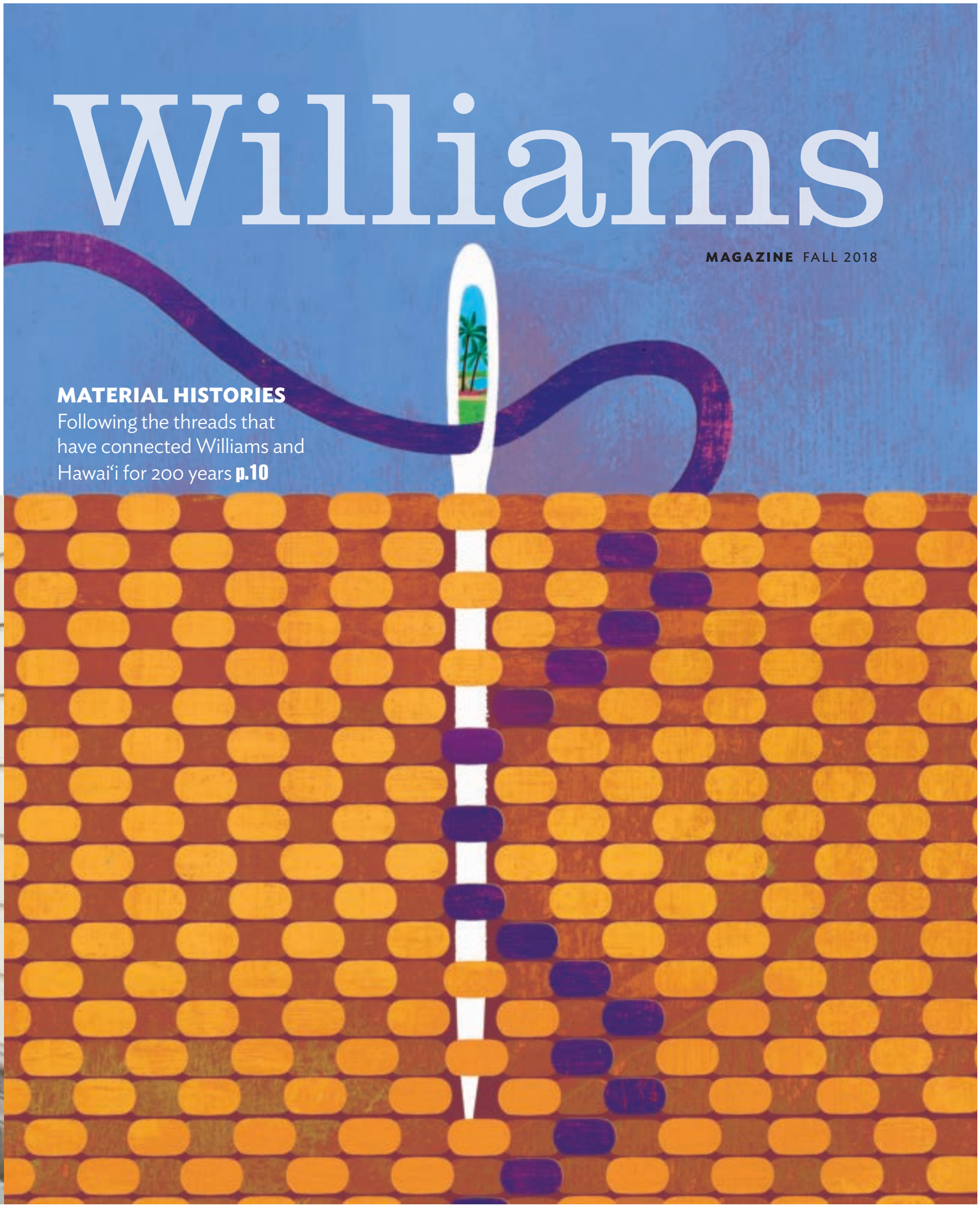
Williams

MAGAZINE FALL 2018



MATERIAL HISTORIES
Following the threads that have connected Williams and Hawai‘i for 200 years **p.10**

CELEBRATION

A street-fair themed picnic was one highlight of the induction of Maud S. Mandel as Williams' 18th president on Sept. 8. The full day of programs and festivities explored the theme "Inside/Outside." See more coverage at president.williams.edu/induction.

PHOTOGRAPH: SHANNON O'BRIEN

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Front cover illustration: Anna Godeassi
Back cover photo: Joe Standart '73

Our Past, Present and Future

THIS FALL HAS BEEN A SEASON OF WILLIAMS FIRSTS FOR ME AS PRESIDENT: my first classroom visit, my first Convocation and Bicentennial Medals ceremony, my first Mountain Day. Many of these firsts connect me to important Williams traditions—new to me but not to Williams.

My introduction to those traditions has prompted thoughts about Williams' connections to our past, present and future. Such questions were at the heart of my first Convocation speech in the fall and are infused into this issue of the magazine, too.

At Convocation in Chapin Hall I asked the seniors, many of whom attend in their caps and gowns, to consider that, just as we judge the actions of our predecessors, the people of the future will one day hold us to account. By what standards, we can only guess. I find this a humbling reminder to resist easy moralization.

Many of these firsts connect me to important Williams traditions—new to me but not to Williams.

You'll find similar themes in our feature story "Histories in the Making," a discussion among museum curators, faculty and a student about the long history of connections between Williams and Hawai'i. The participants' varied perspectives nudge us toward what's sometimes called a "usefully complex" understanding of Williams' role in that history—one already sparking fascinating community discussions.

If the Hawai'i exhibit raises questions about our responsibility for our past, the photography of Joe Standart '73, also featured in this issue, asks us to consider our obligations to the too-often unnoticed people around us in the present. Joe's *WE ARE: A Nation of Immigrants* public art installation, part of his ongoing Portrait of America project, features vivid, building-scale portraits of immigrants and refugees to suggest the power of a more inclusive society.

At Williams we also own our responsibility for the future, and increasingly we think of that work in terms of sustainability and our environment. In these pages you'll find a Muse essay by Suzanne Case '78 on how volcanic eruptions, including that of Kīlauea Volcano over the summer, are reshaping Hawai'i's coastline. (The Case family is a prominent link between Williams and Hawai'i.) You'll also read about Weir Day and enjoy an excerpt from ornithologist and conservationist Bruce M. Beehler's '74 new memoir *North on the Wing*, about his experiences following the spring songbird migration.

There's so much more here, from a story about the new campus public art installation by renowned artist Diana Al-Hadid to a commemoration of the faculty and students who left the Purple Valley a century ago to fight in World War I to faculty-student research collaborations yielding insights in the fields of neuroscience, computer science and mathematics.

As you can see, Williams is a remarkable place. It always has been, and with our help it always will be. I hope you'll be inspired by what you read to make your own contributions to that effort.

Williams

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"Black Lives Matter … captures the spirit or the 'afterlife' of Frederick Douglass because it's a movement that is profoundly concerned with identifying anti-black acts and developing processes of rehumanization as well. Instead of silence. Instead of denigrating others. Instead of not taking action. … I'm hoping that the volume can not only contribute to Douglass' legacy but actually capture the spirit of movements that have emerged recently and will likely emerge in the future."

—NEIL ROBERTS, ASSOCIATE PROFESSOR OF AFRICANA STUDIES AND FACULTY AFFILIATE IN POLITICAL SCIENCE, in an interview with WXIR Radio and the Rochester Community Media Center about the book he recently edited, *A Political Companion to Frederick Douglass.*

Join the social media conversation about the ideas in the fall issue, or start a discussion of your own, using #williamsmag.

LETTERS

MORE ON FREE SPEECH

Free Speech and Its Enemies is a peculiar title to a philosophy course purported to foster open discussion ("Free Speech and Its Enemies," summer 2018). By implication those supporting the cancellation of the Derbyshire visit are the "enemy." That's not how I recall Philosophy 101. Free speech is not a virtue unto itself, any more than, say, loyalty, obedience or humility. On the other hand, truth, as I learned from Plato, is. Those who agonize over disinviting Mr. Derbyshire misdefine all speech to be honest debate and in so doing compromise virtues far more vital to ethical society than the rules of how we discuss them. We don't debate the benefits of Auschwitz or the killing of escaped slaves, because there aren't any. Let's do as my professors did. A student's duty was simple: Be thoughtful. If someone in your class got an "A," whereas you got a "D," it was not because Bob Gaudino or Kurt Tauber violated your free speech rights. Does Derbyshire's proselytizing further the virtues of thoughtfulness, truth or good faith? Then give him his "D" and be done with him. A community of learning must decide what consequences it chooses to be party to. Philosophy 101.

—CHRIS CURTIS '73, ACCOKEEK, MD.

Until a few years ago, I was a loyal supporter of my undergraduate alma mater but ended that status. I was not about to support in any manner a school where free speech was being regularly vilified. However, if the "learning community" described by the new president, Maud S. Mandel ("Intentional Joy," summer 2018), proves to be more than empty opening remarks, perhaps my support is restorable. I would strongly suggest that the course Free Speech and Its Enemies be made mandatory. As Professor Steve Gerrard states in the article about that class, "The purpose of a Williams education is to help students acquire skills to be thriving citizens in a pluralistic society. That involves learning how to confront views they find abhorrent and how to deal with that in rational ways." Whether one is a budding physicist or a dance major, that statement of purpose needs to be a guiding light for the four years in Williamstown—and for one's life thereafter.

—TED BAUMGARDNER '57, WINTER PARK, FLA.

MORE ON NORMALIZATION

A letter to the editor highlighting the dangers of "normalizing" the Heritage Foundation specifically—and the views of Republican Ephs like Michael Needham '04 in general—is excellent ("Letters," summer 2018). But the writer does not go nearly far enough. Consider this modest proposal: *Williams Magazine* should never mention any right-of-center views or

organizations. Even better: Williams itself should no longer hire Republican/conservative/libertarian faculty, nor should we admit high school seniors like Needham, who show signs of opinions inconsistent with our "stated values."

—DAVID KANE '88, NEWTON, MASS.

MORE RUMORS

I loved the article "Rumor Has It" (summer 2018). I have one addition to make. You describe two Williams-Williams marriages before 1972. There is another. Tom Phillips '61 married Betsy Stoddard '61 (daughter of the late Whitney Stoddard '35, Professor of Art History, emeritus). They have since divorced.

—HARVEY R. PLONSKER '61, GLENCOE, ILL.

