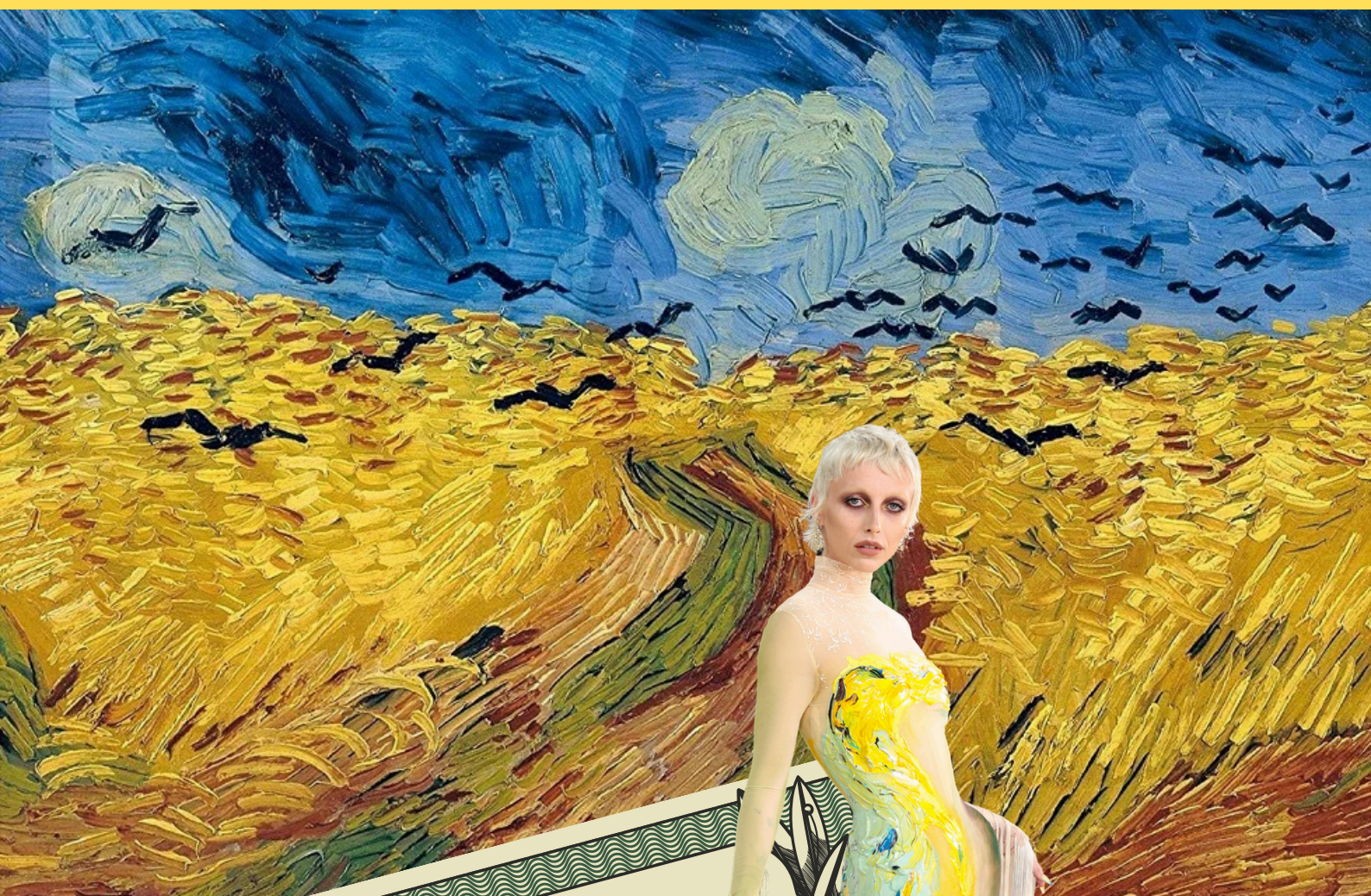


Alumni Newsletter

Summer 2026

HUMANOMICS



**At the Intersection of
Art and Commerce**

Editor: Molly Holloway

Editor: Jan Osborn

Designer and Editor: Alison Lee

SPRING ALUMNI COLLOQUIUM RECAP

KYLE BLAZER

This April marked the ninth successful Humanomics Colloquium, centering on questions of free will and determinism. Seventeen participants (and one adorable dog) returned to Wilkinson 221 to discuss Robert M. Sapolsky's book *Determined: A Science of Life Without Free Will* and Kaveh Akbar's novel *Martyr!*



During introductions, the group was asked to identify their personal stance on free will. In this initial survey of the room, only three of the attendees strongly endorsed the determinist position, while most of the remaining group identified with some version of compatibilism. With the groundwork laid, the group immediately jumped into lively discussion.

SPRING COLLOQUIUM RECAP

The group began with the first half of *Determined*, focusing on the biological arguments against free will and their limitations. Sapolsky suggests that every action is wholly influenced by a combination of genes, prior experience, and even the mere thoughts that appear uncontrolled in consciousness. Under these constraints, he argues, choice is merely an illusion. He writes, “While it sure may seem at times that we are free to do as we intend, we are never free to intend what we intend.” Our attention shifted from biology to ethics as we discussed the consequences of accepting determinism: Does abandoning the concept of free will lead us to “run amok” or leave us paralyzed by the knowledge that our “choices” are not truly ours? A world without free will poses a challenge to the concepts of blame, punishment, and even moral responsibility.



In discussing the novel *Martyr!*, the group explored choice and free will through Iranian-born Cyrus Shams’s life as a recovering addict who lost his mother in a plane crash as a child. Living in Indiana, he struggles to construct meaning and identity in a life that feels like it is governed by chaos and becomes obsessed with martyrdom; perhaps a life with no meaning can be redeemed if his death is imbued with it. The discussion of martyrdom illuminated a possible tension between determinism and suicide: if suicidality is understood by the determinist as the inevitable outcome of biological and environmental forces aligning in a particularly tragic way, what does it mean to intervene?

SPRING COLLOQUIUM RECAP



While the colloquium produced no clear consensus, a thought has remained with me since. Sam Harris writes in his book, *Free Will*:

“losing the sense of free will has only improved my ethics—by increasing my feelings of compassion and forgiveness, and diminishing my sense of entitlement to the fruits of my own good luck.”

