



UNIVERSITY OF CALIFORNIA SANTA CRUZ

Saturday, May 31 / 1 PM – 5:30 PM / Oakes 105

Introductory Remarks:
Angela Davis & Christopher Connery

PANELISTS:

Wendy Brown
Mike Davis
Laura Flanders
Makani Themba-Nixon
Bob Wing

Events 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 unify 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 out in surprising places, and it became difficult to voice a critique even as sensible and harmless as that of Susan Sontag. There were several highly placed defec-

tions 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 support among some sectors of the left for the Afghanistan action. For awhile, it seemed that September 11 really had changed everything, even though, 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 not, 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 casting September 11 as the dawn of a fundamentally new situation. The Center for Cultural Studies and the Ad Hoc Committee on Current Events, following on a year and a half of post-September 11 teach-ins, colloquia, and public discussion, plan a pub-

lic discussion of the contemporary left and its prospects, encompassing the analytical, the positional, and questions of history 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 expect a lively 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 *Prisoners 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 Victorian Holo-causts: El Niño Famines and the Making of the Third World* (Verso, 2001).

LAURA FLANDERS is a radio and print journalist whose broadcasts are heard on Working Assets Radio, and whose writing appears in a wide range of venues. *Real Majority, Media Minority: The Costs of Sidelining Women in Reporting*, a collection of her essays and interviews, was published by Common Courage Press in 1997.

MAKANI THEMBA-NIXON, an internationally recognized organizer and trainer, is currently executive director of The Praxis Project, a health justice advocacy organization. She was a participant in the World Conference Against Racism in Durban, South Africa in 2001. Her books include the co-edited *Media Advocacy and Public Health: Power for Prevention* (Sage, 1993), and *Making Policy, Making Change* (Chardon, 1999).

BOB WING is an activist, writer, and editor who has been particularly active in racial justice struggles. He was founding editor of and is a frequent contributor to *ColorLines*, a magazine centered on race, culture, and activism. After September 11 he founded *War Times*, a publication aimed at combating the war on terrorism.

Conference Organizers: Angela Davis, History of Consciousness and Christopher Connery, Literature, UC Santa Cruz

(De)Colonizing Religion

DISCIPLINES / POLITICS / IDENTITIES

Saturday, April 5 / 9:30 AM– 4:30 PM / Kresge 159

Over the last ten years, important interventions in the study of religion by Talal Asad, David Chidester, Richard King, and scholars influenced by their work recalled not only the complicity of anthropological discourses in colonial confrontations, but also the ways in which contemporary categories like “religion,” “tradition,” “local,” and “modern” reiterate the terms and structures of that confrontation. Taking this body of work as its point of departure, the (De)Colonizing Religion conference seeks to present scholarship that interrogates the intersections between religion, knowledge, power, and subjectivity in an era that ostensibly suspends or supersedes projects of modernity, nation-states, colonialism, and Enlightenment rationality. How do discourses on religion structure, as well as displace, these social and political formations? How is religion deployed in the organization of certain geopolitical bodies over and against others? How, when, and to what ends is religion used as a marker of identity in constructing nation-states, law, and knowledge? This conference offers provocative interrogations of the place and construction of “religion,” “religions,” and “religious” in late modernity.

This is a two-part conference. Part 2 will take place during the fall quarter of 2003.

This event is produced by the Religion and Culture Research Cluster and the History of Consciousness Department, and is sponsored by the Center for Cultural Studies; the Institute for Humanities Research; the Graduate Students Association; the Center for Justice, Tolerance, and Community; and the Departments of Anthropology, Literature, Philosophy, Sociology, and Women's Studies.

NOTES ON SPEAKERS

ANJALI ARONDEKAR is Assistant Professor of Women's Studies at UC Santa Cruz. Her research interests include South Asian history, queer studies, and critical race theory. She is currently working on a book manuscript, *A Perverse Empire: Sexuality and Colonial India*.

HENT DE VRIES is Professor in the Humanities Center at the Johns Hopkins University. He is the author of *Philosophy and the Turn to Religion* (Johns Hopkins, 1999) and *Religion and Violence: Philosophical Perspectives from Kant to Derrida* (Johns Hopkins, 2001). His interests include modern European thought, history and critique of metaphysics, philosophies of religion, political theologies, concepts of violence, literature, and temporality.

DONNA HARAWAY is Professor in the Department of History of Consciousness at UC Santa Cruz. Her latest book is *The Companion Species Manifesto: Dogs, People, and Significant Otherness* (Prickly Paradigm, 2003).

