

2004  
Crossroads  
in Cultural Studies

FIFTH INTERNATIONAL CONFERENCE

June 25-28, 2004  
University of Illinois at Urbana-Champaign  
[www.crossroads2004.org](http://www.crossroads2004.org)



### **CONFERENCE ORGANIZERS**

The Fifth International Crossroads in Cultural Studies is organized by the College of Communications, the Institute of Communications Research and the Interdisciplinary Program in Cultural Studies and Interpretive Research at the University of Illinois at Urbana-Champaign in conjunction with the Association for Cultural Studies.

### **CONFERENCE PROGRAM**

This conference program and abstract book was compiled and produced by the conference organizing committee. The program was printed by the Office of Printing Services at the University of Illinois at Urbana-Champaign.

### **CONFERENCE SPONSORS**

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# Preface from the chair

The University of Illinois, the Institute of Communications Research, the College of Communications and the cities of Urbana and Champaign welcome you to the Fifth International Crossroads in Cultural Studies Conference. We have more than 500 papers in more than 140 sessions, including three spotlight sessions, three plenary sessions and two keynote addresses.

The theme of Crossroads 2004 focuses on cultural studies in a time of global uncertainty. Presenters from more than 42 different nations have accepted the invitation to gather together in common purpose to collectively imagine new pedagogical, political and performative ways of doing critical cultural studies, a new politics of resistance and hope.

I hope that you find this conference inspiring. I hope that your time in the Illinois prairie is pleasant.

Yours sincerely,

Norman K. Denzin  
Conference Director

# Preface from the ACS president

On behalf of the Association for Cultural Studies, I welcome you to the Fifth International Crossroads in Cultural Studies Conference. The mission of the Crossroads conference is to provide an open forum for all topics that interest the diverse international cultural studies community; generate lively, critical debate about contemporary society; foster contacts and the exchange of ideas; and, ultimately, draw inspiration from each other.

I hope you enjoy your time at what is sure to be a landmark event.

Pertti Alasuutari,  
Association for Cultural Studies President

# Conference organization

## CONFERENCE DIRECTOR

Norman K. Denzin  
*Institute of Communications Research*

## ASSOCIATE DIRECTOR

Michael D. Giardina  
*Department of Kinesiology, Program for  
Cultural Studies and Interpretive Research*

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# Conference welcome

**Friday, 10 a.m. to noon, Krannert Center Center**

- 1) Norman Denzin, *Institute of Communications Research*  
Director's welcome
- 2) Richard Herman, *Provost and Vice Chancellor for Academic Affairs,*  
*University of Illinois at Urbana-Champaign*  
University welcome
- 3) Pertti Alasuutari, *Association for Cultural Studies President*  
President's welcome
- 4) Lawrence Grossberg, *University of North Carolina at Chapel Hill*  
Keynote address: Should I Stay or Should I Go? The  
Conjunctural — Determinations/Possibilities/Responsibilities  
— of Cultural Studies

# Keynote address

## **Should I Stay or Should I Go? The Conjunctural — Determinations/Possibilities/Responsibilities — K1 of Cultural Studies**

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Friday, 10 a.m. to noon

Krannert Center

*Lawrence Grossberg, University of North Carolina at Chapel Hill*

This paper will pose some questions emerging from the (reluctant) acknowledgment of cultural studies' contextuality. How far can we take that commitment? Where is that commitment taking us? In response to the challenges implicit in these questions, I want to pose four hypotheses:

1. The emergence of cultural studies in the postwar context had determining effects in the ways cultural studies posed its questions, defined its central concepts, located itself academically and sought out its political and theoretical grounding.

2. In North Atlantic and Anglo-influenced cultural studies, *Policing The Crisis* (and the work that followed it, including *The Empire Strikes Back*, and the work of Hall, Clarke, Gilroy, etc.) presaged a new direction and shape for cultural studies at multiples levels: history and politics, disciplines, analysis and theory.

3. The leading edge of cultural studies already is shifting its ground in response to changing contexts. The question is whether it will pull along a resistant center and how that center can reorganize itself. Cultural studies is "taking up" questions of political science, economics and political economy in new ways, in what might be called "the political-economy turn" in the broader "cultural sciences." This turn has significant theoretical, analytic and political consequences.

4. Some of these developments had already shaped the practice of cultural studies in other parts of the world; in the North Atlantic and Anglo-influenced spaces of cultural studies, the new context is partly the result of the leap into "globalization," both in the academy and politics. The impact of this new geography of cultural studies has hardly begun to be felt.



# Keynote address

## **K2 Heroes: Geopolitics, Community and the Uses of Aesthetics**

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Sunday, 5:30-7 p.m.

Krannert Center

*Meaghan Morris, Lingnan University, Hong Kong*

In May 2004, the Chinese central government ordered the seizure of all pirated copies of the new Hong Kong gangster movie *Jiang Hu*, confirming that the film would be denied a legitimate mainland release because of its "dark and negative" theme. At same time, the State Administration of Radio, Film and Television forbade mainland TV presenters to appear with dyed hair, use English words in their sentences or to imitate Hong Kong and Taiwanese presenters. These news items about textual and performative acts of regulation circulated in the Hong Kong Special Administrative Region (HKSAR) alongside stories that three popular radio hosts of local programs with critical political content had been forced off air in little more than a fortnight. They added to a rapidly growing archive of intensely political, minutely aesthetic events involving pressure on and contestation over film and media products circulating and (under a Closer Economic Partnership Arrangement) increasingly produced between the HKSAR and the mainland. Such contestation is complex, many-sided and geographically runs both ways: in Hong Kong, Zhang Yimou's *Hero* (PRC, 2003) occasioned public allegorical readings of immediate political pertinence and with great emotional force.

Taking these debates as my primary context, I will address some of the polemics that have been waged in Western English-language cultural studies in recent years over the uses of aesthetic knowledges and critical skills, in the process reconsidering the value for thinking about geopolitics today of some classic "aesthetic" theories of heroism.

# Plenary sessions

## **P1 Contesting Empire**

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Sunday, 3-5 p.m.

Krannert Center

*Chair: Shirley R. Steinberg*

The Miseducation of the West: the Empire and the Islamic Other, *Joe L. Kincheloe, The Graduate Center, City University of New York*

Gap This! *Mary E. Weems, Ohio University*

Capitalists and Conquerors: Critical Pedagogy in the Age of Global Empire, *Peter McLaren, University of California, Los Angeles*

## **P2 Capital, Citizenship and National Identity**

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Monday, 10 a.m. to noon

Krannert Center

*Chair: Paula Treichler*

Capitalism, Compassion and the Children: Rosetta and La Promesse, *Lauren Berlant, University of Chicago*

Olympic Body Criticism, *CL Cole, University of Illinois at Urbana-Champaign*

The People of the United States Cannot Be Trusted, *Toby Miller, New York University*

## **P3 Performing Pedagogies of Resistance**

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Monday, 3-5 p.m.

Krannert Center

*Chair: Norman K. Denzin*

Embracing Ethnicity as a Means of Resisting Race: Performative Reflections on Educational Life (in a Diverse Educational Setting), *Bryant K. Alexander, California State University, Los Angeles*

Un-packing a Double Consciousness: The Only 'Negro' in the Class, *Christopher Dunbar Jr., Michigan State University*

Negotiating Research with the Subaltern: Problems and Solutions in Doing Auto-ethnographic Research, *Keyan Tomaselli, University of Natal, Durban, South Africa*

Do You Study Patient Perceptions? a Cultural Studies Reappraisal of Interdisciplinary Research on Genomics, *Paula Saukko, University of Exeter, UK*

# Spotlight sessions

## **S1 Sport, Culture, & Identity**

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Friday, 3-5 p.m.

100 Noyes

*Chair: David L. Andrews, University of Maryland, College Park*

'You're the Footballer, Aren't You?' Racialized Performativity, Black Identity and Sport, *Ben Carrington, University of Brighton*

Careless Whispers: the Doubleness of Spanish Love, *Grant Farred, Duke University*

War Games: the Culture of Sport and the Militarization of Everyday Life, *Samantha J. King, Queen's University*

## **S2 War, Media, and Democracy**

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Friday, 3-5 p.m.

314 Altgeld

*Chair: Douglas Kellner, University of California, Los Angeles*

Apocryphal Now, *Jack Z. Bratich, Rutgers University*

Title Forthcoming, *Heidi Marie Brush, University of Wisconsin, Milwaukee*

Media Propaganda and Spectacle in the War on Iraq: a Cultural Studies Approach, *Douglas Kellner, University of California, Los Angeles*

## **S3 Africa in a Global World**

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Friday, 3-5 p.m.

228 Natural History

*Chairs: Keyan Tomaselli and Handel Kashope Wright*

Surviving the future: Toward a South African Cultural Studies, *Natasha Distiller, University of Capetown, South Africa*

From British-American Hegemony to Transnational Cultural Studies: Appropriating Ngugi wa Thiong'o for the Journey, *Handel Kashope Wright, University of Tennessee*

Cultural Literacy and Cultural Practice in Baltimore: a Reception Analysis of a South African Video 'Soul City' and 'Generations,' *Dorothy Roome, Towson University*

African Youth in Canada: Implications of Being Caught Between Continental and Diasporic Identity, *Awad Ibrahim, Bowling Green State University*

**General information**

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# Schedule overview

## Friday, 10 a.m. to noon

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Krannert K1 Conference welcome opening keynote address by  
Lawrence Grossberg: Should I Stay or Should I Go? The  
Conjunctural — Determinations/Possibilities/Responsibilities  
— of Cultural Studies

## Friday, 1-2:30 p.m.

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Levis Center 001 Theology as Critical Theory  
Levis Center 002 Doing Cultural Studies Reflexively in Contemporary S. Korea  
Levis Center 003 The Place of Simplicity  
217 Noyes 004 Musings on Museums, Cultural Politics of Representation  
228 Nat. His. 005 Studies on Mobility and Technologies of Surveillance  
314 Altgeld 006 Politics and Media in a Time of Perpetual War  
100 Noyes 007 Not in Their Name

## Friday, 3-5 p.m., Spotlight Sessions

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100 Noyes S1 Sport, Culture and Identity  
314 Altgeld S2 War, Media and Democracy  
228 Nat. His. S3 Africa in a Global World

## Friday, 5:15-7 p.m.

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Hallene Gateway Opening reception

## Saturday, 8-9:30 a.m.

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Union A 008 Writing Violence ... Postcolonial Literatures  
Union B 009 Popular Cultures of Reading  
Union C 010 Quotidian Diversity (I)  
209 Union 011 The Space of the Political Subject in Eras of Crisis  
210 Union 012 Harry Potter in the Non-English Speaking World  
217 Union 013 Media Activisms  
314A Union 014 The Situatedness of Flows (I):  
314B Union 015 Tele-Commuting and Tele-Communication  
405 Union 016 Global Awareness Through Critical Pedagogy  
406 Union 017 Forging Community in Race and Class:  
407 Union 018 Exploring Reality TV (I)  
211 Union 019 Science Fiction Reloaded (I)  
215 Union 020 Raced and Gendered Alienations in Language  
403 Union 021 Media Professionals and Media Production Revisited

**Saturday, 10-11:30 a.m.**

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Union A	022	Consuming Children ... and Spitting Them Out
Union B	023	Globalization, Empire and the Struggle for Freedom
Union C	024	Schooling for Repression and Incarceration?
209 Union	025	Quotidian Diversity (II)
210 Union	026	African Cultural Studies in a Global World
217 Union	027	(Trans)Culinary Aesthetics
314A Union	028	Cultural Studies and Hyphenated Histories
314B Union	029	Reconceptualizing Mobility, Social Space, Culture and Power
404 Union	030	New Experiments in Cultural Studies
405 Union	031	Performing Higher Education
406 Union	032	Cultures of Protest
407 Union	033	Asian and Asian American Media/Film/Theory
211 Union	034	Science Fiction Reloaded (II)
215 Union	035	Transnational Belongings (I)
403 Union	036	Postcolonial Sensibilities and Classroom Life

**Saturday, 1-2:30 p.m.**

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Union A	037	Public Pedagogies
Union B	038	The Uses of Ethnographic Cultural Study
Union C	039	Imagining Empire, Imagining Self
209 Union	040	Space and Culture: Everyday Life in Cultural Studies
210 Union	041	Performative Cultural Studies in New Millennial Times
217 Union	042	Deviant Imaginaries of Embodiment
314A Union	043	Interrogating Queer Visibilities and Subjectivities
314B Union	044	The Emerging/Residual Spheres of Labor
404 Union	045	Health, Media and the Body Proper-ty
405 Union	046	Intersecting Regimes of Value (I)
406 Union	047	New Directions in Cultural Studies Research
407 Union	048	Contested Sporting Bodies (I)
211 Union	049	Contemporary Approaches to Film Studies
215 Union	050	Conventional Politics, Unconventional Questions
403 Union	051	Race, Sexual Identity and Representation on the Internet

**Saturday, 3-4:30 p.m.**

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Union A	052	Ambivalence Between Sexual Excess and Sexual Containment
Union B	053	Technologies of Masculinity in Postwar America
Union C	054	Complex Role of Cultural and Subcultural Capital
209 Union	055	Contested Sporting Bodies (II)
210 Union	056	Sampling New Skool/Politics of Hip-Hop Culture
217 Union	057	Intellectual Property Law and the New Hegemony
314A Union	058	Interrogating Queer Visibilities and Subjectivities
314B Union	059	Globalization and Crime
404 Union	060	Critical Perspective on Native American Mascots
405 Union	061	Aesthetic Creations and Transcultural Mediations

406 Union	062	The National, Transnational and International
407 Union	063	Race, Identity and Global Transformations
211 Union	064	Framing Terror
215 Union	065	Mediated Identities
403 Union	066	Politics, Policy, and Representation

### **Sunday, 8-9:30 a.m.**

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Union A	067	Roundtable: Institutionalizing Cultural Studies
Union B	068	Situating the Use of Information Technology
Union C	069	Trauma Studies: Reality and Representation
209 Union	070	Intervention/Interaction: Social Activism in the Arts
210 Union	071	Regulation, Resistance, Action: Theorizing Subjectivity
217 Union	072	Deconstructing the Subalternity of 'Other' Voices
314A Union	073	Forever and Ever? Not-Limited Life Trajectories
314B Union	074	Perspectives on the Biopolitical and Technologies of the Self
404 Union	075	Posthuman Subjects, Progressive Politics, Ethical Awareness
405 Union	076	Narrative Theory and the Study of Lives
406 Union	077	Media and Performance in Public Cultures of Violence
407 Union	078	Sport, Culture and Globalizing Pedagogies
403 Union	079	Edward Said: Humanist and Activist on the World Stage

### **Sunday, 10-11:30 a.m.**

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Union A	080	Reading the Passion (Mel Gibson's)
Union B	081	The Mystique of Popular Culture: Hip and Classroom Life
Union C	082	New Television/Studies
209 Union	083	Talking Education Through Identity and Power
210 Union	084	Finding Ways to Deconstruct Colonial Ideology
314A Union	085	Dispersals and Convergences of Capital and Consumption
314B Union	086	Mobility of Cultures in the Virtual and the Real World
404 Union	087	Academic Women of Color Living Critical Race Feminism
405 Union	088	Art, Aesthetics and Representation
406 Union	089	Empires of Leisure
407 Union	090	Thinking Through the Diaspora
211 Union	091	Working in the Interdisciplinary Gap
215 Union	092	Representation, Identities and the Politics of Difference
403 Union	093	Raymond Williams's Common Culture (I)

### **Sunday, 1-2:30 p.m.**

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Union A	094	Conflicts in Visual Culture: a Global Perspective
Union B	095	Repression and Oppression in Times of 'Terrorism'
Union C	096	Critical Pedagogy in a Conservative Context
209 Union	097	Globalization and Its Discontents (or Malcontents)
210 Union	098	Media and Social Action in South Africa
217 Union	099	Exploring Reality TV (II)
314A Union	100	Sport, Media and Corporate Nationalism(s)

314B Union	101	Critically Theorizing Transnational Cultures
404 Union	102	Transnational Belongings (II)
405 Union	103	Indigenous Cultural Studies Practices
406 Union	104	Programs for Underrepresented Students in Higher Education
407 Union	105	War Isn't Hell, It's Entertainment
211 Union	106	Raymond Williams' Common Culture (II)
215 Union	107	Infecting the Sick Society: Performance as Virus
403 Union	108	Pedagogies of Memory and Trauma

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### **Sunday, 3-5 p.m., Plenary Session No. 1**

Krannert P1 Contesting Empire

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### **Sunday, 5:30-7 p.m., Keynote Address**

Krannert K2 Meaghan Morris: Geopolitics, Community and Uses of Aesthetics

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### **Sunday, 8:15 p.m.**

TBA Association for Cultural Studies business meeting

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### **Monday, 8-9:30 a.m.**

Union A	109	Domesticating Diversity
Union B	110	The Popularity of Nature
Union C	111	Looking for Cultural Studies in All the Wrong Places
209 Union	112	Critical Pedagogy: Hidden 'Curriculum's'
210 Union	113	Gendered Subjectivities Formation ... in Hong Kong
217 Union	114	Media Structures, Media Specificities
314A Union	115	Rethinking 'Brown/ness'
314B Union	116	The Changing Fortunes of Theory and Its Concepts
404 Union	117	Exploring Reality TV: Globalism and Nationality
405 Union	118	Cross-Promotional Cultures and Space
406 Union	119	Icons, Ideologies and Institutions
407 Union	120	Anthropology of Disaster Studies
215 Union	121	Performing Culture: A Tour of Positions and Experiences