As science helps us to more fully understand the biological and environmental factors that make our choices less free than we first realize, we lose any rational justification for hatred. Personally, rejecting the distorting lens of blame has meaningfully deepened my sense of empathy.



SPRING COLLOQUITUM RECAP

As a parting thought, I want to return to the core questions that Humanomics asks us:

What makes a good person good?

What makes a rich nation rich?

What do these questions have to do with one another?

A topic that deserves consideration (and I hope future discussion) is the negative formulation of these foundational questions:

What makes a bad person bad?

What makes a poor nation poor?

What do these questions have to do with one another?

More importantly, why might this reframing make us uneasy? Does this indict the original Humanomics questions, or do the different formulations lack symmetry in meaningful ways?



I cannot help but reflect on what a privilege it is to return to campus annually to surround myself with the alumni and faculty who make this experience so worthwhile. I invite any alumni interested in nurturing their intellectual life through conversations like these to join us at the next Humanomics colloquium.

GUEST ESSAY: ERA OF EXCESS-ACCESS TO ENTERTAINMENT

JOSEY C. DUNBAR

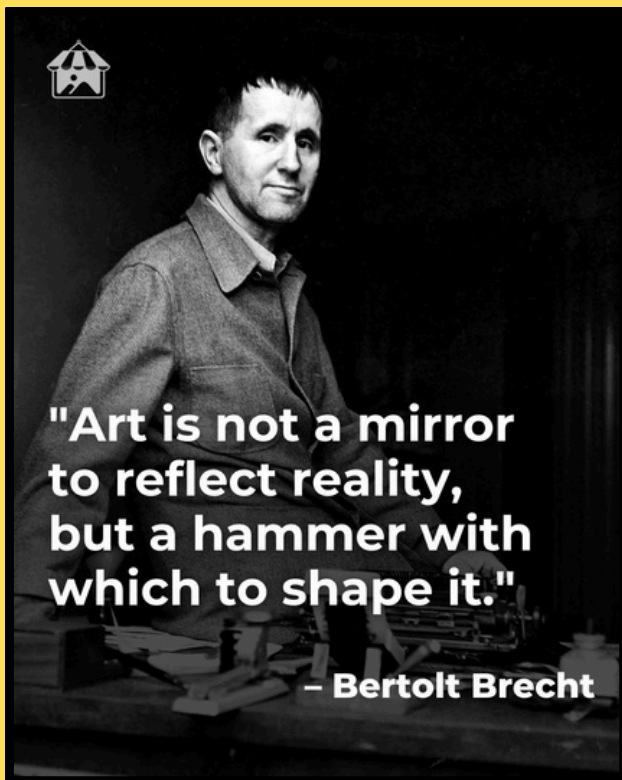
A writer I admire once said to me, “I’ll watch anything if it changes the way I think.” Perhaps — by this standard — she places too much pressure upon every work she encounters, but on the other hand, it might just be the sort of parameter the modern age requires. I return to this writer’s words quite often, as I think through them she provides a sort of definition for art. One which distinguishes *art* from *entertainment*. As we find ourselves in this era of excess-access to entertainment — which seeks to distract rather than prompt any thinking at all — inquiring into what we perceive the qualifying boundaries of art to be is more important now than ever before. Though, I will argue, we need both art and entertainment in our lives.

If we are to define art as that which uses creative mediums to challenge thinking, then there is one very key element *to art*: that it has something to say. Sure, one can extract ideas from a film without subtext, a play which lacks devices, or a novel that never attempts to develop theme; however, I would argue there will always be an intrinsic lack to these works. This is not to say they are bad or should cease to exist, but if the creator of a piece sets out to neither *explore* nor *state* something in their work, it will likely fall into the outer layer beyond art — that of entertainment. Further, as important as it is for us to have art with a variety of messages, it too is important to have entertainment which is non-artistic, so long as we identify it as such.

I have come to believe that plays are the most inherently artistic medium and can consequently serve as a sort of touchstone for this proposed distinction between art and entertainment. For one thing, in film and television, a creator is so often envisioning the entertainment-value of their piece *in competition with* the entertainment-value of a person’s phone. This prompts quick pacing, gripping “set pieces” (a burning building, a lavish setting, a car chase etc), and often underdeveloped characters — as spending too long with any one character could prompt a viewer to turn to their phone. Of course there are exceptions to this, however the pressure to “keep the audience engaged” in contemporary film and television ultimately becomes a sort of core characteristic of these mediums; turning them into pure-entertainment rather than art which sets out to *say* something.

GUEST ESSAY

Plays on the other hand, take on an intrinsically different perspective; and part of this is due to social circumstances. Watching a play is a fundamentally communal experience in which turning to a screen for hyper-stimulation is not an option unless one wishes to be dragged from the theater. Further, one of the most famous schools of thought in playwriting is that of the German playwright Bertolt Brecht (1898-1956) who's goal was to remind the audience they were watching a play through various methods — we now call *devices*— which shake the viewer from their comfortable viewing and force them to engage with the material by means of their own critical thinking. He famously used hyper-theatricality to remind the viewer they were watching something that is not reality. Thus, forcing their minds to turn, trying to make sense of what's before them with the assumption that everything before them has something to say.



For instance, Brecht often wrote two categories of characters within the same play. In the first category were two-dimensional, caricature-characters. They might abide by tropes or be singularly “moral” or “evil”. Then, in the same body of work, he’d include layered, deeply realistic characters. The two categories of characters would interact, have relationships and even carry the storyline together. This device is jarring as having these two types of people together makes it seem like we’re in two distinct story realms simultaneously. It’s so jarring it might even make the viewer *think*. This is one example of the strategy he used throughout his work. Sometimes it would be utilized through a realistic scene interrupted by a chorus parroting lines spoken throughout the scene. Alternatively a single actor might be intended to play the love interest and the villain without a costume change save for a different hat. All of these are ways to remind a viewer we’re not in reality and as such make them actively wonder what the world were in is trying to say to us.

