

PUBLIC SCHOLARSHIP

IN A SOCIALLY DISTANT MOMENT



TABLE OF CONTENTS



4	Letter from the Chair
6	2020-21 New Faculty
8	Asian/Pacific Islander American Studies (A/PIA)
10	Native American Studies (NAS)
12	Latina/o Studies (LS)
14	Arab and Muslim American Studies (AMAS): A Year in Review
16	Interview w/Magda Zaborowska, Professor of American Culture and Afroamerican and African Studies
22	Interview with Graduate Student Pau Nava
26	Student Awards
28	Class of 2020 Graduates



ACKNOWLEDGEMENTS

Managing Editors: Lisa Tune and Judith Gray

Executive Editor: Magdalena Zaborowska

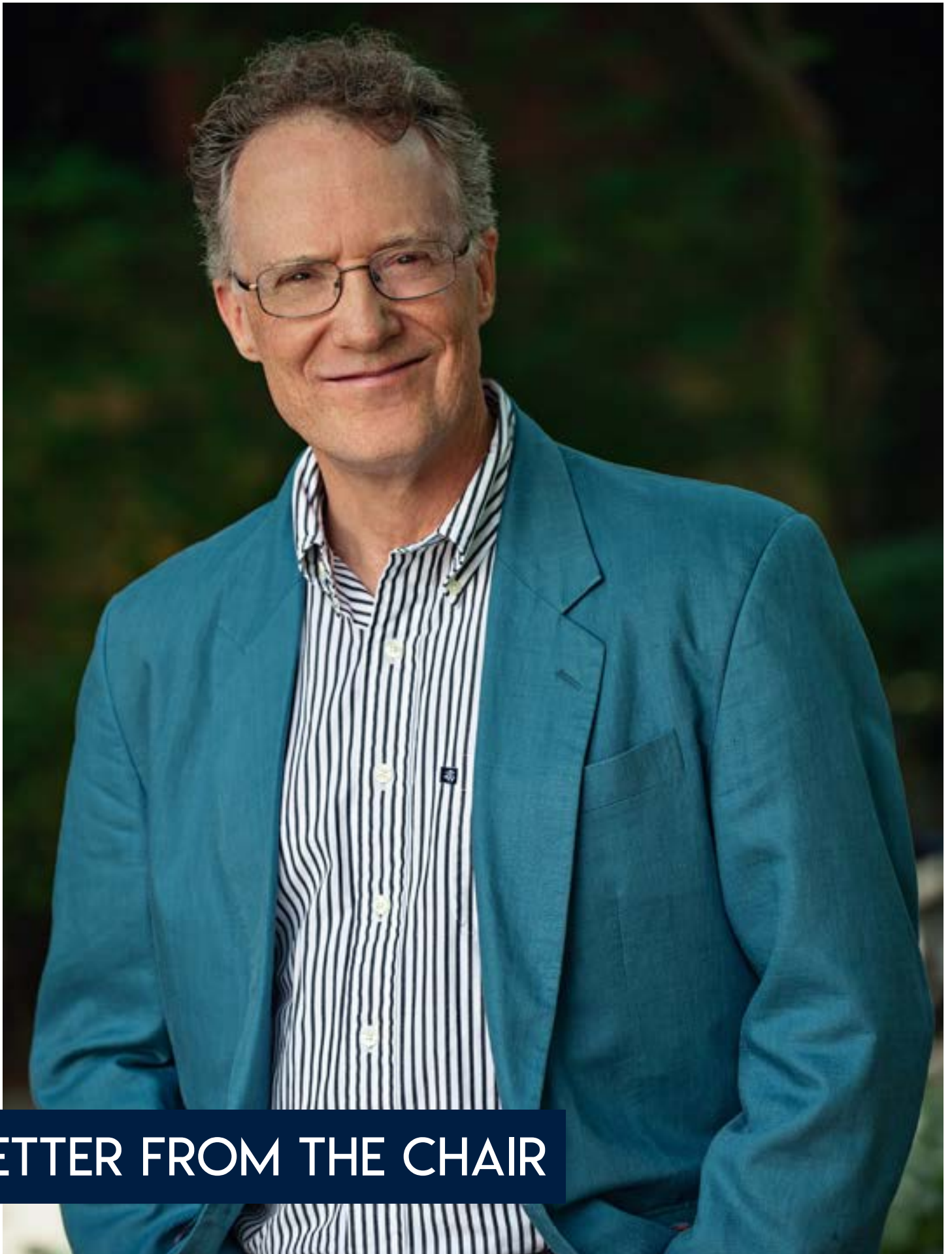
CREDITS

Overall design: Lisa Tune

Cover design: Freepik.com



PHOTO BY LOGAN WEAVER ON UNSPLASH



LETTER FROM THE CHAIR

DEAR ALUMNI, STUDENTS, FACULTY AND FRIENDS OF THE DEPARTMENT OF AMERICAN CULTURE,

It came upon us quickly, didn't it? For the faculty, staff, and students in the Department of American Culture (AC) it meant turning, with little warning, from our offices and shared campus spaces to our homes, from our classrooms to our laptop screens. Through strenuous effort and great cooperation, we came through one of the most challenging semesters in University history. A remarkable if mundane fact: all of the undergraduate courses finished, and the grades were all submitted, on time. It is a testament not only to the creativity of our individual faculty and staff members but also to the sharing of knowledge among our number and the building of community that continues into a new semester—in spite of our dispersal by the great pandemic.

For example, at our first all-virtual budgeted faculty meeting, held online the first Tuesday after the great dispersal, AC proposed and endorsed, and the College approved, an Ethnic Studies Sub-Plan for the American Culture major. This timely addition to the university curriculum introduces the first regularized ethnic studies credential available to the University of Michigan undergraduates. Even facing the pandemic, we completed a signal and urgently needed curricular reform.

We shortly thereafter held a remote campus visit recruitment for anthropologist Dr. Retika Desai, who will join the faculty in AC following completion of her postdoctoral fellowship at the University of Illinois, bringing expertise to our ranks in critical refugee studies and ethnographic methods. Assistant Professor Umayyah Cable, who adds strength to our media studies and Arab American studies efforts, joins the faculty in AC this fall; and Dr. Cherry Meyer, an Ojibwe linguist and member of the Sault Ste. Marie Ojibwe nation joins AC this fall as a Collegiate Fellow supporting the study of Anishinaabemowin, once the dominant language of our region. Dr. Meyer will join us as an Assistant Professor following her two-year fellowship in AC.

Our graduate program has also had some notable successes this year. Members of the cohort that entered in 2014 are now completing their dissertations: of the six, Kyle Frisina has accepted a tenure-track

appointment as an assistant professor at Holy Cross in Massachusetts, Jallicia Jolly has accepted a two-year postdoctoral fellowship and tenure-track position in the Department of Black Studies and American Studies at Amherst College, and Kathleen Whiteley has accepted a tenure-track appointment at UC Davis (following a postdoctoral fellowship at Berkeley). Kris Klein Hernandez, Vivian Truong, and Maryam Aziz have each received wonderful postdoctoral fellowships at Yale, Vassar, and the University of Pennsylvania respectively.

Through our scholarship and teaching, the Department of American Culture has long fostered the examination of the nation's underlying structural disparities. The Department has long stood as a center for the informed critique of the role of white supremacy in both the history and the current social constitution of the United States. Now, the Department redoubles its commitments to opposing racism and to supporting its students, faculty, and staff.

Today we face the question of how to carry on this work in the face of deep budget shortfalls at the University of Michigan and a pandemic that inhibits our in-person activities and interactions.

The virus came upon us quickly, but in AC, we are familiar with the social world, structural racism, and stubborn nationalism that has encouraged its spread. As we confront these challenges in the coming year, we intend to continue to provide our students with the knowledge and tools with which to approach the kinds of rapid and unexpected social, cultural, and political changes that have lately so shaped all of our lives.