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### **Monday, 10 a.m. to noon, Plenary Session No. 2**

Krannert P2 Capital, Citizenship and National Identity

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### **Monday, 12:15-1 p.m.**

TBA Publisher's Workshop

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### **Monday, 1:15-2:45 p.m.**

Union A	122	Globalization, Literacies and Pedagogy
Union B	123	The Rhetoric of Romance: Queer Stories in Conflict

209 Union	124	Representations of the Intellectual
210 Union	125	Reflections on the 1990 Conference
217 Union	126	TV and Nation
314A Union	127	Permanent Innovation?
404 Union	128	Critical Race Theory
405 Union	129	Explorations in Critical Cultural Studies
406 Union	130	Latina/o Cultural Studies at the Crossroads
407 Union	131	Contested Visions/Mediated Spaces
211 Union	132	Cultural Studies/Critical Methodologies (I):
215 Union	133	The Politics of Culture in Times of Global Uncertainty
403 Union	134	Cultural Studies/Critical Methodologies (III)

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### **Monday, 3-5 p.m., Plenary Session No. 3**

Krannert P3 Performing Pedagogies of Resistance

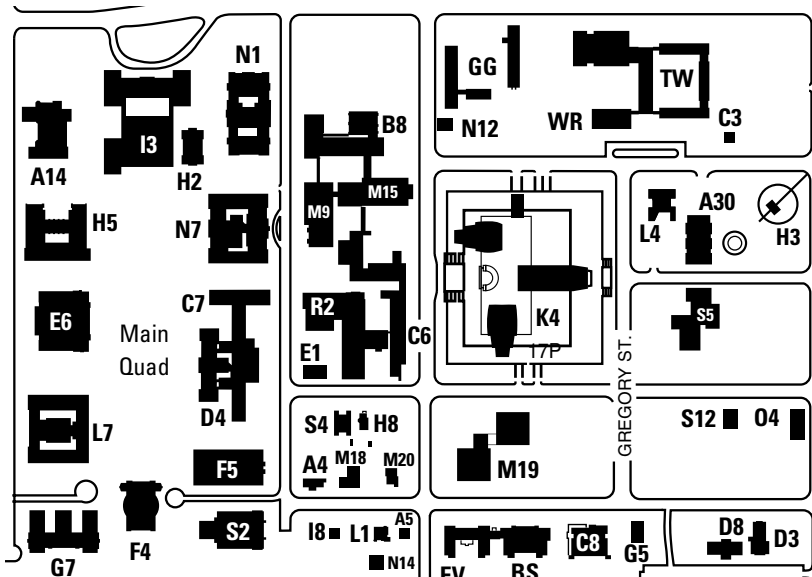
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### **Conference Closing**

Following the final plenary session.



# Campus map



## **13 Illini Union**

The main site for the Crossroads conference, including registration. Except for Friday, all regular sessions will be held here.

## **K4 Krannert Center**

The site for all keynote and plenary addresses. Remember, only those who are registered for the conference will be admitted to these events, so it's imperative that you have checked-in and picked up your conference badge.

## **H3 Hallene Gateway**

Site of the opening night reception on Friday. In case of bad weather, the reception will be held inside the Levis Faculty Center.

## **L4 Levis Faculty Center**

Site of some regular sessions on Friday.

## **A14 Altgeld Hall**

Site of some regular sessions on Friday.

## **N1 Natural History Building**

Site of some regular and spotlight sessions on Friday.

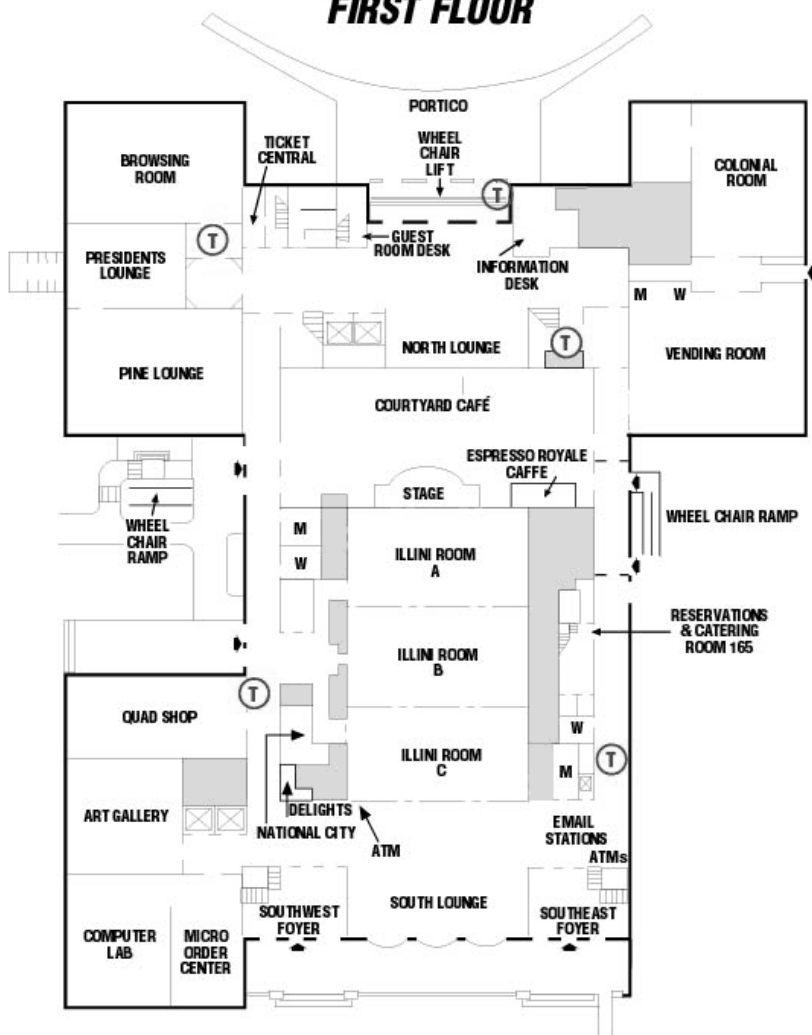
## **N7 Noyes Lab**

Site of some regular and spotlight sessions on Friday.

## **General information**

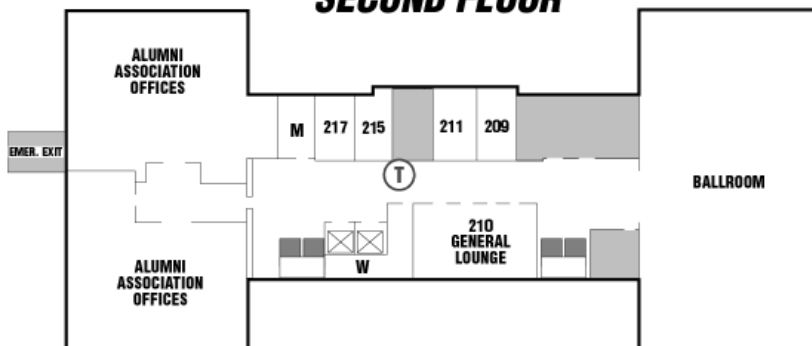
# Illini Union maps

## **FIRST FLOOR**

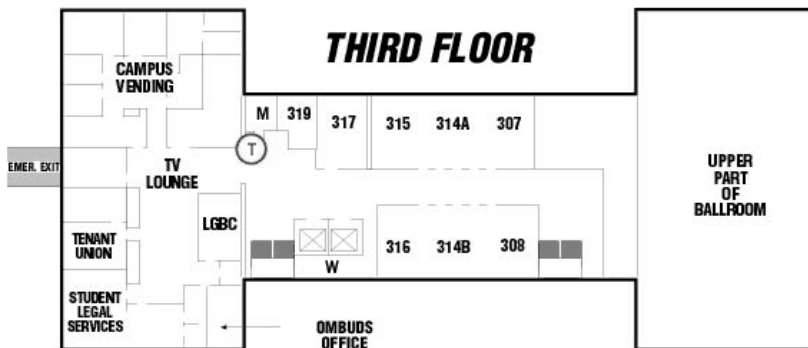


# Illini Union maps

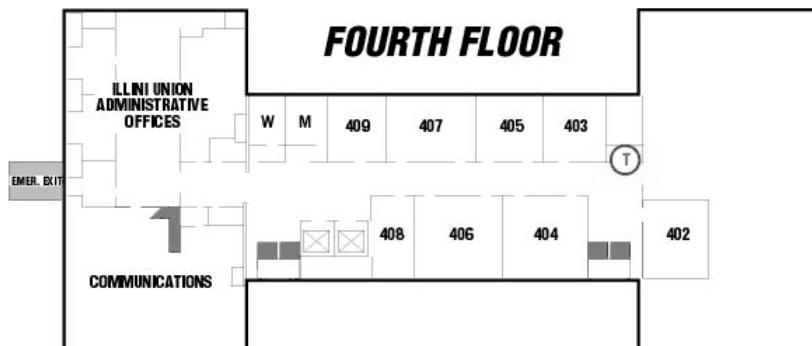
## SECOND FLOOR



## THIRD FLOOR



## FOURTH FLOOR



# General information

## **Conference volunteers**

Information for the conference will be available at the registration desk in the Pine Lounge of the Illini Union, the main home of the conference. We will be happy to help you. Conference volunteers will be dressed in light blue T-shirts and will be happy to help you with all kinds of questions. They also will help speakers and chair persons in the lecture rooms.

## **Registration hours**

Registration will be in the Illini Union. Registration hours are 5-9 p.m. Thursday in the North Lounge and 7 a.m. to 5 p.m. Friday and 8 a.m. to 1 p.m. Saturday in the Pine Lounge.

## **E-mail services**

Internet access is available in the computer lab in the southwest corner of the first floor of the Illini Union. Passwords, etc. will be given to you for your sole use in that computer lab. Many coffee houses and restaurants in the Campustown area also provide wireless Internet access to their customers.

## **Technology**

An overhead projector will be in every room. If you specifically requested an LCD projector or TV/VCR/DVD player for your presentation, one will be made available. Unfortunately, we are unable to provide laptop computers for use with an LCD projector. If you have requested any other audio-visual/technological equipment, such as a 35mm slide projector or a CD player, we will work with you to procure these items.

## **Photocopying**

There is photocopying available in Room 333 of the Illini Union. It will be open Friday and Monday from 8:30 a.m. to 5:30 p.m.

## **Conference badges**

Your conference badge is quite literally your “ticket” to the keynote addresses and plenary sessions that take place in the Krannert Center for the Performing Arts. Because of the large number of conference attendees, the Krannert Center will be treating the keynote and plenary sessions like any other musical or theatrical performance it hosts; that is, there will be ushers, house managers and so forth making sure that only those who are registered for the conference will be admitted to the events. Thus, it is imperative that you have checked-in and picked up your conference badge/package before you attend your first event held in the Krannert Center.

## **Currency exchange**

Busey Bank, at the southwest corner of Wright and Green streets near the Illini Union, is the only place nearby that does immediate currency exchanges. However,

the bank charges \$10 to non-account holders and \$5 to account holders for all currency exchanges, and it doesn't necessarily make exchanges for all currencies. Also note that despite its name, the Illini Currency Exchange on Green Street no longer provides currency exchange.

### **Food, lunches**

Except for the opening night reception at the Hallene Gateway, the conference will not provide any food for conference attendees. The Illini Union is centrally located within easy walking distance of dozens of bars and restaurants that cover the wide spectrum of cuisines (Italian, French, Indian, Chinese, Mexican, American, etc.). Several fast food establishments (e.g., McDonalds, pizza, sandwiches) are in the basement of the Illini Union, as well as within easy walking distance. Included in your conference packet will be detailed information regarding names and locations of most of the local restaurants. You can also download this information from the conference Web site.

### **Smoking**

All campus buildings are smoke-free.

### **Cell phones and pagers**

Please turn off or silence all your cell phones or pagers when attending all sessions of the conference.

### **Public transportation**

Champaign-Urbana is widely recognized as having one of the best public transportation systems for small cities in the United States. There are several routes that can get you to the Illini Union and from Illini Union to downtown Champaign or downtown Urbana. See the registration desk for more information on bus routes. All rides for adults cost \$1 one-way.

### **Parking**

Availability of parking around campus is sparse. If you can, either walk or take a hotel shuttle to the Illini Union to avoid parking headaches.



# Friday, June 25

## **001 Theology as Critical Theory**

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1-2:30 p.m.

Levis Faculty Center

*Chair: Synthia Sydnor*

Theology, Religion and Neutrality in a Time of Global Uncertainty, *Monsignor Stuart W. Swetland, University of Illinois at Urbana-Champaign, St. John's Catholic Chapel*

At the Crossroads: Reductionism, Relativism and Theologically-Grounded Anthropology, *Jose Meseguer, University of Illinois at Urbana-Champaign*

Cultural Meanings and Phenomenological Manifolds in Eucharistic Liturgy, *Kenneth J. Howell, University of Illinois at Urbana-Champaign, John Henry Newman Institute of Catholic Thought*

Theology After Theory: Catholicism and Criticism in the Global South, *C. G. Estabrook, University of Illinois at Urbana-Champaign*

Sacramentality, Sport Studies and the Radical Orthodoxy Sensibility, *Synthia Sydnor, University of Illinois at Urbana-Champaign*

## **002 Doing Cultural Studies Reflexively in Contemporary South Korea: History, Culture and Power**

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1-2:30 p.m.

Levis Faculty Center

*Chair: Yongjin Won*

Spatial Formation of the Cosmopolitan Other in Seoul, *Yeran Kim, Hallym University*

The Social Uses of Phonograph and the Formation of the Private Sphere in Colonial Korea, *Sang-Gil Lee, Yonsei University*

Early Radio and Modern Domestic Life: an Ethnography Based on Oral History and Fieldwork Research, *Donghoon Ma, Korea University*

From the Hidden Room to the Plaze: Candelight Demonstrations, Cultural Studies and the Politics of Urban Space, *Yongjin Won and Kyuchan Jeon, Sogang University*

**Discussant:** Nancy Abelmann, University of Illinois at Urbana-Champaign

### **003 The Place of Simplicity: Toward New Cultural Geographies of Restraint in Consumption**

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1-2:30 p.m.

Levis Faculty Center

*Chair: Naomi Roslyn Galtz*

Defining the Good: Middle-Class Lifestyle Choices, Relocation and the Consumption of Place, *Brian A. Hoey, University of Michigan*

The Simple Life and the Good Life: Frontiering Narratives in Back-to-the-Land Publications, 1970-2000, *M. Eugenia Deerman, University of Michigan*

Consumption at the Brink: the Radically Simplified Spaces of *Fight Club* and *Matrix 2*, *Naomi Roslyn Galtz, Miami University*

From Camp to Caviar: Consumption in the Life of California Gold Rush Miners, *Persephone Hintlian, Indiana University-Bloomington*

### **004 Musings on Museums and the Cultural Politics of Representation**

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1-2:30 p.m.

217 Noyes

*Chair: Linda Sanderson*

Studio artist, *Karyl Ketchum, University of California, Davis*

Building an African Image for Western Audiences: How African Identity is Politicized at the Smithsonian's National Museum of History, *Kathy Littles, University of California, Davis*

Transforming Museum Science: Women's Networks and Alliances from 1870, *Leslie Madsen, University of California, Davis*

The Gene Autry Museum of a (Postmodern) West, *Linda Sanderson, University of California, Davis*

Still Fighting After All These Years: the Ncome Monument at Blood River, *Scott M. Schonfeldt-Aultman, University of California, Davis*

**Discussant:** Brenda Trofanenko, University of Illinois at Urbana-Champaign

### **005 Studies on Mobility and Technologies of Surveillance**

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1-2:30 p.m.

228 Natural History

*Chair: James Hay*



Spectacle of Sacrifice: Transforming the Subject-Citizen, *Julie Borkin, Wayne State University*

Escaping from Travel: the In-Flight Movie, *Stephen Groening*

Driven to Extremes: Fear of Crime and the Rise of the Sport Utility Vehicle in the United States, 1982-1995, *Josh Lauer*

Racing Mobility: the Automobility of Afro-Americans, *Jeremy Packer, The Pennsylvania State University*

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## **006 Politics and Media in a Time of Perpetual War**

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1-2:30 p.m.

314 Altgeld

*Chair: Paul Smith*

The Turn Within: Television and the Myth of the Global Village, *Susan Douglas, University of Michigan*

A New and Private Cold War? U.S. Media and Globalization, *Paul Smith, George Mason University*

Shock and Awe: Media Literacy and Discomfort in the Digital Age, *Megan Boler, OISE/University of Toronto*

**Discussant:** Douglas Kellner, University of California, Los Angeles

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## **007 Not in Their Name: Race, Voice and Power in the Defense of Pseudo-Indian Imagery in Illinois**

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1-2:30 p.m.

100 Noyes

*Chair: C. Richard King*

'We Love the Chief': Anti-Indian and New Racist Discourses in the Defense of Chief Illiniwek, *C. Richard King, Washington State University*

The Fancy Dance of Racializing Discourse, *Brenda Farnell, University of Illinois at Urbana-Champaign*

I'm Indian, too! Claiming Native American Identity, Crafting Authority in Mascot Debates, *Charles Freuhling Springwood, Illinois Wesleyan University*

**Discussant:** Carol Spindel

# Saturday, June 26

## **008 Writing Violence: Explorations and Solutions in Postcolonial Literatures**

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8-9:30 a.m.

