

NEWSLETTER FOR THE DEPARTMENT OF HISTORY, LEWIS & CLARK COLLEGE

FOOTNOTES^I

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Please see contributors list below



Throckmorton family with Elliot Young, Hailey McHorse (BA '25), and Amy Baskin

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TURNING PAGES: ENRIQUE RIVERA'S JOURNEY FROM PRISON TO PUBLIC SERVICE

Ben Popple

This year, Lewis & Clark had the privilege of hearing prison literacy activist Enrique Rivera speak at the 2024 Johannah Sherrer Memorial Lecture in Library Service. Rivera, a formerly incarcerated person, is originally from Salem, OR, and works with organizations across the state to promote access to educational opportunities for incarcerated individuals in county and state correctional facilities, with focuses on adult literacy, preparation for post-incarceration employment, and community support.

Growing up in an abusive household, Rivera found solace in his interactions with other kids in his neighborhood and at school. It wasn't until middle school, however, that he found himself regularly socializing with other Hispanic/Latino students. Out of a concern for gang violence, Rivera and his friends were often profiled by teachers, administrators, and school safety officers. After his first charge of criminal mischief for graffiti, Rivera was put on probation. However, the run-ins with police caused by racial profiling violated his probation, and he soon found himself in Marion County's juvenile detention center.

As the years went by, violence increasingly became an issue in his Salem neighborhood, and Rivera was found guilty of complicity in the shooting of two people in an incident with his friend. "In my community," Rivera says, "going to prison was almost like a rite of passage." Marion County Jail was just as violent as the outside, and Rivera found that he "related way too much" with the inmates twice his age. Having taken a plea deal, Rivera served five years and ten months in Marion County. As part of the deal, he agreed to participate in educational programs, where he first "fell in love" with reading. Rivera completed high school while incarcerated, thanks to a distance education program and computer access. He was also able to take up hobbies such as painting and guitar. Upon his release from prison, Rivera was able to sign up for classes at the Belmont

branch of the Multnomah County Library, where he learned how to build a resume and look for jobs.

Prison reform, especially in regards to access to educational materials for incarcerated individuals, is the heart of Rivera's work, as access to books and resources are what helped him succeed when he got out. He calls the book restrictions in prison the largest book ban in the United States. According to Rivera, access to learning reduces recidivism by 43%. Services such as Reference-by-Mail help adults in custody (AICs) feel more connected to the outside world and prepare them for reentry at the end of their sentence. The Multnomah County Justice Center and Multnomah County Library system work with Inverness Jail and the Columbia River Correctional Institution to provide such services to incarcerated individuals there. However, Rivera notes, there still exist many gaps in the system, such as a lack of services catered to incarcerated indigenous people and women. Additionally, many state prisons are located away from population centers, so it is difficult for most residents in the state to connect with the individuals there. Rivera recommends connecting with local jails, prisons, and juvies and partnering with organizations that assist AICs.



Enrique Rivera

61st Annual Throckmorton Lecture:

Tiny Gardens Everywhere

Blaise Harrison

The 61st Throckmorton lecturer invited to speak at Lewis & Clark College in the spring of 2025 was Kate Brown—a Professor in the History of Science at MIT and highly decorated author of books that document the history (into modern day) of “population politics, linguistic mapping, the production of nuclear weapons and concomitant utopian communities, [and] the health and environmental consequences of nuclear fallout” (mit.edu). At about 4:30 PM on Monday, February 17th, Brown logged on to the Zoom call that was projected in Miller 105 and gave an engaging presentation on the topic of her newest unpublished book: *Tiny Gardens Everywhere: A History of Food Sovereignty for the 21st Century*.

Brown’s current research is both global and interdisciplinary, drawing upon the science of microbes and her earlier career as a journalist. *Tiny Gardens Everywhere* dives into the history of urban gardens in America, Berlin, and Paris, and their importance as models of successful self-provisioning. Brown noted the importance of not just unearthing and telling new histories, but of connecting what we learn towards present-day action. Stories of past urban gardens can help us understand paths towards sustainability today.

Brown framed her lecture as a “kaleidoscopic history”—a framework that takes different “shards” of information, periods, places, and national histories and combines them to reveal new “patterns and conditions and connections.” She told the audience to be ready for stories we know—and some we do not.

First, we know the story of city-centered supply chains, colonial frontiers, and ever-wider circles of consumption. We did not know the story of nineteenth century Parisian urban gardeners—about 5,000 growers who provided so much produce for Paris that there was surplus to be exported. Brown said “soil in these Parisian farmers’ hands was a technology, and the city was their workshop.”

We also know the story of late nineteenth century Berlin tenement housing, which had high rates of illness and child death. But Brown revealed a hidden story of workers who went outside the crowded city and built “green shanty towns,” “wild gardens,” “arbor colonies,” and “garden cities”—notable because the infrastructure was largely dedicated to botany. The houses were tiny, the gardens were large, and the workers were able to pursue rights of fuel, food, and shelter.

In the 1910-1940’s United States, our narrative of land ownership is understood through documented zoning, covenants, discriminatory loan practices, and other tools of racial segregation. In Brown’s lecture, the ‘unknown’ story was that of Black residents in newly incorporated spaces east of the Anacostia River in DC. There was no urban infrastructure: no roads, no garbage collection, no existing housing. People were able to buy land in lots and then build tiny houses and large gardens. Animals were part of cooperative arrangements, composting and recycling were commonplace, and Brown notes there appeared to have been an abundance of food in the neighborhood.

