniors writing theses



Honors Thesis Workshop, May 2019

on topics from dance studies to German literature to art history. The students — who might otherwise have known nothing of one another's work — met monthly to develop their research skills and receive guidance from faculty. The results were impressive beyond anything we anticipated.

The Townsend Center continues its work of bringing together people, ideas, and disciplines that might otherwise remain separate. Our upcoming programs include a visit by artist Paul Chan, this year's Una's Lecturer; more of our popular Berkeley Book Chats; and a conversation in the "Thinking about Composition" series inaugurated last year.

I look forward to seeing you at our events, and I always welcome your feedback and suggestions.

Timothy Hampton

Aldo Scaglione and Marie M. Burns Distinguished Professor of Comparative Literature and French

UNA'S LECTURE
PAUL CHAN



ARTIST **PAUL CHAN** is the 2019–20 Una's Lecturer. He is the winner of the 2014 Hugo Boss Prize, awarded biennially by the Guggenheim Foundation to an artist who has made a visionary contribution to contemporary art.

Solo exhibitions of Chan's work have been held at the Institute of Contemporary Art in Boston, London's Serpentine Gallery, and Stedelijk Museum in Amsterdam, and he has been included in major group exhibitions such as the Venice Biennale and the Whitney Biennial. His art is held in numerous permanent collections, including the Museum of Modern Art in New York and the Art Institute of Chicago.

Chan's art takes many forms, including drawing, sculpture, collage, film, video animation, installation,

and collaborative site-specific projects. He has worked simultaneously as political activist and artist, engaging with such topics as globalization, inequality, violence, and war.

In a major project that united activism and art, Chan spearheaded a series of public performances of "Waiting for Godot" in post-Katrina New Orleans in 2007. The play, which features two characters waiting for someone who never arrives, was staged outdoors in parts of the city still devastated — left waiting — two years after the hurricane. The performances were supplemented by a host of educational activities undertaken by Chan in New Orleans public schools and universities.

Chan is founder of the experimental press Badlands Unlimited, which publishes works by artists and

writers in a variety of digital and print formats ranging from ebook to stone tablet. Publications include speeches on democracy by Saddam Hussein, an erotica series, and a translation of Plato.

Born in Hong Kong and raised in Omaha, Nebraska, Chan holds a BFA from the School of the Art Institute of Chicago and an MFA from Bard College. He was one of six artists invited to make selections for the 2019–20 exhibition *Artistic License: Six Takes on the Guggenheim Collection*, the first-ever artist-curated exhibition mounted at the Guggenheim Museum.

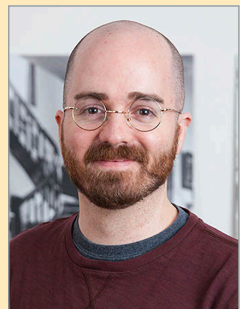
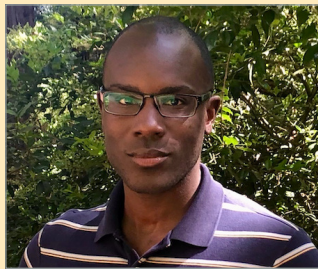
In his Una's Lecture, Chan explores the figure of the bather — a visual trope with a rich history, and a prominent theme in the artist's own work — as an embodiment of pleasure that is linked to the act of renewal.



Una's Lecture
The Bather's Dilemma
5 PM Tuesday, October 29, 2019
Maude Fife Room, 315 Wheeler Hall

Paul Chan in Conversation
with UC Berkeley Faculty
5 PM Wednesday, October 30, 2019
Geballe Room, 220 Stephens Hall





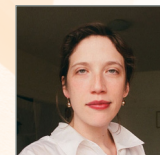
TOWNSEND FELLOWS 2019-20

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



In her study of Japanese film and media, **Hannah Airriess** (Film & Media) focuses on the figure of the white-collar employee (or salaryman) during Japan's High Growth Era (1955–1972).