Gregory E. Dowd

Chair of American Culture,
Helen Hornbeck Tanner Collegiate Professor of
American Culture and History

AMERICAN CULTURE
NEW FACULTY
2020-21



DR. UMAYYAH CABLE

Assistant Professor, American Culture (AC), Arab and Muslim American Studies (AMAS)

Joining us this fall as an Assistant Professor is Dr. Umayyah Cable. Dr. Cable will have a joint appointment in AC and the Department of Film, Television, and Media. Dr. Cable received a Ph.D. in American Studies and Ethnicity from the University of Southern California, where they also received a Graduate Certificate in Visual Studies. Dr. Cable, who has several publications already, is deeply into work on a book manuscript on Arab American “media activism” and the mobilization of Palestine solidarity politics in the United States. Its tentative title is “Media Intifada: Palestine and Media Activism in the United States.”

Dr. Cable held a Mellon postdoctoral fellowship at Northwestern University. They served at Hartwick College and then at Purchase College (part of the State University of New York) as an Assistant Professor. Dr. Cable has also been a Fellow at the Charles Warren Center of Harvard University as part of the “Past, Present, and Future of Ethnic Studies” workshop. Dr. Cable has attracted wide attention and interest for their work in Arab American studies, and particularly in Palestinian studies, postcolonial theory, queer theory, and diaspora studies. AC is deeply interested in Dr. Cable’s media-studies approach, which focuses on the venues in which film is screened, the purposes and collectivities behind the production and reception of film and, in particular, Palestinian American making, dissemination, reception, and activism surrounding these cinematic activities.

DR. CHERRY MEYER

LSA Collegiate Fellow, American Culture (AC), Native American Studies (NAS)

This fall Dr. Cherry Meyer joins us as a Collegiate Fellow. A native of Michigan and a member of the Sault Ste. Marie Ojibwe, Dr. Meyer is a linguist with a specialization in the Ojibwe language (Anishinaabemowin).

Her academic credentials are stellar: she has published or has in press four articles, she has excellent recommendations, and she received her Ph.D. in Linguistics from the University of Chicago. She conducts fieldwork in Michigan’s Upper Peninsula, and her important linguistic findings have appeared in the Papers of the Algonquian Conference, the long-standing and preeminent venue for scholars working on Algonquian languages such as Ojibwe/Anishinaabemowin.

AC and its program in Native American Studies (NAS) have long homed courses in the Ojibwe language, and Dr. Meyer’s presence brings to the University a long-sought specialist’s dimension to the teaching of and about the language. But she also promises to enrich our research, along with such NAS professors as Barbra Meek, on efforts to revitalize indigenous languages—a salient issue of cultural sovereignty for native communities today. Dr. Meyer offers a dynamic link between formal scholarship and on-the-ground social justice efforts in Native North America. A thoroughgoing linguist and a revitalization activist, Dr. Meyer, at the end of her fellowship period, will join the Department of Linguistics and AC as Assistant Professor.



For A/PIA faculty and students, the academic year 2019-20 was a time to reflect, sharpen critiques, be inspired, and raise our voices. The advent of COVID-19 set the stage for the spread of anti-Asian hatred as a result of the national narrative that refashioned fear and despair away from the political center toward a minority group. Asian American communities across the country, including our faculty and students, reacted quickly and organized conferences, participated in media events, networked through SNS, and contributed to journals and newspapers. At the same time, the Black Lives Matter movement that had been fomenting for eight years was reignited by the murders of George Floyd, Ahmaud Arbery, Breonna Taylor, and other countless named and unnamed black men and women, commanding our participation and reexamination of complex race relations.

In this climate, Lisa Nakamura gave two public talks on anti-Asian American racism, one for TED NYC and the other for Harvard's Shorenstein Center for Media, Politics, and Public Policy. "The Internet is a Trash Fire: Here's How to Stop It" describes how racism, sexism, and hate have made the digital world a hostile place for women and people of color and suggests four ways to address it. On the "Big, If True: Race, Xenophobia, and COVID-19" podcast she addresses anti-Asian racism post-pandemic and how social media and gaming's poor moderation policies emerge inevitably from the digital industry's priorities.



LISA NAKAMURA, DIRECTOR, DIGITAL STUDIES INSTITUTE GIVES A TED TALK BASED ON ONE OF HER COURSES, THE INTERNET IS A TRASH FIRE: HERE'S HOW TO STOP IT."

The complex relationship between racism and casteism was the focus of discussion in a conference hosted by Manan Desai in October. Desai worked with the Ambedkar Association of America to organize the symposium "Dismantling Casteism and Racism," which explored the parallel rise of the global right in India and the U.S. Aimed towards building solidarity between anti-racist and anti-caste activists and scholars, panelists examined the climate of violence towards Dalits, Muslims, Christians, and other non-upper caste communities in South Asia and the diaspora.

Melissa Borja has served as one of the researchers for the Stop AAPI Hate Reporting Center, a national effort by scholars and community organizations to document and analyze anti-Asian hate during the Covid-19 pandemic. Her team, which includes eight U-M undergraduates, focuses on analyzing hate incidents documented in news media, with the aim of shaping public policy, guiding community activism, and improving public understanding of contemporary anti-Asian hate. Findings from the Stop

AAPI Hate project have been cited in numerous educational and policymaking settings, including in Congressional resolutions proposed by Sen. Kamala Harris and Rep. Grace Meng and a bipartisan letter signed by 150 members of Congress calling on Attorney General William Barr to publicly condemn acts of anti-Asian bias.

In addition to Borja's work, A/PIA Studies faculty have contributed in other ways to raising awareness about and combating anti-Asian bias within the context of the COVID-19 global pandemic. In June, a Los Angeles Times column quoted Ian Shin on how the identification of scientific phenomena—for example, the phrase “Kung Flu”—can lead to the dehumanization of minority groups. In July, Roland Hwang served as a moderator for the opening

panel of the OCA-Asian Pacific American Advocates virtual summit. Entitled “Perpetual Foreigners: Strangers in Our Own Land,” the panel featured historian and professor Erika Lee and attorney Don Tamaki. Pointing to the salience of harmful phrases like “China virus,” Hwang and his co-panelists urged viewers to reflect on what they must do to avoid repeating histories of exclusion and discrimination.

Despite these difficult circumstances, A/PIA Studies faculty have also found ways to celebrate the community's histories and achievements during the 2019-2020 academic year—locally and beyond. In September, Roland Hwang and Ian Shin spoke at the opening of a mobile exhibition at the Detroit Public Library on the 150th anniversary of the completion of the transcontinental railroad.



