MODERN THOUGHT
AND LITERATURE

WINTER 2013

WELCOME 2012-13 COHORT

ANDRES GARZA
Andres researches distortions in our knowledge practices, ignorance, and its role in the formation of racial identity, especially cinematic manifestations of racial ignorance, and all its psychological, epistemological, and ethical repercussions. He has a BA in Film Studies, an MFA in Film Production, and an MA in Philosophy.

MELANIE LEON
Melanie is interested in the discursive and material production of sexuality in literary narratives about the U.S.-Mexico and Mexico-Central American borderlands, particularly as it normalizes specific forms of sexual desire, and constructs same-sex desire as an impossibility. She has a BA in Ethnic Studies from UC San Diego.

STUDENT AWARDS & HONORS

JAMES ESTRELLA
was awarded a Diversifying Academia, Recruiting Excellence (DARE) Stanford Fellowship, became a UCLA School of Law Fellow, is an El Centro Chicano Graduate Scholar-in-Residence, and received an Outstanding Graduate Mentor Award.

ADRIENNE JOHNSON

STUDENT AWARDS & HONORS

NINA VARSAVA
Nina’s research focuses on animal and environmental ethics, specifically, the ethics of representing nonhuman life in literature and law. She’s interested in how we can represent nonhuman animals ethically and effectively, in ways that might work to improve their situation amongst humans today. She’s also at work on a novel dealing with interspecies relations and transmutations, amongst humans and cats in particular.

BRIAN JOHNSRUD
was admitted into the Stanford Center on International Conflict and Resolution (SCICN) Graduate Fellows Program (November 2010) and received a SCICN research grant, was awarded a Ric Weiland Graduate Fellowship (2011-13), he received an Abbasi Research Grant, a Stanford Graduate Research Opportunities grant, recently published “Putting the Pieces together Again: Digital Photography and the Compulsion to Order Violence at Abu Ghraib” in Visual Studies (2011), and has forthcoming “The Da Vinci Code, Crusade Conspiracies, and the War on Terror” in Conspiracy Theories between the U.S. and the Middle East, ed. Maurus Reinikowski and Michael Butler (2012). He will be a visiting fellow at the Van Leer Institute in Jerusalem in spring 2013.

VASILE STANESCU
was named “Scholar of the Year” by the Institute of Critical Animals Studies, SUNY Cortland in April 2010.
I write this letter on the cusp of the recruiting season, having just worked with the MTL admissions committee to complete the difficult but immensely rewarding task of selecting the small handful of talented students to whom MTL is able to offer admission. The pleasure of the process, of course, comes from being exposed to the breathtakingly diverse range of interdisciplinary projects envisioned by the extraordinary students who apply. We all read through the files and think: what inventive, imaginative, and passionate people there are in the world! How much fun it would be to interact with, work with, and learn from all of them! And while the committee is able to admit only a few of the approximately 150 who apply every year, we are fortunate in that the quality of the applicant pool yields an especially strong cohort of matriculated students. This year is no exception, and I look forward with eagerness to meeting and recruiting our newest group of admitted students.

As we move into the last quarter of this academic year, I look back with satisfaction on the successes of the program, and on my own experience with it. Although this is only my second year as director, my association with the program has been long-standing. Over the past sixteen years, I have taught both core courses several times, and have worked with many MTL students. The experience has been as a whole immensely enjoyable; it was made even more so by having had the privilege, last year, of presiding over the 40th anniversary celebrations. I came away from that year-long series of events featuring MTL alumni speakers, each of which are described elsewhere in this newsletter, even more impressed than before with the ongoing institutional project that is the Program in Modern Thought and Literature.

From its inception, the Program in Modern Thought and Literature has been the institutional home at Stanford University for intellectual and disciplinary innovation in the humanities. Approved by the Faculty Senate in December 1969, the Program accepted its first students in 1971 under the directorship of Albert J. Guérard. Its initial goal was to provide an alternative to literary scholarship organized primarily in terms of cultural history. It sought to enable students to focus on the development of modern societies, cultures, and literatures in the period after 1800 in light of the new theoretical paradigms that were then transforming literary studies.