Graduate Student Fellow
Jeffrey Berg Fellow



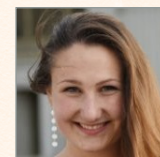
Ellen Feiss (History of Art) probes the role played by art and artists in President Lyndon B. Johnson's War on Poverty.

Graduate Student Fellow
Albert Lepawsky Fellow



Jason Ferguson (Sociology) studies global contestations over the legal regulation of gender, sexuality, and the family from the mid-20th century to the present.

Graduate Student Fellow



Elena Kempf (History) studies the history of weapons prohibitions in international law between 1868 and 1925, focusing on the moral, medical, and political making of the legal boundary between acceptable and unacceptable violence in war.

Graduate Student Fellow
Una's Fellow

In her research on early modern and modern South Asian traditions, **Priya Kothari** (South & Southeast Asian Studies) examines preaching and public memory in a Hindu community of Western India and the United States.

Graduate Student Fellow
Irving and Jean Stone Fellow



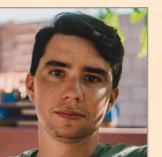
Elisa Russian (Italian Studies) examines twentieth- and twenty-first-century French and Italian autobiographies that explore the social nature of personal identity.

Graduate Student Fellow
Professor Norman Jacobson Memorial Fellow



Desmond Sheehan's (Music) research on German Protestant music in urban environments traces the aesthetic, media, and institutional transformations that musical harmony underwent in Berlin between 1760 and 1840.

Graduate Student Fellow
Townsend-Global Urban Humanities Joint Fellow



Jacob Gaboury (Film & Media) is beginning a project on queer histories of computation that explores the transformation of identity as a category of difference under contemporary digital media technologies.

Assistant Professor Fellow





Using India as a case study, **Atreyee Gupta** (History of Art) is completing a book project on the artistic and intellectual currents of the Non-Aligned Movement, which inaugurated the Third World project at the height of the Cold War.

Assistant Professor Fellow



Sarah Vaughn (Anthropology) works at the intersection of political thought and technoscience to explore the formation of climate adaptation projects, institutions, and expertise in the context of the Caribbean and Latin America.

Assistant Professor Fellow



C.D. Blanton (English), a scholar of modernist poetry and art, explores the reinvention of apparently abandoned logical and metaphysical systems during the interwar period (1919–1939).

Associate Professor Fellow



In her research on culture, history, literature, and memory in Southeast Asia and diaspora, **Penny Edwards** (South & Southeast Asian Studies) grapples with the question of the historian as unreliable narrator.

Associate Professor Fellow



A scholar of American legal history, **Karen Tani** (Law) is completing a book manuscript on the history of disability law in the late twentieth century.

Associate Professor Fellow

Sophie Volpp (Comparative Literature and East Asian Languages & Cultures), a scholar of Chinese literature, is completing a project on the preservation of rare books in China during the second Sino-Japanese war (1937–45).

Associate Professor Fellow

Eric Falci (English) studies modern and contemporary poetry, especially British and Irish poetry after 1945.

Senior Faculty Fellow

Christopher Kutz (Law) addresses problems of moral, legal, and political responsibility, with a current focus on the problem of responsibility for climate change.

Senior Faculty Fellow

Hans Sluga's (Philosophy) current research is in the field of political philosophy.

Senior Faculty Fellow

Kate MacKay (Associate Film Curator, BAMPFA) studies the intersection of social, political, and formal resistance in cinema since 1960.

Museum Fellow

Imogen Hart (History of Art) is a scholar of modern British art and material culture between 1840 and 1945, with a particular interest in the objects and interiors of the Arts and Crafts movement and the intersections between art and evolutionary theory.

Adjunct Faculty Fellow



Seth Lerer

EPISTEMOLOGY OF THE CROSSHATCH
Towards a Creative History of the Early Modern Hand

Friday, September 27, 3 pm
Geballe Room, 220 Stephens Hall

THE TOWNSEND CENTER welcomes **Seth Lerer**, Distinguished Professor of Literature at UC San Diego and a scholar of medieval and Renaissance literature.

