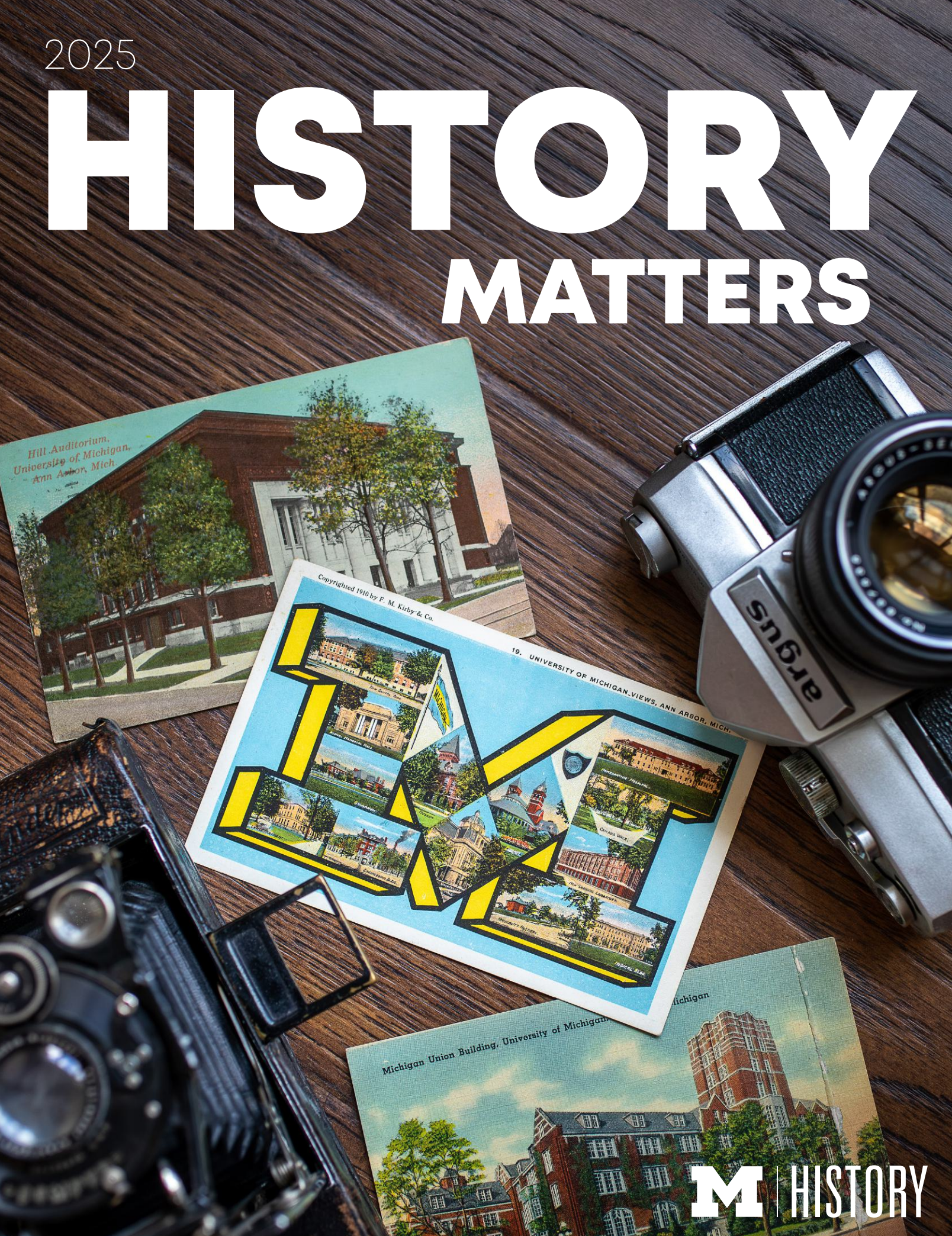
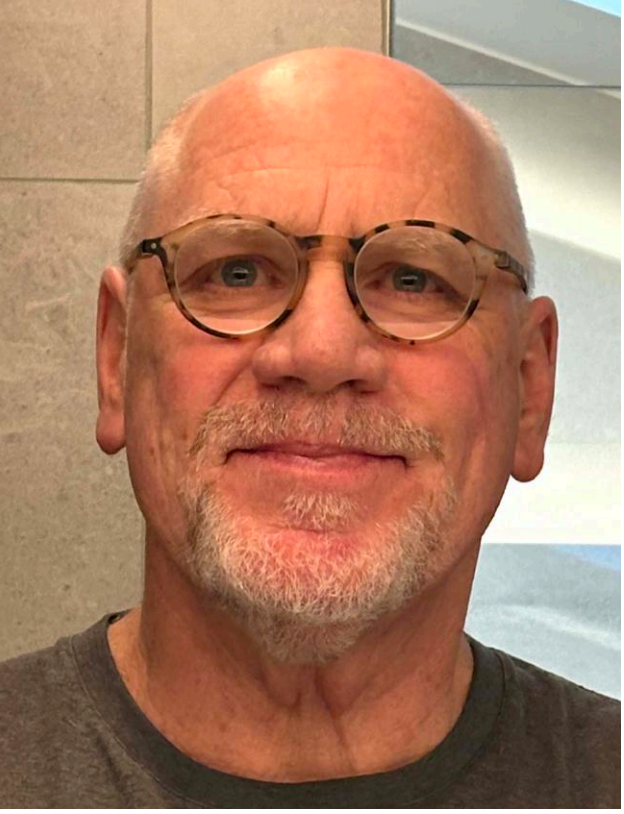
2025

HISTORY MATTERS



M | HISTORY



FROM THE CHAIR

Let me begin by addressing the 800-pound gorilla in the room: last year was tumultuous. This year will be too. All of us were challenged last year by changes of leadership in Washington, D.C. and here at U-M. Last fall saw sudden (and unpopular) changes in policies governing campus political activity; in March, the campus DEI office and related initiatives were abruptly discontinued. We faced uncertainty over federal funding, struggled to understand immigration rules, and worried over the fate of academic freedom. Many of these challenges continue, and the coming year will bring new ones.

That said, the students, faculty, and staff in our department came through the year with aplomb. Department interactions were overwhelmingly cordial, supportive, and empathetic. It's fair to say there was even a renewed sense of mission; it's a cliché, but adversity seemed to make us stronger. We are doubling down on what we do best—creating and sharing critical historical knowledge—because that has never been more important than it is right now.

It takes the whole department to achieve these goals. Our undergraduate program is an active and vibrant part of the effort. They are getting up to some interesting things. Many of them spent some or all of the summer making publicly engaged history as interns at the Michigan History Center in Lansing; at the Smithsonian Institution's National Museum of American History; or at the Bentley Historical Library in Ann Arbor as members of our "Michigan in the World" team.

Many more students will join us on November 7–8 for our second annual U-M History Undergraduate Banquet and Career Conference. Like last year, undergraduate majors, minors, and other "History-curious" students on campus will have an unparalleled opportunity to interact with our distinguished alumni at lightning presentation rounds, in small-group mentoring sessions, and by sharing a meal together. Our alumni have leveraged the skills they acquired as history majors to craft impactful, thoughtful, and rewarding careers. They're helping our students connect the dots, showing how the unique qualities of a history education can enable a world of opportunities.

CONTENTS

Our graduate students are equally central to the mission. They are not only among the most highly skilled young historians in the country, they also bring their historical perspectives and analytic skills to bear on some of the most intractable problems confronting the world. Last year, they played a critical role in alerting us all to concerns over the erosion of academic freedoms and the increasingly unsafe environment faced by undocumented and international visa-holding students, staff, and faculty. Building on their initiative, the department held several town hall meetings to share news, resources, and strategies for upholding the value of our work and—especially—the people who make it happen.

Our faculty, engaged in research around the world and on nearly every historical period, can take pride in making Michigan the #3 ranked history program in the country in 2025. They are distinguished: among them are MacArthur fellows, endowed professors, holders of teaching awards, awardees of prestigious fellowships, and leaders on campus and across the nation. But our faculty don't rest on their laurels. They are too busy pursuing critical questions and forging new paths into emergent areas of research.