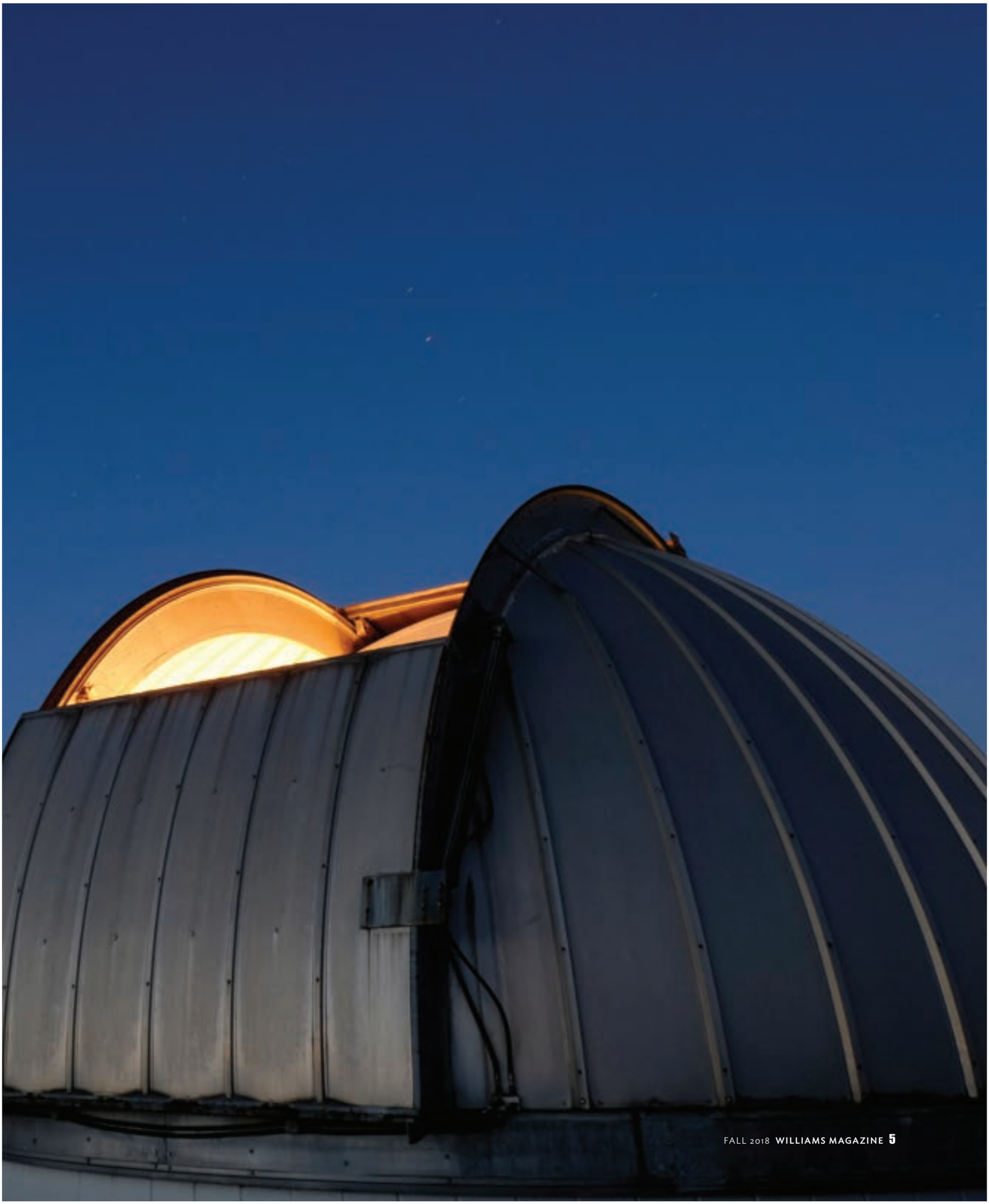
Williams Magazine welcomes letters about articles or items published in recent issues. Please send comments to magazine@williams.edu or Williams Magazine, P.O. Box 676, Williamstown, MA 01267-0676. Letters may be edited for clarity and space.

NOTICE

A UNIVERSE OF POSSIBILITIES

Williams astronomy professors and students are helping to shape research at some of the nation's most important observatories and facilities as new members of the Association of Universities for Research in Astronomy (AURA). Membership was restricted to large research universities until last May, when Williams and seven other liberal arts colleges that make up the Keck Northeast Astronomy Consortium (KNAC) were invited to join. In announcing the partnership, AURA President Matt Mountain called KNAC "a powerful consortium of colleges with a collective faculty deeply committed to undergraduate education and astronomical research." Says Karen Kwitter, Williams' Ebenezer Fitch Professor of Astronomy, "KNAC's membership in AURA—a first for undergraduate institutions—will give Williams and our partner schools an official voice in the planning and advancement of astronomical research capabilities at the AURA centers. We look forward to working together to promote learning about the universe for faculty, students and the public."

PHOTOGRAPH: SHANNON O'BRIEN




Matt Carter


Stephen Freund


Chad Topaz

SUPPORT FOR BIG IDEAS

ASSISTANT PROFESSOR OF BIOLOGY MATT CARTER, PROFESSOR OF COMPUTER Science Stephen Freund and Professor of Mathematics Chad Topaz have each won prestigious three-year grants to pursue research projects with students.

Carter's $369,000 grant from the National Institutes of Health will support his research with a student team to better understand the role of parasubthalamic nucleus neurons in animals' feeding behavior. The project may yield insights into how the brain suppresses appetite after overeating or during certain illnesses. It could also lead to treatments to promote eating during conditions of infection or disease, when food intake and good nutrition can be critical to recovery.

Freund and Topaz received a combined $402,000 from the National Science Foundation. Freund's project supports research to potentially reduce the costs of developing computing infrastructure by eliminating the process of manually writing, testing and reasoning about concurrent software. The project includes students from underrepresented groups, including women and first-generation students, at both the undergraduate and graduate level.

Topaz's research with students and collaborators is investigating two pattern-forming systems in nature. The team, which includes undergraduates from Williams, the Massachusetts College of Liberal Arts and Harvey Mudd College, examines changes in large-scale, striped patterns of vegetation in semi-arid environments such as the Horn of Africa to see how they may be indicators of climate change and desertification. The team is also using and developing tools from topological data analysis to better understand and describe collective behavior when organisms interact, as in bird flocks, fish schools and insect swarms.

RECENTLY PUBLISHED

A Political Companion to Frederick Douglass (University Press of Kentucky, 2018), edited by **Neil Roberts**, associate professor of Africana studies and faculty affiliate in political science, examines how Douglass' autobiographies, essays and speeches analyzed and articulated core American ideals.

History professor **Eiko Maruko Siniawer** '97 explores how the Japanese have thought about waste "in terms of time, stuff, money, possessions and resources from the immediate aftermath of World War II to the present" in *Waste: Consuming Postwar Japan* (Cornell University Press, 2018).

Jorge Semprún is "a man of many faces"—privileged grandson of Spain's prime minister, political exile during the Spanish Civil War, French Resistance fighter in World War II, Buchenwald survivor and, as a civilian, acclaimed author and screenwriter—as Spanish and comparative literature professor **Soledad Fox Maura** explains in the biography *Exile, Writer, Soldier, Spy: Jorge Semprún* (Arcade Publishing, 2018).

Massachusetts Professor of Humanities **Susan Dunn** explores a transformational period in Franklin D. Roosevelt's presidency—the hundred days between December 1940 and March 1941 as he prepared for America's entrance into World War II—in *A Blueprint for War: FDR and the Hundred Days That Mobilized America* (Yale University Press, 2018).

Inventing the Opera House: Theatre Architecture in Renaissance and Baroque Italy (Cambridge University Press, 2018) "is an architectural success story," writes author **E.J. Johnson** '59, Williams' Amos Lawrence Professor of Art, emeritus, who traces the *teatro all'italiano* from the temporary court theaters of the late 15th century through the *commedia dell'arte* of the 16th to the public opera houses of the 17th.

See more works and submit updates on new publications at ephsbookshelf.williams.edu.

Bicentennial Medalist Cheryl C. (Robinson) Joyner '85

JOYNER GIVES CONVOCATION ADDRESS

IN HER CONVOCATION ADDRESS to the Class of 2019, Cheryl C. (Robinson) Joyner '85 emphasized the importance of mentoring. She challenged each senior to make a connection with a younger student and maintain it after graduation. "While you may not be able to imagine it now," she told those gathered in Chapin Hall for the Sept. 15 ceremony, "in future chapters of your life you will find it to be a key part of your legacy, which hopefully is to elevate, empower and inspire others."

As chairman of PARA Music Group, Joyner, a longtime mentor of Williams students, has created some of the music industry's most successful global marketing campaigns. She received a Bicentennial Medal during Convocation, as did journalist John Walcott '71, Pittsfield Police Chief Michael Wynn '93 and Turquoise Mountain CEO Shoshana Clark Stewart '02. For coverage of Convocation and the medals ceremony, visit bit.ly/wmsconvo2018.

AT A GLANCE

Career Services at Williams has a new name: The '68 Center for Career Exploration. The result of a 50th reunion gift from the Class of 1968, the name reflects new programming that engages students early and often.

Design Your Williams introduces first-year students to the center and to the idea that "major rarely equals career," says Director Don Kjelleran. More than 80 percent of first-years participate.

Students can also explore their interests via six industry-based "career communities" offering programs such as "Career Treks"—visits to employers, graduate school advisors and others. In addition to hosting recruiters on campus, the center connects students to a wealth of internship and job opportunities via its new Handshake/Employer Relations platform.

Alumni are involved at nearly every step of a student's journey, hosting Career Treks, providing summer internships around the globe (along with stipends to cover unpaid opportunities) and serving as mentors. To help students and alumni connect, the center launched an online mentoring platform, EphLink, in the fall. (Visit ephlink.williams.edu to register.)

Alumni are also deeply involved in the center's annual pitch competition, in which student teams vie for $20,000 in seed money and the chance to work with mentors to develop business plans.

Learn about the center at careers.williams.edu.

JOYNER PHOTOGRAPH: ROMAN IWASIWKA; ILLUSTRATION: HARRY MALT

A CLOSER LOOK

Physics students engage with material—and a purple chalk monster—during a study session in the new South Science Center.

MODERN SCIENCE

THOUGH THE SOUTH SCIENCE CENTER OPENED IN JUNE, SEPTEMBER WAS THE first time many students had the opportunity to use it for their work. The new, 77,000-square-foot building houses research and teaching laboratories, a microscopy suite and faculty offices for the biology, chemistry and physics departments. It's phase one of the Science Center Renewal Project, which aims to expand and modernize facilities and create labs and classrooms for a growing number of students interested in the sciences. "We are excited to continue building upon our strengths in science at Williams with new, state-of-the-art facilities designed to further student-faculty collaboration, a hallmark of our program," says Protik "Tiku" Majumder, Science Center director and Barclay Jermain Professor of Natural Philosophy. Next up is the north addition, which will be approximately 94,424 square feet. The addition replaces Bronfman Science Center and is scheduled for completion in early 2021.

BEYOND THE MUSEUM WALLS

Delirious Matter, a temporary public art project by Diana Al-Hadid, will be on view through March 24 at sites across the Williams campus.

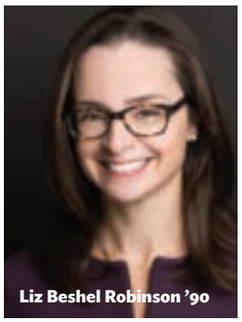
The four architecturally scaled sculptures were commissioned by Madison Square Park Conservancy in New York City and combine aluminum, steel, fiberglass, concrete, polymer modified gypsum and pigment. Al-Hadid's work draws on a range of literary, art historical, social and cultural references and plays off historical representations of women in old master paintings. She discussed her work during a campus visit in the fall.

The project joins other outdoor sculptures on campus, including those by Louise Bourgeois, Ursula von Rydingsvard, Jenny Holzer and George Rickey. *Delirious Matter*, organized by the Williams College Museum of Art, is made possible by Seton Melvin '82 and the Williams College Public Art Fund, established by the Class of '61.

Says Pamela Franks, the Class of '56 Director of WCMA, "We are excited to bring Diana's sculptures to campus and to introduce her work to the wider community. This project will allow students in particular the opportunity to encounter art during the course of their daily routines, beyond museum walls."

Diana Al-Hadid's *Synonym*

PHOTOGRAPHS: KATE JENSEN (LEFT), RICHARD MILLER (ABOVE)


Liz Beshel Robinson '90


Michael Eisenson '77

ROBINSON TO CHAIR WILLIAMS' BOARD OF TRUSTEES

LIZ BESHEL ROBINSON '90 HAS BEEN NAMED CHAIR OF THE Williams College Board of Trustees, effective July 1, 2019. She will succeed Michael Eisenson '77, whose 12-year board term, including five years as chair, ends June 30.

Robinson spent 25 years at Goldman Sachs, ultimately becoming partner and global treasurer before retiring in 2016. Her service to Williams includes chairing the board's Audit Committee and serving on the presidential search committee and her class's 25th reunion fund committee. She also was an associate class agent.

Eisenson's many accomplishments as chair include overseeing approval of the college's landmark sustainability commitments, guiding the creation of the investment office and leading the search for Williams' 18th president.

WILLIAMS READS FEATURES JESMYN WARD

MacArthur Fellow and two-time National Book Award winner Jesmyn Ward, whose *Sing, Unburied, Sing* is this year's Williams Reads selection, visited campus on Oct. 11 for a talk and book signing.

Ward told a rapt audience in Chapin Hall how she was an avid reader as a child, gravitating to stories of "girls who triumphed" while at the same time coming to realize that "the world was uneven." Her experiences of racism, sexism, income inequality and injustice inform her fiction, she said, and, because of her "narrative ruthlessness," her characters face both horrors and hope. "I have to believe that speaking will bring change, or else I'll be silenced," Ward said.