In a talk entitled “Epistemology of the Crosshatch: Towards a Creative History of the Early Modern Hand,” Lerer examines how hatching, or cross-hatching (the controlled marking of parallel lines), became the great technique through which visual artists of the early modern era discovered the representation of physical and emotional reality. With the development and perfection of the hatching technique, the two dimensions of a print or drawing could take on the three dimensions of a sculpture. Through his examination of crosshatching as an instance of the human hand making manifest what is not, Lerer explores issues of illusion and reality within the history of an emerging idiom of visual representation.

ART OF WRITING

2019-20 UNDERGRADUATE SEMINARS

FALL 2019

Environmental Science, Policy & Management 150
Timothy Bowles & Ansel Olive Klein

Environmental Writing: Stories of Cultivation

Geography 129 Sharad Chari
Ocean Worlds



SPRING 2020

Comparative Literature
Timothy Hampton & Kathryn Crim

Writing about Words and Music

Environmental Science, Policy & Management
Seth Holmes & Levi Vonk

Social Inequality and the Body: Health, Difference, and Inequality in the Social and Natural Environment

College Writing Michael Larkin & Ryan Sloan

Players, Spectators, and Fanatics: Writing on the Cultures in Sports

English Susan Schweik

Arts of Writing: Grant Writing, Food Writing

THE ART OF REWRITING

ART OF WRITING, a program that celebrates writing as a teachable art, held its fourth annual Undergraduate Essay Contest. The 2018–19 winner is **Caitlyn Jordan**, a senior English major from Granite Bay, California, double-minoring in human rights and creative writing. She works on campus as a peer writing tutor, contributes to the student publication *Caliber*, and teaches health education to local high school students. Jordan's prize-winning essay, which integrates historical and personal narratives, was sparked by a semester studying abroad in London during her junior year.

The following is an excerpt from Jordan's essay, "Bridging the Gap." To read it in its entirety, please visit the Spotlight tab at artofwriting.berkeley.edu.



Waterloo, the battle in which the British ended the Napoleonic Wars. A few years later, it becomes the only Thames bridge to be hit by German bombers. Waterloo Bridge — fashioned from war, made into a casualty of its violence.

Four days of the week, I walk across Waterloo Bridge to reach the central campus of King's College London. This is a newly familiar route. According to my passport, I am a six-month, short-term student. That is, I am a study abroad

student. I am a visitor who can give directions to tourists. Every time I reenter the UK, I lug a folder to the passport control desk, checking to ensure it's all printed inside: transcripts, letters of acceptance, bank statements, everything that proves I am only temporary.

No one makes eye contact on the bridge, reminding me of our British study abroad advisor's warning: "For Heaven's sake, don't smile at strangers!" Unable to completely relinquish my American interest in interacting with strangers, I watch them instead: new couples taking photos, businesspeople walking with earphones fastened tightly, the occasional person wrapped in blankets who asks me for money.

There are so many people in London, and I know none of them. None of my friends from Berkeley studied abroad. I know no one in this country, and no one in the countries touching this one. Living abroad, everything becomes reduced to increments: carefully plotted phone calls between classes, work shifts, and meetings; hour-long coffee chats with people seen only in passing. I wonder if this is how it will be after college, when my friends and I scatter across the world. I wonder if this is what being an adult is — loving people who are never close enough.

ART OF WRITING

One day, I walk across Waterloo, and everything has changed. There are police vehicles clustered around the barriers; there are uniformed officers in bowler hats I still find charmingly ridiculous. There are no busses, no cars. I continue, and as I reach the middle of the bridge, I see that Waterloo is blocked with people. There are trees tied to the divider.

There is a parked truck, opened to reveal a band strumming on the guitar. On one side of the bridge, I see a daycare in which children paint each other's faces and sit on bales of hay. It's an environmental protest, the Extinction Rebellion, and soon it will dominate headlines. But in this moment, I just see a bridge transformed.