None of what we do would rise to legibility, much less conform to campus rules (or get paid for!), without the work of our diverse and talented staff. They keep us informed, enable the work, mentor our community, generate new ideas, and solve the technical problems that keep this top-rated department firing on all cylinders. They are also the envy of our peer departments in the College. If you are reading this, then you, too, have directly benefitted from their expertise.

So, we are ready to embark on the new academic year, come what may. I'm excited to see what comes next. If your travels carry you to Ann Arbor, then please stop by our offices in Tisch Hall and say hello. And please stay connected with us in whatever way you enjoy, as we uncover the myriad ways that "history matters" in our world today.

Warm regards,

William J. Glover
Department Chair
Professor of History

SNAPSHOTS

Two-Day Symposium Celebrated Chicana Scholars

Chicanas Changing History: The First 100 Symposium examined the impact Chicana historians have had on the field of history, and also launched the digital archive, "The First 100: Chicanas Changing History," which is maintained at the University of Michigan Library in Ann Arbor. There was a keynote address at an opening reception by Natalia Molina, a U-M alum and professor of American studies and ethnicity at the University of Southern California, followed by panel presentations and discussions. The event was organized by the Inclusive History Project and co-sponsored by the Eisenberg Institute for Historical Studies.

Michele Mitchell Honored at Silences Broken Symposium

Silences Broken: A Symposium in Honor of Michele Mitchell brought together numerous scholars who have learned from and engaged with Michele Mitchell's scholarship. Mitchell is an associate professor of history at New York University, and a former faculty member of the Department of History at the University of Michigan. The symposium marked the twenty-fifth anniversary of her landmark essay, "Silences Broken, Silences Kept." The two-day event took place March 27–28, and featured panels on African American politics, gender and sexuality, childhood and the family, and African American and African diaspora.

Rafael Neis Appointed Faculty Director of Arts Learning

Rafael Neis, artist and professor in the Department of History and Frankel Center for Judaic Studies, will be the inaugural faculty director of arts learning for the Arts Initiative starting in Fall 2025. Neis holds the Jean and Samuel Frankel Chair in Rabbinic Literature, and has frequently engaged with rabbinic history through their art—most recently in their art exhibition, "KIN: Us & Our Kinds," which was featured at the Lane Hall gallery in Fall 2024. In their new role, Neis will be working with faculty, staff, and students to facilitate the generation of more arts-centered practices into the classroom.

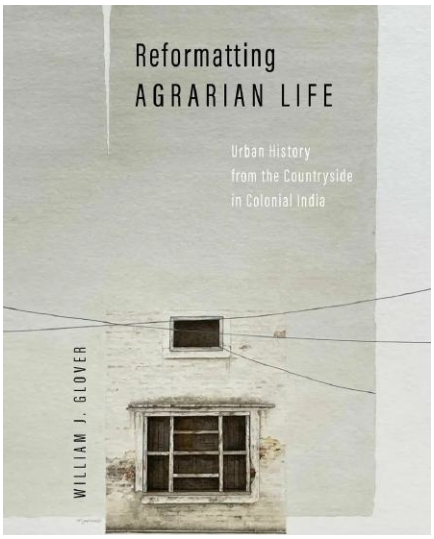
Faculty Retirements

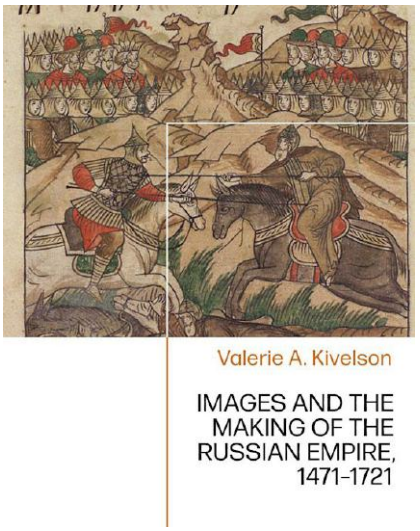
The following faculty are retiring this year and joining our emeriti community: C.S. Chang (1966–2025), Clement Hawes (2010–2025), Joel Howell (2016–2025), Jonathan Marwil (2001–2025), and Rebecca Scott (1984–2025).

Clockwise from top left: C.S. Chang, Clement Hawes, Joel Howell, Rebecca Scott, Jonathan Marwil.

Recent U-M History Faculty Publications

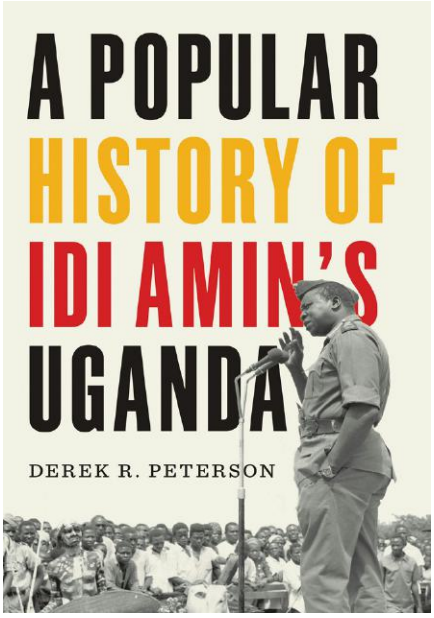
Will Glover
Reformatting Agrarian Life: Urban History from the Countryside in Colonial India
Stanford University Press



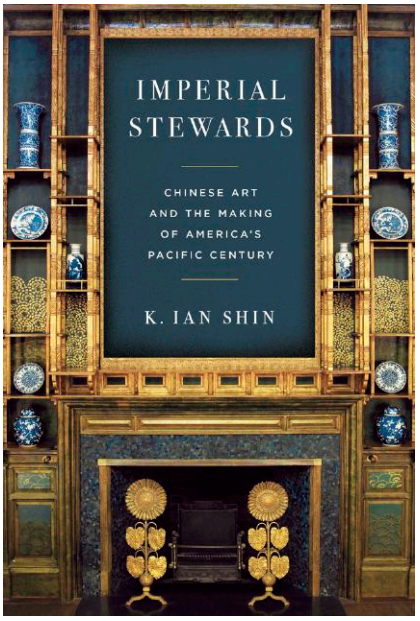


Valerie Kivelson
Images and the Making of the Russian Empire, 1471–1721
Bloomsbury

Derek Peterson
A Popular History of Idi Amin's Uganda
Yale University Press



Ian Shin
Imperial Stewards: Chinese Art and the Making of America's Pacific Century
Stanford University Press



(Sean Carter)

Maya Jasanoff Delivers Eisenberg Institute's 2025 Public Lecture

Maya Jasanoff returned to Ann Arbor to deliver the Eisenberg Institute's 2025 public-facing lecture on April 17 at the Michigan Union. Jasanoff explored the role of ancestry in defining status, illuminating the human preoccupation with lineage from ancient times to DNA tests.

Jasanoff is Coolidge Professor of History at Harvard University. She is the author of three prizewinning books, *Edge of Empire* (2005), *Liberty's Exiles* (2011), and *The Dawn Watch* (2017). She was previously a member of the Michigan Society of Fellows at U-M.

From All Corners

Every year the History department receives over 250 applications from students all around the world. They travel to Ann Arbor to study and work with faculty, archives, and resources that can't be found anywhere else. For some, the landscape is not too unfamiliar, but for others the long winters and cultural tics can take some getting used to!

By Elizabeth Collins

Felipe Coimbra Moretti
Hometown: Rio de Janeiro, Brazil

After living in Rio de Janeiro, Brazil's second largest city, I figured it would be nice to live in a small city while I did my PhD studies. I really enjoy how green Ann Arbor is—and how beautiful it gets when spring finally comes around.

The most visible cultural difference I've noticed is that students never wash their white sneakers. They're caked in dirt all the time. Brazilians would never go out with sneakers like that!

Key: each pinpoint on the map shows the hometown of a U-M History PhD student, including joint programs, from the past ten years.

Map created using ArcGIS (2025).

