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, Cape Town, 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 I 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 (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 (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 (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 (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 (see p.13).

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.

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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
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.
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 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 Bocock/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 coterm 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.

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

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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 Leggins” 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...
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 antithetical 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.

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
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 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 expose 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

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cont. on page 10
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 colorscapes.

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 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
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 serenader 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 atmospheres 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, 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
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 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 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 answers and embodies in his voice Whitman’s exhortation to unleash a singular, true-to-oneself “barbaric yawp.” As hedeclaims in “Gates of Eden,” “At times I think there are no words / But these to tell what’s true.”

—Jesse Nathan (Graduate Student, English)
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.
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 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 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 Guttenberg 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.

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* [Unkosher 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.”

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 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
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.

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.
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
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