

This unlikely access could not last. At first, Lueders-Booth hadn't intended to share the photographs with the outside world, but when hints of interest from publishers inspired panic among administrators, he left the prison behind, and lost all contact with the women he had photographed. In the 1980s, hoping to discuss publication of his images (and the resulting royalties for the women), he wound up walking the streets of Boston after dark, appealing to sex workers, drug users, and homeless people for help. Tracking his subjects through the night, with a stack of photos for identification, was like chasing ghosts.

Eventually, Lueders-Booth and his camera moved on to vastly different environs, ranging from postindustrial New England cities to Central American garbage dumps. But outside interest in the worlds of prison-



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Agnès Varda delivered the second installment of this year's Norton Lectures on Cinema. harvardmag.com/varda-18



ers has only intensified recently. As greater knowledge of "mass incarceration" reaches the mainstream, artists, writers, and curators alike are documenting the generations lost to an unjust system. Yet his photographs are a category apart. Many other photographers mobilize images of incarcerated peo-

ple—mostly men, mainly black, in jumpsuits and uniforms, toiling on prison farms or enclosed by heavy walls—to illustrate the system's crushing weight. Lueders-Booth's portraits catch unlikely personal moments, protecting vulnerability and individuality as if behind a pane of glass.

"The Art, the Play, and the Rigor"

Flutist Claire Chase marks a key change for Harvard music.

by LUCY CAPLAN

DURING her first week of teaching at Harvard, the flutist Claire Chase was arrested while blocking traffic on Massachusetts Avenue—part of a protest last September prompted by the Trump administration's announcement that it would end the Deferred Action for Childhood Arrivals (DACA) program. The demonstration was organized by and mostly comprised faculty members from the history department; having a new professor of the practice of music in their midst might have seemed unusual. For Chase, it was anything but. A commitment to rethinking the social role of the artist is at the core of her creative work.

Chase is among the most important figures working in classical music today. Her eclectic repertoire, centered upon music of the present and very recent past, augments the sonic possibilities of the flute through the use of extended techniques and electronics; she delights in works that require

her to act, vocalize, and otherwise heighten the drama of a performance. In 2001, on a \$500 budget, she launched the International Contemporary Ensemble (ICE), which now stands at the zenith of the new-music scene—widely admired for its adventurousness and seemingly limitless aesthetic capacities. Its 35 members perform in various configurations, from intimate chamber groups to all-hands-on-deck endeavors, and have given more than 500 premieres. Their performances, which often feature multimedia and electro-acoustic compositions, have a vividly theatrical feel. The group is committed to a collective, artist-led structure in which



Claire Chase

many musicians also take on staff roles, and all ensemble members have a say in administrative and programmatic decisions.

Because she has achieved remarkable suc-

cess by unorthodox means, Chase is often described as an “arts entrepreneur.” The label reflects a broader state of affairs in classical music: a dismal job market, anxieties about cultural irrelevance, and a general sense of precariousness have transformed once-reliable goals (like landing a tenured orchestra position) into near-impossibilities. But Chase says she doesn’t identify too closely with “entrepreneurial” thinking. She is less interested in expediting individual success than in what she calls “the politics of organizing a group of people to make music.”

When she was 15, and had just won “some silly flute competition,” a friend said, “You know, Claire, it doesn’t matter what you do. It matters where you’re needed.” The advice was revelatory: articulating a clear connection between her musical and her social-activist endeavors. (As a teenager, Chase was involved in numerous causes, including LGBT advocacy and immigrant rights.) It also showed her how much she could learn from her peers. This “life-changing, heart-

Chase delights in works that require her to act, vocalize, and otherwise heighten the drama of a performance.

expanding moment,” she recalls, catalyzed an enduring commitment to a musical practice that rejects hierarchy for its own sake, fosters self-direction, and emphasizes the social significance of artistic work.

At Harvard, Chase cultivates an environment where peer-to-peer learning thrives. In “The 21st-Century Ensemble Workshop,” for instance, each class meeting begins and ends with collective music-making. All of her classes culminate in concerts, and students are responsible for each element, from concept to publicity to the performance itself. Prior musical training is not required. “I actually find it incredibly liberating to work with people who are coming at the practice of music from so many different angles,” she remarks. “What I’m able to do is to open more pathways for people to think of themselves as artists, whether that translates into a professional manifestation or...just a more fulfilling life.”