Her talk was just one event in a year's worth of programming around the book. Williams Reads fosters connections among members of the campus community by exploring diversity through a common reading experience. Learn more at sites.williams.edu/williams-reads.

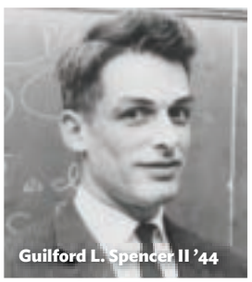
IN MEMORIAM

Three longtime members of the Williams community passed away over the summer.

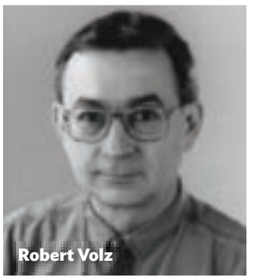
Nicole Desrosiers taught French and art history to undergraduates and graduate students at Williams and The Clark Art Institute for more than four decades. She died on Aug. 31 at the age of 77. She came to Williams in 1974 and was known as an original thinker and dedicated mentor to both students and younger colleagues, particularly her fellow language teachers. She was active with numerous language associations. She is survived by two sons and their families.


Nicole Desrosiers

Guilford (Guil) L. Spencer II '44, the Frederick Latimer Wells Professor of Mathematics, emeritus, taught at the college for 32 years. He died on July 24 at the age of 95. He served as chair of the math department for 18 years, which "set the stage for our modern department," says Frank Morgan, Williams' Atwell Professor of Mathematics, emeritus. Spencer was also active in the Williamstown community. He is survived by four children, nine grandchildren, three great-grandchildren and a sister.


Guilford L. Spencer II '44

Robert Volz, custodian of Chapin Library for 38 years, died on May 30 at the age of 80. He had a passion for rare books and traveled extensively in Europe, visiting rare book libraries for both the Chapin Library and his own collection. During his time at Williams, the library's collection tripled in size, with valuable additions such as the Daniel Chester French archives, the Heritage Collection, holdings from the Civil War and Reconstruction, and an original copy of the Declaration of Independence.


Robert Volz

WARD PHOTOGRAPH: BRAD WAKOFF

ILLUSTRATIONS BY ANNA GODEASSI

HISTORIES IN THE MAKING

Untangling the threads of Williams' long and complex relationship with Hawai'i.

THE STORY BEGINS IN 1986 WITH A BOX DISCOVERED IN THE BASEMENT of Fayerweather Hall containing objects that once belonged to the Williams Lyceum of Natural History. Or it begins with a student prayer meeting in 1806 that launches the American foreign missionary movement, later commemorated with the Haystack Monument near the aptly named Mission Park residence hall. Or it begins with Williams alumni journeying to the Kingdom of Hawai'i in 1823 as missionaries, and then their descendants making their way back to the college, stitching together lands and peoples separated by nearly 5,000 miles.

In reality there is no one beginning or even a single story about how Williams and Hawai'i became linked. Instead, there are multiple stories—histories to be examined and understood. That's a theme of "'The Field is the World:' Williams, Hawai'i and Material Histories in the Making," a new exhibition at the Williams College Museum of Art (WCMA). Using objects from the Lyceum, archival materials and ambient voices that address the past from different perspectives, the exhibition endeavors to bring to light both the complex and influential relationship between Williams and Hawai'i as well as how the practices of collecting and display have been used to impose a type of intellectual order on the world.

Just days after "The Field is the World" opened, *Williams Magazine* convened a conversation with the curators and two contributors to the exhibition. An excerpt of their discussion follows.

ANNIE VALK: How are Williams and Hawai'i connected?

SONNET KEKILIA COGGINS: 1806 is the Haystack Prayer Meeting and the birthplace of the missionary movement. Then comes the creation of the American Board of Commissioners for Foreign Missions in 1810. The first mission to Hawai'i arrives in 1820. The second, in 1823, includes William Richards, Class of 1819. Other alumni join subsequent missions, and many remain in Hawai'i. Punahou School is established for the missionary children, several of whom come to Williams in the 1860s. About 30 people total—missionaries and their descendants—come and go between Williams and Hawai'i. A handful of them have deep impacts on the sovereignty of Hawai'i, the erosion of monarchical power and the creation of the written language. Some participate in drafting constitutions that eventually overthrow Queen Lili'uokalani in 1893.

NĀLAMAKŪ AHSING '21: At a dinner my first year here, it was disclosed to me: "Did you know Sanford B. Dole went to Williams?" It felt like a punch to the gut to know that I was at the school of someone who overthrew Lili'uokalani and a renowned nation. This exhibition is an intimate experience, one connected to the positionality of power, class, privilege and lived experiences.

VALK: What's the exhibition about?

COGGINS: It looks at what our collections say about who we are and who we want to be. It was born of a discovery of a set of objects and indulged by intense curiosity about the lives and circulation of those objects and what that means about relationships between peoples and places.

KAILANI POLZAK: And learning the history of the Protestant missionary movement and how it relates to this campus. We have the Haystack Monument and Mission Park dorm, where two entries are named for prominent missionaries and their descendants, among them Samuel Chapman Armstrong, Class of 1862. The histories are written on campus, and yet they're not read.

AHSING: I just finished reading Puakea Nogelmeier's book *Mai Pa'a I Ka Leo: Historical Voice in Hawaiian Primary Materials, Looking Forward and Listening Back*. He writes about this rich sea of manuscripts, books and newspapers. Some are written in Hawaiian, some are written by Hawaiians, and some are written by missionaries and people outside of Hawai'i. Yet within present-day scholarship around Hawai'i, the amount being used from that repository is one-tenth of 1 percent. Western academia has said that you can look within four to five books, write your thesis, do an analysis and come to conclusions about Hawaiian culture—representations of Hawaiians—that are true and genuine. But the implications of this being one-tenth of 1 percent of the full repository are huge. This exhibition says: "Let's bring in the other 99.9 percent." We've only been looking at a single facet of this incredibly complex gem.

POLZAK: From my perspective as an academic, we do rely on the same sources. So how do we bring more voices to the table? How might we have shared expertise? We

SONNET KEKILIA COGGINS, exhibition curator and WCMA's associate director for academic and public engagement, whose ancestors were native Hawaiian

KAILANI POLZAK, exhibition curator and assistant professor of art, who studies the relationship between art and colonialism in the Pacific

K. SCOTT WONG, exhibition contributor and Charles R. Keller Professor of History, who teaches on the American occupation of Hawai'i and the Philippines

NĀLAMAKŪ AHSING '21, a sophomore from Hawai'i who plans to major in geosciences and studio art and who was the undergraduate research assistant for the exhibition

ANNIE VALK, associate director for public humanities and lecturer in history, who specializes in oral history, public history and social history of the U.S.

were fortunate to have members of our community at Williams and more broadly in Hawai'i come speak. It was moving to have conversations with our students, many of whom cite your class, Scott, as the first time they had a conversation about the Haystack Monument or thought about Hawai'i as a multi-ethnic nation. This exhibition is not just about making restitution about a past that's ignored. It's also about reminding ourselves that the way we talk about these histories right now can be vital and vibrant and can address those historical concerns but also remind us what we bring to it.

K. SCOTT WONG: I had no idea about the Williams connection to Hawai'i even years after I got here. Then I visited Hawai'i and the Bishop Museum, a local and missionary history museum. There was a quilt donated by a family from Bennington, Vt., and a bed frame made in Gardner, the furniture capital of Massachusetts. It made me wonder what New England has to do with Hawai'i. Lately, I've been looking at even bigger networks. Religious fervor was flourishing throughout upstate New York and into parts of New England. A missionary movement doesn't surprise me if it's linked to the Second Great Awakening. I start my course by saying that Asia has always been a part of American history. Columbus leaves Europe not to look for America but for China and India, and he runs into this land mass. People are not interested in the New World, they're trying to get around it. Then explorers like Henry Hudson are trying to find the Northwest Passage to get to China and Asia, and in the meantime they learn about Hawai'i because of Captain James Cook, whose journals they read. They realize, "There's an island out there where we can refuel and get water." It's part of the whaling industry, which is out of New England. So Europe, New England, Hawai'i and Asia all get bound up in this trade network. Americans begin to impose American law—New England law—on Hawai'i. A good example is sugar. People from Boston and Maine become sugar planters in Hawai'i by the 1840s because the Civil War means sugar can't be transported north from the Caribbean. Hawai'i unfortunately becomes a nexus of capitalism, colonialism and religious transformation.

COGGINS: I, too, had no idea about this history when I arrived here, but I was in the midst personally of asking, "How did I end up in this little place in Massachusetts?" At the same time, my uncle, our family genealogist, was looking for a record of a conversation between Charles Stewart, who was in the second group of missionaries, and my great, times five, grandmother, Emilia Keaweamahi. I Googled Stewart. Up popped William Richards and the Haystack Meeting, and this history started to unravel. I came at it from a personal connection, picking up a dropped stitch in my family history. I can't read the letters in our exhibition from Armstrong's archive because my grandmother was not allowed to speak Hawaiian. I feel kept at a distance and yet so compelled to connect with it.

POLZAK: I had not spent a lot of time in New England before I started working here. So when I first saw the Congregational church on campus, I was like, "That looks like the Kawaiaha'o Church in Honolulu." It's a very New England version of American culture brought to Hawai'i. Also, Scott, you've done something radical: Reminding us all that Hawai'i was far, but it wasn't a passing exotic interest or irrelevant in the 19th century. It was incredibly important to trade networks, and that led people to become interested in the form of governance in Hawai'i.

VALK: With a collection of residence halls named Mission Park, a Congregational church in the center of campus and the Haystack Monument, the history of Williams and Hawai'i is visible. Yet it remains something

THREADS OF HISTORY

The timeline that accompanies the Williams College Museum of Art (WCMA) exhibition "The Field is the World" is deceptively simple. Covering three walls of the Stoddard Gallery, it consists of three lines: red for Hawai'i's transition from kingdom to republic; blue for moments in Williams' history that informed its connection with the island; and purple for the dozens of Williams people shaping and shaped by that connection in the 19th century.

The connection likely began with Samuel Mills, Class of 1809, one of the five students at the Haystack Prayer Meeting that led to the birth of the American missionary movement. Mills heard about Hawai'i through a *kānaka maoli*—a Native Hawaiian—named 'Ōpūkaha'ia, who came to New England and became a missionary. Their friendship may have influenced the first group of U.S. missionaries who chose Hawai'i as a destination, though Mills never traveled there himself.

Aboard the second mission was Plainfield, Mass.-born William Richards, Class of 1819, who settled in Hawai'i and influenced many decisions about governance.

The founding in 1841 of the Punahou School for the children of missionaries deepened the connection. Six Williams alumni served as a president, trustee or faculty member in the 19th century, and many Punahou graduates went on to Williams, including Samuel Chapman Armstrong, Class of 1862.

Born on Maui, Armstrong was editor of a Hawaiian-language newspaper when he came to Williams. In 1860, he put out a call to *kānaka maoli* for transcripts of Hawaiian *mele*, songs passed down orally for generations. He received many that may not have been documented before. He later fought for the Union Army and helped establish Hampton University in Virginia. His papers were donated to Williams; the letters containing transcribed *mele* are part of WCMA's exhibition.

Honolulu-born Sanford B. Dole attended Williams from 1866 to 1867. He returned to Hawai'i, became a lawyer and, acting on behalf of Hawaiian sugar interests, worked to overthrow the monarchy. Together with Nathaniel Bright Emerson, Class of 1865, William E. Rowell, Class of 1867, and several other missionary sons, Dole helped draft the Constitution of 1888, known as the Bayonet Constitution. He eventually became president of the Republic of Hawai'i.

The timeline is one thread in a rich, albeit incomplete, tapestry of the long and complex relationship between Williams and Hawai'i. Says Sonnet Kekilia Coggins, WCMA's associate director for academic and public engagement, "Perhaps by sparking visitors' curiosity, the exhibition will lead others to unearth more."

people don't talk about. I'm reminded of the relationship between New England and the slave trade, which was deeply covered and now is more visible—not uncontested, but much more visible.