Art of Writing is supported by the Andrew W. Mellon Foundation, funds from the Daniel E. Koshland, Jr. Distinguished Chair in Writing, and private donors.



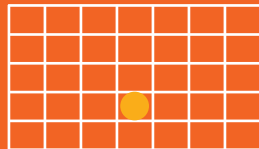
BERK ELEY BOOK CHATS

FALL 2019

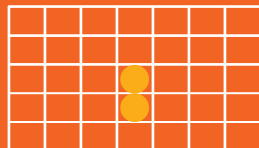
Celebrating Recent Work
of UC Berkeley Faculty

12–1 pm, Wednesdays, 220 Stephens

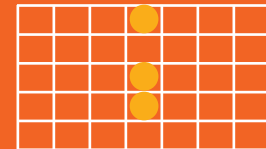
SEP



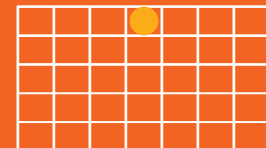
NOV



OCT



DEC



SEP 25

Michael Lucey COMPARATIVE LITERATURE & FRENCH

Someone: The Pragmatics of Misfit Sexualities, from Colette to Hervé Guibert

OCT 2

Alva Noë PHILOSOPHY

Infinite Baseball: Notes from a Philosopher at the Ballpark

OCT 16

Stephen Best ENGLISH

None Like Us: Blackness, Belonging, Aesthetic Life

OCT 23

Mark Schapiro JOURNALISM

Seeds of Resistance: The Fight to Save Our Food Supply

NOV 13

Anne Walsh ART PRACTICE

Hello Leonora, Soy Anne Walsh

NOV 20

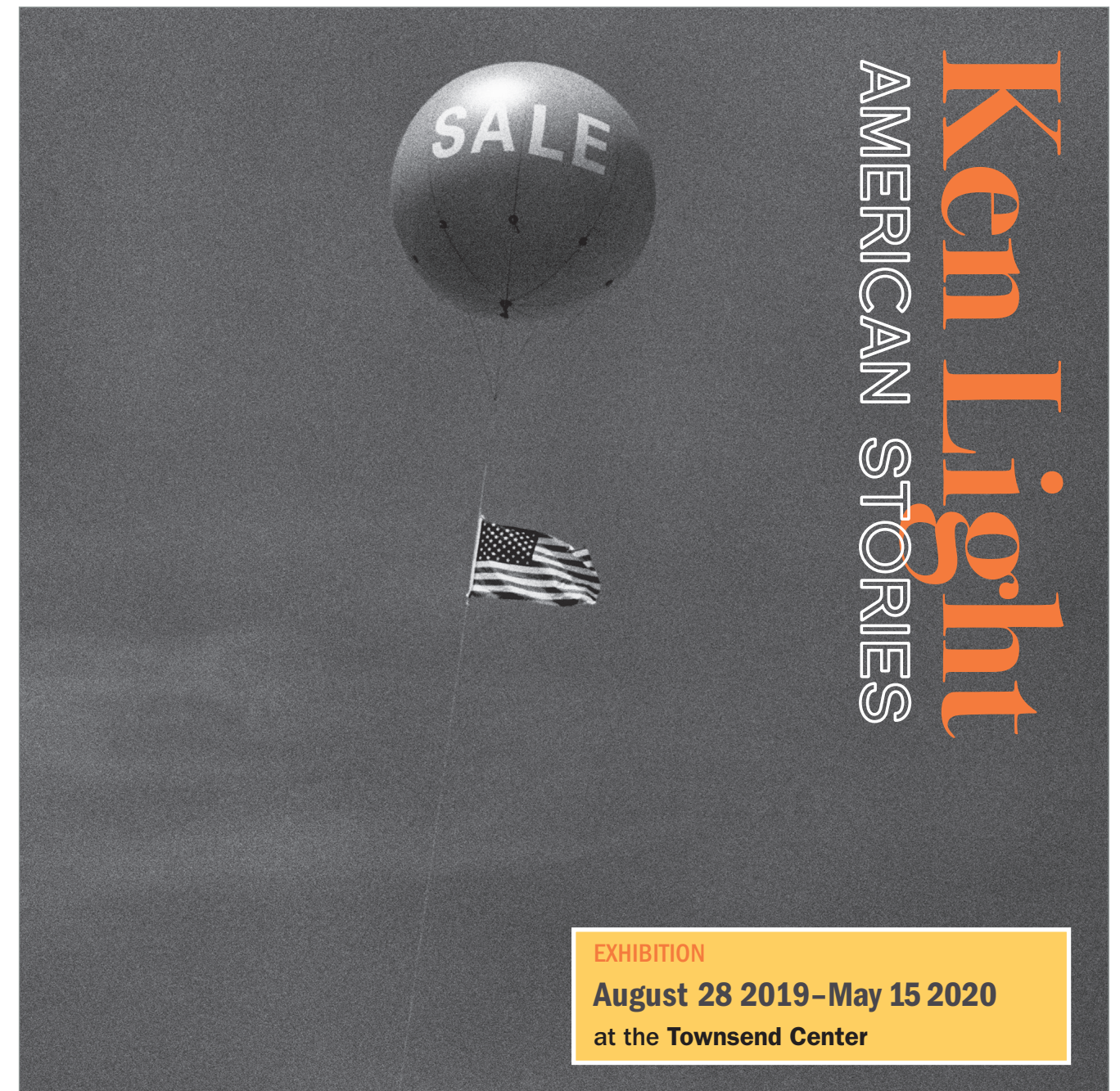
Sugata Ray HISTORY OF ART

Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850

DEC 4

Grace Lavery ENGLISH

Quaint, Exquisite: Victorian Aesthetics and the Idea of Japan



EXHIBITION

August 28 2019–May 15 2020
at the **Townsend Center**

I have come to realize that the photographer's voice is small but important. It is through our photographs that we can inform and participate in the conversations that have helped to create social change and affect the direction of America and its people.

Documentary photographers since the birth of photography have worked to put a human face on our time and tell the American story — think of Jacob Riis, Lewis Hine, Dorothea Lange, Gordon Parks, W. Eugene Smith, Robert Frank.

