DISCIPLINES/POLITICS/IDENTITIES

E vents may date this announcement, which is being written from within a residual hope that the war will not happen. That hope, over the past months, has done much to modify and galvanize left opposition to U.S. government policy. Still, a public stock-taking of the directions taken and not taken by the left after September 11 remains as important as it was when the University’s Ad Hoc Committee on Current Events agreed last year to fund this symposium. September 11 was a shock to the left: patriotism broke through a false consensus, and it became difficult to voice a critique even as sensible and harmless as that of Susan Sontag. There were several highly placed defections from the left, as the U.S. government took full advantage of its new status as victim. Before the full extent of the administration’s aims in the Middle East became clear, there was even fairly wide-spread among some sectors of the left for the Afghanistan action. For awhile, it seemed that September 11 really had changed everything, even everything, as many have argued, the underlying character of post-1989 U.S. global designs has remained consistent.

The resistance to the war in Iraq has given the left a new sense of unity and purpose, and the current outlook for broad-based resistance brings back some of the sense of possibility that dawned after Genoa, Seattle, and the World Conference Against Racism in Durban, which were now, after all, so long ago. Much of that earlier agenda remains pressing: anti-racism, and the struggles against global powers accountable to no one, have not dimmed in urgency, and it is important to resist the rhetoric curtailing September 11 as the dawn of a fundamentally new situation. The Center for Justice, Tolerance, and Community; and the Center for Humanities Research; the Graduate Students Association; and additional left scholars, activists, and journalists with a range of commitments and expertise. We hope to share exchange of views that will help us navigate through what promises to be a difficult period.

NOTES ON PARTICIPANTS

WENDY BROWN, Professor of Politics at UC Berkeley, has written extensively on left politics. Her books include States of Injury: Power and Freedom in Late Modernity (Princeton, 1995) and Politics Out of History (Princeton, 2001).

MIKE DAVIS is Professor of History at UC Irvine. His books include Proponents of the American Dream: Politics and Economy in the History of the US Working Class (Verso, 1986, 2nd ed. 2000); City of Quartz: Excavating the Future in Los Angeles (Verso, 1990), and Late Victorians: Homosexuals, Klansmen, and the Making of the Third World (Verso, 2001).

PANEL I

SATURDAY, APRIL 5 / 9:30 AM– 4:30 PM / KRESGE 159

9:30 AM–11:45 AM

PANEL I

Intersections Between Religion(s), Globalization, and Late Capitalism

NEFERTI TADIAR

Spiritual Fall-outs of Metropolitand Revolution

DAVID SHORTER

Narrative Caravans, Colonial Epistemology

HUGH URBAN

Tantra, American Style: Sexuality, Orientalism and the Spiritual Logic of Late Capitalism

SABA MAHMOD

The Politics of Being and Acting: Debates about Devotional Form

ANJALI ARONDEKAR

The Soul as Virgin Wife: The Economics of Ecstasy: Secrecy, Politics, and Strategy. What has changed since September 11? What has been occluded? What positions, concerns, and strategies are most adequate to the current period? Our panel is composed of left scholars, activists, and journalists with a range of commitments and expertise. We hope to share exchange of views that will help us navigate through what promises to be a difficult period.
ALLEN CHUN
The Disciplinary Divide: Is There a Bottom Line in Cultural Studies?
Monday, May 12 / 4 PM / Oakes Moral Room

Allen Chun is a Research Fellow in the Institute of Ethnology, Academia Sinica, Taipei, Taiwan. He is the author of Unconstructing Chinese Society: The Fictions of Colonial Practice and the Changing Realities of ‘Land’ in the New Territories of Hong Kong (Harwood Academic Press, 2000). He has most recently edited a special issue of Cultural Studies entitled “PostColonialism and Its Discontents.” His talk addresses the widening gap in current uses and definitions of culture in cultural studies, as practiced not only in its explicit institutionalized manifestations, but also in disciplines as varied as anthropology, sociology, literature, media, and mass communications. Professor Chun’s talk will focus on the institutional parameters that have conditioned acceptance of Cultural Studies paradigm, and the ways in which they serve as sources of friction across disciplines.