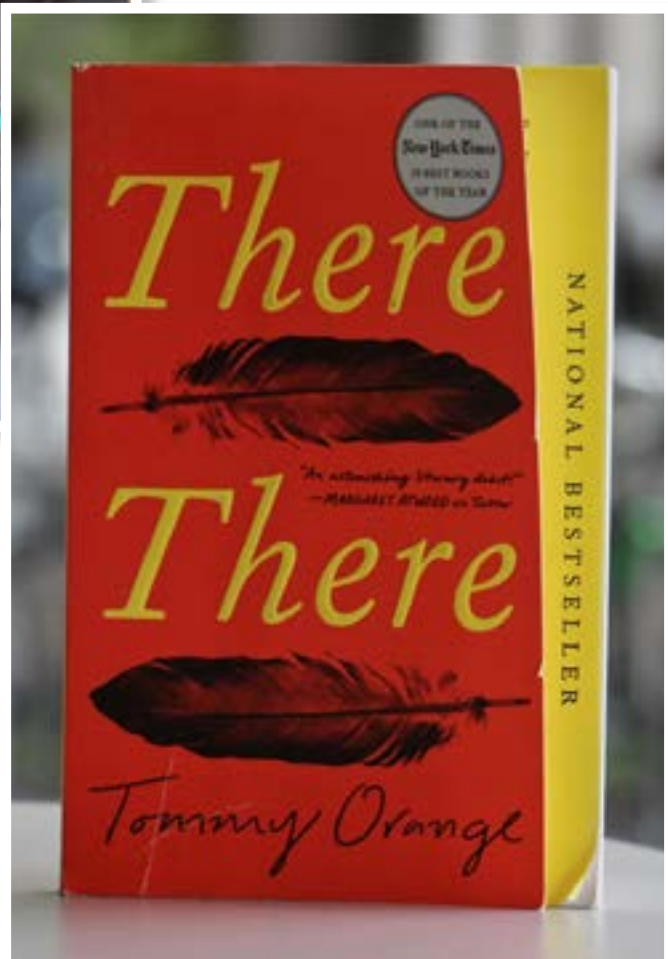
PANEISTSL FOR “PERPETUAL FOREIGNERS: STRANGERS IN OUR OWN LAND,” EVENT HELD ON APRIL 21ST, 2020

Melissa Borja joined several other presenters in a roundtable discussion sponsored by Detroit Public TV and APIAVote Michigan to introduce the new PBS documentary series Asian Americans. Beyond south-eastern Michigan, Shin has partnered with Marie Ting, associate director of the National Center for Institutional Diversity, to support congressional legislation that aims to establish a national museum of Asian American history and culture. A/PIA Studies faculty continue to seek out opportunities to facilitate difficult conversations and to create lasting impact through our public scholarship—efforts that are more important now than ever.





TOMMY ORANGE, AUTHOR OF *THERE THERE*



NATIVE AMERICAN STUDIES

By Michael Witgen, Professor of American Culture

The Native American Studies program at the University of Michigan hosts an annual lecture, the Robert J. Berkhofer Lecture on Native American Studies. Last year's lecture was scheduled to be delivered by the New York Times best-selling novelist, Tommy Orange, but had to be canceled due to the pandemic. Fortunately, we were able to finally bring Tommy Orange to campus with a virtual lecturer on November 6th.

Tommy Orange is the author of the bestselling New York Times novel *There There*, a multigenerational, relentlessly paced story about a side of America few of us have ever explored – the lives of urban Native Americans. *There There* was named one of the New York Times' 10 Best books of the year and won the Center for Fiction's First Novel Prize and the Pen/Hemingway Award. *There There* was long-listed for the National Book Award and was a finalist for the Pulitzer Prize. Orange graduated from the MFA program at the Institute of American Indian Arts in Santa Fe, New Mexico, was a 2014 MacDowell Fellow, and 2016 Writing by Writers Fellow. He is an enrolled member of the Cheyenne and Arapaho Tribes of Oklahoma. He was born and raised in Oakland, California.

This year's event was held on zoom and presented as a conversation between the author Tommy Orange and Michael Witgen. Following approximately an hour of discussion of the book, and related topics, Michael facilitated a Q&A session.

The past four Berkhofer Lectures featured lawyer and playwright, Mary Kathryn Nagel; a prolific author and professor emeritus of American Studies at the University of California Berkeley, Gerald Vizenor; accomplished poet/musician, Joy Harjo; and legendary author, N. Scott Momaday. They were all grand affairs, with some 300 people in attendance each year. These audiences consisted of students and faculty from U-M, and interested residents of Ann Arbor, Detroit, Ypsilanti, and throughout the state. In asking Tommy Orange to present this year's Berkhofer Lecture, we continued the tradition of celebrating Indigenous literary talent that is part of the vital NAS mission in American Culture.

The Berkhofer Lecture Series (named for a former U-M professor and founder in the field of Native American Studies) was established in 2014 by an alumni gift from the Dan and Carmen Brenner family of Seattle, Washington.

LATINA/O STUDIES

By Anthony Mora, Interim Director of Latina/o Studies

August 3rd marked the one year anniversary of the horrific El Paso shooting. Though far removed from that border city, the Latina/o Studies Program's faculty and students continue to remember the 23 people who died and the 23 wounded on that awful day. We mourned that brutal act of white supremacist violence even as more injustices became evident throughout the year. The COVID-19 pandemic that has upended everyone's life has been especially severe in Latinx, African American, and Native American communities. Ongoing police brutality and harassment of African American and Latinx people have gained national attention. Yet, only a small number of knowledgeable experts can help the general public understand the historical roots and ongoing consequences of anti-Latinx racism at the core of these stories. The persistent erasure of Latinx people from U.S. history curricula and their exclusion from conversations about its future leave many people confused about how Latinx communities fit into the national story. This allows a vocal xenophobic minority to claim that Latinx people "don't belong" as justification for inexcusable human rights violations on the border or cruel indifference to the victims of natural disasters in Puerto Rico.

Our faculty share a commitment to challenging such injustice through rigorous research and innovative teaching. We make known Latinx people's ongoing challenges, experiences, and achievements in the United States over the past 170 years. So, too, we share that knowledge beyond the classroom. This takes many forms, such as giving perspective on current events. Over the past year, faculty members like Alexandra Stern,



PEOPLE MOURNING AT A MEMORIAL FOR THE VICTIMS OF THE 2019 EL PASO WALMART SHOOTING ON AUGUST 6TH, 2019



SCREEN CAPTURE OF THE LATINA/O STUDIES (LS) ADVISORY BOARD (LSAB) MEETING LED BY LS DIRECTOR, ANTHONY MORA

Silvia Pedraza, and Lawrence LaFountain Stokes have offered their expertise to English and Spanish- language readers of the Los Angeles Times, The Christian Science Monitor, or NPR. In other instances, we work with private companies as they seek to better appreciate their own workforce's diversity. Last year, I gave a talk at Google's Ann Arbor offices as part of their Hispanic Heritage Month programming. Probably, though, the Immigrant Justice Lab (IJL) is our newest and most important endeavor. Headed by Jesse Hoffnung-Garskof, the IJL connects the critical work we do in Latina/o studies classrooms with the pressing issues facing our community today. This multi-year project emerged from a new "lab" initiative in the History Department. When they join the IJL, Michigan undergraduates learn the history of immigration laws and policies as they simultaneously develop practical legal research skills. They work with the Michigan Immigration Rights Center on actual (anonymized) cases of unaccompanied childhood arrivals. As a team, they develop research dossiers to educate judges about the real danger of physical harm or persecution that these clients will face if forcibly returned to their country of origin. Simultaneously, IJL students produce an open-access digital repository that attorneys across the United States can access as they plan their legal strategies for asylum seekers.

Never has the work that we do in Latina/o Studies been more needed than at this moment of multiple crises. Together we can ensure that expert knowledge, not ignorant fear, informs public discussions and policy decisions impacting Latinx people across our nation.



ARAB AND MUSLIM AMERICAN STUDIES: A YEAR IN REVIEW

By Dr. Khaled Mattawa, Director of Arab and Muslim American Studies (AMAS)



AMAS has experienced a rather dynamic year in 2019-20 that included hiring new faculty, developing courses, and putting on a fascinating series of engaging events.

AMAS successfully hired Prof. Umayyah Cable (Ph.D. USC, 2016) for a joint position with NAS. Cable joins Charlotte Karem Albrecht as the second faculty member working in the critical ethnic studies field of Arab American studies. Dr. Sameera Ahmed was brought in to teach two courses in the winter semester: Islamophobia and Muslim Mental Health (new course). Prof. Nancy Khalil has revamped the Muslims in America course, last taught in 2014.