I share these artists' passion for shedding light and attention on unseen communities and unreported stories. If we would leave this narrative only to historians or corporations, our vision of our time would be far from the truth.

Ken Light is the Reva and David Logan Professor of Photojournalism at UC Berkeley's Graduate School of Journalism. He has worked for over five decades on in-depth visual reportage. Light's work has appeared in over 200 exhibitions and is held in numerous permanent collections, including those of the San Francisco Museum of Modern Art, Museum of Fine Arts in Houston, International Center of Photography, and the Smithsonian.

Viewing hours are generally Monday–Friday 9 am to 4 pm. Contact the Townsend Center to confirm availability.





TOWNSEND 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 over 80 Working Groups.

2019–20

Aesthetics
 African History
 Amazon Forest
 Ancient Philosophy
 Andean Studies: Language and Culture
 Anthropological Inquiry
 Armchair Ethnography
 Armenian Studies
 Asian Art and Visual Cultures
 Autotheory
 Berkeley Latin American History
 Berkeley-Stanford British Studies
 Berkeley/Stanford transAmericana Working Group
 BTWH: The Emergence of German Modernity
 Buddhist Studies Graduate Roundtable
 California Studies Dinner
 Colloquium in the Studies of Music
 Computational Music Research
 Consortium on the Novel
 Contemporary Art and Visual Culture in the U.S.
 Contemporary Poetry and Poetics
 Counterdisciplinary Spinoza Studies
 Critical Times
 Culture and History of East-Central Europe "Kroužek"
 Cyborg Linguistics
 Dance Studies
 Death of the Author
 Der Kreis: German History