Over the past four decades, MTL has succeeded in remaining at the cutting edge of innovation. In part this speaks to the interdisciplinarity within the field of literary studies, and in part it can be credited to the entrepreneurial spirit of MTL students who have ranged far and wide across the university in search of mentorship and support for their incredibly diverse projects. Over the years, MTL has been a leader in ethnic studies, gender studies, critical race theory, postcolonial studies. Since the turn of the millennium, MTL has sought to provide an intellectual space for newly emergent fields. Recent graduates focused on human rights, and have put science studies in dialogue with anthropology, history, and literary criticism through the emergence of medical and environmental humanities, as well as critical animal studies. Other students have responded to an expanded field of cultural production including verbal and visual texts across a wide range of media, from orature and printed books to film, television, computer games, and the Internet. I am sure our students’ interests will continue to evolve in response to the innovations and exigencies of our increasingly globalized world.

As the program moves into its fifth decade of existence, I am grateful to be facing the challenges and opportunities that lie ahead with a strong team of faculty from across the humanities and social sciences. Shelley Fisher Fishkin (English), Scott Bukatman (Art and Art History), and Sean Harrett (History) are continuing or returning members of the MTL Committee in Charge. Newer members include Zephyr Frank (History), Alison McQueen (Political Science), Vaughn Rasberry (English), Claire Jarvis (English), Jose David Saldivar (Comparative Literature), Pavle Levi (Art and Art History), Alex Woloch (English) and Jisha Menon (Theater & Performance Studies). A much longer list of faculty who also work with MTL students as either dissertation advisors and committee members can be found on the MTL website. Central to MTL’s ongoing success is our Program Administrator, Monica Moore; she is the institutional memory, the organizational genius, and the warm human presence that keeps MTL running even in times of institutional stress. Beth Stutsman, our Administrative Associate, is a newer but also very highly valued member of the MTL team.

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Director, Program in Modern Thought and Literature

The first students were all transfers from the Department of English, and the first Ph.D. in Modern Thought and Literature was awarded in 1974. From its inception, the Program has trained students to understand the histories and methods of disciplines and to test their assumptions. We consider how disciplines shape knowledge and, most importantly, how interdisciplinary methods reshape their objects of study. MTL students produce innovative analyses of diverse texts, forms, and practices, including those of literature, history, philosophy, anthropology, law, and science; film, visual arts, popular culture, and performance; and material culture and technology.

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The FIRST COHORT

The Program Today

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Monica as a Stanford undergraduate

Monica attended Stanford as a student during turbulent times. At first protests were peaceful, focused on student rights and civil rights. But the escalating Vietnam War changed all that. Stanford's rise to prominence after World War II was in large part fueled partly by Provost Frederick Terman's genius in finding federal support. By the mid 1960s, classified research, funded by the Defense Department and presumably war-related, was conducted on campus and at the nearby Stanford Research Institute.

All war-related activities became a lightning rod, and protest turned violent. In 1968 the ROTC building was burned, and a fire was set in President Sterling's office. The 1969 occupation of the Applied Electronics Laboratory, which ended relatively peacefully, was followed by the occupation of an administration building.

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Monica's mother, Virginia, met James Ploeser after they finished their undergraduate degrees, and she received her masters and James served in the Second World War, using his degree in chemistry to help with penicillin research. Afterward, they returned to Stanford where he received his PhD in biochemistry in 1948, while Virginia worked in the Admissions office.

Virginia and James had Monica's older sister while they were at Stanford, then Monica followed while they were in New Zealand during James' tenure as a Fulbright Fellow. It is little surprise that Monica's roots drew her back to Stanford, where she studied from 1967-1971, receiving her bachelor's degree in fine arts. It was here that she met fellow student and soon-to-be husband, J.B. Moore.

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After graduation, Monica accepted a job at Stanford beginning June 5, 1972 and now, over forty years later, she has been instrumental in the success of programs like Religious Studies, Interdisciplinary Studies in Humanities, American Studies, and Modern Thought and Literature.

Monica's first job in 1972 (as a "secretary 1") was half-time for Robert McAfee Brown, a professor of Religious Studies, and half-time for the then program of "Values, Technology, and Society" (VTS, now STS). Both programs were administered by "Humanities Special Programs" (HSP, later called "Interdisciplinary Studies in Humanities"). She was the third staff member and worked in Building 60.

Around 1975, Monica moved to Building 70 and steered the ship there until 1999, with a 10-month hiatus when her office was in Encina Hall while Building 70 underwent earthquake retrofitting. The American Studies Program was instituted in 1976 and administered by HSP. The following year, Monica had her daughter, Betsy, and switched to half-time, opening up a slot for a second full-time position. Finally, someone else in the office!