GARY PAK
Reading from Asia/Pacific: Gary Pak’s Korean/Hawaiian American Voice
Tuesday, May 13 / 4 PM / Oakes Moral Room

Gary Pak is Assistant Professor of English at the University of Hawai‘i at Manoa. He is the author of A Yorker Airplane (novel, U, of Hawai‘i, 1990), The Watcher of Winpising (short story collection, Bamboo Ridge, 1992), and Beyond the Falls (children’s play, pre- sented by the University of Hawai‘i, 2000), along with other essays and stories in literary magazines and anthologies. His teaching and writing, literatures of Hawai‘i and the Pacific, Asian American literature, Korean American literature, and modern Korean literature in translation. In 2002, he received a Fulbright grant to be a visiting professor in Korea. This event will feature reading from his recent fiction.

COLLEEN LYNE
Form and History in Asian American Literature
Thursday, May 15 / 4 PM / Red Room, College II

Colleen Lye, Assistant Professor of English at UC Berkeley, writes about Asian American literary and cultural studies. Her book, America’s Asian: Race, Form, and American Literature, 1882–1945, is forthcoming from Princeton University Press in 2004. Her talk considers the contemporary grounds for approaching “Asian American literature” and asks us to think about the following questions: What would it mean to practice ethnic literary inquiry today, if not to take authorial ethnicity for granted as a way of classifying literary texts? How might we go about historicizing the formation of Asian American literatures so that it would be possible to attribute variations in modes and genres to specific historical conditions of immigrant experience and racialization? And to what extent does our apprehension of ethnic identity itself reflect the properties of the textual history?

Promises & Possibilities: A New Look at Popular Culture
A POPULAR CULTURE RESEARCH CLUSTER SYMPOSIUM
Friday, May 2 / 9 AM-4 PM / Red Room, College II

SYMPOSIUM SCHEDULE
8:30-9 AM: Pre-symposium coffee
9:00-10:15 AM: Norman Klein
Scripted Spaces and the Electronic Baroque: Imagining New Cultural Options in the Wake of Our Current Crisis
10:30-11:15 AM: Carla Freccero
What’s Left of “Popular” Culture? Popular Culture and the Problem of “Popular”
11:30-12:15 PM: Eric Porter
Reading Jeanne Lee: Rewriting Black Popular and Avant-garde Music
12:15-1:15 PM: LUNCH
1:30-2:15 PM: Bernard Gendron
Why Jazz Lost to Rock’ n Roll
2:30-4 PM: SEMINAR / Tricia Rose
Popular and Possibilities in Studying Race and Gender in Popular Culture

SPEAKERS
CARLA FRECCERO is Professor of Literature and Women’s Studies at UC Santa Cruz. She was trained primarily in the field of Renaissance Studies, and is the author of several books and articles in that field, including the co-edited volume Pornocentrism (Routledge, 1996). She also writes on and studies U.S. popular culture. Her Popular Culture: An Introduction (NYU Press, 1990) includes essays on 2 Live Crew, Brett Easton Ellis’s American Psycho, and Madonna’s “Like a Prayer.” Her talk will be a discussion of the waning of critique in mass-mediated popular culture and in critical studies thereof.

BERNARD GENDRON is Professor of Philosophy at the University of Wisconsin-Milwaukee. His books include Technology and the Human Condition (St. Martin’s, 1990) and Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde (Chicago, 2002). He is a co-author of the rock’n’roll’s acquisition of hegemonic cultural capital, in spite of the assumption that jazz has higher aesthetic status. He writes, “My objective is twofold: to show the importance of studying the interrelationships of the jazz and rock fields, and to enrich our understanding of the complexities of cultural capital in popular music.”

NORMAN KLEIN is a cultural critic, curator, urban and media historian, novelist, and professor at the California Institute of the Arts. His books include The History of Populism, Los Angeles and the Erasure of Memory (Verso, 1997) and Seven Minutes: The Life and Death of the American Animated Cartoon (Verso, 1993). His book-in-progress is entitled The Victor to Vogue: The History of Special Effects, a history of special effects environments including TV, cinema, cyber-space, and digitalized Hollywood. His talk considers new points of origin for our current institutions, and new points of departure for digital media, the urban imaginary, and the novel.