Digital Humanities
 Early Modern Studies
 Experimental Ethnography
 Fieldwork Forum
 Filipino & Philippine Studies
 Folklore Roundtable
 Form and Formalism
 Found in Translation
 Foundations of Literary Theory and Cultural Criticism
 Francophone Studies
 Frankfurt School
 French and Francophone Film
 Graduate Film
 Graduate Medievalists at Berkeley
 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
 Iberian Studies
 Indigenous Americas
 Interdisciplinary Marxist Working Group
 Interdisciplinary Research Group on Privacy
 Journal of Associated Graduates in Near Eastern Studies
 Klub Kul'tury
 Labor Studies
 Labor, Philosophy, and Change
 Language Revitalization
 Language Variation and Change
 Latin American Art and Literature
 Law and Contemporary Theory

Library Scholars
 Materiality of Religion in the Global South
 Meaning Sciences
 Mobilities and Materialities of the Pre- and Early Modern World
 Modern Jewish Culture
 More Aura: Walter Benjamin and Interiority
 Museums
 New Media
 Nineteenth Century and Beyond
 British Cultural Studies
 Performance and Literary Studies
 Performance and the Arts in Latinx Americas
 Qui Parle
 Rabbinic Literature
 Romance Linguistics
 Russian History "Kruzhok"
 Secularism and Its Subjects
 Slavic Literature "Kruzhok"
 Sound Studies
 South and Southeast Asia Graduate Student Research Roundtable
 South Asia Studies: Theories and Methods
 Terra Infirma: Critical Studies of Land and Housing
 Theories of the Global South
 Theories of Science and the Humanities
 Tourism Studies
 Translation Studies
 Transnational & Ethnic American Studies

NEW SERIES

THINKING ABOUT COMPOSITION Creative Work, Scholarship, and the Art of Putting Things Together

Friday, October 25, 2019 | 3 pm
 Geballe Room, 220 Stephens Hall

THE PRACTICE OF COMPOSITION is common to most creative and scholarly undertakings. Composition is where artistic or intellectual inspiration runs up against the everyday struggle of making. It comes from the Latin for "putting things together" — *com-ponere*. It involves questions of unity and linkage, of transition, of beginning, of ending. Many artists struggle (some famously) with the practice. Others delight in it. Some make it a theme of their own work.

In the second of a series of conversations, we focus on the "how" of composition by bringing together a group of master practitioners working across a wide range of forms and media: acclaimed jazz flutist and composer **Nicole Mitchell**, who directs Jazz Studies at the University

of Pittsburgh; cultural historian **Josh Kun**, who holds a PhD in Ethnic Studies from Berkeley and is director of USC's Annenberg School of Communication; and poet and scholar **Chiyuma Elliott**, a faculty member in Berkeley's African American Studies department and a former Wallace Stegner Fellow at Stanford University. In a conversation moderated by Berkeley professor and jazz pianist **Myra Melford**, panelists share their ideas about what it means to compose.

Composition No. 152

*Maybe the song is a fluke,
 or maybe it means a dramatic view
 or it drinks from the lake, and tells something
 true/true
 during certain harvest festivals the pattern can be found inside
 geodes and tendons
 during certain harvest festivals the pattern can be found inside
 June sun and April wind —*

*or maybe it means I will be
 as the sky is blue
 to you*

—Chiyuma Elliott



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HG-09

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UNIVERSITY OF CALIFORNIA
HUMANITIES RESEARCH
INSTITUTE

S HANA MELNYSYN, research grants manager at the University of California Humanities Research Institute (UCHRI), hosts workshops for graduate students and faculty who want to learn more about UCHRI's grant opportunities and tips for successful proposals.

UCHRI Funding Workshops

Friday, October 4, 2019

Geballe Room, 220 Stephens Hall

11-11:45 am Graduate Student Workshop

12-1:30 pm Faculty Workshop

FALL 2019 DEADLINES

September 20, 2019

Conference & Lecture Grants

September 27, 2019

Public Speaking for Graduate Students

November 8, 2019

Townsend Dissertation Fellowships

Townsend Fellowships for Assistant and Associate Professors

Townsend Fellowship for Library and Museum Professionals

townsendcenter.berkeley.edu/deadlines