AMY HOLLYWOOD is Professor of Religion at Dartmouth College. She is the author of *The Soul as Virgin Wife: Mechthild of Magdeburg, Marguerite Porrete, and Meister Eckhart* (Notre Dame, 1995) and *Sensible Ecstasy: Mysticism, Sexual Difference, and the Demands of History* (Chicago, 2002).

SABA MAHMOOD is Assistant Professor of the History of Religions in the Divinity School at the University of Chicago. She is currently working on a book entitled *Pious Transgressions: Embodied Disciplines of the Islamic*

Revival, which is forthcoming from Princeton University Press.

DAVID SHORTER recently graduated from the History of Consciousness Department where he completed his dissertation, *Santa Liniam Divisoria/Holy Dividing Lines: Yoeme Indian Place Making and Religious Identity*. He is currently an Andrew W. Mellon Postdoctoral Fellow at the Center for the Americas at Wesleyan University.

NEFERTI TADIAR is Assistant Professor in the Department of History of Consciousness at UC Santa Cruz. She is the author of *Fantasy Production: Sexual Economies and Other Philippine Consequences for the New World Order* (Hong Kong University & Ateneo de Manila Press, forthcoming). Her book-in-progress is entitled *Things Fall Away: Philippine Historical Experience and the Makings of Globality*.

HUGH URBAN is Assistant Professor in the Department of Comparative Studies at The Ohio State University. He is the author of *The Economics of Ecstasy: Secrecy and Symbolic Power in Colonial Bengal* (Oxford, 2001). His new book, *Tantra: Sex, Secrecy, Politics, and Power in the Study of Religion*, is forthcoming from the University of California Press.

ROB WILSON is Professor of Literature at UC Santa Cruz. His books include *Re-imagining the American Pacific* (Duke, 2000), *Waking In Seoul* (Mineumsa, 1988), *American Sublime: Genealogy of a Poetic Genre* (Wisconsin, 1991), and the co-edited collections *Global/Local* (Duke, 1996) and *Asia/Pacific as Space of Cultural Production* (Duke, 1994).

CONFERENCE PROGRAM

10 AM – 11:45 AM **PANEL I**
Intersections Between Religion(s), Globalization, and Late Capitalism

NEFERTI TADIAR
Spiritual Fall-outs of Metropolitanist Redemption

DAVID SHORTER
Native Catechumen, Colonial Epistemology

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

Respondent:
ROB WILSON Literature, UCSC

11:45 AM **LUNCH BREAK**

1 PM – 2:45 PM **PANEL II**
Disrupting Identities: Ideology, Hegemony, and Subjectivity

SABA MAHMOOD
The Politics of Being and Acting: Debates about Devotional Form in Contemporary Egypt

ANJALI ARONDEKAR
Hey Ram: The Sex of Partition

AMY HOLLYWOOD
Mysticism, Hysteria, and the Modern Subject

Respondent:
DONNA HARAWAY
History of Consciousness, UCSC

2:45 PM **BREAK**

3 PM *Closing Keynote & Discussion*

HENT DE VRIES
Global Religion

ASIA PACIFIC AMERICA RESEARCH CLUSTER SPRING SPEAKER SERIES

ALLEN CHUN

The Disciplinary Divide: Is There a Bottom Line in Cultural Studies?

Monday, May 12 / 4 PM / Oakes Mural Room

Allen Chun is a Research Fellow in the Institute of Ethnology, Academia Sinica, Taipei, Taiwan. He is the author of *Unstructuring 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 "(Post)Colonialism 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 paradigms, 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 Mural Room

Gary Pak is Assistant Professor of English at the University of Hawai'i at Manoa. He is the author of *A Ricepaper Airplane* (novel, U. of Hawai'i, 1998), *The Watcher of Waipuna* (short story collection, Bamboo Ridge, 1992), and *Beyond the Falls* (children's play, premiered May, 2000), along with other essays and stories in literary magazines and anthologies. He teaches creative 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 LYE

Form and History in Asian American Literature

Thursday, May 15 / 4 PM / Oakes Mural Room

Colleen Lye, Assistant Professor of English at UC Berkeley, writes about Asian American literature and cultural studies. Her book, *America's Asia: Racial 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 its textual history?