Many of our courses serve to fulfill requirements for the AMAS minor, which remains strong. Launched in Winter 2015, the AMAS minor had 15 students in 2019-20, 11 of whom were set to graduate in May 2020. This is down from 24 students who pursued the AMAS minor in 2019 (10 of whom graduated that year). I am working with the AMAS undergraduate program assistant to develop a strategy to recruit first and second-year students, and to take greater advantage of recently forged partnerships with Latinx student groups, the Muslim Student Association, and OMAI and MESA. There are currently four Ph.D. students in AC who are interested in Arab and Muslim American studies: We currently have four graduate students whose work pertains to AMAS: Sena Duran and Alice Mishkin (3rd year); Belquis Elhadi (5th year), and Mona Hagmagid (1st year).

Similarly, AMAS's internship program continues to interest U-M students. Four students held internships at Zaman International and the Arab American National Museum. The program's recent success was due to the dedication of the program coordinator, Amanda Respass, who graduated in Summer 2020. History Ph.D. candidate, Farida Begum, was hired as Internship Coordinator for 2020-21.

AMAS students and faculty were active participants in the program's robust offerings of events in 2019-20. These events included:

- "Muslimah's Guide to Marriage" a film Screening and Student Lunch, cosponsored by DAAS, FTVM, GISC, AC, and Communication Studies.
- Latinx and Muslim Lecture. Co-Sponsored By Latina/o Studies, AC, GISC, MESA, and Romance Languages and La Casa. The event was part of the Latinx Heritage Month Celebration.
- "Daring Dances" a performance by Artist-in-Residence Leila Awadallah. AMAS co-sponsored the performance and sponsored a student lunch afterward.
- 2020 Black History Month Keynote Address by Dr. Yusef Salaam, an event that drew hundreds of participants. AMAS was the lead organizer for Dr. Salaam's lecture. Co-sponsors included CSG, Prison Creative Arts Project, School of Education, AC, Ford School, Law School, OAMI, Office of DEI, DAAS. The event was attended by over 500 people.

Like other university units, AMAS had several events planned for the second half of Winter 2020. However, these were canceled due to COVID-19.

AMAS staff and the advisory board met in the fall and winter terms. Due to the AMAS/NAS search in the fall, these meetings were not held monthly as in the past, nevertheless, they continued to be helpful in the running of the program. They also met over the summer to think about organizing events and research opportunities in light of the spending limitations implemented by U-M during the COVID-19 situation.

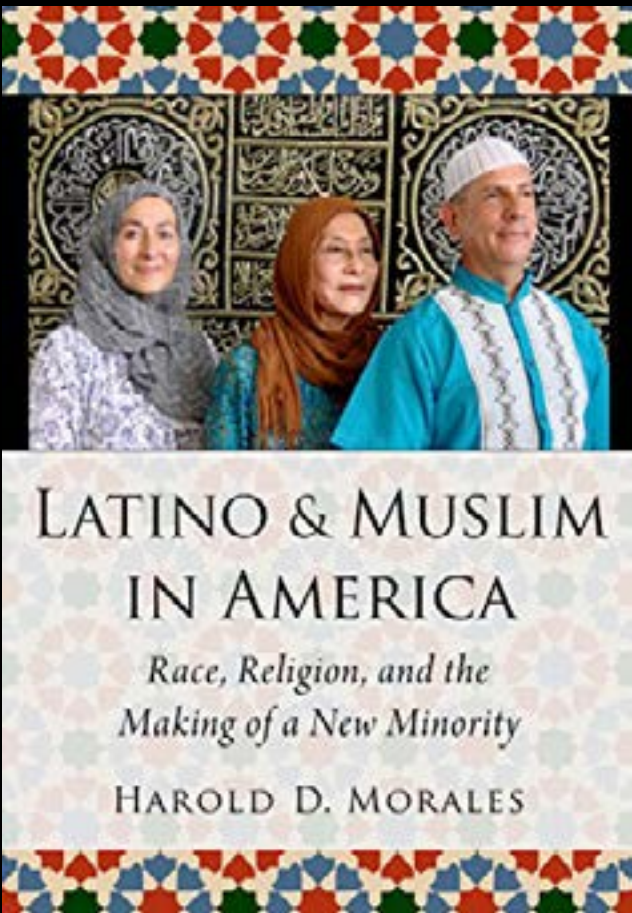
Finally, as the start of the 2020-21 school year begins, I will be taking over Dr. Su'ad Abdul Khabeer's place as AMAS's new director for the next two years.



AMINAH BAKEER ABDUL-JABBAAR, WRITER/PRODUCER/
DIRECTOR OF "MUSLIMAH'S GUIDE TO MARRIAGE"



LEILE AWADALLAH, PERFORMER IN "DARING DANCES" CO-
SPONSORED BY AMAS



BOOK BY HAROLD MORALES, SPEAKER AT LATINX AND
MUSLIM LECTURE CO-SPONSORED BY LATINA/O STUDIES



DR. YUSEF SALAAM, KEYNOTE SPEAKER FOR 2020 BLACK
HISTORY MONTH EVENT



INTERVIEW WITH MAGDA ZABOROWSKA

Professor of American Culture and Afroamerican and African Studies, Author, most recently, of *Me and My House: James Baldwin's Last Decade in France* (Duke, 2018).

Magdalena Zaborowska's recent research project examines how Baldwin's house overlooking the Mediterranean Sea in St. Paul-de-Vence, France, and how the black, queer, transnational domesticity that he created there shaped such works as *Just Above My Head* (1979), *The Evidence of Things Not Seen* (1985), and the mostly drafted play, *The Welcome Table* (1987). Prof. Zaborowska has a long history of thinking, writing, and teaching about space, architecture, and place in relation to literature and experience.

Can you talk about that relationship, and how it is that you have come to think it is so important?

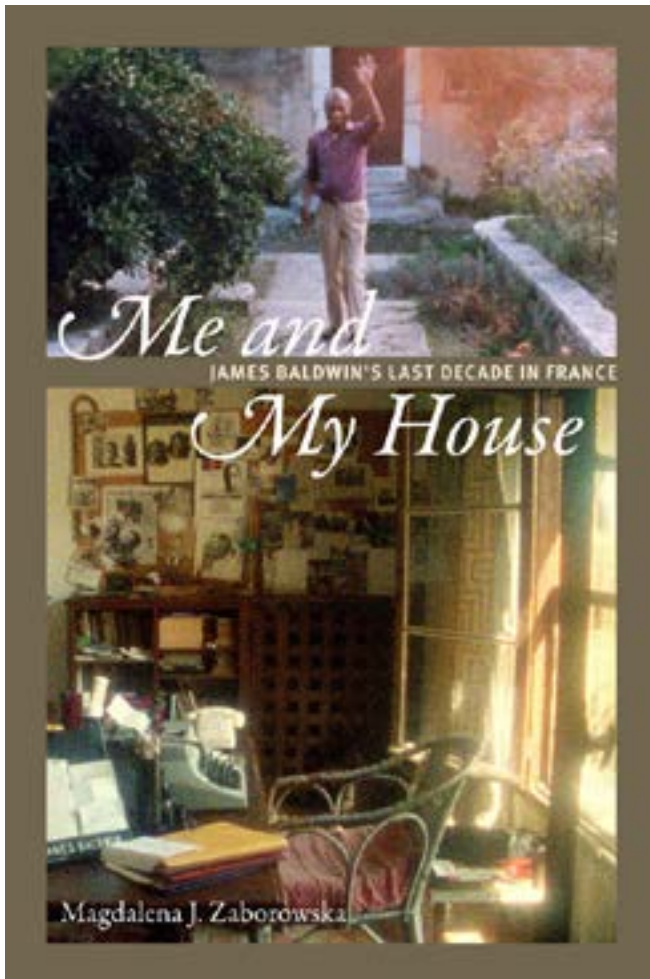
Magda: This is a long story, indeed, so first, some background: I came to the U.S., as a foreign student on an F-1 Visa in 1987. Once a Ph.D. candidate in English, I wanted to do the kind of "intersectional and interdisciplinary literary and cultural studies" scholarship that UM graduate students take for granted today, but that was novel then. In fact, I had to add a member from the Slavic Department to my dissertation committee to be able to write about working-class Russian, Polish, and Jewish immigrant women writers who were my subject. These women's fiction had been considered sociology and history rather than literature then, and I soon realized that it was so for a myriad reasons: gender, immigrant origins, mother tongue, class, genre, and race and ethnicity.