TRICIA ROSE is Professor of American Studies at UC Santa Cruz. Her Black Noise: Rap Music and Black Culture in Contemporary America (Wesleyan, 1994) received an American Book Award from the Before Columbus Foundation in 1995. Her oral narrative project on black women’s sexuality in America, entitled Leaping to Tell: Black Women Talk About Sexuality and Intimacy, will be published this year by Farrar, Straus, & Giroux. She has published widely in scholarly journals as well as in national publications such as Time, The New York Times, and The Village Voice. She will lead a discussion on methodological issues in popular culture research.
The Feminist Studies Research Unit of the IRH and the Department of Women’s Studies present the third event in a year-long series on Feminism, Race, Media, and Performance: Belaboring the Point: Feminist Performances of Punctuation.

JENNIFER DEVERE BRODY
Associate Professor of English and Performance Studies, Northwestern University

Jennifer Devere Brody, Associate Professor of English and Performance Studies at Northwestern University, teaches in the fields of Victorian, African American, Black Feminist, Queer, and Cultural Studies. She has published in journals such as Signs: Gender, American Literary History, Theater Journal, Slavic and East European Studies, Twentieth-Century Literature, and Callaloo. She is the author of Impossible Purities: Blackness, Femininity and Victorian Culture (Duke, 1998), and is at work on a project entitled "The Stylistic Elements: Politically Performing a Punctuation."
GRITS AND SOY SAUCE: Processes of Intercultural Music Performance in Asian American Jazz

ANTHONY BROWN
Director, Asian American Orchestra

This multimedia presentation examines the influence of African American music and culture in the Asian American jazz movement of the San Francisco Bay Area, which was an outgrowth of the coalitions formed during the Free Speech movement at UC Berkeley and the Third World strike at San Francisco State University. Anthony Brown, composer and director of the Asian American Jazz Orchestra, examines approaches to composition and improvisation, as well as performative styles and conventions drawn from jazz and from traditional and contemporary Asian, European, Middle Eastern and African musics. Dr. Brown holds an M.A. and Ph.D. in music (ethnomusicology) from UC Berkeley, as well as a Master of Music from Rutgers University. He has served as a visiting professor of music at UC Berkeley and as Curator of American Music at the Smithsonian Institution from 1992-96. Sponsored by the Black Music in a Global Context Research Unit of the HR

What Publishers Want and How to Give It to Them

WILLIAM GERMANO

From the moment a scholar begins her or his career, the pressure to publish books emerges as one of the most powerful forces in a professional life. At the same time, the world of scholarly publishing has its own pressures—shrinking library markets, changing readerships, and rising costs. What does this have to do with the book you’re writing? Plenty. William Germano, author of Getting It Published (U. of Chicago Press, 2001) and publishing director at Routledge, explains how to think about what you’re researching, how to present your work to a potential publisher, and how to avoid the all-too-common pitfalls that undo good projects. This talk is a highly practical, insider’s explanation of how to present your work for publication.

Pre- and Early Modern Studies (PEMS) presents

Authenticity & Revision in Performance: Hrosvit vs. Terence

May 16-17 / Performing Arts Second Stage

For further information: mkgamel@cats.ucsc.edu

Institute for Advanced Feminist Research Spring Forum

Feminisms & Global War

May 16-17 / Oakes Learning Center / 8 AM-5 PM

This forum will highlight the implications of the “global war on terror” for peripheral nations and marginalized social groups, and will generate feminist conversations and collaborations among academics, activists, journalists, public intellectuals, and artists who seek viable alternatives to the measures now being undertaken in the name of global security. Participants include Rania Masri, Iraq Action Coalition; Donny Meertens, Non-Para Offensive Measures (NPM) Coordinator for the War on Terror; and Meenakshi Ganguly, South Asia Correspondent for the Washington Post. For further information: mkgamel@cats.ucsc.edu

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Christopher Connery, Wednesday, 1:30 PM-3:30 PM in Oakes 315
Gail Hershatter, Wednesday, 2 PM-3:30 PM in Oakes 221

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