POLZAK: We are seeing in the field of American studies a lot of headway in recognizing indigenous histories of New England. A moment that is really strong for me in the exhibition is in Nālamakū's narration, when he makes parallels between New Englanders in Hawai'i and what happened here with the erasure of Mahican histories. The histories are uncomfortable, they don't make us feel great about who we've been in the past, which can be an impediment to thinking about how they're intertwined. The economies supported by slavery generated the wealth to fund expeditions to the Pacific. I don't mean to suggest that missionaries in Hawai'i supported slavery. Many dissented when the American Board of Commissioners for Foreign Missions collected donations from those who profited from slavery. But, broadly speaking, issues of land ownership, economics and race in the U.S. and in Hawai'i took many forms. How do we look at these histories as interconnected? In an 1880 address to a YMCA, Armstrong says Hawaiians wear civilization like a mantle but don't understand it for themselves. He sees civilization as a gift that has been given to them, just as he saw it as a gift to the free black people of the South. In his terms, they needed guidance from the U.S. government.

WONG: If you look at the Congressional debates on Hawaiian statehood, you have a racist South that really doesn't want Hawai'i to be a state, because it means people of color—Asians and mixed-race people—become American citizens. When sociologists go to Hawai'i in the 1930s, '40s and '50s, Hawai'i becomes "a social laboratory of race relations." A lot of sociologists feel it to be a tinderbox, a microcosm of American race relations. But because it's off the mainland, we don't really have to incorporate those issues into mainstream American society.

VALK: Another thread is the shaping and promoting of particular kinds of knowledge. What do you think about the Lyceum of Natural History and its organization of knowledge? How does the exhibition get at that theme?

COGGINS: Early on, we realized that an exhibition of the material found in the box in Fayerweather Hall is an inherently colonial form. Exhibitions have a long history of expressing something in an authoritative voice. We were interested in opening a dialogue and moving beyond the binary understanding of a history to look at its full texture. Could we signal an incompleteness, an open-endedness, in the form of an exhibition? Could we co-opt the structures, mechanics and infrastructure of exhibition-making and undermine them at the same time? Could we liberate these objects from taxonomies, from histories in which they've long been affixed, by taking them out of categories and giving them a sense of agency, by pairing them with other objects? That was our approach to the Lyceum show, and that extended to the cataloguing of the objects. We've tried to expose other problems of cataloguing objects by displaying the original cataloguing and then drawing lines through it and saying, "Anonymous? No. Maker not known." Instead of trying to articulate something from the outside as the final word, we are expressing our own vulnerability, our own lack of knowledge.

POLZAK: The idea of mastery is continuous with precisely the colonial mode of display.

COGGINS: That is at the heart of a lot of the photographs in the show. This is the moment of the birth of photography. Picturing what people look like in this place and sending those pictures all over the world, and then Armstrong collecting them and making an album of them—that is an expression of control. He is trying to understand this place, and so he binds it up in an album with labels such as "Hawaiians eating fish and poi." You flip the page, and it's a landscape of Diamondhead. You flip again, and it's the first mission building in Hawai'i. You flip again, and it's a prison. That object speaks to how he was imaging this place for the broader world and the agency that comes with the ability to do that.

THE LYCEUM AND MATERIAL HISTORY

How do methods of collecting and exhibiting material artifacts impact past and present narratives? That's a question posed by the exhibition "The Field is the World," now on view at the Williams College Museum of Art (WCMA).

A major piece of the exhibition involves the Williams College Lyceum of Natural History, a student-run club founded in 1835, before the college offered courses in the natural sciences. The club sponsored exhibitions all over the world and brought back specimens for its collections, which were housed in a building where Prospect House now stands. The Lyceum, which closed in 1914, was "a wonderful example of students taking charge of their own intellectual endeavors," says Henry Art, director of Williams' Center for Environmental Studies and the Rosenburg Professor of Environmental Studies and Biology, emeritus.

Art became an unofficial historian of the Lyceum after he found a rain-soaked box outside Griffin Hall in the 1980s and began piecing together the story of its contents. Around the same time, another box was discovered in the basement of Fayerweather Hall and sent to WCMA for safekeeping. Sonnet Kekilia Coggins, associate director for academic and public engagement, found it a few years ago while researching a connection between her Hawaiian ancestors and Williams.

WCMA's box contained a Hawaiian *kupeʻe niho ʻīlio*, an anklet made of dog teeth, possibly acquired from the Wilkes Expedition to the Pacific (1838-1842). The anklet and many other artifacts are on view in "The Field is the World" with original labels written by Lyceum students. WCMA staff updated the labels where they found information to be wrong or, as is the case with the *kupeʻe*, still unknown.

Despite the uncertainty of its journey from Hawai'i to Williams, the anklet—and the Lyceum itself—have come to symbolize the complex relationship between two distinct places over the course of two centuries.

AHSING: This web of history leads me to ask what defines Hawaiian art. Is it the making of a *kupeʻe*, a 200-year-old dog-toothed anklet for hula? Or is it the synthesis of ancestral knowledge, *kānaka maoli* [Native Hawaiian] ways of being, and contemporary life into artistic creations? Is it art that sits in a museum, or is it art made by Hawaiians? This exhibition points to a time of extreme transformation, growth and destruction, an entire century that has gone unspoken of. It takes a spotlight and says, "Hey, here's this connection." For example, we see civic engagement through newspapers as a way to record and accentuate what's held in oral traditions. Puakea notes that from the birth of the press in Hawaiʻi in the 1830s, you see an explosion of independent, autonomously run newspapers. From 1861 to the end of Hawaiian newspapers around 1948, you have this huge production of newspapers highlighting an extremely engaged and active writing community, a community that is debating among themselves.

WONG: Newspapers are debating issues as late as 1948?

AHSING: The last Hawaiian newspaper ran until 1948.

WONG: And they're in Hawaiian language?

AHSING: In Hawaiian language. There were definitely mission presses within Hawaiʻi. But there are also bilingual newspapers in Japanese and Chinese, bilingual newspapers in Hawaiian and Chinese. There was even a trilingual one that was Filipino, English and Japanese. And then over time you have the decline of Hawaiian newspapers, and it goes all English after that.

WONG: Which coincides with the decline of the plantation system, as the people on the plantations disperse to Honolulu and other cities or are shunted into schools with English as the only language. It's really with the end of World War II that Hawaiʻi becomes a tourist attraction, because of the airplane. Once commercial airlines go to Hawaiʻi, you have the tourist trade. Then the economy of Hawaiʻi is radically transformed.

POLZAK: We talk about first contact between Europe and Hawaiʻi, about Cook, about feather capes—and we esteem the ones that are early. Then we talk about contemporary Hawaiian art. But we don't often talk about the 19th century. I have a set of newspapers from January through March of 1893, and it's really common to see statements like, "They're going to give up wearing fig leaves over their genitals," or "They're not literate." Hawaiians never wore fig leaves. People were wearing European garments before the arrival of the Congregationalist missionaries. And we are ignoring that Hawaiʻi had one of the highest literacy rates in the world. With the letters with *mele* [songs] sent from Hawaiians to Armstrong in our show [which were donated with his papers to Williams], we're seeing people engaged with an intellectual community in Hawaiʻi. There's nothing about this history that can be simplified into a binary.

VALK: The anklet made of dog teeth seems a central object in the exhibition. What is its significance?

COGGINS: The *kupeʻe* is the hinge point for this whole endeavor. When you approach the threshold and see the *kupeʻe*, you're welcomed by Nālamakū's voice and an *oli* [chant] that he wrote as an invitation into the space.

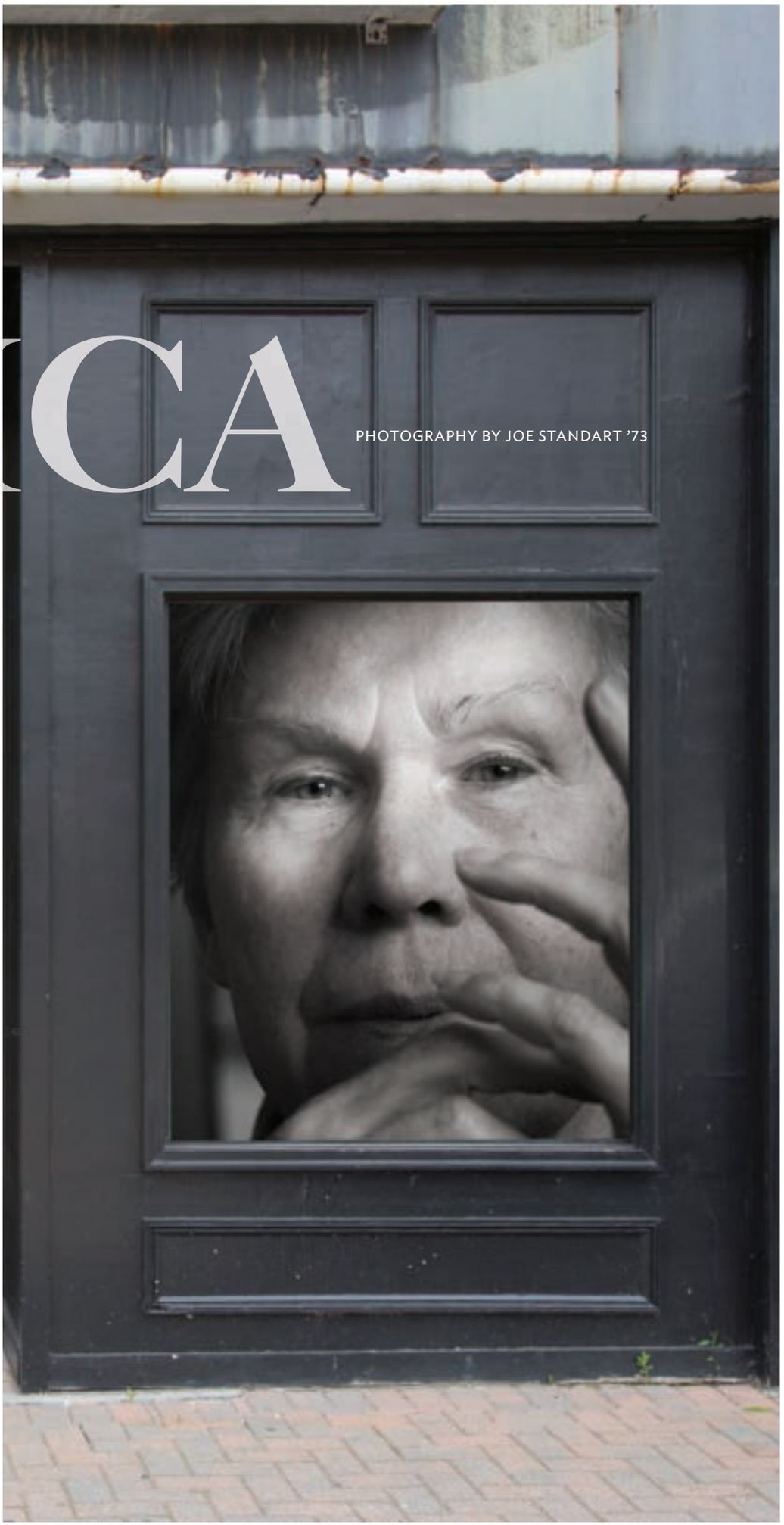
POLZAK: We have this *kupeʻe* that was perhaps made at the beginning of the 19th century, and we also have an *oli* written today. Hawaiian culture is not just a stagnant thing where you're replicating the past. It's enduring, still taking new forms. But the *kupeʻe* has been removed from its body, and we have no way of returning it.

AHSING: For me, the *kupeʻe* is a beacon of hope. It was in a box for a long time, and now we have this blossoming of people having uncomfortable conversations around it and other objects, and with this history. This kind of work changes the fabric of the future, listening back to the past, looking forward, walking into the future looking back.

WONG: I can go to the Bishop Museum and see things that come from Bennington, Vt. Then we have Hawaiian art in a basement at Williams. It's a big circuit. The circular movements of ideas, objects and people is fascinating. Without a moral judgment, things move.