Union Room A

*Chair: Annedith Schneider*

Violence in representation: What is at stake? *Pascale Perraudin, St. Louis University*

From colonial violence to postcolonial dialogues, *Akeel Al-Khakani, University of Houston-Downtown*

Writing 'Domestic Violence' in Australian Women's Texts, *Sue Kossew, University of New South Wales*

Remembering the Algerian War on French Soil: Rewriting 17 Oct. 1961, *Annedith Schneider, Sabanci Unniversity*

Renting the Lantern: of 'Wives' and Concubines, *Ray W. Chandrasekara, Albany College of Pharmacy*

**Discussant:** Blake Locklin, Texas State University-San Marcos

## **009 Popular Cultures of Reading: Book Groups, the 'Oprah Effect,' and Mass Reading Events**

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8-9:30 a.m.

Union Room B

*Chair: Danielle Fuller*

Reading is the New Rock 'n' Roll": Mass Reading Events as Popular Culture, *Danielle Fuller, University of Birmingham*

Oprah's Book Club, Oprah's Readers: the Missing Link in Media Criticism, *Daphne Read, University of Alberta*

Experiences of a YA Virtual Book Club Neophyte (or, More Than 'I Really Liked That Book!'), *DeNel Redo Sehberg, Mount Saint Vincent University, Nova Scotia*

## **010 Quotidian Diversity (I)**

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8-9:30 a.m.

Union Room C

*Chairs: Amanda Wise and Melissa Butcher*

'FOB Boys', 'VCs,' and 'Habibs': Navigating Language Among Culturally Diverse Urban Youth in Sydney, *Melissa Butcher, University of Sydney*

Sensory Multiculturalism: Sight, Sound, Taste, and Smell in Intercultural Learning Interactions in a Culturally Diverse Suburb, *Amanda Wise, Australian National University*

Performing Urban Rivalry: the Cultural Politics of First and Second Cities, *Brian Morris and Deb Verhoeven, RMIT University*

Beyond the Politics of Representation?: the Negotiation of Cultural Difference at the National Museum of Australia, *Andrea Witcomb, Curtin University of Technology, Perth, and Mark Gibson, Murdoch University, Perth*

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**011 On Becoming: the Space of the Political Subject  
in Eras of Crisis**

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8-9:30 a.m.

209 Union

*Chair: Melissa Orlie*

Minor Polemics and the Eventfulness of the Political, *Melissa Deem, University of New Hampshire, and Christopher Kamrath, University of San Francisco*

The Ideal Observer: on Becoming an Audience as Political Labor, *Shawn Shimpach, New York University*

Retrenchments in Decorum: the Return of Good Citizenship Primers, *Kyra Pearson, Loyola Marymount University, and Jeffrey R. Sens, University of San Francisco*

Withholding Consent: Oikos and the Expression of a Female Gendered Political Imaginary in the Lysistrata Project, *Randy Iden, Northwestern University*

Jacques Derrida's Democracy to Come: Political Optimism and Pessimism Collapsed, *Pamela Huber, Carleton University*

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**012 Harry Potter in the Non-English Speaking World:  
Critical Problematics and Transnational Readings**

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8-9:30 a.m.

210 Union

*Chair: John Erni*

Harry Potter and the Culture of the Copy (Warning: Not Endorsed by J.K. Rowling), *Ted Striphas, Ohio University*

The Irresistibility of Being Translated — Harry Potter Studies in a Global World, *Andrew Blake, King Alfred's College*

Critical Reception of Harry Potter in China and the Formation of Middle-Class Consumer Culture. *John Erni, City University of Hong Kong, and Anthony Fung, Chinese University of Hong Kong*

## **013 Media Activisms**

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8-9:30 a.m.

217 Union

*Chair: Sandra Idrovo*

A Wise Fool: Michael Moore and the Performance of Public Resistance, *Amber Day, Northwestern University*

An Ideology of Starvation or Subversion?: the Rhetoric of Pro-Ana Web sites, *Shawna Rushford, Miami University of Ohio*

Desire, Revolution and Representation: Three Women, the 1960s, a Case Study in Transnational Connections, *Krys Verrall, University of Toronto*

Steel Cage Death Match: Student-Produced Media as Indigenous Media, *Dan Leopard, University of Southern California*

It's Just Different with Us ... or Isn't It?: Ecuadorian Youth and Medi, *Sandra Idrovo, Universidad Casa Grande*

## **014 The Situatedness of Flows (I): Critically Theorizing Transnational Cultures**

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8-9:30 a.m.

314A Union

*Chairs: Hangpin Chiu and Chi-she Li*

Boundary Destruction and Cultural Flows: Taiwan's Internet Literature in Mainland China's Cultural Market, *Chi-Pen Sun, National Chao Tung University*

Disembedding, Deterritorialization, Historical Imagination in Jin-Shu Huang's Carving on the Back: an Ethic Perspective of Global Cultural Flow, *Chien-chi Liu, National Chengchi University*

(Trans)national Imagination and Tropical Melancholy in Jessica Hagedorn's 'Dogeaters,' *Shu-ching Chen, National Chung Hsing University*

Lydia Minatoya's Asia-Pacific Imagination of Japanese America, *Hsiu-chuan Lee, National Taiwan Normal University*

Transnational Space and Linked Cities: Hong Kong and Shanghai, *Tsung-yi Michelle Huang, National Taiwan Normal University*

## **015 After telephony: New Perspectives on Tele-Commuting and Tele-Communication**

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8-9:30 a.m.

314B Union

*Chair: James Hay*

Listening to More Than Cheap Labor: the Cultural Politics of Outsourcing, *Michael Palm, New York University*

Mobile Mom: Redesigning and Relocating the Electronic Hearth, *Wendy Robinson, Oakland University*

People, Power and the Mobile Phone, *Judith Nicholson, Concordia University*

Tele-Community: the Neoliberalization of the Korean Teenage Culture, *Minku Sung, The University of Iowa*

## **016 Global Awareness Through Critical Pedagogy**

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8-9:30 a.m.

405 Union

*Chair: Ana Cruz*

Developing Critical Thinking and Being in a Non-Native Language (English) in the Japanese University, *Alan Brady, Kwansei Gakuin University*

Reading the Word and the World: the Challenges of Globalization in Paulo Freire's idea of (Trans)formative Education, *Edia Cristina Pinho, University of Lisbon*

Fish(ing) for Counter-Colonial Narratives in the Language of Postcolonial Criticism: What the Short Fiction of Paul Bowles Can Teach Us, *Robert Ficociello, University at Albany, SUNY*

Enhancing Global Awareness: Critical Pedagogy and the 'Teacher Cultural Diversity Awareness Project,' *Ana Cruz, St. Louis Community College at Meramec*

## **017 Forging Community in Race and Class: Critical Race Theory, Socialist Critique and the Quest for Social Justice in Education**

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8-9:30 a.m.

406 Union

*Chairs: Christopher Dunbar Jr. and Mary E. Weems*

Critical Race Theory and the Administrative Adjudication of Faculty Grievances, *Carlos Brossard, University of Massachusetts-Boston*

Forging Community in Race and Class: Critical Race Theory, Socialist Critique and the Quest for Social Justice in Education, *Dave Stovall, University of Illinois at Chicago*

Between Values and Freedom: Ascriptive Citizenship and the Limits of the Democratic Project in Education, *Jewel E. Smith, Michigan State University*

Rethinking Cosmopolitanism and Patriotism, *Huey-li Li, University of Akron*

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**018 Exploring Reality TV: Laboring to Commodify the Self Through Spectacle and Surveillance**

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8-9:30 a.m.

407 Union

*Chair: Rachel Dubrofsky*

Tom, a 22-Year-Old Firefighter From Kansas ...: on the Spectacularization of the Self and the Incorporation of Identity in the Age of Reality Television, *Alison Hearn, University of Western Ontario*

Constructing a Modular Self: Reality TV and the Discipline of Mundane Performances, *Barry King, Auckland University of Technology*

Reality and Authenticity in Dating Shows: How to Manage Participants and Let Them Take the Blaming, *Jan Teurlings, Vrije Universiteit Brussel*

I Looked East and West: Lateral Surveillance on Reality TV, *Mark Andrejevic, The University of Iowa*

Casting-Shows as a Laboratory of Neoliberal Characters, *Tanja Thomas, Technische Universität Ilmenau*

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**019 Science Fiction Reloaded: Power, Critique and Resistance in the Science Fiction Genre and the Information Society of the 21st Century (I)**

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8-9:30 a.m.

211 Union

*Chairs: Markus Wiemker, Rainer Winter and Lothar Mikos*

Science Fiction Reloaded: Power, Critique and Resistance in the Science Fiction Genre and the Information Society of the 21st Century, *Rainer Winter, University of Klagenfurt, Austria*

Science Fiction Spectres? the Supernatural Inheritance of Gothic in Cyberpunk, *Adriana Amaral, Pontificia Universidade, Brazil*

Simulation We Live in: SF and the Representation of City, *Billur Dokur, Istanbul*

*Bilgi University*

Desperate for Meanings: Myths and Representations about Humanism and Literature in Science Fiction, *Bart Bonamie, Kris Rutten, Ronald Soetaert, Ghent University, Belgium*

Presentology: Process, Pattern and Synaesthetic Divination in McLuhan and Gibson, *William Merrin, University of Wales, United Kingdom*

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**020 Centered Meanings, Peripheral Knowledge; Centered Knowledge, Peripheral Meanings: on Raced and Gendered Alienations in Language**

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8-9:30 a.m.

215 Union

*Chairs: Martina Tisberger and Melinda Chen*

Fanon's Racial Distribution of Guilt: When Whiteness is Represented as Marginal, *Robinder Kaur Sehdev, York University*

Absent Centers: Un-Veiling the Whiteness of Feminism and Psychology in Germany, *Martina Tisberger, Free University of Berlin*

(Re)claimings Out of Margins, *Melinda Chen, University of California, Berkeley*

Cosmopolitan Asian Speakers of English: Emerging New Asian Identities, *Angel Lin, City University of Hong Kong, and Doobo Shim, National University of Singapore*

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**021 Media Professionals and Media Production Revisited**

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8-9:30 a.m.

403 Union

*Chair: Eoin Devereux*

A Poverty of Voices: Street Papers as Communicative Democracy, *Kevin Howley, DePauw University*

Confining Cultural Repertoires: BMG-Czech Republic and the Cultural Politics of Global Music Production, *C. Michael Elavsky, University of Illinois at Urbana-Champaign*

The Cultures of the Foreign News Desk: Comparative U.S. and European National Perspectives, *Kristina Riegert, Swedish Defence College/Södertörn University College*

Inferring Production Values from Content: a Comparative Analysis of Media Content on Sex Crime and National Crime Statistics Between 1993 and 2003,

*Michael Breen, Mary Immaculate College, University of Limerick*

From 'King Con' to 'Con Artists': Irish Media Coverage of Asylum Seekers and Refugees, *Amanda Haynes and Eoin Devereux, University of Limerick*

## **022 Consuming Children ... and Spitting Them Out**

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10-11:30 a.m.

Union Room A

*Chair: Daniel Cook*

What Is a Child Such That It Can Consume?: De-Problemitizing Children's Desires, *Daniel Cook, University of Illinois at Urbana-Champaign*

Moral Panics and Risky Lifestyles: Rethinking the Effects of Children's Media Industries, *Stephen Kline*

The Postmodern Childhood: from 'Home Alone' to Cyber Alienation, *Joe L. Kincheloe, City University of New York*

Kinderculture: the Cultural Study of Childhood Consumerism, *Shirley R. Steinberg, Brooklyn College*

## **023 A Roundtable on Globalization, Empire and the Struggle for Freedom**

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10-11:30 a.m.

Union Room B

*Chair: Stephen Hartnett*

Globalization and the Commodification of Citizenship, *Ryan Blum, University of Illinois at Urbana-Champaign*

Terrorists or Pirates: Reconsidering Violence in a Global World, *Jeremy Engels, University of Illinois at Urbana-Champaign*

Globalization and Truth Commissions as a Postcolonial Critique of Empire, *Nichole Evans, University of Illinois at Urbana-Champaign*

The U.S. Military Empire, Globalization and the Struggle over South Korea, *Jiyeon Kang, University of Illinois at Urbana-Champaign*

21st Century Drug Wars: the Rhetoric of the Nation-State and Globalization, *Daniel Larson, University of Illinois at Urbana-Champaign*

Globalizing Poverty: International Economics and the Rhetoric of Free Trade, *Laura Stengrim, University of Illinois at Urbana-Champaign*



## **024      Schooling for Repression and Incarceration?: a Critical Interrogation**

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10-11:30 a.m.

Union Room C

*Chairs: Lou Miron, Antonia Darder and Fazal Rizvi*

Schools Not Jails: Youth Agency and Cultural Production, *Joseph Feria-Galicia, University of Illinois at Urbana-Champaign*

Urban Pedagogies and the Celling of Black Youth: the Construction of a Superfluous Population in Postindustrial America, *Garrett Duncan, Washington University, St. Louis*

Marketing Incarceration: the Making of Prison Pedagogy, *Antonia Darder, University of Illinois at Urbana-Champaign*

## **025      Quotidian Diversity (II)**

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10-11:30 a.m.

209 Union

*Chairs: Amanda Wise and Melissa Butcher*

Desi Negotiations: Embodied Narratives of Transformation, *Susan McNaughton, York University*

Caribbean Popular Music Performance Practices and the Construction of Home, *Susan Harewood, University of Illinois at Urbana-Champaign*

The Humor of Belonging and Difference: Globalization and the Intercultural Performances of Shazia Mirza, *Giovanna Del Negro, Texas A&M University*

Sensorial-Scape of Unpleasantness: Social Construction of Spectator's Body in the Context of Body Art Performances, *Tomaz Krpic, University of Ljubljana, Slovenia*

## **026      African Cultural Studies in a Global World**

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10-11:30 a.m.

210 Union

*Chairs: Keyan Tomaselli and Handel Kashope Wright*

Subaltern Cultural Studies in Africa? *Susan Andrade, University of Pittsburgh*

The Dialectical Intellectual and the African Renaissance, *Keyan Tomaselli, University of Natal, Durban, South Africa*

Projecting Popular Tradition: from Film to Video in Ghana, *Carmella Garritano, University of St. Thomas*

Language Choice on Zimbabwean Screens, *Katrina Thompson, University of St. Thomas*

Beyond the Tradition/Modernity Dialectic: Black Subject Positions in South African Visual Culture of the 20th Century, *Lize van Robbroeck, Stellenbosch University, South Africa*

Lemba Religion: Ancient Judaism or Evolving Lemba Tradition? *Magdel le Roux, University of South Africa*

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**027 (Trans)Culinary Aesthetics: Interrogating the Consumption of Global Cuisine in America**

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10-11:30 a.m.

217 Union

*Chair: Sumita Lall*

A Movable Feast, Once Removed: Culinary Practice and the Local Exotic in Timothy Taylor's 'Stanley Park,' *Shannon Meek*

From Ghetto Walls to Palatable Pleasures: The Invisible Work of Domestic Mistresses in Chitra Banerjee Divakaruni's 'The Mistress of Spices' (1997), *Sumita Lall, University of California, Santa Barbara*

What's on the Menu? International Comfort Food, *Emily Davis, University of California, Santa Barbara*

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**028 Cultural Studies and Hyphenated Histories**

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10-11:30 a.m.

314A Union

*Chair: Markus Reisenleitner*

The Uses of Categories. Gender and Knowledge in Cultural History, *Christina Lutter, University of Vienna*

Re-Writing History as Meaningful Text: Cultural History, Cultural Studies and German Historians, *Dennis Sweeney, University of Alberta*

Urban History and Popular Culture, *Markus Reisenleitner, Lingnan University*

Gasoline and air: Emphasizing interdependence rather than intersectionality, *Kevin Dolan, University of Illinois at Urbana-Champaign*

**Discussant:** Meaghan Morris, Lingnan University, Hong Kong

## **029      Reconceptualizing Mobility, Social Space, Culture and Power**

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10-11:30 a.m.

314B Union

*Chair: James Hay*

The Vigilant Assemblage: a Brief Commentary on Gilles Deleuze's 'Postscript on the Societies of Control' as a Theory of Surveillance, *Bart Bonikowski, Duke University*

The Rythm of the Political in the Space of Speed, *Sarah Sharma, York University*

Critical Cyber-Geography: Toward an Understanding of a Virtual Territory, *Grant Kien, University of Illinois at Urbana-Champaign*

The Emergence of the Wired City: Techno-Urbanism in the Contemporary Seoul, *Soochul Kim, University of Illinois at Urbana-Champaign*

Mapping Mobile Spaces, *Nupur Gogia, University of Toronto*

## **030      After Birmingham: New Experiments in Cultural Studies**

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10-11:30 a.m.

404 Union

*Chair: Gary Hall*

X-Treme Cultural Studies, *Gary Hall, Middlesex University*

Cultural Studies, 'Moral Panics' and an Ethics of the Inter-Human, *Joanna Zylinska, Goldsmiths College, University of London*

Policing the Asylum Crisis: Cultural Studies, Post-Marxism and the Politics of Hope, *Kerry Moore, University of Surrey, Roehampton*

Sssh! Cultural Studies and the Secret, *Clare Birchall, Middlesex University*

## **031      Performing Higher Education: Social Actors, Identity, and Agency**

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10-11:30 a.m.