Wanhan Xing
Hometown: Beijing, China

When I sat in a room for the first meeting of my food studies class at U-M, the view of people shivering in their overcoats on campus—it was August—made me think back to just a week before in Beijing when this photo was taken, where I could still freely show off the tattoo on my upper arm at a dinner table. Ann Arbor's summer fades faster than the color of my twice-bleached hair.

Bryan Goh
Hometown: Singapore

I liked how U-M was based in a culturally vibrant college town that was ranked among the top towns to live in, and that it was family friendly. Singapore is an island city state, so it was a huge cultural shock not to have skyscrapers or tall apartment buildings everywhere.

I particularly liked how Ann Arbor was like a retreat space from the big city, for me to get away from the hustle and bustle of life to recalibrate, rethink, and reexamine the world.

History Through

Photography's presence and the past

By Joseph W. Ho

In an album that traveled from Taiwan to the United States years ago, a small, square, black-and-white photograph resides on a well-worn page. Taken on a sunny day in the late 1950s, the image frames a family outside their modest home in the city of Chiayi: a policeman and homemaker with six young sons and daughters, wearing their best clothes and looking into the lens with stoic, yet relaxed expressions. This was my father's family. My dad, then an elementary school student, remembers a twin-lens-reflex camera on a spindly tripod, its spring-driven self-timer buzzing as it counted down the seconds to exposure. In the moment before the shutter tripped, his youngest sister—a toddler seated on a wooden stool to raise her to everyone else's height—turned to peek at her parents beside her, perhaps wondering what everyone was looking at. In the photo, she is the only member of the family to break their gaze with the camera.

What resulted was one of the few images of my father and his immediate family in their youth. It is the photograph that sparked my interest in history.

Since the mid-nineteenth century, we have lived in a world populated by photographs. From the private to the institutional, the mundane to the iconic, photographic images and technologies have profoundly shaped ways we see ourselves and others across time. Many are likely in a digital device near you now, joining billions of other images around the world that saturate present-day experiences. Yet, as famed American photographer Ansel Adams complained: "a photograph is usually looked at—seldom looked into." This rings true for casual image-making today, with most photos remaining forever in private, digital form. After all, how historical is that selfie or a snapshot of a store receipt, cast into smartphone or cloud storage with everything else from random occurrences to major life events?

Images are all around us, with technologies that have placed photography in nearly everyone's hands. Yet, we tend to see through them. Even professional historians still gravitate toward texts as primary sources. For many, photos are secondary illustrations at best and afterthoughts at worst.

The author's paternal family portrait from late 1950s Taiwan (Joseph W. Ho)

When looking into photographs and their historical existences, however—personal and collective, micro and macro—there is more than meets the eye. I spoke with four members of the U-M community for whom the intersections of photography and history hold volumes.

The office of Nikki Gastineau, History's chief administrator, is graced by a framed black-and-white photograph of the Eiffel Tower at night, dramatically lit by searchlights. As artistic as it is, the image is no mere decorative piece. The photograph, made around the conclusion of World War II in Europe, was kept by Gastineau's paternal great-uncle, James Gastineau, then a technician with the US Army's 225th Antiaircraft Searchlight Battalion. His unit was among the first to land in France following D-Day in June 1944. Less than a year later, in the spring of 1945, its searchlights illuminated bridges and nighttime landing points as Allied forces rolled across the Rhine River to defeat Nazi Germany.

the Lens

As the war came to an end, Gastineau and his comrades occupied a destroyed German airfield. Surrounded by abandoned Luftwaffe aircraft and bomb craters, they discovered a building with a working darkroom. They immediately began developing film from their cameras, printing on stocks of Agfa-branded photo paper left behind by retreating German troops. Some of the images were leisurely, with US soldiers touring postwar Bavaria and taking in scenic views of the Alps. Others displayed a youthful Americanness flush with victory over fascism. One of Gastineau's photographs captured soldiers playing a pick-up game of baseball in the wide expanse of Nuremberg's now-deserted Zeppelinfeld Nazi rally grounds.

Still others held horrifying traces of the Holocaust. A tiny print kept by Gastineau depicted emaciated concentration camp survivors shortly after liberation, wearing the tattered remains of their striped uniforms. And then there was the photograph of the Eiffel Tower, lit by the unit's searchlights ("for display purposes" as the battalion's official history put it), a triumphant symbol of the war's end seen through an American infantryman's lens. Yet, for all that these photographs speak to the histories of World War II, its photographer was known by his family in another life, far from the conflict he and his camera witnessed.

"He always seemed like a gentle giant to me," Nikki Gastineau says of her great-uncle, "he was big, but he was always smiling." James and his wife Lyda had no children of their own, but they showered affection on others in their family. In a parallel way, his WWII photographs were a mode of connecting himself to loved ones far away in the US, receiving his letters and prints in the mail while awaiting his return from Europe. Upon that return, however, photographs and memories alike were quietly put away to avoid resurfacing the traumas involved. As Gastineau noted, "the photographs made me realize maybe why he wouldn't talk about his war experience … some people in my generation are like, 'just tell me stories,' but these old guys, they don't want to tell stories."

James Gastineau's photographs now reside with Nikki Gastineau alongside another collection of photographs created by her maternal great-aunt, Elizabeth Parson. Parson, who suffered from scoliosis and asthma—conditions that ultimately led to her death—used photography as her way of participating in family life. Like the wartime photos, these images represent a voice in the background: present and yet seen at a distance.

Nikki Gastineau with photographs made by her great-aunt in Kentucky (left) and great-uncle in France (right) (Joseph W. Ho)

Found by Gastineau while cleaning out the home of her maternal grandfather (Parson's brother) on a hot summer's day in Kentucky, Parson's photographs were very nearly lost. They had been stashed away in an old roasting pan, forgotten and unseen for years. Upon discovery, Gastineau's grandfather "couldn't imagine that I would have any interest in them," Gastineau says with a laugh, "he was like, 'oh, you can just throw those away!'"

Gastineau did not. The on-the-spot decision to keep her great-aunt's photos preserved an entire set of personal perspectives, allowing her "to see a woman I had never met, who died when my mom was young, and to form a relationship with her."

Parson's photographs, covering her life from the 1930s through the 1960s, represent the views of a single woman in the Appalachian foothills, struggling with debilitating illnesses while visually documenting her family. Linked to diaries that Parson kept, the photographs bear out regional travels and gatherings, depictions of an individual moving and seeing through time. They mapped the rural environs of Lancaster, Kentucky, where Parson grew up as the daughter of a sharecropper, as well as her interactions with the land and local community. Her snapshots wove together visual narratives of place and personhood that only ended when she was no longer physically able to continue photography. For someone that Gastineau recalled as having a frail, even ghostlike existence, such images brought Parson's life into focus, and her visions to life.

The complexities of seeing a loved one's experiences through photographs is shared by jessie neal, a U-M PhD student in American Culture. We met recently at a coffee shop near the Diag, and within minutes, neal was excitedly passing their phone to me across the table. On the screen were scores of black-and-white photographs from the 1940s and 1950s they had digitized in their work, many of which depicted female friends engaged in outings and school performances. Part of neal's research on indigenous gendered identities of CHmarou women in twentieth century Guam, these images came from high school yearbooks created and kept by their maternal grandmother, Teresita Ignacio Santos Currie. Santos Currie, who lived through the Japanese military occupation of the island in World War II, later continued her studies at U-M, beginning a connection with the university that has come full-circle in her granddaughter's research.

As neal pored over yearbook photographs annotated by their grandmother's classmates at their all-girl Catholic school—captions sometimes containing terms coded with queer intimacy—they were able to visualize CHmarou identity formation beyond written words alone. The images traced self-presentations by Santos Currie and her friends in fashions, hairstyles, and activities—gendered forms of personal control over imperial power that intersected with, and sometimes violently disrupted, their lives. Reading these private and semi-private photographs allowed neal to "gain deeper access into my nana's world." The images subverted understandings of female personhood and indigeneity that were otherwise largely absent in global, territorial, and even local histories of Guam. They deepened neal's understanding of an all-girl indigenous community wrestling with forces that disadvantaged them by virtue of their sexuality. Taking this all in, neal notes, "big history moments can erase microhistorical experiences, from relationships to responses to violence."