Historically, the University’s institutional

O P E N B O O K

Tyrant Tales

into *Wrongdoing*,” September-October 2017, page 60) comes a study of how the Bard portrayed the powerful. From chapter one of his new book, *Tyrant* (W.W. Norton, \$21.95):

From the early 1590s, toward the beginning of his career, all the way through to its end, Shakespeare grappled again and again with a deeply unsettling question: how is it possible for a whole country to fall into the hands of a tyrant?

“A king rules over willing subjects,” wrote the influential sixteenth-century Scottish scholar George Buchanan, “a tyrant over unwilling.” The institutions of a free society are designed to ward off those who would govern, as Buchanan put it, “not for their country but for themselves, who take account not of the public interest but of their own pleasure.” Under what circumstances, Shakespeare asked himself, do such cherished institutions, seemingly deep-rooted and impregnable, suddenly prove fragile? Why do large numbers of people knowingly accept being lied to? How does a figure like Richard III or Macbeth ascend to the throne?

Such a disaster, Shakespeare suggested, could not happen without widespread complicity. His plays probe the psychological mechanisms that lead a nation to abandon its ideals and even its self-interest. Why would anyone, he asked himself, be drawn to a leader manifestly unsuited to govern, someone dangerously impulsive or viciously conniving or indifferent to the truth? Why, in some circumstances, does evidence of mendacity, crudeness, or cruelty serve not as a fatal disadvantage but as an allure, attracting ardent follow-

Can high-level literary criticism be, you know, relevant? Count on Cogan University Professor Stephen Greenblatt, the formidable Shakespeare scholar, to enter the fray. Close on the heels of his volume about the Adam and Eve myth (see “Always Leaning



Richard III

ers? Why do otherwise proud and self-respecting people submit to the sheer effrontery of the tyrant, his sense that he can get away with saying and doing anything he likes, his spectacular indecency?

Shakespeare repeatedly depicted the tragic cost of this submission—the moral corruption, the massive waste of treasure, the loss of life—and the desperate, painful, heroic measures required to return a damaged nation to some modicum of health. Is there, the plays ask, any way to stop the slide toward lawless and arbitrary rule before it is too late, any effective means to prevent the civil catastrophe that tyranny invariably provokes?

environment has had little in common with that of an artist-led collective, which has sparked what Chase calls a “productive and wonderful” tension with her ideas. At the same time, her appointment contributes to a major shift within the music department

itself, which in recent years has fundamentally rethought its mission and last year overhauled its undergraduate curriculum. The former system effectively privileged students with prior training in the classical tradition, but the new curriculum is designed

to appeal to students with diverse musical backgrounds and aspirations. Requirements for concentrators, previously anchored in theory and Western music history, have become significantly more flexible. And in a department that previously offered few performance-focused courses, Chase is among a newly arrived cluster of eminent faculty performers, including pianist and composer Vijay Iyer (Harvard Portrait, March-April 2015, page 23), saxophonist Yosvany Terry

(Harvard Portrait, January-February 2016, page 25), and vocalist and bassist Esperanza Spalding. Significantly, none of these performers—including Chase—is a Western canon traditionalist; both their substantive expertise and their methods offer the department something new. For Chase, this shift is fundamentally about “embracing the practice and not just the scholarship around the practice.” In the concert hall and in the classroom, she is equally attuned to “the art

of doing, and also the play of doing and the rigor of doing,” she explains. “I think about those three things—the art, the play, and the rigor—as inseparable.”

The relationships among aesthetic experimentalism, music pedagogy, and social change can be tricky to pin down. Assertions of music’s transformative potential sometimes have a quixotic ring. But Chase’s practice and her department’s paradigm shift reflect a broader rethinking of what it means to

Off the Shelf

Recent books with Harvard connections

The Efficiency Paradox: What Big Data Can’t Do, by Edward Tenner, JF ’72 (Knopf, \$27.95). The author, a longtime contributor to these pages and now an independent scholar associated with the Smithsonian and Rutgers, reminds those agog about algorithms, AI, etc., that efficiency is “wonderful, until it isn’t.” Carrying the mania too far backfires (“even an excess of water can be lethal”), especially if good old-fashioned human judgment is overshadowed.