405 Union

*Chair: Carol B. Brandt*

Spatial Transformation in the New Information Economy: the New University, *Wesley Shumar, Drexel University*

Transas, Movidas, y Vendidos: Chicanas/os Negotiating Playing the Game Versus 'Selling out' in Higher Educational Institutions, *Luis Urrieta Jr., University of*

*Colorado, Boulder*

Performing Science and Gender among Indigenous Women in Higher Education,  
*Carol B. Brandt, The University of New Mexico*

Performing the Teaching of Social Theory, Producing Students' Critical Thinking,  
*Joyce E. Canaan, University of Central England*

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## **032 Cultures of Protest**

10-11:30 a.m.

406 Union

*Chair: Melissa Orlie*

Cultures of Protest: Governmental Power and Securitization, *Colleen Bell, York University*

Radical Democracy in Practice: Anti-Systemic Movements and Their Networking Through the Internet, *Irem Inceoglu, University of Surrey Roehampton*

Minimum and Living Wages: Discourse and Activism in the Low-Wage Economy,  
*Daniel Marcus, Wayne State University*

All Hail the Swarm (in Theory, of Course): Understanding Public Protest Today,  
*William Trapani, Wayne State University*

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## **033 Asian and Asian American Media/Film/Theory**

10-11:30 a.m.

407 Union

*Chair: Kent Ono*

Asianness in Saturday Morning Cartoons and Multicultural Children's Literature,  
*Paul Lai, University of North Carolina at Chapel Hill*

Gender and Race in Politics? Interrogating the Gendered and Racial Matrices of Realations in The Quiet American, *Diem-My Bui, University of Illinois at Urbana-Champaign*

Clever Enough: Model Minority, Breaking the Cycle and Getting Away with Everything in Justin Lin's 'Better Luck Tomorrow,' *Winnie Tam, University of California, Davis*

Asian American Studies and the Globalization of 'Community,' *Thomas Nakayama, Arizona State University*

A Stranger in His Homeland: Ang Lee's 'Crouching Tiger, Hidden Dragon' and Transnational Filmmaking, *Ji Yeon Lee, University of Illinois at Urbana, Champaign*

**Science Fiction Reloaded: Power, Critique  
and Resistance in the Science Fiction Genre**

**034 and the Information Society of the 21st Century (II)**

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10-11:30 a.m.

211 Union

*Chairs: Markus Wiemker, Rainer Winter and Lothar Mikos*

Through the Liquid Glass: a Comparative Approach to 'The Matrix' and 'eXistenZ,' *Sona Ertekin, Istanbul Bilgi University*

The Immersive Power of 'eXistenZ': a New Future Through Computer Games, *Markus Wiemker, University of Klagenfurt, Austria*

Truth in Fiction: Margaret Atwood and the New Genomic Order, *Brad Lewis, New York University*

Transgressions of the Genetic Kind: Gattaca and the Management of the Freakish Body in the Genomic Age, *Marina Levina, University of Illinois at Urbana-Champaign*

Did Wives Dream of Electric Brooms, *Irma Hirsjärvi, Jyväskylä University, Finland*

**035 Transnational Belongings (I)**

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10-11:30 a.m.

215 Union

*Chair: Andrew Causey*

A Case for Cultural Specificity, Authenticity and Hegemony within Spaces of Transcultural Creolisation, *Cheryl Ryman, Mediamix Limited*

Belonging and Belongings: Creating Identities and Souvenirs on Samosir Island in Post-Tourism Times, *Andrew Causey, Columbia College Chicago*

Youth Styles, Media Flow and Identities, *Veneza Ronsini, Universidade Federal de Santa Maria*

Canadian Youth Perspectives on Race and Multiculturalism, *Terrie Schauer, Simon Fraser University, Canada*

**036 Postcolonial Sensibilities and Classroom Life**

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10-11:30 a.m.

403 Union

*Chair: Fazal Rizvi, Antonia Darder and Lou Miron*

Love in the Postcolonial Classroom, *Lorraine Johnson-Riordan, University of South Australia*

Reframing Foucault in Contemporary Postcolonial Studies, *Shih Yih-Shan, Ohio University*

Living Freire: Using Critical Pedagogy to Address Oppression in the Schools and the War in Iraq, *Rosa Furumoto, California State University, Northridge*

Resistance and Ambivalence: Conceptions of Subalternity in Postcolonial Historiography and Critical Pedagogy, *Noah De Lissovoy, University of California, Los Angeles*

## **037 Public Pedagogies**

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1-2:30 p.m.

Union Room A

*Chair: Cameron McCarthy*

Working to Include Marginalized Students in the Academy: Helping Teachers Help Students, *Nancy Mack and Melissa Toomey, Wright State University*

Regulating Race and Nation: Rhetorical Dynamics of the 'Bracero Program' in U.S. Public Discourse, *Lisa Flores, University of Utah*

Ambiguous Legacy: Instituting Student Diversity at a Spanish Secondary School, *Cathryn Teasley, Universidade da Coruña*

'That Velvet Last Supper Wall Hanging Sure Comes in Handy!': Catholic Home Masses and the Maintenance, Creation and Division of Culture and Community, *Emily Noelle Ignacio, Loyola University, Chicago*

### **Roundtable: The Uses of Ethnographic Cultural Study: Can Ethnography Respond to the Crises of Legitimacy**

## **038 and Representation?**

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1-2:30 p.m.

Union Room B

*Chairs: Susan Davis and Andrea Press*

**Roundtable Participants:** Nancy Abelman, University of Illinois at Urbana-Champaign; Anat First, Netanya University, Israel; Joellen Fisherkeller, New York University; Andrea Press, University of Illinois at Urbana-Champaign; David Levin, Open University, Jerusalem; Tonomi Yamaguchi, University of Michigan

**Imagining Empire, Imagining Self: Constructing  
a Gendered Subject Within, Against and Through  
Global Relations**

**039**

1-2:30 p.m.

Union Room C

*Chair: CL Cole*

Dangerous Voyeurism: American Protestant Women Read Global Cultures, 1868-1920, *Karen Seat, University of Arizona*

Whose Perfect Image? Performing Devotion to/through White Masculinity at Arlington National Cemetery, *Shannon LC Cate, George Washington University*

Policing Dress: Cultural Anxieties and Cross-Dressing Law in 19th Century San Francisco, *Clare Sears, University of California, Santa Cruz*

Desire and Detection in the Rue Morgue, *Peter Goodwin, University of California, Berkeley*

She Works Hard for Her Money: Cultural Change and the Sex Industry, *Elizabeth Ricks, Loyola University, Chicago*

**040 Space and Culture: Everyday Life in Cultural Studies**

1-2:30 p.m.

209 Union

*Chair: Rob Shields*

Art of the Everyday: the Cultivation of the Present in Yoga, *Jennifer Sinclair, Monash University*

Making Space: Kingston's Dancehall Culture and its Philosophy of 'Boundarylessness,' *Sonjah Stanley Niaah, University of the West Indies, Mona*

Houses Without Kitchens and Towns Without Housework: Gender and 'Informatic' Domestic Spaces, *Alice Crauford, University of Pittsburgh*

Space as a Gender Place? Exploration of Bodily and Gendered Ways of Occupying Spaces, *Satu Liimakka, University of Helsinki*

Glimpsing the Future: Articulating Change and Potential in the City, *Rob Shields, Carleton University*

## **041 Performative Cultural Studies in New Millennial Times**

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1-2:30 p.m.

210 Union

*Chair: Norman K. Denzin*

'The Tumbler': Writing An/Other in Fiction and Performance Ethnography,  
*Susanne Gannon, University of Western Sydney*

Tracing a Chinese Body: an Ethnographic Documentary on Physical  
Embodiments of Ideologies, *Jia Jia, University of Illinois at Urbana-Champaign*

Witness Found: An Exploration of Performance and Community at the Virginia  
Theatre in Champaign, Illinois, *Nathaniel Kohn, University of Georgia, and Rebecca  
Cain, Virginia Theatre*

Wouldn't It Be Nice: Performing the Mediated Self, *Jessica Sawrey, University of  
Georgia*

Dr. Grandma, *Caroll A. M. Smith, University of Illinois at Chicago*

A Saturday in Itaewon: Performing the West in South Korea, *Grant Kien,  
University of Illinois at Urbana-Champaign*

At War / Dialogic Two: Climbing Walls or, the Subjective Body, *Desiree Yomtoob,  
University of Illinois at Urbana-Champaign*

## **042 Deviant Imaginaries of Embodiment**

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1-2:30 p.m.

217 Union

*Chair: Amie Parry*

Display and Exposure, *Yuh-jyh Lin, National Central University, Taiwan*

Faking Gender: Violence and Baseness in '70s Taiwan Lesbian Pulp Fiction, *Jen-  
peng Liu, National Tsing Hua University*

Tolkien's Trans-Species Fantasy: Countercultural Readings and the Contradictions  
of Fellowship, *Amie Parry, National Central University*

Time English Center, *David Barton, National Central University*

Faking Gender: Violence and Baseness in '70s Taiwan Lesbian Pulp Fiction, *Naifei  
Ding, National Central University*



## **043 Interrogating Queer Visibilities and Subjectivities: Per-Form-ations**

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1-2:30 p.m.

314A Union

*Chair: Dan Cook*

Drag q K u I e N e G n: Photographic Examination of Gender Performance in Queer Camp, *Celianny Rivera-Velázquez, University of Illinois at Urbana-Champaign*

Lesba, Gej, Bicko, Transka and Quécko: the Formation of LGBT and Queer Subjectivities in Slovakia, *Viera Wallace-Lorencová, University of Massachusetts-Amherst*

Queer Visibility and Social Class, *Lisa Henderson, University of Massachusetts, Amherst*

## **044 Liberal Government and the Emerging/Residual Spheres of Labor**

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1-2:30 p.m.

314B Union

*Chair: James Hay*

Rationalizing Women's Work: Gendered Mobilities and Divisions of Labor in the Late-Nineteenth Century, *Leslie Hahner, The University of Iowa*

Free Market Flex: How Neoliberalism is Working Women, *Andy Mendenhall, Pennsylvania State University*

Lessons from the Creative Class: Governance and the Knowledge Worker in the Information Economy, *Claire Diamond-Gibson, Simon Fraser University*

The Proper Names of Virtual Capital: Intellectual Property, Digital Governmentalities and the Figures of the Person in Neoliberal Policy, *Andrew Herman and Rosemary Coombe, York University*

**Discussant:** Jane Juffer, Pennsylvania State University

## **045 Governing Femininity: Health, Media and the Body Proper-ty**

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1-2:30 p.m.

404 Union

*Chair: Maria Mastronardi*

I Couldn't Learn to Use My Computer at Work! Women, Word Processing and the Production of Healthy Computer Use, *Lori Reed, Southern Illinois University*

Regulation Through the Postfeminist Pharmacy: Promotion Discourse and Menstruation, *Joshua Gunn, University of Minnesota*

'Girl Power': a Feminist Analysis of Female Adolescent Empowerment Strategies, *Maria Mastronardi, University of Illinois at Urbana-Champaign*

Population Control International: Cultural Industries in the Governance of Reproductive Health, *David Breshears, University of Texas at Austin*

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**046 Art Worlds / Worlds Apart: Economic, Aesthetic and Other Intersecting Regimes of Value (I)**

1-2:30 p.m.

405 Union

*Chair: Pilar Karen Rau*

Shaping Musical Lives: Structure and Agency in the Expressive Practice, *Harris Berger, Texas A&M University*

Arguments Behind Television Cameras: Articulating Production Sense, Values and Discipline, *Ivan Kuek, Nanyang Technological University / School of Oriental and African Studies, University of London*

Beyond the Tourist Ear: Space, Locality and Experience in Intercultural Improvised Music, *Rachel Lears, New York University*

Interpretive Interventions: the Media World of 'The Revolution Will Not Be Televised,' *Naomi Schiller, New York University*

Logics of Value and Relations of Creative Production, *Matthew Stahl, University of California, San Diego*

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**047 Cultural Studies/Critical Methodologies (II): New Directions in Cultural Studies Research**

1-2:30 p.m.

406 Union

*Chair: Todd Bowers*

'Policing the Crisis': Birmingham Cultural Studies and the Myth of White British Homogeneity, *Sean Campbell, APU, Cambridge, UK*

Engaging the Arab Predicament: Cultural Studies in the New Age of Empire, *Lena Jayyusi, Zayed University*

Burqa Pictures in the Internet, *Pekka Rantanen, University of Tampere*

Re-Presenting Race: Re-Imagining Ontological Crisis Through Performative Anti-

Discipline, *Nadine Ehlers, Macquarie University*

Cutting the Deck: Conversations between Governmentality and Negri's  
Materialism for Problematicizing Recent Marketing Literature and Research, *Todd  
Bowers, University of Albany, SUNY*

## **048 Contested Sporting Bodies (I)**

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1-2:30 p.m.

407 Union

*Chair: Michael Giardina*

'Act Like You Know?': Surveillance, Self and the Student Subject, *Andrew Grainger,  
Josh Newman and David L. Andrews, University of Maryland, College Park*

Not my body!: The power and politics of 'innocent' student bodies, *Michelle  
Helstein, University of Lethbridge*

After Sportculture: Rethinking Sport and Post-Subcultural Theory, *Belinda  
Wheaton, University of Brighton*

Bending It Like Beckham/Blending It Like Chadha: Stylish Hybridity and Racial  
Performativity in Popular British Culture, *Michael Giardina, University of Illinois  
at Urbana-Champaign*

The Cold War Roots of the Mexico City Olympic Protest, *Damion Thomas,  
University of Illinois at Urbana-Champaign*

## **Contemporary Approaches to Film Studies: 049 Text, Economy, (Trans)nation**

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1-2:30 p.m.

211 Union

*Chair: Ting Wang*

Vampirism, Miscegenation and the Performance of Multicultural Whiteness, *Dale  
Hudson, University of Massachusetts, Amherst*

Globalization and Localisation as the Driving Forces of the 'Renaissance of Korean  
National Cinema,' *Sung Kyung Kim, University of Essex*

Hollywood, Chinese Film Policy and the Rise of Chinese Commercial Films: a  
Case Study of China's No. 1 Commercial Filmmaker Feng, Xiaogang, *Ting Wang,  
Northwestern University*

Bridging the Gap: Documentary Film and (Trans)National Feminist  
Communities, *Joan Chan, University of Illinois at Urbana Champaign*

## **050 Conventional Politics, Unconventional Questions**

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1-2:30 p.m.

215 Union

*Chair: Melissa Orlie*

Unlabelled: Law, Language and Genetically Modified Foodstuffs in Canada,  
*Charlene Elliot, Carleton University*

Re-Imagining Democracy: Local Participation in Education in Sub-Saharan Africa,  
*Mark Hamilton, Michigan State University*

Optimism of the Intellect: Progressive Political Practices and U.S. Education Reform,  
*Amanda Lashaw, University of California, Berkeley*

Tough Enough? Representations of Women Politicians in the Popular Media,  
*Kathie Muir, Adelaide University*

Who's Afraid of Obscenity? the Semantic of Silence in American Judicial Discourse,  
*Mihaela Popescu, University of Pennsylvania*

## **051 Race, Sexual Identity and Representation on the Internet**

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1-2:30 p.m.

403 Union

*Chair: Shoshana Magnet*

In Our Wildest Dreams: the Hypes and Hopes about Bodies in Cyberculture,  
*Megan Boler, OISE/University of Toronto*

'They Didn't Move — They Were Just Sitting There Mooing!' Re-Producing Race, Gender, Class, Sexuality in Immersive, Online Technological Environments,  
*Radhika Gajjala and Melissa Altman, Bowling Green State University*

Race and 'Feminist' Spaces on the Internet, *Shoshana Magnet, University of Illinois at Urbana-Champaign*

The Dirt in the New Machine, *Rajani Sudan, Southern Methodist University*

## **052 In or Out? Fetishizing the Ambivalence Between Sexual Excess and Sexual Containment**

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3-4:30 p.m.

Union Room A

*Chair: Karen Seat*

Anthony Comstock and Grandma's Book on Sex: The Rearticulation of Sex in Early 20th Century America, *Linda Baughman, Christopher Newport University*

Sexuality in a Star's Death: Leslie Cheung's Crossover Stardom and Korean Media and Audience's Discourses on his Death and Homosexuality, *Hunju Lee, University of Massachusetts, Amherst*

Excesses, Bodies, Masculinities, Perversions: Coming to Todd Solondz's 'Happiness' (1998), *Sarah E.S. Sinwell*

Porno-Chic(k) in Fashion Advertising: Debates and Controversies, *Kathie Muir*

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## **053 Technologies of Masculinity in Postwar America**

3-4:30 p.m.

Union Room B

*Chair: James Leo Cahill*

Hot-Blooded Cold Warriors: Mid-Century Military Zoological Research and the Un-Becoming of Animals., *James Leo Cahill, University of California, Irvine*

From Sci-Fi to Hi-Fi: Mid Century Technological Hobbies and the Production of Nerd Subjectivity, *Nathan Scott Epley, University of North Carolina at Chapel Hill*

Auto-Biography and Spatial Control: Communicating the Disembodied Public Sphere, *Ken Hillis, University of North Carolina at Chapel Hill*

**Discussant:** Lawrence Grossberg, University of North Carolina at Chapel Hill

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## **054 The Complex Role of Cultural and Subcultural Capital in Progressive Political Activism**

3-4:30 p.m.