My first spatial interpretation of that problem was that they were kept out of the exclusionary "house" of American literary history (it was the time of the "canon wars"); my dissertation argued that they belonged and seriously

renovated that edifice.

Second, I was fascinated by Mary Antin's and Anzia Yezierska's descriptions of spaces that most WASP Americans did not care to dwell on. Much like slave cabins, Native American reservations, or Japanese detention camps had been relegated to shameful backgrounds behind the facades of plantation house museums and war monuments, immigrant spaces like steerage, where the poorest "huddled masses" traveled to the New World or dumbbell-shaped tenements of the Jewish ghetto on the Lower East Side in NYC where they lived in deplorable conditions, were not seen as part of the national house. I say this with the full understanding of the dramatic differences that marked these populations' subsequent fate in this culture. The house admitted some in time, whereas for the African Americans (and other marginalized communities), as Baldwin writes in "Every Good-Bye Ain't Gone" (1977), "If I am a part of the American house, and I am, it is because my ancestors paid - striving to make it my home - so unimaginable a price."

Third, growing up in the Communist/Catholic Poland, which might just as well be another planet for my students here, I saw how Hollywood capitalized on and romanticized immigrant poverty and tenement squalor like that described in Anzia Yezierska's short stories. I watched lots of very different Americana on television, e.g., Charlie Chaplin, Oliver and Hardy, Buster Keaton, and all the AMC's you can think of in black&white, and more. Then, the TV series "Roots" in 1976 struck me. We studied slavery and U.S. imperialism in schools, so as a kid I knew about that history, but I didn't know the gruesome facts of rape, lashings, and selling children away



from their parents. "Roots" brought that into our tiny apartment and I never forgot it. I knew, of course, that all the TV material and movies we saw had to be approved by censorship. Now, I am grateful for what I was able to see and for the lessons it gave me, no matter the repressive cultural politics of the state. Now, a scholar, I write of all "these material spaces and their literary, or metaphorical representations" on the screen or in a novel, and how they "represent diverse politics and poetics of place, passage, and personhood," tying it all up with a discursive bow.

Following the publication of my first book, *How We Found America: Reading Gender Through East-European Immigrant Narratives* (UNC Press 1995), I was reading Baldwin alongside male immigrant writers like Henry Roth, Abraham Cahan, and Jerzy Kosinski for my next book. In 2000, I made my first trip to St. Paul-de-Vence in France and obtained permission to visit James Baldwin's house, where I took a few photos. The genesis of *Me and My House* is rooted in that trip, though the book took fifteen years to gestate. It has been a journey that, like much of my work so far, has

not been linear but rather cyclical and kaleidoscopic.

When I moved to UM in 2000-01, I was invited to attend a conference in Istanbul, Turkey, and decided to research Baldwin's life there because I was surprised that literary critics had never mentioned Turkey as a location important to his works. The result was the MLA William Sanders Scarborough Prize-winning *James Baldwin's Turkish Decade: Erotics of Exile* (Duke UP, 2009). During the years in between these two books I read, taught, and published extensively on architecture, social space, and how gender, race, and sexuality, even genre, were contingent on material and metaphorical structures, be it architectural or narrative (unbeknownst to me, I also "passed" as an architect at a few conferences). I was also smitten by African American feminist theory and novels by Walker, Morrison, and Petry, and so it made sense to me to tackle Baldwin next because I thought that he shared many concerns with these female writers, even though then, like now, we tend to segregate writers by gender in literary history.

Baldwin's works appeared to me as revolutionary; they pushed against gender and genre boundaries; they interrogated and exploded national mythologies from a unique, black queer perspective decades before scholarship caught up to notions like "disidentification" or "intersectionality" (which he invented and others named). His perspective, like that of immigrant women, was not included in the national literary house. So I had work to do.

You challenge the concept of exile, so closely attached to the last period of James Baldwin's life. How should we think of this period of Baldwin's life?

Magda: I have disagreed with scholars who claim that Baldwin was not in, or an, "exile" in terms of his reason for leaving the United States. There are two parts to this issue. First, the assumption that it must be the state that physically boots you out for you to be considered a "legitimate" exile. With his working-class origins, only a high school degree, and his slight, dark black queer body, he didn't cut a very glamorous figure when he left in 1948, and the state couldn't care less. At the same time, he had to flee the U.S., for personal reasons, first and foremost because of racism and homophobia. It was simply unsafe and impossible for him to work in his home country and the dangers he describes were both physical and psychological.

Second, by the 1960's he was on the radar of the FBI, with a regularly updated file that reached over seven hundred pages by his death; he was aware that some of his guests in Turkey and France might be CIA. At the end of that decade, he was traumatized by the murders of the trinity of male Civil Rights Movement leaders whom he mentioned frequently, "Medgar, Malcolm, Martin," and

he did fear for his life. He tried to stay in Turkey, then moved to France in 1971 to convalesce from a long illness. Unexpectedly, he found a home in the village of St. Paul-de-Vence in the south, an unusually slow and tiny place given the behemoth cities where he had used to live until then. At that moment, I saw him as reshaping his exilic condition, as revising what it meant to him in that phase of his life. Within a couple of years, he established a uniquely black queer household, known locally as “Chez Baldwin” that drew visitors from all over the world; his August birthday was a region-wide celebration. Because he decided to stay there, because he loved the place and its people – to the point that he wanted to be buried there (which didn’t happen) – he “domesticated” and transformed exile, so to speak, and would refer to himself as a “transatlantic commuter.”

Your writing is informed by your actual visits to the sites of your study, whether it is in Turkey or France. Is it uncommon for literary scholars to actually inhabit if only for a time, the spaces inhabited by the writers with whom they engage? Can you tell us about such visits, and how they might have been important to your scholarship?

Magda: It may be uncommon, though, I’ve never worried about that very much. American Studies has helped me redefine my interdisciplinary literary scholarship as a traveling enterprise, so to speak. So I say that my work explores complex spaces where diasporic and (im)migrant narratives of identity intersect in dialogue and conflict. That I study diverse expressive productions that have accompanied the many crossings and re-crossings of the Atlantic Ocean by peoples of African descent, North Americans, and Europeans, and how these productions help us re-imagine literature and culture as material and metaphorical spaces that are relational and accommodate and refashion multiple and hybrid subjects. You could say that my work contributes to the recent re-mappings in African American and American Studies by integrating literary study with the sociological and philosophical concerns of cultural studies and by embracing the fluidity of transnational and border-crossing scholarship. Under these polished statements sit decades of traveling, reading, writing, thinking, and wrestling with ideas and really bad drafts.

What changed things for me dramatically, hands-on as it were, was that first visit at Baldwin’s house two decades ago. I had seen my first writer’s house, Maria Kuncewicz’s villa in Kazimierz back in Poland around 1993-94 when I was writing my first book. In all those places, Poland, France, and Turkey, I was fascinated by the locations of authorial labor. I also loved archives and letters and old books, so I began seeing houses as material objects filled with stories much like books. I remember discussing that with Prof. Tiya Miles when she was my colleague here, years ago. We found great points of connection between

our work no matter how far apart our fields of scholarship might have been. This is where interdisciplinarity comes in, and where you also realize that what you know is always in progress just like who you are. That’s why I tell my students that, as scholars, we must trust the primary material or archive that inspires us, and that it’s all right to be forging new toolkits we need to get the work done. It may be scary and is a lot of work, but it’s always rewarding.



