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FROM THE DIRECTOR Shelley Fisher Fishkin
Joseph S. Atha Professor of Humanities
Professor of English and Director of American Studies



American Studies majors continue to astonish me with their energy, enterprise, and daunting talents—and with the distinctive intellectual paths they have followed at Stanford.

Over the last two years, they have focused on thematic concentrations ranging from race and inequality in American schools to the theory and realities of American democracy; from writers' and artists' visions of the American West to how young women are reclaiming and reshaping feminism; from the place of war, weaponry, and security in U.S. Foreign Policy to the place of religion in American society; from how Americans view nature and the environment to how art and literature engage and challenge history. They've pursued these interests not only at Stanford but also at Bing Overseas Studies programs in Australia, Capetown, Kyoto, London, Madrid, and Paris—as well as at Stanford in Washington.

They have won awards for their research and scholarship; their fiction and nonfiction; their performance in the arts; their sportsmanship; their contributions to undergraduate education; and their leadership.

They have edited the *Stanford Daily*; the *Stanford Political Journal*; the *Stanford Journal of International Relations*; *Herodotus*, the Stanford history journal; and *Leland Quarterly*, a literary and arts journal; they also co-founded and edited Stanford's first journal of undergraduate education research, *The Cutting Edge*. They have written for Stanford's satirical newspaper, *The Flipside*, the *Stanford Arts Review*, the *San Francisco Chronicle*, and the *American Studies Newsletter*. They have written, acted in, directed, and provided technical support for a wide range of theatrical productions and have curated memorable exhibits at the Anderson Collection and the Cantor Arts Center. They have done improv, stand-up comedy, sketch comedy, and spoken-word performance; run a film series; performed in the Stanford band; and jumped in Stanford's famed jump rope group.

The ranks of our gifted student athletes have included valued members of Stanford's equestrian team, ski team, and varsity tennis team; the captain of the women's club soccer team; and an unbeatable swimming goalie who helped lead Stanford's water polo team to win the Division 1 NCAA championship *three times!*

Public-spirited and generous with their time, our majors have made a difference in the lives of elementary and middle-school children as tutors and mentors in East Palo Alto and through volunteer work with Citizen Schools, Stanford Coaching Corps, and Sports for Social Change in Vietnam and Cambodia. They have helped children of parents with cancer by working as counselors at Camp Kesem and have raised funds for cancer research. Read more about our wonderful majors on pages 4-10.

We are fortunate, indeed, that American Studies major Jordan Huelskamp '17 agreed to be the editor of this latest *American Studies Newsletter*. While at Stanford she contributed nonfiction and poetry to *West Magazine*, a Stanford magazine devoted to literature and the arts (which was founded by an American Studies major). With the support of a Chapell-Lougee grant, she turned her research on ethnographic, artistic, and socioeconomic identity in the American Southwest into a body of historically informed creative writing that included an essay collection and book of poems. Jordan is currently getting an M.S. degree from the Columbia Journalism School. The *American Studies Newsletter* will be a part of her portfolio as she enters the job market as a professional journalist next year.

Our stellar faculty have been teaching innovative courses, publishing field-changing books and articles, winning awards, and offering lively workshops and extracurricular lectures and discussions. Read about what they've been up to on pages 14-25.

American Studies has continued to enliven the cultural conversation on campus by giving students and faculty across the university the opportunity to come together to discuss important issues of the day, ranging from politics and religion to culture and the arts, through book talks by our own faculty and guest lectures by distinguished visitors. (See pp.26-34.) We continue to co-sponsor a stimulating, internationally-respected online journal, *The Journal of Transnational American Studies* (the current issue is the largest ever—see p.13). And when Bob Dylan was awarded the Nobel Prize for literature, we sponsored an essay contest to spark students to think about why he mattered and what he meant to them (see pp.11-12 for the winning essay).

I'm often asked "What can you do with a degree in American Studies?" Even a quick perusal of the Alumni News section of this *Newsletter* suggests that a better question might be, "What *can't* you do with a degree in American Studies?" Our alumni have made their mark in print and online journalism, broadcasting, entertainment

and the arts, literature, education, law, government, business, sports, nonprofits, public policy, medicine, and health.

Our alumni have covered politics for the *Sacramento Bee* and the business of sports for *Sports Illustrated*. They have pursued investigations for the *Wall Street Journal*, and written columns for the *Huffington Post* and *USA Today*. They have edited *Frontiers: A Journal of Women's Studies*, and collated news stories about hate crimes across the country for the Documenting Hate news index for *Google News*. Our alumni have written for and produced an award-winning television show; made documentaries for *Frontline* and *Independent Lens*; researched historical feature films, written for French television, and reported on sports for ESPN (one alum is ESPN's first female analyst for Major League Baseball). They have published a poetry collection, short stories, a memoir about the challenges of growing up mixed-race in America, and an award-winning picture book. Our talented alumni in the arts include a violinist and vocalist, a dancer and choreographer, and several songwriters and award-winning actors.

American Studies alumni have made important contributions to elementary, secondary, and higher education. One created a native-language (Keres) Montessori school on the Cochiti Pueblo reservation and another works with disabled preschoolers. Our alums work in secondary schools in Egypt, Chile, Peru, and across the U.S. They are university professors of Education, Asian American Studies, and Art History. They serve as directors of the Huntington-USC Institute on California and the West and of Villanova's Moorad Center for the Study of Sports Law. Recent alumni are pursuing graduate degrees in American History, Sociology and Social Policy, and Public Policy.

Our alumni with law degrees work in intellectual property law, corporate law, real estate law, litigation, and domestic and international fisheries law. One alum's practice involves researching Spanish land grants in New Mexico; another combines her

background in the arts with her legal career as Deputy Commissioner and General Counsel for the New York City Department of Cultural Affairs. Other alumni serve in government, as well, including one who was Chief Financial Officer of the Securities and Exchange Commission (and is now its Acting Chief Operating Officer).

Stanford American Studies alumni in business work in advertising and marketing, banking, investment banking, real estate

Our alumni have covered politics for the Sacramento Bee and the business of sports for Sports Illustrated. They have pursued investigations for the Wall Street Journal, and written columns for the Huffington Post and USA Today. They have edited Frontiers: A Journal of Women's Studies, and collated news stories about hate crimes across the country for the Documenting Hate news index for Google News. Our alumni have written for and produced an award-winning television show; made documentaries for Frontline and Independent Lens; researched historical feature films, written for French television, and reported on sports for ESPN

development, private equity, and a range of start-ups. Their ranks include a bank president, a former vice president of the Green Bay Packers, the founder of an ad agency, the product manager of a music tech company, and the founder of a company that “helps athletes find health, purpose, and fulfillment in life post-sport.”

Several alumni have channeled the passion for social justice that they honed at Stanford into their professional lives, designing visitor exhibits at Manzanar Historic Site; working with an organization that provides educational opportunities to disadvantaged elementary and high school students; helping a center devoted to improving educational outcomes for students in foster care; and working with a nonprofit that aims to promote racial healing in Memphis, the city in which Dr. Martin Luther King, Jr. was assassinated 50 years ago. Other alums are engaged in such worthwhile enterprises as working to protect the Bay Area’s natural and agricultural lands from sprawl development and working to improve police-community relations in Oakland. Our alumni have pursued the fields of medicine and health as well, going into pediatrics and neonatology, and serving as Global Health Security Advisor for the United States Agency for International Development (see pp. 35-43 for more on our alumni).

For one alum, the past year was marked by a health challenge no one should have to endure. In February 2017, Doniel Kaye '15 was traveling in a car in Utah when it was hit in a head-on collision by a driver under the influence. Doni was the sole survivor out of five people in this atrocity, and among those killed was a very dear friend. Doni suffered multiple internal injuries, fractures, and severe lacerations, as well as great emotional trauma. Two months after the accident, I was in Denver, where Doni was recuperating at his parents’ home, and I paid him and his family a visit. As I accompanied Doni, his father, and his brother Avi on a long walk around the neighborhood, I was amazed by the remarkable recovery he had made from this ordeal—and by his resilience, determination, and indomitable spirit.

Stanford’s American Studies Program is proud of the many achievements of our students and alumni over the past two years, at Stanford and beyond, where they are changing our world in so many positive ways. But we are also immensely saddened by an unexpected loss: the death of Tyrone McGraw '12, in June 2017, after a three-year battle with cancer. Born with crack cocaine in his blood, and raised by his aunt, a single mother, Tyrone beat daunting odds, graduating with honors in American Studies (with

a concentration in law and urban America) while playing football and setting records in track at Stanford. His dedication to public service led him to intern at the White House during the Obama administration, and to work on budget issues involving the poor and elderly as a legislative aide in the California legislature. Though his death is a terrible loss to us all, his memory remains a joy and an inspiration. (You can read more about Tyrone’s life on p.43.)

I am grateful to our outstanding faculty coordinators, Beth Kessler and Judy Richardson, for all they contribute to the vitality of American Studies at Stanford—teaching popular courses, supervising film series, coordinating honors theses, organizing community-building social events, advising majors, and helping with long-range planning. (Thanks to Judy, too, for her work as Faculty Advisor on this *Newsletter!*) All of us are indebted to our student services administrator, Rachel Meisels, for the many ways in which she makes American Studies at Stanford run smoothly (although we share her with two other programs, she always makes us feel as if we’re her only responsibility). And of course, our Program Administrator, Monica Moore, is the glue that holds it all together. Thank you, Monica, for being the most far-sighted and experienced administrator at Stanford. American Studies is indeed fortunate to have such a dedicated core team.

Alumni are always welcome at American Studies events on campus. If you are in the Bay Area (or travel there now and then) and would like to receive emails about upcoming events,

please email Rachel Meisels (rmeisels@stanford.edu) to be put on our mailing list. I hope the coming year will be a year of health and fulfillment for you, and a year of peace and sanity for our troubled world. I look forward to seeing some of you back at the Farm. ■



Newsletter editor Jordan Huelskamp '17 receiving the inaugural Richard Gillam Award for Service to American Studies



Shelley Fisher Fishkin with Doni Kaye '15 at his home in Denver, two months after he survived a catastrophic car crash

Undergraduate Honors Theses

2016

CLAIRE PATTERSON, “A Stranger in a Stranger Land”: *Zadie Smith’s Mixed-Race Nation*

THOMAS PLANK, *Beautiful Form and Shocking Gore: Art and Violence in Blood Meridian, and Vietnam War Photography*

SARAH SADLIER, *In Search of Red Horse: Interpreting the Lost Life and Times of a Minneconjou Lakota Artist and Warrior*. (Sarah also received honors in History for a separate thesis, *Custer’s Last Stand in Film: The Evolution of the Battle of the Little Bighorn in American Imagination during the Vietnam Era*.)

BENINA STERN, *Theatre of the Moment: Interpreting the American Avant-Garde Performance Ensemble*

2017

ALI STACK, “(You Can’t Tell Us) How to Play Our Music”: *Remembering and Forgetting the Place of Detroit Techno*

ADAM SCHORIN, Honors in the Arts, for his novel about an American Jewish family descended from Holocaust survivors, *The Raubachs*

ROBERT WILKINS, Honors in Feminist, Gender, and Sexuality Studies, for an thesis, *Colorful: Examining American Trauma Culture Through an Intersectional Lens*



2016 Graduation



2017 Graduation

photos by Sit Happy Productions



2016 - Jenna Fowler, Holly Grench, Asher Kaye, Lindsay Mewes, Nolan Paige, and Thomas Plank



Ali Stack speaking at Graduation 2017



2016 - Sarah Sadlier



2016 - Michele Elam & Claire Patterson



2017 - Adam Schorin & Jordan Huelskamp



2017 - Robert Wilkins & Kenna Little

Student Awards and Prizes

2016 American Studies Program Awards:

The George M. Fredrickson Award for Excellence in Undergraduate Honors Research: **Claire Patterson**

The David M. Potter Award for Excellence in Undergraduate Honors Research: **Thomas Plank**

The George G. Dekker Award for Excellence in Undergraduate Honors Research: **Sarah Sadlier and Benina Stern**

The Albert J. Gelpi Prize for Outstanding Service to the American Studies Program: **Sarah Sadlier**

Other Awards and Honors Received by American Studies Students in 2016

The Robert M. Golden Medal for Excellence in the Humanities and Creative Arts: **Claire Patterson**

Hume Humanities Honors Fellowship, 2015-2016 (Stanford Humanities Center): **Sarah Sadlier and Benina Stern**

The James W. Lyons Award, presented to four students by the Dean of Students and Vice Provost for Student Affairs, for service contributions that are above the normal level of dedication, in areas or situations of extraordinary need, and that result in substantial positive change: **Sarah Sadlier**

Outstanding Achievement Award, presented by the Stanford Alumni Association the top two to three seniors who have made a significant impact on the campus community and whose undergraduate activities demonstrate the strong potential for continued service to the university and the alumni community: **Sarah Sadlier**

The Michelle Zimbalist Rosaldo Prize, awarded annually by the Program in Feminist, Gender, and Sexuality Studies for the best paper in the social sciences on feminism, gender, or sexuality, written by any undergraduate or co-terminal B.A./M.A. student: **Sarah Sadlier**

Spirituality, Service and Social Change Fellowship, awarded by the Haas Center, to projects that integrate spiritual exploration with service to communities in the Bay Area: **Ali Stack**, for her work with the Equal Justice Society in Oakland, CA.

USHJA/IHSA Region 8 Equestrian Sportsmanship Award: **Holly Grench**

Award of Excellence, presented by the Stanford Alumni Association: **Holly Grench, Asher Kaye, and Sarah Sadlier**

2016 graduates elected to Phi Beta Kappa: **Sarah Sadlier and Daniel Gifford** (American Studies Minor)

Distinction: **Asher Kaye; Claire Patterson, Sarah Sadlier, and Benina Stern**

2017 American Studies Program Awards

The George M. Fredrickson Award for Excellence in Undergraduate Honors Research: **Ali Stack**

The Albert J. Gelpi Prize for Outstanding Service to the American Studies Program: **Kenna Little and Robert Wilkins**

The Richard Gillam Award for Service to the American Studies Program: **Jordan Huelskamp**

Other Awards and Honors Received by American Studies Students in 2017

Lloyd W. Dinkelspiel Award for Outstanding Service to Undergraduate Education: **Adam Schorin** (the only undergraduate to be so awarded in 2017)

Deans' Award for Academic Achievement, given each year to between five and ten extraordinary undergraduate students: **Adam Schorin**

The Maclin Bock/Albert Guerard Fiction Prize: 1st place, **Adam Schorin**, for his short story "Before Hokkaido"

The Donald and Robin Kennedy Undergraduate Award, for the best essay written by an undergraduate at Stanford on a Jewish theme: **Adam Schorin**, for his essay "On Trauma and Camp"

NCAA Women's Water Polo Championship: **Gabby Stone** (goalie)

The Association of Collegiate Water Polo Coaches All-Academic Award—Excellent: **Gabby Stone**

Award of Excellence, presented by the Stanford Alumni Association: **Nora Engel-Hall, Jordan Huelskamp, Matt Jeakle, Adam Schorin, Emily Waltman, and Robert Wilkins**

2017 Graduates elected to Phi Beta Kappa: **Nora Engel-Hall, Jordan Huelskamp, and Ali Stack**

Distinction: **Nora Engel-Hall, Jordan Huelskamp, and Ali Stack**

AMERICAN STUDIES MAJORS PLAY CRUCIAL ROLES IN RECENT EXHIBITIONS AND SERIES

Sometimes you will hear professors say that our students teach us as much as we teach them. In the past several years, this has been literally the case on many occasions, as a number of American Studies majors have played significant roles in educating the Stanford community. They have curated exhibits at the Cantor and Anderson. They've put on film series and showcases, including "Women in Electronic Music," a panel and performance organized last May by Ali Stack '17. They've founded, edited, and written for publications (2017 graduate Adam Schorin's work in founding *West Magazine*, a Stanford-based venue for arts and literature, was one reason he won the Dinkelspiel Award for Distinctive Contributions to Undergraduate Education). They've taught classes, TAed, and tutored, on campus and off.

Here we spotlight two recent American Studies majors whose contributions went above and beyond, and ask them to reflect on their experiences.

SARAH SADLIER '16 INTRODUCES US TO A NEGLECTED NATIVE AMERICAN ART FORM AND ARTIST

What *hasn't* Sarah Sadlier '16 done? A quadruple major (American Studies, History, PoliSci, and ILAC), who completed two separate honors theses (one for History and one for American Studies), and then cotermed in MTL, Sarah racked up awards at Stanford (See the Theses and Awards sections in this and the previous newsletter). She was also an effervescent, energetic, and unflaggingly service-minded citizen, making so many contributions to American Studies and the broader university community, that fellow majors joked that she must really be triplets.

Sarah was co-chair of the 45th Stanford Powwow; editor-in-chief of Stanford's undergraduate History journal, *Herodotus*; co-founder and editor-in-chief of Stanford's first journal of undergraduate education research, *The Cutting Edge*; editor of the undergrad-run literary and arts magazine *Leland Quarterly*; peer advisor for American Studies (and two other majors); teaching assistant for courses on everything from Mark Twain to WWI to environmental issues on Native American lands; producer for former Secretary of Defense William J. Perry's massively open online course on "The Threat of Nuclear Terrorism." The list goes on.

In her senior year, Sarah played a central role in recovering and introducing to the broader Stanford community an important but neglected Native American documentary art form, known as "ledger art" (because the artists used sheets from inventory books), and more particularly, in drawing new attention to a crucial practitioner

of that art—Red Horse, a Minneconjou Lakota Sioux warrior who fought in, and thereafter depicted, the 1876 Battle of the Little Bighorn (or the Greasy Grass as it was known to the Lakota).

Sarah—who is of Minneconjou heritage, and whose own ancestor, an interpreter for Sitting Bull, was present in the Little Bighorn camp—first encountered Red Horse's ledger art during a Sophomore College class she took with Professor of Political Science Scott

Sagan. Moved and inspired, Sarah then collaborated with Sagan to bring a dozen of Red Horse's images (on loan) from the Smithsonian, where they typically remained tucked away in drawers, to Stanford for a Cantor Center exhibition. *Red Horse: Drawings of the Battle of Little Bighorn* (which ran from January to May 2016) marked the first time in 40 years any of Red Horse's images were available for public viewing.



Sarah Sadlier at the Red Horse exhibit

The show was a blockbuster.

Even more, as Red Horse's depictions are not only artworks, but documents shedding new light on "Custer's Last Stand" and revealing Native American perspectives on these events, the show became the centerpiece and occasion for important interdisciplinary conversations: about how we see and tell history, about ownership, interpretation, and display of Native American texts and objects, even about the roles and problematics of museums. In April of that year, Sarah herself participated in the Cantor Center's Franklin Panel Discussion about these issues, the lone undergraduate among noted scholar and curators. She also taught a related Student-Initiated Course, and co-curated a companion exhibit at the Cantor, *Contemporary Perspectives on the Battle of Little Bighorn* featuring works by latter-day Native American artists.

Sarah's intensive engagement with Red Horse's ledger art yielded new insights and possibly new discoveries. Not only do the images call into question data from English-language translations and accounts, revealing the biases of those accounts, but based on her close attention to clues in the images, Sarah speculated that she may have found what no one else yet had: a depiction of Custer in one of Red Horse's pictures, and Red Horse's depiction of himself! Capping it all off, Sarah wrote an original, thought-provoking thesis, "In Search of Red Horse: Interpreting the Lost Life and Times of a Minneconjou Lakota Artist and Warrior." ■

—Judy Richardson, American Studies Program Coordinator

Here Sarah reflects on her own life and times with Red Horse, and on where else her research of him led her:

On a September morning in 2013, deep in the bowels of the National Anthropological Archives, I first became acquainted with Red Horse. I was touring Washington, D.C. with Prof. Scott D. Sagan's Sophomore College, "The Face of Battle," a course that compared combat in Afghanistan's Korengal Valley to Gettysburg and the Little Bighorn. Prof. Sagan and his co-instructor, Col. Joseph P. Felter, planned to take us on "staff rides" of the latter two battlefields. To prepare for the Little Bighorn visit, we met Dr. JoAllyn Archambault, the Director of the American Indian Program, who generously showed us ledger artwork of the Little Bighorn drawn by a participant in the battle: the Minneconjou Lakota Chief Red Horse. Being of Minneconjou heritage, I was greatly intrigued by Red Horse's depictions, but at the conclusion of these few hours with the drawings, I resigned myself to never seeing them again. I assumed that they would be relegated to the closed drawers of the archives, where they had remained in darkness for most of the past one hundred and thirty years.

Fortunately, I was wrong. In the spring of 2014, Prof. Sagan asked if I would be interested in helping to bring a portion of Red Horse's collection to Stanford's Cantor Arts Center. I was thrilled at the prospect of engaging in research on the moving pieces, but I was equally enthused by the interdisciplinary collaboration on the project, which involved the unlikely grouping of a political scientist, an art historian, an anthropologist, a linguist, a curator, and students. I contributed to the student effort by designing and teaching a Native American

Studies class on "The Art and Artifacts of the Battle of the Little Bighorn," sponsored by Dr. Karen Biestman and facilitated by Dr. Catherine Hale. This course sought to analyze the famous battle and Red Horse's drawings through cultural, historical, aesthetic, anthropological, archeological, and linguistic lenses. It culminated in the students' curating of the *Contemporary Indigenous Perspective of the Battle of the Little Bighorn* exhibit in the

Cantor's Native American gallery, which opened in February of 2016 and accompanied the Red Horse exhibit.

It was a distinct privilege and honor to have worked with this brilliant intergenerational group. Those two years proved to be a continual process of discovery with the drawings. Every tour or talk that I gave, the eager inquiries of the audience, the keen eyes of fellow collaborators, and the differing perspectives of panelists promoted deeper understanding of Red Horse's masterpieces. Working on the Red Horse exhibit taught me to listen: to academics; to peers; to the art; to ancestors.

In an unexpected twist, I directly encountered one of my ancestors during my research. As I was surveying for potential candidates for the interpreter of Red Horse's 1877 Little Bighorn account, I stumbled across the name "John Bruguier." Having investigated my ancestry in the past, I knew that Bruguier was my great-great-great uncle. Nonetheless, I would soon discover that "Big Leggings" John Bruguier was even more than the likely translator for Red Horse's account. He played a pivotal role in the Plains Wars. Pressed into



Red Horse (Minneconjou Lakota Sioux, 1822-1907), 'Untitled from the Red Horse Pictographic Account of the Battle of the Little Bighorn,' 1881. Graphite, colored pencil, and ink. NAA MS 2367A, 08570700 (detail) and NAA MS 2367A, 08569200 (National Anthropological Archives, Smithsonian Institution)

service of the U.S. military after he committed a criminal offense, Bruguier served as a scout for Custer in the Black Hills expedition. He then defected to Sitting Bull's Hunkpapa camp, where the famed Chief adopted him as a brother and personal interpreter (some have even speculated that Bruguier told Sitting Bull where Custer was in the summer of 1876). However, when Bruguier rejoined the military in late 1876, he negotiated the surrenders of Sitting Bull, Crazy Horse, and Two Moons. Sitting Bull considered Bruguier an ally; General Nelson Miles, in charge of the Plains Wars, thought him "the man to whom I'm largely indebted for the success of my campaign." Now that I am pursuing my PhD in History at Harvard, I hope to write a biography of this fascinating, controversial figure in the Plains Wars and my own family history.