Harry Harootunian

LECTURE

The Execution of Tosaka Jun and Other Stories: Forgetting History, Returning to Memory, and the Status of Japan's Postwar

Thursday, May 22 / 4 PM / Oakes Mural Room

SEMINAR

Shadowing History: National Narratives and the Persistence of the Everyday

Friday, May 23 / 10 AM / Oakes Mural Room

Readings are available in advance. For campus mailing of the readings, please contact Stephanie Casher at scasher@cats.ucsc.edu.

Harry Harootunian is Professor of History and Director of the East Asian Studies Program at New York University. He has also taught at the University of Rochester and the University of Chicago, and was Dean of Humanities at UC Santa Cruz. Former editor-in-chief of the *Journal of Asian Studies*, he is currently a co-editor of *Critical Inquiry* and a member of the editorial board of *Hihyo Kukan*, an intellectual and opinion journal published in Tokyo. Among Harootunian's books is *History's Disquiet: Modernity, Cultural Practice and the Question of Everyday Life* (Columbia, 2000).

In his recent book *Overcome By Modernity: Commodity Form, Culture and Community in Interwar Japan* (Princeton, 2000), Harootunian explores how Japanese writers and thinkers, faced by capitalist modernization, tried to find an authentic and stable grounding for a daily life which seemed to be always escaping, and a culture that might resist both social abstraction (reification) and the surplus of historical change. He writes that the book "is an attempt to historicize modernism (rarely done in the literature) by relating it to capitalist modernization and the problem of uneven development. It is my hope to show that an understanding of modernism from the so-called periphery will reveal something about the claims made for it at the center and its informing ideology of even development."

Promises & Possibilities: A New Look at Popular Culture

A POPULAR CULTURE RESEARCH CLUSTER SYMPOSIUM

Friday, May 2 / 9 AM-4 PM / Red Room, College 8

SYMPOSIUM SCHEDULE

8:30-9 AM: Pre-symposium coffee

9-10:15 AM: **Norman Klein**
Scripted Spaces and the Electronic Baroque: Imagining New Cultural Options in the Midst of Our Current Crisis

10:30-11:15 AM: **Carla Freccero**
What's Left of "Popular" Culture? Populist Culture and the Problem of Critique

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**
Problems 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 *Premodern Sexualities* (Routledge, 1995). She also writes on and

studies U.S. popular culture. Her *Popular Culture: An Introduction* (NYU Press, 1999) 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, 1976) and *Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde* (Chicago, 2002). His talk is on 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 Forgetting: 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 Vatican to Vegas: The History of Special Effects*, a history of special effects environments including f/x cinema, cyberspace, and digitalized Hollywood. His talk

considers new points of origin for our current crisis in the arts and its institutions, and new points of departure for digital media, the urban imaginary, and the novel.

ERIC PORTER is Assistant Professor of American Studies at UC Santa Cruz. He is the author of *What is This Thing Called Jazz? African American Musicians as Artists, Critics, and Activists* (U. of California, 2002). Porter writes about African American history, popular music, and race and ethnicity. His talk, on black music that straddles the line between "the popular" and "the avant-garde," shows how popular/avant-garde artists' agendas and the critical spaces they open up provide a rich terrain for exploring a variety of questions pertaining to the political value of black music.

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 *Longing 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.

Colloquium Series

In Spring 2003, the Center for Cultural Studies will continue to host a Wednesday colloquium series, which features current cultural studies work by campus faculty and visitors. The sessions are informal, normally consisting of a 30-40 minute presentation followed by discussion. We gather at noon, with presentations beginning at 12:15 P.M. Participants are encouraged to bring their own lunches; the Center will provide coffee, tea, and cookies.

ALL COLLOQUIA ARE IN THE OAKES MURAL ROOM

APRIL 16

Warren Sack Film and Digital Media, UC Santa Cruz
Discourse Architecture: Online Public Space and Public Discourse

APRIL 23

David Anthony History, UC Santa Cruz
The Isle of Cloves in the Gaze of the World: The Fifth Zanzibar International Film Festival

APRIL 30

Pal Ahluwalia Politics, University of Adelaide and University of London
Out of Africa: Post-structuralism's Colonial Roots

MAY 7

Elizabeth Castle Postdoctoral Fellow, Women's Studies, UC Santa Cruz
Women Were the Backbone: American Indian Women's Activism in the Red Power Movement

MAY 14

Eleanor Kaufman English, University of Virginia
Rocks, Sardine Cans, and Cut Fruit: Solid Objects and the Dialectic in French Phenomenology