OUTSIDE VIEW OF JAMES BALDWIN’S HOUSE IN SAINT-PAUL DE VENCE, FRANCE

Me and My House has gotten attention internationally, including an interview with the BBC world service. Can you speak about Baldwin’s global reach, and perhaps the broad interest in the relationship between architecture and literature?

Magda: I’ve been thrilled to be interviewed four times by the BBC, most recently its Turkish office. I’ve also published on my work in Germany, France, and Poland; the LitHub, and some popular queer websites featured excerpts, reviews, etc. I love to spread the word about how Baldwin writes about familial ties binding all people and thus giving us tremendous power. Please, know that this is not some superficial Kumbaya statement but another

acknowledgment of the hard lessons about our humanity that he has forged for us. He called this power “love” or “saying yes to life”; at times, he called it “battle” and “war” or a “growing up.” Most important, he always acknowledged how hard it was to embrace such an approach – as hard, indeed, as embracing all of humanity the way each of us longs to be seen and heard – a whole and singular person, not a label, not a group, just me. He insisted that was the only way to bring about lasting change in the U.S. He writes in his last published essay, “To Crush the Serpent” (1987): “Complexity is our only safety and love is the only key to our maturity. And love is where you find it.”

I understand you’ve been working on a digital companion to your book. What are your hopes for this project?

Magda: The project began the summer before last (2019), after I’d been awarded a NINI grant for new DAAS and AC courses that would be connected to that collection and focus on Black Digital Humanities (BDH). I’ve also recently re-applied for an NEH grant to fund its further development, and so I include some of that application’s language below.

“The importance of archiving James Baldwin’s life by means of digital humanities approaches and methods cannot be overstated. While several institutions offer credentialed scholars access to Baldwin’s papers (e.g., National Museum of African American History and Culture/Smithsonian [NMAAHC], Schomburg Center for Research in Black Culture, Emory University, Yale University, Harvard University), his everyday life, writing routine, and modes of sociability remain opaque to academic and non-academic audiences alike. A recent resurgence of interest in his legacy – from academe, through film, to popular culture and civil rights movements – confirms the timeliness of this project. French and American protests against the destruction of Baldwin’s former residence, and a recently established NGO, “Les Amis de la Maison-Baldwin,” in St. Paul amplify the vitality of his domestic space to understanding his authorship and to memorializing his legacy as a visionary transnational intellectual who had embraced intersectional identity decades before it became an academic buzzword.

The UM Library “‘Chez Baldwin’ Collection,” as it’s been tentatively titled, will ultimately bring Baldwin’s domesticity, creativity, and humanistic wisdom closer to all Americans, including activists and organizers, for we all learn and take courage from material circumstances of lives we admire. As such, it will demonstrate how academic knowledge lends itself to popular dissemination through public humanities outreach and programming, and how community input and support contribute to new knowledge production on campus and beyond. Further on, in addition to feeding Black Digital Humanities courses

as I will teach here, it will spur public events and campus-wide symposia featuring collection-based student work and invited speakers. It will seek to establish national and international connections and networks (e.g., both NMAAHC and the French NGO, Les Amis de la Maison-Baldwin/Friends of Baldwin’s House, have expressed interest in featuring links to this project).

Given its open-access and pedagogical and curricular components, it will contribute to Black Digital Studies at the same time as its focus on a mid-twentieth-century literary figure will challenge that field’s preoccupation with predominantly nineteenth-century history projects. By blending traditional literary studies methods with cutting-edge computing and pedagogy, it will mobilize DH to embrace intersectional approaches to racialized U.S. identity; it places black lives, queer black lives specifically, and their material traces as central to retelling stories of U.S. history, culture, and national legacy. A complex set of literary and life stories told through computing, it will educate domestic and international publics on Baldwin’s relevant, humanistic ideas on democracy, tolerance, openness, and civic engagement. It will offer a novel guide to rethinking the foundations of our shared American national house as this century crests into its third decade of troubled race relations.”

You’ve very successfully taught a large undergraduate course on some of the themes that you write about. These are, I would think, somewhat mind-bending and seemingly esoteric themes for the sophomores who often enroll in your course. Yet they clearly think highly of the course, and they repeatedly report learning a great deal. Do you have a special approach to conveying a high-level scholarship at a fairly introductory level?

Magda: It takes a lot of work but can be done, and it’s lots of fun when successful. My AMCULT 225 continues to be a very rewarding experience and is my favorite undergraduate lecture course, though it has taken years of trial and error to develop, and is always tricky to teach in ever-changing contemporaneous contexts. You can teach anything if you can harness the students’ imagination and put in enough effort to make the subject of the course relevant to them. I learn from them, and they from me, but there is always clarity in my classroom that I am there to teach and that I am the one with expertise, experience and knowledge; yes, the one with authority. It’s paid off to have very clear rules (I can attest to that as a single mom who’s raised a strong-willed eighteen-year-old): First: It’s my classroom and I call the shots. Second: Students must come prepared; they must know it’s their end of the bargain. Third: I don’t allow any screens while teaching in person, for we learn best pen-to-paper, while listening, writing, and idiosyncratically composing notes. I lecture interactively and have lots of small and group assignments; lots of media, too. Fourth: When they are

sluggish, I sometimes play music and ask them to get up and move; I keep telling them that we're whole people/ persons at all times, with all our limitations and gifts. And so I move with them, if needed, and ask them to stretch and breathe before exams. Fifth: It's important to be kind and compassionate and also firm about being punctual and respectful to others.

It's a lower-level course and an R&E one, so I have to teach about hard stuff across American literary history and social spaces it engages: sexual violence, lynching, misogyny, homo- and trans-phobia, Native American genocide, capitalist exploitation of children - name your U.S.-made poison. Last but not least, I've had simply fantastic GSI's, several of whom won the best GSI award. It is extra work to mentor, granted, but it is also fun seeing the younger folks blossom through what is, in fact, an apprenticeship for them and another co-teaching lesson for me. It's a win-win situation. (In Polish we have a saying that when you wish someone really badly, you tell them this: "May you end up teaching other people's children!" My mother begged me never to become a teacher like her; I haven't kept my promise, and I don't regret it.)

You've written about immigrants to the United States, and about Baldwin's years in Turkey and France. You've also reflected on autobiography and literature. One might deduce from your own biography that these transnational themes, themes of finding a home, themes of finding ways of abiding, have personal meaning. They may even be universal. Is it fair to ask you to discuss that?

Magda: I am against both universalism and essentialism, and espouse intersectionality or, more broadly, what I call "black queer humanism" in *Me and My House* - the subject of the book I'm currently writing. Emma Goldman has told us a long time ago that the personal is political, and vice versa. Born black and queer, and in dire poverty, Baldwin knew that sentiment well. He was often derided on both sides of the color line, where he's being out as homo- and bi-sexual, then queer, not to mention anti-nationalist, pro-integrationist, and fiercely individualist, was reviled (see Cleaver's *Soul on Ice*). As he reminded his younger brother David once, he never "kissed ass," and chose to relentlessly witness facts and tell the most inconvenient truths, including those about himself. Some call that "moral rigor," others ethics, still others guts or hutzpah. All are correct, all refer to the same thing, though by different names. The stories we tell about others are always about ourselves to some degree. Remember Toni Morrison's "The subject of the dream is the dreamer"? At the last ASA, I was told by a mansplaining ageist with a white-savior complex that a panelist I'd criticized earlier in the day - for referring to Morrison as being "trendy in the 1990's," not now - should have been left alone. The Bigotry of low expectations is racism; withholding professional advice when it's need-

ed, but might "look" or be perceived badly (be misconstrued, etc.) is that, too. So, yes, everything is personal and political, and my job as a scholar and teacher is to do the best I can.