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In 1981, after her son, James, was born, Monica increased her time to 75% and hired a second person at 75%. After the 1989 earthquake, MTL, which had been housed on the quad, was moved to temporary housing in the Wilbur parking lot (trailers) and shortly thereafter the long-time administrator retired. At that point, MTL came under the HSP umbrella, along with American Studies and the two "humanities" programs - and Monica returned to full-time work.

When Jan Hafner came on board around 1997, she also entered a full-time position. They moved to building 250 in 1998, then to building 240 in 2007. When ISH was terminated, Monica and Jan moved to Margaret Jacks to oversee American Studies and Modern Thought and Literature, and Monica still holds up the fort there today!
Professor Darieck Scott kicked-off MTL’s 40th Anniversary Speaker Series with his insightful talk, “Black/Abject: Frantz Fanon and James Weldon Johnson’s The Autobiography of an Ex-Coloured Man.” Scott theorized the relation of blackness to the abject and the painful yet powerful dynamics of blackness. Drawn from his recent book, Extravagant Abjection: Blackness, Power, and Sexuality in the African American Literary Imagination, Scott’s talk brought together African American literary criticism, visual culture, psychoanalysis, black queer theory and black nationalist thought to consider blackness in the United States as produced partially through and within “traumatizing violent domination and historical defeat.”

Focusing on a chapter in Ex-Coloured Man where Johnson’s biracial African-American and white narrator witnesses the lynching of a black man, Scott revealed a literary representation of blackness in which Fanon’s psychoanalytic observations on black identity formation are “plumbed, dramatized and deployed as an instrument of social critique.” In Ex-Coloured Man, the narrator’s fair skin enables him to pass for white when he chooses. Though when the narrator witnesses a lynching, he sees the man burning, hears the crowd’s cheers and jeers and smells the burning flesh, and the sensory effects of the lynching—the smell of burnt human flesh in particular—override the narrator’s psychic denial of blackness. Scott claimed the experience “seals the narrator’s identification with the lynched man,” and creates a recognition of kinship—of knowing that the black(ened) body on the stake, despised and mutilated, is also his own black body.

Distancing himself from the pain of the lynching and vulnerability of his own body, the narrator decides to pass for white the rest of his life. According to Scott, he is unwilling to “exist in the fact that blackness is produced through humiliation and degradation.” Since the narrator is unable to accept this aspect of blackness, he also refuses and fails to ever come into an empowered black male identity. Scott noted, “the process of being made black, illuminating the condition of blackness, and blackening the flesh are all the same: the body as it blackens in being burned is rendered as the body in its social and existential meaning of blackness as the abject.” The narrator rejects black culture writ large, including “aspects of black history, black wisdom, or black arts that are cannily creative in the face of, and even triumphantly resistant to white domination.”

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Darieck Scott, MTL PhD Alumnus

Response by Alexis Charles

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This is a story that begins and ends with pedagogy and the legacy of a Chicana feminist mother. Maria Cotera, a self-proclaimed “archive geek,” got an early start in archival work at the age of twelve when she began working on an electronic encyclopedia of Hispanic women with her mother, Martha Cotera, in the late 1970’s and early 1980’s. Today, Maria Cotera has taken that early experience with the gigantic clunky computer into the digital age, where she is now archiving her mother’s own oral history along with the stories of other Chicana women. In her March 5 talk, “Liberating the Feminist Archive: Mapping Chicana Feminism in the Digital Age,” Cotera lays out the details of her new digital humanities project, “Chicana por mi Raza.” The project deals in the implications and politics of the archive, the possibilities of the digital, and the enduring necessity of history.

Cotera reminds us that archives are partial, limiting, and contain material and information gaps as institutional politics shape collecting practices, and their access is often limited to select scholars who have the means to travel to material archives. In contrast, Cotera seeks to democratize the archive, to refuse the conversion of archival materials into scholarly commodities, and to make materials publicly available for teachers, students, and the general public.

Cotera and her crew of students have been gathering materials for the web-based archive that documents the development of Chicana feminist thought and action through an interactive timeline, oral histories, and archival materials including out-of-print books, newspapers, reports, leaflets, and other ephemera. The goal is to recuperate stories and histories of Chicanas that lie in the liminal spaces and silences between the Second Wave Feminist and Chicano movements. This archive pieces together the untold stories of Chicanas, and makes them freely accessible not only to historians, but to all curious audiences. Cotera notes that access to an archive is a political question, and one way in which “Chicana por mi Raza” makes this access more democratic is through the incorporation of a wiki, where users can upload their own materials and stories. As it is, many of the materials Cotera and her students have gathered come from private collections, primarily across Texas, California, and in Chicago. The ever-growing archive currently contains 206 hours of oral histories and over 800 documents, but the largest gap remains in collecting narratives and materials from the Midwest region.

