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 dire consequences 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 over its surface, and it became difficult to voice a critique even as sensible, even when, 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 curtaining 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 public 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 sealed? 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 live 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: Homoeroticism, Karl Marx, 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 Morality: The Costs of Silencing Women in Reporting, a collection of her essays and interviews, was published by Common Courage Press in 1997.

MAKANI THEBA-NIKON, 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 (Chandraw, 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.

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, and religious ethics.

DONNA HARAWAY is Professor in the Department of History of Consciousness at UC Santa Cruz. Her latest book is Technoscience Species: Modestly, Deeply, People, and Significant Otherness (Prickly Paradigm, 2003).


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

ROB WILSON is Professor of Literature at UC Santa Cruz. His books include Realizing the American Pacific (Duke, 1996), and the co-edited collections Global/Local (Duke, 1996) and Asia/Pacific as Spaces 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 Metropolitization

RESPONSIBLE:

DAVID SHORTER

Native Catechumen, Colonial Epistemology

HUGH URBAN

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

RESPONSIBLE:

ANJALI ARONDEKAR

Hey Ram: The Sex of Partition

AMY HOLLYWOOD

Mysticism, Hysteria, and the Metaphysics of Religion

RESPONSIBLE:

DONNA HARAWAY

History of Consciousness, UCSC

4:30 – 5:20 PM PANEL II

Disrupting Identities: Ideology, Hegemony, and Subjectivity

SABA MAHMOOD

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

RESPONSIBLE:

ANJALI ARONDEKAR

Revolution, which is forthcoming from Princeton University Press.

DAVID SHORTER recently graduated from the History of Consciousness Department where he completed his dissertation, South Asian Democratic Holy Dividing Lines: Yoome Indian Place Making and Religious Identity. He is currently an Andrew W. Mellon Postdoctoral Fellow at the Center for the Americas at Wellesley University.

NEFERTI TADIAR is Assistant Professor in the Department of History of Consciousness at UC Santa Cruz. She is the author of Fantasia Production: Sexual Economies and Other Philippine Consequences for the New World Order (Hong Kong University Press, 2001). Her book-in-progress is entitled Things Full Amoy: Philippine Historical Experience and the Makings of Globality.

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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 Student Association; the Center for Justice, Toleration, and Community; and the Departments of Anthropology, Literature, Philosophy, Sociology, and Women’s Studies.
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 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 “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.

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 Roepershire Airplane (novel, U of Hawai‘i, 1988), The Watcher of Wujin (short story collection, Bamboo Ridge, 1992), and Beyond the Falls (children’s play, pre-published May, 2000), along with other essays and stories in literary magazines and anthologies. He teaches 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 Fullbright grant to be a visiting professor in Korea. This event will feature reading from his recent fiction.

Form and History in Asian American Literature

Thursday, May 15 / 4 PM / Oakes Moral Room

Colleen Lye, Assistant Professor of English at UC Berkeley, writes about Asian American literature and cultural studies. Her book, American Asian: Racism, Form and Literature, 1882–1952, 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 antitheticality 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?

A New Look at Popular Culture

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

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

10:30-11:15 AM: Carla Freccero

What’s Left of “Popular” Culture? Popular Culture and the Problem of Form

11:30-12:15 PM: Eric Porter

Reading Jeannie Lee: Rewriting Black Urban and Media History

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 Culture and Possibilities in Studying Race and Gender in Popular Culture

CARLA FRECCERO is Professor of Literature and Women’s Studies at UC Santa Cruz. She’s been 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 book 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 Artist-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 Propertoing Los Angeles and the Erasure of Memory (Verso, 1997) and Seven Minutes: The Life and Death of the American Animated Curtoos (Verso, 1993). His book-in-progress is entitled The Vicario to Vegas: The History of Special Effects, a history of special effects environments including f/x cinema, cyber-space, and digitalized Hollywood. His talk considers new points of origin for our current cultural 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, Creators, 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 “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.
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 Interactive Design Group at the MIT Center for Advanced Visual Studies. His work concerns theories and practices of online public space and public discourse. Currently he is collaborating with artist/designer Sawad Brooks on their overseas migratory extension cluster. His talk will be on the role of the art center as a workshop, conference, speaker, and to work toward the production of new members. 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 scholars to visitor, to hold workshops, and for saving, mailing, and other incidental costs. Although each cluster should include some Humanities faculty or graduate students, it may also include members from any campus division (Humanities, Arts, Social Sciences or Natural Science). Proposals that cross these boundaries are especially encouraged, provided they interact with the research interests of humanities faculty and/or graduate students on 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 planning. 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 identify potential funding partners that do not depend heavily on cosponsorship funds from other campus units. For more information about participating, you have questions about the application process, or would like a copy of the Guidelines, contact Stephanie Cashier, Office Manager, at: stephanie@cats.ucsc.edu or call 459-1274.

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 are offering funding. All clusters are actively interested in new members.

Asia Pacific Cultural Studies

Rob Wilson, rtwilson@ucsc.edu

Civilizational Thinking

Contacts: Ann Tran, anntran@ucsc.edu
Gail Hershatter, gershatter@ucsc.edu

Central to Cultural Studies 2003-2004

Call for Proposals Research Clusters

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

ANTHONY BROWN
Director, Asian American Jazz 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 HRR.

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.

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

Authenticity & Revision in Performance: Hrosvit vs. Terence

May 16-17 / Performing Arts Second Stage

For further information: mgane@cats.ucsc.edu.

Institute for Advanced Feminist Research Spring Forum on 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 Maqari, Iraq Action Coalition; Donny Meertens, Global War on Terror; Ramiro, Committee on Human Rights in the Philippines; Meenakshi Ganguly, South Asia Correspondent for Time magazine; Adriana Elisa Parra, La Ruta Pacífica por la Resolución Negociada del Conflicto Colombiano; Norma Iglesias, San Diego State University and Colegio de Mexico de la Frontera Norte; and Lina Maia, Secretary General of GABRIELA, Philippines.

For further information: mkgamel@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.
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? 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... 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. 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.