Union Room C

*Chairs: Kyeann Sayer and Teresa Heinz*

This is What Democracy Looks Like: Visual Culture and Dissent in Canada, 1998-2003, *Kirsty Robertson, Queens University, Canada*

Traversing Associations: Celebrity Capital and Sociopolitical Activism, *Sue Collins, New York University*

Constructions of Class Identity and Political Activism in the Homesteading Movement, *Teresa Heinz, Indiana University at Bloomington*

Subcultural Capital and Grassroots Activism: Defining 'Success' and Cooptation, *Kyeann Sayer, Claremont Graduate College*

## **055 Contested Sporting Bodies (II)**

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3-4:30 p.m.

209 Union

*Chairs: Michael D. Giardina and Dorie Geissler*

Sex Roles, Androgyny and the Apologetic Revisited: Situating Early Sport Science Female/Sport Analyses in 1970s America, *Dorie Geissler, University of Illinois at Urbana-Champaign*

Pitchers and Catchers: Homosexual Identity in the National Pastime, *Michael Butterworth, Indiana University*

From Rah-Rahs to Radicals: Disruptive and Counterhegemonic Cheerleaders, *Pamela Bettis, Washington State University, and Natalie G. Adams, University of Alabama*

From the Men's Tees: an Apocalyptic View of Annika Sorenstam as a Form of Protest, *Dave Naze, Indiana University*

## **056 Sampling New Skool/Politics of Hip-Hop Culture**

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3-4:30 p.m.

210 Union

*Chair: Aisha Durham*

Rep'n the Real: Reading the African Through a Double Door, *Aisha Durham, University of Illinois at Urbana-Champaign*

Ahora Vengo Alborota: Puerto Rico, Hip Hop, Transnationalism and Female Agency, *Jillian Baez, University of Illinois at Urbana-Champaign*

All About the Benjamins, Baby: Resistance, Hegemony and the Business of Hip Hop Culture, *Kareem R. Muhammad, University of Illinois at Urbana-Champaign*

Hip-Hop Pedagogy and the Multicultural Gift Curriculum, *J. Sean Callahan, University of Georgia*

## **057 Intellectual Property Law and the New Hegemony**

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3-4:30 p.m.

217 Union

*Chair: Kembrew McLeod*

Toy Soldiers and Dancing Masks: Ethics and Value in Digital Deployment of Marks in Trade, *Rosemary Coombe and Andrew Herman, York University*

Sampling, Copyright and Resistance, *Joanna Demers, University of Southern California*

The Autobiography of an Intellectual (Property): Why I Trademarked Freedom of Expression(tm), *Kembreu McLeod, The University of Iowa*

The Potential for Copyright Activism Within the Academy: *Siva Vaidhyanathan, New York University*

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**058 Interrogating Queer Visibilities and Subjectivities:  
Re-Form-ations**

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3-4:30 p.m. 314A Union

*Chair: Dan Cook*

Queer Pedagogy and Sexual Consumer Culture: The Rise of the Lesbian ‘Sexpert,’  
*Lynn Comella*

Beyond Textual Poaching: Heterosexuals Queering Television Texts, *Jeffery Dennis*

Consuming Citizenship: the Constraints on the Activist Subject in the U.S. Gay  
Market, *Katherine Sender, University of Pennsylvania*

Sports Talk Radio Programs: One Big Boyquarium? *David Nylund, California State  
University, Sacramento*

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**059 Globalization and Crime**

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3-4:30 p.m. 314B Union

*Chair: James Hay*

FTAA and the Future of Public Schooling, *Kenneth J. Saltman, DePaul University*

The Firm: Corporate Outlaws in a New Age of Labor, *Robin Truth Goodman,  
Florida State University*

Criminalizing the Working Class as Capital Goes Global, *Pepi Leistyna, University  
of Massachusetts, Boston*

Covert Military Recruiting Goes to High School, *Sheila Macrine*

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**060 Re/Claiming Indianness: Critical Perspective on Native  
American Mascots**

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3-4:30 p.m. 404 Union

*Chair: C. Richard King*

On Being a Warrior: Race, Gender, and Native American Sports Mascots, *C.  
Richard King, Washington State University*

Potential Legal Challenges to the Use of Native American Mascots in Elementary and Secondary School, *Lawrence Baca, National Native American Bar Association*

Educating the Public: Sports Mascots, History and Racial Ideology, *Jennifer Guiliano, University of Illinois at Urbana-Champaign*

A Tale of Two Surveys: an Examination of the Racial Politics Behind Polling Public Opinion on the Question of American Indian Mascots, *Ellen J. Staurowsky, Ithaca College*

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## **061 Art Worlds, Worlds Apart (II): Aesthetic Creations and Transcultural Mediations**

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3-4:30 p.m.

405 Union

*Chair: Pilar Karen Rau*

Aesthetic Models and Symbolic Functions of Natural Space: International Tourism as a Challenge to Rural 'Culture' in La Réunion, Indian Ocean, *David Picard, Université de La Réunion, France*

The Dilemma of Authenticity and Tradition in Native American Art: How Tourism Impacts Traditional and Contemporary Native American Art, *Cassandra Secrease, Indiana University*

Commodity Fetishism and the Fetishization of 'Art,' 'Culture' and 'Capitalism' in an Andean Peasant Artisans, *Pilar Rau, New York University*

Institutional Mediations of the Asian: the Asia Society as a Space of Cultural Production, *Ingrid Dudek, New York University*

Lawless Looters and Aloof Soldiers: Governing Culture, Destroying Baghdad and Occupying Iraq, *Laura Stengrim, University of Illinois at Urbana-Champaign*

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## **062 The National, Transnational and International**

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3-4:30 p.m.

406 Union

*Chair: Melissa Orlie*

Nonviolent Quest for Identity: the Republic of Tatarstan as a State Model for the Russian Federation, *Ravil Bukharaev, BBC World*

An Ontological Analysis of Evaluation Practice in the International Politics: Existential Criteria, Crosscultural Evaluation and Polyphonic Text, *Mustafa Eryaman, University of Illinois at Urbana-Champaign*

Meanings of Money: the Euro as a Medium of (Trans-) National Identification, *Johan Fornas, Linköping University*



## **063 Race, Identity and Global Transformations**

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3-4:30 p.m.

407 Union

*Chair: Cameron McCarthy*

Sexism, Islamism and Ghetto-Romantizism: The Senegalese Hip Hop Mouvement Bul faale in the Context of Global Postmodernity, *Frank Wittmann, University of Fribourg*

9/11 The Last Shard Standing: Grasping the Fossil Object and the Recollected-Image Psychoanalytically, *Jan Jagodzinski, University of Alberta*

The 'Difference' the Balkans Make: Questions of Race and Culture, *Maya Miskovic, Loyola University, Chicago*

Globalization on Trial: the Search for a New Asian Developmentalism, *Songok Han Thornton, National Sun Yet-Sen University*

White Aborigines and Other 'Fusion Fantasies': Racism in the Age of Globalization, *Lorraine Johnson-Riordan, University of South Australia*

## **064 Framing Terror**

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3-4:30 p.m.

211 Union

*Chair: Melissa Orlie*

Framing Terror: the Ideological Struggle Underlying the Characterization of Terrorism, *Adam Hodges, University of Colorado*

News Affects and the Crisis State: Media Spectacles of Immigration Along the Canada-U.S. Border, *Tamara Vukov, Concordia University*

## **065 Mediated Identities**

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3-4:30 p.m.

215 Union

*Chair: Breda Luthar*

The Invention of Society: the Narratives on Local and Global Celebrity in Women's Magazines, *Breda Luthar, University of Ljubljana*

Cultural Representations and the Development of Sexual Identity: Examining 1950s Queer Pulp Fiction, *Monica Hopkins, Boise State University*

Mediated Meanings and the Self: Media Audiences' Strategies for Presentation of Religious Self and Identity, *Jin Kyu Park, University of Colorado at Boulder*

Media is Doing It Instead of Me: Approaching Media Use with Memory Work, Fantasies, Interpassivity, *Brigitte Hipfl, University of Klagenfurt*

The Most Desirable Target Group: a Case in the Discursive Construction of Gendered Consumerhood, *Liina Puustinen, University of Helsinki*

## **066 Politics, Policy, and Representation**

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3-4:30 p.m.

403 Union

*Chair: Mehdi Semati*

Gagging the Queen: the Icon of the Welfare Queen and Her Role in the 2001 Restoration of the Mexico City Policy, *Rae Lynn Schwartz, The University of Iowa*

Admissible in a Court of Law: Paternity, DNA and the Talk Show, *Kathalene Razzano, George Mason University*

Political Practices and Discursive Strategies: the U.S. Presidential Campaign and the Appropriation of Blogging, *Ganaele Langlois, York University*

Global Media and Cultural Frontiers: on Islamophobia and the Limits of Neoracism, *Mehdi Semati, Eastern Illinois University*

# Sunday, June 27

## **067 Roundtable: Institutionalizing Cultural Studies**

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8-9:30 a.m.

Union Room A

*Chair: Elizabeth Thomas*

**Participants:** Bruce Burgett, University of Washington-Bothell; CL Cole, University of Illinois at Urbana-Champaign; Kent Ono, University of Illinois at Urbana-Champaign; Elizabeth Thomas, University of Washington-Bothell; and Ron Krabill, University of Washington-Bothell

**Discussant:** Bete Noires, Whipping Posts and Other Unforgiveable Political Sins: Negotiating the Theory/Practice Divides in Interdisciplinary Cultural Studies, *Caren Kaplan, University of California, Davis*

## **068 Situating the Use of Information Technology as Technocultural Practice and the Cultural Dynamics in Wired Korea**

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8-9:30 a.m.

Union Room B

*Chair: Keehyeung Lee*

Living 'Digitally': Information Technologies and the Emerging Youth Culture in Contemporary South Korea, *Keehyeung Lee, Korea Press Foundation, Young-Chan Kim, Hankuk University of Foreign Studies, and Donghoo Lee, University of Incheon*

Private Talks in Public Spaces: Everyday Lives of Mobile Phone Users in Korea, *Tae-Jin Yoon, Yonsei University Korea*

Pathway to the Core: Political Aspect of Information Society Discourse in Korea, *Shin Dong Kim, Hallym University*

Expressive Public Sphere and Participatory Access Media, *Myungkoo Kang, Seoul National University*

**Discussant:** Nancy Abelmann, University of Illinois at Urbana-Champaign

## **069 Trauma Studies: Reality and Representation**

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8-9:30 a.m.

Union Room C

*Chair: Jane Kilby*

Through the Eyes of a Survivor: Art and the Representation of Trauma, *Jane Kilby*

*University of Salford*

Forgetting to Remember: Memory of the Dictatorship in the New Argentine Cinema, *Elina Tranchini, National University of La Plata, Argentina*

Transmissions of Trauma: Articulating the Silent Present, *Christina Weber, University at Buffalo, SUNY*

Six Feet Under and the Trauma of Everyday Life, *Gregor Campbell*

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## **070 Intervention/Interaction: Social Activism in the Arts**

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8-9:30 a.m.

209 Union

*Chair: David Monje*

The Failure of Public Art: Communication as Medium in the Work of Temporary Services, *Ted Gournelos, University of Illinois at Urbana-Champaign*

Title Forthcoming, *Laurie Hogan, University of Illinois at Urbana-Champaign*

Title Forthcoming, *Ed Mar, Lumpen, Chicago*

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## **071 Regulation, Resistance, Action: Theorizing Subjectivity**

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8-9:30 a.m.

210 Union

*Chair: Melissa Orlic*

Virilio Versus Deleuze on the Politics of Electronic Music, *Michael Gardiner, Chiba University*

Examining Identity Politics as Motivation Toward Participatory Democracy: Cultural Hegemony, Ideology and Communicative Action, *Monica Hopkins, Boise State University*

Unified Globe, Fragmented Selves: Rearticulating the Global/Postmodern Subject in the Third Millennium, *Nick Mercer, University of Western Australia*

The Triple Bottom Lie: Nietzsche and the Techno-Somatic Subject, *Scott Rawlings, Deakin University, Australia*

**Breaking Silence: Deconstructing the Subalternity  
of 'Other' Voices and the Struggle for an Emancipatory  
Praxis**

**072**

8-9:30 a.m.

217 Union

*Chairs: Antonia Darder, Lou Miron and Fazal Rizvi*

Deconstructing the Stigma of Popular Incompetence of Brazilian Students: a Dialogue, *Ricardo Santos, Faetec, University Iguaçú-Unig, Brazil*

Teaching of Tales from/of the Crossroads, *Tim McDonough, University of Illinois at Urbana Champaign, and Nazira Vargas, Faetec, University Iguaçú-Unig, Brazil*

Oppositional Consciousness and the Contradictions of Community Organizing, *Laura Galicia, University of Illinois at Urbana Champaign*

To Imagine Otherwise: the Uncharted Journey of Educators Who Question the Techno-Utopian Vision of Educational Reform Policy, *Karen Ferneding, University of Illinois at Urbana Champaign*

**Forever and Ever? Not-Limited Life Trajectories  
in Contemporary Media Representations**

**073**

8-9:30 a.m.

314A Union

*Chairs: Ursula Ganz-Blaettler and Donna Reiner*

Whenever Someone Dies There Is Someone Who Does Not, *Anne Yammine, University of Lucerne*

And Death Shall Have No Dominion ... So, Who Will?: a Look at Soderbergh's 'Solaris,' *Sandra Idrovo, Universidad Casa Grande*

Organ Donation — Working Ways Around Death? *Joachim Haes, Università della Svizzera Italiana*

Forever Dead, *Ursula Ganz-Blaettler, Università della Svizzera Italiana*

Brought back, *Donna Reiner, Phoenix Museum of History*

**074 Perspectives on the Biopolitical and Technologies  
of the Self in the New Millennium**

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8-9:30 a.m.

314B Union

*Chair: James Hay*

Health Consumption, Youth and the Internet: Self-Governance and the Neo-Liberal Citizen, *Tania Lewis, University of Melbourne*

Fatty in Public: Disciplined Citizenship, Indulgent Consumption and the Obese Child, *Rafael Cervantes, The University of Iowa*

Foucault for Africa: the Relevance of Foucaultian Theory in Post-Apartheid South Africa, *Jeanne Prinsloo, Rhodes University, South Africa*

**075 Posthuman Subjects, Progressive Politics and Ethical  
Awareness: Imaging Possibilities (Especially Hopeful  
Ones)**

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8-9:30 a.m.

404 Union

*Chair: Joseph Schneider*

Troubling Cyborgs, *Grant Kien, University of Illinois at Urbana-Champaign*

Virus Appeal: a Creative Force or a Threat? *Roberta Buiani, York University*

Hope is Never Somewhere Else: Negotiation and the Power of Expectation, *Anthony McCann, University of California, Santa Barbara*

**076 Narrative Theory and the Study of Lives**

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8-9:30 a.m.

405 Union

*Chair: Frederic Jaher*

Race, Romanticism and the Contours of Confederate Ideology: a Case Study in the Use of Negative Identity, *Richard Bradley, Central Methodist College*

Narrating Hope: Sartre's Attachment Theory and the Politics of Personalization, *Steve Quackenbush, University of Maine, Farmington*

Narrative, Description and Argument in Meditative Autobiographies: the Case of Rousseau's 'Reveries of a Solitary Walker,' *Erkki Vainikkala, University of Jyväskylä, Finland*

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**077 Media and Performance in Public Cultures of Violence**

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8-9:30 a.m.

406 Union

*Chair: Della Pollock*

Let's Play Prisoners: Media, Performance and Identity, *Rachel Hall, University of North Carolina at Chapel Hill*

Setting to Work on Blaxploitation: Pam Grier and the L Word, *Kara Keeling, University of North Carolina at Chapel Hill*

Human Rights or Violent Poverty in the Service of Global Wealth, *D. Soyini Madison, University of North Carolina at Chapel Hill*

Communicating the Distance: Meditations on Performance, Media and Fieldwork, *Phaedra Pezzullo, Indiana University*

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**078 Sport, Culture and Globalizing Pedagogies**

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8-9:30 a.m.

407 Union

*Chairs: Michael D. Giardina and Matthew Guschwan*

European Soccer at the Crossroads: Capitalism, Globalization and Race in the Wake of The Bosman Ruling, *Claude Rheal Malarly, St. Mary's College*

Digital Gladiators: Roman Soccer Fans, Web sites and Identity, *Matthew Guschwan, Indiana University*

Co-Building Global Basketball Empire: the Media Representation of a Taiwanese Player's 'Hoop Dream,' *Ti Wei, Tungkang University, Taiwan, and Chang-de Liu, Temple University*

Asian (American) Masculinity, Sexuality and Sports, *Paul Lai, University of North Carolina at Chapel Hill*

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**079 Edward Said: Humanist and Activist on the World Stage**

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8-9:30 a.m.

403 Union

*Chairs: Valerie Kennedy and Matti Savolainen*

Edward Said: Achievements and Controversies, *Valerie Kennedy, University of Bilkent*

The Multidisciplinary and Intellectual Contribution of Edward Said to the Field of Media Studies, *Mahmoud Eid, Carleton University*

Where's the East? Orienting Latin America and Asia, *Blake Seana Locklin, Texas State University*

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**080 Reading the Passion (Mel Gibson's 'The Passion of the Christ')**

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10-11:30 a.m.