GUEST ESSAY

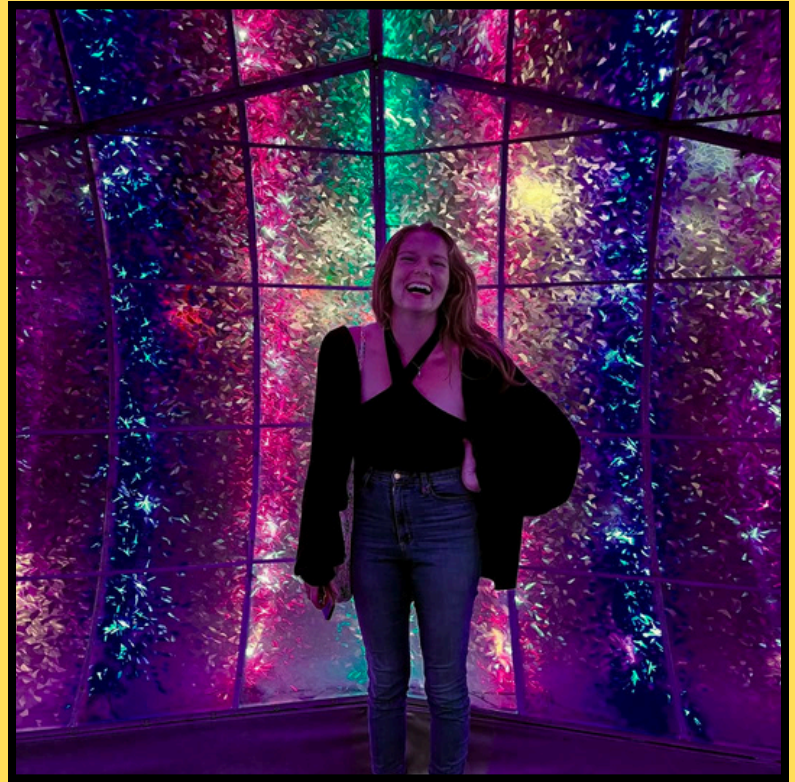
Naturally, the way in which one “speaks” through theater will always be different than the way they might through fashion, novels, music or film; as these different mediums have different ways of conveying a subtextual message. I think personally, what strikes me most about theater is how inherent promoting thinking is to the medium; whereas in others — film, for example where there is a perceived endless battle for viewers attention — it can be tempting to tell stories that maintain engagement but fall short of anything beyond that. Similarly, popular music often becomes beloved for its relatability of experience, rather than its artistic messaging. Again, in my opinion, there is room for both the more and less artistic outputs within a given medium, but in order to preserve what art *is* we must be willing and able to identify what it is not. It can be tempting to argue that the recent increase in the entertainment-to-art ratio is some fault of commerce or the market; but I would venture to argue it is something outside of that. Last Sunday, I saw *Primary Trust* at a theater in Downtown, Los Angeles. It was one of the most incredible experiences I’ve had in a while. From the acting and writing, to the use of devices, and even the layout of the room itself, everything about the afternoon prompted feeling and thinking. As I sat there in a front row of people crying (myself included) it was apparent to me that experiences like that can only be prompted by *art*. By expression which develops from individual feeling and experiences into a new form via a medium such as theater, music, poetry and so on. But, as transcendent as the experience was, after that play I did not go onto see another. I did not go home and put on the most powerful film I’d ever seen nor did I listen to a symphony on the following car ride. Instead, I put on an absurd comedy podcast and proceeded to talk about sweet-nothings with my coworkers until one in the morning. This is all to say, I spent the rest of the day entertained by things that didn’t matter. A subconscious decision which felt essential after spending ninety minutes immersed in a story which very deeply did.



GUEST ESSAY

Otherwise put, it is not the market’s fault that we exist in an era of excess-access to entertainment. It is not the market’s fault that more often films get green-lit because a recognizable actor wanted to star in it, not because the material had the power to challenge the thinking of a nation. It is not the market’s fault that people can only take so much real feeling; nor are individuals to blame for needing to turn off their brains at a point. Art is that which challenges the way we think, entertainment is that which distracts us from our thinking, the market is what tells us how much of each people are willing to take at any given point in time. The three can coexist. Commerce is not killing art, it is a reflection of the desires of the masses. Perhaps we do not need to rage against surface-level storytelling in the name of artistic expression, we need only decipher its distinction. We need only know that art is that which challenges our easy thinking, and not shy away from its hard questions.

Josey is a 2021 graduate of Chapman University where she was deeply impacted by her involvement with the Smith Institute. She currently lives in Los Angeles, finishing her Masters and waiting in traffic.



We hope the Guest Essay Column will be a robust feature of the Humanomics Alumni Newsletter. We invite you to submit an essay. We are open to topics of interest to our community (which means there is great latitude). If you have any questions about this process, please email josborn@chapman.edu.



SUBMIT AN ESSAY

HUMANOMICS IN POP CULTURE: STITCHED WITH CODE

MOLLY HOLLOWAY

Commerce and art may have one of their most powerful intersections every year on the first Monday in May. On May 4, the Metropolitan Museum of Art hosted its 78th Met Gala in New York City and boasted a record amount of donations totaling \$42 million. The Gala is a highly influential fundraiser that supports the Met's Costume Institute and seeks to raise enough funds to allow the institute to operate solely on its own. It is the only department at the museum that must raise its own operating budget.



The Costume Institute's 2026 exhibition titled "Costume Art," invites viewers to think about clothing and fashion as art in conversation with our bodies, which was also reflected in dress code of this year's gala, "Fashion Is Art."

HUMANOMICS IN POP CULTURE

Each year Anna Wintour, Global Editorial Director at *Vogue* and her team organizes the Gala, inviting currently trending celebrities, influencers, socialites, and long-standing attendees from across industries. In addition to *Vogue* inviting and sponsoring notable guests, typically fashion houses who have been invited to purchase a table, such as Chanel or Dior, will invite their own guests to partake in the evening. Every table purchased, their guests, their guests' outfits and their seating arrangements are approved by Wintour herself.