MAY 21

Stacy Kamehiro History of Art and Visual Culture, UC Santa Cruz
Temple-Palaces and the Art of Kingship in Late Nineteenth-Century Hawai'i

MAY 28

Jonathan Beecher History, UC Santa Cruz
French Socialism in Lenin's Moscow: David Riazanov and the French Archive of the Marx-Engels Institute

books include *Politics and Post-Colonial Theory* (Routledge, 2001) and *Edward Said* (Routledge, 2001). About his talk, Ahluwalia writes, "An examination of French post-structuralist theorists reveals several constellations of identities. There are theorists from what could be called the Jewish diaspora. There are many who, although they made their careers in the metropolitan centers, are 'outsiders.' This project seeks to understand why the most important theoretical elaboration of French postmodernists occurs in the work of theorists whose early experience or later political life are informed, inflected by or implicated in the disruptions of French colonialism."

ELIZABETH CASTLE is a UC President's Postdoctoral Fellow at UC Santa Cruz. She received her Ph.D. in History from Cambridge University. She has studied radical activism by women of color in post-WWII social movements, oral history methodology, and the history of anti-racist activism. In 1997-1998 she worked as a policy associate for the President's Initiative on Race in the Clinton White House. Her talk will examine American Indian women's leadership and participation in the red power movement of the late 1960s and 1970s from the vantage point of native epistemology. Castle also will discuss the ethics of research in Indian country today.

ELEANOR KAUFMAN, Assistant Professor of English at the University of Virginia, is a Resident Scholar at the Center for Cultural Studies in May and June 2003. She is author of *The Delirium of Praise: Bataille, Blanchot, Deleuze, Foucault, and Klossowski* (Johns Hopkins, 2001) and co-editor of *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture* (Minnesota, 1998). Kaufman is currently working on two projects. The first considers the recurring fascination for solid objects in the French phenomenological tradition, connecting phenomenology to a slightly later and more resoundingly anti-humanist moment in French thought (that of Deleuze, Lacan, and Foucault). Her second project, "The Jewry of the Plain," explores the memoirs left by Western and Great Plains Jewish settlers at the turn of the twentieth century. The project draws on the work of Jacques Derrida and other French thinkers, connecting in unexpected ways to her interest in modern French thought.

STACY KAMEHIRO is Assistant Professor of the History of Art and Visual Culture at UC Santa Cruz; she has also taught at the University of Redlands. Kamehiro's talk explores architectural patronage through King David Kalakaua's (r. 1874-91) building project, the 'Iolani Palace (Honolulu, O'ahu) (1880-1882). This instance of art patronage can be understood within the context of nationalist responses to escalating colonial pressures, combined with Kalakaua's individual vision of himself as both an internationally recognized ruler and exalted Hawaiian chief. The function and location of the Palace were designed to project Hawai'i's self-declaration as a modern indepen-

The Feminist Studies Research Unit of the IHR and the Department of Women's Studies present the third event in a year-long series on Feminism, Race, Media:

Belaboring the Point... Feminist Performances of Punctuation

JENNIFER DEVERE BRODY

Associate Professor of English and Performance Studies, Northwestern University
Monday, April 7 / 4 PM / Cowell Conference Room

Jennifer Devere Brody, Associate Professor of English and Performance Studies at Northwestern University, teaches in the fields of Victorian, African American, Black British, Feminist, Queer, and Cultural Studies. She has published in *SIGNS, Genders, American Literary History, Theatre Journal, Screen, Victorian Studies, Callaloo* and *Research in African Literatures*. She is author of *Impossible Purities: Blackness, Femininity and Victorian Culture* (Duke, 1998), and is at work on a project entitled "The Style of Elements: Politically Performing Punctuation."

dent nation. At the same time, the Palace was to function as a sacred structure that allowed Kalakaua to present himself as a legitimate political and religious authority in "traditional" Hawaiian terms.

JONATHAN BEECHER is Professor of History at UC Santa Cruz. He is the author of *Victor Considerant and the Rise and Fall of French Romantic Socialism* (U. of California, 2001) and *Charles Fourier: The Visionary and His World* (U. of California, 1987). Beecher's talk draws on his recent work in an important archive of manuscript material on the French Revolution and the history of nineteenth-century French socialism. This archive, which was assembled in the 1920s and eventually became part of the Central Archives of the Communist Party, was opened to western scholars after the fall of the Soviet Union. In this archive Beecher has located the world's largest collection of Babeuf manuscripts and hundreds of letters of Auguste Blanqui, Louis Blanc and P. J. Proudhon. His talk will tell the story of the archive and its creator, David Riazanov, a learned and scrupulous scholar and one of the most engaging and fiercely independent figures in early Soviet history.