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Kate Brown

The last stories were about the late Soviet Union (USSR). At that time, we know the Soviet Union had trouble feeding people. The unknown story was of the people who won the “right to garden” from the state. By the 1980s, $\frac{1}{3}$ of food in the USSR came from garden plots. After the USSR’s collapse in 1991, people “doubled-down” on gardens and ended up producing 91% of all potatoes in Russia, even though gardeners occupied 1.5% of Russia’s arable land.

According to Brown, these histories of self-provisioning cities have been “missed in plain sight,” hidden because they had “no tax breaks, no regulatory structure, [and] no founding manifesto,” but that these places accomplished many goals of food sovereignty reformers today—enough healthy, sustainably-produced, and locally relevant food for everyone. She also said that “putting garden variety plants into [the historical narrative] shows that the effort to disaggregate urban for rural spaces is part of a larger process of dispossession, of the control of labor and the maintenance of racial and class distinctions.” One lecture was not enough time to get into the intricacies of the constructed nature/human binary and government control of people through place. I look forward to discussion of these topics in her book.

Brown suggested a hopeful future in which plants are political, and self-provisioning cities of the past both inform and transform today’s urban concrete jungles. Brown envisions car space turning into “bands of edible forest.” Local action now is important to realize goals of sustainability. We must work towards sustainable mutual aid projects like abundant urban gardens by asking our local governments to set aside land for communal green space. And we should begin now.



Kate Brown; 61st Annual Throckmorton Lecture

“THE OPPOSITE OF ADDICTION IS NOT SOBRIETY; IT IS COMMUNITY.”

**James, Inside-Out student and
Teaching Assistant, Columbia River
Correctional Institution**

I never knew how true this statement was before coming to prison and joining the Lewis & Clark Inside-Out Prison Exchange Program. My first year and a half locked up was spent like much of my teenage and young adult life. Rebellious and acting out against any form of authority. Isolation was the fuel that fed by addiction and constant need for self-medication. It is very ironic that it was inside a place built to isolate that I discovered a community.

Sitting in this circle of students, alternating between incarcerated and free, on equal ground, with no judgments, and an environment of safe acceptance and kindness that I have never felt outside of immediate family, it felt truly surreal. I know that I write this during my last Inside-Out class before I will rejoin the outside students of life, a 6-year sentence served. But I am not sad. To be sad feels like a betrayal of all the wonderful and kind people I have met and over the last three years and five separate courses (including Jerry Harp’s Poetry class; Rebecca Lingafelter’s Performance class; and Molly Robinson’s World Literature class). The thing that still blows me away is that it always felt like it was the students who came bravely into this harsh world that is prison, to join us in this circle, that I learned the most from. They made it into a space that was able to do something that a younger me would have thought impossible: They allowed this scarred and tired 32-year-old felon feel vulnerable and accepted. And it was that vulnerability that became a catalyst for my change and transformation.

The Inside-Out Program, and the amazing professors who facilitate it (shout out to Ms. Molly, Jerry Harp, Rebecca, and last but never least Professor Reiko Hillyer) changed the course of my life and the self-destructive way that I thought of myself. They taught me that it was ok to be a better version of myself.

Lastly, to all the students at Lewis & Clark who may be considering joining us at CRCI for a course, I would say thank you. It is because of brave and kind souls like you that the foundation of this program is possible and successful. You have taught me an amazing lesson and I am a better man for it. "We are none of us the sum total of the worst mistake we have ever made.

STUDYING CRIME AND PUNISHMENT IN AN OREGON PRISON

Sam Blattner

This semester, for Professor Reiko Hillyer's Inside-Out prison exchange course, Crime and Punishment in the United States, 15 undergraduate students travel to Columbia River Correctional Institute in north Portland every week to meet with their 15 incarcerated fellow classmates. Though this class follows the developments and changes of the carceral system and the policies that allowed for its expansion, this semester has also been a lesson in adaptability and the porousness of prison walls. Despite Covid-19 outbreaks on both sides of the prison walls, snow days, and rescheduling, students have persevered to study together and create a community of learning that transcends the barriers of the institution.

Students read Michelle Foucault, Mariame Kaba and Angela Davis. Yet, it was Professor Hillyer's new book *A Wall is Just a Wall: The Permeability of the Prison in the Twentieth-Century United States* that uniquely encapsulated some of the struggles the class has encountered. Hillyer has been teaching college courses at CRCI since 2012 and nowhere else, she writes, is there a space where "all students are so

fully present." Despite the many challenges of conducting a course inside of a prison "[we] have made more deep connections in this class than in any other class at Lewis and Clark," said one student. The course is academically challenging and rigorous, but the real learning has come from the interaction. While the undergraduate students are familiar with the process of analytical thinking and academic language, the lived experiences and personal connections of the "inside" students bring life to the class. As one student explains the theoretical principle of hegemony, another shows the ways incarceration has changed in his life. The history comes to life before your eyes and brings forth emotions not present in any other course at Lewis and Clark. Hillyer expertly melds the academic with physical and interpersonal exercises and brings the community together.