However, the most important audience that I interfaced with during my time collaborating on the Red Horse and contemporary exhibits was the artist's family. My efforts to locate them began in the summer of 2015. The Cantor had long desired to get in touch with the Red Horse descendants in order to invite them to see their ancestor's works. Eventually, two representatives from the family—Belinda Littleton Augie and Stacey Red Horse—visited during the powwow weekend. As Powwow Co-Chair, I organized

the most popular Native drum group, Northern Cree, to perform an honor song for them at the 45th Annual Stanford Powwow. Rarely would we honor non-Stanford individuals at the powwow, which is largest student-run powwow in the world, but the special nature of Red Horse's exhibit and the presence of his descendants merited the ceremony. Northern Cree sang a victory song of the Greasy Grass, which reflected the triumph and resurgence of Red Horse's indigenous narrative of the Battle of the Little Bighorn.

Stacey and Belinda both offered novel perspectives through which to understand the drawings. Their joy in seeing the art for the first time was rewarding, but I benefited most from hearing their interpretations of Red Horse's intentions behind each drawing. Having worked on this project for years, I was humbled that I could continue to learn about and from these precise pictographic images. The Red Horse family visit was the perfect culmination of a two-year long process and demonstrated that we can reclaim the narratives of our indigenous ancestors, even if that means doing so in the seventh generation. ■

Sarah Sadlier '16

CARLOS VALLADARES '18 TAKES US TO THE MOVIES—AND TAKES THE MOVIES TO THE MUSEUM

Talk to Carlos Valladares (American Studies and Film Studies, '18) about movies for any amount of time, and you will wonder if he has a time machine hidden under his signature newsboy cap. Or maybe he has figured out some *Matrix*-like trick for slowing down time. Else how could he possibly have seen *so many* movies in his just over two decades on the planet? Not just classics and contemporary blockbusters, but forgotten gems—everything from silent movies of the 1920s to screwball comedies of the 1950s, to gritty antiheroic independents of the 1970s, to Studio Ghibli anime, to, well, pretty much anything you can think of, and lots you probably never heard of. As he says on the Stanford 125 website, where his portrait is among those featured, "I live and breathe movies."

Carlos has also thought, written, and spoken about film with insight and eloquence way beyond his years. Under that humble

exterior is not just aficionado, but also a virtuoso. Much as he finds a retreat from student stress in the movie theater—including Palo Alto's Stanford Theatre, his "home away from home"—Carlos also loves to share the love with others. He has, in multiple ways, illuminated his peers, professors, and the broader community about the art and history of film, bringing astonishing depth and thought (and often a healthy dose of wit and whimsy) to those endeavors.

In autumn 2016, Carlos—who has also been one of American Studies' peer advisors for the last two years—put on a quarter-long film series for the program, titled "How I Learned to Stop Worrying and Love the Election," offering much food for thought, and also some needed comic relief, with films ranging from *The Manchurian Candidate* to *The Lego Movie*. In Winter 2017

he followed up with another, expanded series, "Living for the City," appropriately assembling a diverse *mélange* of musicals, comedies, dramas, and experimental hybrids. For both series, Carlos selected all the films, wrote extensive "liner notes" for each one, and led post-screening discussions.



Carlos Valladares at the Anderson Collection with Robert Motherwell's Wall Painting No. IV (1954, oil on canvas)

Concurrently with this second series, Carlos was also hand-picked to create an exhibition for the Anderson Collection, titled *Abstraction and the Movies*. Pairing artworks from the museum's permanent collection (by Pollock, de Kooning, Frankenthaler, and others) with films, mostly from the "classical Hollywood period" of the 1920s through the late 1960s, Carlos deftly, richly, compellingly uncovered revelatory resonances between the art and the films, using movie posters or stills alongside the artworks to illustrate the connections. At times, he traced a shared zeitgeist, or mood, or structural experimentation, or aesthetic between contemporaneous works; at other times he made ingenious connections across decades and oceans. In all cases, though, what was also on display was

Carlos's miraculously perceptive eye and his astonishingly fluent, inventive, and evocative writing.

Take, for example, the instance where he not only identifies a precise match between Mark Rothko's 1957 painting *Pink and White over Red* and director Vincente Minelli's favorite palette, but goes on to describe how the appearance of that particular hue in a Minelli film—on anything from Judy Garland's lipstick to flashing carnival lights—signals "a switch into abstract fire and fury that goes beyond character and plot, reveling in its own hedonism and human angst." Or take the summation he wrote for his pairing of Richard Diebenkorn's *Ocean Park #60* (1973) and Robert Altman's off-beat neo-noir version of Chandler's *The Long Goodbye*: "Diebenkorn's shaky gridlines and muted baby blues evoke Altman's signature style: a chatter-filled soundscape, a drifting and circular plot, and languid zooms zeroing in on the protagonist adrift in a sea of people. Diebenkorn's and Altman's works were riffing off the same melody: a city built upon ideas of urban haze and sprawl." Or look at how brilliantly he evokes a sense that the "glob-happy, dark jumble of Philip Guston's *The Tale* (1962) seems to channel the mood of *Days of Wine and Roses*, Blake Edwards's exposé of American middle-class alcoholism": describing the aftermath of a scene where Jack Lemmon's character smashes up a greenhouse in search of a lost gin bottle during a storm, Carlos wrote, "As Lemmon sucks the gin up in a pool of mud the romantic lightness of the film's first half has been completely layered over" just as "the gloomy grays and blacks of Guston's canvas snuff out its initial layers of soft pink, orange, and red."

No wonder the show made KQED's "do list," for the Bay Area. It also proved so popular that its run—originally scheduled for just two weeks in March—was extended through spring quarter.

These days, Carlos continues to write pretty much weekly about film, art, and culture for the *Stanford Daily* (you can read his piece on art history "preacher" Alexander Nemerov elsewhere in this newsletter), even as he completes his honors thesis on the films of Richard Lester (*A Hard Day's Night*, *Help!*), based in part on his own interviews with Lester as well as original research in the British Film Institute archives. Oh, wait, did I mention that he also now has his own ongoing column in the *San Francisco Chronicle*?

Judy Richardson, American Studies Program Coordinator

cont. on page 10



above: Still from *The Band Wagon*
right: Poster for *Some Came Running*



Mark Rothko, *Pink and White over Red*, 1957, oil on canvas, Anderson Collection at Stanford University. Photo: Ian Reeves.

Here Carlos reflects on Abstraction and the Movies:

I'm still rather humbled and amazed that I was able to get this exhibition off the ground in the first place. I remember when Professor Alexander Nemerov first approached me about the idea—about pairing together films with works in the Anderson, to be timed with his upcoming class on Abstract Expressionism. I thought it was brilliant, and I was truly honored by his confidence in my ability to meet such a great expectation. I was encouraged in the simple and unspoken statement behind our meetings: *yes, it can be done, and I know that you can do it*. I thank the folks at the Anderson and Professor Nemerov for providing me with such a seminal, formative moment in my Stanford education.

How does one even go about selecting paintings and movies to go together? The selection process involved me coming to the paintings at every opportunity I had, spending hours in the room studying these works and letting my mind wander. Some connections were instantaneous. I was thinking historically and aesthetically, and the brooding, emotionally dense red in Mark Rothko's *Pink and Red Over White* instantly recalled the image of reds in the of carnival lights and shed blood in Vincente Minnelli's melodrama *Some Came Running* (1958)—which was filmed at around the same time as Rothko's work. Ditto with Robert Motherwell's *Wall Painting No. IV* (1955) and its pairing with *The Night of the Hunter* (1955), a grotesque Southern parable about the struggle of good (Lillian Gish) versus evil (Robert Mitchum). Other instant resonances didn't necessarily correspond to the culture from which they came—the French director Jacques Demy's musical cinema has nothing to do, on the surface, with American Morris Louis' delicate canvases, but the longer I looked into Louis' canvas [*Pendulum* (1954)], the more I became convinced that I could see the story-shards of *Lola*, *The Umbrellas of Cherbourg*, and *Les Demoiselles de Rochefort* in Louis' wordless colorscaapes.

Others took considerably longer: I kept changing my mind about which was the most historically appropriate and contemporary pairing with Wayne Thiebaud's *Candy Counter* of 1962, until an eleventh-hour re-watch of 2016's *La La Land* made me realize Chazelle's aims and Thiebaud's are frankly the same: a depiction of nostalgia that is both vivid and static, a knowingness that its hologram-like beauty is a false depiction but a temporarily necessary reprieve from the outside world (the racist violence against the Freedom Riders in *Candy Counter*; the lack of ensemble cohesion and L.A. diversity in *La*

La Land beyond Emma Stone's and Ryan Gosling's cocooned love sphere). Such connections—across time and cultures—are what give art, and viewing/understanding/deriving pleasure and knowledge from art, its import and its continuity. When you start to watch a lot of films, you start to notice connections that bind them together. The pleasurable weirdness of different kinds of cinema comes in recognizing how same it can be, how the same different kinds of ideas can be endlessly repeated with infinite freshness—within classic Hollywood, across time.

The exhibition was not able to be all-encompassing, of course, nor did I mean it to be. (Though I can attest that, more often than not, I *did* feel like it was not good enough.) One's film knowledge is always necessarily incomplete, and the more films one watches, the more one realizes that one will never reach the point where they can comfortably call themselves a film “expert.” There will always be *one more film*, which can turn out to be a mere trifle (*The Egg and I*, a recent double-bill at the Stanford Theatre) or can make or break your entire attitude towards the medium (*Murder, He Says*, on the same double-bill).

In the introductory panel to *Abstraction and the Movies*, I wrote:

“What happens when a movie is put in dialogue with a painting? Ideally, something new is unearthed and activated in the artwork. The movies and paintings reflect the moods of the times, conveying what people thought and felt. But they are also stand-alone works, meant to be contemplated beyond the era in which they were made. Unexpected angles reveal fresh visions of what these works were and are.

“This exhibition, openly personal—based on my love and experience with movies—offers my perspective on the meeting of painting and film.”

My hope was that these personal connections would be interesting to other folks, and that they would find creative ways of their own of engaging with these fantastic works of painting and film. Based on the feedback I received, I am thankful to feel the exhibit hit the mark in this regard. Art will never cease to excite me, and if I can help it do the same for others, then I will feel accomplished.



Carlos Valladares '18

AMERICAN STUDIES SPONSORS BOB DYLAN ESSAY CONTEST

On the occasion of Bob Dylan's winning the Nobel Prize for Literature in 2016, American Studies sponsored an essay contest on "The Significance of Bob Dylan." The competition was open to all Stanford students. On May 11, 2017, the contest winner, **Jesse Nathan** (graduate student in English), and the three honorable mention recipients—**Samuel Gibson** (graduate student, ILAC), **Jack Seibert** (undergraduate, Comparative Literature) and **Jessica Jordan** (graduate student, English)—gave readings of their essays to a packed Terrace Room. American Studies Coordinator Emeritus (and Dylan fan extraordinaire) Richard Gillam served as emcee.

Reprinted here is Jesse Nathan's winning essay:

SAND AND GLUE

Bob Dylan began not by singing his own songs, but by covering works composed by others. His first record, *Bob Dylan* (1962), had only two original tracks. The rest were renditions of folk and blues tunes by the likes of Jesse Fuller, Bukka White, and Blind Lemon Jefferson. It did so poorly Columbia almost dropped him, but the label billed the album as "the newest voice in country blues."

Voice is a key word, because that, in large part, is what Dylan brought to the tradition he was joining—his own scratchy aggression, his raw voice. Yet there's nothing in Dylan's art that draws more consistent criticism, mockery, and apology than his vocal style, even from friends. Nat Hentoff called Dylan's intonations "acrid," imbued with a "flaying harshness." David Bowie compared Dylan's voice to "sand and glue." John Cohen mused in an interview with the artist, "I know people who hate your voice. ... They can't conceive of that voice in the same breath as their own lives."

Dylan, accepting an award in 2015, confirmed that he's heard this kind of thing since he started. "Critics say I can't sing. I croak. Sound like a frog." In response, Dylan tells how once when someone complimented Sam Cooke on his voice, Cooke said, "Well that's very kind of you, but voices ought not to be measured by how pretty they are. Instead they matter only if they convince you that they are telling the truth." What Dylan did for American culture was give it his voice, and his voice's truth. His poetry, his music, his swagger, his politics, his contradictions, his genius—it's all underwritten by the power of the particular sounds of his voice. This modern troubadour subverted and reclaimed ideas about vocal beauty by dispensing with received notions of prettiness in an effort to communicate no-messing-around honesty.

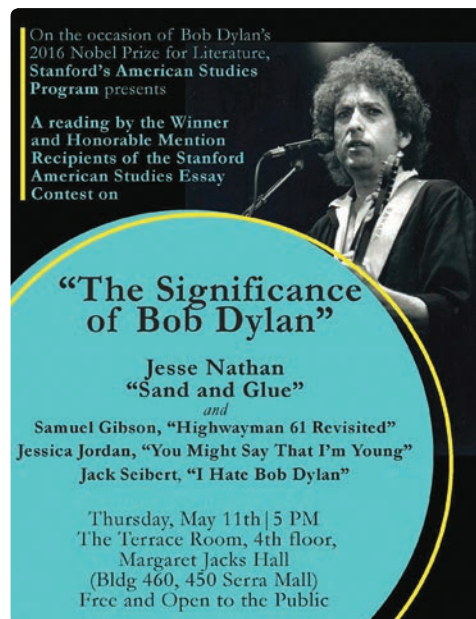
I think it's important to say, before going further, that Dylan could, when he wanted, sing with the bards of euphony. When he eulogizes in "He Was a Friend of Mine," the mourning voice—

"Lord I just can't keep from cryin'"—takes on the liquid smoothness of Milton saying goodbye to his buddy Edward King in "Lycidas" or Tennyson paying last respects to companion Arthur Hallam in *In Memoriam*. When I hear Dylan croon "Lay Lady Lay" on *Nashville Skyline*, it's like seeing a conventionally realistic portrait drawn by Picasso. The Spaniard shattered an inherited idea of beauty because there was a different truth he wanted to tell, but he didn't turn to cubism because he couldn't draw.

Dylan's voice teems with multitudes of emotion, color and tone. Sometimes he verges on a snarl, ending the dismissive "California" with an impatient warning: "Don't ask me nothin' about nothin' / I just might tell you the truth." Sometimes he spits syllables and rhymes at velocity, like

in "Subterranean Homesick Blues," a clipped deluge that seems to rain from somewhere in the rafters. There's the country serenade of "Tonight I'll be Staying Here With You." There's the famous howl of "Like a Rolling Stone," or the screaming "Idiot Wind," or the hair-raising open-throated lament of the slave on his deathbed in "No More Auction Block." There's the giggling uncouth entertainer's hollerin' in "Rainy Day Women #12 & 35," the melancholy atmospherics of "Desolation Row," the harmonizing duet of *Desire*, and the cynical worn-out cry enumerating the *isms* of modern living in "No Time to Think." There's the more recent voice, equal parts gravity and gravel, composed more than ever of sand and glue (plus a little phlegm and a little foam), voice of an elder bluesman narrating the Titanic's "promised hour" on *The Tempest*.

But what we might call Dylan's classic voice is that viscous, nasal





Jesse Nathan reading his essay, "Sand and Glue"



Shelley Fisher Fishkin, Sam Gibson, Jack Seibert, Jesse Nathan, Jessica Jordan, Adrienne Johnson, and Richard Gillam

cont. from page 11

call that harbors all the aforementioned voices (and more) in his trickster's array. This is his ur-voice, the recognizable Dylan, and its element might be described as rough and alert. Wide-awake. Telling it straight. A little bit cranky. A little bit rural. Game, confident. "The Times They Are A-Changin'," sings this voice. "I want you," it sings elsewhere, drawing out the "you," and the "so" and the "bad." This voice tells the stories of "John Wesley Harding" and Lily and Big Jim, conjures "Visions of Johanna" and Hurricane Carter. This is the voice "blowin' in the wind," the voice wondering "Oh, what did you see, my darling young one?" and the voice that we hear comforting itself in "Guess I'm Doin' Fine":

Well, I ain't got my childhood
Or friends I once did know
No, I ain't got my childhood
Or friends I once did know
But I still got my voice left
I can take it anywhere I go
Hey, hey, so I guess I'm doin' fine

This metamorphic voice, which can take itself across genres and moods and eras of a lifetime, has more than its own survival at stake. Dylan's vocal art is pledged to something other than grace and elegance, satisfying *because* it seems purposefully to be left a little rough-edged, a little imperfect. "The only beauty's ugly, man," Dylan wrote in liner notes for a Joan Baez LP. Whatever façade crooners of the past may have conjured, Dylan wanted to puncture that, reach in and grab you by the shirt, the way Kafka wanted a book to be "the axe for the frozen sea within us." Dylan's is the voice, it would have you believe, of someone with something important and real and urgent to say. Even among the velvety tones of "He Was a Friend of Mine," Dylan lets a note held long get frayed here and there, lets it break a little. Even in a sweet love song, Dylan's vocals crackle. While this kind of thing would've been anathema to Frank Sinatra's presentation, for Dylan, the unbeautiful voice is the message.

Dylan, like Cooke, insists that the important question is whether or not you *believe* the voice singing in your ear. That's where the beauty lies, these musicians argue, and that's what compels the listener to keep listening.

So, what does it mean to "believe" Dylan's voice? This artist wants

a voice that you know—because you feel it—knows well what it's feeling. That it knows what it's talking about, and has paid the price of experience. A.R. Ammons, in a letter to fellow American poet Josephine Miles in 1954, described wanting poems that induced in his reader a sense "that I have been there and am with him through the implications." That he is not, in other words, just trying to get a rise out of the reader. When Hentoff watched Dylan record in 1964, he told Dylan after one take, "The songs so far sound as if there were real people in them." Dylan expressed surprise. "There are," he said, "That's what makes them so scary. If I haven't been through what I write about, the songs aren't worth anything." In a world in which "all is phony"—says Dylan, channeling J.D. Salinger, in "It's Alright Ma (I'm Only Bleeding)"—the artist wants a performance that doesn't feel like a performance.

Dylan's voice is as real as the dead, as true as the sun: farmer, runaway, loser, ghost, hobo, politician, judge, hero, sinner, soldier, prophet making hoots, growls, barks, yips, gargles, any kind of carrying-on imaginable. Dylan traces his own awakening as a musician to hearing voices: When he heard Elvis, he knew he didn't want a boss. When he heard Lead Belly, he shivered. When he heard Little Richard, he knew he wanted to sing fast and rough. When he heard Woody Guthrie, he made a plan to move to New York City. "Oh, my God, how that boy can *sing*," Joan Baez would say by the early 1960s. Maybe what she meant has something to do with Walt Whitman. Over a century before, Whitman, in the fifty-second canto of "Song of Myself," wrote:

The spotted hawk swoops by and accuses me—he complains of my gab and my loitering.

I too am not a bit tamed—I too am untranslatable;

I sound my barbaric yawp over the roofs of the world.

Dylan answers and embodies in his voice Whitman's exhortation to unleash a singular, true-to-oneself "barbaric yawp." As he declaims in "Gates of Eden," "At times I think there are no words / But these to tell what's true." ■

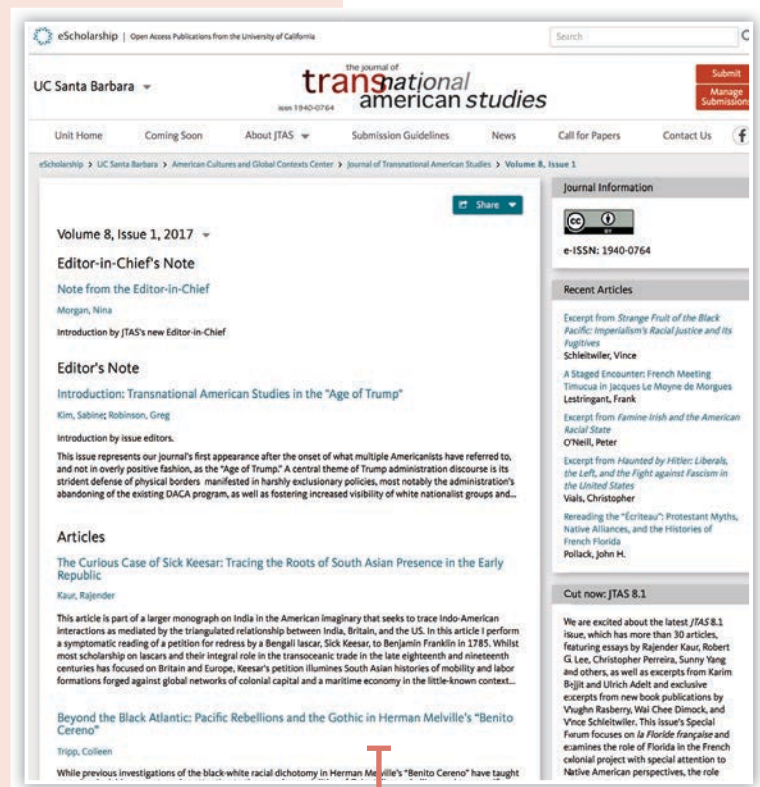
—Jesse Nathan (Graduate Student, English)

CHECK OUT THE LATEST EDITION OF *JTAS*!

the journal of *transnational* american studies

The *Journal of Transnational American Studies* (or *JTAS*) is a peer-reviewed, open-access online journal sponsored by Stanford's American Studies Program and the American Cultures and Global Contexts Center at the University of California, Santa Barbara. The journal is now in its ninth year, and going strong. The latest issue, *JTAS* 8.1, has more than 30 articles from scholars based in Canada, Denmark, France, Italy, Morocco, and the U.S. It includes essays on topics ranging from a Bengali sailor's 1785 petition to Benjamin Franklin to the workings of U.S. imperialism in 19th-century Hawaii; from images of turn-of-the-century tramps and vagrants in Europe and the U.S. to literary depictions of white U.S. labor in the Canal Zone. Articles explore how ethnic conflict in the Pearl River Delta of South China shaped social violence in 19th-century mining communities in California; the role of museums in constructing national art-historical narratives in the 1930s on the international stage; and American authors writing on the Moroccan Revolution, and on travels in Latin America against the backdrop of the war on terror. It includes excerpts from new and recent book publications by Wai Chee Dimock, Yogita Goyal, Perin E. Gürel, Jayson Gonzales Sae-Saue, and Vaughn Rasberry, among others. This issue's Special Forum focuses on *la Floride française* and examines the role of Florida in the French colonial project with special attention to Native American perspectives; the role played by Florida in the Haitian Revolution and the revolution's impact in later centuries in the U.S.; and the exchanges of language and culture that travel between modern-day Haiti, Québec, France, and Florida. Articles by Frank Lestringant, Jane Landers, Daniel Vitkus, and others reveal, from varied disciplinary perspectives, a fascinating, and perhaps disavowed, French diasporic presence in the United States. ■

You can check out the latest issue—or access previous issues—at https://escholarship.org/uc/acgcc_jtas



The journal is shaped at its core by the assumption that building transnational American Studies requires paying attention to work done outside the US—and engaging it—as much as it involves the substantive work of identifying historical, literary, and cultural connections across borders.