Metamorphosis: How to Transform Punishment in America, by Robert A. Ferguson ’64, J.D. ’68, Ph.D. ’74 (Yale, \$35). The late, multi-talented Woodberry

professor of law, literature, and criticism at Columbia looked beyond changes in sentencing, solitary confinement, and more to challenge the entire basis of the U.S. penal system. The argument seeks to pivot from retribution and humiliation toward reform and change—hence the resonant title, from Ovid.

When-government-worked department: **The Fears of the Rich, The Needs of the Poor: My Years at the CDC**, by William H. Foege, M.P.H. ’65, S.D. ’97 (Johns Hopkins, \$24.95 paper). Narratives about public health refracted through the Centers for Disease Control, by its former director (who is not stained, like a recent successor, by trading tobacco stocks). In **A Blueprint for War: FDR and the Hundred Days that Mobilized America**, by Susan Dunn, Ph.D. ’73 (Yale, \$27.50), the Massachusetts professor of humanities at Williams recounts how a masterly lead-

er rallied the nation for strategic leadership of a world threatened by catastrophic war—without engaging in a single Twitter contest with the fascist opposition.

Not Enough: Human Rights in an Unequal World, by Samuel Moyn, J.D. ’01 (Harvard, \$29.95). The author, professor of law and of history at Yale (and previously at Harvard), traces the origins of the notion of human rights—and its simultaneous decoupling from socioeconomic justice and equality in an age of ascendent neoliberal capitalism. An important argument about how “Human rights became our highest ideals only as material hierarchy... worsened”—an “immense reversal” in “an unequal world.”

Beethoven’s Symphony No. 9, by Alexander Rehding, Peabody professor of music (Oxford, \$14.95 paper). Forget the sedate title. This reinterpretation for a new millennium takes off from Norwegian conceptual artist Leif Inge (who knew?) and his *9 Beet Stretch*, and includes photos, inter alia, of flash mobs doing their thing.

From the wards: **You Can Stop Humming Now**, by Daniela J. Lamas ’03 (Little, Brown, \$28). Exceptionally humane, and well-crafted, essays by an instructor in medicine and critical-care doctor at Brigham and Women’s Hospital—a medical reporter before training for her current career—who recounts how it feels when, for instance, “my patient told me that he was done” and set a course to die peacefully at home. In **Indefinite Postponement** (Pressed Wafer, \$15, paper), psychiatrist John P. Williams ’90 presents,

Battle hymn: surmounting the Berlin Wall, November 10, 1989, to the tune of “Ode to Joy,” a setting Beethoven scarcely imagined



PETER KNEFEL/AP IMAGES

study music at Harvard, who can do so, and why it matters. From this perspective, music is not only a potential resource for social change, but a model of social relationships.

This idea is perhaps more easily experienced than explained. On a chilly evening in early spring, the organizers of the September protest held a concert in Memorial Church. Part of the DACA Seminar, an event series convened to educate the University community about U.S. immigration policy,

the concert was intended as a celebration of solidarity after a day of workshops and talks. Chase's contribution included a brief live performance, followed by a 2016 composition by Iyer called *Flute Goals: Five Empty Chambers*. The piece upended the expectation that the soloist is the primary focus of a solo performance. In a subtly symbolic inversion of the composer-performer relationship, Iyer created the piece using an array of improvised sounds that Chase pre-

recorded on five flutes. Uncanny and riveting, these sounds careened, collided, and whirled with propulsive energy. Chase introduced the piece from the stage, but as the recording played, she went to join Iyer in a pew. Most people listened quietly, while a few children chattered, and conversations floated in from the entryway; everything became part of the sonic mix.

This was music that noisily forged togetherness.

with commentary, the anonymous suicide-recovery diary of one of his adolescent patients. Haunting reading, published in the hope of heading off other suicides.