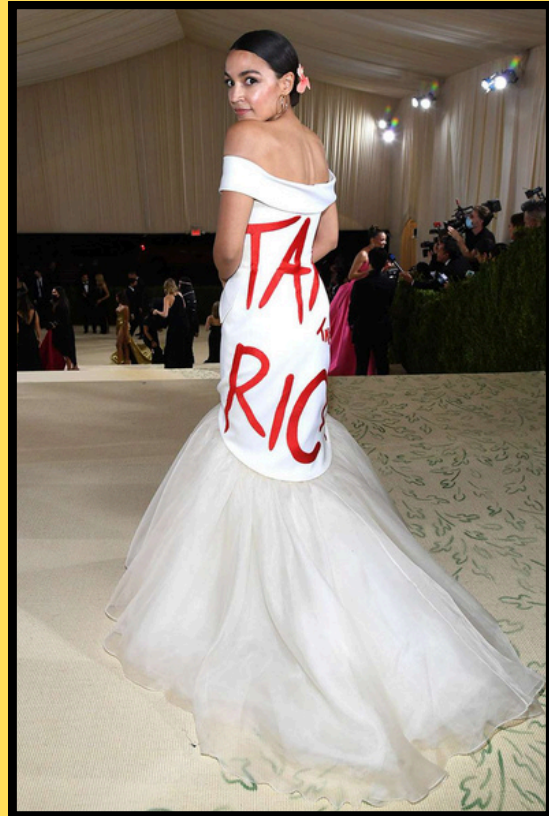


The fashion houses sponsor celebrities and people of note to attend, and in turn the guests will wear their host's designs along the steps, in the popular Met bathroom selfies (really the only coverage we get from inside), and in the multitude of contracted social media posts highlighting everyone's second, third, or even fourth outfit change of the night as they float between after parties across lower Manhattan. Together, *Vogue*, the sponsors and their guests help steer public narratives and resources not only towards the museum and the costume exhibit but also to their own brands, business, films, music, and other ventures.



HUMANOMICS IN POP CULTURE

Alongside the glamour, controversies also spark before, during, after the Gala. Think muddled themes like Camp: A Note on Fashion in 2019, opinionated stances such as Alexandria Ocasio-Cortez's "Tax the Rich" dress in 2021, and late-night (or early morning) poor choices.



This year's controversy centers around Amazon founder, Jeff Bezos, and his wife, Lauren Sanchez. They were crowned honorary co-chairs in early 2026 for donating \$10 million of the \$42 million raised for the institute. Co-chair status is generally ceremonial and as Forbes this year put it in regard to Anna's co-hosts Beyonce, Nicole Kidman, Venus Williams, "has always come down to whether they could make a donor feel like their money placed them inside something the rest of the world could only watch from the outside."

As the founder of one of the world's largest earning companies, Jeff Bezos has been steadily entering new industries and markets throughout his career. From streaming services to spaceflight, AI, and fashion. This is not Bezos' first time co-chairing the Met Gala; he served as co-chair in 2012, representing Amazon. Last month, tables at the gala were also purchased by Meta, OpenAI, and Snapchat.

There seems to have been some celebrities that were deterred from joining by the attendance of Bezos. However, most objections came in the form of Instagram likes on posts and not directly through anyone's own words. Even New York Mayor, Zohran Mamdani, who did make a statement about not attending the Met Gala made no reference to any other invited guests and rather stated that his, "focus is also on affordability and making the most expensive city in the United States affordable." He is the first NYC mayor to skip the event since 2002.

HUMANOMICS IN POP CULTURE

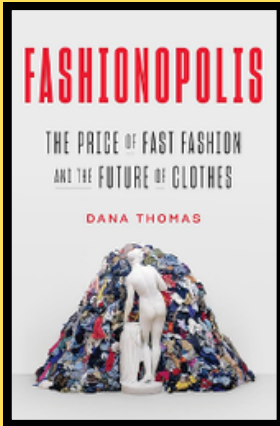
More vocal backlash came from coordinated labor rights groups who took up various forms of protest, including projections of amazon workers onto buildings around the city and an anti-Met gala, dubbed the “Ball Without Billionaires.” The workers who make businesses like Amazon operate smoothly every day, stepped out in Manhattan to hold their own catwalk, showcasing local designers and their work. Together, they sought to bring awareness of low wages at Amazon and to celebrate the technical workers behind fashion like tailors and sewists.

Anna Wintour and the Met’s director, Max Hollein have made statements in support of Jeff Bezos and Lauren Sanchez donation to the Costume Institute and their subsequent invitation to the Met Gala. A few days before this year’s event, Hollein reminded people that “This is not a show on Amazon. This is not a show on Lauren Sánchez’s dresses. One needs to be really clear that what our donors are supporting is the program of the Met, and the ideas of our curators, and the integrity of the institution.”



While it seems that Lauren Sanchez has made her interest in art and fashion more vocal over the past year, working with fashion maison Schiaparelli for her wedding dress and Met Gala look, as well as comments about her fondness for the Metropolitan Museum, one cannot help but wonder what this unique intersection between creative spaces and technology companies will mean going forward. Could there be a more strenuous exchange between billionaire donors with a tech background and what they seek from creative spaces? Could donors of the Costume Institute begin to come up with stipulations that enhance their own desires, or that of their companies, over the institute and the public?

MET GALA INSPIRED READING/WATCH LIST



MOLLY HOLLOWAY

Books:

Fashionopolis by Dana Thomas

Gods and Kings by Dana Thomas

Deluxe by Dana Thomas

Ways of Seeing by John Berger

The End of Fashion by Teri Agins

Against Interpretation by Susan Sontag

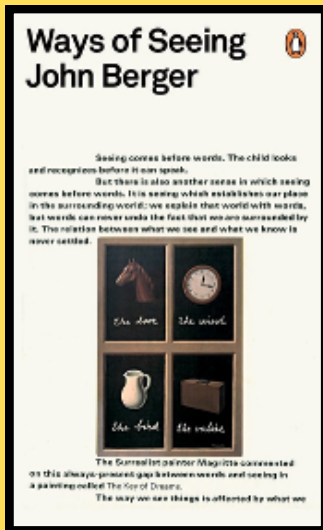
The Fabric of Civilization by Virginia Postrel