While discussing *Just Mercy* by Bryan Stevenson, students were asked to sit across from each other, face-to-face, inside-to-out, and draw their partner's face without looking at the page. Despite cries of chagrin, the class was soon filled with laughter as students scribbled across the paper and etched their classmates into their notebooks, and memories. Not long after, tears flowed from students' eyes as a classmate pulled out a guitar and sang an original song about his incarceration.

To conclude, the course students must confront true terror (for some): the composition and performance of an original theater piece. Inside and outside students work together in small groups to write and choreograph a dramatization of a theme or experience from the class, for a unique final project. Students from the class wanted to ensure that their experience would be able to leave the walls of CRCI and have so created a zine of work from the class.

DAVID ROEDIGER: MY ANTI-RACIST EDUCATION AS AN ORDINARY WHITE

Aidan Beatty

In March, the History Department was thrilled to co-sponsor a talk by David Roediger, a Foundation Distinguished Professor of American Studies and History at the University of Kansas, in conversation with historian Carmen Thompson of Portland State University. An author of more than ten books, among Roediger's most influential is *The Wages of Whiteness: Race and the Making of the American Working Class*. Understood as one of the founders of "whiteness studies" and particularly interested in its intersection with labor history, Roediger has recently written a memoir, *An Ordinary White*, which was the basis of his talk. Former colleague and Director of Ethnic Studies Magalí Rabasa insisted in her introduction, "it is so much more than a memoir; it is a vital and urgent call to action, shaped by decades of intergenerational and historically-grounded learning."

Roediger grew up in two places: Columbia, Illinois and Cairo, Illinois. He would spend his summers in Cairo, a town whose demographics were evenly split between Black and white residents, and the rest of his year in Columbia, which was a Sundown Town. In a Sundown Town, all Black people are banned after sunset, which would be signaled by a whistle around 6:00 PM. This meant that, while Black people could visit the town and spend money during the day, they could not buy a home there and would have difficulty obtaining employment in the town. Cairo, by contrast, was much more diverse, and hosted a number of Civil Rights demonstrations, the most important of which involved Cairo's public swimming pool. After a summer of protests and violent counter-protests involving White segregationists assaulting the legendary Freedom Rider John Lewis, the pool was shut down by its White organizers. Roediger's mother commented remorsefully that, "now the kids will start drowning again" when their parents were forced to

teach them to swim in the fast-moving, dangerous waters of the Mississippi. This, Roediger says, is an example of what famous Black historian W.E.B. DuBois calls the "Racial Blind Spot." While Roediger's mother was dismayed that White children would have to learn to swim in the dangerous Mississippi River, she failed to realize that Black children had been forced to do so all along - thus the protests.

What truly made Roediger question the racist paradigm he grew up under was his almost accidental exposure to the Black Power United Front (BPUF). While staying with his aunt in Chicago, Roediger discovered that a nearby Catholic church hosted a mission from Africa to America. Roediger, who was more curious about other races than he was influenced by racism, began regularly attending the church. When the mission returned to Africa, the BPUF moved in and Roediger remained, realizing that most of the members were his age. This would lead to his interest in anti-racism, and especially how white people raised in racist environments similar to his own can be deprogrammed.



David Roediger

This experience inspired Roediger's interest in promoting Anti-Racist education. One formal program he participated in was a mixed-race summer class of disadvantaged workers that took place in 1993. Roediger's leading question to the group was: "Why identify as a white worker, not just a worker?" Despite his fears that this would shut down the conversation, the dialogue was surprisingly rich. Most of the white people in the class said they identified as such for the purpose of job applications, home loans, and other "merit (race)-based" economic activities. They understood that doing so would give them an advantage. This is part of where the inspiration for Dr. Roediger's book originated: They recognized the advantages of being white, and took full advantage of those advantages. Even those who were aware of racism had been too corrupted by racist media to care about solving it. This is in part thanks to the demonization of Critical Race Theory and the term "white Privilege," which Roediger believes is misinterpreted by underprivileged white people who think that their poverty is being dismissed. This is why Rodiger advocates for the term "white Advantage" instead. He hopes that by contextualizing the equal rights movement with improved terminology, Republican media will have a harder time convincing underprivileged white people to dismiss it.

REFLECTIONS ON THE HONORS THESIS EXPERIENCE

Gemma Goette

As I finalize my honors thesis, written under the guidance of Professor Maureen Healy, I am finding it meaningful to reflect on how such work came to be. My paper, Political Aesthetics: Catherine Bauer and the Social Art of Public Housing, started off as a simple desire to know more about a young American housing reformer, Catherine Bauer, whose illustrious career was first introduced to me while studying abroad in Germany during my junior year. I was in the midst of conducting an interview with the head of the Bauhaus Dessau Foundation Academy (as research

for an independent project I had been working on), when she offered Bauer as an example of an American who had been intrigued by German modernist architecture nearly a century ago. She briefly explained how Bauer had traveled through Europe in the early 1930s, toured dozens of examples of modernist architectural developments, and later returned to the States to compile her findings into a book titled *Modern Housing* (1934). This publication outlined her vision for improved American low-income housing, based on the principles of modernist European (particularly German) social housing *Siedlungen* (settlements). Eager to know more about Bauer, and in the midst of my own tour through German social housing developments leftover from the Weimar Republic (1919 to 1933), I began preliminary research by virtually leafing through a copy of *Modern Housing*, available through Watzek Library. Additionally, I re-configured my travel itinerary slightly so that I could spend more time with housing developments Bauer took particular interest in—including the Römerstadt estate in Frankfurt.