By creating a visual record of her own and her community in Guam, the photographs collected by Santos Currie became a way of asserting gendered CHmarou life. neal found that people they found in the archive were "revived through images and memory." This revival extends to neal's oral history collection with their grandmother, who now lives in Texas. Santos Currie often found it "more comfortable to see herself [in photographs] compared to reading." In neal's ongoing research, recollections of the past often surface when an image is present to spark them.

Clayton Lewis agrees. Lewis, curator emeritus of Graphic Materials at the U-M William L. Clements Library, calls photography "the most socially dynamic media." "From day one, people reacted to photos, shared photos, and took photos of themselves in ways that were different from painted portraits or any other visual media," he says, and he knows it well. In his twenty years at the Clements, Lewis preserved hundreds of thousands of rare, historic photographs from major donors, presented numerous lectures and classes on visual material, and organized symposia on visual culture.

The breadth of scholarly engagement that Lewis developed is matched by the power that he sees in every photograph—as cultural artifacts with multiple natures. He invites students and researchers to imagine "seeing a photograph for the first time and how different that impact would have been," as well as to explore diverse intentions behind photographs made by different individuals, for example, "a wartime artist who was being paid by the government to photograph, or a journalist being paid by a newspaper, or a soldier that happened to have a camera in their pocket."

Lewis found that the joys and challenges of working with photographs requires real sensitivity to their subjects' existences; this is particularly important when image-making is fraught with uneven power dynamics. In putting together the Richard Pohrt, Jr. Collection of Native American Photography at the Clements, Lewis and his colleagues worked closely with U-M faculty and tribal representatives around the state, ensuring that as many perspectives, even conflicting ones, were collected on the existences of photographs' makers, subjects, and audiences. One of the best pieces of advice that the curatorial group received, Lewis says, "was not to presume to speak for the people in the photos, and also not to presume that they didn't have agency." The multiple perspectives that coexisted in photography surrounding Native communities—between the dignity of self-representation or resistance and the violence of oppression—are strands of simultaneous existences.

(Opposite) Clayton Lewis demonstrates his father's 1940s Leica IIIc 35mm rangefinder camera. (Above) jessie neal uses their phone to display a digitized photo of their grandmother (Joseph W. Ho)

Lewis gives the example of the Apache leader Geronimo, the second-most photographed American of the nineteenth century (Frederick Douglass being the first). "Geronimo's awareness and ability to use photography for his own purposes, even though he was a captive, meant that he saw something in his self-image through photographs that could work for him." The reality of Native agency in visual representation, Lewis notes, "is interesting and powerful, and it requires the agency of the researcher and of the collection as well as the archivist and institution, to make such images visible."

On the other side of the lens, the photographer's role in navigating and documenting their community is an act of social creation. Deborah Dash Moore, Jonathan Freedman Distinguished University Professor of History and Judaic Studies, explores this in her work. Moore's recent book, *Walkers in the City: Jewish Street Photographers of Midcentury New York*, published by Cornell University Press in 2023, illuminates the creative lives of Jewish members of the New York Photo League. These documentary photographers deployed mobile image-making technologies to capture and celebrate working-class life in evolving New York environments, doing so in relation to other Jewish artists, intellectuals, and activists in their social circles.

In undertaking her research, "I became very conscious," Moore explained, "about how photographers were seeing the world at the time; these visual sources were immediate and of their moments." She recounts lively exchanges between photographers and their subjects on the streets of New York that revealed image making as forms of conversation: between individuals as they set up portraits or between members of the Photo League in darkrooms and creative gatherings. The exchange of ideas accompanied the creation of images, and the creation of images shaped communal identities.

Visions and visuality, of course, change over time. Everyone with whom I spoke agreed that images of the future—and ideas about them—are now in question.

Moore believes that the loss of traditional photographic techniques—requiring technical knowledge, waiting for an image to be seen, and selection processes with physical visual products—changed everything. jessie neal alluded to the impact of AI, noting that in the future, "it's going to be hard to decide what an image is." Gastineau laments that despite the ease of sharing digital photos or scans of existing prints, "we don't spend enough time telling stories about photos." Clayton Lewis, whose first camera was a 1930s Rolleicord twin-lens-reflex that the New York subjects of Moore's book would have recognized, notes that "images are now being made for us, but not by us." He predicts that future audiences will likely be far more distrustful of digital images, but is hopeful that analog imaging will persist. After all, Lewis notes, "the materiality [of printed photographs] comes with a mysterious power, an aura that communicates differently."

My daughter—now the same age as her own grandfather when he and his family sat for their historic portrait in Taiwan—recently inherited a digital camera my wife used in college. As the child of a historian of visual culture, growing up in a house filled with vintage photographic equipment, she took to it immediately. Soon, however, she asked for a Polaroid camera to make printed photos for her friends and loved ones. Photography's historical, material aura has yet to disappear.

I would like to hope that my daughter's present-day prints might someday carry memories like those of my family photographs from three quarters of a century ago, sparking imaginations of the past and the present.

Time will tell, and we will see. ■

Joseph W. Ho (PhD 2017) is the new academic program manager for the Eisenberg Institute for Historical Studies and public engagement manager for the Department of History. He is a historian of East Asia, US-China encounters, and transnational visual culture and media. His book, Developing Mission: Photography, Filmmaking, and American Missionaries in Modern China *was published by Cornell University Press in 2022.*

ALUMNI PROFILE

Teaching Chicagolandia

Antonio Ramirez (PhD 2021) has worked as a historical consultant for the National Park Service, a journalist, bilingual high school teacher, and educator of agricultural migrant workers. He is now Associate Professor of History and director of the Center for Civic Engagement at Elgin Community College (ECC). He also directs the Chicagolandia Oral History Project, which documents the lives of Latina/o residents of Chicago's suburbs.

Joseph W. Ho spoke with Ramirez on his public engagement as a scholar and community activist.

What do you enjoy most about your roles as a historian and center director at ECC?

I love my job. Nearly every day, I get paid to create opportunities for students to engage with the most important questions in our nation, past and present. The most exciting part about teaching at a community college is that our institution is one of the few places where students can learn in an environment that is truly diverse in terms of class, age, race, and more. Our community college district covers both wealthy and working-class school districts and communities. So, though our K-12 public education systems are extremely segregated, one of my classrooms can include immigrant students, adult returning students, college-bound 16 year-old high school students, and future auto mechanics and CNAs. The other great thing about a community college is that it is, by design, intensely local. My students and their families live in the community and are invested in its future.

How did your experiences in the U-M History PhD program shape your career and current activities?

The program gave me the tools to be successful as a scholar and teacher. On a concrete level, the notes I took for my preliminary exams became my first lectures as an instructor. Books and scholars I engaged with as a graduate student exposed me to ideas and methodologies that I now aim to present to my students in an understandable way. Professors I met while a graduate student have guided and supported me up to the present.

At a more abstract level, my experiences in the U-M History PhD program gave me the knowledge and confidence to fully appreciate and engage with the scholarly world. Today, I feel very confident that I can research a topic, articulate a thesis, and construct new knowledge as a scholar. The older I get, and the further I get in my career, the more I realize that these skills are extremely important tools for understanding reality. They are so important, in fact, I feel I have a duty to share them with my students and the wider world through teaching and parallel forms of public scholarship.

How have you navigated challenges and opportunities of the present moment in the US in your work as a historian?

I don't think it's any surprise to historians that, as the saying goes, when higher education catches a cold, the humanities get pneumonia. But this moment is an important one for History as a discipline. It is my belief that we as humanities scholars have been inured to a scarcity mindset. And I think that, now that many of the old rules have been thrown out the window, it's time for us to go on the offensive, to dream bigger, and to imagine a world where History and the humanities are valued as they should be.

Fortunately, for the time being, community colleges have been spared from the attack on higher education because they have bipartisan support. I think that is true because: (1) we are unionized, which means our bargaining position is strong and backed up by years of collective action; and (2) the public in general believes we serve a useful purpose, and that includes people who are skeptical of higher education in general. I think that's partly a function of our hyperlocal nature, our accessibility, and our visible presence in the community. I think all of these things can be lessons for higher education more broadly.