The Battle of Versailles by Robin Givhan

The Fashion Book by Phaidon Press

The Price of Illusion by Joan Juliet Buck

Status and Culture by W. David Marx

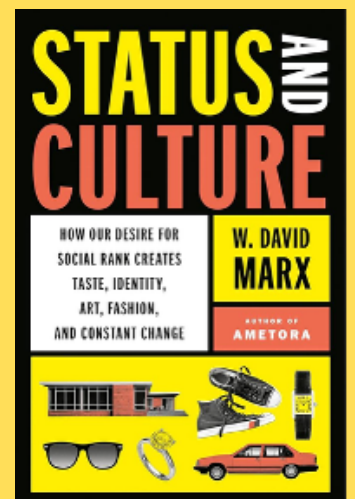
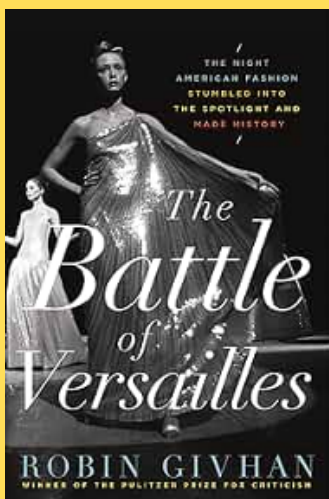
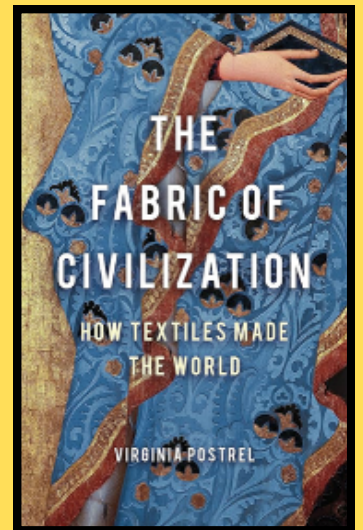


TV Show:

Halston

Documentary:

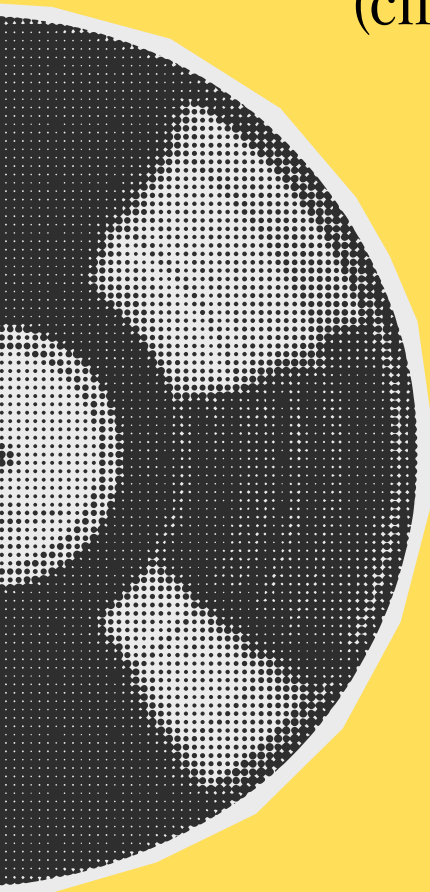
The First Monday in May





SPOTIFY PLAYLIST

(click for some fun summer vibes)



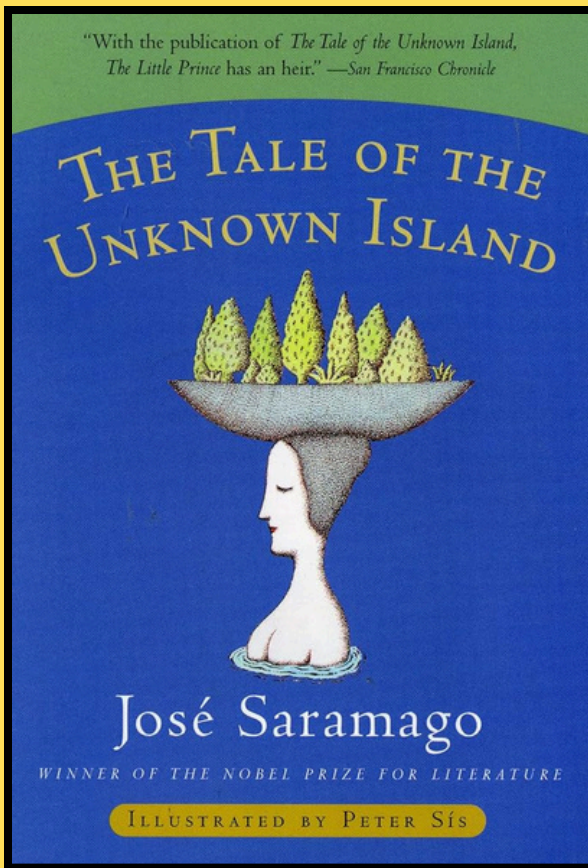
SPRING 357 COURSE: COMING OUT OF GOING INTO THE UNKNOWN

KATHARINE GILLESPIE

A few years back, I had the pleasure of teaching a Humanomics 357 course with Keith Hankins on Nobel Prize Winners in Economics and Literature. Keith conceived of the course, and I was pleased to be invited onboard, as we paired readings by Nobel Laureates in Economics with readings by Nobel Laureates in Literature, with each “pairing” designed around a theme shared by each: Consumerism and Choice, Development and Infrastructure, Incentive Structures, etc. I could write a whole piece about that class alone, for it was wonderful, but for now, suffice it to say that one day Keith had to attend a conference and was brave (or foolish) enough to leave me alone with the students.

The reading for the day was Jose Saramago’s “The Tale of the Unknown Island,” a kind of adult fairy tale about a man who wishes to go in search of an unknown island but, because he does not live in a world of “permissionless innovation,” must first petition his king for a boat. I thought the story would teach itself, as it’s an inspiring call to adventure, to striking out with no certainty that a dream will come true but with utter optimism that it could. But the normally voluble students were silent, admitting finally that they didn’t dare relate to this story because they themselves were “not allowed to have an unknown island,” as their lives had been laid out before them by others. Shocked and saddened, it was my turn to be silent, until the students asked me if I had ever had an unknown island. Thinking fast, I recounted the time when I left college to travel to then-Yugoslavia because, after being told by my high school teacher that a communist country could only be hellish and a college professor that it could only be Edenic, I just wanted to see for myself. The students were enthralled with my story, to the point where, the next semester, I had some of their friends in class and they asked what it was like to spend time in a Soviet gulag. So much for the reliability of transferrable knowledge, I laughed to myself. Spending time in a Soviet gulag is one of the favorite things I’ve ever done that I’ve never done. But the overall point had been made. *Carpe Diem*, for if not now, when?