Initially, during the first few weeks of Professor Healy's "Transnational Europe" seminar course, I had only a vague idea of what I might argue through my work. I worried my "new" ideas might inadvertently overlap with previous claims made by scholars on the subject of Catherine Bauer, US public housing, or early German modernist architecture. However, after hours spent tucked away in my room, corners of the library, and cafes across Portland, reading every book and article available to me on my prospective topic, my argument began taking shape.

The overarching consensus held by historians was that Bauer's "modern housing" program, intended to produce thousands of European inspired, well-planned, high quality, and minimally designed developments, failed to permanently shape American public housing policy. Subsequent programs aimed at housing reform underwent a similarly turbulent history, and even today, the fight for improved low-income dwellings persists.

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I realized that while historians of European social housing were eager to articulate the association between these constructions and the modernist architectural movements which developed simultaneously (namely the Bauhaus and Neue Sachlichkeit), similar analyses were lacking among most Americanists. Historians often briefly referenced Bauer's interest in European housing developments, though this connection was only partially articulated, neglecting the influence the modernist movement had on the viability of Bauer's program. Public housing developments which were built similar to Bauer's vision were subjected to decade's worth of architectural critiques, condemning their modernist aesthetics—though not on the grounds of personal taste, but rather politics.

Inevitably, I argue that the association Bauer's "modern housing" program had with the modernist movement was an inherent weakness. In my thesis, I write: "at the same time that Bauer attempted to import modernist architectural practices as a solution for American housing scarcity, curators at the Museum of Modern Art in New York City were attaching new and very different meanings to the same style." (4) While Bauer's work maintained the socialist vision of European architects, embedded in the aesthetic of early modernist architecture, the curators projected capitalistic politics through the same aesthetic. Rather than benefit from the association with a larger modernist movement taking shape in the United States (namely in the form of the International Style), Bauer's program "got lost within these contradictory reads, and swept up in decades of architectural criticisms which were far strewn from any productive discourse surrounding public housing reform." (4)

The process of thoroughly researching my topic, and eventually developing my argument, began virtually. I placed requests through Interlibrary Loan for dozens of published articles written by Bauer between 1928-1965, got my hands on an early edition of *Modern Housing*, and exercised my German skills while reading through digitally archived Weimar-era architecture journals. Additionally, I spent hours in the Watzek Library stacks, reading through physical first and secondary sources, and amassing an endless tower of checked out books in my room.

Early into my Bauer related research, I also discovered that her archives were housed at the University of California, Berkeley. Once I knew I would be extending my research beyond fall semester, I organized a trip to Berkeley over winter break. There, with the help of fellow student Sam Blattner and his family, I conducted multiple days worth of research within Bauer's personal and professional papers. I discovered and photographed thousands of documents, which broadened my understanding of Bauer as not only a scholar but a person. These findings ultimately came to bolster and solidify my belief that her modern housing program was deeply connected to modernist architecture, and such a process strengthened my pre-existing love for archival research.

My work these past two semesters has ultimately been to analyze a program that "could have been," to emphasize Bauer's enduring relevance in contemporary housing debates, and to better understand the intersection of aesthetics and politics in modernist architecture and housing. Today, as we face new housing crises—exacerbated by economic inequality and the aftermath of the COVID-19 pandemic—Bauer's ideas feel as urgent as ever. The push for affordable, dignified, and well-designed housing is once again gaining traction, and many of the questions Bauer raised nearly a century ago are being asked again: Can architecture serve the people? Can aesthetics and policy align? How can we design a better world? As I conclude in my thesis, "Sinking new life into the reform movement Bauer was a member of nearly a century ago, expanding public housing to become social housing, and redefining modernist architectural practices as once again socially motivated, might finally bring liberated dwellings to the masses." (62)

This endeavor has been a labor of love, and I am deeply grateful to the History Department at Lewis & Clark for having provided me with one of the most remarkable opportunities of my academic career. Thank you.

W(H)ITHER THE SURVEY? STUDENTS WEIGH IN ON 100 LEVEL CLASSES

Iris Swanberg

From a series of three interviews came a sample of the history student body's opinions on 100-level survey classes. These courses offer a broad overview of a region and time period, such as Early East Asian History, which ranges from deep B.C.E to the 13th century. Faculty of the history department are in conversations about the value of these courses. Students responded with their thoughts on the possibility of revisiting them. The first interviewee was Elena Davis, a junior history major who voted for an end to the survey classes. Her main point of concern was the lack of focus and depth in such courses, which could dissuade potential history students from the major. "We need lower-level classes that feel more relevant, more specific," says Davis, "something to explain to incoming students why studying history is important."