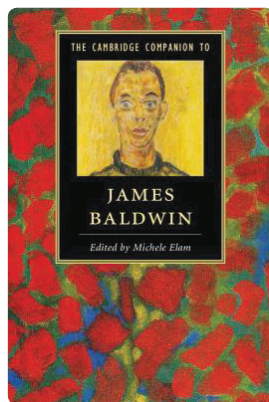


JENNIFER DEVERE BRODY. Jennifer Devere Brody is Co-Editor of the journal *GLQ*. Last year she presented work at Harvard, University of Pennsylvania, and the University of Michigan Visual Cultures Conference.



MICHELE ELAM. In 2016, Michele Elam was honored with an endowed Chair, the William Robertson Coe Professor of American Studies. For the last couple of years, she has served as the Director of the Graduate Interdisciplinary Program in Modern Thought and Literature, introducing a new Alumni

Board for the program and hosting a new Ph.D. minor in Feminist, Gender, and Sexuality Studies, a joint Ph.D. in Law, and soon a Ph.D. minor in Comparative Studies in Race and Ethnicity. Her latest book, *The Cambridge Companion to James Baldwin* (Cambridge UP 2015) has now been published in six countries and joins the global renaissance in Baldwin studies. The keynote speaker for three international Baldwin conferences in the last year, Elam is also beginning a new project on racial perception, virtual reality, and the literary imagination.



SHELLEY FISHER FISHKIN. Shelley Fisher Fishkin was presented with the John Tuckey Award in recognition of Lifetime Achievement in Mark Twain Studies at the 8th International Conference on the State of Mark Twain Studies in August 2017. Her most recent book, *Writing America: Literary*

Landmarks from Walden Pond to Wounded Knee, was Runner Up in General Nonfiction at the London Book Festival, and appeared in paperback in the spring of 2017. In 2016-2017 she was selected as a Faculty Research Fellow by Stanford's Center for Comparative Studies in Race and Ethnicity.

Articles, essays and chapters she published in 2017 include "Transnational American Literary Studies in the Time of Trump," *College Literature: A Journal of Critical Literary Studies* 44.4 (Fall 2017); 從天使城到長島：美洲橫貫鐵路竣工後在美國的鐵路華工 ["From Los Angeles to Long Island: Chinese Railroad Workers in America after the Transcontinental"], in *北美鐵路華工：歷史、文學與視覺再現* [Chinese Railroad Workers in North America:

Recovery and Representation], edited by Hsinya Huang [黃心雅] (Taipei: Bookman [台北：書林出版社]); "Seeing Absence, Evoking Presence: History and the Art of Zhi Lin," in *Zhi Lin: In Search of the Lost History of Chinese Migrants and the Transcontinental Railroads* (Tacoma, Washington: Tacoma Art Museum); "Literature and History" in *ქართული ჟურნალი ამერიკის შესწავლის VII* [Journal of American Studies: Tblisi, Georgia]; and "Unsettling American Literature, Rethinking Nation and Empire" in *Cambridge Companion to Transnational American Literature*, edited by Yogita Goyal (Cambridge UP).

In 2016, she published "Black and White Youth in Mark Twain's Hannibal" in *Mark Twain and Youth*, edited by Kevin MacDonnell and Kent Rasmussen (London: Bloomsbury); "Global Huck" in the *Georgian Journal of American Studies* annual; "Traduttore/Traditore: Motivated Mistranslation and the Unsettling of America" in *American Literary History* 28:3 (Fall 2016); and "Literature and the Future of the Past" in *Chronicle Review* [Chronicle of Higher Education], February 7, 2016. <http://chronicle.com/article/The-Future-of-the-Past/235157>.

Her 2015 publications (in addition to *Writing America*) included "Transnational American Studies Today: The U.S and China," in Priscilla Roberts, ed., *The Power of Culture: Cultural Encounters in China and the United States* (U.S.-China Education Trust and Hong Kong University), and "Transnational Twain," in Donald Pease and Yuan Shu, eds., *American Studies as Transnational Practice* (University Press of New England).

She gave invited talks at Yale University; the National Museum of American History; the Mark Twain House in Hartford; and the Yale Club of New York City. She delivered a keynote talk at a conference on Transnational American Studies at Johannes Gutenberg University, Mainz, Germany, and served on the curatorial team for the newly-opened American Writers Museum in Chicago. She continued to serve as Director of Stanford's American Studies Program; as Co-Director (with Gordon Chang) of the Chinese Railroad Workers in North America Project at Stanford; and as a member of the editorial board of the *Journal of Transnational American Studies*.



MARGO HORN. Margo Horn spent much of autumn quarter writing lectures on the American war in Vietnam, to deliver on a Stanford trip to Southeast Asia in January 2018. She is delighted to now be teaching courses on the history of U.S. medicine and on women and mental illness for American Studies.



ARI KELMAN. Ari Y. Kelman has been busily exploring the nooks and crannies at the intersection of religion and education. He has published articles on Jewish folk singer Shlomo Carlebach, and two articles about new formations of Jewish identity. His book, *Shout to the Lord: Making Worship Music in Evangelical America*, will be out in the Spring of 2018 (NYU Press). He also released a report examining how American Jewish college students make sense of the politics around the Israel-Palestine conflict on their campuses.



MARCI KWON. Marci Kwon joined the Art & Art History Department at Stanford in Fall 2016 as a specialist in American art and culture. During the 2016-17 academic year, Kwon continued work on her book manuscript *Enchantments: The Art of Joseph Cornell*, which is under advance contract with Princeton University Press. The dissertation on which the book is based was awarded the University of Pennsylvania's 2016 Zuckerman Prize for best dissertation in American art, culture, and history. Kwon was also awarded Stanford University's Hellman Fellowship for her next project on American modernism and anthropology, and named an Annenberg Faculty Fellow for outstanding junior faculty in the Humanities & Arts.

Kwon continued to pursue her interest in race and Asian American art in articles on Isamu Noguchi's set for Appalachian Spring and Japanese internment (forthcoming *Modernism/modernity Print Plus*), and May's Photo Studio, the first Chinese-run photography studio in San Francisco's Chinatown. She also taught the course Asian American Art, 1850-Present, which was recently named the introductory course for Asian American Studies at Stanford. (For more on Professor Kwon, see the "Welcome Faculty: New to the Committee-in-Charge" section of this newsletter.)



DOUGLAS MCADAM. In 2016, Doug McAdam published a new paperback edition of *Deeply Divided: Racial Politics and Social Movements in Post-War America* (coauthored with Karina Kloos; published by Oxford University Press).

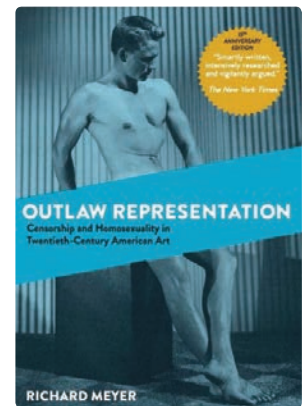


CHRISTINA MESA. Christina Mesa gave a talk this fall in the United Kingdom on "fugitive flaneur" William Wells Brown, which will be a part of her next book.



RICHARD MEYER. Last year, Richard Meyer taught an undergraduate course titled "What is Contemporary Art?," a graduate seminar on "Queer America: Art, Photography, Politics," and a special team-taught seminar with Peggy Phelan titled "Warhol: Painting, Photography, Performance." The

seminar met at the Cantor Arts Center where students were able to view original Warhol silkscreen prints, photographs, and contact sheets in the classroom. The course anticipated an exhibition co-curated by Meyer and Phelan opening in October 2018 at the Cantor. "Contact Warhol: Photography Without End," will showcase selections from the 3600 contact sheets produced by Andy Warhol from 1975 to his death in 1987 and will mark the first display of this remarkable archive, which was acquired by Stanford in 2014. Among other publications, Meyer contributed an essay titled "Grant Wood Goes Gay" to the exhibition catalogue of the forthcoming retrospective of the artist at the Whitney Museum of American Art, and wrote "The Last of Peter Cain," a meditation on the final paintings completed by Cain before his unexpected death at age 37. In addition, Meyer continued his collaboration with Alex Nemerov on their manifesto-like text in progress titled "Art History without Apology." This year, Meyer is the Ellen Andrews Wight Fellow in residence at the Stanford Humanities Center where he will complete *The Master of the Two Left Feet*, his study of the self-taught painter and former tailor and slipper salesman Morris Hirshfield in the 1940s. With Susan Davidson, Senior Curator of Collections and Exhibitions at the Guggenheim Museum, he is co-organizing a Hirshfield retrospective opening at the Peggy Guggenheim Collection in Venice in fall 2019. Lastly, Echo Point Press is publishing a fifteenth anniversary edition of Meyer's first book, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*. A new preface by the author considers the book's relevance to the cultural and political landscape of Trump's America.





PAULA L. M. MOYA. This year Paula Moya spoke both nationally and internationally from her recently published book *The Social Imperative: Race, Close Reading, and Contemporary Literary Criticism* (Stanford UP, 2016). She presented talks at Harvard University, the University of Oakland, Texas State

University, and Oxford University, and also was invited to participate on a panel sponsored by the MLA at the MELUS 2017 conference about how the teaching of ethnic literature is realigning the English major today. In conjunction with serving as a Fellow in the Clayman Institute's Beyond Bias program, she presented a talk that further develops her ongoing project on decolonial feminism.

As part of her ongoing efforts to work across disciplinary and departmental boundaries, Moya embarked on a research study with a graduate student in social psychology to test whether reading a particular literary excerpt (in this case, two different sections from Helena Maria Viramontes' novel *Their Dogs Came With Them*) affects whether readers will move away from a schema that "racial attitudes are a problem of individual racists" to an understanding that racial prejudice results from broader contextual factors like the media, racially segregated neighborhoods, etc. And in a new effort to bring her research findings to bear on the teaching of English at the K-12 level, she began a collaboration with social psychologist MarYam Hamedani of Stanford's Center for Social Psychological Answers to Real World Questions (SPARQ). Together they published an article, "Learning to Read Race: Multicultural Literature Can Foster Racial Literacy and Empower Students," in *California English*, the journal of the California Association of Teachers of English (CATE). They subsequently applied for and received a grant from Stanford's Diversity Inclusion and Innovation Fund (DIIF) to facilitate the building of an interactive digital toolkit, "Learning to Read Race," to be hosted by SPARQ. The digital toolkit will provide research-based strategies and pedagogical tools to help educators develop students' racial literacy skills through the effective teaching of multicultural literature, and will contain a set of practitioner-focused training materials, teaching materials, support materials, and a community forum.

Moya's ongoing project on speculative fiction was buoyed by a new course that she co-taught this past spring, "After the Apocalypse: Speculative Fictional Narratives at the Turn of the 21st Century," and also by the Stanford Humanities Center faculty-graduate student workshop that she ran on "The Speculative."



Service to the university and to the profession continues to take up a great deal of her time and attention. This past year she served on the Faculty Senate, the Graduate Faculty Fellowship Advisory Committee (GFFAC), and as an EDGE mentor. As Director of the Research Institute of CCSRE, she oversaw and hosted the popular lunch-time Faculty Seminar Series and the afternoon book salons that are part of our CCSRE Faculty Fellows Program. She also worked with her colleagues in the development of the "RaceWorks" project—an online digital learning hub that will 1) spotlight the latest Stanford thinking and research on race, ethnicity, and inequality; 2) facilitate more informed and effective dialogue about difference both on and off campus; and 3) disseminate research-based strategies and solutions to foster an equal and inclusive diverse society. In the English Department, Moya served as chair of Graduate Admissions and successfully recruited six new Ph.D. students.

Finally, as a long-term supporter of Stanford's Literary Lab, and in conjunction with her role as Director of the Research Institute of CCSRE, she co-organized (with Mark Algee-Hewitt, Hannah Walser, and J.D. Porter) in May 2017 a one-day workshop entitled "Mining Ethnicity." The event brought together nine faculty members who work in the field of ethnic literature for a one-day workshop for the purpose of building on prior work done by the Literary Lab investigating how race has been represented in literature over the course of American history. She continues to serve on two national editorial boards, and on the board of Stanford University Press.



ALEXANDER NEMEROV. Alexander Nemerov published *Ralph Eugene Meatyard: American Mystic* in conjunction with an exhibition of Meatyard's photographs at the Fraenkel Gallery in San Francisco. His previous book, *Soulmaker: The Times of Lewis*

Hine, was short-listed for the 2016 Marfield Prize in arts writing. From March to May he gave the 66th annual Andrew W. Mellon Lectures in the Fine Arts at the National Gallery of Art in Washington, D.C., exploring "The Forest: America in the 1830s." The six lectures are available to listen to—and look at—online at <https://www.nga.gov/audio-video/mellon.html>.



HILTON OBENZINGER. Hilton Obenzinger has been working on books and digital productions for the Chinese Railroad Workers in North America Project and speaking at various events about the workers at the Chinese Historical Society of America, University of San Francisco, and Yosemite National Park (sponsored by the Chinese Historical Society of Southern California). He also released a new book, *Treyf Pesach* [Un-kosher Passover], a collection of poems that presents radical departures from traditional rituals, formats and conventions. The poems in *Treyf Pesach* have taken shape over the course of years and various occasions, from vicious aggressions, to absurd walls, to smallpox blankets, to oil spouting across the Gulf, and more, all framed by the first months of the Trump regime. According to poet Diane di Prima, “Hilton Obenzinger is the American Jonathan Swift.”



received an American Book Award from the Before Columbus Foundation, and was shortlisted for the Phi Beta Kappa Society’s Christian Gauss Award for the best book in literary criticism.



JUDITH RICHARDSON. In 2016-2017, Judith Richardson co-authored with Gavin Jones an article entitled “Emerson and Hawthorne; or, Locating the American Renaissance” for *The Cambridge Companion to the Literature of the American Renaissance* (forthcoming 2018). She also took over as faculty director of the English Department’s WISE (Writing-Intensive Seminars in English) program, where she is working with graduate-student instructors to create fascinating courses that also advance undergraduates’ writing and research skills. She continues to serve as program coordinator for American Studies, and is currently helping put together “Borderlands Now,” a year-long American Studies event series inspired by the 30th anniversary of Gloria Anzaldúa’s *Borderlands/La Frontera: The New Mestiza*.



GAVIN WRIGHT. Gavin Wright officially retired as of 2015. A paperback edition of his book *Sharing the Prize* will be issued by Harvard University Press early in 2018. The book was the subject of a symposium at the University of Massachusetts in March 2016. In May 2017, Wright presented a paper entitled “World War II, the Cold War, and the Pacific Coast Knowledge Economies” at the Bill Lane Center Conference on “World War II and the West It Wrought.” In January 2018, Wright participated in a panel on “Teaching Capitalism” at the American Historical Association meeting in Washington, D.C.

Compiled by Callan Showers '19



JACK RAKOVE. Jack Rakove spent last year on sabbatical at the Center for Advanced Study in the Behavioral Sciences. He completed the final touches on *A Politician Thinking: The Creative Mind of James Madison*, which has just been published by University of Oklahoma Press; wrote much of his next book, *Beyond Belief, Beyond Conscience: The Radical Significance of the Free Exercise of Religion*, which will be part of the Oxford University Press series on Inalienable Rights; and started work on *The Ticklish Experiment: A Political History of the Constitution, 1789-2020*, which is under contract to Farrar Straus Giroux. His sabbatical was partly funded by a Public Scholar fellowship from the National Endowment for the Humanities.



VAUGHN RASBERRY. In 2016, Harvard University Press published Vaughn Rasberry’s first book, *Race and the Totalitarian Century: Geopolitics in the Black Literary Imagination*. The book won the 2017 Ralph Bunche Award from the American Political Science Association, “awarded annually for the best scholarly work in political science on ethnic and cultural pluralism.” It also

SHARING THE PRIZE
Reconsidering the Economics of the Civil Rights Movement

KEYNOTE SPEAKER
GAVIN WRIGHT
William Robertson Coe Professor Emeritus of American Economic History, Stanford University and Visiting Professor, Yale University

In his book, *Sharing the Prize: The Economics of the Civil Rights Revolution in the American South* (2015), Professor Wright argues that the Civil Rights Movement was an economic as well as a moral and legal revolution, opening new opportunities in education, employment, and occupational status for African Americans, already in the South, he argues, while white southerners also benefited from the Civil Rights revolution and explains why they far too long defended a system that was not in their own best economic interests.

COMMENTATORS: JOHN H. BRACEY JR., W. B. Du Bois Department of Afro American Studies
GERALD FRIEDMAN, Department of Economics • KATHERINE NEWMAN, Department of Sociology
MODERATOR: CAROL E. HEIM, Department of Economics

Wednesday, March 23, 2016, 4–6 p.m.
Cape Cod Lounge, Student Union, University of Massachusetts, Amherst
A reception open to all will follow the symposium.

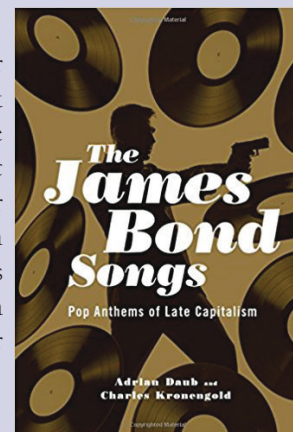


WELCOME FACULTY: NEW TO THE AMERICAN STUDIES COMMITTEE-IN-CHARGE



CHARLES KRONENGOLD MUSIC

Charles Kronengold, Assistant Professor of Music, specializes in music since World War II; American popular music; film and media theory; and music and poetry. With current research interests in how modern genres condition, depict, embody, and transform the activity of thinking, he is completing a book titled *Sensing Thinking in Soul and Dance Music* and starting another, tentatively titled *Sensing Thinking in Urban Cinema*. He is also author of a forthcoming book on *Live Genres in Late Modernity: American Music of the Long 1970s*, and coauthor with Adrian Daub of *The James Bond Songs: Pop Anthems of Late Capitalism*. He has written articles and book-chapters on such figures as Schoenberg, John Cage, and Elliott Carter; on such genres as soul, funk and disco, and urban cinema; and on such philosophical subjects as composers' intentions, the role of accidents in theory, Theodor Adorno's aesthetics, and the relevance of African American music to current debates about the "post-secular."



Kronengold, who received his Ph.D. from UC San Diego, has held a Doctoral Fellowship at the UC Humanities Research Institute (UCHRI), a Society for the Humanities Fellowship at Cornell University, and in 2016-2017, a Stanford Humanities Center Fellowship. His undergraduate courses at Stanford include *World Music and Globalized Culture*, *The Soul Tradition in African American Music*, *Music History Since 1830*, *Music and Urban Film*, and *Latin American Music and Globalization*.

MARCI KWON

ART AND ART HISTORY



Marci Kwon, Assistant Professor in Art and Art History, specializes in the art and culture of the United States. Her research and teaching interests include the intersection of fine art and vernacular practice, theories of modernism, cultural exchange between Asia and the Americas, "folk" and "self-taught" art, and issues of race and objecthood. Her current book project, *Enchantments: The Art of Joseph Cornell*, explores the enchanted valences of Cornell's protean artistic practice, showing how his use of formal strategies such as montage, scale, performance, and ephemerality allowed his works to transcend their modest material origins. More broadly, the project uses Cornell's artistic career and wide circle of acquaintances as a lens through which to view modernism's engagement with enchantment from the 1920s to the 1960s, in episodes that include the transatlantic migration of Symbolism, Surrealism, ballet, and Neo-Romanticism; the renewed interest in folk art; the emergence of New York School poetry and avant-garde cinema; and the turn to vernacular materials by artists associated with the counterculture.

Kwon has written on Isamu Noguchi, *Appalachian Spring*, and Japanese internment (forthcoming on *Modernism/modernity's* online platform, Print Plus), on amateurism and folk art at the Museum of Modern Art (forthcoming, *MoMA: The First Twenty Years*), and on photography and Cantonese opera in San Francisco's Chinatown. She is also working on a book-length study of the intersections of art and anthropology in American modernism.



Joseph Cornell, *Untitled (Medici Princess)*, 1948

Kwon is the recipient of the University of Pennsylvania's 2016 Zuckerman Prize, awarded to the best dissertation in American art/culture and history, and her research has been supported by grants from the ACLS/Luce Foundation, the Getty Research Institute, the Smithsonian American Art Museum, the Mellon Foundation, and the Hellman Fellows Fund. She has also held positions at the Metropolitan Museum of Art and the Whitney Museum of American Art, and is currently a fellow at Yale's Center for the Study of Material & Visual Cultures of Religion. In 2016, she spearheaded the Association for Critical Race Art History's bibliographic and reading group initiative (<https://acrah.org/bibliographies>). At Stanford, in addition to being a member of the American Studies Committee-in-Charge, Kwon is a faculty affiliate of the Center for Comparative Studies in Race and Ethnicity, Asian American Studies, and Modern Thought and Literature.



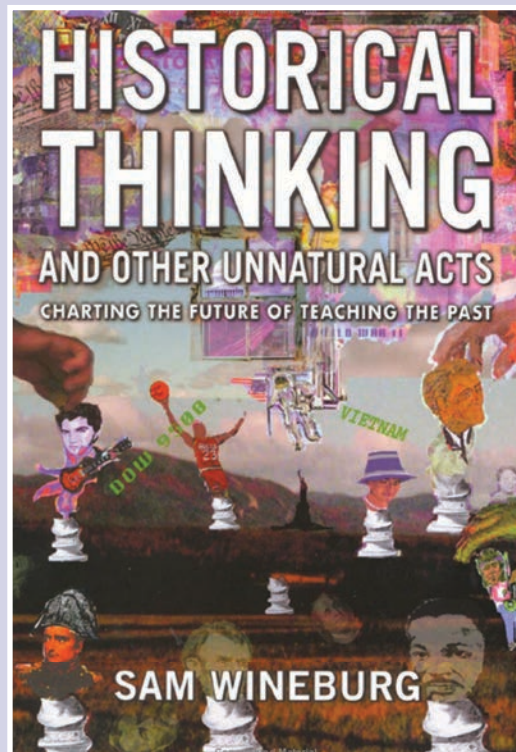
WELCOME FACULTY: NEW TO THE AMERICAN STUDIES COMMITTEE-IN-CHARGE



**SAM WINEBURG,
MARGARET JACKS PROFESSOR OF EDUCATION
AND (BY COURTESY) PROFESSOR OF HISTORY**

Sam Wineburg's work engages questions of identity and history in modern society, including explorations of how today's youth use the past to construct individual and collective identities. Increasingly his work focuses on how young people learn about the world through digital media; specifically, in the digital Wild West, what do they decide to believe or reject? Over the last fifteen years his interests have spanned a wide terrain, from how adolescents and professional historians interpret primary sources to issues of teacher assessment and teacher community in the workplace. His book *Historical Thinking and Other Unnatural Acts* won the 2002 Frederic W. Ness Award from the Association of American Colleges and Universities for the book "that best illuminated the goals and practices of a contemporary liberal education." From 2007-2009 he was the Executive Director of the Department of Education's National Clearinghouse for History Education, a collaboration between George Mason University, Stanford, and the American Historical Association. With the late Roy N. Rosenzweig, he created the award-winning website, historicalthinkingmatters.org. He directs the Stanford History Education Group, a research and development outfit dedicated to improving history instruction in the U.S. and abroad, whose materials have been downloaded over 3.5 million times since 2009. In 2013, he was awarded an honorary doctorate from Sweden's Umeå University and the following year he was named the Obama-Nehru Distinguished Chair by the US-India Fulbright Commission. In 2018, he was named by the American Enterprise Institute as one of the most influential scholars on education public policy in the nation.