POLZAK: The exciting thing is that objects and photographs carry so much history, but they don't tell you to interpret that one way or another. When I look at that *kupeʻe*, I see that its history is not done being written. I have a view of it that upsets me, and at the same time I feel hopeful that we continue to add readings to it. And so the story doesn't stop with the view that I like the least.

WE ARE: AMERI



CA

PHOTOGRAPHY BY JOE STANDART ’73

The portraits are at once intimate and imposing; some stand 25 feet tall. In the spring, they appeared throughout New Haven, Conn.—50 photographs of immigrants and refugees from all over the world who now call the city home. Mounted on framed stands in New Haven Green, draped from the sides of buildings and hung inside lobbies, the images confronted viewers with questions about the very fabric of America.

The portraits are part of *WE ARE: A Nation of Immigrants*, the latest in a series of public art installations by Joe Standart ’73 under the umbrella project Portrait of America. A self-taught photographer, Standart spent 25 years in commercial advertising, traveling the globe for shoots. Struck by the poverty he witnessed, he says he “began to feel that most Americans don’t really understand the freedom and opportunities we have.” The experience inspired 2006’s *Portrait of a City: New London, Conn.*, in which he made studio portraits of parking attendants, homeless people, newspaper publishers and gallery workers. *Portrait of a City: Hartford* followed in 2010. In New Haven, a so-called “sanctuary city,” he focused exclusively on immigrants and refugees, some of whose portraits and stories appear on the pages that follow. Standart says he hopes to expand *WE ARE: A Nation of Immigrants* to other cities across the U.S., adding: “I see my role as reminding the rest of us of the roots of our country.”

To learn more, visit www.portraitofamerica.org.

Sisters Rukiya (left) and Gladys left the war-torn Democratic Republic of the Congo, finding sanctuary first in Burundi, where their father worked for Doctors Without Borders, and then in the U.S. in 2013. Says Rukiya, a certified nursing assistant and student, "Coming to the U.S., I was happy to have a home and food on the table. … I am looking forward to the future." Gladys, a college student, says, "Being a refugee in someone else's country is never easy because you never know who likes you and who doesn't. … I believe that a home is the place we lose the most as refugees and immigrants."

1. Stephen was 11 when he left Trinidad for the U.S. to live with his mother and sister in New Haven. "I am here to help to build this community," he says. "I have my eyes set on getting my degree in computer engineering, becoming one of the best soccer players to ever grace the field as well as becoming one of the best managers in the history of the sport. … I dream of creating my own charity foundation that helps all children. My hope for the charity is to have food trucks travel through communities serving breakfast, lunch and dinner for those in need."

2. Aminah learned to cook from her brother, who is a chef in Saudi Arabia. She and her family left Syria after her husband was assaulted while serving time in jail. "His back was hurt, but he couldn't get surgery until we came to the United States," she says. "He is recovering right now, so he cannot work just yet." To pay their rent and other household expenses, Aminah is now a chef and caterer. "Many people in this country like Arabic food," she says. "I like this country. My family is safe, and my children are learning in school."

1. Sarafadeen studied mathematics in Nigeria and came to New Haven via the Diversity Immigrant Visa Program to find better work opportunities. He now has a job at a parking garage and drives for a ride-booking service. "I'm happy," he says. "That's why I am applying for my family to come here."

2. Mohamad obtained his degree in the U.S. in the '90s and is "an architect by day and Syrian artist by night." New Haven is "where peace and tranquility are, this is where my career is, and this is where I am involved in my community," he says. "But I remain Syrian and a Muslim by birth. … Both cultures factor into making me who I am."

3. Jyothish had a software job in India when his father was diagnosed with cancer. "I was not from an economically well-off background," he says. So in 2000 he left behind his pregnant wife and took a job in the U.S. to pay for his father's successful treatment. Jyothish's wife and son later joined him, and "we settled into our lives and became citizens," he says. "I also fulfilled my dream of doing my M.B.A. here at NYU."

4. Guadalupe came to the U.S. in 2001, "when the value of the dollar dropped and I was no longer able to maintain my business in Mexico City. I was seeking better opportunities for my young son." She is now director of a day-care center, and her son, who studied computer engineering in college, is "an advocate fighting for the rights of Dreamers in New York."

Paulina left Guatemala with her 9-year-old son in 2014 when her neighborhood erupted in violence—"gun fights, houses set on fire," she says. It took three weeks to travel to the U.S. by bus and on the "Train of the Beast," so named "because you ride on the top of the train, not inside, and sometimes people fall off because it is traveling at such a high speed." Now a nursery worker, "I live a good life with my son," she says. "I can go on with my life. I am not afraid."

GIVING IT

MARY MOULE '91 STILL REMEMBERS THE FRUSTRATION. As a student receiving financial aid, she was able to borrow textbooks for her courses each semester from Williams' 1914 Library. But she wasn't allowed to write in them.

"While reading Booker T. Washington's *Up From Slavery*, I finally gave up and started writing angry notes in the margins," she stated in a letter earlier this fall to members of the Williams Black Alumni Network (WBAN). "I hope the next borrower added her own marginalia."

The purpose of the letter was to ask WBAN members to support the college's financial aid book grant through a new appeal called Buy the Book. The grant covers the costs of all required texts and course materials for financial aid students, who make up nearly 50 percent of the student body. Last year alone, Ephs funded the purchase of 17,700 textbooks for more than 1,000 students in courses across the curriculum.

"I was a financial aid student," says Laura Day '04, Williams' director of annual giving. "I remember the stress of figuring out how to pay for books that weren't available from the 1914 Library. Buy the Book shows donors that even a $4 gift makes a difference."

BUY THE BOOK IS JUST ONE INNOVATION ATTRACTING national attention to Williams as it enters the last year of its $650 million campaign with a record number of donors. One priority of Teach It Forward: The Campaign For Williams (TIF) is supporting the Alumni Fund, which provides 5 percent of the college's annual operating expenses. Ninety-five percent of campaign donors make gifts through the Alumni Fund each year, and, of that number, 57 percent make contributions of $100 or less.

17K+
TEXTBOOKS
were funded by Ephs last year and distributed to
1K+
STUDENTS
in courses across the curriculum

Over the summer, the Illinois-based Schuler Family Foundation recognized Williams' efforts to boost participation, inviting the college to take part in a new, three-year initiative. Noting that young alumni giving is on the decline nationally, the initiative is aimed at helping liberal arts colleges reverse the trend. The program brings together Williams, Bates, Carleton, Middlebury and Wellesley to research the philanthropic interests and goals of Millennial and Generation Z alumni (defined by the Pew Research Center as those born between roughly 1981 and 2010). The colleges will also work collaboratively to develop new programs and share best practices. Each college will receive $500,000 in grant money and be eligible for additional financial incentives for meeting certain milestones.

"Alumni of my age and younger now make up a full third of the alumni body," Day says. "We've been focusing on young alumni philanthropy for several years, and we've seen that the initiatives we create with them in mind also lead to increased engagement for all generations of alumni. This is our chance to take that work to the next level."

Young alumni often lack the financial resources to make substantial gifts to the college right after graduation. But Nick Brownrigg '16 and Jace Forbes-Cockell '16, who volunteer as fundraisers for their class, recognized an opportunity to tap into the value their peers place on community service. Their idea became the basis of another program, the TIF: Impact Challenge, which launched in January 2017.

Alumni participate in the challenge by making a gift to the Alumni Fund and then performing community service during a designated 10-day period. They log the amount

of their gift and the number of hours, which are then multiplied together and matched by a challenge grant. So if an alumna gives $25 to the Alumni Fund and volunteers for four hours, her gift is matched by an additional $100.

In the challenge's first year, 325 alumni all over the world logged more than 2,500 hours of volunteer work, resulting in $212,190 in challenge funds. In 2018, 400 alumni completed more than 4,000 hours of service, matched by $322,486. Participants have cared for homeless dogs in Chicago, sung a cappella in Connecticut nursing homes and distributed surplus food from Hong Kong Disneyland.

Another $350,000 in matching funds is available for 2019, with the challenge scheduled to run from Jan. 18-28 to coincide with Martin Luther King Jr. Day, widely recognized as a national day of service.

"Nick and Jace understood that some alumni are able to contribute more time and talent than treasure," says Day. "The Impact Challenge recognizes the ways in which our alumni make an outsized impact in their communities and shows how much Williams values that service."

Alumni priorities inspired yet another new program, the TIF: WBAN Challenge. Several years ago, the college observed that black alumni were outpacing every demographic when it came to measures of engagement such as volunteering for Williams, attending college events and connecting online. Yet there was a disconnect when it came to fundraising.

Sharifa Wright '03, Williams' director for alumni diversity and inclusion, and Janine Hetherington, director of Alumni Fund leadership giving, worked with WBAN volunteers to host frank discussions with black alumni around the country about what influenced their decision to give—or not—to Williams.

400 ALUMNI recognized for 4K HOURS last year volunteering at nursing homes and distributing food, among other service

Those conversations ultimately shaped the WBAN Challenge, which seeks to raise $500,000 from 750 individual donors, each giving what they can through the Alumni Fund, to support Bolin Fellowships. Named for Williams' first black graduate, Gaius Charles Bolin, Class of 1889, the postdoc fellowships seek to diversify the academy by encouraging students from underrepresented groups to become professors themselves.

WBAN volunteers are reaching out to members across all class years to support the challenge and other initiatives designed to boost participation. Alex Deaderick '15, an associate with BlackRock investment management company, sent an appeal for Buy the Book this year reflecting on his experience as a financial aid student. "The support I received from the book grant was invaluable," he wrote. "As a sociology major and Africana studies concentrator and a pre-med student (who wasn't?), my textbook expenses were quite high. Williams eliminated the stress and anxiety I would have no doubt felt each semester."

Understanding the experiences alumni had as students as well as their philanthropic goals is central to these and other fundraising efforts, says Megan Morey, vice president for college relations. "Pilots like Buy the Book, the TIF: Impact Challenge and the TIF: WBAN Challenge show that we can grow the Alumni Fund by engaging individual alumni in ways that feel relevant to them," she says. "With passionate volunteers and staff, and with support from the Schuler Family Foundation, Williams is equipped to continue its tradition of remarkable participation."

Growing up in Baltimore, Md., ornithologist Bruce M. Beehler '74 recalls seeing the Orchard Oriole (this page and opposite, from John James Audubon's *Birds of America*) frequently in his backyard.

North on the Wing

ILLUSTRATIONS BY JOHN JAMES AUDUBON, COURTESY OF THE NATIONAL AUDUBON SOCIETY

In a new memoir, ornithologist Bruce M. Beehler '74 chronicles his 13,000-mile journey across the U.S. following the songbird migration of spring.

BRUCE M. BEEHLER '74 DEVELOPED AN AFFINITY FOR WOOD warblers as a child while listening to his mother's bedtime stories. Nature writers were their favorites, especially the naturalist Edwin Way Teale and his 1951 book *North with the Spring*.

Beehler went on to a career in ornithology, ecological research and nature conservation, mostly in tropical Asia and the Pacific. But retirement offered an opportunity to follow the brightly colored songbirds on their annual spring migration from the Mississippi Valley to the Great North Woods, where they settle to breed.

In 2015, he set out on a 100-day excursion through 19 states and a large section of Canada, traveling by car, bicycle, kayak and on foot, and camping out each night. Along the way, he encountered 259 species of birds, including all 37 wood warblers of Eastern North America, and he chronicled his journey as Teale had done. The result is Beehler's memoir, *North on the Wing: Following the Songbird Migration of Spring*, an excerpt of which follows.

FROM THE GULF COAST, MY PATH LEADS ME NORTH INTO THE interior bottomlands of Louisiana and Mississippi, with their mix of hardwood swamp forest, river oxbows, row-crop agriculture and the tiny old towns of the lower Mississippi. The ecologically rich, junglelike forests of the Mississippi Delta are the places that Gulf-crossing migrant warblers hurry to reach after their brief stopovers in the coastal cheniers. More than 20 species of wood warblers pass through here en route to parts north, and populations of 13 migrant wood warblers actually stop to breed in these forests. How many breeders will I find, and how many passage migrants will I see? And what environmental conditions will my quest birds face?