We all dream of better worlds (and a better U.S.!), and we know that only some have the courage, strength, and imagination to truly work on and fight for these things as leaders. As I write in *Me and My House*, despite his frail health and small frame, Baldwin was a giant of a fighter and leader and has left us a legacy worth defending and passing on to the next generations. What he has taught me, to wax personal for a moment (but also to admit that this latest book is very important to me), has been imprinted on how I live and how I imagine a future that Cazmir, my son (now a first-year college student) and his peers will build. It throws shade on who I love, and how I see myself and others. For what has really saved my life, as Baldwin would have put it, is the realization that anything important and worth having requires a lot of work and a total commitment, and that sometimes, if not most of the time, we are loath to do it, and we often fail. Still, we keep on keeping on. The last paragraph of "Notes of a Native Son" explains this paradox of humanist endurance beautifully. Go on and read it!



EVAN AND ORILLA WINFIELD WITH JAMES BALDWIN NOV. 1976 LOS ANGELES



INTERVIEW WITH GRADUATE STUDENT PAU NAVA

By Colin Gunckel, Director of the Graduate Studies Program

Can you tell me a bit about your research interests?

My research looks at art as a public memory practice in Latinx communities. I focus on art mediums such as muralism, printmaking, altar-building, and zines as part of my inquiry. The ephemeral nature of these mediums is what I find so important, each one an imprint of the time in which they were created. My subject area is the Chicane art of the Midwest with an emphasis on Latina/o art networks of Chicago's Pilsen neighborhood from the 1970s to today. I started my grounding in Chicane art with an interest in how Midwest-based artists came to use the term "Chicano" (which is more common to the West Coast) and tracing that activist lineage through artists and networks in the Midwest.

What sparked your interest in pursuing this kind of study?

I call this my origin story: In undergrad, I took an art history survey course called "Art of the Americas" with the hopes that I would get to learn some Mexican art history. The day we finally started talking about Mexico my professor turned to a slide featuring the Virgin of Guadalupe. As someone raised in a Mexican Catholic family, I remember immediately rolling my eyes and slouching in my seat with defeat. I knew her (The Virgin of Guadalupe's) origin story and had enough family photographs of her birthday celebration where my mother would dress me and my brother in a folkloric dress to go see her at our local church. This image had embodied a modesty and femininity I didn't identify with and felt completely misaligned with. We turned to the next slide and I like to think I had my own modern-day Guadalupe apparition, a Juan Diego moment if you will. We'd gone from the colonial rendering of the Virgin of Guadalupe to Chicane printmaker Ester Hernandez's image titled "Guadalupe defendiendo los derechos de los Xicanos." It was an image of the same Guadalupe with golden rays but she wore a blackbelt and instead of her solemn prayer stance she stood mid karate kick atop her luchador mask-wearing angel lifting her up and screaming in support. It was the first time I had heard the word "Chicana" and it was the first time I had seen someone play with such a familiar cultural symbol I had grown up with.

From then on I just kept trying to learn as much as I could about Chicane art and how these artists reimage Mexican iconography. In a lot of ways my own cultural disorientation growing up and desire for representation is why I am so invested in education and public history.

How has your work as an artist and zine maker influenced the direction of your research?

It wasn't until my second year of grad school that the connection between my zinester background and print culture research really came together. It came through my work on the University of Michigan's Raza Art and Media Collective (RAMC), a group of Umich Latina/o artists that produced a prominent arts journal publication from 1976-1977. It was so inspiring to look through the Bentley Historical Library files on this group and see the connections to other art groups throughout the country such as performance group ASCO, San Antonio's Con Safos art group and younger RAMC member George Vargas would later get involved in the development of the landmark exhibition CARA: Chicano Art Resistance and Affirmation: 1965-1985. This kind of work highlighted how print culture can trace ideas and connections among Latinx art networks. My role as an artist who does arts-based research has also been a very helpful part of my research methodology and fieldwork.

What kind of creative projects have you been involved with at Michigan?

As a co-coordinator of the Rackham Interdisciplinary Workshop Journal Lab (JLab), I facilitate several "experiments" that chart journaling and creative making as a source for public learning about our private process of reflection, articulation, and personal record keeping. As an artist, I like to interrogate the way we record our daily lives and stress the importance of celebrating queerness and communities

of color. My background as a journal core-based artist and Jlab has greatly influenced my researcher toolkit within ethnography and interview facilitation. Since moving to Michigan I have started Venadito Press, the independent DIY "publishing house" of all the zines and artwork that I make.



I've been in several zine fests such as Zine Mercado, Chicago Zine Fest, and New York Feminist Zine Fest where last year I was a part of their opening night zine reading at Bluestockings. I appreciate the zine trading economy of zine fests. It's very exciting to share my work with others in that personal one to one format. Entering zine spaces also helps me meet new artists and build connections within my art network. The ephemeral nature of zines also grounds me in a here and now perspective within my zine collecting. I am always on the lookout for zines that center qtpoc voices and grapple with these ever-changing identity markers of queerness and gender expansiveness. It's interesting to see how queer zines change over time. Since Covid-19 hit it's been a time to bridge the analog nature of

PAU NAVA HELPING OTHER TEACHING ARTISTS WITH THEIR MURAL PROJECTS WHILE WORKING AT THE NATIONAL MUSEUM OF MEXICAN ART

zines towards a more digital facing community and content sharing.

I've also had the opportunity to do zine workshops at Umich where I feature a lot of my work as an artist and include a lot of exercises inspired by my journaling practice. Fall semester was a GSI in WS 240 (Intro to Women and Gender Studies) and helped organize a final zine project assignment where students got to present their work in a fabulous end of year zine festival. My experience as GSI here has allowed me to bring zines into the classroom and see undergraduate students develop their own zines and ideas within this medium.

Do you consider your research to be a form of public history?

Given the types of art mediums, I am most drawn to (muralism, printmaking, zines, etc.) I have always been interested in art forms that inspire and encourage the dissemination of information outside conventional educational spaces.



PAU NAVA DEMONSTRATING PRINT MAKING AT THE NATIONAL MUSEUM OF MEXICAN ART

As a grad student, this interest has manifested itself through my experience in museum work. During my first year of grad school, I helped design and assist in curation for the 1970s photography exhibition *Chicana Fotos* by Nancy de Los Santos under the mentorship of Maria Cotera. That experience really challenged me to engage my design background in presenting historical information on the Chicano movement in the Midwest for audiences familiar and unfamiliar with it. In the summer of 2017, I was a part of the Smithsonian's Latino Museum Studies Program where I got to work in the Archives of American Art on a new acquisition of digital-born Chicago artist interviews. Before coming to Michigan, I was a teaching artist at the National Museum of Mexican art where I was challenged to stretch my art history background and create relevant art workshops and lectures for a variety of audiences ranging from young grade school students, Spanish-speaking parents, and undergraduate students.

This Latina/o audience/public is always in mind when I create any research. Now, as I face the beginning of writing my dissertation I look to texts such as Linda Tuhiwai Smith's *Decolonizing Methodologies* as inspiration and direction when I think of how to give back and share my findings beyond a written dissertation. I'd like to create a public-facing project, be it an exhibition or type of archive that shares the images and interviews I collect. It's still a work in progress, but it's something very important to me.



ABER JOHN ESPINOZA



CIARA TIMBAN



KATRINA STALCUP

JOEL SIEGEL SCHOLARSHIP

Each year the American Culture Department awards the Joel Siegel Scholarship to several students with financial need who demonstrate the potential for excellence in any of our programs. This year we had an especially large group of deserving applicants. The winners were Aber John Espinoza, Ciara Timban, and Katrina Stalcup.