Union Room A

*Chair: Richard Bradley*

Manly Pain and Motherly Love: the Passion of the Christ and the History of American Christianity, *David Morgan, Valparaiso University*

Anti-Semitism in Mel Gibson's 'Passion of Christ,' *Frederic Jaher, University of Illinois at Urbana-Champaign*

The Gospel According to Gibson: Weaving the Traditions, *Steve Friesen, University of Missouri-Columbia*

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**081 The Mystique of Popular Culture: Hip and Classroom Life**

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10-11:30 a.m.

Union Room B

*Chairs: Antonia Darder, Lou Miron and Fazal Rizvi*

Articulations of Struggle in Chicago Independent Hip Hop, *Kamau Rashid, University of Illinois at Urbana-Champaign*

Hip Hop, Pedagogy and Cultural Capital, *Robert Ward, University of Illinois at Urbana-Champaign*

Hip Hop 101: Consciousness and Classroom Possibilities, *Kamau LaRaviere, University of Illinois at Urbana-Champaign*

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**082 New Television/Studies**

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10-11:30 a.m.

Union Room C

*Chairs: Ann Gray and Joke Hermes*

Beyond Genre? Shaping Television Histories, *Ann Gray, University of Lincoln*

Television's Continuous Reinvention of Genre and the Action-Soap '24': Rethinking TV Genre Analysis from a Feminist Perspective, *Joke Hermes, University of Amsterdam*

Porn-u-mentary: Prostitution and Contemporary British Television, *Karen Boyle,*



*University of Glasgow*

The Mean Relations of Production: Reading Class, Cast and Crew in 'The Simple Life,' *Ann McCarthy, New York University*

Feminist Terrorists/Terrorist Feminists: U.S. Televangelism and the Feminist Threat, *Amanda Third, Monash University*

Without Programming, How Do We Research the Audience? *Helen Wood, University of Manchester*

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**083 Talking Education Through Identity and Power:  
Methodologies That Speak to a Way of Knowing**

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10-11:30 a.m.

209 Union

The Dilemma of Educational Achievement for African-American Students: Negotiating a Black Identity When Being Smart Means 'Acting White,' *Alice Filmer, University of Illinois at Urbana-Champaign*

Plugging In, Tuning Out: Minorities Negotiating a New Language in the Technophilic Classroom, *Joy Pierce, Rowan University*

Speaking Out, Remaining Silent: Battling Colorblind Ideology in a Predominantly White Classroom, *Dalia Rodriguez, University of Illinois at Urbana-Champaign*

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**084 Decolonialism: Finding Ways to Deconstruct  
Colonial Ideology**

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10-11:30 a.m.

210 Union

*Chair: Alexandra Sauvage*

Citizenship, Racial Violence and Social Cohesion in the French and Austrian School History, *Alexandra Sauvage, University of Paris IV*

Decolonising Local Settler Identity: Transparency in Belonging and the Ethics of Location, *Rob Garbutt, Southern Cross University*

Rhetorics of First Nations' Place and Memory in Colonial Photography, *Kalli Paakspuu, York University*

**085 Cultural Dispositions: Dispersals and Convergences  
of Capital and Consumption**

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10-11:30 a.m.

314A Union

*Chair: Dan Cook*

New Cultural Intermediaries: From Dispersing Images to Caring Texts, *Sam Brinkley, Emerson College*

Carnival Culture as Consumption, *Lauren Langman, Loyola University, Chicago, and Karen Halnon, Pennsylvania State University at Abington*

Frank Sinatra and the Cult of Celebrity, *Chris Rojek, Nottingham Trent University*

**086 Dual Globalizations: Mobility of Cultures in the Virtual  
and the Real World — Hybridity of the First and the  
Second World**

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10-11:30 a.m.

314B Union

*Chair: Saied Ameli*

Dual Globalizations and Mobility of Cultures in the Future Society, *Saied Ameli, University of Tehran*

The Impacts of Information and Communication Technologies on Iranian Youth Culture, *Mehdi Motazer Ghaem, University of Tehran*

Cultural Mobility: a Semiology of Romance in Contemporary Iranian Novel, *Masoud Kowsari, University of Tehran*

**087 Roundtable: Courage, Resilience and Fortitude: Women  
of Color Living Critical Race Feminism in the Academy**

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10-11:30 a.m.

404 Union

*Chair: Theadorea Berry*

**Participants:** Denise Taliaferro Baszile, Miami University Ohio; Amanda Bryant-Friedrich, Oakland University; KaaVonia Hinton-Johnson, Michigan State University; Kiran Katira, The University of New Mexico; Amanda Kim, University of Michigan; Tiffany Lee, The University of New Mexico; Aki Murata, Mills College; Yuriko Wellington, University of Georgia

## **088 Art, Aesthetics and Representation**

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10-11:30 a.m.

405 Union

*Chair: Miguel Malagreca*

Doing 'contemporary' art, *Kyoko Gardiner, University of Tokyo*

The Peculiar Space of Aesthetics: Reading Jean-Luc Nancy with Walter Benjamin, *Jason Flato*

The Work of Art in the Postcolonial Imagination, *Cameron McCarthy, University of Illinois at Urbana-Champaign*

Queer Kinships in Italian Cinema, *Miguel Malagreca, University of Illinois at Urbana-Champaign*

**Discussant:** Kass Banning, University of Toronto

## **089 Empires of Leisure**

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10-11:30 a.m.

406 Union

*Chair: Alina Bernstein*

Working Hard, Playing Hard: Japan's New Exports, *Todd J. Holden, Tohoku University*

At Your Service: Sport and Everyday Pornography, *Deb Merskin, University of Oregon*

A Sporting Chance: Urban Basketball and Youth Resistance, *Susan C. Legget, Muhlenberg College*

The People's Beast: Marketing and Consuming Sports Idols in Japan, *Rie Ito, Tohoku University*

## **090 Thinking Through the Diaspora**

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10-11:30 a.m.

407 Union

*Chair: Toby Miller*

Asian Megacity, SARS and Flexible Diasporas, *John Erni, City University of Hong Kong*

Re-Conceptualizing the Diaspora, *Raka Shome, Arizona State University*

Metropolitan Movement/Spatial Dwellings, *May Joseph, Pratt Institute*

## **091 Working in the Interdisciplinary Gap: a Comparison of Lexicons and Rules**

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10-11:30 a.m.

211 Union

*Chair: Luciano Terrenato, Università Tor Vergata, Roma*

**Participants:** Martin Schmid, University of Klagenfurt, Austria; Marie Antoinette Glaser, University of Klagenfurt, Austria; Mark Hulsether, University of Tennessee; Linda Baughman, Christopher Newport University, Virginia

## **092 Representation, Identities and the Politics of Difference**

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10-11:30 a.m.

215 Union

*Chairs: Antonia Darder, Lou Miron and Fazal Rizvi*

Articulating Alternatives: (Critical) Rhetoric and the Hope of Critical Pedagogy, *Cindy Spurlock, University of North Carolina at Chapel Hill*

Transformative Identities in Adult Learning, *Kiyeon Yi, Seoul National University, Korea*

The Curriculum as Representation: Cultural Studies in Teaching Training, *Ronald Soetaert and Andre Mottart, Ghent University, Belgium*

Racialized Prejudices Across Space: Influence of U.S. Stereotypes on Korean Perceptions of Difference, *Jung-Won Suh, University of Illinois at Urbana-Champaign*

## **093 Raymond Williams's Common Culture and the Project of Cultural Studies**

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10-11:30 a.m.

403 Union

*Chair: Alvaro Pina*

Raymond Williams and Theories of Mass Media, *Alan O'Connor, Trent University*

Toward a Common Culture: Civil Society, Public Service and Social Difference, *Claudia Alvares, Lusofona University*

Communications and Community in the Global Era: Revisiting Raymond Williams, *Sumita Chakravarty, New School University*

A River Runs Through It: a New Model For Understand Hegemony, *Kevin Dolan, University of Illinois at Urbana-Champaign*

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## **094 Conflicts in Visual Culture: a Global Perspective**

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1-2:30 p.m.

Union Room A

*Chair: Ted Gornelios*

Making Absence Present: Representing and Fulfilling Loss in Real-Time, *Kevin Hamilton, University of Illinois at Urbana-Champaign*

In Context: Memory, War, and Documentary Photography, *Natasha Ritsma, Indiana University*

Articulating the Real: Gerhard Richter's '18. Oktober 1977' and Walid Raad's 'Already Been In a Lake of Fire,' *David Monje, University of Illinois at Urbana-Champaign*

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## **095 Repression and Oppression in Times of 'Terrorism'**

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1-2:30 p.m.

Union Room B

*Chair: Melissa Orlie*

Identity, Visuality and Pedagogy in Terrorist Times, *Julie Matthews, University of Sunshine Coast, Australia*

Bristol and Newport, Two British Cities Challenging Racism in a Time of War, *Olivette Otele, La Sorbonne University*

From Militarization to Medicalization: Rand Corp. Introduces a World Health Marshal Plan, *Bradley Lewis, New York University*

Education Accountability: Ideological Preparation for Political Repression and Militarism Post 9/11, *Pauline Lipman, DePaul University*

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## **096 A Report from the Trenches: Critical Pedagogy in a Conservative Context**

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1-2:30 p.m.

Union Room C

*Chair: Lawrence Grossberg*

Suddenly, I'm Jewish: Me, the Mormons and Cousin Jesus at Utah Valley State College, *Philip Gordon, Utah Valley State*

Death May Be Your Santa Claus: Teaching Cultural Studies in the Bible Belt, *Jonathan L. Crane, University of North Carolina at Charlotte*

Meeting Them Where They Are: Cultural Studies, Affect and Conservatism, *Christa Albrecht-Crane, Utah Valley State*

Proximate Otherings and Implicit Alterities: On Not Preaching Cultural Studies to the Choir, *Gregory J. Seigworth, Millersville University*

These House-Negroes 'Still' Think We're Cursed: Struggling Against Racism in the Classroom, *Darron Smith, University of Utah*

**Discussant:** Lawrence Grossberg, University of North Carolina at Chapel Hill

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## **097 Globalization and Its Discontents (or Malcontents)**

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1-2:30 p.m.

209 Union

Globalization and the Making of Transcitzenship, *Luis Mirón, University of Illinois at Urbana-Champaign*

Cosmopolitanism: the Corporatization of a Noble Sentiment, *Fazal Rizvi, University of Illinois at Urbana-Champaign*

Iconographies of Global Dissent, *Warren Crichlow, York University*

Globalization and English in Hong Kong and China, *Kwok-kan Tam, The Chinese University of Hong Kong*

Issues and Encounters of Globalization: an Incipient Inquisition, *Premananda Panda, Sambalpur University, India, and Harapriya Samantaraya, Women's College Padafor the Fifi Balpur University, India*

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## **098 Responding to Democracy: Media and Social Action in South Africa**

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1-2:30 p.m.

210 Union

*Chair: Ron Krabill*

Current Social Movements and Mass Media in South Africa: an Overview, *Ron Krabill, University of Washington, Bothell, Mashilo Boloka, South African Broadcasting Corp., and Herman Wasserman, University of Stellenbosch, South Africa*

'Women and Children First': HIV/AIDS and Activist Film in South Africa, *Sarah Brophy, McMaster University*

Mainstream Media and Economic Policy Questions Post-GEAR, *Sean Jacobs, New York University*

**099 Exploring Reality TV: Marriage, Infidelity,  
Empowerment and a (Former) Playboy Bunny**

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1-2:30 p.m.

217 Union

*Chair: Craig Robertson; Organizer: Rachel Dubrofsky*

Surveillance of Emotion and Confession: Technologies to Authenticate Women,  
*Rachel E. Dubrofsky, University of Illinois at Urbana-Champaign*

'Nothing Short of Grotesque to Observe': The Threatening Bodily Spectacle of  
'The Anna Nicole Show,' *Karen Pitcher, The University of Iowa*

The Ideal (of) Marriage: Purification in Marriage-Oriented Reality Television,  
*Megan Pincus-Kajitani, University of California, San Diego*

Investigating Cheaters, *Mimi White, Northwestern University*

**Discussant:** Sujata Moorti

**100 Sport, Media and Corporate Nationalism(s)**

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1-2:30 p.m.

314A Union

*Chairs: Michael D. Giardina and Michael Silk*

One Day in September / a Week in February: Sport, Epistemic Panic and the  
Epistemological Spaces of Empire, *Michael Silk, University of Maryland*

Media, Marketing, and Matters of Memory: Sport and 'Seabiscuit,' *Holly Kruse,  
The University of Tulsa*

Selling 'America' Through the Superbowl, *Hugh O'Donnell, Glasgow Caledonian  
University, and Bob Spires, Mid Tennessee State University*

Crossing the Borders: Transnational Penetration of Global Markets in Action  
Sports Selling, *Robert E. Rinehart, Washington State University*

Babes, Balls and Babies: the Making of Motherhood in the WNBA, *Jennifer L.  
Metz, Northern Illinois University*

**101 The Situatedness of Flows (II):  
Critically Theorizing Transnational Cultures**

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1-2:30 p.m.

314B Union

*Chair: Hanping Chiu*

Reclaiming the Lost Past of Asia-Pacific Region in the Age of Globalization,

*Hanping Chiu, National Taiwan Normal University*

On the Spectrality of Anti-Globalization, *Chung-Hsiung Lai, National Cheng Kung University*

Metropolitan Cultural Flows and Space-Time Compression as Narration: 'King Solomon's Mines,' *Chi-she Li, National Taiwan University*

Rendezvous at the Harbor: Omeros, Formosa and the Guiles of the Isle, *Ting-yao Luo, National Sun Yat-Sen University*

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## **102 Transnational Belongings (II)**

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1-2:30 p.m.

404 Union

*Chair: Melissa Butcher*

The Redefining of Place: Australian Corporate Expatriates in the Asia Pacific, *Melissa Butcher, University of Sydney*

Moral Economies of the Translocal Village: Affect, Obligations, Responsibilities and South Indian Migrants in Singapore, *Selvaraj Velayutham, University of Western Sydney*

Nation, Transnation, Diaspora: Locating East Timorese Long-Distance Nationalism, *Amanda Wise, Australian National University*

Networking and Transnational Identity Space in the Muslim Diaspora in the West, *Rivka Yadlin, Hebrew University of Jerusalem*

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## **103 Indigenous Cultural Studies Practices: Engaging Tensions**

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1-2:30 p.m.

405 Union

**Participants:** Carolyn White, chair, Northern Arizona University; Mary Hermes, University of Minnesota-Deluth; Deeda Williams-Joseph, Northern Arizona University; Gaetano Senese, Northern Arizona University

**Note:** This session is a polyphonic performance ethnography.



## **Tangled Webs: Evaluating Programs Seeking to Increase and Retain Underrepresented Students in Higher Education**

**104**

1-2:30 p.m.

406 Union

*Chair: Kathryn Ryan*

The Multiplicity of Diversity: Expanding Opportunities for Underrepresented Students' Interests in the Sciences, *Merrill Chandler, University of Illinois at Urbana-Champaign*

Evaluating the Underrepresented Minority Student Experience in College Chemistry, *Joyce Lee, University of Illinois at Urbana-Champaign*

Evaluating Summer Research Opportunities Programs at Midwestern Institutions, *Victor Perez, University of Illinois at Urbana-Champaign*

## **105 War Isn't Hell, It's Entertainment**

1-2:30 p.m.

407 Union

*Chair: Rikke Schubart*

'Sound Sacrifices': the Postmodern Melodramas of World War II, *Debra White, University of Arizona*

Getting the Story Right: Myth, Meaning and Gendered War Mythology in the Case of Jessica Lynch, *Rikke Schubart, University of Southern Denmark*

Militainment as Banal Militarism, *Tanja Thomas, Technical University Ilmenau, and Fabian Virchow, University of Applied Sciences Kiel*

Bombing a Virtual Other: Video Games as a Modern, Sophisticated, Safe Warfare, *David Leonard, Washington State University*

## **106 Raymond Williams' Common Culture and the Project of Cultural Studies (II)**

1-2:30 p.m.

211 Union

*Chair: Alvaro Pina*

Revisiting Raymond Williams' Project of Common Culture from a View on His Border Fiction, *Jade Tsui-yu Lee, National Kaohsiung Normal University*

Cultural Materialism and Cultural Studies: Raymond Williams' Approach Toward a Critical Theory of Culture, *Udo Goettlich, ZAK | Zentrum fuer Angewandte Kulturwissenschaft*

Bridging the Generations: the Idea of a Common Culture and the Concept of Power, *Mark Gibson, Murdoch University*

'Not Portuguese, Actually' — a Whiff of Italianesque Neorealism, the Idea of Common Culture and the Powers of Representation, *Maria Jose Simas, Escola Secundária D. João II*

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**107 Roundtable — Infecting the Sick Society: Performance as Virus**

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1-2:30 p.m.

215 Union

*Chairs: Sarah Kanouse and Sascha D. Meinrath*

**Panelist-performers:** Bill Brown, Surveillance Camera Players; Charles Frederick, independent writer/activist/cultural animator; Hyla Willis, subRosa; Lucia Summer, subRosa; Faith Wilding, subRosa

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**108 Pedagogies of Memory and Trauma**

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1-2:30 p.m.