Resident Scholars

This spring, the Center for Cultural Studies continues to host Resident Scholars Brett Ashley Crawford, Leigh Gilmore and Audrey Jaffe (see fall newsletter for details). In addition, we welcome Eleanor Kaufman.

2002-2003

Research Clusters

Research Clusters are groups of faculty or faculty and graduate students pursuing a collaborative research effort. Clusters are encouraged to share elements of their work with the larger community, and to work toward the production of a tangible scholarly event such as a workshop, conference, speaker series, or publication. Most of the clusters include reading groups. All clusters are actively interested in new members.

Asia Pacific America Cultural Studies

Contacts:
Rob Wilson, rwilson@ucsc.edu
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Civilizational Thinking

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Religion and Culture

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Women of Color

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Call for Proposals Research Clusters

2003-2004

The Center invites applications from groups of faculty, or faculty and graduate students, seeking support for collaborative research activities. Funds may be used to bring scholarly visitors, to hold workshops, and for xeroxing, mailing, and other incidental costs. Although each cluster should include some Humanities faculty or graduate students, they may also include members from any campus division (Humanities, Arts, Social Sciences or Natural Sciences). Projects that cross divisional boundaries are likewise encouraged, provided they intersect with the research interests of humanities faculty and/or graduate students on this campus.

Applications for Research Cluster support should include a brief (1-2 page) description of the intellectual project of the cluster, a list of participants, and a detailed budget outlining planned activities. The application deadline is **May 9, 2003**. Ongoing as well as new clusters hoping to get an early start on 2003-2004 activities are encouraged to apply. In the current budget environment, clusters are encouraged to plan activities that do not depend heavily on cosponsorship funds from other campus units. Prospective organizers who have questions about the application process, or would like a copy of the Cultural Studies Budget Guidelines, should contact Stephanie Casher, Office Manager, at: scasher@cats.ucsc.edu or call 459-1274.

Notes on Speakers

WARREN SACK, Assistant Professor of Film and Digital Media at UC Santa Cruz, is a media theorist and software designer. He was previously an assistant professor at UC Berkeley, a research scientist at the MIT Media Laboratory, and a research collaborator in the Interrogative Design Group at the MIT Center for Advanced Visual Studies. His work concerns theories and designs for online public space and public discourse. Currently he is collaborating with artist/designer Sawad Brooks on the "Translation Map," a net art project commissioned by Gallery 9/Walker Art Center in Minneapolis. His colloquium talk will be on this and other recent art and research projects. To view or experience the Translation Map, please see <http://translationmap.walkerart.org>.

DAVID ANTHONY, Associate Professor of History at UC Santa Cruz, is completing a critical biography entitled *The Lives of Max Yergan*. Anthony is one of the

compilers and editors of *African-American Linkages with South Africa*, a two-volume documentary text. This talk is an outgrowth of his research on the social and cultural history of Tanzania. Since its inception six years ago, the Zanzibar festival has evolved from a primarily East African phenomenon to a global showcase for Zanzibar, for African and Indian Ocean diaspora cinema, and ultimately for the maritime civilizations of Africa, the Middle East, South Asia and their overseas migratory extensions. Anthony's talk engages larger questions of how Zanzibar and some Zanzibaris position themselves with respect to globalization.

PAL AHLUWALIA teaches Politics at the University of Adelaide and will take up the Foundation Chair of Politics at Goldsmiths College, University of London, in July 2003. He has written extensively on Africa and post-colonial theory. His recent

Of Interest

GRITS AND SOY SAUCE: Processes of Intercultural Music Performance in Asian American Jazz

ANTHONY BROWN

Director, Asian American Orchestra
Tuesday, April 29 / 4 PM / Oakes Mural Room

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 IHR

What Publishers Want and How to Give It to Them

WILLIAM GERMANO

Thursday, May 8 / 4 PM / Oakes Mural Room

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.

Co-sponsored by the Institute for Humanities Research and the History of Consciousness Department

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,

Universidad Nacional de Colombia; Rhonda Ramiro, Committee on Human Rights in the Philippines; Meenakshi Ganguly, South Asia Correspondent for *Time* magazine; Adriana Elisa Parra, La Ruta Pacifica por la Resolución Negociada del Conflicto Colombiano; Norma Iglesias, San Diego State University and Colegio de Mexico de la Frontera Norte; and Liza Maza, Secretary General of GABRIELA, Philippines. For further information: nray@cats.ucsc.edu.