Your research has focused on recovering Latinx voices in suburban history, and you are currently teaching Indigenous history at ECC. How have students engaged with these topics?

I have the privilege of teaching students who are often encountering the tools of History and academia for the first time. That means I have to build assignments that are clearly relevant to students' lived realities. One of my favorite assignments is one I call "Photos of Latinx Suburbia." As my students are learning about the broader historiography of US Latina/o communities, they choose a photo, often from their own families, and use oral history and academic

research to provide a historical context for that photo. They then write an object label, as a museum curator might do, that provides a brief description of the photo. Those photos and object labels are then shared (with permission) on our Instagram page: @chicagolandiaproject. This kind of assignment is what scholars of pedagogy call an "authentic assessment," because it creates a product that has real academic and humanistic utilities and is truly meaningful to students.

How does your research and teaching shape your public engagement and activism, and vice versa?

Most all the academic projects I have worked on have had a community-oriented, political, or public purpose. Solitary research is less compelling to me, especially now that the big questions of our nation and world are so urgent.

As an educator and researcher, I truly believe that my purpose is to learn the power of elite academic tools so that I can share them with people who don't have access to them. I also know, though, that when you present elite tools to people without access, those same people can help make elite tools more robust and useful.

Toni Morrison said it best when, speaking as a teacher, she said, "I tell my students, 'When you get these jobs that you have been so brilliantly trained for, just remember that your real job is that if you are free, you need to free somebody else. If you have some power, then your job is to empower somebody else. This is not just a grab-bag candy game.'"

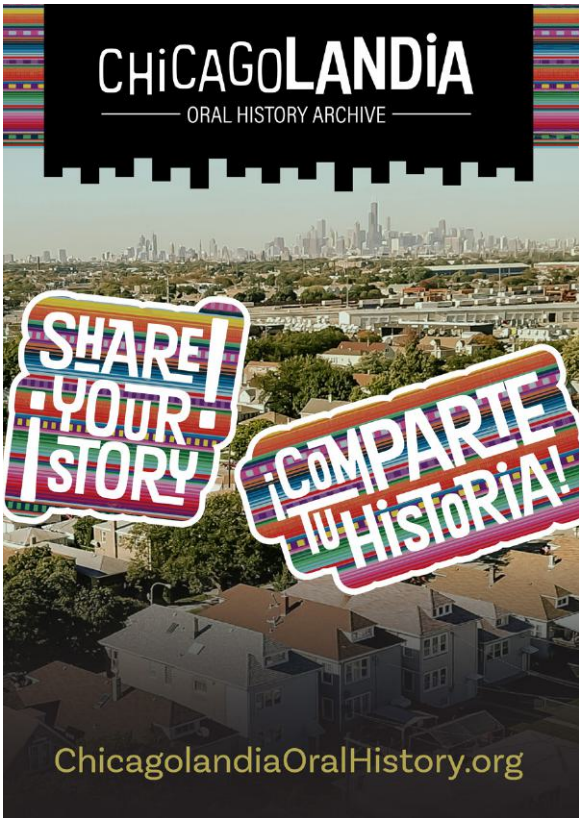
What projects are you currently working on?

My biggest public history project originated as an archive I created for use in my U-M dissertation. It is called the Chicagolandia Oral History Project and is an online archive of oral histories and photos collected by me and my students over the years. We have a website (chicagolandiaoralhistory.org) where visitors can listen to segments of oral histories in the archive, and we also have a more active Instagram page (@chicagolandiaproject) where we post about Latinx history-related issues in the region.

Recently, I had the privilege of working for the Illinois Legislative Latino Caucus on a program called "Our Heroes, Our Stories." That project features 17 oral history interviews I conducted with Latina/o "heroes" from across Chicagoland. Each hero was selected by a Latina or Latino state legislator to represent their district. The interviews demonstrate the critical role Latinx heroes have played in enriching communities, building businesses, defending rights, and more in Illinois. The interviews are available for public use online at the Chicagolandia Oral History Project website. They will also be housed at the Rudy Lozano Library in Chicago and the Illinois State Archives.

What advice would you give anyone who is interested in applications of history in the present?

My best advice is: don't necessarily follow the well-worn path. The best teachers often use a technique called "backwards design." That is, they think about what they want students to learn from a lesson, then they work backwards and construct experiences that will best create the conditions for students to learn those specific things.



I think planning your career as a historian can follow the same path: first, I suggest that you think of what kind of life you'd like to have, think about what you'd like to contribute, and how you'd like to live in this world. Then, work backwards and use powerful tools like higher education or a PhD program to help you get there. ■

FACULTY SPOTLIGHT

Reggae and Revolution

Carina Ray joined the department in the fall of 2022 as A.M. and H.P. Bentley Chair in African History and Associate Professor of History.

Elizabeth Collins caught up with her to learn more about the questions that drew her to the field, and what motivates her research and teaching.

When did you know you wanted to be a historian?

That's a great question! I knew I wanted to be a historian in the early 1990s while studying abroad as an undergraduate in Ghana. I was so intrigued by how differently race and blackness seemed to operate there, and I wanted to know why. I left with a set of questions that captured my attention in such a profound way—questions that continue to animate my research agenda three decades later. I turned to history to start answering them, and this seeded my career as a historian.

But it wasn't immediately evident to me, back then, that I could be a historian. In fact, I would say that it wasn't until my first book came out that I finally felt like I could comfortably settle into a sense of myself as a historian, and no longer felt like an imposter.

What was your process for writing your (award-winning) first book, *Crossing the Color Line: Race, Sex, and the Contested Politics of Colonialism in Ghana*?

Like many historians, my first book evolved out of my dissertation. I had initially thought it was going to be about multiracial people in Ghana and how their positions in coastal society changed across the centuries that spanned the transatlantic slave trade, colonial rule, and independence. About halfway through my first year of dissertation research I realized that the archives had a lot to say about interracial sexual relationships but almost nothing to say about their progeny. I took that as a provocation and reconceptualized my project as a history of the color line in colonial Ghana and its diaspora from the vantage point of the Africans and Europeans alike who sought to impose the color line and those who transgressed it.

I grew a lot as a historian and a writer in the years after graduate school. As a quiet confidence in my ability to make historical arguments grew, I felt more at ease experimenting with scale in ways that allowed me to pay close attention to individual historical actors and bring their stories to life on the page, while also tackling big historiographical questions about race, sexuality, and colonialism.

Of the many courses on African history you've taught, which have been your favorites?

Two courses come to mind for different reasons. The course I enjoy teaching the most is "Africa: A Reggae Anthology," which draws on the genre of reggae music as a primary source for understanding how Africa, its people, cultures, history, and contemporary circumstances are imagined, analyzed, and represented by African descended people in the diaspora. From the transatlantic slave trade and plantation slavery to Marcus Garvey's Back to Africa Movement, Rastafarianism, and African revolutionary struggles, the themes running through reggae music reveal it to be a formidable popular culture conduit through which the diaspora has engaged its African roots. Spending a semester exploring the connections between two of the most powerful forces in my life—reggae music and Africa—is an absolute privilege and pleasure.

The course that I am the most passionate about teaching is one that I'll be offering in Winter 2026. "Assassination: A History of 20th Century Africa" developed out of my interest in trying to understand why assassination became such a commonplace phenomenon during and after the era of decolonization. What made the assassination of a figure like Patrice Lumumba both plausible and possible in the context of African decolonization? If it seems predictable to us today, it wasn't obvious in the early 1960s that assassination would become so ubiquitous. Grappling with the legacy of these assassinations offers students a sobering introduction to Africa's recent history, while also challenging them to ask important methodological questions about what gets filtered in and out of historical view when looking through such a particular lens. It's a unique approach to the continent's history and one that I hope provokes conversations among my students.

In addition to writing and research, you're also working on an oral history project on the Cuban presence in Cold War-era Africa. What is different about this approach to history?