403 Union

*Chair: Patricia Ticineto Clough*

Haunted Histories and the Fantasy of Honorary Whiteness, *Grace Mitchell, the Graduate Center, City University of New York*

Fertility and the Quantum Matrix: Death as a Fashion Accessory for the Global Traveler in the Fictions of Chuck Palahniuk and Richard Calder, *Jamie Bianco, the Graduate Center, City University of New York*

Why Pleasure? *Manolo Guzman, Marymount College*

Refiguring the Body in Trauma, *Craig Willse and Greg Goldberg, the Graduate Center, City University of New York*

# Monday, June 28

## **Domesticating Diversity: the Appropriation of Colored Bodies and Progressive Discourses in Teacher Education**

**109**

8-9:30 a.m.

Union Room A

*Chair: Marta Baltodano*

That's Not Very Multicultural of You!: Activating Chicana Agency Within an Institution That Desires the Brown Body But Not the Brown Mind, *Lisette Sosa, Claremont Graduate University*

The Hegemonic Consensus: Representations of Radical Critique in 'Progressive' Contexts of Higher Education, *Noah DeLisovoy, University of California, Los Angeles*

So You Want a Social Justice Program?: The Accreditation of Schools of Education and the Appropriation of Diversity, *Marta Baltodano, Loyola Marymount University*

## **110 The Popularity of Nature**

8-9:30 a.m.

Union Room B

*Chair: Phaedra C. Pezzullo*

Walkerton: the Memory of Matter, *Jody Berland, York University*

Hating Tourists and the Toxicity of Tourism, *Phaedra C. Pezzullo, Indiana University*

Eco-Challengers: Imagining the Frontier, Forming Late Twentieth-Century 'American' National Identities, *Barbara A. Barnes, University of California, Santa Cruz*

Politics of Environment — Environment of Politics, *Srinath Jayaram, Ohio University*

The Symbolic Domestication of Nature, *Mark Meisner, SUNY College of Environmental Sciences and Forestry*

## **111 Looking for Cultural Studies in All the Wrong Places**

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8-9:30 a.m.

Union Room C

*Chairs: Ted Striphas and Gil Rodman*

Expanding the Field: Undisciplining Cultural Studies, *Gil Rodman, University of South Florida*

New Media, New Literacy: Cultural Studies for the Millions, *Anne Balsamo, Stanford University*

Cultural Studies: One Publisher's Perspective, *Jayne Fargnoli, Blackwell Publishers*

What is the 'Critical' in 'Critical Cultural Studies'? *Ted Striphas and Ronald Walter Greene, Ohio University*

Where is Cultural Studies? The Poetics and Politics of an Intellectual Practice, *Alvaro Pina, University of Lisbon*

## **112 Critical Pedagogy: Hidden 'Curriculums'**

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8-9:30 a.m.

209 Union

*Chair: Efrat Tseelon*

At the Crossroads Between National Cinema and Global Hollywood: Case Study of New Zealand filmmaker Vincent Ward, *Lynette Read, UNITEC, New Zealand*

Not Just a Historical Relic: The Rhetoric of Current Debate on the School Uniform, *Efrat Tseelon, University College, Dublin*

The South African Rainbow Nation at the Crossroads: Cultural and Literary Solutions, *J. Manyaka, Rand Afrikaans University, South Africa*

African Teachers' Perceptions of Good Citizenship: Empowerment for Democracy in South African Public School, *Sonja Schoeman, UNISA*

Scholarship and Identity: the Role of the Black Intellectual, *Jerome-Alexander Van Wyk*

The Renaissance Analogy as a Site for Transnational Culture British India, *Kalyan Chatterjee, University of Burdwan*

## **113 Gendered Subjectivities Formation and the Everyday Life in Hong Kong**

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8-9:30 a.m.

210 Union

*Chair: Shun-hing Chan*

Journeys of the Self: a Digital Autoethnography, *Chiu-han Linda Lai*

Disney, Hong Kong Families and the Formation of Children's Subjectivities, *Wing-ye Kimburley Choi*

Constructing Female Subjectivities Through the Everyday: a Case Study of the Feminist Journal *Nuliu* in Hong Kong, *Shun-hing Chan*

## **114 Media Structures, Media Specificities**

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8-9:30 a.m.

217 Union

*Chair: Bob Hanke*

The Temporal Turn in Media Studies, *Bob Hanke, York University*

Reviewing TV and Jim Crow: A Cultural Studies Approach to Local Television Histories, *Steven Classen, California State University, Los Angeles*

Rethorizing a Once Mass Medium: U.S. Television, the Post-Network Era, and Negotiating 9/11 in Fictional Narratives, *Amanda Lotz, Denison University*

The Garden City's Postmodern Identity Crisis, *Kevin Glynn, University of Canterbury*

## **115 Beyond Black and White: Rethinking 'Brown/ness' in Contemporary Culture Identity Narratives**

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8-9:30 a.m.

314A Union

*Chair: Angharad Valdivia*

Ethnicity at the Crossroads: the Slippery Representation of Brown Women, *Angharad Valdivia, University of Illinois at Urbana-Champaign*

Negating or Negotiating Tradition?: How South Asian Film Makers Reconstruct the Diaspora, *Kumi Silva, University of Oregon*

Crossing Borders: Rupturing Race in Postcolonial Narratives of Nation/Ethnicity, *Isabel Molina Guzmán, University of Illinois at Urbana-Champaign*

## **116 The Changing Fortunes of Theory and Its Concepts**

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8-9:30 a.m.

314B Union

*Chair: Melissa Orlie*

The Life/Culture System: the New Exotica in Cultural Studies, *Dimitris Papadopoulos, Free University of Berlin*

The Good, the Bad and the Other: Lyotard, Levinas and the War on Terror, *Evgeni V. Pavlov, University of Denver*

Politicizing Theory and Academe's Second Death, *James Salvo, University of Illinois at Urbana-Champaign*

Countering Globalization's Globalizing Discourse, *Houston Wood, Hawai'i Pacific*

The Future of Postmodernism, *Elizabeth K. Menon, Purdue University*

## **117 Exploring Reality TV: Globalism and Nationality**

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8-9:30 a.m.

404 Union

*Chair: Susan Harewood; Organizer: Rachel Dubrofsky*

Cosmopolitan Voyeurs: the Global Travels of Reality Television, *Sujata Moorti, Old Dominion University*

The Tower of Song: Canadian Idol, (In)Authenticity and the Enjoyment of the Nation, *Candis Steenbergen and Jason Morgan, Concordia University*

The Extreme Make-Over of Reality Television, *Lynn Sally*

Big Brother and International Awareness: Media Performances of the Self in a Global Context, *Ernest Mathijs, University of Wales, Aberystwyth*

**Discussant:** Mark Andrejevic, The University of Iowa

## **118 Cross-Promotional Cultures and Space**

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8-9:30 a.m.

405 Union

*Chair: Jo Littler*

Activist Consumers, Globalization and the Marketing of Fair Trade, *Jo Littler, Middlesex University, UK*

Promoting Film: Bridging the Epic and the Miniature, *Janet Harbord, Goldsmiths College, UK*

Brands in the News: Public Relations and Media Legitimacy, *Lynda Dyson, Middlesex University, UK*

Brands and Visibility in a Global Frame, *Liz Moor, Middlesex University. UK*

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## **119 Icons, Ideologies and Institutions: Visual Culture and Religion**

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8-9:30 a.m.

406 Union

*Chairs: Paul Frosh and Michele Rosenthal*

Exploring 'Revolve': the New Testament for Teens at the Intersection of 21<sup>st</sup> Century Religion, Media and the Marketplace, *Lynn Schofield Clark, University of Colorado*

Reflecting Absence and Mediated Presences: the Theology of the Icon and Iconicity, *Chris Lundberg, Northwestern University*

Liberalism at the Altar: Seeing the General Instruction of the Roman Missal in America, *Brett Ommen, Northwestern University*

**Discussant:** David Morgan, Christ College, Valparaiso University.

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## **120 Anthropology of Disaster Studies**

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8-9:30 a.m.

407 Union

*Chair: Premananda Panda*

Managing Crisis: A Lesson from Orissa Super Cyclone, *Das Mahapatra A.K., Sambalpur University*

Super Cyclone-Effected Communities and the Role of Government and Nongovernmental Agencies: A Study on Marine Community in Orissa, *Panigrahi Nilakantha, NKC Center for Development Studies*

Climate and Weather Option is Disasterous to Agriculturists, *Karma Oraon, Ranchi University*

Role of NGOs and Other Actors in Disaster Management, *Rama Subudhi, Institute of Women Welfare*

Disaster Management and Mitigation: Perspective in Community Participation: a Case Study India, *Martin Taylor, Church's Auxiliary for Social Action*

## **121 Performing Culture: A Tour of Positions and Experiences**

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8-9:30 a.m.

215 Union

*Chair: Mandy Schleifer*

**Performers:** Tanya Brown, Joshua Gregson, Jonathan Rothwell, Mandy Schleifer and Curtis Thorpe, *Duquesne University*.

**Note:** This session is a co-performance ethnography.

## **122 Globalization, Literacies and Pedagogy**

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1:15-2:45 p.m.

Union Room A

*Chairs: Antonia Darder, Lou Miron and Fazal Rizvi*

Pedagogy and Globalization: Graduate Students' Developing Literacies Toward Engaging Discourses as Critical and Dynamic, *Paul Tarc, York University*

Merchandizing the Postcolonial: Resistance and Homologation in the Literacy Prizes Industry, *Sandra Ponzanesi, Utrecht University, The Netherlands*

Connecting First-Order Practice to Cultural Studies' Second-Order Concepts: an Example from Oceania, *Houston Wood, Hawaii Pacific University*

No Teacher Left Aware: How Current Educational Mandates Contradict Cultural Studies and Critical Pedagogy, *Amy Solinski, Michigan State University*

## **123 The Rhetoric of Romance: Queer Stories in Conflict**

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1:15-2:45 p.m.

Union Room B

*Chair: Shannon LC Cate*

The Foreclosure of 'Queer': An Analysis of the Functions and Effects of the Histories of Queer Theory, *E.J. Rand, The University of Iowa*

Happily Ever After? The Latina 'Girl-Meets-Girl' Story, *Dara Goldman, University of Illinois at Urbana-Champaign*

The Post-Ellen TV Lesbian: Gender Performativity and the Television Apparatus, *Tara Kachgal, University of North Carolina*



## **124 Representations of the Intellectual in Contemporary Film and Fiction**

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1:15-2:45 p.m.

209 Union

*Chair: Maja Mikula*

Mel Gibson's Good Friday and other days of the Rabblement: A Revenge Motif in Modernist Passion Narrative, *Jimmy Smith*

'Montalbano Sono': Knowledge and Power in Andrea Camilleri's Detective Fiction, *Maja Mikula, University of Technology Sydney, Australia*

Representations of the Intellectual: The 'Pygmalion template,' *Ive Verdoodt and Ronald Soetaert, Ghent University, Belgium*

## **125 Reflections on the 1990 Conference, 'Cultural Studies: Now and in the Future'**

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1:15-2:45 p.m.

210 Union

**Speakers:** Lawrence Grossberg, University of North Carolina at Chapel Hill; Paula Treichler, University of Illinois at Urbana-Champaign; Cary Nelson, University of Illinois at Urbana-Champaign; Patricia Clough, The Graduate Center, City University of New York; and Rob Lynch, University of Technology, Sydney, Australia

## **126 TV and Nation**

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1:15-2:45 p.m.

217 Union

*Chair: Wieslaw Godzic*

Television Discourses Under Construction: Unveiling What Lies Behind the Screen, *Hakan Ergul, Tohoku University and Anadolu University*

How the East Was Won or Polish Culture vs. TV Reality Show, *Wieslaw Godzic, Warsaw School of Social Psychology, Poland*

Memory and Past Media Representations: Relations Between Nostalgia on Public Spanish Television Shows and the Older Audiences, *Juan Francisco Gutiérrez Lozano, University of Málaga*

Discourse Theory, War and Media Representations, *Nico Carpentier, Catholic University of Brussels (KUB) & Free University of Brussels (VUB)*

Familiar Beasts: Nature, Culture and Gender in Wildlife Films on Television, *Hillevi Ganetz, Linköping University, Sweden*

## **127 Permanent Innovation?**

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1:15-2:45 p.m.

314A Union

*Chair: Caroline Bassett*

Metaphors and the Crystallization of Cultural Forms, *Maren Hartmann, Universitat Erfurt, Germany*

Title Forthcoming, *Kate O'Riordan*

Title Forthcoming, *Dave Barry*

The Tribes of the Thumbs, *Caroline Bassett*

## **128 Critical Race Theory**

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1:15-2:45 p.m.

404 Union

*Chairs: Chris Dunbar and Mary Weems*

Race and the Gaze: Photography, Performativity and the Politics of a Colonial Encounter, Litunga Lubosi Lewanika, 1888-1916, *Wabei Siyolwe, New York University*

Race, Culture and Power in Qualitative Inquiry: Operationalizing the Methodological and Epistemological Discussion, *Rodney Hopson, Duquesne University*

In Honor of Omarosa: Race, Class and Gender in the Academy, *Adah Ward Randolph, Ohio University*

At the Crossroads: a Story of a Critical Race Feminist in Teacher Education, *Theadorea Berry, University of Illinois at Chicago*

## **129 Theoretical And Methodological Explorations in Critical Cultural Studies**

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1:15-2:45 p.m.

405 Union

*Chair: Phillip Carspecken*

'Dangerous Liaisons' Revisited: the Novel, Film and History in Historical Critical Cultural Studies, *Lucinda Carspecken, Indiana University*

Stories of Adolescent Lesbians Examined through Critical Life Story Method, *Elizabeth Payne, University of Georgia*

The Dialectic of Margin and Text in Critical Cultural Research, *Judy Radigan, Rice*

*University*

Culture, Consciousness, Language and Morality: Conceptual Explorations for Critical Cultural Studies, *Barbara Korth, Indiana University*

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### **130 Latina/o Cultural Studies at the Crossroads**

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1:15-2:45 p.m.

406 Union

*Chair: Paloma Martinez Cruz*

Scaling Latinidad: a Theoretical Practice, *Benita Heiskanen, University of Texas at Austin*

Hermeneutics of Castration: the Ordinary Seamen by Francisco Goldman, *Daniel S. Jones, Miami University*

People and Oligarchy in the New Era: a View from Latin-America, *Omar Acha, University of Buenos Aires*

Phenome(non) Controversial Cinema: Popularity, L.A. Sweatshops and Strategies of Resistance in Cardoso's 'Real Women Have Curves,' *Luis Carlos Rodriguez, University of Southern California*

Title Forthcoming, *Jane Juffer, Pennsylvania State University*

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### **131 Contested Visions/Mediated Spaces**

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1:15-2:45 p.m.

407 Union

Ideology, Normativity and Counter-Hegemony in Post-September 11th Video Games: a Critical Contribution to the Cultural Politics of Video Games, *Jesse Payne, York University*

Going Global: the Radical Transformation of the National Coalition of Blacks for Reparations in America (N'COBRA), *Sabrina Freeney, Georgia State University*

Politics of Vision: Frobisher Bay, 1974, *Kai Wood Mah, McGill University*

Crosscultural Comparison of Consumer Behavior: Discussion of Methodological Considerations and Further Applications, *Aydin Ozdemir, North Carolina State University and Ankara University*

Rapport Across Different Discourse Practices: Evidence from Intercultural Communication Between Hong Kong Chinese and Native English Speakers, *James H. Yang, University of Illinois at Urbana-Champaign*

**132 Cultural Studies/Critical Methodologies (I):  
the Politics of Culture**

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1:15-2:45 p.m.

211 Union

Unfinished Business: Cultural Studies and Popular Music, *Kyle Barnett, University of Texas*

The rhetoric of new media, *Bernard Geoghegan, Northwestern University*

Posthumous Culture and the Birth of a Discipline: Cultural Studies in Retrospect, *Ryan Trimm, University of Rhode Island*

Art as Commodity, *Elizabeth K. Menon, Purdue University*

**133 Open Session: the Politics of Culture in Times of Global  
Uncertainty**

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1:15-2:45 p.m.

215 Union

Children's Suffrage as a Way to Humanize Society and Institute a Politics of Hope, Nonviolence and Trust in the Future, *Leo Semashko Martha Ross DeWitt*

Planchette, My Love, *Allen Shelton, Buffalo State College*

**134 Cultural Studies/Critical Methodologies (III):  
Theory & Theorists**

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1:15-2:45 p.m.