Compiled by Callan Showers '19



SHELLEY FISHER FISHKIN RECEIVES LIFETIME ACHIEVEMENT AWARD FOR MARK TWAIN SCHOLARSHIP



English Professor and American Studies Director Shelley Fisher Fishkin earned a lifetime achievement award in 2017 for her contributions to Mark Twain studies.

The Center for Mark Twain Studies at Elmira College honored Fishkin with the John S. Tuckey Award on August 4 at the Eighth International Conference on the State of Mark Twain Studies for “helping to assure that a rigorous, dynamic account of Twain stays in the public consciousness,” according to the award announcement.

Fishkin, the Joseph S. Atha Professor in the Humanities, was the first woman to receive the award, which was established in 1991 and is given every four years.

“Nobody has done more to recruit, challenge and inspire new generations and new genres of Mark Twain studies,” the award committee said.

Fishkin has written, edited and co-edited more than 46 books and has published over 150 articles, essays, columns and reviews, and much of her work has centered on Twain. Among her publications are *Lighting Out for the Territory: Reflections on Mark Twain and American Culture* and *Was Huck Black? Mark Twain and African-American Voices*. She also edited the 29-volume *Oxford Mark Twain* and other anthologies and scholarly editions by and about Twain.

The committee also praised her work as a consultant for organizations like PBS and the American Writers Museum.

“(Fishkin) writes scholarship which is innovative and rigorous, yet accessible, addresses audiences beyond the academy and across borders, organizes and promotes transnational and interdisciplinary communities of scholars,” said Matt Seybold, assistant professor of American literature and Mark Twain studies at Elmira College.

The honor was presented to Fishkin amid a group of about 150 Twain scholars from around the world.

“It was a complete surprise to me,” Fishkin said. “I welcome this award as a vindication in the scholarly community of my understanding of Twain as one of America’s important social critics.”

Throughout her career, Fishkin has focused on Twain’s use of satire and humor, as well as on the concept of the “lie of silent assertion” that Twain coined – the idea that if people stay silent about what’s going on around them, they are allowing it to happen by default.

In the light of the ongoing injustices around the world, Twain’s legacy and ideas are still relevant today, Fishkin said.

“He was someone who asked his countrymen to confront our history of racism, hypocrisy, corruption and greed in compelling ways,” Fishkin said. “He tried to help us break out of and question a mindless acceptance of an unjust status quo. That is the Twain that matters most to me.” ■

Alex Shashkevich, Stanford News Service

“Fishkin writes scholarship which is innovative and rigorous, yet accessible, addresses audiences beyond the academy and across borders, organizes and promotes transnational and interdisciplinary communities of scholars,” said Matt Seybold, assistant professor of American literature and Mark Twain studies at Elmira College, when presenting the award.

ALEXANDER NEMEROV: STANFORD'S ART HISTORY PREACHER



How does a Bulldog, Yale chap, son of a poet, and an arts man, nephew of the late Diane Arbus from Vermont and St. Louis — Rachmaninoff and heavy metal lover — grow up to be our hero and a scholar?

Most of Stanford knows the name now — Alexander Nemerov. He is said not to teach art, but to preach it; he does not deliver lectures, but sermons. Taking on a semi-mythic register for his idiosyncratic lectures, Alexander Nemerov is one of Stanford's most beloved, confounding and discussed professors.

But this is not his goal. Fame or not fame, the name of his game is art history.

"Teaching is totally humbling," Professor Nemerov tells me after a long Friday of work. "At least teaching the way I teach, because you're just putting yourself out there. I like the challenge of that, and I believe in the passion of it."

Before landing his current position as Chair of Stanford's Art and Art History department, Nemerov forged a long and winding path through academia. From 1992 to 2000, he served as an assistant professor (later professor) at Stanford. From 2001 to 2012, he taught and led the art history department at Yale, where, in 2007, he began teaching his now-famous survey class of Western art from the Renaissance to the present. It soon became Yale's most popular class; his final semester there, more than 500 students shopped it, despite a cap of 300 set to accommodate people inside the Yale University Art Gallery where it was held. In 2012, much to the consternation of the Bulldogs, he left Yale to teach again at Stanford.

The first year teaching at Stanford was a tough one.

"It was a really down experience," Nemerov says. "It was demoralizing, a small class in Annenberg [Auditorium — now torn

down]. I remember it being the first day and I couldn't believe that there were that few people who wanted to take it.

"But overall, my lectures are better here. I work much harder at Stanford. At Yale, I gave lectures twice per week; here, because of the quarter system, I do them three times a week.

"It's just practice; the more I do them, the better my thought process gets for how to give a lecture."

Now, his Introduction to Western Visual Art class, Art History 1B — which covers, in a ten-week span, artists as broad and diverse as Giotto, Rembrandt, Goya, Matisse, Salomon, Pollock and Basquiat — had over 200 students enrolled last fall quarter, not including Palo Alto residents, Continuing Studies members, and random undergraduates curious to hear Nemerov's freeform, poetic, Agee-like thoughts on art.

It's been a long time coming to arrive at the Nemerov we see and hear on a weekly basis. Before, he hadn't the gumption to teach an entire survey course. "The reason I didn't start teaching the survey course until 2007," he says, "was cowardice."

Three crucial experiences changed that line of thinking; the first was his family. "I had kids, and that made life seem much more intense and precious to me."

The second was reconnecting with his famous relatives: the poet Howard Nemerov (his father) and the photographer Diane Arbus (his aunt). "As a scholar," he says, "I began to make contact with the work of my father and my aunt. For the first time in my life, I looked them in the face in such a way that I was not totally intimidated. I saw clearly and positively that they believed in art religiously, that they were truth-tellers, that they weren't dogmatic. Arbus was trying to see what a human being is, just that, nothing else. And I think my dad was, too.

"That essentially religious conception of being an artist, I suddenly saw, and I thought, 'Why can't that be me? Life is short, why not?'"

The third was an affinity for the 40s. "Writing the Val Lewton book [*Icons of Grief*, a masterful analysis of Lewton's B-movie horror films of the 1940s through the films' supporting actors], I realized that the 40s were incredibly important to me as a time of pathos and loss and permanent destitution in the world. A way of tapping into the deep importance of sadness and melancholy and their connection to history."

With all of this, Nemerov moved away from traditional art historical work to the kind of offbeat, intuition-based writing for which he is renowned today. But he is not unaware of the hostility towards his work, which is too frequently impassioned for some. "A lot of people don't like what I do," he says, "because they don't go to scholarship to have some guy be a good writer. That's not why they

read it. They're reading it to find out the facts about what happened, which just seems absurd to me. It seems like a category mistake. It's almost like I'm an artist and my medium is scholarship."

* * *

Professor Nemerov's style is quirky, to say the least. His fifty-minute classes straddle the line between lecture and actorly performance. As he struggles for the right words to distinguish Margaret Bourke-White's eroticism ("the sex appeal of steel") from Edward Weston's ("Who knew radishes had so much sex in them?"), he takes lots of generous, natural pauses, looks at the floor with an alternatively meandering and obsessive focus, contorting his body, physically wrestling with a description of a Raphael Jesus stretching His limbs to the heavens. Action helps him find words.

At his employ is a smorgasbord of dazzling rhetorical moves that make his connections all the more convincing. Part of his worldview is considering the world "diachronically" — that is, tracking artistic sensibilities over massive chunks of time, an Old Master tendency popping up in modern form in unexpected ways. Rothko was Rembrandt, he argues.

One of his pet phrases, the "strong misreading" (taken from the literary critic Harold Bloom), involves seeing an artist as "working through" a previous artist; "strong misreadings" make a past artist's sensibilities come alive in the strong misreader's era. So Cy Twombly, in his childlike scrawls and intimate canvas sizes, "strongly misreads" Jackson Pollock's painterly pirouettes and uncensored expressions of the tortured mind.

Nemerov often takes what he calls "leaps of faith" — placing two items in dialogue that may seem to have nothing to do with each other on the surface. His "leaps of faith" are exactly researched hunches (never anything as crude as guesswork), that, say, Thomas Eakins' 1895 painting "Swimming" (a group of boys skinny-dipping in a pool of water where once there was a mill, in before-during-after poses that give the painting a cinematic, stop-motion-animation feel) is a precursor to the eerie, halting time seen in the Abraham Zapruder film that captured President John F. Kennedy's assassination. Nemerov argues that a fruitful connection lies in knowing that Jackie Kennedy, an art history major, slept the night before the assassination underneath Eakins' painting, capturing the dual senses of time moving forward (the photo time of the naked boys, the cinematic time of the Zapruder film) and one's presence slowly fading out (the lost mill, the assassinated President).

In the spirit of jazz, he goes on "riffs." A prime example is the above Kennedy-Eakins comparison, which was a branch of a larger discussion on how the Abstract Expressionist painter Morris Louis best captured the spirit of the Kennedy/Camelot era of the early 1960s. His riffs are rambling musings, on derelict bits of detail that have nothing and everything to do with the paintings he's describing. Talking about the myth of late Jackson Pollock, he detours and describes three melodramas by the film director Douglas Sirk in hilarious detail. The riff is constructively indulgent, oddly touching — for it shows the necessity of melodrama, of the kind of writhing, passion-filled emotion (in Pollock's "Lucifer" and in Sirk's "Imitation of Life") that speaks human truths.

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perspective.***

These tools converge to produce lightning bolts of insight, compact like a haiku:

"Does life get into art, and if so what does it look like?"

"Learning to see is the longest apprenticeship of all the arts."

"We need not behold a flower for it to grow."

They are general enough so that any lecture attendee can connect it to their own life, offering a rich multitude of readings. These statements partially solve the problems that come with addressing more than two hundred listeners, each with their own distinct backgrounds, identities and experiences. In all of this, Professor Nemerov explains that his goal is to "not worry about the propriety of the connections [he makes]. It's just to worry if they make sense, if they're intuitively plausible and exciting to people."

In his searching delivery, the words seem to come to him in real time; by and large, they do. On the process of preparing for a lecture, he says, "I'm intuitive, so now I'm learning to trust that more. Before, I felt like I needed the safety net of notes. Now, no notes. Just trust myself. I've always liked that Who song, 'Pinball Wizard,' — you know, 'that deaf, dumb, and blind kid/sure plays a mean pinball.' That has always made sense to me."

Though Professor Nemerov won't explicitly state what he expects from his students ("I have zero learning goals in my syllabus, because how can you?"), he hopes to develop students' skills to think critically about art beyond thinking "this is good" or "this is gorgeous." When he says, "It's never pretty picture time in my class," you understand what he means. Undergraduates like Eva Hong '20 see it: "Before, I just looked at paintings and admired the beauty of it. Now, I see there are stakes behind certain depictions of beauties."

Nemerov also proposes something that is radical and sounds impossible: the merging of art with real life. He aims to instill a critical artistic perspective in his students, encouraging them to integrate this in everyday life, demystifying the derisively-dubbed “fuzzy” perspective. It’s a tall order, especially at an institution like Stanford, where, as Nemerov observes, “we [art and art history majors] are said not to deal with the real because we deal in art.” Nemerov’s advice is to stop and contemplate nature, people and the self with the same patience Munch and Van Gogh drew upon to create “Starry Nights.” Art makes real-world experiences more legitimate and powerful; walking in the city (Norman Lewis’s and Vincente Minnelli’s New York), swimming in the ocean (Matisse, Miro), or stargazing at night (Munch, Van Gogh) become much more alive and resonant when those raw experiences are channeled through an artist’s distinct vision. When Nemerov says that art creates our real world, (1) he believes it, (2) you do, too, since (3) to a large degree, it’s true.

To provoke this radical melding, Nemerov ties the art he covers with the world at large — in social, historical and political terms. The slick businessmen whom Mark Rothko wanted to upset with his Four Seasons murals are “Trumpian.” The wandering, sauntering, bohemian spirit of Gustave Courbet’s anti-hierarchy paintings gets picked up by the Ginsbergs and Kerouacs of the Beat Generation. What he wants to develop in his students is “historical consciousness” — a “liberating” idea, to think that who people were in the past were who they are in the present. The fascistic, Nazi circumstances under which Jewish artist Charlotte Salomon’s emotionally devastating “Life? Or Theater?” gouache paintings are crafted, are not simply forgotten in the modern world; the hate remains. And the commitment to artistic expression, too.

“If you have a strong or active historical consciousness,” Nemerov says, “then you’re never quite always in the present.”

“It has to do with memory. I remember a lot, and so it’s very easy for me to call up a sense of where I was on a given day. The past doesn’t seem that remote or hazy to me.”

The students are transfixed and moved. Holly Dayton ’17 wanted to take a Nemerov class before graduating; with Art History 1B, she was not disappointed. “Understanding how the world sees art,” she says, “is understanding the world.”

Tracy Roberts ’18, majoring in International Relations, calls Nemerov’s survey course “the greatest class I’ve ever taken.” Roberts goes on: “For him to open up his class to people not in art history, I think, is phenomenal. You can tell that this is bigger than him. It speaks to something — maybe the word is insightfulness? — beyond being proficient in your own career.”

Then there are the rhapsodies, the hosannas. Angela Black ’20 gushes on the “mindblowing” aspects of Nemerov’s style. “His lectures touch my soul; I’m almost reduced to tears by the things he

says.” Black says, to her, “it’s not just some made-up façade, he’s not presenting anything, it is all so genuine.”

Other students also enjoy the performative aspects of Nemerov’s lectures and their embrace of intellectual openness. Alison Jahansouz ’18 says, “His lectures are performances, which is very different from other classes I’ve taken. You’re getting a taste of Western art, but you’re also getting Nemerov’s interpretation of it. There are lots of parts where you’re allowed to disagree; he encourages that, and it’s definitely taught me how to look at art.”

Is the Nemerov off the stage same as the one on it? Yes, only quieter, more reserved. Nemerov often gets the question: “Well, what’s the difference between you when you’re lecturing and you when you’re not?” And, as he says, “besides the performative aspects of it, there’s no difference. Absolutely none.”

* * *

“One is ecstatic because one is deeply unhappy with the world.”

Nemerov says this in relation to Francisco Goya, whose feverish, Romantic style conveys the anguishes of the inner mind — the seedy noir-ish underbelly of all that Rembrandt privacy. But beyond connecting Goya to Rembrandt (or, later, Rothko), the saying has a specific political weight to it. For the date of the Goya lecture is Wednesday, November 9, 2016 — the morning after Donald J. Trump was elected President of the United States. Perhaps surprisingly, the auditorium is more packed than usual. The room reels with anguish, numbness, panic. Nemerov marches in, trying to ignore the friends embracing each other in hugs and tears of solace, solidarity. Knowing his mission, he delivers the lecture without missing a beat. His tone is more apocalyptic and brooding than usual. He has not pushed the political point, but it has been made, regardless.

The manic-depressiveness of that statement — “one is ecstatic because one is deeply unhappy with the world” — so perfectly captures the temperature of Cubberley that morning, of perhaps all American artists and citizens. In times of desperation and dejection, one marches on, lifted by the ecstasies of anger, of the belief that art (whether Goya or Ernst Lubitsch’s anti-Nazi satire “To Be Or Not To Be”) can offer a constructive path towards resistance to injustice.

With that Goya lecture, the point of Nemerov’s class is placed in its starkest relief. His lectures are about maintaining your presence in the world, balancing the sociopolitical, the historical and the artistic, with a special emphasis on developing the latter (so easily dismissed, it seems).

Nemerov thinks that, today, “being moved is in short supply.” He aims to change that, one lecture at a time. ■

Carlos Valladares ’18

(This article is reprinted from the Stanford Daily of April 7, 2017.)

STANFORD ENGLISH PROFESSOR LEADS A REVIVAL OF WRITER JOHN STEINBECK



Ron Pritpaui '19

John Steinbeck is known by most as a great American novelist whose writing championed the white working class. Few realize that he was also a war journalist, a playwright, a propagandist, a medievalist, a filmmaker and a marine biology buff. He was also a deeply experimental writer who spent his formative years honing his craft at Stanford.

One hundred and fifteen years after his birth in Salinas, California, Steinbeck's life and work –the latter having long languished on high school reading lists – is undergoing a revival. Stanford English Professor Gavin Jones has played a significant role in spearheading Steinbeck's re-examination. His efforts this year have culminated in an American Studies course dedicated to the author and a symposium called "Steinbeck and the Environment," co-organized with Bay Area author Mary Ellen Hannibal and co-sponsored with ArtsWest of the Lane Center.

For Jones, the time is ripe for renewed interest in Steinbeck, whose work has often been derided by critics as middlebrow in its pretensions and overly simplistic in its themes and messages. Closer, critical examination, however, reveals Steinbeck to be a man who wore many hats – a progressive freethinker who confronted social inequality; an experimental artist who traversed the boundaries among books, film and the stage; and a budding marine biologist

whose ecological vision can help humans understand their place in the world today.

Jones also emphasizes the importance of place in appreciating Steinbeck's writing. The author's most famous works – among them *The Grapes of Wrath*, *Of Mice and Men* and *East of Eden* – are set in partly real, partly imagined regions drawn from his upbringing in California. Topics such as climate and drought figure prominently in Steinbeck's major works, shaping not just setting but also plot and character. "Just as Thomas Hardy had Wessex," said Jones, referring to the celebrated 19th-century English writer, "Steinbeck had the Salinas Valley, the agricultural world."

Tied up in this agricultural world were the struggles of migrant laborers as well as the displaced native peoples and their cultures. Student Madison Coots, who is the daughter of a Mexican immigrant, took a personal interest in how "Steinbeck has depicted this geographic and cultural displacement, and how he has explored the tumult associated with the simultaneity of an American and Mexican identity in California."

In a talk at "Steinbeck and the Environment," Valentin Lopez, chairman of the Amah Mutsun Tribal Band, a tribe of Costanoan/Ohlone Indians in Sacramento County, described his love of Steinbeck, but also held Steinbeck accountable for his lack of representation of the variety of migrant labor experiences – most notably those of native and indigenous peoples: "Steinbeck wrote of farm work as a temporary way of life and yet, for so many of our members, this was our life for well over 150 years."

New contexts for Steinbeck

Jones says that the concept for his course emerged from the internal diversity of Steinbeck's work and endeavors. "I designed the course to reach out to students beyond English, even beyond the humanities," Jones explains. "I'd like to think that Steinbeck's work speaks to students from multiple backgrounds because his interests were so

interdisciplinary."

Less a celebration of Steinbeck than a critical examination, the course

Professor Jones uncovers a sense of urgency in Steinbeck's works, questions that should not be left unanswered. One Steinbeck story can contain layers of questions—political, psychological, interpretive, racial, and gendered

gives students the opportunity to study Steinbeck's experiments with genre and form. Jones places these experiments in the broader artistic, scientific, social and philosophical context of the period. He teaches *The Grapes of Wrath* – often considered one of the great American novels – as less the product of painstaking crafting for posterity's sake and more a frantic attempt to write history while it was unfolding. Finished in a hundred days, *Grapes* expressed Steinbeck's desire to, in his own words, "Put a tag of shame on the greedy bastards responsible for [the deplorable condition of migrant laborers in Visalia]."

In a darkened lecture hall, Jones brought *Grapes* to life as students viewed slide projections that variously showed black-and-white documentary photographs of farm laborers, contemporary critical reviews of *Grapes*, snippets of government documents detailing conditions in the work camps and clips from John Ford's 1940 film adaptation – all interspersed with passages from *Grapes* itself. Through these materials, students knit together a fuller picture of how and why Steinbeck wrote *Grapes*.

Jones also took students to study Steinbeck's papers in the Stanford Archives. Poring over a selection of Steinbeck's photographs, handwritten drafts (penned in the writer's distinctive cramped scrawl), letters and first editions of his novels and screenplays, students gained a sense of the literary, social and intellectual exchanges that informed Steinbeck's art.

Kenna Irene Little, a student in the course, said, "Professor Jones uncovers a sense of urgency in Steinbeck's works, questions that should not be left unanswered. One Steinbeck story can contain layers of questions—political, psychological, interpretative, racial and gendered." As a result, she finds reading Steinbeck's work much more rewarding: "His words are richer when read with an

understanding of photography, plant theory, geography, biology, philosophy and psychology."

The great Californian novelist?

Steinbeck's expertise in multiple disciplines, especially his engagement with the biological sciences, was what drew Hannibal to co-convene the symposium. She believes that Steinbeck's holistic vision can help us to overcome disciplinary fragmentation and unite us in a common vision of the environment. She admires Steinbeck's worldview, which "integrated science, philosophy, literature, art, music and direct personal experience." He helps us, Hannibal claims, "understand our personal impacts at multiple scales."

Along with the valley and its farming communities, the sea inspired many of Steinbeck's works. His expedition with friend and marine biologist Ed Ricketts resulted in *Sea of Cortez: A Leisurely Journal of Travel and Research* – a book about their trip that has, according to Hannibal, inspired a long line of professional and amateur scientists to more closely observe coastal life and its ecology.

How do we bring this rich context to bear on Steinbeck as a great American novelist, a voice of the nation? "If we think American literature through Steinbeck," Jones muses, "it would be a literature that is very much facing beyond the nation to Mexico, to some extent the Pacific Rim; it would be a multi-cultural literature, a West Coast literature. Through Steinbeck we would also see American literature through the lens of poverty and inequality on a global scale; through ecology and planetarity as well." ■

– Anita Law (Graduate Student, English, writing for the Stanford News Service)


**Great Writers of the West:
Steinbeck and the Environment**

Wednesday, May 10

Green Library, Bender Room

4:15pm–6:15pm
Speaker Presentations

6:15pm–7:00pm
Reception



The world seemed on the brink of catastrophe when John Steinbeck published *The Grapes of Wrath* in 1939. Today we are confronted with our own cataclysmic moment in time. Steinbeck's compassionate explorations of inequality, poverty-induced human migration, and environmental degradation yield insights we are at pains to grasp. As perhaps no other novelist before or since, Steinbeck had a fundamental ecological awareness. His work asks us to consider what it means to be an individual within the vast body of aggregate humanity. He shows us that people are not separate from the land on which we tread, and in fact share a common fate.

This symposium brings together scholars and public intellectuals to consider Steinbeck's environmental legacy. Steinbeck grew up in the Salinas Valley and attended Stanford University. He studied English, History, and Biology, subjects that find a unique fusion in his work. We will explore Steinbeck's biography and narrative experiments, considering, as he did, how local issues reflect on much broader questions.

The symposium will feature an exhibit of rare books and original manuscripts from the Department of Special Collections at Stanford Libraries. The exhibit explores Steinbeck's writing career and the influence of his friendship with marine biologist Edward Ricketts on some of his best known works.