SPRING 357 COURSE



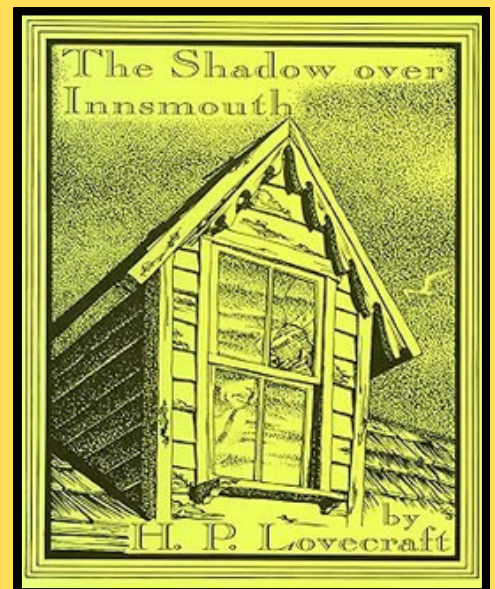
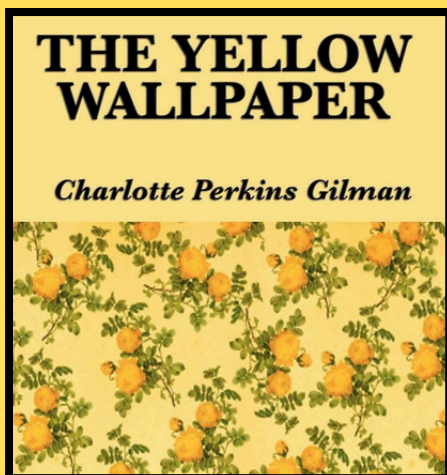
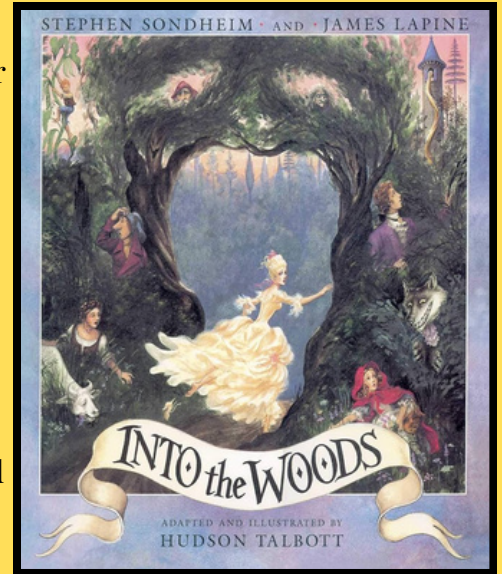
But the tale of the “Tale of the Unknown Island” didn’t end there. The next fall, I was honored to be invited by our then Provost to deliver the annual convocation speech to incoming freshmen and their families: On the football field, at night, with the biggest audience I had ever faced or likely ever would. But such an honor could not be refused, and so I embraced the challenge of deciding what I might talk about. Almost immediately, I thought of my students in the Nobel Prize course who said that they weren’t allowed to have unknown islands. Could not the new freshmen be invited to see the university itself as a boat they could use to venture into the unknown of higher education? Would not they, like the man who explained to the king that he wanted to find this island because he was curious to know who he would be when he got there, like to know who they would or could be on the far shore of graduation?

After the talk, I walked across campus and back to my car, deep in thought, still wearing my gown, still hearing the fireworks and the students cheering. And then people began stopping me to shake my hand. It wasn’t just the students who said thank you for the talk, it was also their parents. They wished, the parents shared, that they’d heard such a talk when they were young. They wondered if they could still have an unknown island. I laughed, and said, if I could give that talk in front of the University President, the Provost, the Deans, and many fellow professors, they could certainly get on that boat.

But the tale of “The Tale of the Unknown Island” didn’t end there either. Soon after my convocation talk was posted on YouTube as well as the Smith Institute website, my colleague, Dillon Tauzin, came to me with an idea for a new 357 course. What if, he said, we combined the idea of the unknown from the tale in your talk with texts about entrepreneurship, especially those by Frank Knight and James Buchanan as they urge us to acknowledge that much of what economists purport to study about *homo economicus* remains unknown to them, because *homo economicus* is in nothing more than *humanicus* and so remains unknown even to itself. What if our course combined literary texts or films about characters who venture into the unknown with an eye towards inviting students to catalogue the various attitudes the protagonists take towards their encounters and assess the compatibility of those attitudes for the kinds of mentalities that entrepreneurs must develop as they face uncertainty? What if we can teach students to be better at not just handling but embracing the strange, the unfamiliar, the “other,” the shadow selves that live both around and within us? Before Dillon could even finish this pitch, I loudly exclaimed “Yes!” I may have even clapped.

SPRING 357 COURSE

And so Saramago’s tale became a part of yet another 357 syllabus – this time one in which his unknown island seeking hero was joined by other such seekers as: The many fairy tale heroes who populate Stephen Sondheim’s musical, “Into the Unknown”; Alice from “Alice in Wonderland”; the unnamed fishman protagonist of H.P. Lovecraft’s “The Shadow over Innsmouth”; Socrates from Plato’s “Meno”; the shadow self that according to Carl Jung lies within each of us; Timothy Treadwell from Werner Herzog’s documentary “Grizzly Man”; Didi and Gogo from Samuel Beckett’s play, “Waiting for Godot”; Williard and Kurtz from Francis Ford Coppola’s film, “Apocalypse Now”; Crusoe and Friday from Daniel Defoe’s “Robinson Crusoe”; Roger Williams, friend of and trader with the Narragansett tribe and author of the early 17th century guide book to their culture, “A Key to the Language of America”; the possibly insane and therefore unreliable narrator of Charlotte Perkins Gilman’s “The Yellow Wallpaper”; the young hopefuls in the documentary, “Generation Startup.” Who did each of these characters or figures discover themselves to be when they were faced with the unknown? Which inspired us with their response and why? Which alarmed us and why? Which gave us the best catchline when it came to figuring out whether it was in fact advisable to venture into the unknown? Saramago’s man who insisted that one must go in search of an unknown island because there can’t possibly not be one? Crusoe’s father who begged him to stay home rather than going to sea because “the middle way in life was the safest?” The boat captain in “Apocalypse Now” who told his young soldiers to never get off the boat? The fairy tale heroes of “Into the Woods” who cheerfully insist, “Into the Woods we MUST go?”