By documenting the sprawling Cuban presence in Angola through the voices of the Cuban men and women who served there between 1975 and 1991, this project takes a bottom-up social history approach to a topic that has often been understood through a top-down political and military history approach. Cubans' first-hand experiences and perspectives help us to see the ideological, logistical, and emotional complexity that characterized their unique role in shaping Angola's post-independence history, in particular, and southern Africa's march towards freedom more broadly. In addition to recording the oral histories, I am also building an archive of Cuban solidarity posters and related ephemera. These materials offer a unique visual dimension to this history and illuminate how Cuba pioneered aesthetics of solidarity through bold graphic design.

Are there any particular misconceptions Americans have about Africa and/or the African diaspora that you wish more people understood?

Yes, there are lots. Rather than demystifying them here, I'll just say this: my African history classroom is a place where people come to learn, and that entails questioning what it is you think you know. Sometimes it also entails unlearning some of it. That's part of the process. My assumption is that if you are presented with credible information that upends a misconception about Africa that you will revise your thinking. My classroom is also a place where we dig into why misleading tropes and stereotypes about Africa have been such an enduring feature of (primarily) western discourse about the continent. Misconceptions about Africa don't come from thin air, and I find when students can identify how and why they have been misinformed they are empowered to take a more active role in educating themselves.

Your upcoming book, *(Im)Pressing Blackness: Race in Print Across Ghana's Long Twentieth Century*, looks at Ghanaians innovative use of print culture. What drew you to this topic?

Ghana has long loomed large in the diasporic imagination as a bastion of Black liberation. During the mid-twentieth century it was known as the Black Star of Africa and its iconic independence leader, Kwame Nkrumah, was a leading figure in the Pan-African movement. Nkrumah's racial consciousness has often been attributed to the years he spent in America and later in England. Yet as I read through African-owned newspapers published in the 1860s and 1870s, in what was then known as the Gold Coast, I was struck by how thoroughly racialized the language of political dissent already was. Rather than a teleological trajectory from racial innocence in Africa to radical Black consciousness in America, these newspapers suggested to me that Nkrumah's sojourn to the United States was premised on a homegrown racial consciousness fostered in part by African-owned newspapers that continued to deploy the language of race and blackness to resist colonialism and to reject its racist presuppositions. *(Im)Pressing Blackness* puts these newspapers at the center of the story it tells about the development of a West African ontology of blackness during the latter nineteenth and early twentieth centuries.

What has been your favorite aspect of living in Ann Arbor so far?

Hands down, watching basketball! My son, Taj, plays basketball and I love watching him play on his Skyline High School and Common Bond teams. I also really enjoy going to Crisler with him to watch U-M men's and women's basketball teams compete. If anyone in the athletic division is reading this, we'd be great candidates for complementary tickets! The other thing that I love about living in Ann Arbor is that I have truly wonderful colleagues and neighbors. Ann Arbor is beginning to feel like home. ■

Ray examines material at the Public Records and Archives Administration Department in Sekondi-Takoradi during the filming of an episode of the popular British genealogy program, *Who Do You Think You Are?* (Courtesy of Carina Ray)

Uncovering Michigan

U-M History students contribute to the National Underground Railroad database in partnership with the Michigan History Center.

By Elizabeth Collins

On July 30, Lilly Gerrits stands in a field in Addison, Michigan. While it doesn't look like much now, in the mid-nineteenth century this was the location of the Woodstock Manual Labor Institute—a school for Black children, and a stop on the Underground Railroad. The school was founded in 1844 by Prior Foster, a born-free Black man, and although it was only open for a little over a decade, its impact on the community is part of Michigan's history—a history that is still being written.

Gerrits was one of two U-M History undergraduate interns who joined the Michigan History Center in the summer of 2025 to conduct research on significant sites, and write nominations for these sites to be added to the National Underground Railroad Network.

In 1998, Congress passed the National Underground Railroad Network to Freedom Act, which established a program within the National Park Service that "honors, preserves and promotes the history of resistance to enslavement through escape and flight, which continues to inspire people worldwide."

That same year, the state of Michigan also created the Michigan Freedom Trail Commission, housed in the Michigan History Center, which supports this mission within the state and holds an annual gathering.

In early 2023, Angela Dillard, former chair of the History department, was serving on the Michigan Freedom Trail Commission when she had the idea to develop an internship program at U-M.

The internship would give students a chance to conduct research on a specific place, event, or individual with ties to the Underground Railroad, and draft a nomination for their subject to be added to the national database.

Lilly Gerrits at her Michigan History Center field site in Addison, Michigan (Joseph W. Ho)

Sandra Clark, director of the Michigan History Center, had worked with interns before on other projects, and agreed that this was a great idea.

"We chose the nominations as ideal projects for the length of a summer internship, time to read some secondary material about a topic, do primary research to learn more, and write a nomination," Clark explained.

"This gives the students the opportunity to create a completed project that strengthens their history research skills, creates something of lasting value to the public and other scholars, and can be used as they enter the job market to show a public history project they did, not just something they were a part of."

In the inaugural year, Grace Kruse and Anna Thomas were hired, and quickly got to work researching the Greensky Hill Indian United Methodist Church and burial site of William Swan in Charlevoix, and

History

the Crosswhite family's story in Marshall. By the end of the summer they had submitted their nominations, but it wasn't until March of 2025 when Clark was able to give them the good news that their sites had been approved and added to the national database.

Sara Desmet and Michael Delphia interned in the summer of 2024, and heard of their nominations' success much sooner—they even made the local news.

An article in *MLive* posted in October of that year described the sites, "Michigan's new sites are Oak Hill Cemetery where Perry Sanford is buried and the former site of the Erastus and Sarah Hussey Store and House."

Sandford escaped enslavement in Kentucky and travelled north, landing in Battle Creek where he found work in a factory, and became a well-known figure in the community. The Husseys, also located in Battle Creek, were dedicated abolitionists who provided food and shelter to freedom seekers.

This summer, Gerrits, a recent graduate, and sophomore Naida McCoy got to work on their own nominations.

While Gerrits was uncovering more about the Woodstock Institute, McCoy chose to research Henry Bibb (1815-1854), a self-emancipated abolitionist and lecturer born in Shelby County, Kentucky, and his connection to the national antislavery movement during his time in Detroit.

"I was surprised by the number of records I was able to find," McCoy said, "including Bibb's will, which he wrote shortly before he died and is now located in the Archives of Michigan, where I viewed it on microfilm."

Gerrits and McCoy both worked on-site in Lansing most Mondays in their own office within the MHC, and spent the rest of the week travelling to archives, relevant site locations, and doing online research.

"Foster had moved around a lot during his life," Gerrits said, "and there were a lot of different places outside of Michigan that he was connected to. I enjoyed visiting these places and finding Foster's story between them!"

Naida McCoy at her Michigan History Center field site in Flint, Michigan (Joseph W. Ho)

The Network to Freedom accepts site nominations twice a year with a summer deadline of July 15. Clark and other staff at the MHC all provided support for the interns as they worked towards this submission goal. Then, it's a matter of waiting to find out if the nominations were successful.

"All four of the nominations prepared in the first two years of the program have been approved by the Network to Freedom committee and listed," Clark said, excited about the internship program's success. "And every student has found information that we did not know about before their work began."

For the students, while they're optimistic about their proposals, the experience was worth it no matter the outcome.

"This internship really helped me to understand the many different ways of researching history, as well as the ways that research can be translated to an audience," said Gerrits.

And for Clark, the program has been just as beneficial for the MHC.

"It has been a privilege to work with undergraduate students who, with a little guidance, have done such good graduate level historical research and analysis. And this is from someone who bleeds green and white!" ■

History on Broadway

Olivia Evans speaks with producer Jennifer Friedland on her work on *Suffs*.

How did you get started in theatrical producing?

I grew up in West Bloomfield, attended U-M as an undergrad and for my law degree, and now live in New York. Here, I'm immersed with theater and very lucky that it's accessible to me. I wanted to learn how you tell stories on stage. There's something here called the Commercial Theater Institute, and they help train producers. There were a lot of people that were very generous with their time and sharing information, and then I dove into investing and raising money for shows that I felt had a lot of influence on me.

How has your History degree influenced the way you think about storytelling?

It's impacted me tremendously, especially in the stories I gravitate toward. One of the most important parts is that everybody's voice needs to be heard. Advocating for someone with your own lived experience and your own identity is not enough. There's a line in the show I'm working on now: "progress is possible, not guaranteed." Change is messy, but it's possible and it's worth fighting for what you think is right, and advocating for that.