Through the use of the wiki, Cotera’s democratized digital archive provides a realistic and efficient possibility for filling this historical gap. “Chicana por mi Raza” serves as a “virtual reunification” site that brings together scattered archives and constitutes a vast network of Chicana activism. It serves as a counterpublic that transforms how we produce and share knowledge through digital interactivity and accessibility; it is a digital hub for political and intellectual connection.

This project is a political act, but for Cotera, it is also personal, as it is greatly influenced by her mother. While Cotera’s mother remains present throughout her archival journey, this work is also closely tied to pedagogy. Cotera reminds us that history continues to have relevance in how we imagine future possibilities. When the archive is up and running, we can use these materials to take our students into a radical past, which makes possible visions for a radical future.

We live in a present that feels disturbingly like science fiction. I say disturbing because I’m a bit of a technophobe, a bit of a stubborn anachronism. Still, my mother, for example, has no trouble recontextualizing her self and her body to include her iPhone and everything that comes with it: space collapses, the capacity of her memory expands, she has a navigation device (almost) embedded in her palm. This is a tongue-in-cheek example, but most advances in science and technology necessitate a shift in the way we conceive of ourselves as subjects in the world.

How, then, has the completion of the Human Genome Project changed the way we humans conceptualize our bodies and our selves? While the answer is undoubtedly complicated, Sarah Richardson, in her February talk “Sex Itself: Conceptualizing Sex Difference in the Human Genome,” suggests that it has led to a shift in the dominant understanding of what exactly sex is away from hormonally based models and towards a model based almost exclusively on the sex chromosomes. That is, a shift away from sex conceptualized as a spectrum of possibilities and towards sex (re)conceptualized in terms of a binary (of course, this doesn’t account for some intersex folks—or XXY males—but, then again, a model of sex based on chromosomes works to preclude, pathologize, and, ultimately, erase these kinds of bodies). In addition, now that we have the map, genetic research in this “post-genomic” age is driven largely by medical applicability, by the desire to navigate towards a future we imagine to be free of human suffering from disease.

The focus on medical genetics, in conjunction with the turn back to a binary system of sex, reshapes priorities of the women’s health movement whose emphasis, Richardson argues, has been developing sex-specific medicine and locating sex-specific elements of the genome. After all, “every cell has a sex!” But, as always, there’s a catch. Gene research in personalized medicine is funded by major corporations who promise to locate sex-specific elements of the genome stems, at least in part, because such findings will allow them repackaging their products for specific consumers, to make a profit. And the push for scientific evidence that sex matters is perhaps so great that it leads to bad science. Among other things, Richardson notes that such studies overwhelmingly focus on locating difference between the sexes. When taken to the logical extreme, this focus on difference can be—and has been—used to construct the sexes as entirely different species. This begins to sound like a familiar story, one in which “scientifically proven biological difference” is used to justify social inequalities. And while evidence of essential, radical difference is not exactly what women’s health activists set out in search for, the fact remains: similarities won’t turn a profit.

After Richardson’s talk, the room turned to the question what to do? Several of the responses reflected disciplinary divides: what to do given that scientists don’t read books?, given that scientists don’t understand that they are implicated in capitalism?. While it does, at times, feel impossible to talk across disciplinary divides, I am in many ways a product of communication across, around, or in spite of these ideological divides, so I have to think that what to do does not involve continuing to operate as though we haven’t all been traversing the bridge between “techie” and “fuzzy” all along. While disciplines do teach us to approach the world with different—even conflicting—basic assumptions, Richardson shows that we are in dire need of more people who, like her, can effectively navigate between and across disciplinary boundaries in order to facilitate dialogue and, ultimately, make interventions in practice.
This is a story that begins and ends with pedagogy and the legacy of a Chicana feminist mother. Maria Cotera, a self-proclaimed “archive geek,” got an early start in archival work at the age of twelve when she began working on an electronic encyclopedia of Hispanic women with her mother, Martha Cotera, in the late 1970’s and early 1980’s. Today, Maria Cotera has taken that early experience with the gigantic clunky computer into the digital age, where she is now archiving her mother’s own oral history along with the stories of other Chicana women.