Skyler Tompkins, another third-year history major, described her experience of two styles of 100-level history classes; one which explored the time period through the lens of a specific theme and one that followed a less structured approach. Preferring the more focused approach, Tompkins feels that general survey classes tend to prioritize breadth over depth, making it difficult to foster a deeper understanding of the subject. "This is stereotypical history, not valuable history," says Tompkins, "which does not accurately represent the department." The rote memorization required for survey classes is not reflective of the work required for higher level courses, which rely more on critical thinking and deeper textual analysis. The final interview was with Gemma Goette, a graduating senior who was open to the possibility of doing away with survey classes. Similar to the other interviewees, she disliked the broad scope, voicing the opinion that lecture-heavy classes risk being an information-overload. Goette found this type of course less valuable than courses based in discussion: "[History] feels like learning a language," she

remarked. "If you don't converse in the language, you won't remember the language—there's no tangible experience to contextualize the information." Studying history is storytelling, not just names and dates. While critical in their refinement of the department's offerings, all three students interviewed agreed on how valuable they feel it is to have intellectually driven peers, professors who care about their subject, and a community of people that are passionate about learning.

HISTORICAL

HISTORY SENIORS SHOWCASED THEIR THESES WITH A POSTER SESSION

*History 450 Poster Session:
20th-Century Britain and the Empire*



L&C History seniors will present posters that highlight their history thesis topics. Stop by Wednesday afternoon to see the products of their research. There may be donuts.

Wednesday, April 30th
4:30-6pm
Watzek Library Atrium

HISTORICAL

INSIDE-OUT FILM WINS BEST DOCUMENTARY AT 2025 ASPEN SHORTSFEST

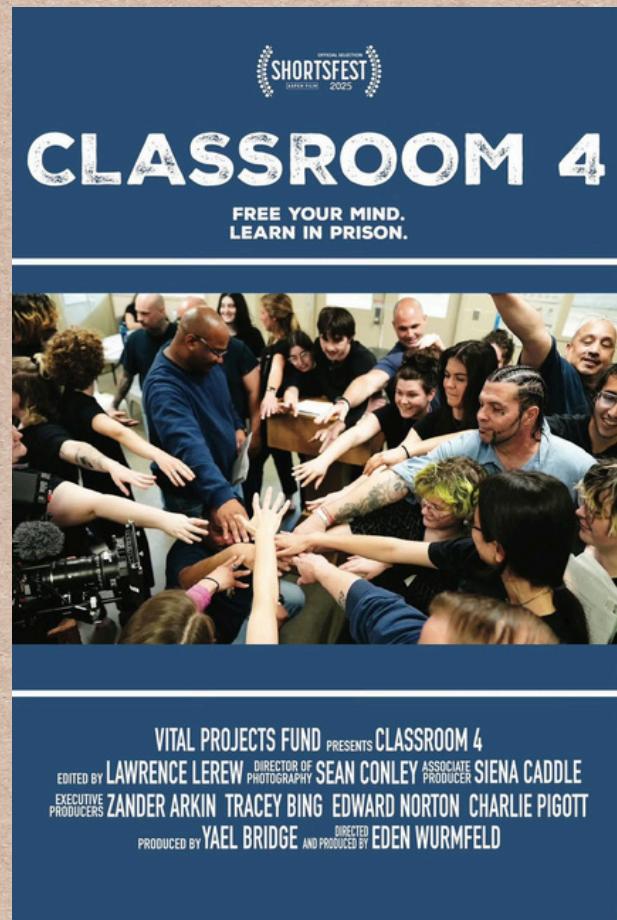
Hailey McHorse

Professor Reiko Hillyer took a breath as the crowd at the historic Wheeler Opera House in Aspen, Colorado, drew quiet. *Classroom 4*, her documentary two years in the making, was about to premiere. She was nervous about whether the Aspen ShortsFest audience would absorb the film's message. For over a decade now, Hillyer has taught a class at Columbia River Correctional Institution (CRCI) on the history of crime and punishment in the United States. In this class, cohorts of fifteen Lewis & Clark students and fifteen incarcerated students form a robust community through learning across the prison walls. The point of the class, as all of its students can attest, is the power of human connection. "It takes very little," she contends, "to dissolve walls, and stereotypes, and fear."

After the documentary unfolded on screen, the audience erupted in an enthusiastic ovation. Reiko's message had resonated. Days later, more good news poured in; Aspen ShortsFest named *Classroom 4* the best documentary of 2025. Hillyer's film beat out 68 featured films, selected from over 3000 applicants. The Aspen ShortsFest jury lauded *Classroom 4* as "Remarkable for its bold and truthful exploration and confrontation of the prison industrial complex—and its effects on all of us, both inside and out—this film is a testament to human resilience, courage, and hope."

Directed by Emmy-nominated filmmaker Eden Wurmfeld, *Classroom 4* follows the Inside-Out class Hillyer taught in the spring of 2023. Regardless of whether or not the footage turned into a documentary, Wurmfeld and Hillyer agreed that the course and the human interactions that it fosters demanded to be recorded. "From an archival point of view, it's important," says Hillyer.

"This happened, and it needs to be known." Hillyer's recent work *A Wall is Just a Wall* (Duke, 2024) was an Oregon Book Award finalist which chronicles how similar interactions across prison walls have become less common over the past half-century.



Classroom 4 's *cinéma vérité* style gives viewers a "fly on the wall" perspective and student connections with one another steal the show. Outside audiences can relate to the friendships formed between inside and outside students, helping break down the walls that prevent us from seeing each other for who we truly are.