Register by visiting west.stanford.edu/events
For questions, call 650.723.1577 or email westcenter@stanford.edu

Speakers

Valentin Lopez, Amah Mutsun Tribal Band
Living Steinbeck




William Souder, Writer
The Ecology of Humans

Sarah Wald, University of Oregon,
Department of English and
Environmental Studies Program
"We Ain't Foreign": Race, Land, and Nation in
Steinbeck's The Grapes of Wrath

Gavin Jones, Stanford University,
Department of English
Animal, Vegetable, Mineral

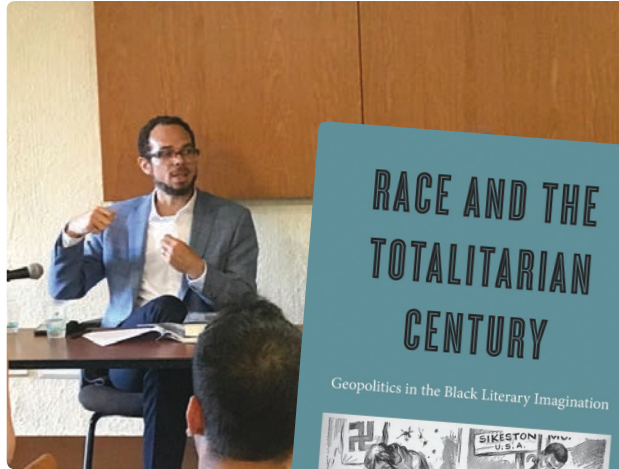
Mary Ellen Hannibal, Writer
Sea of Cortez and the "Toto Picture"

Susan Shillinglaw, National Steinbeck Center
Respondent

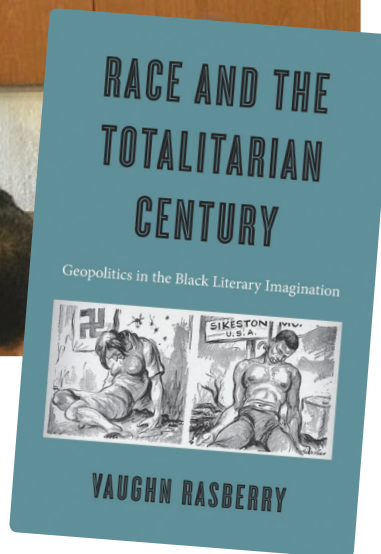




VAUGHN RASBERRY DISCUSSES RACE AND THE TOTALITARIAN CENTURY

The cover of Stanford Professor Vaughn Rasberry's new book, *Race and the Totalitarian Century: Geopolitics and the Black Literary Imagination*, includes one of the more harrowing illustrations you'll see on a book jacket. A drawing by the African American cartoonist Ollie Harrington, it depicts two bodies - one a female victim of Nazi cruelty, the other a lynched black man - slumped in near-identical poses. This is a bleak and confrontational image to start a book with, yet it's also the perfect introduction to Professor Rasberry's subject matter: the place of African American intellectuals in 20th century geopolitics. Traditionally, black intellectuals like W. E. B. Du Bois have been seen as pawns in the larger ideological battle between liberal democracy and totalitarianism. Rasberry's book aims to challenge this assumption by portraying Du Bois, Ollie Harrington, and other African American writers and artists as canny shapers of geopolitical discourse, who used their experiences with racial prejudice to critique totalitarianism, and vice-versa. In the spirit of American Studies, the book is impressively interdisciplinary, drawing from a varied selection of novels, poems, essays, films, photographs, comic strips, and more.



Professor Rasberry speaks about his book "Race and the Totalitarian Century"



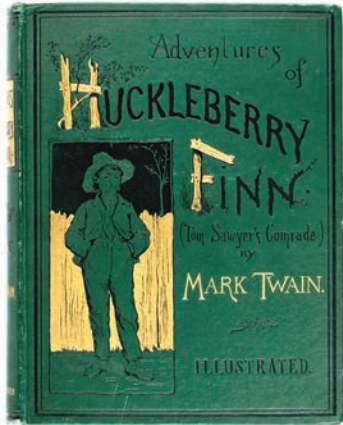
With Professor Rasberry's prepared remarks over, Professor Fishkin began the question and answer portion of the event. The back-and-forth, though scholarly and refined, was noticeably colored by recent political events. Question one (asked by Professor Fishkin): "What can 20th century African American writers teach us about resisting the totalitarian tendencies of Donald Trump?" Nervous laughter. "Totalitarianism," Rasberry replied after some thought, "is not the political 'other' of liberal democracy," and racialized groups are always the most vulnerable to totalitarianism's encroachments.

Another questioner asked Rasberry about the accuracy of "totalitarianism" as a term, when contemporary scholars like Slavoj Žižek have characterized it as a Western invention. Rasberry again stressed the reality of totalitarianism, and the need to resist its onset. Though the cloud of recent politics—perhaps necessarily—shadowed the discussion for a while more, the afternoon ended on a lighter note, as an attendee pulled the conversation back to a favorite talking point: W. E. B. Du Bois' terrible fiction writing. "Why does Du Bois write fiction badly, when his nonfiction is so brilliant?"

Hearing Rasberry talk about 20th century totalitarianism—and with this, mass rallies, vigilante violence, international crises, etc.—one might well have detected worrying resonances with our own 21st-century moment. Not least the talk made us all the more aware of the alarming possibility that America's liberal democracy is veering towards a crisis—towards totalitarianism, maybe. And yet, there was also simultaneously some solace to be found, not least in the fact that there are informed and thoughtful scholars like Vaughn Rasberry standing in the way of that possibility, and even just in the forum of the chautauqua itself. The free exchange of intelligent ideas—is there anything more American? Is there any better shield against looming totalitarianism? ■

- Nathan Weiser '18

THE HUCK SALON



Since its publication in 1885, Mark Twain's *Adventures of Huckleberry Finn* has elicited passionate reactions from its readers. The novel is narrated by young Huck Finn, who escapes an abusive father by traveling down the Mississippi River with a runaway slave. While early reviewers saw it as a sequel to Twain's enormously popular *The Adventures of Tom Sawyer* and a boys' book, the novel has since drawn praise from literary luminaries like T.S. Eliot. Ernest Hemingway famously proclaimed that "all American literature comes from one book by Mark Twain called *Huckleberry Finn*." It has been celebrated as one of the great anti-racist texts and condemned as a work that perpetuates crude caricatures of African Americans. According to the Center for Learning and Teaching of Literature, *Adventures of Huckleberry Finn* is the most taught novel in American high schools, and yet, it is also one of the most challenged books in school libraries.

Censorship and banning have been a major part of the book's history. Soon after its initial publication, it was removed from the Concord Public Library as blasphemous, due to the book's irreverence, and inappropriate, given Twain's intentional use of bad grammar to create Huck's singular vernacular. Most modern censors, however, are concerned with the novel's racial politics.

At the recent "Huck Salon," students in *English 68N: Mark Twain and American Culture* and *Think 31: Race and American Memory* explored the complex issues surrounding the novel in a discussion with Professor Shelley Fisher Fishkin, using the removal of the book from high school classrooms as a focal point. The author of landmark works such as *Was Huck Black? Mark Twain and African-American Voices* and *Lighting Out for the Territory*, Professor Fishkin has been deeply involved with the debate over *Adventures of Huckleberry Finn*. At the salon, students examined the three main rationales for banning the book today and considered the legitimacy of removing the novel on each of these grounds.

One charge lodged against the novel is that the characterization of Jim, the runaway slave, draws too heavily on racist minstrel stereotypes. Jim is often shown to be superstitious, believing in ghosts and witches. However, as the writer Ralph Ellison points out, readers see Jim through the eyes of Huck Finn, who recounts his experiences in his own distinct voice. Using comments by Ellison and the writer David L. Smith, along with scenes from Ralph Wiley's unproduced screenplay "Spike Lee's *Huckleberry Finn*" as a starting point, students investigated whether Twain's portrayal of Jim is a caricature or a comment on how whites saw African Americans in the antebellum South.

Others criticize *Adventures of Huckleberry Finn* because, unlike other works of American literature such as *Uncle Tom's Cabin*, it offers no direct condemnation of slavery, and slave owners in the book are presented as good, God-fearing churchgoers. While Huck becomes friends with Jim, he never condemns the institution of slavery and its enablers. Students discussed whether, rather than condoning the actions of slave owners, Twain may have been establishing Huck as someone who does not cast judgment on others, thus forcing readers themselves to condemn and reject the hypocrisy of slave owners—as well as the racism that bolstered an immoral status quo, both in the antebellum period in which the book is set and the post-war period in which it was written.

The racial epithet "nigger" is used 219 times in *Adventures of Huckleberry Finn*, and those who support banning the novel find this unacceptable. To understand the role of the word in the novel, students considered a version of the book published by NewSouth Books where the slur was replaced by the term "slave." After viewing a segment of "60 Minutes" that featured the writer David Bradley defending the novel's use of the word, students debated how the employment of the epithet adds to and detracts from Twain's work. While anyone can be a slave, the "n-word" refers only to African Americans and was part and parcel of the racism that Twain's novel critiques. At the same time, the term is highly offensive. Students discussed whether teachers should say the word when they are bringing the novel into their classrooms and how they should reconcile the anti-racist message of the book with this language. Students were encouraged to share their thoughts on how the word is used not only in Twain's work but also in popular culture. For example, should they condone the use of the word in hip-hop and rap music?

Ultimately, the "Huck Salon" was a testament to the relevance of Twain's work more than a century after it was written. Recently, students at college campuses across the country have attempted to come to terms with the legacies of slavery and racism. At Yale and Princeton, students and administrators have weighed the pros and cons of renaming buildings that honor individuals who espoused racist beliefs. Even at the University of Kentucky in my own hometown, a debate has raged over whether a fresco that romanticizes slavery should be covered or displayed. As this generation tries to confront some of the darkest parts of our history and find a way to overcome the horrors of our past, we at Stanford must also consider the issues that *Adventures of Huckleberry Finn* raises and address the concerns of those who would argue for censoring it. By participating in the event, students not only witnessed the lasting power of Twain's work, but also became part of this national discussion. ■

— Amir Abou-Jaoude '20

ALEXANDER NEMEROV TALKS ABOUT SOULMAKER: THE TIMES OF LEWIS HINE

On February 28, 2017, Alexander Nemerov, Chair of Art and Art History, and member of the American Studies Committee-in-Charge, swept away an all-ages crowd that filled the Terrace Room with an evocative discussion of his new book, *Soulmaker: The Times of Lewis Hine*.

After an introduction from American Studies director Shelley Fisher Fishkin that briefly surveyed the breadth of Professor Nemerov's previous works, Professor Nemerov enveloped his listeners in the poignant power of Lewis Hine's photographs by dwelling on a handful of his most memorable shots. Hine—who had been hired by the National Child Labor Committee to capture images of child labor throughout America—took some 5,000 photographs of children between 1908 and 1918. Professor Nemerov opened by commenting on the Hine's most recognized photograph (featured on the book's cover), a December 1908 portrait of a young girl in a textile mill. Calling up what would be a key theme of the talk, he recalled how this picture left him “unaccountably moved, and then I realized that what really moves me about his photos is the relation to time.” He further elaborated on how the photograph contains “increments of time from an instant to an eternity”—how it marks a “magical instant” that is made “ceremonial and iconic” by Hine and his subject—adding an especially interesting point about how the bobbins on the wall fade to a vanishing point, thus imitating the “infinite endless time out of which the instance emerges.”

If other photos discussed, taken outside the mills, lacked the “spectacular confrontation” evoked by images of children inside factory walls, they had a different kind of impact. Professor Nemerov verbalized how many of Hine's photographs “feel like a curtain call, like the end of a show,” the point when a performance ends, an instance which he asserted contains its own genre of magic because the actors come out and “they're kind of—real.” This concept was

exemplified by a picture of a group of children exiting a factory, all drawn to the small man with the camera, the only person around to capture what they were experiencing in their reality.

At one point in the talk, Professor Nemerov expressed his conviction that Hine had a knack for “telling real life stories with a fairy tale or folkloric quality.” Hearing Professor Nemerov talk and read, one might say the same thing about him. His imagined traipsings

through Hine's actions and intentions contained a felt anecdotal veracity that kept the listeners in the Terrace Room hanging on every word. And the story he wove, of Hine as an individual journeyer armed with the equipment to immortalize these children's lives in the happy coincidences of photography, contained a beauty and a heartbeat of its own, even as it bespoke a deep respect for Hine's work, and desire to celebrate it. (“Great pictures don't need words,” he said in the talk, “but they also *do* need words.”) The talk further showcased Nemerov's talent for following his sympathetic intuitions, and for inviting others to do the same. Recalling how the concept of a “soulmaker” came to

him and felt right as the title word for this book, he went on to say, it “reminds me of my job as a teacher—I'm there to activate my students.” The vibrancy with which he then read a segment of his book, in which he dissects an imperfect image of Hine's featuring two young girls, demonstrated this commitment to activate and inspire—decisively so. ■

- Kady Richardson '18



Professor Nemerov enveloped his listeners in the poignant power of Lewis Hine's photographs by dwelling on a handful of his most memorable shots. Hine—who had been hired by the National Child Labor Committee to capture images of child labor throughout America—took some 5,000 photographs of children between 1908 and 1918.

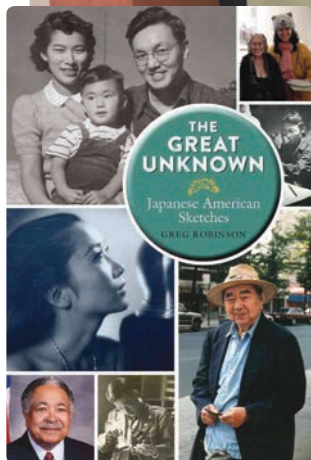
GREG ROBINSON SPEAKS ON THE GREAT UNKNOWN: JAPANESE AMERICAN SKETCHES

On October 27th, 2016, the American Studies program had the pleasure of hosting historian and journalist Greg Robinson for a thoughtful, and thought-provoking, talk on Japanese American history. As I walked into the Terrace Room in Margaret Jacks Hall, and piled a plate full of sushi (a blessed relief from the monotony of Wilbur dining), I could feel the anticipation from the several dozen people who had already arrived. Shortly thereafter, American Studies director Shelley Fisher Fishkin gave an introduction to Professor Robinson's work that was impressive to say the least. As a professor of history at Université du Québec à Montréal, Robinson teaches American history in French, a feat that Professor Fishkin compared to Ginger Rogers doing Fred Astaire's choreography backwards and in high heels. Robinson also was a contributor to a Japanese American newspaper, *The Nichi Bei Times*, as well as the author of three books about Japanese American internment camps—or confinement camps, a term Professor Robinson prefers—and their effects on mid-century Japanese American life, though he is not himself of Japanese ancestry.

Professor Robinson recounted his early career as a journalist. A native New Yorker, he became interested in Japanese Americans and Japanese Canadians after learning more about how President Franklin Delano Roosevelt's attitudes towards Asian Americans figured in his eventual order to detain Japanese Americans in camps during WWII. Robinson became even more motivated in this research after he teamed up with a colleague to rebut a defense of racially demarcated internment camps put forth by conservative writer Michelle Malkin. Upon moving to Canada, he felt even more free in his scholarly pursuits. "As a New Yorker living in Montreal, I felt more able to write about taboo topics," he said at one point. "I could write about these things because no one would call my mother to complain."

In his most recent work, *The Great Unknown: Japanese American Sketches*, Robinson compiles scores of biographical stories of remarkable, yet often overlooked, Japanese Americans. People like Tel Sono, the first Japanese woman lawyer who became a teacher in Brooklyn; Gordon Hirabayashi, an influential newspaper columnist and sociologist; and S.I. Hayakawa, a columnist for a

Black newspaper. His book challenges the "model minority" conception of Japanese Americans and suggests crucial avenues for further research he hopes to pursue, such as the thread of feminism through Japanese history and the central place of Black Americans within Japanese American history.



*In his most recent work, **The Great Unknown: Japanese American Sketches**, Robinson compiles scores of biographical stories of remarkable, yet often overlooked, Japanese Americans.*

In his talk, Professor Robinson mentioned how his whiteness affected his research and writing process. "As a non-Japanese-American, I could become a presence in the community," he reflected. "Even though I could not speak for the community, I could speak to the community about things that concerned them." He cited a Japanese American who referred to him as a "compassionate witness"—someone who draws attention to parts of people's culture, without claiming to speak for them.

In the Q&A portion of the event, I asked Professor Robinson to describe the most difficult part of writing his new book. He openly stated that some people simply would not talk to him as a white journalist, and they would give him answers different than they gave to other Japanese Americans. Mr. Robinson, who is married to an Asian-born man, also reflected on the challenge of dealing with backlash over his exploration of sexuality in the Asian American community. One piece

of hate-mail read: *why don't you write about internment instead of what's between your legs?*

When I asked him how he felt reading such comments, he took a moment to respond.

"I suppose," he said, deep in thought, "I felt proud that I was bothering people enough to get that sort of reaction."

After a few more questions, the conversation concluded with a rousing round of applause and some exquisite mochi ice cream balls from Trader Joe's. As I helped our Academic Services Administrator, Rachel Meisels, clean up, I glanced at the table outside the Terrace Room where a bookstore representative had earlier been selling *The Great Unknown*. All the copies were sold out. ■

— Robert Wilkins '17

PETE SEEGER AND THE FBI: A TALK BY DAVID DUNAWAY



On October 13th, 2016 nearly a hundred visitors filled Cubberley Auditorium for Professor David Dunaway's discussion on "What the FBI Had on Pete Seeger (and Vice Versa)." The only prerequisite for the American Studies and Continuing Studies co-sponsored event was that audience members "bring a healthy skepticism of government investigations of the arts, and your singing voice." Judging

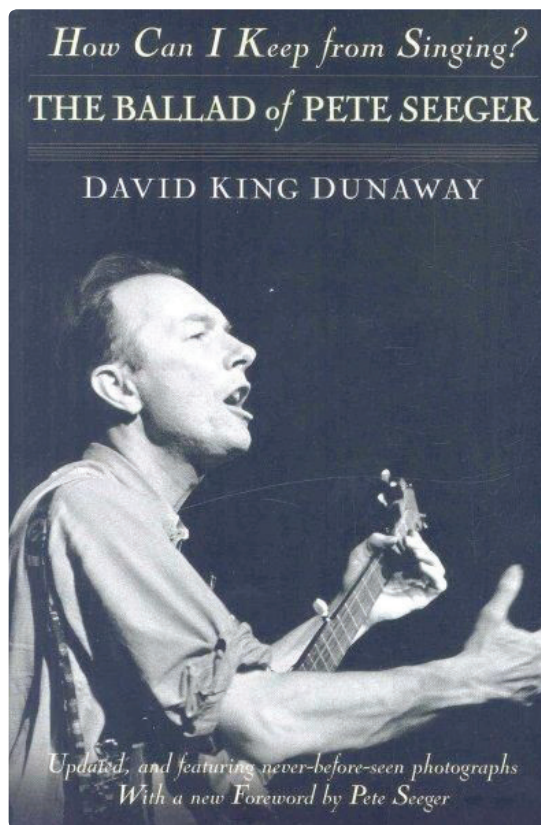
by the wildly enthusiastic reception of Dunaway's lecture and the surprisingly voluble participation in the sing-along, it would appear that the crowd did just that.

As an energetic audience settled into their seats, the charismatic Dunaway strolled onto stage with the confidence of a seasoned orator. Dunaway possesses over forty years of experience in broadcasting folklore, literature, and history. His documentaries for NPR and PRI have aired on hundreds of stations nationally and internationally. But along with his skills as a speaker, what energized Dunaway's talk was his apparent and abiding passion for Pete Seeger. Over the last three decades, he has meticulously chronicled the life of the acclaimed folk singer, songwriter, and social activist. His publication, *How Can I Keep From Singing? The Ballad of Pete Seeger*, and his subsequent research led him to a realm of music history that few have probed—the FBI, the CIA, and other agencies' surveillance of musicians and folklorists involved in folksong revivals.

With unrivaled storytelling ability, Dunaway wove a tale of federal surveillance of the arts, interspersed with personal anecdotes about his family's encounters with the FBI. Dunaway detailed his Freedom of Information Act searches and his attempts to record the extensive investigations on Seeger, the Weavers, and others. After

years of struggle, a victorious Dunaway secured the declassification of hundreds of documents. Yet, the most compelling aspect of the lecture was the connection between the surveillance of singers like Seeger and the government files on Dunaway's parents, writer Philip Dunaway and teacher Lillian Dunaway. To heighten the intrigue, Dunaway even speculated as to the contents of his own elusive FBI file.

Nevertheless, Dunaway would not allow his descriptions of government suppression to dim the mood. Seeger and his comrades triumphed over persecution through easy-to-understand lyrics and egalitarian tunes, so Dunaway celebrated this melodic resistance most appropriately, by closing his lecture with a sing-along. At first, a tentative audience mumbled to the music, but as the rhyming verses and simple refrains progressed, everyone eventually caught on.



The crowd really found its groove with the 1950 Weavers' hit, "The Hammer Song," more popularly known as "If I Had a Hammer." An animated audience clapped through hammering "in the morning" and "in the evening" and collectively raised their voices to the lyrics of "love between my brothers and my sisters all over this land." This Seeger signature song encapsulated the spirit of the night with its emphasis on community, bravery, and the vocalized love that can overcome oppression, censorship, and injustice. As they departed the auditorium, inspired individuals could be heard humming,

*And I got a song to sing all over this land
It's the hammer of justice,
it's the bell of freedom*

*It's a song about love between my brothers
and my sisters all over this land. ■*

— Sarah Sadlier '16

AMERICA'S ANIMAL PAST: JANET DAVIS ON *THE GOSPEL OF KINDNESS*



It's safe to say that most histories of American social and political life place human beings resolutely at the center of the narrative. Janet Davis's new monograph, *The Gospel of Kindness: Animal Welfare and the Making of Modern America* (Oxford, 2016) shifts the focus significantly, training us to better see how interactions with nonhuman animals have had wide-reaching consequences for human life throughout the nation's past. Tracing the animal welfare movement's key contributions to projects as diverse as child cruelty reform, American imperialism, women's liberation, and civil rights advocacy, Davis's work puts animals at the center of American identity, and argues for animal kindness as a key American value.

Speaking at a book launch event at Stanford on April 18th, 2017, Davis revealed that this history not only offers an important perspective on American culture, but also weaves an engaging tale in its own right, full of colorful characters and moments of pathos. Professor of American Studies at the University of Texas, Austin, Davis displayed a rich and detailed knowledge of her subject, and enthusiasm for its eccentricities. Her talk touched on such figures as the original "horse whisperer," John Solomon Rarey, inventor of the popular Rarey strap and a key advocate for training animals through strategies of kindness and comfort. She also painted a compelling portrait of Henry Bergh, founder of the ASPCA. Bergh, perhaps at one time the most recognizable man in New York, acted as a veritable vigilante against animal cruelty in the city's streets, physically restraining horse beaters and other offenders against the gospel of kindness.