Jenn Colella as Carrie Chapman Catt and *Suffs* Broadway Company (Joan Marcus)

I always keep in mind that famous quote: those who forget history are doomed to repeat it. If you don't even know this story, how can you expect to not make those mistakes?

Tell me more about *Suffs*.

I learned about *Suffs* in 2018 through my Commercial Theater Institute class—the title refers to suffragettes of the early twentieth century. It was on the heels of *Hamilton*, and one of the lead producers of *Suffs*, Jill Furman, is actually one of the lead producers of *Hamilton*. There have been a lot of historical plays and musicals that I found so inspiring; *Hamilton* is one of them, also *Les Misérables* and *Floyd Collins*. Yet, women's history is traditionally relegated to an anecdote at the bottom of the page.

When my kids were 10 and 13, I came home after I learned about *Suffs* and asked them: Have you heard of Alice Paul? Have you heard of Ida B. Wells? They hadn't! That reinforced my desire to tell this story, because I don't know if it's still being taught in depth. To honor those women who left their children and campaigned across the country, who were starved in jail for their beliefs—to honor them, you need to learn from that experience and build upon it. We have that responsibility.

It's wonderful to see both theatre and the study of history expanding in scope. When trying to tell stories of marginalized groups at earlier historical moments, it can be extra challenging because part of the erasure was the lack of maintaining primary sources. With storytelling, you are forced to be creative to fill in the blanks. It's been wonderful that there is a lot of literature and information on the suffrage movement; Shaina Taub did an incredible job using a lot of different resources. She worked with a lot of professors, went into archives, and dove into that history.

This type of theater—telling stories that educate and entertain—is why I want to do this. I saw *Suffs* through many iterations: from workshops to the full-blown Public Theater presentation in 2022. Two years later it was on Broadway.

I knew the show so well that I could watch people watching the show. It's so incredible to see people's reactions, especially young people. Many were motivated when they left, especially in the election year: to protest, to get involved, to reach out and be part of the community.

(Rob Desantos)

What work goes on behind the scenes for *Suffs* and your role as a producer?

Your role as a co-producer is once the show gets to a theater, you try to help with getting excitement up. You get access to different financial information: ticketing information, marketing information, advertising information. I think co-producing, in most shows, is more of a financial role in support in the show, but there were so many women interested in this show: a lot of women, a lot of first-time co-producers, because I think it really spoke to us. There's a hunger there for female-centered storytelling, especially on Broadway.

That's what's amazing about Broadway. Our theater had about a thousand seats, so eight performances a week is 8,000 people. You probably can't name the first movie you saw in a movie theater, [but] you can probably remember your first play or musical. It's an overwhelming sensory experience. The theater is one of the last places left where you gather as a community, and the last place where what you're seeing is real. That's another history lesson: how important theater has been for communicating stories. It's a beautiful medium.

When you were working on *Suffs* all those years, was there a kind of a personal message that resonated as you worked?

I think it's important to keep educating myself on different points of view, new information that has been discovered, and the responsibility to fill in the blind spots of what my education didn't teach me. I think it's really important, because I took a lot of European history, Chinese history, and art history, which I love!

The effort to teach history through a more inclusive prism is welcome progress in the field. While the show includes multiple perspectives, it does select Alice Paul as the main protagonist. How do you tell this story in a sensitive way, while including all the different women that were involved at that time? We try to highlight, and at least bring an initial awareness to the fact that this was a multi-layered, multi-pronged approach to getting women the right to vote.

Congratulations on all the Tony nominations! What has having this show be successful in these ways mean for you?

Thank you! It's so satisfying and exciting, and I just have so much respect for Shaina Taub and the creatives, and how much work they put in to the show. Last year was such an intense period politically, and sadly it hasn't waned at all, but I think activism is important to Shaina and a lot of the cast. For them to be telling this story at night, and being activists during the day, I have mad respect for them.

What is your advice for History grads who want to work in similar fields?

Cast a wide net, and get exposed to as much international content and fields of study as you can. I think for people that want to get into this field, take advantage of what is available at the university, because it is like a mini universe in and of itself. So if you're interested in theater, take classes at the School of Music, Theater, and Dance, get involved in the Power Center, or participate in theater troupes or comedy troupes. You know, the campus has literally everything you could want, but you have to show initiative.

That's a good producing lesson too, because producing has to be done with passion and vision, and none of it happens without taking initiative. That's a good trait to have as a student and as a producer: seek out all that's available to you. ■

Suffs *is now on a national tour and will be playing at the Fisher Theatre in Detroit from April 12–26.*

Shaina Taub as Alice Paul in the *Suffs* Broadway Company (Joan Marcus)

EISENBERG INSTITUTE

Orders and the Unruly

(Joseph W. Ho)

By Dario Gaggio

Cosmos and logos, the order of the world and the order of discourse, are concepts often saturated with the forces of revelation and faith, existing seemingly outside of history, as transcendent. Yet, as French philosopher Michel Foucault taught us decades ago, the relationship between "the words and the things" has itself a history that is productive of power, rules, claims, transgressions, and more. The transcendent is revealed as immanent, and the immanent becomes the stuff of politics.

This year's Eisenberg theme, "Orders and the Unruly," invites us to reflect on the contours of the term "order." Its meaning changes when declined in the singular or in the plural: "Orders" are those speech acts that make up authority; orders may contribute to producing or preserving a particular "order," but in doing so they suggest and elicit alternatives and possibilities. Otherwise, why would "orders" be necessary? Why would so many collectivities have mobilized in the name of a different order? "Order" in the singular seems to presuppose its plurality. Is the authority that recognizes this plurality "authoritative"? Does authority become "authoritarian" when it claims to speak for one exclusive order?

This nuanced gap between the plurality and singularity of "order" is productive of both history as discourse or as a discipline, and history as res gestae, Latin for things done or the tangible past. History "orders" the past into intelligible discourse, but it can do so in many ways. Unquestionably there have been authoritative and authoritarian histories, and few professional historians would question that the current winds are filling the sails of authoritarianism. Various local and even national governments currently demand a fixed and singular vision of history that they construe as transparently knowable.

In this authoritarian approach, the complex, plural, and richly constructed histories of antisemitism and civil rights, for example, have recently been reduced, twisted, or weaponized in the name of protecting the national body from the corrosive power of debate, turning one narrative of the past (and one view of the present) into dogma.

The work of this year's Eisenberg speakers has a "meta" quality to it. They make orderly historical sense of a variety of historical actors' efforts at (dis)ordering their world. Many of them speak to the relationship between an irreducibly complex and changing reality and the epistemological/ political categories actors deployed to understand and shape that reality. Whether dealing with notions of the natural order and practices meant to perfect it, the phenomenology of indigenous geohistorical knowledge, the imperatives and inadequacies of gender binaries, or the contradictory and self-limiting categories of imperial rule, these scholars reveal the plurality, transience, and vulnerability of any and all order(s).

Come join us for an exciting and provocative series of lectures, by UM colleagues and scholars from across the country. Let them help us think with the past and perhaps reveal some of the categories we ourselves take for granted as we engage with the disorderly order that surrounds us. Let them help us join the ranks of the unruly! ■

Dario Gaggio is professor of history and director of the Eisenberg Institute for Historical Studies.

CLASS OF 2025

On May 2, the U-M History community gathered in the main auditorium of the Michigan Theater to celebrate the Class of 2025. Earl Lewis (left) delivered the ceremony's keynote address.

Assistant Director of Undergraduate Studies Kate Wroblewski (right) presented Lucy Del Deo and Isabel Hopsonwith with the Undergraduate Award for Leadership and Service.

(Sean Carter)

ALUMNI UPDATES

John Beatty (MA 1984) published *The Vick Genealogy: The Study of a Southern American Family in White and Black* (Joseph Vick Family of America Genealogical Society), which has been awarded the Donald Lines Jacobus Award by the Fellows of the American Society of Genealogists.

Jillian Berman (BA 2011) published *Sunk Cost: Who is to Blame for the Nation's Broken Student Loan System and How to Fix It* (University of Chicago Press).