According to Hillyer, "[the cinematographers] were like dancers," and making it possible to forget they were even there. The crew took extra care to ensure the space remained conducive to vulnerability and honesty. Some incarcerated students commented that in prison, they are being watched all the time anyhow, so from their perspective, film cameras were not as imposing as one might think.

James, an incarcerated student from the 2023 class said the film moved him. "That class changed my life and the way I thought of myself." He hopes that more viewers will be similarly affected by the powerful depiction of interaction and community between free and incarcerated people. Expect *Classroom 4* community screenings in 2025-2026. Congratulations to Reiko Hillyer for her monumental work!



Reiko Hillyer, former inside student Nick Fiveoaks, and director Eden Wurmfeld

ALEXANDER HEFFNER: CIVIL DISCOURSE IN AN UNCIVIL AGE

Aidan Beatty

Lewis & Clark College welcomed Alexander Heffner, the grandson of legendary TV show host Richard Heffner from PBS's *The Open Mind* on April 3rd. *The Open Mind*, founded by Richard Heffner, originated on the National Educational Television network in 1956. Heffner the elder idolized Abraham Lincoln and often quoted a letter Lincoln wrote to abolitionist Horace Greely saying, "I shall adopt new views so fast as they shall appear to be true views." At the time of Greely's writing, the Civil War had been raging for about a year, and he faced the difficult choice of preserving the Union versus upholding the wishes of the majority to abolish slavery. Heffner mentioned this quote because Lincoln, like us, was facing a rapidly changing perception of morality, and Lincoln's radical open-mindedness was a way of adapting to the times. This value informs the second quote offered in Heffner's talk, by the Dean of Barnard College: "Have an open mind, but not so open that your brains fall out." *The Open Mind* was founded in the late 1950s, towards the end of postwar conformism, and addressed everything from the Civil

Rights movement to modern politics and literature. Important figures ranging from Martin Luther King Jr. to Isaac Asimov were interviewed for the show. Alexander Heffner continues to host *The Open Mind* decades later. Alexander Heffner raises the same questions as did his grandfather: how do you support one person's freedom when they use it to obstruct another person's freedom?

One critique that Alexander Heffner offered of modern politics is the lack of communication between politicians and the public. With the problematic "winner-takes-all" nature of our two-party system, elected officials are encouraged to ruthlessly pursue policies that only benefit their party, which in turn leads them to become somewhat disconnected from the general public. There are fewer and fewer town hall meetings, perhaps due to candidates' fears of facing criticism. This, Heffner thinks, is the kind of disconnect between voter and government that non-government public figures like Elon Musk are able to leverage to challenge democracy for their own gain. Thus, in 2023, Heffner launched *Breaking Bread*, a new television show whose vision was to invite Democratic and Republican politicians to share a meal together. By sharing a meal outside the barriers of a structured debate—which more closely resembles a duel at high noon—the participants could have a respectful conversation despite differing opinions. However, Heffner's attempt to organize one ahead of the 2024 elections was vetoed by the DNC and RNC.

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Alexander Heffner

simultaneously. Instead, he breaks bread with his guests; Heffner has eaten a steak with Wyoming's Republican Governor Mark Gordon and toured a cheese factory in Wisconsin with Democratic Senator Tammy Baldwin.

So, with such an unyielding animosity taking over modern politics as we know it, how do we bring back civil discourse? Alexander Heffner hopes that politicians will follow the example of Spencer Cox, a Utah senator who, despite being a Republican, always made time to communicate his policies even to the Democratic minority of the state. His process is compared to the English model, where every Prime Minister has to answer weekly questions from the opposition, rather than adhere to the highly scripted State of the Union address. Overall, this talk was an important reminder of the value of discourse across difference.

THE INSIDE-OUT PRISON EXCHANGE PROGRAM: FROM THE INSIDE

Patrick, Incarcerated Student

At the time that I write this I have been incarcerated for just under ten years. Throughout my time in custody I have found it worthwhile to keep my mind engaged in educational endeavors. Participating in programming offered by the Oregon Department of Corrections (DOC) and creating new opportunities for other Adults in Custody (AICs) has taken up the bulk of my time throughout my years here. While all of these endeavors have been stimulating for my mind and sense of productivity, there has always been something amiss. I only began to notice it just after my 8-year mark. My socialization with the outside world was no longer up to par.

In 2022, on a visit from an outside administrator for a beekeeping program I was facilitating, I noticed just how antisocial I had become. The administrator was the first new, non-incarcerated person I had met in person in the previous 8 years; besides any of the friends and family on my visitors list. I noticed while interacting with this person that I was so nervous and was experiencing remarkably intense anxiety. I was sweating, had a dry mouth and my heart was beating through my chest. I wasn't sure what I was allowed to

talk about, and what was appropriate. I remember remarking internally just how much my self-confidence had dwindled since I had fallen.

Living a life in custody begets the erosion of normal social models. You are taught, through discipline, that you are not to have personal relationships with any outside contractors or DOC employees. The assumption of a sub-human sense of self becomes easy. "You are less than human," "You can't be trusted," and "Your needs don't matter" are common creeping thoughts I have battled to keep from identifying with over the past few years. While it is sad, I believe it only natural for an incarcerated person to eventually assume the set of attitudes expected of them by the disciplinary body, in order to fit into the program and move along as just another face in the crowd. Go along to get along, you could say.