Davis's presentation further stressed the extent to which social relations amongst humans and animals reflect and shape relations and identities amongst people. In one memorable example, Davis described the horrors of rabies in Gilded Age cities. In the heat of summer, she recounted, dog catchers roamed the city street, often targeting poorer, nonwhite, and immigrant neighborhoods for their cruelest roundups. Davis pointed to the tragic death of a fourteen-year-old Harlem boy who was shot while shielding his dog from the dog catchers in the summer of 1882 as an example of the social

inequalities the rabies panic exacerbated. In other settings, Davis described how human education movements, aimed at teaching children the gospel of kindness to animals, became an important tool for American imperialism abroad, but also a form of coded anti-racism in domestic contexts, where arguments against animal cruelty could often contain masked references to cruelty against Blacks and other minorities.

Davis's talk led to a lively Q&A, in which she further spoke on the context of animal welfare movements in Europe and Asia, the relationship between labor movements and animal welfare advocates, and the history of zoos, menageries, and circuses, a topic on which she is particularly knowledgeable given her earlier book on *The Circus Age*.

The event brought together a diverse range of attendees, including American Studies scholars, members of Stanford's Environmental Humanities Project (a co-sponsor for the talk), and volunteers and employees from local shelters and humane societies. Discussion of Davis's provocative work continued over vegan refreshments at a post-talk reception. Facilitating such conversations amongst historians, cultural critics, and animal rights advocates will no doubt prove one of the most important legacies of Davis's scholarship. ■

- Vicky Googasian (Graduate Student, English)

Stanford's American Studies Program & Environmental Humanities Project present a talk by

JANET M. DAVIS
Professor of American Studies, University of Texas at Austin

On her new book,
The Gospel of Kindness
Animal Welfare and the Making of Modern America

Published on the 150th anniversary of the American Society for the Prevention of Cruelty to Animals (ASPCA), *The Gospel of Kindness*, a pioneering transnational history of animal advocacy at home and abroad, places animals at the center of modern American history and animal kindness as a core American value.

This is the definitive history of an important yet neglected chapter in the development of the animal welfare movement in the United States.
Hal Herzog, author of *Some We Love, Some We Hate, Some We Eat: Why It Is So Hard To Think Straight About Animals*

A breakthrough work in historical scholarship.
Bernard White, author of *Protecting All Animals: A Fifty-Year History of The Humane Society of the United States*

Well-written and thoroughly researched, Davis's fine history of the US animal protection movement, global in scope, illuminates the contested politics of empire, citizenship, gender, race, and religion.
Emily S. Rosenberg, author of *Transnational Currents in a Striking World, 1870-1915*


The Gospel of KINDNESS
ANIMAL WELFARE & the MAKING OF MODERN AMERICA
Janet M. Davis

Tuesday, April 18 | 5:30 PM
Terrace Room | 4th Floor
Margaret Jacks Hall (Bldg. 460)
OPEN TO THE PUBLIC WITHOUT CHARGE


SCRAPBOOK

stanford american studies' art + social criticism lecture series presents a lecture by

MARTHA ROSLER



The eminent artist, theorist, and educator, Martha Rosler, is one of the most highly regarded feminist and political artists of her generation. She is known for her incisive analyses of the myths and realities of public culture, especially gender, war and security, civil rights, urbanism, and homelessness. Her works in photography and photomontage, video and installation, as well as her public projects, have circulated internationally at major museums and biennials. Her 1975 video, *Semiotics of the Kitchen*, 1967-72 anti-war photomontage series, *House Beautiful: Bringing the War Home*, and 1981 essay, "In, Around, and Afterthoughts (On Documentary Photography)," all ushered in a new confidence for conceptual practices. Rosler has published sixteen books of art, photography, and critical essays, including the influential *If You Lived Here: The City in Art, Theory, and Social Activism* (1991) and *Culture Class* (2012). Her book, *Art of Cooking: an Imaginary Conversation between Julia Childs and Craig Claiborne*, substantially composed of quotations from cookbooks, is forthcoming.



Martha Rosler, *Gladiators, from the House Beautiful: Bringing Home the War, New Series, 2004*

thurs, may 5 at 7 pm
building 420, jordan hall, 450 serra mall | room 040
open to the public without charge

portrait photo: Jean Noël Schramm

sponsored by stanford arts institute, department of art + art history, program in feminist, gender and sexuality studies, program on urban studies, institute for diversity in the arts, and the cantor arts center

Stanford's American Studies Program presents a lunchtime talk by...

Greg Robinson

Professor of History at Université du Québec à Montréal

On his new book, *The Great Unknown: Japanese American Sketches*



In *The Great Unknown*, award-winning historian and journalist Greg Robinson offers a fascinating collection of biographical portraits of extraordinary but unheralded figures in Japanese American history: men and women who made remarkable contributions in the arts, literature, law, sports, and other fields. By focusing attention on exceptional figures who deviated from social norms, Robinson subverts stereotypes of ethnic Japanese and other Asians as conformist or colorless. The collection highlights a set of recurring themes absent from conventional histories - including the lives of Japanese Americans outside the West Coast, the role of women in shaping community life, encounters between Japanese American and African American communities during the struggle for civil rights, and the evolving status of queer community members.

Greg Robinson is also the author of *A Tragedy of Democracy: Japanese Confinement in North America*, *After Camp: Perilous Journeys in Japanese American Life and Politics*, and *By Order of the President*.

Thursday, Oct. 27
Noon

The Terrace Room,
Margaret Jacks Hall
(Bldg 400)

RSVP to
rmeisels@stanford.edu by
Oct. 21

HOW I LEARNED TO STOP WORRYING & LOVE THE ELECTION

a film series presented by american studies

Where would you find a power-hungry businessman, a brainwashed politician, a landscape haunted by the history of slavery, a benefit concert for a presidential primary rally, and a racist, misogynist, jingoistic superhero?

At a student-initiated, student-run free film series focused on political satire, drama, horror, and social commentary...

ALL FILMS TO BE SHOWN IN ART 115, MCMURTRY BUILDING. STUDENTS INTERESTED IN ENROLLING FOR 1 UNIT SHOULD REGISTER FOR AMSTUD 195-25 WITH E. KESSLER.

- SUNDAY OCT. 9 7 PM**
THE LEGO MOVIE (LORD AND MILLER, 2014)
An ordinary Lego construction worker (Chris Pratt), thought to be the prophesied "Special," is recruited to join a quest to stop the evil Lord Business (Will Ferrell) from gluing the Lego universe into eternal stasis.
- SUNDAY OCT. 16 7 PM**
THE MANCHURIAN CANDIDATE (FRANKENHEIMER, 1942)
The son (Laurence Harvey) of an anti-Communist senator is brainwashed and ordered to assassinate a popular presidential candidate. It's up to his Army buddy (Frank Sinatra) to stop the conspiracy.
- SUNDAY OCT. 23 7 PM**
I WALKED WITH A ZOMBIE (TOURNEUR, 1943)
A Canadian nurse is hired to care for the wife of a sugar plantation owner, who has been acting strangely, on a Caribbean island haunted with the history of slavery.
Special guest discussion: Prof. Alex Nemerov
- SUNDAY NOV. 6 7 PM**
NASHVILLE (ALTMAN, 1975)
Over the course of five hectic days, 24 unforgettable people prepare for a political benefit concert, as secrets, infidelities, and lies are surfaced and revealed.
Special guest discussion: Prof. Scott Bukatman
- SUNDAY DEC. 4 7 PM**
MR. FREEDOM (KLEIN, 1969)
A racist, misogynist, and jingoistic superhero is called on to "save" France from the scourge of Communism. One of the most savage, biting satires on America ever conceived.

ORGANIZED BY CARLOS GERARDO VALLADARES, AMERICAN STUDIES '18

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AMERICAN STUDIES

PRESIDENT'S DAY

ANNUAL PARTY!

Join us for a President's Day celebration with food from **Oren's Hummus** a trivia contest and prizes.

Third floor English lounge, Margaret Jacks Hall, Bldg. 460

February 17
4:30-6 PM

WHAT?
WHERE?
WHEN?

The American Religions Workshop at Stanford University presents...

BANNING MUSLIMS, WOONG EVANGELICALS, CLAIMING FAITH: RELIGION AND THE 2016 ELECTION

When:
Sunday, October 16, 4:30-6pm

Where:
Levinthal Hall, Stanford Humanities Center


Why do White evangelicals overwhelmingly support Donald Trump? Why do Black Protestants overwhelmingly support Hillary Clinton? How and why does religion matter in U.S. presidential elections?

This panel brings together leading scholars in the study of religion and politics in the U.S.: **Paul Harvey** (University of Colorado at Colorado Springs), **Laura Maffly-Kipp** (Washington University), **Kate Moran** (Saint Louis University), **Mark Valeri** (Washington University), and **Molly Worthen** (UNC Chapel Hill). It will be moderated by Stanford's **Kathryn Gin Lum**.

Open to all Stanford students and faculty, and the general public.
Questions? Email kgin@stanford.edu.

Co-sponsored by The Office of the President, Deans Office, School of Humanities and Sciences, the Department of Religious Studies, the History Department, the American Studies Program, and the Stanford Humanities Center. This is the inaugural event of the American Religions in a Global Context cluster at Stanford, with thanks to Faculty College.

STANFORD HUMANITIES CENTER



How did we get HERE?
How do we move FORWARD?
What does it mean to be an American NOW?

Probe these and other urgent questions in American Studies courses this Spring:

- AMSTUD 160: Perspectives on American Identity
- AMSTUD 95: Consumer Culture
- AMSTUD 120: Digital Media in Society
- AMSTUD 124A: The American West
- AMSTUD 134: Museum Cultures: Material Representation in the Past and Present
- AMSTUD 135: Deliberative Democracy and its Critics
- AMSTUD 150C: The United States in the Twentieth Century
- AMSTUD 157X: Language as Political Tool: Feminist and LGBTQ Movements and Impacts
- AMSTUD 231X: Knowing God: Learning Religion in Popular Culture
- AMSTUD 255D: Racial Identity in the American Imagination

STANFORD AMERICAN STUDIES PRESENTS THE INAUGURAL LECTURE IN THE ART & SOCIAL CRITICISM LECTURE SERIES

EVERY GESTURE IS A POLITICAL ACT



Cuba is a country surrounded by the sea and it is also an island walled in by censorship.

A LECTURE BY **TANIA BRUGUERA**

For over 25 years world renowned artist Tania Bruguera has created socially engaged performances and installations that examine the nature of political power structures and their effect on the lives of society's most vulnerable individuals and groups.

Her politically provocative works have tackled global issues of power, migration, censorship and repression through participatory works that turn "viewers" into "observers." For Bruguera art is a vehicle for questioning privilege and implementing change. She writes: "It becomes political when it achieves actual results." Determined to take advantage of President Obama's Dec. 17th, 2014 momentous announcement that Cuba and the U.S. would resume full relations, Bruguera soon left New York for Cuba. She had planned to resage her work on freedom of speech, Tania's *Whisper 16*, at Plaza de la Revolución on December 20th, longingly performed in 2009 at the Havana Biennial. What happened next is a lesson in the consequences of this personal risk: her performance led to a series of arrests and detentions, inspiring museums and art organizations around the world to stage their own versions of this compelling work. From 2010-2015 Bruguera blurred the line between art and activism through her project *Immigrant Movement International* (IMI), a conceptual artwork on immigrant rights which took the form of a community agency providing actual social services to immigrants and other transnational residents in Queens, New York. It was also the headquarters for the art project as global political movement, which was fueled by a global network of immigration rights activists. Bruguera has just begun her tenure as artist-in-residence for New York City in the Mayor's Office of Immigrant Affairs. She lives and works in New York, New Haven and Havana.

FEB. 29, 2016 7 PM
CUBBERLEY AUDITORIUM, STANFORD UNIVERSITY
480 Laseen Mall | Visitor parking: www.transportation.stanford.edu
OPEN TO THE PUBLIC WITHOUT CHARGE

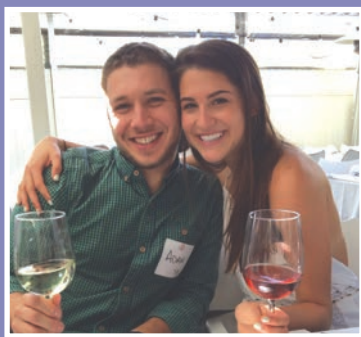
Living for the City

American Urban Life

A Film Series
Sundays at 6 PM in 200-002
Organized by Carlos Valladares, American Studies '18

The American Studies film series is meant as a replacement to existing American Studies classes. The screenings are open to the Stanford community only.

- Jan 15** **Playtime (1967)**
Jacques Tati's wackadoodle comic masterpiece about humans lost in the modern city.
- Jan 22** **Meet Me in St. Louis (1944)**
The musical misadventures of Judy Garland and her three sisters in the year leading up to the 1904 St. Louis World's Fair.
- Jan 29** **The Clock (1945)**
A woman (Garland) and a soldier embark on a whirlwind love affair in the Big Apple.
- Feb 5** **A Woman Under the Influence (1974)**
The emotional epic of a Los Angeles housewife, as her family tries to have her institutionalized for mental problems.
Faculty discussion: Fern Pridem, English
- Feb 19** **The Apartment (1960)**
Billy Wilder's classic New York comedy, about a pushover concierge (Jack Lemmon) who rents his apartment to his colleagues for their affairs.
- Feb 26** **Imitation of Life (1959)**
Douglas Sirk's tearjerking melodrama, about a struggling white woman (Lena Horne) who loses her job and penniless white high school daughter rejects her mother by trying to pass for white.
- Mar 5** **Bush Mama (1978)**
Set in the inner city of Los Angeles, the story of a Black mother whose welfare is in danger of being revoked by the state. Does not get an abortion.
Faculty discussion: Usha Iyer, Film & Media Studies
- The Exiles (1961)**
The hybrid historical and documentary centers on the lives of a group of Native Americans living in 1961 Los Angeles.
Faculty discussion: Usha Iyer, Film & Media Studies



Stanford's American Studies Program

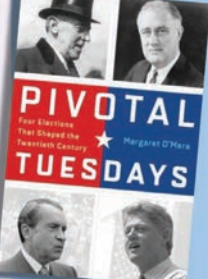


Presents a talk by
MARGARET O'MARA
Associate Professor of History,
University of Washington

on her new book
**PIVOTAL TUESDAYS:
FOUR ELECTIONS THAT SHAPED
THE TWENTIETH CENTURY**
University of Pennsylvania Press, 2015

Serious and silly, unifying and polarizing, presidential elections have become events that Americans love and hate. *Pivotal Tuesdays* looks back at four pivotal presidential elections of the past 100 years to show how they shaped the twentieth century.

"Margaret O'Mara draws an irresistibly vivid portrait of modern politics, one that takes readers on a delightful tour of the recent past—and puts our own modern-day battles into terrific context. Just a delicious book, written by an authoritative historian and brilliant narrator."
—Anne Komblut, Washington Post



TUES, OCT. 13 AT 12 PM
The Terrace Room, 4th Floor
Margaret Jacks Hall, Bldg. 460

Lunch will be served.
Please RSVP to
rmeisel@stanford.edu
before Oct. 6.

You're invited to the annual
**AMERICAN STUDIES
FIRESIDE CHAT**



Come learn about the major, secondary major, and minor! There will be pie-tasting, hot mulled apple cider, and a trivia contest with prizes.

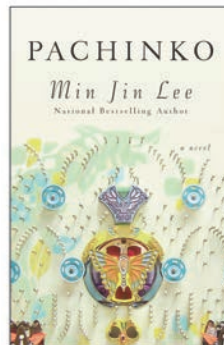
TUES., NOV 15 | 4:30-6 PM
Undergraduate English Lounge
(3rd floor)
Margaret Jacks Hall (Bldg 460)

Stanford Bookstore
AUTHOR EVENT

Min Jin Lee, Author of
PACHINKO

Saturday,
February 25, 2017
1:00 pm
Stanford Bookstore

Join us for a book event,
co-sponsored by
Stanford's American Studies Program,
with Min Jin Lee,
in conversation with
Shelley Fisher Fishkin,
Professor of English and Director
of American Studies



SCRAPBOOK

You're invited to the annual
AMERICAN STUDIES FIRESIDE CHAT

Come learn about the American Studies major, secondary major, and minor! There will be pie-tasting, hot mulled apple cider, a trivia contest, a free raffle, and prizes.

We will be raffling off the following books:
 Hilton Obenzinger, *How We Write: The Varieties of Writing Experience*
 Shelley Fisher Fishkin, *Writing America: Literary Landmarks from Walden Pond to Wounded Knee*

SPRING HAS SPRUNG!
 AMSTUD SPRING SOCIAL

Come chat with current American Studies Majors about one of the most interdisciplinary majors at Stanford!

THURSDAY, APRIL 27
 12:15-1:15 PM
 3RD FLOOR ENGLISH LOUNGE,
 MARGARET JACKS HALL

LUNCH CATERED BY
 OREN'S HUMMUS

Stanford's American Studies Program
 presents
 2015 American Book Award Winner
Craig Santos Perez
reading from his book of poems,
from unincorporated territory [guma?]

Craig Santos Perez is a native Chamorro (Chamorro) from the Pacific Island of Guåhan (Guam). He is the co-star of the poetry album *Undercurrent* (2011), and author of three collections of poetry, most recently from *unincorporated territory [guma?]* (2014), winner of the American Book Award. He holds a Ph.D. in Ethnic Studies from UC Berkeley, and he is an associate professor in the English Department at the University of Hawaii', Mānoa, where he teaches Pacific literature and creative writing. He is also affiliate faculty with the Center for Pacific Islands Studies and the Indigenous Politics Program.

Mon., October 26 | 5:15 PM
 The Terrace Room
 4th Floor
 Margaret Jacks Hall
 (Bldg 460)
 Free and open to the public

This latest of Craig Santos Perez's poetic series, from unincorporated territory [guma?], interrogates what "home" means when you are ancestrally and geologically from an island and a people who are occupied and militarized to further American empire, when you and your family are forced to leave your island out of economic necessity, when you return to find your island so brutally changed to be nearly unrecognizable. With searing and brave honesty, Perez lays bare colonialism and its devastating injustices, while his fierce love for his people and island stand strong as the latte stones of his Chamorro ancestors. You can't look at Guåhan, the American-occupied Pacific, nor the United States the same after reading these pages.

—Brandy Nāiani McDougall

by the Bill Lane Center for the American West, the Creative Writing Program, the English Department, and the Native American Cultural Center, Stanford University

AMSTUD Senior Wine & Cheese Night!
 FRIDAY, APRIL 28TH
 5:00 PM
 VINO LOCALE

RSVP to rmeisels@stanford.edu

Come watch the sunset and celebrate your last few weeks at Stanford with the AMSTUD Crew

STANFORD AMERICAN STUDIES PRESENTS...

MARK TWAIN IN INDIA & JAPAN

a lunchtime conversation with
Seema Sharma & **Tsuyoshi Ishihara**

Associate Professor, Department of English, UC, Santa Cruz, University of Toronto, India
 Associate Professor, Faculty of Education and Integrated Arts and Sciences, Victoria University, Japan

What accounts for Twain's extraordinary popularity in Japanese culture? What explains the sustained interest in his work in India? What happens when *Huck Finn* gets translated into Japanese - or Bengali or Hindi? What cultural work does Mark Twain do in each of these nations? Tsuyoshi Ishihara, author of the award-winning book, *Mark Twain in Japan*, and Seema Sharma, who is in the U.S. on a Fulbright to complete a study of Mark Twain in India, will lead an informal discussion of the place of Mark Twain in their respective countries.

Wednesday, March 9 | Noon
 The Terrace Room, Margaret Jacks Hall (Bldg 460, 4th Fl.)
 Lunch will be served.
 RSVP by March 2 to rmeisels@stanford.edu.
 Open to the public without charge

Co-sponsored by Stanford University's Department of English, Center for East Asian Studies, Center for South Asia, and the Minor in Translation Studies

HAPPY BIRTHDAY STANFORD!

AMSTUD WINTER GATHERING
 Monday, Feb. 27 | 4-5:30 PM | 3rd Floor English Lounge
 There will be a piñata and Sprinkles cupcakes!

Welcome Back Java Jive!

Please join the AMSTUD crew as we usher in the 2015-16 school year in style... with our new AMSTUD t-shirts!

WHEN: WEDNESDAY, OCT. 7TH FROM 9-11 AM
 WHERE: AMSTUD ALCOVE (BUILDING 460, 2ND FLOOR UNDER THE STAIRS)
 WHO: AMSTUD MAJORS, MINORS, AND PROSPECTIVE/INTERESTED STUDENTS AND FRIENDS!

Join us for ☕ & 🍪
Drop by or stay the whole time!

Join us for the...
American Studies Year End Dinner/Celebration!
 Friday, June 2nd
 5:00 pm

Terun Restaurant
 148 California Ave.
 Palo Alto

Let's celebrate our amazing graduates with good food and

RSVP to rmeisels@stanford.edu

Alison Wetter '79

Catching up after some time, Alison Wetter, one of our earliest majors, reports that she tells everyone how she transferred from the University of Virginia to Stanford in her junior year *because* of American Studies! After graduation, she practiced commercial real estate law in her hometown of Memphis, Tennessee, before retiring to raise her family and volunteer in the nonprofit community. In 2013, she began work on Watch Love Work, a project that she says American Studies helped prepare her for. Partnered with the nonprofit City Leadership and driven by local funding, Watch Love Work draws its inspiration from Hope in Cities' work in healing racial divisions in Richmond, Virginia, and from Martin Luther King, Jr.'s belief that "love is the key to the problems of the world." Its goal is to share video stories of love from Memphis to help the city—which was the site of Dr. King's assassination—heal as the 50th anniversary of the assassination approaches. Posted weekly, there will be a total of fifty video stories when the last film is released on April 2, 2018, just prior to the anniversary on April 4. The goal is not only to spread these videos, but also to encourage others to share love in memory of Dr. King with their hashtag #watchlovework. You can watch the videos on the Watch Love Work website (www.watchlovework.org) and follow the organization on Facebook, Twitter, and Instagram.

Kathleen McClung '81, MA '82

Kathleen McClung teaches at Skyline College and The Writing Salon in San Francisco. Her poetry collection, *The Typists Play Monopoly*, is forthcoming in Spring 2018 from Kelsay Books. In 2017, the online literary journal *cahoodaloodaling* nominated her poem "The Comrade" for Best of the Net. The pantoum celebrates Anne Sullivan, Helen Keller's teacher and life-long friend.

Andrew Brandt '82

Upon graduation from Stanford, Andrew Brant attended Georgetown Law School. Since then, he has incorporated his passions for sports, academia, and media into his professional life, serving as a player agent and then as vice president of the Green Bay Packers for 10 years. He also taught at the University of Pennsylvania's Wharton School before taking a position as executive director of Villanova's Moorad Center for the Study of Sports Law for the past four years. Andrew also currently works for ESPN, analyzing sports business and legal issues on television and radio, and for *Sports Illustrated* as a weekly columnist for TheMMQB.com. Catch his weekly podcast, "The Business of Sports with Andrew Brandt."

Heather Cook Lindquist '82

Heather Cook Lindquist is currently co-authoring a book called *Life After Manzanar* with fellow Stanford alum Naomi Hirahara '83. Heather and Naomi worked together on the visitor exhibits at Manzanar National Historic Site and have enjoyed collaborating since then. The book is a co-publication by Heyday and Manzanar History Association. It will be released Spring 2018 to coincide with the Annual Manzanar Pilgrimage.