Stephen Bridenstine (BA 2004) was named director of the Flint Hills Discovery Center, a comprehensive science, history, and heritage museum in Manhattan, Kansas.

David Commins (PhD 1985) published *Saudi Arabia: A Modern History* (Yale University Press).

Francis G. Couvares (PhD 1980) published the 9th edition of *Interpretations of American History* (University of Massachusetts Press). Now on phased retirement, he continues to teach courses in history and American studies at Amherst College.

Heather Dichter (BA 2000) is an associate professor of sport history and sport management at De Montfort University in Leicester, UK. She co-edited *Berlin Sports: Spectacle, Recreation, and Media in Germany's Metropolis* (University of Arkansas Press), with Molly Wilkinson Johnson from the University of Alabama.

Sarah Domin (BA 2010) graduated from Indiana University Maurer School of Law in 2014 and for the past 10 years has been working as an attorney for the City of Detroit Law Department.

Sara Fitzgerald (BA 1973) spoke about her new biography, *The Silenced Muse: Emily Hale, T. S. Eliot, and the Role of a Lifetime*, at an event sponsored by the U-M Honors Program as well as the History, English Language and Literature, and Women and Gender Studies departments, and the Lloyd Scholars for Writing and the Arts program. *The Washington Post* included her book in its year-end list of 50 Notable Non-fiction Books of 2024.

Christopher C. Gorham (BA 1992) published *The Confidante: The Untold Story of the Woman Who Helped Win WWII and Shape Modern America* (Citadel Press), which was a Goodreads Choice Award nominee in history/biography.

Isaac Land (PhD 1999) published *The Craft of Historical Research: A Practical Guide from Start to Finish* in paperback and eBook editions from Palgrave Macmillan.

Russell Levine (BA 1994) celebrated his 25th anniversary working for the National Hockey League in New York City, and currently serves as the Group Vice President of Stats and Information in the communications department.

Cheh Kim (BA 1990) retired from serving the federal government and relocated back to Ann Arbor.

Bethany Nagle (BA 2013) has been working in museum education at the United States Holocaust Memorial Museum in Washington, DC for almost six years.

Rick Ostrander (BA 1990) currently serves as executive director of the Michigan Christian Study Center, a Christian learning community located just west of central campus in Ann Arbor.

Karen Robert (PhD 1997) published *Driving Terror: Labor, Violence, and Justice in Cold War Argentina* (University of New Mexico Press).

Robert Rockaway (PhD 1970) is a retired professor of history at Tel Aviv University (Israel). He has written seven books, two of which are about Jewish gangsters.

Evan Rosen (BA 1983) published a new, expanded and updated edition of *The Culture of Collaboration* (Red Ape Publishing).

Carl Strikwerda (PhD 1983) published *The Origins of the Contemporary Global Order: From the Nineteenth Century to the Cold War* (Palgrave Macmillan). He retired in 2019 as president and professor of history at Elizabethtown College.

Kenneth Swope (PhD 2001) accepted a position as professor of strategy and policy at the United States Naval War College in Newport, Rhode Island.

Christine Talbot (PhD 2006), professor of gender studies at the University of Northern Colorado, published her second book, *Sonia Johnson: A Mormon Feminist* (University of Illinois Press).

ALUMS AND STUDENTS CONNECT AT BANQUET AND CAREER CONFERENCE

(Sean Carter)

On November 7–8, U-M History held its first ever undergraduate banquet and career conference to connect undergraduate alums and current undergraduate students. The event was envisioned by Angela Dillard, former chair and current vice provost for undergraduate education.

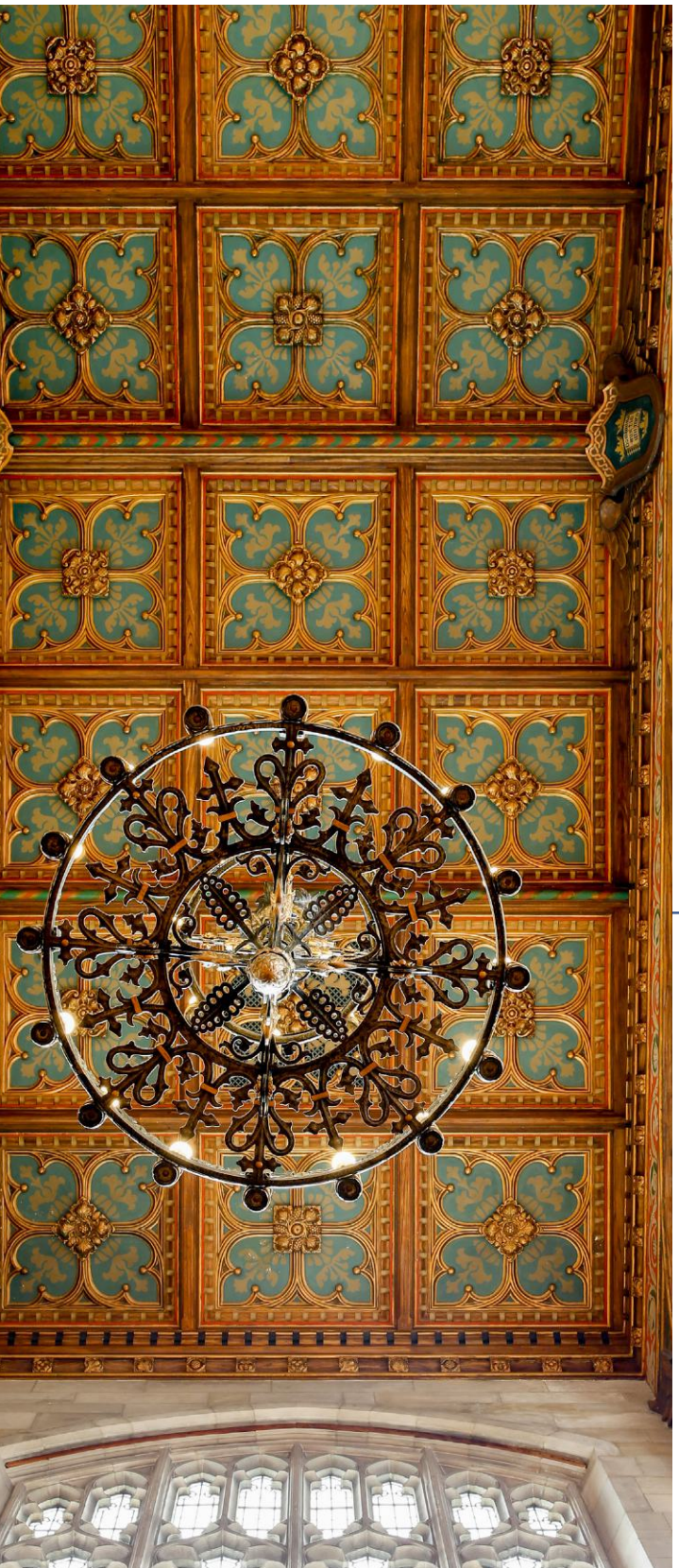
U-M History collaborated with the LSA Opportunity Hub on organizing the two-day conference and a series of three career development workshops.

On Thursday evening, the alums, more than 50 undergraduate students, and History faculty and staff gathered in the Michigan League Ballroom for a formal plated dinner and program. On Friday, the alums met with groups of students who received more personalized advice about how to make the most of their time at U-M—and how to prepare for what comes next.

M | HISTORY

1029 Tisch Hall, 435 S. State St.
Ann Arbor, MI 48109-1003
734.764.6305
lsa.umich.edu/history

NONPROFIT ORG.
U.S. POSTAGE
PAID
ANN ARBOR, MI
PERMIT NO. 144



HISTORY MATTERS

History Matters is published annually by the University of Michigan Department of History. Edited and designed by the U-M History staff.

Front cover: Vintage cameras—including one branded by the Ann Arbor-based Argus Camera Company—and U-M campus postcards from the early twentieth century (Joseph W. Ho).
Back cover: U-M Law Library building ceiling detail (Joseph W. Ho).

Please direct *History Matters* correspondence to hist.outreach@umich.edu.