I moved prisons from Eastern Oregon Correctional Institution (EOCI) in Pendleton, to Columbia River Correctional Institution (CRCI) in the fall of 2024 to help start a beekeeping program, be closer to family and friends, and hopefully begin to break some of the social boundaries which had recently become so apparent. By happenstance, I was introduced to and signed up for the Lewis and Clark Inside-Out Poetry class taught by Jerry Harp. I had no idea what to expect from a class with half of the cohort being non-incarcerated students. The week leading up to class I was so nervous, but excited at the same time. And then class began.

While the educational component of Inside Out is great, it is the exercise in "the encounter" (as Reiko Hillyer puts it) that I appreciate so much more. Having "normal" people to talk to once a week has been so refreshing. The conversations and relationships that I have built -while fleeting- have helped me build back some of my diminished self-confidence. It is so special to feel valued, to know that another person is interested in what I have to say, and to receive positive affirmations from members of the community that I will join upon release from the DOC. Since I began the Lewis and Clark Inside Out program last fall, I have felt more valued and I sense I am a bit more confident in myself as a person. I am someone who deserves dignity, respect and love; characteristics that will only help to serve me after my release.

PROFESSOR HEALY TEACHES NEW COURSE ON PALESTINE AND ISRAEL

Hailey McHorse

In the spring semester of 2025, Professor Mo Healy debuted a new class called "The Modern History of Palestine/Israel. This introductory course examines the region's contested political, social, cultural, and religious developments from the late Ottoman era to the 21st century, exploring key themes of imperialism, Zionism, Arab nationalism, settler colonialism, and historical memory. Through primary sources and scholarly texts, students analyze the experiences and perspectives of the people involved. Professor Healy highlights the diversity within both Palestinian and Israeli communities. She urges students to use the tools of history to interrogate how decisions made by actors in the region reflect how they understood their world. Crucially, she also emphasizes the role of the United States in perpetuating the conflict, encouraging students to critically evaluate why the nation we live in became so involved in the region. By studying Palestine and Israel through a historical lens, she hopes students can better contextualize current events. After all, her interest in this history began as a result of current events.

Professor Healy says that she was inspired to teach this class last spring. Her inspiration sprang from her curiosity and search to understand the tragic conflict that erupted in 2023. "I wanted to be able to offer a history class that would help me better contextualize what I am reading in the news," she told me. She wanted to teach herself more, but was also honest about learning alongside her students. While teaching her first-year Words class, "Exile and Belonging," last year, Healy decided to address questions specific to Palestine and Israel in the course curriculum, owing to their pertinence to current events. She saw urgency and curiosity reflected in the students in her Words class. One student in particular, Eyla Mitchell '27, became especially interested in learning more with Professor Healy, and the two of them began a reading group over the summer of 2024. They read their way through the historiography of Palestine and Israel by "following [their] noses" in whatever direction seemed most noteworthy.

Meeting once a week throughout the summer, Healy, a historian of Eastern Europe by training, strengthened her grasp of Middle Eastern history, and her curriculum began to take shape.

Studying history that is so relevant to ongoing tragedies in the world can be difficult, but the Modern History of Palestine/Israel has done so incredibly well. Every student in the class—regardless of the backgrounds they bring in or the beliefs they hold—recognizes the importance of creating a trusting community to critically analyze the history of Palestine and Israel. Initially, Professor Healy and many students shared some apprehension about how the class would go, and how the classroom dynamics would unfold. Unsurprisingly, the discussions within the class have been characterized by trust and historical inquiry. Students have expanded their understanding of Palestine and Israel by recognizing nuances, turning points, and human perspectives that still play central roles in the modern conflict. Healy says with this class, "I learned to try something that I was afraid of." So did the students. In doing so, all involved better understand the current tragedy occurring in Gaza and the contentions between Palestine and Israel. And to solve a problem, the first step is understanding its roots.

Professor Healy will be teaching this class again in the spring of 2026 after returning from a semester in Athens, where she will be leading the Greece study abroad program. If you missed your chance to take this class now, you will not have to wait too long to get another opportunity.



Professor Mo Healy

FAIRBANKS AND BARNETT SHOWING AT THE HOFFMAN GALLERY

Thomas Schwiebert

An Art Exhibition curated by faculty Ceramicist Nicole Seisler's independent gallery, A-B Projects, hosted at the Hoffman Gallery on Lewis and Clark's campus, featured visual art from Catherine Fairbanks and poetry from Catherine Barnett. The show, *On Being a Porous Boundary*, featured large scale paintings, ceramic sculpture, paper sculpture, and painted inscriptions of Barnett's poetry. The artwork, much of which centers on Fairbank's professional experiences as a nurse, investigates issues of identity with an emphasis on the porosity of boundaries and of the self.

The exhibition, which ran from November 19, 2024, to February 25, 2025, began shortly after the Race and Ethnic Studies Ray Warren Symposium, which featured a similar theme: On the Border. For Seisler, this coincidence is evidence of the looming presence of borders and boundaries in public consciousness.