William R. Garrett, Esq., '82

William R. Garrett is in his 30th year of a very busy real estate transactional and litigation practice and is a partner of the Palo Alto law firm Hanna and Van Atta. He and his wife, Maureen, traveled to France and Italy to celebrate their 30th wedding anniversary in 2017. They have three adult children – Colleen, who works for Facebook, Shannon, who works for Google, and Brian, who plays basketball for Cal State Monterey Bay.

William Deverell '83

William Deverell is a faculty member at USC's Department of History and also directs the Huntington-USC Institute on California and the West. In November, the institute held an interdisciplinary conference, "Under L.A.: Subterranean Stories," about "all that lies beneath us in Los Angeles."

Katy Dore '83

Katy Dore writes and acts in Los Angeles. She has been drawing on her American Studies background in her research for *The Unsung*, a historical anthology mini-series about American women whose accomplishments have been largely ignored (or, in Katy's words, "disenfranchised women who had to break some rules to get sh** done"). Katy credits Stanford professor Estelle Freedman's approach as a social historian for inspiring her own approach to history.

Marian Menninger Adams '84

Marian M. Adams double majored in American Studies and Biological Sciences and went on to receive her MD from the University of California, San Francisco. She returned to Stanford for her pediatric residency and neonatology fellowship, later working as Clinical Assistant Professor of Pediatrics at Stanford for 17 years. She is now a Clinical Instructor at UCSF. Marian's oldest child graduated from Stanford in 2009 with a major in Human Biology. Her youngest entered Stanford this fall with the class of 2021 and is interested in engineering and computer science.

Megan Talbott '85

Megan Talbott works as a strategist and client partner for Publicis Groupe, the second largest advertising and marketing network in the world. She says that American Studies has remained relevant in her work because "understanding what makes an American 'an American,' why we do the things we do, what binds us together, and how that differs from other world cultures, is at the core of almost everything I do on a daily basis at work." Currently helping a traditional home service company transform its brand and communications strategies to meet the needs of the new homeowner of 2020, she thinks a lot these days about what "home" means to Americans now, and how that may change in the next decade. Over the years, she has lived in New York City, Vail, and now St. Louis.

Mimi Coughlin '88, MA '89

Mimi Coughlin is a Professor in the College of Education at Sacramento State University. She specializes in History-Social Science Education and

Multicultural Education. She also works on One World, an interdisciplinary project that organizes events on campus around an annual globally-focused theme. Last spring, One World brought Cherrie Moraga to a campus event in which she presented previously unpublished work. Mimi also leads study trips associated with the Teaching American History Grants. Currently getting more involved with Design Thinking and Maker Education, she continues to look to the Farm for inspiration.

Vivian Wu Wong '88

Vivian Wu Wong holds the Lawrence M. Lombard Teaching Chair at Milton Academy in Milton, Massachusetts, where she has been on the faculty since 1992, and has received two Talbot Baker Awards for her work as a history teacher. She also advises Milton's Asian Society and conducts teacher workshops about the Asian American experience for Diversity Directions' Independent School Seminar and Primary Source, an education nonprofit. Vivian's writing includes a secondary study guide, "Early Chinese Immigration and the Process of Exclusion," and an article titled "Somewhere between Black and White: The Chinese in Mississippi," both published by the Organization of American Historians. Another article "Getting It Right: Schools and the Asian American Experience" appeared in the Winter 2011 issue of *Independent School Magazine* and in the text *Transforming Practices in Urban Education*. Last May, she received a Community Building Award from the Chinese Progressive Association for her work in fighting to re-establish a branch public library in Boston's Chinatown as a Friends of the Chinatown Library board member. She lives in Milton with her husband and two sons.

Julie Lythcott-Haims '89

Julie Lythcott-Haims's new book came out in October 2017. Titled *Real American: A Memoir*, it is a "riveting and deeply felt" personal account of the "emotional and cultural divide imposed by American racism on people of mixed race," as *Publishers Weekly* described it. Her book tour began last fall and continues through this winter. Julie will be giving a talk on *Real American* for Stanford American Studies on March 1, 2018, as part of our *Borderlands Now* series.

Oliver Cunningham '90

Oliver Cunningham has worked for the Oakland Police Department since 1991 and is currently a Deputy Chief of Police. After 30 years with the department, he considers the Oakland community his "extended family." His work takes him around the country to conferences on best practices in policing. The topics of the conferences include officer-involved shooting incidents, community policing, racial disparities in policing outcomes, and internal investigations. He comes back to the Stanford campus quarterly to give presentations on social justice through the School of Medicine. Oliver is also the President of the Oakland Police Foundation, a nonprofit organization that "serves to enhance police-community relationships, provide for urban youth needs, and support officers." Not quite ready to retire, he is pursuing a position as

Chief of Police “somewhere in the U.S.” Outside of work, he follows his passion for teaching and coaching youth. He also recently earned his Master of Science degree in Organizational Leadership.

Wayne Rutherford '90, MA '91

Wayne Rutherford took his American Studies background abroad with him after completing the STEP program at Stanford, teaching American Literature and other courses at U.S. Department of State affiliated international schools in the Philippines, Japan, Senegal, and, most recently, Egypt. He is currently the Head of School at Cairo American College. Wayne is married and has two children, who are in high school and are beginning to apply to colleges.

Sheryl Savage Tecker '90

Sheryl Savage Tecker '90 taught middle and high school history, later serving as an elementary school principal. She is now Assistant Superintendent of Education Services for the La Habra City School District in Orange County, California.

William Fagelson '91

William Fagelson earned an MA in 1997 and a Ph.D. in 2004 in American Studies at the University of Texas at Austin. His dissertation, “Nervous Out of the Service,” examined WWII veteran readjustment and American film in the 1940s. He has stayed at UT, teaching Engineering Communication in the Department of Electrical and Computer Engineering since 2005.

Jeannette LeFors '91

Jeannette LeFors lives in Santiago, Chile, with her husband, Matt Kelemen (Stanford Ph.D.), and two children, Dylan (age 14) and Adela (age 12). She leads workshops and courses for teachers and school leaders in Chile and Peru about instructional improvement and project-based learning. She also does some work in the United States focusing on equity and high school reform. While in Chile, she has been improving her Spanish and traveling the Southern Hemisphere with her family; so far their trips have taken them to the Atacama Desert, Chiloé, the Lake District, Patagonia, Peru, Argentina, and Antarctica. About her family’s trip to Antarctica, Jeannette says, “The close encounters with wildlife and vast amounts of ice created indelible memories and reinforced our deep appreciation for the need to be good stewards of our precious earth.” Jeanette and her family also enjoy swimming, soccer, hiking, and cycling.

Karen Anderson Maguy '91

After graduation, Karen Anderson Maguy taught with Teach for America in the Pasadena Unified School District before earning her master’s degree in Education from UCLA in 1995. That same year, she married her “Stanford sweetheart,” Chuck Maguy '91, at Memorial Church. From 1995 until 2011, she taught first and second grade in the Hermosa Beach City School District. She is currently vice president of The Los Angeles Challenge, a nonprofit organization that provides educational opportunities to elementary and high school students from disadvantaged circumstances. Karen and Chuck have two daughters – Charlotte is a sophomore at Redondo Union High School, and Sophie began her freshman year at Stanford this fall as a member

of the women’s water polo team. Karen and her daughters are actively involved in the National Charity League South Bay Chapter, a philanthropic organization that promotes community service and leadership opportunities. Her work with The Los Angeles Challenge keeps her busy, as do being a mom, volunteering for Heal the Bay and Portraits of Hope, taking care of her one-year-old puppy, and contemplating writing a book. Despite all that, she still finds time to catch up with friends and play golf.

Judy Tzu-Chun Wu '91

Judy Tzu-Chun Wu is a professor and chair of Asian American Studies at the University of California, Irvine. She is the author of *Dr. Mom Chung of the Fair-Haired Bastards: The Life of a Wartime Celebrity* (University of California Press, 2005) and *Radicals on the Road: Internationalism, Orientalism, and Feminism* (Cornell University Press, 2013). She co-edited *Frontiers: A Journal of Women’s Studies* from 2012-2017; *Women’s America: Refocusing the Past, 8th edition* (Oxford University Press, 2015), and *Gendering the Trans-Pacific World* (Brill). She is working with Gwendolyn Mink on a political biography of Patsy Takemoto Mink, the first woman of color U.S. Congressional representative and the co-sponsor of Title IX. She also is mentoring students to conduct research on the Beginnings of Activism for the Department of Asian American Studies at UCI (or BADAAS@UCI) and on Asian American and Pacific Islander women who attended the 1977 International Women’s Year/National Women’s Conference in Houston. She is co-convening a University of California Humanities Research Institute Research Residency Group on transnational feminisms in Fall 2017 and sponsoring a yearlong exploration of “What is Asian American Feminisms?” at UC Irvine during the 2017-2018 academic year.

Leslie Dawe '92

Leslie Dawe lives in Denver, Colorado, where she is a music instructor. Teaching classroom music in a public school for 10 years, she now offers piano, voice, and guitar lessons at her own studio, Songinflight Studio. Outside of teaching, she enjoys her newfound passion for painting and drawing and is the “proud mom” of a dog, Bella, and two cats, Moses and Little Guy. She was excited to return to the Farm for reunion this past October.

Erika Moone Dickey '92

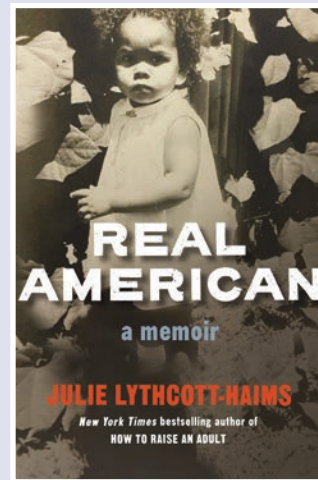
After leaving the Bay Area and her work in advertising, Erika Moone Dickey has lived in Kansas City for the last 19 years. She is now a stay-at-home mom to three kids: Alex (who began his freshman year at Stanford this fall), Emily (a high school junior), and Johnathon (an eighth grader). She also volunteers with a preschool for disabled children and stays involved in her own children’s schools. For the past two years, Erika has coordinated with other Kansas City Stanford alumni to host the area’s Frosh Send-Off. “Where does the time go?” she asked in reference to her 25th reunion in October.

Alex O'Brien '92

Alex O'Brien is the owner and president of the Bank of Commerce. In describing his work, Alex says, “We use technology to disrupt in the banking world, and we love it.”



Molly Vorwerck (left) '14 visits freshman year roommate Annie Osborn (right) '14 in Xi'an, China, March 2017



Real American: A Memoir, by Julie Lythcott-Haims '89



Jane Bahk '94 reading her award-winning picture book, Juna's Jar



In addition to teaching music, Leslie Dawe '92 has also taken up painting

Caroline Park '92

Caroline Park has remained in Washington, D.C., for much of her post-Stanford life. A graduate of Georgetown Law, she has worked in the U.S. Department of Justice Environmental Crimes Section and as a fellow for Georgetown's Institute for Public Representation. In 2012, she researched New Zealand commercial fisheries under an Ian Axford Fellowship in Public Policy. For the past 15 years, she has worked in the Atmospheric National Oceanic and Atmospheric Administration's Office of General Counsel, where she specializes in domestic and international fisheries law. Music has continued to be her passion; she is a violinist and vocalist with her quartet, the Caroline Park Quartet (www.facebook.com/carolineparktrio), a songwriter and arranger (www.youtube.com/cparkplay), and a freelance pianist.

Suzanne Jensen '93

Suzanne Jensen is back in Portland, Oregon, after spending five years in Munich, Germany, with her husband and three now-teenage daughters. A stay-at-home mom, with two dogs and a horse, she is learning dressage and keeping up her German. Her oldest daughter is currently a senior in high school and is busy applying to and visiting colleges.

Jane Bahk '94

Jane Bahk specialized in Race and Ethnicity within her American Studies major. Her first picture book, *Juna's Jar*, won the 2015 Asian/Pacific Award for Literature for best picture book and is available at the Stanford Bookstore. She returned to the Farm last year to do a reading.

Kelly E. O'Neill '94

Kelly O'Neill lives in Dhaka, Bangladesh, with her partner, Erin Kennedy. She works as the Global Health Security Advisor for the United States Agency for International Development and is currently working to help prevent zoonotic diseases and improve the country's veterinary education. She says that her work is rewarding and has given her and Erin the opportunity to travel throughout Southeast Asia.

Kristin (McDonald) Sakoda '95

Within American Studies, Kristin Sakoda specialized in Race and Ethnicity, also holding a secondary major in Feminist Studies. As an undergraduate, she remembers working with other students to pioneer the use of the arts "as an interdisciplinary extension of our academic work." After graduation, she was a professional performing artist, dancing with Robert Moses's Kin and Urban Bush Women and appearing in the national tour of *Rent* and in *Mamma Mia!* on Broadway. She later earned a J.D. from NYU School of Law. Her current position as the Deputy Commissioner and General Counsel for the New York City Department of Cultural Affairs combines her background in the arts with her legal career.

Ken Johnson '95

Ken Johnson lives in Washington, D.C., with his wife, Gina Lagomarsino '95, and their two kids, Liana (age 14) and Elias (age 11). He joined the Securities and Exchange Commission in 2003, working as its Chief Financial Officer from 2010 to

early 2017. In February, he became the agency's Acting Chief Operating Officer. Gina is the CEO of Results for Development, an international development nonprofit.

Lisa Kohn '95

Lisa Kohn lives in Paris with her family and writes for American and French television. She says that her "American writing sensibility is turning out to be surprisingly useful here in France, where there is a need for English-speaking script writers."

Anne Wicks '95, MA '96

Anne Wicks lives in Dallas, Texas, and serves as the Director of Education Reform and Leadership Programs at the George W. Bush Institute, part of the George W. Bush Presidential Center. She is happy to connect with current American Studies majors who are interested in policy.

Michael Robbins '96

After Stanford, Mike Robbins played professional baseball with the Kansas City Royals until an injury ended his career in 1998. He then worked in sales and business development for two Internet startups before starting his own business in 2001 centered on speaking and coaching. He has been a professional motivational speaker and a life and business coach for the last 17 years, with his clients ranging from major corporations to sports teams. Mike says his American Studies specialization in Race and Ethnicity has informed his recent writing on inclusion and diversity, including a piece he wrote just after the 2016 election for the *Huffington Post*, titled "An open letter to my fellow straight white men." He just finished writing his fourth book, *Bring Your Whole Self to Work*, out in May, and has a podcast by the same name.

Alexander Haugh '00

For the past 11 years, Alex Haugh has worked in derivative sales and trading at a New York investment bank. He says that the history and political science classes he took as an American Studies major helped his critical thinking, a skill he needs for his current work. As for advice for current undergraduates, Alex encourages them to "pick the classes that interest them – the rest will fall in place!"

Max Heilbron '00

Max Heilbron helped found ARGONAUT, a San Francisco-based advertising agency, in 2013. As the agency's head of strategy, he draws upon cultural research, consumer psychology, and quantitative data in order to develop effective advertising. While he did not plan on getting into advertising as an undergraduate, he now recognizes that the advertising profession "is a great fit for graduates with multidisciplinary backgrounds like American Studies."

Miguel de Baca '02

Miguel de Baca is an Associate Professor of Art History and the Chair of the Department of Art and Art History at Lake Forest College. On sabbatical this academic year, he is currently the Terra Foundation Visiting Professor of American Art at the University of Oxford. (The Terra Foundation is "dedicated to fostering exploration, understanding, and enjoyment of the visual arts

of the United States for national and international audiences.") Author of *Memory Work: Anne Truitt and Sculpture* (UC Press, 2015), for which he received a Wyeth Foundation for American Art Publication Grant, Miguel is currently working on a new book, *Video Art and Public Culture*, which is about activist uses of video and digital art from the 1960s forward.

Jenna Klein '02

After graduation, Jenna Klein worked as a songwriter in New York. She produced a CD of ten of her songs, one of which, "The Hand," had over two million hits. Three years ago, she moved to Houston, where she works in real estate development and private equity. She is also a member of the Advance Team Board of the University of Texas M. D. Anderson Cancer Center, currently ranked #1 in the world for cancer care. Even in Houston, Stanford is never too far away: Jenna is an active member of the area's Stanford Alumni Association, through which she has developed several friendships.

Jessica Mendoza '02

Jessica Mendoza is ESPN's first female baseball analyst for Major League Baseball, and since 2016 has been a fixture on the network's "Sunday Night Baseball." In 2017, she also hosted the NCAA Woman of the Year Awards. Before getting into broadcasting, Jessica was a member of the United States women's national softball team, earning a gold medal at the 2004 Olympics and a silver medal at the 2008 Olympics.

Matthew Vander Sluis '02

Matthew Vander Sluis recently became the Deputy Director of Greenbelt Alliance, the Bay Area's leading smart growth and open space protection organization. He has been working to help solve the housing affordability crisis, make communities friendlier to pedestrians and transit, and protect the Bay Area's natural and agricultural lands from sprawl development. *Diablo Magazine* recently named him as one of the 40 "most influential innovators philanthropists, artists and entrepreneurs under the age of 40" in the East Bay.

Allison Hunter '04

Allison Hunter is a literary agent at Janklow and Nesbit in New York City, where she represents numerous bestselling authors of fiction and non-fiction. She invites American Studies alumni interested in writing books for a trade audience to contact her.

Vinita Kailasanath '04, MS '04, JD '10

Vinita Kailasanath is an attorney in Arnold & Porter Kaye Scholer's Silicon Valley office. She drafts and negotiates contracts for the commercialization and protection of intellectual property and technology, and advises clients on issues at the intersection of intellectual property and FDA regulation. Prior to attending law school, she co-termed in Biology and performed neuroendocrinology research in Russ Fernald's lab. She also worked as a life sciences marketing and sales management consultant.

Christine Olivas '04

Christine Olivas is the Vice President of Marketing at a Brooklyn educational technology startup and a published short story writer. Her stories focus on the intersection of gender, culture, and the body and have been featured in *Breakwater Review*, *The Coil*, and *Pure Slush*.

Amy Aniobi '06

Amy Aniobi is a television writer and producer, writing for the HBO comedy series *Insecure* (created by and starring fellow Stanford alum, Issa Rae '07). She is also developing a comedy series for Amazon and pitching feature projects. She says that she did not plan on becoming a television writer when she declared American Studies, but she now realizes that her major choice has helped her write about cultural issues. "I think writing, especially comedy, is always a cultural conversation. You're looking at the world around you and trying to make it make sense without 'teaching a lesson.'"

David Lai '08

David Lai is now a Ph.D. candidate in American History at the University of Kentucky and is in the process of writing his dissertation on religious responses to Martin Luther King's rhetoric. Arguing that "religion itself was a conflicted sphere," David connects religious arguments made against the Civil Rights Movement with those used today against Black Lives Matter, while also underscoring how "King's religious rhetoric challenged many adherents to do more to show support." As he completes the dissertation, he is back at Stanford, working at the Martin Luther King, Jr. Papers Project as the assistant editor. He lives in Sunnyvale with his wife, Iris Law '08.

Becca Velasco '08

Becca Velasco graduated with her MPP from the USC Price School of Public Policy in 2015 and shortly thereafter began working at the California Charter Schools Association (CCSA). She is currently a Director of School Development at CCSA, leading strategy and planning to build a strong school growth infrastructure for charter schools across the state. Becca currently lives in South Pasadena but travels frequently to Phoenix, where her boyfriend is working temporarily (and where they recently adopted "the most adorable Corgi/German Shepard puppy" from the Arizona Humane Society).

Allison Falk '09

After graduation, Allison Falk played professional soccer for a few years. She now works at Kurbo, a digital health startup that helps kids and families learn healthy eating and exercise habits. She also founded her own company, Kirby Method, which "helps athletes find health, purpose, and fulfillment in life post-sport." Outside of work, Allison has been traveling around the country and world, visiting Mexico, Costa Rica, New York, and New Hampshire.

Kelley Fong '09

Kelley Fong lives in Providence, Rhode Island, and is working on a Ph.D. in sociology and social policy at Harvard. She says that her current research on how low-income families in the United States navigate healthcare, education, and social services is a "direct

outgrowth" of her American Studies concentration and thesis.

Andrea Fuller '09

Andrea Fuller currently works as a data reporter on the investigations team at *The Wall Street Journal*. In 2014, she moved to New York from Washington, D.C., where she previously worked as a data journalist. Andrea is keeping up with her post-graduation vow to go to a new country each year; this year she visited Japan and Scotland, and next year she plans to travel to Croatia. In the interim, she is "living the dream" in Brooklyn.

Griffin Mueller '10, MA '11

Griffin Mueller is in the process of earning her MBA from Duke University's Fuqua School of Business, where she was admitted to the Daytime MBA program for the Class of 2019. Her husband, Mark Mueller '10, graduated from Duke Divinity School with a Masters in Theology and is also Duke's assistant track coach. She and Mark recently bought their first home, in Durham, North Carolina, and rescued a puppy. Travels have taken her to Bali, Peru, Costa Rica, Belize, and Jamaica.

Dean Schaffer '10, MA '11

After graduation, Dean Schaffer cotermned in Communication (Journalism). He has been the product manager for Smule, a music tech company that creates social music apps, for the last three years and has lived in San Francisco since 2011.

Gregory Gorraiz '12

After working as a New York City elementary school teacher for the last five years, Gregory Gorraiz is now applying to medical schools. He has been filling his time with odd jobs, recently beginning a year as a "singing, ukulele-playing, Pre-K yoga instructor."

Alexei Koseff '12, MA '13

Alexei Koseff got his master's degree from Stanford's graduate program in Journalism in 2013. He interned for a summer with the *Los Angeles Times* in Washington, D.C., before getting his current job as a reporter in the Capitol bureau with *The Sacramento Bee*. For the past four years, he has written a daily morning newsletter about California politics and has covered higher education, a contentious race for state superintendent of public instruction, the passage of California's assisted death law, and an unsuccessful ballot initiative to abolish the death penalty. He is currently writing about the State Assembly and gearing up for the 2018 election cycle. He says that the "coolest" story he has worked on this year was a feature about Assembly Speaker Anthony Rendon's Southeast Los Angeles district, where public corruption has been a way of life for decades and Rendon is now leading an effort to rebuild the decayed civic culture.

Lisa Quan '12

After graduation, Lisa Quan '12 worked at the Stanford Criminal Justice Center and did policy research on California's recently passed Public Safety Realignment Legislation. Her research resulted in several co-authored reports, a presentation to Governor Jerry Brown, and the realization that she wanted to pursue public policy rather than law. As a result, two years later, she began work at Mathematica Policy Research (MPR), headquartered

in Princeton, New Jersey. After two years at MPR, she enrolled in UC Berkeley's Goldman School of Public Policy to pursue her MPP. She is now in her second and final year in the program, and she hopes to work at the intersection of government, academia, and technology.

April Gregory '13, MA '17

April Gregory taught at a New York private school for three years before moving back to the Farm in June 2016 to get her MA and teaching credentials through the Graduate School of Education's STEP program. After graduation from STEP in June, she moved to San Francisco and is now teaching fourth grade in the San Francisco Unified School District.