North of Pecan Island, La. (a town, not an island), I came to cultivated rice fields alive with Fulvous Whistling-Ducks and other waterbirds; I was leaving the vast and lonely expanses of marshland and arriving in inhabited farmlands with crawfish ponds and cattle pastures. Here many farmers cycle their fields from rice to crawfish and back to rice, which can produce bird-friendly wetland habitat. Both depend on seasonal flooding of diked fields, and both provide good foraging opportunities for shorebirds, long-legged wading birds and waterfowl. Ducks Unlimited works with farmers in southern Louisiana and southeastern Texas to create waterbird-friendly winter wetlands, an effort partly funded by the U.S. Department of Agriculture through its Natural Resources Conservation Service.

Passing through the decrepit town of Opelousas, I enter the watershed of the Atchafalaya—the river that is trying to capture the lower Mississippi. Where the Atchafalaya passes close by the Mississippi, the Atchafalaya is the lower watercourse. Thus, if the paths of the two meet, the Mississippi will be drawn down into Atchafalaya's lower basin and follow its course to the Gulf. The Army Corps of Engineers has spent many millions to prevent this catastrophe of their own creation. If the Atchafalaya does capture the Mississippi, Baton Rouge and New Orleans will lose their river, and the Mississippi will flow into the Gulf about 75 miles west of where it does today. The Atchafalaya, created by the confluence of the Red and Black rivers, meanders in a big, swampy bottomland that I crossed as I headed eastward on Highway 190 toward the town of Lottie. I drove several miles atop a raised causeway passing over the swamp forest of Atchafalaya National Wildlife Refuge.

I needed my GPS to navigate this little rural patch of low country that has been much confused by the periodic shifting of the two big rivers and their various tributaries. In the balmy afternoon, I traveled back roads past the small communities of Blanks, Livonia, Frisco, Parlange and Mix, finally coming to the prosperous town of New Roads. The country here is pretty: a mix of tall woodland and agricultural fields bounded by neatly planted rows of trees. Cattle Egrets forage in the fields, and it has the feel of Virginia horse country but without any prominent hills. At Pointe Coupee, I crossed the Mississippi on the John James Audubon Bridge, a graceful engineering marvel of concrete and steel completed in 2011. It is the second-longest cable-stayed bridge in the Western Hemisphere. The swirling brown river was in flood, and lots of bottomland was underwater.

On the east side of the river is West Feliciana Parish, home of the historic town of St. Francisville, just uphill from the ancient community of Bayou Sara, right on the main stem of the big river. I was here to visit Oakley Plantation, where John James Audubon once worked while he was struggling to become America's ornithologist. And, of course, I'd come in search of the various wood warblers that nest in this low country—the same birds that Audubon marveled at nearly two centuries ago.

ON MY FIRST MORNING IN ST. FRANCISVILLE, I AM AWAKENED early by the songs of Summer Tanager, Orchard Oriole and Great Crested Flycatcher from the oak canopy. I rise and travel the low-country road to Cat Island National Wildlife Refuge, down on the Mississippi. In the bottomland woods I hear the voices of several passage migrants—Nashville, Black-throated Green and Chestnut-sided Warblers—in counterpoint to the song of commonplace local breeders such as the Carolina Wren, Tufted Titmouse and Northern Cardinal.

The verdant bottomland forest of the refuge sheltered singing Kentucky and Prothonotary Warblers, two more of my quest birds, on their breeding territories. The Kentucky has a song reminiscent of the Carolina Wren's, but fuller and less complex. This powerful songster is olive above and bright yellow below, with a drooping black ear streak. This is a true denizen of the deep-forest interior, its breeding range entirely confined to the eastern United States. It winters south to Columbia and Venezuela. Whereas the Kentucky was difficult to spot in the forest, the Prothonotary—the golden swamp warbler—was a flash of orange-burnished yellow with blue-gray wings, often in full view on a prominent perch. Its monotonous *swit swit swit swit swit swit* signaled the presence of a swamp, for this species nests only in trees standing in swamp water—something Cat Island National Wildlife Refuge has plenty of. Because of its strong affinity for swamplands, the Prothonotary is especially common in the Deep South. It winters as far south as northern South America.

After my visit to Cat Island, I drove to downtown St. Francisville, the most picturesque and historically preserved small town I'd seen in the Deep South. Its main residential street was lined with period bungalows painted white or a pale pastel. All were built more than a century ago, and all had been lovingly preserved: small,

Beehler describes the Prothonotary Warbler, also known as the golden swamp warbler, as "a flash of orange-burnished yellow with blue-gray wings, often in full view on a prominent perch." Its song signals the presence of a swamp, since it nests only in trees standing in swamp water.

cozy and set under the deep shade of Live Oaks and other old trees. I took breakfast at the Birdman Café, where a resident, seeing my field guide on the table, struck up a friendly conversation about birdwatching. Such conviviality, combined with the fine architectural touches downtown, was beguiling. This was a place where it would be fine to retire—or at least spend the winter.

Afterward, I drove back to the campground and bicycled to the Audubon State Historic Site at Oakley Plantation. John James Audubon, who arrived here from New Orleans on June 18, 1821, as an aspiring bird artist, wrote of the site: "The rich magnolias covered with fragrant blossoms, the holly, the beech, the tall yellow poplar, the hilly ground and even the red clay, all excited my admiration." A long entrance drive passed through a mix of grand old-growth pines and towering hardwoods, with Live Oaks and Loblolly Pines prominent among the ancient trees. Greeting me was a morning chorus of breeding birds from the canopy as well as from the thick understory set back from the drive—Kentucky Warbler, Summer Tanager, Great Crested Flycatcher, Wood Thrush, Red-shouldered Hawk, Yellow-billed Cuckoo, and Red-headed and Pileated Woodpeckers were all in voice. I stopped several times to revel in the symphony of spring at this wondrous intersection of ornithology, landscape, history, architecture and art.

Beehler says the Chestnut-sided Warbler "is a gaily colored inhabitant of brushlands and the edges of northern swamps and cutover woodland openings."

Oakley House, in the early Federal style, is handsomely proportioned and clad in white clapboard. Set in a small clearing at the end of the long, winding driveway, it is distinguished by its two floors of porches and its wooden-slat jalousies set to block the summer sun. The house is bracketed by several large, spreading Live Oaks, and great Southern Magnolias stand guard near the front porch. Oakley's interior, restored to reflect its appearance at the time when Audubon stayed here, conveys both rural wealth and lived-in practicality. The three-story home contains 17 rooms, with front and side entrances leading to the landscaped grounds, shaded by oak and Crape Myrtles. It is flanked by formal gardens and several period outbuildings that contribute to the sense of a lost time and place, and a small, understated accompanying museum. The grounds also include a nature trail through the forested reaches of the hundred-acre property. Restoration and maintenance of the estate have been ongoing challenges; Hurricane Katrina blew out many of the upper-story windows and knocked down scores of trees on the grounds in 2005.

Construction began on the house in 1799, when Ruffin Gray, a successful planter from Natchez, Miss., moved here onto land he purchased from the Spanish authorities (yes, this still was part of Spain's territory at the time). Gray died before his house was finished, and his widow, Lucy Alston, oversaw its completion. She later married James Pirrie, an immigrant from Scotland, and Eliza, their daughter, was born here in 1805. Eliza Pirrie's educational needs eventually brought Audubon to the household. In the 1820s, Audubon and his family made a living not only through tutoring but also by painting portraits and doing other odd jobs among the wealthy planters of Louisiana and Mississippi, particularly in New Orleans, St. Francisville and Natchez. It was in the forests and swamps near the Mississippi that Audubon observed and collected the birds appearing in a number of the color plates of his masterwork, *Birds of America*. Today the house's main rooms feature Audubon prints of birds he painted here in West Feliciana Parish.

In 1821, Audubon took up residence at Oakley as tutor to 15-year-old Eliza. His contract required him to spend half of each day tutoring the girl, but the rest of the day he was free to explore the woods and paint the birds he encountered and collected. Audubon's stay at Oakley House did not last terribly long because of a family misunderstanding (it seems Eliza may have become overly enamored of her dashing tutor). Nonetheless, Audubon spent, on and off, more than eight years based out of West Feliciana Parish, and while he was here he painted as many as 80 species for the double-elephant folio *Birds of America*. St. Francisville, then, was one of the most important places for Audubon as he created

his magnum opus. Aside from Oakley, he spent time at Beech Woods Plantation, among other places, and it was during this period that Audubon committed to having his great ornithological opus produced in England, with his painted images reproduced by the renowned engraver Robert Havell.

Bird species illustrated by Audubon in West Feliciana Parish include the Swallow-tailed Kite, Pine Warbler, Pileated Woodpecker and Red-shouldered Hawk. As highlighted by Mary Durant in *On the Road with John James Audubon*, Audubon and his assistant, George Mason, also illustrated in the book's plates many of the more interesting local plants, including Cross Vine, Jessamine, Toadshade, Red Buckeye, Rose Vervain and Silver Bells. According to Durant, Audubon himself took little interest in the flora except to liven up his bird compositions, and thus Mason did the lion's share of such work for the master.

After my tour of Oakley House and its grounds, I understood why Audubon loved this landscape. It includes a diversity of natural environments, both upland and bottomland, and the culture and wealth of the plantation families made for a pleasurable lifestyle, something for which Audubon had a taste. Of course, Audubon was also a wanderer, and he traveled much of the length and breadth of the continent, from Key West north to Newfoundland and west to the upper Missouri River. But certainly he undertook the preponderance of his fieldwork and painting in the Mississippi drainage between Louisville and New Orleans.

"Just as Audubon stopped over in various homes here in West Feliciana Parish, many species of migrant songbird arrive here in late April. … This is important songbird country; in every direction from where I stood at Oakley Plantation were tracts of forest teeming with birds of passage, at the height of spring."

Just as Audubon stopped over in various homes here in West Feliciana Parish, many species of migrant songbird arrive here in late April and either nest in the area or briefly rest and refuel for the next flight northward. This is important songbird country either way; in every direction from where I stood at Oakley Plantation were tracts of forest teeming with birds in passage, at the height of spring.

To see more of Audubon's drawings, visit www.audubon.org or Williams' Chapin Library, which has an original double-elephant folio edition of Birds of America.

BIRD LIFE

Bruce M. Beehler '74 says he came to Williams "in love with birds and nature but not certain how to apply this interest." Biology and its rigorous pre-med curriculum weren't the right fit. But "American civilization and Fred Rudolph '42 welcomed me with open arms," he says of the longtime Williams history professor. "Fred said as long as birds were American, he was OK with my doing a thesis on them."

That honors thesis, "Birdlife of the Adirondack Park," became Beehler's first book, published in 1978 under the same title by Adirondack Mountain Club. A Watson Fellowship led him to New Guinea and, later, a career as an ornithologist, naturalist and conservationist in tropical Asia and the Pacific.

Now a research associate of the National Museum of Natural History at the Smithsonian Institution, Beehler kept in touch with his professor until Rudolph's passing in 2013. Says Beehler, "Fred was kind enough to offer his editorial services on several of my popular books. He was the first teacher of mine who took the time to show me how to write a sentence and a paragraph in English."

STUDY

Volunteers spent a day in August clearing tons of sediment out of the weirs of Hopkins Forest's Birch Brook.

PHOTOGRAPH: BRAD WAKOFF

HANDS-ON LEARNING

Weir Day participants work to keep Hopkins Forest pristine.

MARCO VALLEJOS '20 WAS WORKING AS A LAB ASSISTANT FOR THE GEOSCIENCES department a few summers ago when he was recruited to help out with Weir Day. He joined 20 other Williams volunteers—students, faculty and staff—on a hot August day, hiking into Hopkins Memorial Forest carrying shovels, buckets and spring scales to clear tons of sediment out of the weirs of the Birch Brook.

The weirs are low dams with a v-notch in their center. Built in 1936 by the Civilian Conservation Corps to help measure the flow of water, they are still in use today. But so much sediment accumulates around them over the course of a year that the instruments used to measure the water get buried. So volunteers gather for Weir Day each summer to clean them out.

Vallejos enjoyed his experience both for the camaraderie and because it clarified his academic path. "Spending a few hours knee-deep in cold water on a hot summer day with a shovel in hand cannot be beat," he says. "I spent the day talking with upperclassmen and professors, and those conversations swayed me into a geosciences major even more than my summer lab work."