SPRING 357 COURSE

I couldn't always decide for myself, much less for the students. Because of course, teaching any course, much less a new preparation, is in and of itself an adventure into the unknown, both for the students and the professors. Indeed, I always say to myself, teaching is in general an exercise in accepting the ways in which the natives (read students) mess with the utopian design of the syllabus. But teaching a course on the unknown is an invitation for them to wreak havoc. And havoc they did wreak with their often barbarically-yawpish but always deeply intellectual forays into the consistently surreal subject matter. From the beginning, the atmosphere in class was carnivalesque. Dillon sang lyrics from "Into the Woods" and opened one class with a silent meditation. I invited students to make meaning out of Rorschach blots, Dada portraits of tin astronauts and frog people, and psychedelic images of yellow wallpaper. The queue system repeatedly collapsed under the weight of small points. I and the students performed scenes from "Waiting for Godot" in our Jungian shadow voices and invited the job candidate who was sitting in on the class to join in – and he did. A dog named Dyno showed up at one point, as did, at another point, a person assigned to take notes as part of a student's accommodation who immediately realized that this course was not remotely conducive to note-taking, as did, towards the end of the semester, a girl named Alice. I was faced with teaching an economics text on my own because Dillon had fallen ill which was scary enough, but it was also in front of yet another visiting economist and job candidate. I at one point explained to the students that it was already May when in fact it was barely mid-April. During the final exam, a student answered the question of which character from the readings they thought was most entrepreneurial by saying "Walter." At the break, I turned to Dillon and said, "Who is Walter?" "I have no idea," he said.

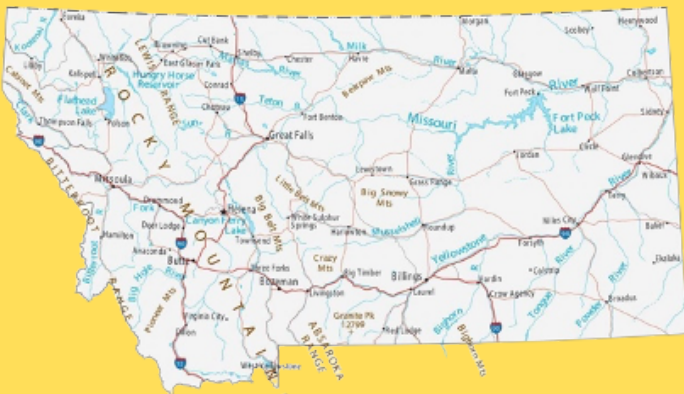
So, it's possible that going into the unknown pales in comparison to coming out of it. My head is still full of voices – the voices of the characters, the voices of the economists, the voices of the students, the voices of the visitors, the random barking of Dyno. And of course, the voices of the student authors of the essay assignments, as those assignments involved the following: Undertaking and reporting upon "A Journey into the Unknown" that the students designed for themselves (within safety parameters of course, as in, I requested, nothing involving sharks or encounters with law enforcement); a "Blueprint for Something New" that the students, once again, conceived of themselves (with anything involving sharks and encounters with law enforcement now accepted), and finally, "An Interview with an Entrepreneur," with the students choosing their interviewees. The voices of the entrepreneurs will perhaps stay with me the longest, not only because they were the last to be heard as I just finished grading the interviews, but also because, they confirmed everything I believe that Humanomics stands for. Starting a business isn't nearly as much about dollars and cents, profit-seeking, and personal gain as it is about the generosity of wanting to provide a service for others, of sharing one's passion, of not just meeting basic needs such as shelter and clothing but fulfilling such pleasure-bringing "wants" as customized cookies, screamo music labels, and shops that allow you to simultaneously "Sip" coffee and "Ship" merchandise; of learning to not just live with uncertainty but to thrive in and with it, of learning to embrace failure, of inspiring others to share in a vision, of believing that there can't not be an unknown island and figuring out how to finance the boat that will take one there, of giving and receiving happiness.

SUMMER SCHOLARS WRITERS RETREAT

The best writing and the most intriguing art always come from a place of curiosity.

- Jason McBride

This summer a small group of students and faculty are off to Clancy, Montana to participate in a month-long communal living and writing experience. Clancy, just ten-minutes south of Helena, was a booming silver and gold rush camp in the 1870s. Today, it is known as a peaceful rural retreat surrounded by pine-covered mountains.



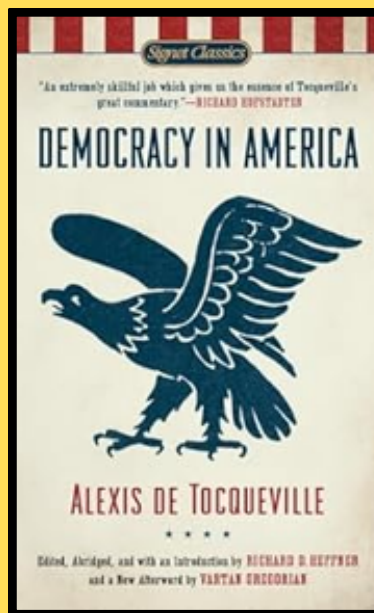
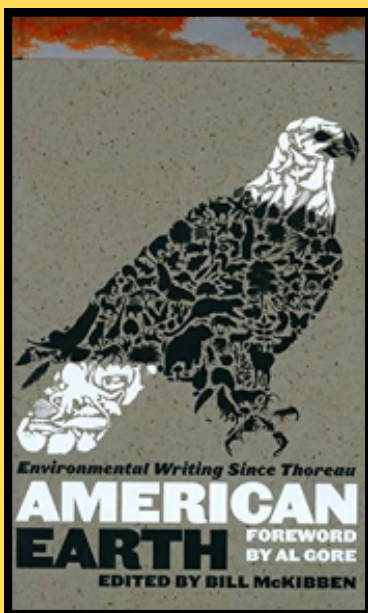
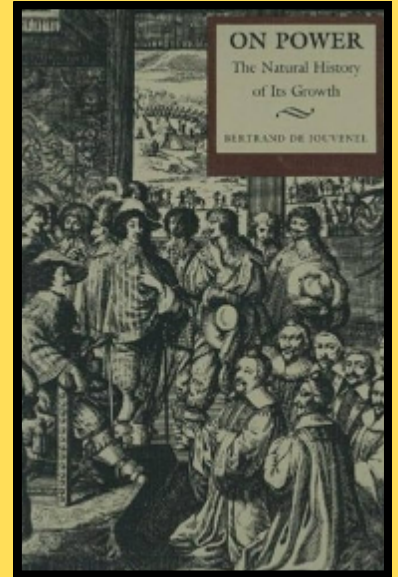
Natalie Goldberg argues, “if you want to become a good writer, you need to do three things. Read a lot, listen well and deeply, and write a lot.” The retreat is designed for just that, all while living in “Big Sky Country” with a group who wants to learn and have fun at the same time.