Graduate Student Workshop:

Practical Strategies for Writing a Dissertation

DOROTHY BROWN

Saturday, April 26 / 10 AM-3 PM / Cowell Conference Room (lunch provided)

Topics will include:

- Where to begin, how to keep going
- How to move from research to writing to revising to finishing
- Practical advice on organizing, outlining, setting realistic goals and tasks
- Handling notes, paper and files
- Time management in academic projects
- Showing drafts to your advisor

Dorothy Brown (Ph.D., English, UC Berkeley) is a writing and organizational consultant and Director of Jaynes Street Associates. She has spent the past 25 years consulting on writing projects with graduate students, faculty, analysts and other professional writers. To register for the workshop, email Stephanie Casher at scasher@cats.ucsc.edu by April 10.

Center for Cultural Studies

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Gail Hershatter, Co-Director (gbers@ucsc.edu, 459-2863)
Stephanie Casher, Office Manager (scasher@cats.ucsc.edu, 459-1274)
Shann Ritchie, Events Coordinator (sritchie@cats.ucsc.edu, 459-5655)
Teri Gardner, Fiscal Assistant (tgardner@cats.ucsc.edu, 459-4899)

STUDENT ASSISTANTS

Kai Bartolomeo / Auri Berg / Rachele Raymond

2002-2003 ADVISORY BOARD

Jim Clifford (History of Consciousness)
Angela Davis (History of Consciousness)
Kirsten Griesz (Literature)
Donna Haraway (History of Consciousness)
Sharon Kinoshita (Literature)
Paul Lubeck (Sociology, CGIRS)
Robert Meister (Politics)
Eric Porter (American Studies)
Lisa Rofel (Anthropology)
Rob Wilson (Literature)
Patricia Zavella (LALS)

RESIDENT SCHOLARS SPRING 2003

Brett Ashley Crawford, American University
Leigh Gilmore, Ohio State University
Audrey Jaffe, Independent Scholar
Eleanor Kaufman, University of Virginia

DIRECTORS' SPRING OFFICE HOURS

Christopher Connery: Wednesday, 1:30 PM-3:30 PM in Oakes 315
Gail Hershatter: Wednesday, 2 PM-3:30 PM in Oakes 221
Directors are also available by appointment



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After is a 2019 American romantic drama film directed by Jenny Gage, based on the 2014 new adult fiction novel of the same name by Anna Todd, originally released as a fanfiction on Wattpad. The screenplay is written by Susan McMartin, Tamara Chestna, and Jenny Gage. The film stars Josephine Langford and Hero Fiennes Tiffin, and follows an inexperienced teenage girl who begins to romance a mysterious student during her first months of college. The cast includes Selma Blair, Inanna Sarkis, Shane Paul Title: After (2019). 5,3/10. Want to share IMDb's rating on your own site?Â Based on Anna Todd's novel, AFTER follows Tessa (Langford), a dedicated student, dutiful daughter, and loyal girlfriend to her high-school sweetheart, as she enters her first semester in college armed with grand ambitions for her future. Her guarded world opens up when she meets the dark, mysterious Hardin Scott (Tiffin), a magnetic, brooding rebel who makes her question all she thought she knew about herself and what she wants from life. The After Wiki contains spoilers about the book and film series, read at your own risk. AFTER follows Tessa Young, a dedicated student, dutiful daughter, and loyal girlfriend to her high school sweetheart, as she enters her first semester in college. Armed with grand ambitions for her future...Â We are a collaborative database for the worldwide phenomenon, After. Whether you're looking for information on the book series or films, the After Wiki is the #1 database that anyone can edit. Definition and Usage. The ::after selector inserts something after the content of each selected element(s). Use the content property to specify the content to insert. Use the ::before selector to insert something before the content. After is also one of those teen dramas where every emotion has to be underscored by a pop-song and a hair is never out of place. September 9, 2020 | Rating: 2/5 | Full Reviewâ€| James Croot.Â Audience Reviews for After. Oct 22, 2019. Based on a best-selling novel, After is a painfully melodramatic teen romance. When Tessa Young goes off to college she falls for a cynical loner with a dark past, but her new relationship soon causes a rift between her and her mother; who forces Tessa to choose between them.