The volunteers' efforts help keep the 2,600-acre reserve pristine and maintain its relatively undisturbed ecosystems. Faculty and students use Hopkins Forest as a laboratory to conduct research of all kinds, from studies about the population dynamics of the invasive garlic mustard plant to understanding the migration patterns of Northern Saw-whet Owls.

Emeritus professor of geosciences David Dethier has used the forest for his research in hydrology, geomorphology and geochemistry for more than 30 years. He was instrumental in starting Weir Day, and he and his colleague Jay Racela, who supervises the Environmental Analysis Lab, keep track of the data that come from the work clearing, sorting and weighing sediment.

Typically the volunteers remove about four metric tons of rocks and organic material. Storms and other factors can increase the amount of sediment; in 2013, volunteers needed two days to clear out what turned out to be 25 metric tons.

Recently Dethier and Racela collaborated with Scott Weiman '14, who participated in Weir Day as a student and now manages a lab at the NASA Goddard Space Flight Center. They studied three decades of chemical data collected at Hopkins Forest's weirs and weather stations. "Our work shows that the Clean Air Act is having results," Dethier says. "While acid rain did have an impact on the streams, recovery is now taking place." The team will publish its work in the journal *Hydrological Processes* this winter.

Morgan Dauk '21, who plans to major in biology and environmental studies, volunteered for Weir Day this past summer. "I felt the experience is likely similar to what I will encounter in a research-based career path someday," she says.

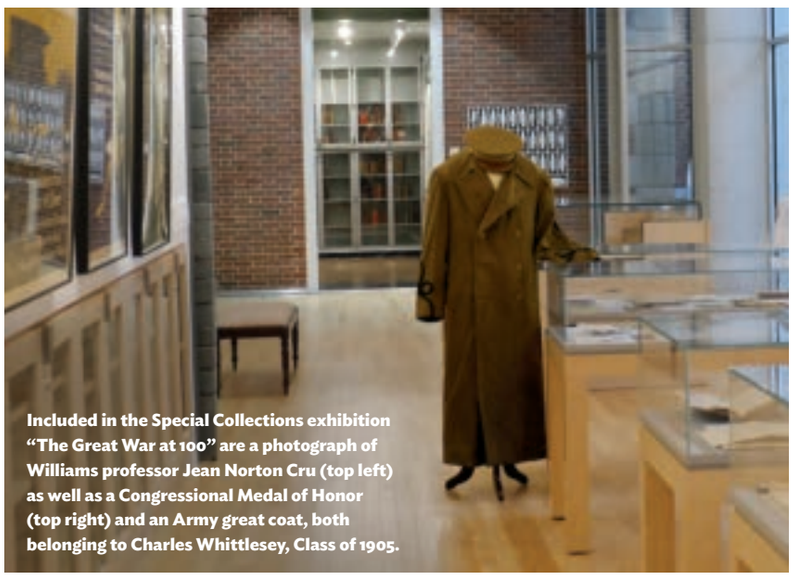
Adds Vallejos, who has volunteered every year since he was first recruited, "Weir Day provides a respite to a summer filled with academia. It should not be missed."

—JULIA MUNEMO

WILLIAMS AND WORLD WAR I

A CENTURY AFTER THE END OF WORLD WAR I, WILLIAMS faculty, librarians and students are taking a fresh look at the many connections between the college and the Great War.

"The First World War changed everything," says French and comparative literature professor Brian Martin, who, with several faculty members and library staff, organized the college's yearlong commemoration. It includes a French film festival presented last spring, a lecture series with World War I scholars in the fall and the Archives and Special Collections exhibition "The Great War at 100: Williams College and Beyond," on view through December. Martin is also teaching one of several relevant courses this fall—Remembering the Great War: The First World War in Literature and Film. The course considers the "texts and films that bear witness to the suffering and courage of soldiers and civilians and … the legacy of the war in the 20th and 21st centuries," according to the course description. Martin and his students are also exploring "the roles of Williams students and faculty during the First World War."



Included in the Special Collections exhibition "The Great War at 100" are a photograph of Williams professor Jean Norton Cru (top left) as well as a Congressional Medal of Honor (top right) and an Army great coat, both belonging to Charles Whittlesey, Class of 1905.

Martin's interest in those connections began while writing *Napoleonic Friendship: Military, Fraternity, Intimacy and Sexuality in Nineteenth-Century France* (University of New Hampshire Press, 2011). His research led him to the French writer Jean Norton Cru. Except for a five-year sabbatical to fight in the war, Cru taught at Williams from 1908 to 1945. "He was a vitally important historian of the First World War," Martin says. "He fought in the trenches and later wrote, here at Williams, *Témoins* (*Witnesses*), which is on almost every serious World War I historian's bibliography of the Great War.

"Cru was educated, but he enlisted with his fellow countrymen as a trench soldier," Martin adds. "He survived some of the bloodiest battles of the war. While in the trenches, Cru wrote letters back to his colleagues here that were published in the *Williams Record*. It's incredibly humbling to think about the sacrifice he made, and it brought the history alive for me in an entirely new way."

Those letters are part of "The Great War at 100" exhibition along with photographs, journals and objects such as shrapnel, a first-aid kit and an Army great coat belonging to Charles Whittlesey, Class of 1905, a well-known World War I veteran. He led the 77th Division into battle in the Argonne, erroneously believing Allied troops were protecting them on either side. The battalion was surrounded by German troops and, over the course of six days until their rescue, hundreds of men died—some by friendly fire.

Though Whittlesey returned home safely to a hero's welcome, he was deeply troubled by his memories of the war, says Sophie Wunderlich '18, who researched his life for the exhibition. Whittlesey committed suicide in 1921.

Wunderlich, who is in Germany this year on a fellowship, says she began to identify with Whittlesey as she learned more about his life. He was active on campus and worked on the *Williams Record* staff. Wunderlich also raises the possibility that Whittlesey was gay—he never married, was often among men and spoke frequently about feeling out of place in society.

Says Wunderlich, "As a queer historian, researching queer people can be a way of connecting with an often hidden or unknown history, and I came to see Whittlesey as someone with a complex inner life not unlike my own."

—J.M.

PHOTOGRAPHS: SHANNON O'BRIEN

Soledad Fox Maura, professor of Spanish and comparative literature.

AMERICANS ABROAD

WHEN PROFESSOR OF SPANISH AND COMPARATIVE LITERATURE Soledad Fox Maura advised students in a study abroad program in Spain several years ago, she was struck by how unprepared some of them seemed for the experience. "Their homesickness or a sense of disappointment and culture shock sometimes led to an inability to connect with their new surroundings," she says.

So when she returned to Williams, Fox Maura developed Americans Abroad, a course she hoped would help fill the gaps. She now teaches it every spring. Students examine the misadventures and unexpected rewards of travel as they read the novels, short stories, letters and memoirs of writers who left the U.S. either by choice or because of their politics, gender, race or class. The course also explores how the authors' expectations of living abroad compared to their lived experiences.

"We also study writers' dislocation, their freedom and their struggles to reshape their concept of home," Fox Maura says. "This resonates for students who are adjusting to new experiences and to new versions of themselves that might not be entirely what they expected."

The ever-evolving reading list includes Edith Wharton, Langston Hughes, Ernest Hemingway, Richard Wright and—the newest addition—Suzy Hansen. Her book *Notes on a Foreign Country: An American Abroad in a Post-American World* was "inspired by her readings of James Baldwin," Fox Maura says. "Hansen moves to Turkey and poses tough questions about her role as a contemporary American making forays into a country she knows nothing about."

Many of Fox Maura's students have studied abroad or plan to. Kevin Coakley '20, who is participating in the Williams-Exeter Programme at Oxford (WEPO) this year, took Americans Abroad last spring and, for his final paper, researched Carl Marzani, who graduated from Williams in 1935. Marzani, a U.S. citizen, was attending Oxford when the Spanish Civil War began. He went to Spain to join the anti-Franco fight.

"Professor Fox Maura's guidance was crucial to my understanding of an alum who studied at Exeter College, long before WEPO was established, and how he crafted his own experience abroad by following his passions and turning them to action," Coakley says. "I've learned that I have to embrace the introspection inevitable to an American abroad, as have thousands of other Americans throughout our history."

Increasingly, Americans Abroad is also attracting "a growing number of students who feel between cultures at Williams," says Fox Maura, who was raised in Spain and the U.S. "I often feel very American in Spain and very Spanish in the U.S. So I can relate to the questions my students ask about who they are at home, who they are when they travel and, more and more, who they are at Williams."

These questions are central to Fox Maura's teaching and her research. She recently published in Spain the second edition of her biography of Constancia de la Mora, an activist during the Spanish Civil War who died in exile in Mexico. Fox Maura's third book, *Exile, Writer, Soldier, Spy*, is a biography of Spanish writer and activist Jorge Semprún, who lived in France for most of his life. The biography was released in the U.S. in July after being published in France and Spain.

Fox Maura is writing "very much an Americans abroad story"—a biography of Archer Milton Huntington, who founded the Hispanic Society of America in 1904 after falling in love, as a child, with the art and literature of Spain. "This project addresses questions about the roles and responsibilities of the American in Europe," she says. "It's about art and provenance and what belongs to whom." —J.M.

PHOTOGRAPH: KRIS QUA

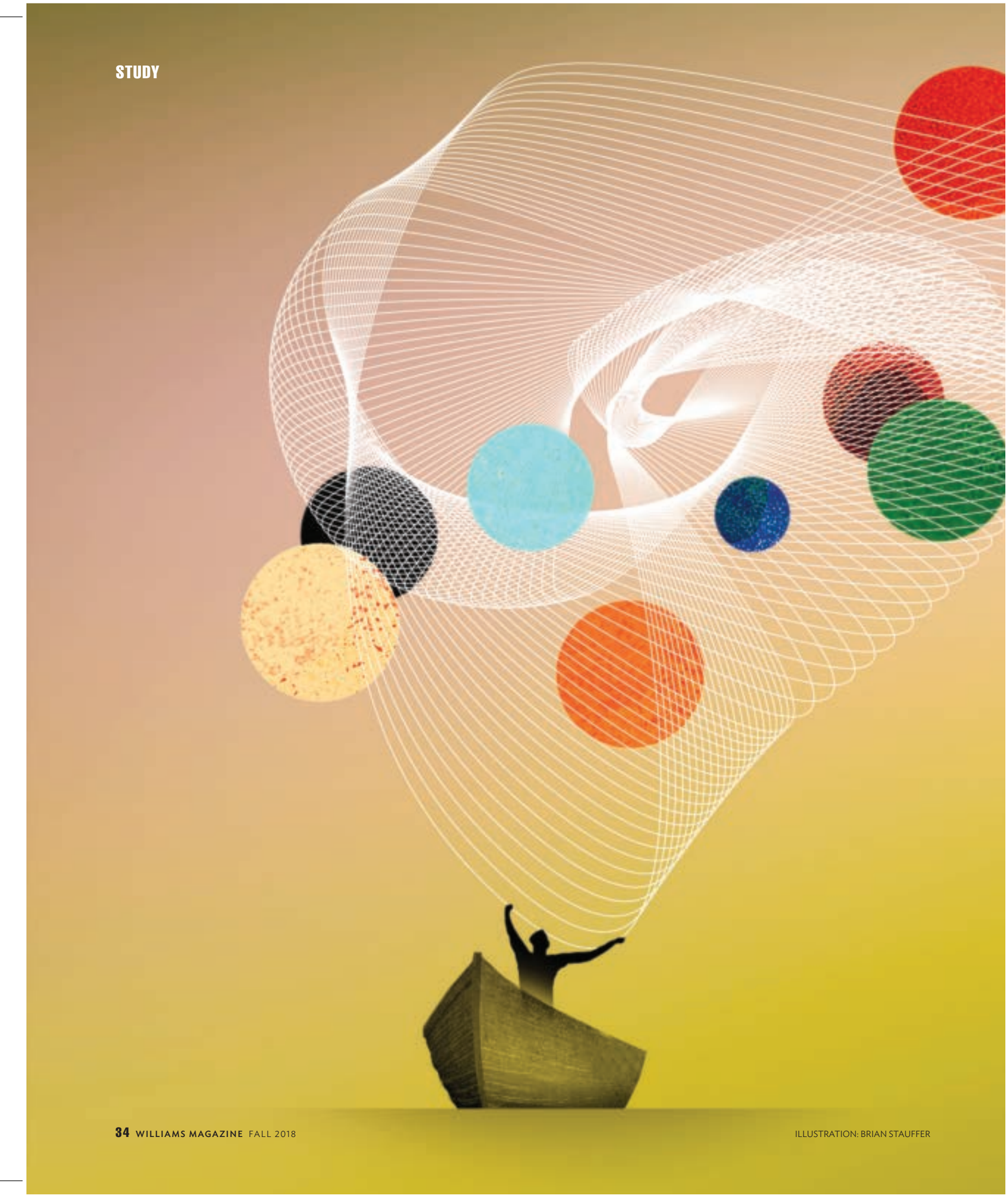


ILLUSTRATION: BRIAN STAUFFER

CONSTRUCTING REALITY

RELIGION CHAIR AND PROFESSOR JASON JOSEPHSON

Storm is teaching a new course this fall on social construction. At its core is a theory that has become common over the last 25 years: Categories such as race, gender and sexuality are in some sense not part of nature but instead are created and maintained socially.