Professors Jan Osborn and Bart Wilson will facilitate an iterative process with which Humanomics alumni are familiar, a process beginning with curiosity followed by inquiry, helping each participant expand their critical thinking and composition skills as part of a team focused on language awareness and rhetorical knowledge in service of ideas.

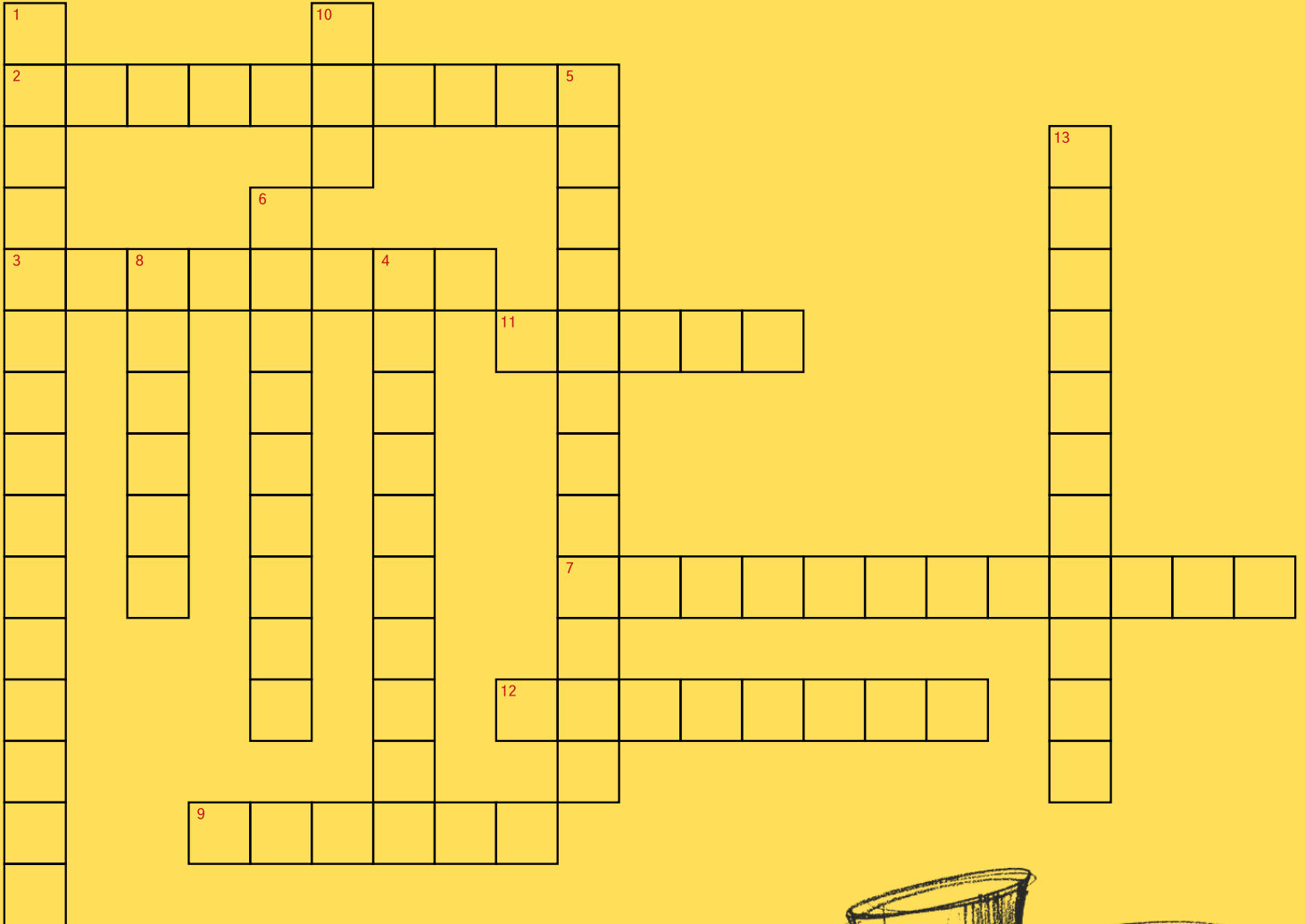
The shared purpose for the retreat is a project exploring nonsense, a project that has been in the Humanomics Universe for some time now. We sense the world we are in; it is personal and social; therefore, we talk about *common sense*, a sensing of phenomenon that fits into how we have ordered the world. *Nonsense* challenges how society has ordered the world, how individuals are shaped by societal sense. A month in rural Montana may be just the place to move this project forward.

SUMMER SCHOLARS

Starting this week, eight undergraduate students will once again have the opportunity to "live the life of the mind" as participants in the Smith Institute's Summer Scholars program. For five weeks, these students with academic interests across economics, philosophy, finance, computer science, literature, law, humanomics, and more, will act as research assistants, working this summer with their faculty mentors Erik Kimbrough, Michael Valdez Moses, and Drew Stewart. While each student will work with their mentor and 1-2 other scholars on focused research projects, they will also be reading and discussing *On Power* by Bertrand de Jouvenel, *American Earth* by Bill McKibben, *State of Exception* by Giorgio Agamben, and Alexis de Tocqueville's *Democracy in America*.



HUMANOMICS MINI



Across:

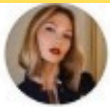
- 2. More-is-more design philosophy
- 3. The exchange of goods and services
- 7. Where art and commerce meet
- 9. Someone who dies for a cause
- 11. Magazine behind fashion's biggest night
- 12. Author arguing against free will

Down:

- 1. Social media star and six time attendee of the Met Gala
- 4. Theme of 2026 Met Gala
- 5. Name of museum hosting the Met Gala
- 6. Typical Met Gala attendee
- 8. Key symbolic setting in the novel Martyr
- 10. Month when the Met Gala typically occurs
- 13. Longtime Met Gala organizer



MEME



Karlie Kloss
@karliekloss

Looking camp right in the eye

#MetGala



IS CAMP IN THE ROOM WITH US?

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THANK YOU FOR READING

Thanks for reading this edition of the Humanomics Alumni Newsletter. Your engagement and support mean the world to us. We'd love to hear your thoughts – feel free to reach out with questions, suggestions, or stories you'd like to share.



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