In her March 5 talk, “Liberating the Feminist Archive: Mapping Chicana Feminism in the Digital Age,” Cotera lays out the details of her new digital humanities project, “Chicana por mi Raza.” The project deals in the implications and politics of the archive, the possibilities of the digital, and the enduring necessity of history. Cotera reminds us that archives are partial, limiting, and contain material and information gaps as institutional politics shape collecting practices, and their access is often limited to scholars who have the means to travel to material archives. In contrast, Cotera seeks to democratize the archive, to refuse the conversion of archival materials into scholarly commodities, and to make materials publicly available for teachers, students, and the general public.

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Response by Karli Cerankowski

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Response by Cam Awkward-Rich
TANIA MODLESKI

Response by Vanessa Chang

In “An Affair to Forget: Melancholia in Bromantic Comedy,” Tania Modleski takes the fraught genre of “male weepies,” or rather, “bromantic comedies” as her subject. Confining her analysis to those films written, produced and/or directed by Judd Apatow or members of his retinue, or films which have been compared in the mainstream media to Apatow’s comedies, she looks closely at which have been compared in the mainstream Judd Apatow or members of his retinue, or films to those films written, produced and/or directed by comedies” as her subject. Confining her analysis of “male weepies,” or rather, “bromantic Comedy,” Tania Modleski takes the fraught genre between melancholia and humor in the body; legible. Existing scholarship finds a connection as humorous spaces in which buried desire for ambivalent fashion,” Modleski parses these films letting it go incorporates it and treats it in an ideal) and rather than mourning the object and “has internalized the lost object (a person or an which the melancholic person is someone who “has internalized the lost object (a person or an ideal) and rather than mourning the object and letting it go incorporates it and treats it in an ambivalent fashion,” Modleski parses these films as humorous spaces in which buried desire for the lost object froths to the surface and becomes legible. Existing scholarship finds a connection between melancholia and humor in the body; some humor, Simon Critchley argues, “exploits the gap between being a body and having a body.” The philosopher’s awareness of his own abjection, in this sense, makes him melancholic. Modleski extends this account of abjection and melancholia to bromantic comedy, arguing that gross-out humor, so central to the films in question, coupled with the main characters’ constant self-deprecation of their own looks and sexual prowess, “paradoxically allows them to possess in a low-comedy mode, something of the superiority of the melancholy philosopher.”

And yet, men have long denied their own abjection, on one hand by projecting it onto women’s bodies as the ultimate grotesque. Another mode of denial arises from “mania,” emergent from the same psychical energy as melancholia; in such manic states as joy and exaltation we push it aside. Modleski parses such mania in romantic comedies as a means of briefly dispatching the melancholic project of heterosexual coupling to which all couples eventually yield. Modleski maps Judith Butler’s account of heterosexual development, in which both genders are compelled to imitate the same-sex parent by taking the opposite-sex parent as an object of desire, onto the vacillation between melancholia and mania in bromantic comedy. For Butler, despite this trajectory, one does not simply relinquish early attachments to the same-sex parent; they are instead absorbed into the psyche much like the melancholic object, hence existing as “ungrievable and unacknowledged losses,” “an affair to forget.”

Modleski concludes with a reading of The Hangover, which she sees as a tale of the “homosexual possibility” that Butler argues is at the root of the heterosexual’s melancholia. The film captures the day after a bachelor’s night in Las Vegas, opening with the realization that the post-partying bros have misplaced the groom. Here, she argues that The Hangover dramatizes the phantasmatic desire that the groom actually be lost, creating a dilatory, if delimited, space for homosocial play. And yet, like all these films, it comes to an inevitable, if unconvincing, heterosexual close.