Seisler reached out to several Lewis and Clark faculty and staff requesting a short reading list of books which addresses the issue of boundaries from the academic perspectives of Narrative Medicine, Sociology, Anthropology, History, Art, and Literature. Daena Goldsmith & Alexis Rehrmann, Kabir Heimsath, Reiko Hillyer, Erica Jensen, and Mary Szybist, all provided reading. These books were then assembled in a publicly available reading room inside the Hoffman Gallery, providing the exhibition an elegant combination of artistic and academic inquiry.

Among the books chosen by Assistant Professor of Anthropology, Kabir Heimsath, was *La Frontera* by Gloria Anzaldua, an examination of the author's American, Mexican, and Mestizo identity through the lenses of gender, race, and colonialism. Anzaldua's work investigates the boundaries and interconnectivity of these identities as influenced by political and sociological factors. "They write very strongly against the possibility of hybridity," said Heimsath, "Nation states, in some ways, forbid it. But for humans, it's totally normal to come from more than one background." Beyond discussing boundaries of

identity, Anzaldua's work also serves to break down the boundary between academic and artistic writing. "Stylistically, it's dense academic prose, but then it shifts into poetry at times—just as dense and intellectual, but perhaps more accessible," Heimsath continued, "I think that makes both scholars and non-scholars pause a little bit." The book's careful treatment of the vulnerability of Mestizo identity intentionally places the reader in difficult waters, including lengthy sections in unapologetic Spanish—a choice which deliberately places anglophone readers in the position of language disadvantage.

Books supplied by assistant professor of History, Reiko Hillyer, included three collaborative book projects—I MEND (2017), It's Never Completely Dark (2013), and Voices Not Heard (2015)—produced by Lewis and Clark students and incarcerated students from Columbia River Correctional Institution participating in the Inside-Out Prison Exchange Program. "To me, the Inside out class is about making boundaries more porous," said Hillyer, "The prison is imagined as something that is walled off, impermeable, isolated, and distinct from the free world, which is not how it has to be conceived." The books themselves intend to transgress the boundary of the prison wall, supplying information and art produced within prison contexts and which are laden with transformative symbolism. The book, I MEND, is bound with discarded denim prison uniforms. "Can we take the material of the prison and remake it into something beautiful," said Hillyer, "the opportunity to refashion something that they're forced to wear into something that expresses them?"

In my conversations with these professors, it became clear that their chosen works strive to discuss boundaries in their form as well as in their content. The form of Fairbanks' and Barnett's exposition itself serves this purpose, because beyond breaking down the boundary between academic and artistic considerations, A-B Projects facilitated the transgression of Lewis and Clark's departmental boundaries. "There's no such thing as knowledge that is static," said Heimsath, "I think that's what Catherine and much of this exhibit has in mind." Interdisciplinary work at the college is difficult and can be inhibited by administrative challenges like professor compensation and course registration, yet events like this can be successful due to student enthusiasm which connects professors to each other.

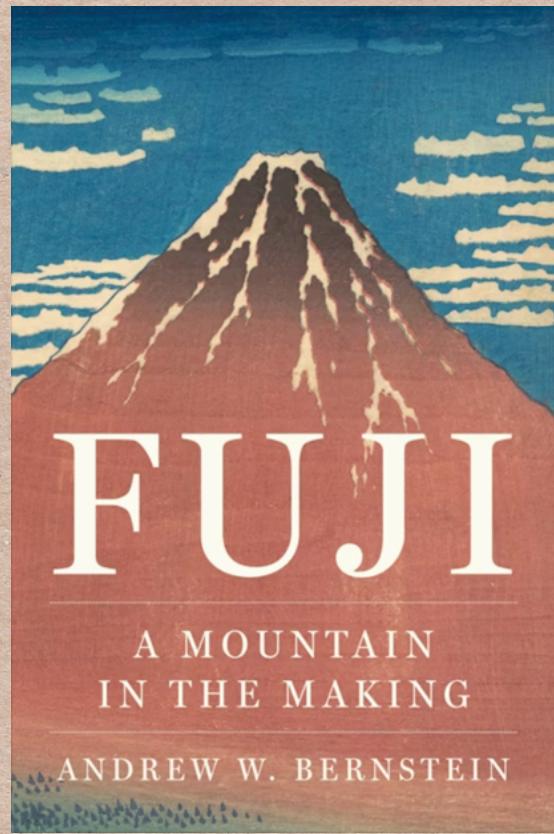
MORE HISTORY IN THE MAKING!



Poet Catherine Barnett (left) and Visual Artist Catherine Fairbanks (right) discuss *On Being a Porous Boundary* at the Hoffman Gallery on February 18th.



Rebecca Clarren discusses her 2025 Oregon Book Award winning work, *The Cost of Free Land: Jews, Lakota, and an American Inheritance* (Viking, 2023)



Andy Bernstein's forthcoming book *Fuji: A Mountain in the Making* (Princeton, September 23, 2025)

DEPARTMENTAL HONORS

Gemma Goette: "Political Aesthetics: Catherine Bauer and the Social Art of Public Housing"



Left to right: David Campion, Elliott Young, Gemma Goette, Mo Healy, Andy Bernstein, Nancy Gallman, and History Chair Reiko Hillyer

We want to hear from you!

Drop us a line to let us know what you've been up to, where you're living, and what plans you're making.

You can email the department at
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