In **Hype**, by Nina Shapiro, M.D. '91, with Kristin Loberg (St. Martin's, \$26.99), a UCLA surgeon draws on her training and her interactions with anxious patients ("informed" by the Internet and media accounts) to sort out the medical wheat from the considerable chaff among competing claims, miracle cures, and just plain rotten advice. From within biomedical science, **Cancerland: A Medical Memoir**, by David Scadden, Jordan professor of medicine and professor of stem cell and regenerative biology, with Michael D'Antonio (Thomas Dunne/St. Martin's, \$27.99), recounts doing the work of discovery during much of the era of the "war on cancer." For a current battlefield report, see "Targeting Cancer," page 35.

Universe in Creation, by Roy R. Gould, associate of the Harvard College Observatory (Harvard, \$24.95). A sweeping overview of how the universe came to be the way it is, by a gifted expositor. For example, recalling a childhood brush with morning glories, he writes, "We can at least fathom how a seed might create a living sculpture of flowers and leaves" (cells, DNA). But how did "the infant universe," devoid of experience and structure, a "jumble of disorder and chaos," come to organize and array itself—and create us?

Urban prospects. In **Uneasy Peace** (W.W. Norton, \$26.95), Patrick Sharkey, Ph.D. '07, professor and chair of sociology at New York University, thoroughly deconstructs the real causes of "great crime decline"—the transformation that, bloody-shirt political rhetoric to the contrary, has

made cities so much safer and magnetic to so many—and dispels other myths about policing, its benefits (most often to the poor who are crime victims), and more. A landmark analysis. **Building and Dwelling**, by Richard Sennett, Ph.D. '69 (Farrar, Straus and Giroux, \$30), in a way sums up a lifetime of studying and thinking about cities—and again, why the great ones are great, in this era of humans' most intense urbanization. The author now professes at the London School of Economics.

You Don't Own Me, by Orly Lobel, S.J.D. '06 (W.W. Norton, \$27.95). Intellectual-property law made vivid, via an engaging narrative about the litigation surrounding, of all "people," Barbie.

Calm Clarity, by Due Quach '00 (Tarcher, \$17 paper). A recovered management consultant and private-equity investor applies her business savvy to neuroscientifically informed ways to "rewire your brain for greater wisdom, fulfillment, and joy" (to adapt the subtitle), which she helps effect through a social enterprise with the same name as her book. On a less organizational basis, **The Two Most Important Days**, by Sanjiv Chopra, professor of medicine, and Gina Vild, associate dean for communications and external relations, Harvard Medical School (Thomas Dunne Books, \$24.99), is a book on inspiration and inspired living (subtitled "How to Find Your Purpose—and Live a Happier, Healthier Life")—a contribution to a popular genre by an atypical pair of authors.

A More Beautiful and Terrible History, by Jeanne Theoharis '91 (Beacon Press, \$27.95). A passionate reinterpretation of civil-rights history ("the endless misuses of Rosa Parks" jumps off the page),

An unheralded role for Barbie, in intellectual-property litigation

the "uses and misuses" to which it is put, by a distinguished professor of political science at Brooklyn College-CUNY. **May We Forever Stand**, by Imani Perry, J.D.-Ph.D. '00 (University of North Carolina, \$26), drills down deep into "Lift Every Voice and Sing," the de facto black national anthem—ignorance of which in other quarters tells something about divisions among Americans. The author is Hughes-Rogers professor of African American studies at Princeton.

Law and Legitimacy in the Supreme Court, by Richard H. Fallon Jr., Story professor of law (Harvard, \$39.95). An argument for good faith in constitutional interpretation, proceeding from elements that underlie "originalism" to the rationale for justices making refinements arising from the challenges presented by new cases. This work of jurisprudence and legal philosophy resonates in the era of highly politicized rulings and weaponized confirmation processes.

The Transformation of Title IX: Regulating Gender Equality in Education, by R. Shep Melnick '73, Ph.D. '80 (Brookings, \$35.99 paper). How did a law aimed at gaining girls and women equal access to sports (and other programs) become the determinant of sexual-harassment and transgender-rights programs? The author, a Boston College political scientist, analyzes, and critiques, the evolution of "equal educational opportunity" against a backdrop of heated culture wars.



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