Tierney O'Rourke '13, JD '17

Tierney O'Rourke graduated from Stanford Law School in June and took the California Bar Exam in July. In October, she began work as a corporate associate with Davis Polk and Wardwell in Menlo Park. Before beginning that position, she traveled to France and England and climbed Tanzania's Mount Kilimanjaro.

Sasha Arijanto '14

Sasha Arijanto is now at YouTube, working with video creators with the largest following in America. Her work recently took her to VidCon, where she experienced how different youth culture is today versus when she was growing up. She enjoys life in San Francisco and staying in touch with other American Studies majors, like Sarah Maisel.

Sarah Maisel '14

Sarah Maisel worked on the communications team of LeanIn.org, a nonprofit organization founded by Sheryl Sandberg, before project managing the book tour for Sandberg's most recent book with Wharton professor Adam Grant, *Option B*. Since then, she has transitioned to Lean In's product team, where she works on web design and product planning.

Miranda Mammen '14

After graduation, Miranda Mammen worked for a year and a half at the National Center for Youth Law in Oakland on a project to improve education outcomes for students in foster care. She is now in her second year at Harvard Law School. As a member of the Harvard Legal Aid Bureau, a student-run legal services office, she represents low-income clients in family law proceedings related to divorce, custody, and domestic violence.

Molly Vorwerck '14

After spending a few years in the world of technology communications, Molly Vorwerck (former editor of the *American Studies Newsletter*) returned to her editorial roots as the technical editor of the Uber Engineering Blog, helping engineers and data scientists across the company translate their code into words. In her spare time, she freelances for *USA Today*, writes sketch comedy, and frequents local bookstores and coffee shops.

Emma Joslyn '15

Having worked for the previous year on the editorial team at *FRONTLINE*, the PBS investigative documentary series, Emma Joslyn made a move in fall 2017 to David Sutherland Productions, an independent documentary company. She is the

associate producer for the company's upcoming film, which will air on PBS as a collaboration between *FRONTLINE* and *Independent Lens*.

Carly Lave '15

Since graduating from Stanford, Carly Lave has focused on contemporary choreography. In the past year, she has participated in three different artist-in-residency programs in San Francisco: ODC, Mark Foehringer Dance Project, and the Resident Artist Workshop (RAW) through SAFEHouse Arts. She also produced a full-length show with the San Francisco Summer Performance Festival. In fall 2017, she became a resident choreographer through ODC Dance Company's Pilot Program in San Francisco. Outside of "grooving and moving," she hikes the forests of Santa Cruz and backpacks throughout California.

Sarah Sadlier '16, MA '17

Sarah Sadlier started her Ph.D. in American History at Harvard University this fall with a Presidential Scholarship. She will be working with Professor Jill Lepore.

Jenna Fowler '16, MA '17

Jenna Fowler recently graduated from Stanford's master's program in Journalism and now works for Google in its News Lab. She works with a team of journalists on news-related issues and looks for newsworthy insights into Google's search data. One recent project she worked on is the Documenting Hate news index, which aims to create a national database for hate crimes by collating news stories from across the country.

Benina Stern '16

Following graduation, Benina Stern received a fellowship to work in Center Theatre Group's literary department. Her time there helped her explore how "to bring new and underrepresented voices to American stages." She also helped launch the 2016-2017 Los Angeles Writers Workshop, where she "got to meet a whole bunch of brilliant playwrights," while also getting a feel for literary management as a profession. She is currently writing copy freelance for small companies and organizations, working as a writing tutor, and searching for jobs in the nonprofit/arts sector. On the applicability of her major to her work, Benina says that American Studies has helped her "as a critical thinker, as a student of American history, and as someone who wants to make a civic impact on theatre and the performing arts."

Ashley Westhem '16, MA '17

Ashley Westhem recently completed a coterm in Communication. Since July, she has worked as a product analyst at Doximity in San Francisco, a medical network that helps doctors make referrals, connect with other physicians, advance their careers, and send online faxes. She is excited about making a positive impact on the healthcare industry and hopes to someday open a wellness center with her sister. Her interests include integrative medicine and vegetarian cooking.

Jordan Huelskamp '17

Jordan Huelskamp is pursuing her M.S. from the Columbia School of Journalism, writing a thesis on how #MeToo is impacting women in the music industry. She tells us she is "loving New York," where she has been connecting with other alums, and has made it her mission to visit every art museum in the city.

Emily Waltman '17

Enjoying a year of activities and travels before heading to Vanderbilt for a degree in Education next fall, Emily Waltman is undertaking a month-long train trip across the U.S. this February. You can tag along via her new blog <https://thetraintripsite.wordpress.com/>.

Robert Wilkins '17

After graduation, Robert Wilkins took a trip with fellow recent graduates to Hong Kong and Tokyo before moving back to Palo Alto. He is currently a junior associate at Silicon Valley Bank. While he "like[s] adult-life so far," Robert is planning on going back to school soon. In his spare time, he has been reading novels and essays and also has been mentoring youth through BUILD and Big Brothers Big Sisters.

AMERICAN STUDIES: A FAMILY TRADITION

Reflecting on what American Studies means to him, **Dennis Romero '80, JD '83**, writes us:

"I have to say, my major in American Studies has remained a source of pride and continuing personal inspiration. It's something I love talking about....



I practice law in northern New Mexico. A significant portion of my practice involves historical review and knowledge of the origins of Spanish land grants as the basis of modern title ownership of properties in this region; and it involves similar knowledge of the origins of the American occupation that began in the 1840s, followed by the mining, mercantile, and artistic interests that soon followed into New Mexico. My practice is also heavily tied to the ski industry and its start in the 1940s. All these different origins can actually have a direct bearing

on a matter even today. The applicability of my major in American Studies to this area of practice really involves procedure and context, as opposed to content; I learned to analyze and write at Stanford, and I came to understand and appreciate historical context.

The content, however, is what matters most; it is a legacy that remains with me at a deeply personal level. I loved what I studied at Stanford. Early twentieth-century American literature and twentieth century history and foreign policy were my focus, and I just didn't get enough before Stanford made me graduate. So, I've carried my interests with me all these years. I don't know if the Department of History still uses Hofstadter (*The Age of Reform*) and Leuchtenburg (*Roosevelt and the New Deal*). I presume the English Department teaches Cather and Hemingway, Wharton and Fitzgerald; I still have my original copies of all these books, along with all my textbooks from the modern American presidency classes I took.

My passions and interests have now come full circle. While my daughter Gabriela (Stanford '19) was growing up, I would share my literary and historical interests with her, often tying some subject I knew about into her homework. And, something must have taken hold in her, because, as you know, she's declared her major in American Studies. Through Gabriela I've learned how much broader in subject the major has become, specifically in the arts and culture. The relevance of the major now seems even greater as a result."



Tracy Oliver '08 and Amy Aniobi '06

AGAINST TYPE: CHANGING REPRESENTATIONS OF RACE IN FILM AND TV - A DISCUSSION WITH AMY ANIOBI '06 AND TRACY OLIVER '08

American Studies alums Tracy Oliver '08 and Amy Aniobi '06 returned to campus in November 2016 to discuss race and gender barriers in the media with a room of Stanford's Hollywood hopefuls, and to share how they choose to combat these obstacles in the writers' room and beyond. Since graduating, the two have enjoyed great success writing for some of television's hottest comedy shows and movies.

Throughout the evening, Tracy and Amy stressed the importance of "writing what you know" in order to portray stories that are both authentic and powerful. They advised students to use their own experiences, struggles, and celebrations as fodder for writing everything from plot lines to characters.

Additionally, Tracy and Amy advised those with Hollywood ambitions that it's not only possible, but desirable to begin their writing or media careers on their own time, rather than waiting around for an internship or first job. "There's no reason you can't do it right now," said Amy. "Everyone has a phone, and everyone has the Internet."

She was speaking from experience. Both Tracy and Amy launched their successful careers with little more than a video camera and big ambition. *The Misadventures of Awkward Black Girl*, the web series that allowed Amy and Tracy to find their foothold in the industry, made its debut entirely on YouTube. After a few episodes, the series quickly picked up steam and surged in popularity, opening doors for the duo to write for major network shows.

"I feel really honored that we got to work on that together," said Tracy, adding that "it was Stanford that really brought us together as friends and colleagues."

Their friendship began when they met during an undergraduate drama class, before "either of us were really thinking about pursuing television." Amy told students to look around the room, where they just might find their future colleagues.

After *Awkward Black Girl*, the duo went their separate ways, going on to write for some of the most successful shows on air. Amy's

credits include HBO's *Insecure*, *Silicon Valley*, and *Brothers in Atlanta*, as well as *The Michael J. Fox Show* on NBC and the web series' *Lisa and Amy Are Black* and *The Slutty Years*, as well as *Awkward Black Girl*.

Tracy's credits include writing, producing, and acting in *The Misadventures of Awkward Black Girl*, the Emmy-nominated *The Neighbors* (ABC), *Survivor's Remorse* (Starz, produced by LeBron James), *Barbershop 3* (MGM), and *Girl's Trip* (Universal). She also has a one-hour drama in development at Fox, with American Ballet Theatre principal Misty Copeland acting as producer.

Amy and Tracy explained the importance of trying to address the fair treatment of race and gender whenever they are able to. Both highlighted the American Studies program as being a hugely influential factor in their perspectives on American culture and stereotypes.

Amy drew upon her experience writing for shows with male-dominated writers' rooms, where she often found herself playing the "advocate for minorities and women," calling out and fighting against reliance on lazy tropes—for instance, a joke about a "ditzy" female character forgetting where she left her purse.

Of course, the two acknowledged how the prevailing dynamics and demographics of the writers' room could create contrary pressures. For instance, Amy recalled that on days where she had already taken a stand against, say, the unfair portrayal of female characters, she'd have to think twice about picking up the next battle, lest others just start tuning her out. This tricky balancing act was one of difficulties of being underrepresented at the table. "Sometimes you can't fight for it all," she said.

Because of this, both women noted, it's crucial that Hollywood begins placing a greater emphasis on improving representation of women and African Americans in writers' rooms and in casting agencies. An easy way to help, they suggested, is to watch and support television shows and movies that place

a greater emphasis on the experiences of women and people of color.

"We each have a story to tell," said Tracy. ■

Jordan Huelskamp '17

STANFORD AMERICAN STUDIES PRESENTS

AGAINST TYPE:
CHANGING REPRESENTATIONS
OF RACE IN FILM & TV

A DISCUSSION WITH STANFORD ALUMNAE

**AMY ANIOBI '06 &
TRACY OLIVER '08**

THEIR CREDITS INCLUDE *INSECURE* AND *SILICON VALLEY* (BOTH ON HBO), ABC'S *THE NEIGHBORS*, AND THE HIT COMEDIC WEB SERIES, *THE MISADVENTURES OF AWKWARD BLACK GIRL*, WHICH WAS PROFILED IN *ROLLING STONE* AND *THE NEW YORK TIMES*



TRACY OLIVER (American Studies, '08) is a comedy writer whose credits include the Emmy-nominated *The Neighbors* (ABC), *Survivor's Remorse* (Starz, produced by LeBron James), *Barbershop 3* (MGM), and *Girl's Trip* (Universal) and Will Packer productions, in production. She has a one-hour drama in development at Fox, with American Ballet Theatre principal Misty Copeland producing. She is known for writing, producing, and acting, *The Misadventures of Awkward Black Girl*.



AMY ANIOBI (American Studies, '06) is a comedy writer whose credits include HBO's new comedy series *Insecure*, *Silicon Valley* (HBO), *Brothers in Atlanta*, (HBO), *The Michael J. Fox Show* (NBC), and web series *Lisa and Amy Are Black*, *The Slutty Years*, and *The Misadventures of Awkward Black Girl*.

MONDAY, NOV. 28TH | 5 PM

TERRACE ROOM
MARGARET JACKS HALL
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CO-SPONSORED BY STANFORD'S THINKING MATTERS PROGRAM & PROGRAM IN AFRICAN AND AFRICAN AMERICAN STUDIES & THE DEPT. OF ENGLISH

ENGAGING WITH NATIVE COMMUNITIES: AN EDUCATION



Trisha Moquino
and Emily Waltman

Apathy. In 1868, the United States signed the Treaty of Fort Laramie, which guaranteed Oceti Sakowin tribes “absolute and undisturbed use and occupation” of lands stretching from Montana to North Dakota to South Dakota to Nebraska to Wyoming. Six years later, white settlers found gold in the Black Hills of South Dakota, and the United States disregarded its treaty in pursuit of these riches. War raged on, and in 1877 the United States annexed the Black Hills. In 1927, it dynamited the faces of four U.S. presidents into this holy land. It was not malice that allowed such abuse, but apathy.

Ignorance. Some are passively ignorant; they are unaware, for instance, that the Indian Health Service is enormously and disproportionately underfunded, or that Native American students graduate high school at a rate lower than any other group. Ignorance can also take more active forms, as when people who do not know the historical traumas tribes have endured, or are unfamiliar with their cultural practices or religious beliefs, nevertheless believe that they can solve tribal issues, advocating for boarding schools that trample on native ways and communities, or naively treating patients in ways that disregard native culture and history.

Fear. It was fear that prompted United States officials to quell the Ghost Dance—a religious observance that the army interpreted as a sign of Native American unrest and possible retaliation—at Standing Rock in 1890, and that resulted in the Wounded Knee Massacre. It was fear also that kept me from engaging with native issues—that makes it difficult even to write this article. As a nonnative person, I am fearful that I might unwittingly espouse a savior complex or offend members of the native community. However, paralysis from fear is injurious just like apathy and ignorance. Instead of allowing fear to inhibit action, I ought to let it motivate me to learn more and to remain considerate of my place as an ally.

I was fortunate to have the opportunity to learn about Native American issues and to reflect on ally-ship in March of my junior year as part of my Alternative Spring Break trip to the Pine Ridge and Rosebud Indian Reservations in South Dakota. Several organizations opened their doors to the group of eleven Stanford students so that we could broaden our perspective on native issues, about which we were previously uninformed or misinformed. Among these organizations were Red Cloud Indian School, the Center for American Indian Research and Native Studies (CAIRNS), Rosebud’s Drug and Alcohol Treatment Program, and Thunder Valley’s Lakota Immersion Preschool. We learned about some unsettling realities. For example, eighty percent of Pine Ridge residents are unemployed and the average life expectancy there is fifty years. But we learned also that reservations are far from hopeless and dependent on government directives. Indeed, the

motivation, intelligence, and sensitivity of these organizations was both apparent and inspiring. CAIRNS, for example, is a team of just two employees that promotes understanding of American Indian culture and history by training teachers of native students, producing and disseminating educational resources such as textbooks and newsletters, and holding cultural events such as Lakota film festivals and art exhibits. Meanwhile, over ninety percent of Red Cloud students matriculate to college, including a number who study at Stanford. What’s more, such inspiring initiative pervades native communities nationwide. I recently had the opportunity to converse with Trisha Moquino ’96, a Stanford American Studies alum, who provides one such example.

In 2006, Trisha left a job as a public school teacher to co-found the Keres Children’s Learning Center (KCLC), a Montessori school for children aged 3-6, in Cochiti Pueblo. According to KCLC’s website, the school’s mission is to “reclaim our children’s education and honor our heritage by using a comprehensive cultural and academic curriculum.” Understanding that language is critical to maintaining culture, and thus identity, KCLC immerses students in the indigenous language of Keres to promote fluency. As Trisha explained, “We have our own way of being in this world. We were passed down our culture, our religion. All of that is passed down through our language.”

Trisha’s own daughters inspired her to establish KCLC. By the time Trisha’s first daughter was three years old, she was as fluent in Keres as a child could be in a language. And yet, the public schools on Trisha’s Pueblo would not have encouraged her to improve or maintain fluency. This realization prompted Trisha to reflect: “Do I want to continue to perpetuate this type of education that does not honor the whole child...or do I want to create a more just classroom—one that is not going to test the language out of [my children] or make them ashamed of who they are?”

Of course, establishing and maintaining a school is not without its obstacles. “It’s hard work. I’m not going to deny that it’s hard work,” Trisha told me. She encounters challenges in funding, in finding a facility that can accommodate the growing student body, and in instilling in the community the belief that natives need and deserve to practice culture via KCLC. In spite of these challenges, though, Trisha remains motivated because there is simply no alternative. “I just feel like if I don’t do this then I’m going to go back to a classroom that teaches in a way that I don’t believe,” she said. Trisha is appreciative of the education she received at Stanford, which has contributed to the continued success of KCLC, a school that means so much not only to her, but also to Cochiti generations of the future and the past.

Native American studies are American studies. I am grateful to have had the opportunity to enrich to my experience and understanding as an American Studies major by participating in an Alternative Spring Break and conversing with Trisha—opportunities that have impressed on me all the more the necessity of overcoming apathy, ignorance, and fear. ■

*Written by Emily Waltman '17 in conversation
with Trisha Moquino '96*

CARRIE KEMPER TALKS ABOUT WRITING TELEVISION'S *SILICON VALLEY*



Carrie Kemper '06 and Shelley Fishkin

Karl Marx famously remarked that “history repeats itself first as tragedy and then as farce.” As the Bay Area rides out its second tech boom in two decades, the hilarious, profane, and merciless television comedy “Silicon Valley” has been mining the economy-disrupting, culture-changing tech industry for laughs. The HBO show follows the triumphs and tribulations of Richard Hendricks, a geekily brilliant programmer whose data compression startup Pied Piper finds sudden success, only to send him on an Homeresque odyssey through the wilds of VC investors, gyrating valuations, litigation, and outright theft.

On May 12, 2016, in an event organized by American Studies and the Bill Lane Center for the American West, the “Silicon Valley” writer and producer Carrie Kemper spoke to students taking the Lane-Center-sponsored “American West” course, about turning the tech world into entertaining television. Kemper graduated from Stanford in 2006 with a degree in American Studies, and soon afterward found herself working at Google. Her experiences, along with those of series creator Mike Judge (who worked as a developer in the late 1980s), inform the show.

Trying to Keep it Real

“How realistic is the show’s portrayal?” asked Shelley Fisher Fishkin, a renowned Mark Twain scholar and chronicler of literary and theatrical satire. “I went to visit some Stanford friends of mine,” said Kemper, “They have a company called Gridspace, and one of the founders said, ‘I cannot watch your show because it stresses me out too much, it’s too real. I deal with this every day, I’m sorry’—and that was like the greatest compliment!”

The show takes a “ripped from the headlines” approach to portraying the tech industry, mixing real brand names with fictional companies like Hooli, whose hypercompetitive founder consults with a guru and confides, “I can’t live in a world where someone else is making the world a better place.” But some of the characters in the real Silicon Valley are so over the top, said Kemper, that “there are people who are almost too on the nose to satirize.” She described an intense meeting with an R&D executive during a “research trip” the writers took to the Bay Area. “At the end, he arose and rollerbladed to the door. It was like, you know

what? If it were in the show it would just be too stupid,” Kemper laughed.

Other questions from Fishkin and the audience focused on gender imbalances in tech as well as in entertainment, something Kemper (who also wrote for “The Office”) has thought and spoken about a good deal, including an appearance on a Paley Center for Media panel on media portrayals of women in STEM fields in 2014. Acknowledging that the representation (and underrepresentation) of women continues to be a plaguing problem—on the screen, at the writers’ table, and in the industries she has depicted—Kemper was nonetheless proud to have helped bring some richer female roles and authentic-yet-funny storylines about what it can be like for women in tech into “Silicon Valley” after the first season. These depictions have earned some praise for the show and particular notice for Kemper, including a 2015 *Vanity Fair* piece titled, “How ‘Silicon Valley’ Finally Got Women Right.”

Booms and Busts

Given that booms and busts are a recurring feature of western American history, Fishkin asked Kemper if the specter of another tech bust haunts the show. “When we were writing Jack Bauer,” said Kemper about Pied Piper’s new Steve Ballmer-esque CEO, “that was our way of acknowledging the incoming bust. He’s preoccupied by it.”

“It will be interesting to see next season how it will affect the show,” she added. “But it’s also funny because I caught myself saying, ‘Man, it would be such a shame if the bubble bursts because the show won’t seem realistic!’” to which her friend interjected, “Yeah, and like, the economy will collapse.” “Oh, right, yeah, I know, I know,” allowed Kemper sheepishly.

Kemper also spoke about how her perspective and work for the show is informed by her roots in American Studies and more broadly by her time at Stanford, which groomed many of today’s titans and contributes mightily to the tech industry’s workforce. “I am constantly pitching things Stanford-related,” said Kemper, “There was going to be a big intro sequence with Richard and Jared trying to find an old CS professor of Richard’s, and I was really pitching hard for a huge bike collision in the background. I was like, ‘Guys, it’s going to be very funny.’” ■

To see the complete video of the event go to:

<https://west.stanford.edu/news/carrie-kemper-talks-about-writing-television-s-silicon-valley>

—Geoff McGhee, Creative Director of Media and Communications, Bill Lane Center for the American West (A version of this article first appeared on the Lane Center website. It has been revised for this newsletter.)

IN MEMORIAM

TYRONE MCGRAW (American Studies '12) passed away on June 18, 2017 after a three-year battle with cancer. He was 29 years old.

Born with crack cocaine in his bloodstream, raised in the Bayview-Hunters Point neighborhood of San Francisco by his aunt, a single mother, who then passed away when he was 14, Tyrone rose over daunting odds not just on the strength of his remarkable intellectual and athletic talents but also on his luminous positivity. A two-sport, record-setting athlete at Stanford (track and football), he graduated with honors in American Studies, with a concentration on law and urban America. While a Stanford student, he studied abroad at Oxford and Berlin. He also interned at the White House during the Obama administration, and worked with U.S. District Judge Thelton Henderson, who initially overturned Proposition 209. Always eager to give back and to create positive change, he was active at the Haas Center and the Willie Brown, Jr. Institute on Politics and Public Service, and worked as a Teaching Fellow at Urban Prep Charter Academy for Young Men on Chicago's South Side. Most recently, he served as a legislative aide in the office of California Assemblymember Tony Thurmond (D-Richmond), with a focus on Health and Human Services.

Tyrone remained an inspiration throughout his life. Speaking in 2016 to the graduating class of his high school alma mater, Archbishop Riordan in San Francisco, he recalled feeling fears that he might disappoint others' hopes and expectations for him during his first quarter at Stanford. "But," he said, "herein lies the first lesson of the day in overcoming adversity and obstacles. You have to get up. Even when every part of you tells you you can't." Addressing his current illness, he went on "There's no time for excuses. There's no time for tears or sadness. I can't stop living because of my circumstance."

"I am blest," he said at the close of his speech. We are blest to have had him with us for a time. He was a joy to know.

More stories about Tyrone's remarkable life and spirit, and a link to his 2016 Archbishop Riordan address, can be found at <http://gostanford.com/news/2017/6/21/track-field-the-magic-of-tyrone-mcgraw.aspx> and <http://www.sfgate.com/sports/article/Ex-Stanford-Riordan-athlete-Tyrone-McGraw-dies-11237759.php>



Tyrone McGraw at 2012 Commencement, with fellow honors recipients, Danielle Menona (l) and Lisa Quan (r), and American Studies Coordinator Judith Richardson

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