Aber John Espinoza is minoring in Asian/Pacific Islander American Studies (A/PIA) to complement his Psychology major. He is the co-president of the Filipino American Student Association. He has participated in various faculty-led research projects on campus and hopes to pursue a doctorate after graduation. He writes, "The more I progress through my minor, the more conscious I am that there are other A/PIAs who don't have the opportunities that this university has afforded to me: a community that they can identify with, a curriculum that positions their experiences as equally American as others' around them, and programs which are receptive to their unique needs as a community of color . . . I want to be an academic to help make A/PIA Studies more accessible earlier on in education."

Ciara Timban, a minor in Asian/Pacific Islander American studies, plans to pursue a master's degree in public health, inspired by her own experiences. She writes, "From not being able to get annual checkups with our lack of insurance, to my mother having to act as a healthcare navigator and translator for family members who couldn't speak English, I knew from a young age that the American healthcare system was not set up to help immigrant minority families like us." She has worked as part of a faculty-led research project focused on barriers to health care accessibility for Vietnamese Americans and as an assistant health policy analyst researching issues for a Congressional campaign.

Katrina Stalcup, an American Culture major, is the first person in her family to attend college. She was admitted to our honors degree program in the winter of 2018 and received a Fellowship through the Honors College the following summer. She wrote an honors essay that uses the stories from five generations of women in her family to frame the modern working-class. As she explains, "These stories illustrate that being a working-class is not just about your income, but it's about a way of life, filled with culturally significant traditions and an outstanding affinity to the people around you." Katrina helped to found and to lead the American Culture student organization.

Each of these students demonstrates the very best of what our diverse, creative, and intrepid undergraduate students can accomplish.

THE RICHARD MEISLER WRITING AWARD IN AMERICAN STUDIES

Each year our department also presents two awards to undergraduates in any of our degree programs for excellence in writing. This award was established in honor of our dear colleague Richard Meisler, who served as undergraduate advisor in our department for fifteen years. He was playful and non-hierarchical in his approach to learning and teaching and deeply respectful of the ideas and commitments of our undergraduate students. The recipients of the 2020 Richard Meisler Writing Award are Anne Boyd and Syd Lio Riley. Honorable mention goes to Charlie Bingham Jr.

Anne Boyd's winning submission, "A Nation That Forgets Its Past Has No Future: White Supremacy and a Confederate Monument in Phoenix, Arizona," was part of her larger honors thesis project, which explored Confederate monuments erected in the 1960s outside of the former Confederacy. Her work asks why these monuments were erected at these times and places. Through an impressive range of research -- newspapers, archival records, and visits to monuments themselves -- she argues that Confederate monuments were erected in the 1960s as part of a backlash to Civil Rights movements and to craft white supremacist accounts of local and national histories. Anne will be continuing her work in American Studies in a PhD program at Brown University next year.

Syd Lio Riley's winning submission, "Transgender Inclusion in Residential Communities at the University of Michigan," explores the ways that transgender and gender-diverse students at the University of Michigan have worked to access appropriate housing over recent decades. Lio engaged in impressive research at U-M, interviewing a range of administrators, staff, and student activists, and also digging into archival materials at the Bentley Library. The paper shows notable skill in connecting these findings to larger histories of the University of Michigan, also showing how student activism at U-M connected to larger American histories of transgender rights and lives. Lio is an American Culture major, and we look forward to their future work in our department!

Charlie Bingham Jr.'s honorable mention submission, "Black Twitter as Black Empowerment," explored the ways that Black Twitter users engage in subversive political practices, and create communities of participatory culture on the social media platform. The committee was impressed by the essay's nuanced exploration of Blackness and multiple strands of Black political action on Black Twitter, particularly in subversive challenges to Eurocentric cultural norms. Bingham's work considered both the power and limitations of the social media platform, evaluating its subversive potential as well as the uncertain future of Black Twitter's political power.



ANNE BOYD



SYD LIO RILEY



CHARLIE BINGHAM JR.

AMERICAN CULTURE MAJOR

Bingham Jr., Charlie
Boyd, Anne
Carn-Saferstein, Joshua
Delgado, Arabella
Drobosky, Dane
Ferrell, Gabriella
Fields, Max
Gonzales, Griffin
Hinds, Brian
Janes, Lauren
Kabisch, Telana
Kelly, Adrien
Munoz, Mayra
Reynolds, Holly
Rosen, Alison
Salinas Lavelanet, Maya
Saylor, Elizabeth
Snyder, Sarah
Stalcup, Katrina
Swift, Zachary
Thompson, Christopher
Vega, Osvaldo
Wojcik, Nathan

AMERICAN CULTURE MINOR

Garcia, Daniela
Gross, Amanda
Hafeez, Adeeb
Hazlett, Olivia
Lehmann, Tate
Pope, Brennan
Thorne, Tor
Yang, Charlotte

LATINA/O STUDIES MAJOR

Guevara Hernandez, Sara
Llamas, Moncerrat
Ramirez Beltran, Leila
Rivas, Lesley
Solis, Emmanuel

LATINA/O STUDIES MINOR

Chiquito, Jasmine
Kepler, Johanna
Mallares, Jasmin

LATINA/O STUDIES MINOR (CONT.)

Ramirez-Gorski, Elena
Rivera, Jazmyn

HONORS IN AMERICAN CULTURE

Boyd, Anne
Delgado, Arabella
Stalcup, Katrina

NATIVE AMERICAN STUDIES MINOR

Thomas, Haley
Wilson, Nicholas

CLAS 201

ASIAN/PACIFIC ISLANDER AMERICAN STUDIES MINOR

Ceniza, Nicolas
Hoshino, Miri
Lee, James
Lee, Youna
Timban, Ciara

ARAB AND MUSLIM AMERICAN STUDIES

Ankouny, Yasmine
Chami, Jenna
Charara, Mohammed
Fadlallah, Silan
Hak, Layla
Hammoud, Rawan
Hasso, Muneer
Hussain, Syed
Rainey, Lauren
Szczepanski, Isabelle

RICHARD MEISLER WRITING AWARD WINNERS

Boyd, Anne
Riley, Syd Lio

HONORABLE MENTION

Bingham Jr., Charlie

2020 DISSERTATIONS

Maryam Khadijah Aziz, "Built with Empty Fists: The Rise and Circulation of Black Power Martial Artistry During The Cold War"

Kyle Cooper "Frisina: Thinking Theatrically: Contemporary Aesthetics for Ethical Citizenship"

Jallicia Allicia Jolly, "Ill Erotics: The Cultural Geography of Sexuality, Illness, and Self-Making Among HIV-Positive Young Women in Jamaica"

Kris Klein Hernandez, "Militarizing the Mexican Border: A Study of U.S. Army Forts as Contact Zones"

Peggy Lee, "Politics of Composure: Performing Asian/American Femininities"

Janee A. Moses, "A House to Sing In: Extra/Ordinary Black Women's Narratives about Black Power"

Vivian Truong, "Whose City? Our City! Asian American and Multiracial Movements Against Police Violence in New York"

Kathleen Chlotilda Whiteley, "The Indians of California Versus the United States of America: California Dreaming in the Land of Lost Treaties, 1900-1975"

S OF 20

PH.D.S IN AMERICAN CULTURE

Kamil, Meryem
Molldrem, Stephen

JOEL S. SIEGEL SCHOLARSHIP RECIPIENTS

Espinoza, Aber John
Stalcup, Katrina
Timban, Ciara

THANK YOU,
AMERICAN CULTURE
COMMUNITY,
FOR YOUR CONTINUED
SUPPORT!



3700 Haven Hall
505 S. State St.
Ann Arbor, MI 48109-1045
ac.inq@umich.edu
734.763.1460