Modleski carves out a space for seeing subversive potential in a popular genre all too easy to dismiss. Though her analysis finds room in the genre for an alternative male sexuality and sociality, it also recognizes the way in which this comes at the sacrifice of women and their bodies, relying on misogynistic ideas about gender. Recognizing comedy as an apt arena for exploring taboo topics, she raises important questions about the construction of sexual desire, and how such desire is imagined in wide-reaching cultural texts.
In “An Affair to Forget: Melancholia in Bromantic Comedy,” Tania Modleski takes the fraught genre of “male weepies,” or rather, “bromantic comedies” as her subject. Confining her analysis to those films written, produced and/or directed by Judd Apatow or members of his retinue, or films which have been compared in the mainstream media to Apatow’s comedies, she looks closely at which have been compared in the mainstream Judd Apatow or members of his retinue, or films comedies” as her subject. Confining her analysis of “male weepies,” or rather, “bromantic Comedy,” Tania Modleski takes the fraught genre In “An Affair to Forget: Melancholia in Bromantic Comedy,” Tania Modleski parses these films as humorous spaces in which buried desire for ideal) and rather than mourning the object and “has internalized the lost object (a person or an And yet, men have long denied their own abjection, on one hand by projecting it onto their own looks and sexual prowess, “paradoxically allows them to possess in a low-comedy mode, something of the superiority of the melancholy philosopher.”

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These connections allow Modleski to read bromantic comedies through the lens of the melancholia yoked to same-sex desire, a desire that sometimes bubbles to the surface. In these terms, she reads the film Superbad and Knocked Up as non-ironic exercises in homosexual possibility, cultural sites where the melancholic “affair to forget” is not actually forgotten and foreclosed upon as it is in heteronormative society. Modleski excavates a tension between the narrative thrust of “reproductive futurism,” a term she mines from Lee Edelman, and strikingly grotesque visuals that exert a “temporal drag” on this narrative. Quite notably, the biggest gross-out in these films is the vagina in the process of birth, the literal scene of reproduction. These connections allow Modleski to read bromantic comedies through the lens of the “homosexual possibility” that Butler argues is at the root of the heterosexual’s melancholia. The film captures the day after a bachelor’s night in Las Vegas, opening with the realization that the post-partying bros have misplaced the groom. Here, she argues that The Hangover dramatizes the phantasmatic desire that the groom actually be lost, creating a dilatory, if delimited, space for homosocial play. And yet, like all these films, it comes to an inevitable, if unconvincing, heterosexual close.

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ANDRES GARZA
Andres researches distortions in our knowledge practices, ignorance, and its role in the formation of racial identity, especially cinematic manifestations of racial ignorance, and all its psychological, epistemological, and ethical repercussions. He has a BA in Film Studies, an MFA in Film Production, and an MA in Philosophy.

MELANIE LEON
Melanie is interested in the discursive and material production of sexuality in literary narratives about the U.S.-Mexico and Mexico-Central American borderlands, particularly as it normalizes specific forms of sexual desire, and constructs same-sex desire as an impossibility. She has a BA in Ethnic Studies from UC San Diego.

DAVID STENTIFORD
David studies the ideological and ecological underpinnings of environmental thinking in literature and visual culture. His research draws on the history of photography and ecology and interdisciplinary theories of landscape. David studied English at the University of Nevada, Reno where he earned an M.A. in Literature and Environment. His B.A. is in Environmental Studies and Literature from Whitman College.

NINA VARSAVA
Nina's research focuses on animal and environmental ethics, specifically, the ethics of representing nonhuman life in literature and law. She's interested in how we can represent nonhuman animals ethically and effectively, in ways that might work to improve their situation amongst humans today. She's also at work on a novel dealing with interspecies relations and transmutations, amongst humans and cats in particular.

JAMES ESTRELLA
was awarded a Diversifying Academia, Recruiting Excellence (DARE) Stanford Fellowship, became a UCLA School of Law Fellow, is an El Centro Chicano Graduate Scholar-in-Residence, and received an Outstanding Graduate Mentor Award.

ADRIENNE JOHNSON

BRIAN JOHNsrud
was admitted into the Stanford Center on International Conflict and Resolution (SCICN) Graduate Fellows Program (November 2010) and received a SCICN research grant, was awarded a Ric Weiland Graduate Fellowship (2011-13), he received an Abbasi Research Grant, a Stanford Graduate Research Opportunities grant, recently published “Putting the Pieces together Again: Digital Photography and the Compulsion to Order Violence at Abu Ghraib” in Visual Studies (2011), and has forthcoming “The Da Vinci Code, Crusade Conspiracies, and the War on Terror” in Conspiracy Theories between the U.S. and the Middle East, ed. Maurus Reinikowski and Michael Butler (2012). He will be a visiting fellow at the Van Leer Institute in Jerusalem in spring 2013.

VASILE STANESCU
was named “Scholar of the Year” by the Institute of Critical Animals Studies, SUNY Cortland in April 2010.