"The idea of social construction has been vital to critical race theory and queer theory," Storm writes in his description of the course, Social Construction, which meets requirements in sociology; women's, gender and sexuality studies; comparative literature; and science and technology studies, which Storm also chairs. The course also delves into philosophy of science "to see whether these same insights apply to everything."

Storm does mean "everything." He explains that if we can agree that whiteness, heterosexuality and masculinity are all socially constructed, might the same be said for emotions or mental illness? What about electrons or mathematics? "It sounds silly to say that H_2O is socially constructed," he says. "But some philosophers have argued that it is."

Storm says many of his students—18 sophomores, juniors and seniors majoring in a variety of subjects—started the course believing that any given thing is either real or socially constructed. "That is a common assumption, but it sets up a fake opposition," he says. "As soon as we realize that things can be socially constructed and real, more interesting questions emerge, such as: What makes something real? And what are the mechanisms through which that same thing is socially constructed?"

Take money, which Storm says is perhaps the clearest example of a social construct. "And yet it's real," he says. "But, oddly, money might seem to be real for the same reasons we say that other things are socially constructed, namely because it is a collective fiction." Storm wants his students to apply this idea to theories about the construction and ontology of social worlds.

To get them there, students will complete a group project at the end of the semester in which they put social construction theories into practice. "Each group will find something they want to construct or deconstruct and, in the discovery process, will use design thinking," Storm says, referring to a series of techniques used to solve social, cultural and economic problems through creative thinking and human-centered design.

Storm had help planning the final project from Williams' design thinker in residence, Ric Grefé. "Design thinking builds creative confidence, encourages risk taking to allow innovative solutions, offers ways to test many different ideas and learn from failure, and helps to craft solutions focused on the human experience," Grefé says. "This approach to problem solving is used in startups, nonprofits committed to social change and government agencies. And it's also used at Williams."

Storm, who earned a Ph.D. at Stanford University and has been teaching at Williams since 2007, says he wants his students to not merely criticize their social and political environment but also to look at ways of embodying change. "One of my critiques of postmodernism is that it provided powerful techniques for criticizing systems of power, but it was less good at figuring out what to do next. Project-based learning helps us do that kind of thinking and helps students come up with more ambitious and exciting projects that will take us in different directions." —J.M.

Jason Josephson Storm's third book, Absolute Disruption: The Future of Theory after Postmodernism, *is due out in 2020 with Chicago University Press. It explores social construction, postmodernism and the future of critical theory.*

THE NEW SHAPE OF HAWAIʻI

BY SUZANNE CASE ’78

Pele, the Hawaiian goddess of fire, is both creator and destroyer. She inhabits the Halemaʻūmaʻū Crater on the top of Kīlauea Volcano, and recently her work has felt almost exclusively destructive.

Kīlauea Volcano reaches to 4,000 feet above sea level and has been active for many years, although for the most part Hawaiʻi eruptions are considered “friendly.” They are not so much violent as dynamic. The mountaintop is not going to explode, and so people in Hawaiʻi can find a safe spot from which to watch them fountain and flow. The experience of witnessing Pele’s power is unforgettable.

I first saw this in 1959, when I was 4 years old. Kīlauea Iki, a smaller crater next to Halemaʻūmaʻū, suddenly erupted in a lava fountain that shot 2,000 feet into the air. My parents woke us all in the middle of the night and piled us into the car to go up the mountain to see it up close. I remember sitting on the edge of the crater in the dark, the heat from the lava on my face and the cold air on my back. The roar, the mesmerizing molten fire, the power of the raw emergence, forged my soul and my life’s work. In Hawaiian chant: *ʻEli ʻeli kau mai: Let awe possess me.*

We have lived through many eruptions since then. In 1987, lava covered over my favorite freshwater spring, Queen’s Bath, a magical spot special to me since childhood. That night, we watched and waited in angst as the molten flow approached. *Ke nome mai la ʻo Pele: Pele comes munching along.* The water slowly evaporated into a cloud, and the place was gone. But where did this beloved place go? Years later, I put it in song: *E ʻimi au iā ʻoe i ka hōkū i ka mālamalama: I will look for you by starlight.*

In time, new lava transforms again, and this is why we say Pele is also a goddess of creation. The beautiful ʻōhiʻa tree, the foundation of the Hawaiian rain forest, is the first tree to colonize an area after the lava cools. In time a scrub forest begins to grow on the black rock. Sometimes lava flows around a higher area, leaving ancient forest in an oasis of sorts, called a *kīpuka*.

Starting in May of this year, Kīlauea Volcano became decidedly less friendly. While of course over the centuries eruptions have destroyed villages and wreaked havoc on our natural resources, few in modern times have been as long-lasting or destructive as the current Kīlauea eruption. Halemaʻūmaʻū Crater at the summit shook with dozens of earthquakes a day, some quite strong, and ash clouds exploded 10,000 feet into the air. Twenty-five miles away, fissures opened up along roads and in forests, and molten lava poured out of the ground, fed by a lava tube running underground all the way from the summit to the coast. Lava fountains and flows destroyed more than 700 homes and farms, displaced thousands of people and completely wiped out some of Hawaiʻi’s most treasured natural resources.

There has been no safe spot from which to watch Pele’s power this time, and we followed the destruction remotely and by air for more than three months. We lost half of a forest reserve to the lava—an area that serves as refuge for native birds—and marine life over miles of coast. We lost Waiʻōpae, a marine life conservation district with lovely tide pools and reef fish, where people loved to snorkel. We lost Kapoho Bay, with homes and ancient fish ponds and beautiful corals. And we lost Green Lake—*WaiaPele*, the Water of Pele—a *wahi pana*, or a storied place, a place of legends of Pele. This *kīpuka* had a lake in the center, and as the lava flow approached, I thought it would pass by. But almost of spite, it seemed, the lava shot a side arm out and covered the lake entirely. As of August, the eruption had paused, and we are now watching and calculating Pele’s impact.

It is painful to lose these places we love. … But Pele’s hand has reshaped our coastline with stunning, shiny new black sand beaches, too.

It is painful to lose these places we love and have worked so hard to protect. But Pele’s hand has reshaped our coastline with stunning, shiny new black sand beaches, too, and as soon as the lava cools enough and people can return home, we will begin to discover the new shape of Hawaiʻi Island.

Suzanne Case ’78 is chair of the State of Hawaiʻi’s Department of Land and Natural Resources. Born in Hilo and raised on Hawaiʻi Island and in Honolulu, she received a law degree from UC Hastings College of Law and worked in land law before joining The Nature Conservancy. In 2015 she was appointed by Gov. David Ige to lead the department responsible for managing public lands and water resources. Case oversees nearly 1.3 million acres of forests, parks, beaches and coastal waters. For much of this year her work has focused on the eruption of Kīlauea Volcano on the eastern side of Hawaiʻi Island.

PHOTOGRAPH: GETTY IMAGES

Lava poured out of Kīlauea Volcano's Fissure 8 eruption over the summer.

Williams

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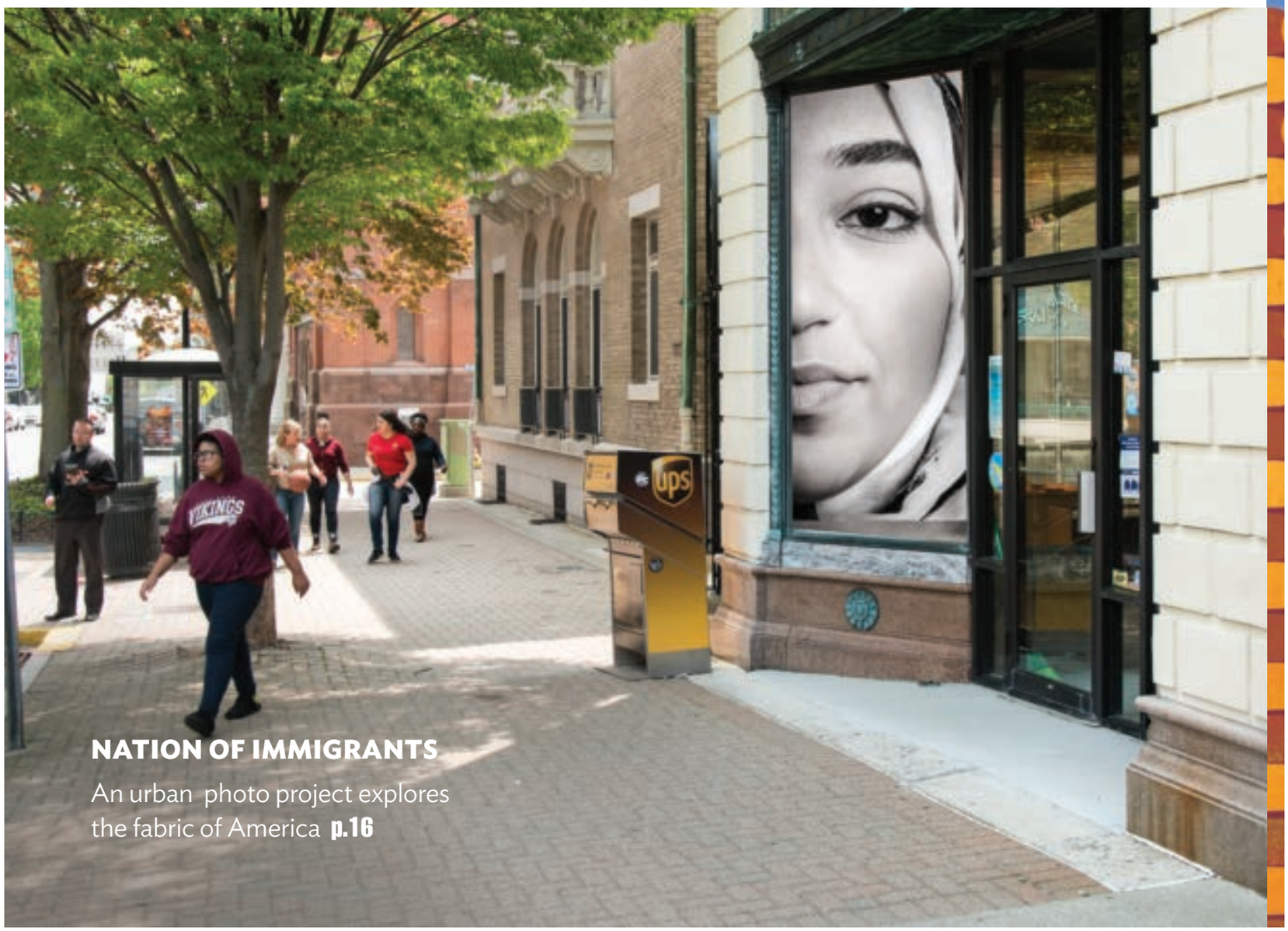

NATION OF IMMIGRANTS

An urban photo project explores the fabric of America **p.16**