403 Union

Scholarly Affect: Cultural Studies' Interventionist Voices, *Melissa Gregg, University of Queensland*

Discipline and the Formation of Scholarly Habitus, *Megan Watkins, University of Western Sydney*

Austro-Marxism and Multiculturalism: Karl Renner, Otto Bauer and Otto Neurath on the Issue of Nation in the Habsburg Empire, *Guenther Sandner, University of Vienna*

'Precarious Intellectuals' and the Formation of Cultural Studies in Austria, *Roman Horak, University of Applied Arts, Vienna, Austria*

# Panel abstracts

## **001 Theology as Critical Theory**

*Chair: Synthia Sydnor*

This session arises out of a three-year study group composed of scholars, clergy, religious and community members of the University of Illinois at Urbana-Champaign who initially studied the premises of poststructuralist Christian theology and the “radical orthodoxy” school of. The radical orthodoxy project is to map a theological sensibility and a sense of the sacred into all knowledge work, and it engages the ideas of those such as Emmanuel Levinas, Jacques Derrida, Michel Foucault, Michel de Certeau, Clifford Geertz, Luce Irigaray, Roland Barthes, Gayatri Spivak and Slavoj Žižek while drawing on earlier philosophers such as Plato, Augustine, Gregory of Nyssa, Saint John of the Cross, Bonaventure, and Thomas Aquinas. Radical orthodoxy seeks to deconstruct secular reason: If truth is social, it can only be through a claim to offer the ultimate “social science” that theology can establish itself and give any content to the notion of “God.” In practice, providing such a content means making a historical difference in the world. (John Milbank, *Theology and Social Reason*, 1990, p. 6). The panel presenters will critique the premise that specific Christian traditions of social thought disrupt modernity and postmodernity in original ways that offer the world a new sacramentalism of communion, just economic exchanges, and transfigured bodies. The presentations focus upon understanding the role of theology in philosophical and academic-disciplinary enquiry and in understanding the human person. What are the problematics of retrieving and inscribing Christian originality and the human person in all disciplinary work in the secular university? Can practices of contemporary living in the world at large be revived through Christian theology? How does such a Christian standpoint trouble current processes of philosophical enquiry? What does sacramentalism mean for the academy? Such questions direct the contributions of the panel.

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## **002 Doing Cultural Studies Reflexively in Contemporary South Korea: History, Culture and Power**

*Chair: Yongjin Won*

Cultural studies emerged as an alternative and interdisciplinary intellectual practice in post-authoritarian Korea. It rapidly filled the vacuum created by the retreat of Marxism after the “Fall of the Berlin Wall.” At the same time, cultural studies actively responded to the emerging new realities in rapidly industrialized and detraditionalizing Korea: consumerism, informatization, youth culture, identity politics, new social movements, etc. The objective of this panel is threefold: (1) the panel introduces historicized mode of cultural studies that has been gaining intellectual and critical support as an alternative to the text-centric models in Korean cultural studies; (2) the panel looks critically into the urban where localization and globalization are unevenly articulated and create new forms of subjectivities, cultural identities and popular desires; (3) the panel self-reflexively assesses and interrogate the dominant modes Korean cultural studies have operated for the past decade. This panel is composed of four papers that collectively deal with three objectives mentioned above. Both Dr. Donghoon Ma and Sanggil Lee’s paper will historically situate the role of phonograph and radio as a formative medium for constructing the “modern” domestic life, private sphere, and the notion of nation as an imagined community in Korea. By using ethnographic and

archival cum discursive analysis, Dr. Ma and Lee's research will illuminate the historical making of modern forms of life in Colonial Korea and in 1930s through 1960s Korea respectively. In doing so, they challenge the dominant modes of cultural studies in Korea – in particular, textualism and presentism. Dr. Yeran Kim's paper will track down the youth and their lived geographies in metropolitan Seoul. By selectively using cultural geography, feminism, and popular cultural analysis of a mega-shopping mall [KITA] and electronic billboards in the urban as well as the youth who navigate there sites, she will attempt to trace the uneven and multilayered articulations between localization and globalization, informatization and social spatialization, as well as youth culture and consumerism that are emerging in metropolitan Seoul. Her paper will explore the production of new kind of desiring bodies and cultural identities that are constantly shaped by various territorializing and deterritorializing socioeconomic forces. Finally, Dr. Youngjin Won and Kyunchan Jeon will place a critical lens on the dominant forms of cultural studies in Korea for the past decade. In arguing for more politically radical and self-reflexive turn for cultural studies, their work will respond to the series of thorny questions that have lately been thrown to cultural studies practitioners in Korea: is cultural studies becoming "toothless" popular cultural analysis? What is the "politics" of cultural studies? Isn't cultural studies' endorsing of "inter- or cross-disciplinarity" a kind of "happy pluralism?" Their paper will attempt to answer these questions and at the same time chart new ways of doing cultural studies in the era of "shrinking possibilities."

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## **004 Musings on Museums and the Cultural Politics of Representation**

*Chair: Linda Sanderson*

This panel examines the ideological stance of a variety of museums in the United States, Africa, and Australia and their potential, realized in some cases and not in others, for radical political statements.

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## **006 Politics and Media in a Time of Perpetual War**

*Chair: Paul Smith*

The end of the cold war, the ushering in of globalization, and now the uncertain moment of Bush's 'perpetual war' against terrorism and the occupation of Iraq. These are the historical co-ordinates in which discussion of the politics of American media must take place. This panel addresses several important aspects of media politics now: the role of media in globalization, the role of increased privatisation and deregulation, and the ideological efforts of the media.

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## **007 Not in Their Name: Race, Voice, and Power in the Defense of Pseudo-Indian Imagery at the University of Illinois**

*Chair: C. Richard King*

For the over a decade, struggles over pseudo-Indian imagery have centered on the University of Illinois at Urbana-Champaign. Articulate, powerful, and insightful critiques simulta-

neously have exposed the anti-Indian racism animating Chief Illiniwek and reinforced the resurgence of indigenous identities and communities. Although embattled, the Fighting Illini and their Chief persist as the symbolic foundation of the University and its sporting spectacles. Central to the vitality of pseudo-Indian imagery at the University of Illinois have been arguments advanced by the institution and its boosters. This session will unpack the discourse deployed to defend Chief Illiniwek. Particular attention will be given to race, voice, and power. On the one hand, participants problematize the ideological underpinnings and rhetorical recordings grounding support for the Chief. On the other hand, it illuminates the strategies that allow boosters to claim Indianness as identity, position, and image. A concluding discussion meditates on the racial politics of the continuing struggle over pseudo-Indian imagery at the University of Illinois and beyond.

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## **008 Writing Violence: Explorations and Solutions in Postcolonial Literatures**

*Chair: Annedith Schneider*

Much attention has been devoted in recent years to understanding violence. As works of literature have sought to document violence and understand its causes, accurate description and representation have often been deemed necessary to the process of healing and the prevention of future violence. This emphasis on describing and representing violence can, however, end up recreating in text another form of violence. Analyzing and critiquing hate speech or violent pornography, for example, may also mean repeating it. Making a reader understand the experiences of war and other atrocities requires a certain art in representing the violence; the more explicit and well-written the text, the more the reader is made to feel the impact of the violence. At what point do such accounts end up perpetrating violence as they aestheticize it? And more importantly perhaps, can these texts also suggest solutions to violence? While this panel seeks presentations that will inevitably describe and attempt to account for violence in literature, of particular interest are presentations that explore how postcolonial texts are complicit in violence and how they may suggest solutions.

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## **009 Popular Cultures of Reading: Book Groups, the ‘Oprah Effect,’ and Mass Reading Events**

*Chair: Danielle Fuller*

Why is the experience of collective reading socially important? How does literary fiction function as popular art? Our panel examines reading events and book groups operating on various scales in a number of North American locations, from face-to-face groups to those realized through the mass media such as ‘Oprah’s Book Club’.

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## **010 Quotidian Diversity (I)**

*Chairs: Amanda Wise and Melissa Butcher*

Much important work has been written about racist and oppressive structures and discourses yet little is known about how culturally diverse individuals and groups in urban settings navigate the differences they confront in the most quotidian situations. Smith and Guarnizo (1999) coined the term ‘transnationalism from below’ to refer to those techniques

non-elite transnational actors employ to facilitate sociality across extended spaces. While multiculturalism is commonly perceived to be a top down mechanism for managing cultural difference, a kind of 'multiculturalism from above', this session explores how people negotiate cultural difference in everyday situations. That is, we wish to explore how people 'do' diversity 'from below', how they function across difference, and how they accomplish boundary crossings. Our aim is to investigate the cultural practices people utilise to facilitate sociality, not across extended space, but across cultural difference.

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## **012 Harry Potter in the Non-English Speaking World: Critical Problematics and Transnational Readings**

*Chair: John Erni*

Pottermania, or the crazed transnational consumption of the most popular children's fantasy fiction series in publishing history, has swept across the world. Containing thought-provoking social and literary themes, the Potter books cumulatively serve as a powerful form of social text. In a "synergistic" consumption environment (i.e. books, films, toys, costumes, CDs, video games, interactive Web sites), young and adult readers from all over the world can be said to immerse themselves in a hyperactive quest for relevance, analogies, translations, and cultural appropriations vis-à-vis Harry Potter. This session seeks to critically explore the transnational processes and problematics brought about by the spread of the Harry Potter books and associated products in the non-English speaking world.

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## **014 The Situatedness of Flows (I): Critically Theorizing Transnational Cultures**

*Chairs: Hangpin Chiu and Chi-she Li*

By critically re-examining a dominant rubric that informs globalization theories, a controlling idea called "modernity at large," this panel proposes to debunk the myth of globalization as a supra-macro arena that is self-sufficient, but not immediately transparent. Cultural globalization has often been constructed as the far side of the Western modernity and characterized by the paradigm of chaos theory, borrowed from dynamic physics. The appeal of structuring theories of modernity lies partially in their capacities of tracing the global expansion of Western social frameworks. Yet, the concept of exploding modernity has its own flipside: the multiple histories that enable transnational cultural flows are often dismissed as a consequence. To unravel the hidden histories of cultural globalization, the panelists seek to challenge the theoretical assumption that cultural globalization grows out of a fixed model of modernity by addressing the following questions: How could we envision multiple modernities in the historical trajectory of cultural globalization? What could be a genealogy of "sea-change," that unfolds in the many fluxes and fluctuations of modernity? What can anti-globalization movements tell us about cultural globalization in general? What can we find in the reading of the adventures in the late nineteenth century to further understand the contemporary version of metropolitan cosmopolitanism? With this collaborative project, the panelists attempt to theorize transnational cultural flows with a particular emphasis on non-systematic and historical specificities of cultural interactions and confrontations that are at work along with the Western modernity in the matrix of global cultural flows.



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## 016 Global Awareness Through Critical Pedagogy

*Chair: Ana Cruz*

At this time of globalization - but also of global uncertainty - it is of utmost importance to be aware of issues such as multiplicity of cultures and cultural pluralism on a global scale. This includes, but is not limited to, ethnicity, race, religion, language, nationality, gender, and social class. Awareness toward global issues is especially important for college students, as they are perceived as the leaders, managers, scientists and teachers of future generations. Students should not only become aware of global issues, but they need to critically reflect upon them. Therefore, critical pedagogy can play a key role in increasing the knowledge of college students with respect to cultural diversity that transcends local parameters and reaches a much larger global context. Through critical pedagogy the students are offered the opportunity to enter into a dialogue about commonalities and/or differences in cultural issues (from the local to the global scale). In addition, they are given the chance to discuss global issues within the framework of freedom and subordination or, as expressed by Paulo Freire, the horizontal or vertical power relationships among people(s). This session attempts to bring together practitioners and researchers from Higher Education from around the world to critically discuss ways to enhance college students' awareness of global issues through critical pedagogy. We seek qualitative contributions to address the question of why increasing global awareness in college students is important and to show how critical pedagogy can be employed to further this goal.

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## 018 Exploring Reality TV: Laboring to Commodify the Self Through Spectacle and Surveillance

*Chair: Rachel Dubrofsky*

The panel examines a range of reality TV shows from different countries (the United States, New Zealand and Belgium): *Joe Schmo*, *The Apprentice*, *Survivor*, *Blind Date*, *Streetmate*, *Room Monitors* and *One Bad Trip*, among others. The genre of reality TV represents a departure from fiction-based programming in that it does not use professional actors or scripts-what is key is surveillance of "everyday" people and the willingness of participants to be on display and make spectacles of themselves to some extent. Each of these papers examines the contingencies of the genre by suggesting that participation on the shows requires some form of labor; as Mark Andrejevic suggests, this genre is about "the work of being watched" (2004). Thus what happens when we are witness to a performance by "everyday" people in an artificial setting? Among the questions explored in these papers are the following: What kinds of selves are produced when participants willfully self-commodify? In what ways does this genre generate a cultural worker? What are the implications of the willingness of participants to provide cheap labor for a television industry that has typically paid much more for its prime-time fare? In addition, the papers explore the complex relationships generated by the genre by looking, for example, at the flow of power between the production team and participants, at how the institutionalization of "everyday" relationships transforms them, or at the dynamics that emerge between participants when policing and monitoring techniques are involved.

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## **020 Centered Meanings – Peripheral Knowledge, Centered Knowledge – Peripheral Meanings: on Raced and Gendered Alienations in Language**

*Chairs: Martina Tißberger and Melinda Chen*

This panel deals with the role of language in processes of othering in the discourses of race, gender and sexuality. We claim that in such research critical attention must be paid to disciplinary and methodological re/productions of structures of center and periphery. We suggest that it is not the structure of center and periphery that is fragile, but rather that the structure itself is perpetually mobile - perhaps in this age less detectible – and reproducible in both micro and macro domains. Scholarly discourses are no less immune to such traveling center-peripheries. Discourses about race, identity and representations would seem to mirror a U.S. global imperialism by repeatedly centering the white/U.S./etc. subject while reproducing new peripheries; for instance the dominance of U.S. representations in contemporary critical race scholarship has risked mis-application of the U.S. model to contexts having little to do historically or culturally with the United States. The papers in this panel will investigate raced and gendered alienations in and through language. Some of the papers trace the central connections between speech and silence, and center and periphery, by looking at things such as spoken narratives or lexical semantic change. One paper reads beyond concrete manifestations of language in the narratives of white feminist psychotherapists in Germany who talk about their encounters with racially or ethnically marked clients. A psychoanalytic reading of the latent dimensions of these texts reveals transferences and counter-transferences of raced and gendered relations. In this way, historical stagings of race and gender, such as in the colonial enterprise, can be seen to repeat themselves in microcosmic contemporary scenes. A second paper departs from the peripheral positions and the silences produced by whiteness and heteronormativity, and suggests that the silencing forces of centrally positioned language push responsive language into “other” modalities by necessity. Applying grammatical and semantic cognitive-linguistic analysis to textual media produced by those “othered” in U.S. contexts, this research asks what possibilities exist for cultural movements that seek to reclaim symbolic objects in response to loss that occurs through marginalization and disenfranchisement. We invite different disciplinary perspectives in their relation to cultural studies, such as anthropology, women’s studies, ethnic studies, sociology, rhetoric, literary studies, psychology, linguistics, etc.

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## **021 Media Professionals and Media Production Revisited**

*Chair: Eoin Devereux*

Media globalization and the restructuring of media ownership have very real implications for media audiences, media content, media organizations and the day-to-day working lives of media professionals. In spite of the recent dominance within media and cultural studies on reception and textual analysis there is also a long-standing research tradition of investigating the culture of media organizations and the activities, experiences and ideologies of media professionals. Research that has media production as its focus has the potential to reveal much about the experiences of media professionals, the constraints within which they operate and the intended meanings that they encode into media texts. Following on from our session on media professionals and media production held at the Tampere Crossroads Conference in 2002, we invite papers from scholars who have media professionals as their

research focus. We will consider submissions from a wide range of media genres but we particularly welcome submissions that have news production as a focus.

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## **023 A Roundtable on Globalization, Empire and the Struggle for Freedom**

*Chair: Stephen Hartnett*

Assembling a diverse cast of participants, this roundtable discussion offers a series of spatially and/or thematically specific case studies that meet at the intersections of globalization, empire, and local struggles for freedom. Merging cultural studies, rhetorical criticism, political economy, activism, political science, and critical theory, the roundtable fulfills two functions: first, it provides a sweeping analysis of some of the major developments in the exercise and contestation of power in post-9/11 life; second, it demonstrates the ways cultural studies continues to evolve into an increasingly interdisciplinary and global project.

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## **025 Quotidian Diversity (II)**

*Chairs: Amanda Wise and Melissa Butcher*

Much important work has been written about racist and oppressive structures and discourses yet little is known about how culturally diverse individuals and groups in urban settings navigate the differences they confront in the most quotidian situations. Smith and Guarnizo (1999) coined the term 'transnationalism from below' to refer to those techniques non-elite transnational actors employ to facilitate sociality across extended spaces. While multiculturalism is commonly perceived to be a top down mechanism for managing cultural difference, a kind of 'multiculturalism from above', this session explores how people negotiate cultural difference in everyday situations. That is, we wish to explore how people 'do' diversity 'from below', how they function across difference, and how they accomplish boundary crossings. Our aim is to investigate the cultural practices people utilize to facilitate sociality, not across extended space, but across cultural difference.

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## **027 (Trans)Culinary Aesthetics: Interrogating the Consumption of Global Cuisine in America**

*Chair: Sumita Lall*

This panel examines various representations of food in popular, religious, literary, and filmic texts in an attempt to explore, first, how metropolitan audiences in the U.S. emerge as consumers of "other" cultures in a transnational setting and, second, how immigrant communities in the U.S. negotiate their places within or against this consumerist culture

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## **028 Cultural Studies and Hyphenated Histories**

*Chair: Markus Reisenleitner*

Much has been made of the convergence of cultural studies and the new cultural history, and arguments for both an emphasis on a historical dimension in cultural studies and the introduction of cultural studies theories and methods into cultural history have become almost ritualistic. It is the purpose of this panel to invite historians who would not

primarily define their work as cultural history to enter into a dialogue with cultural studies, and to explore the slippery terrain of disciplinary intersections.

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## 030 After Birmingham: New Experiments in Cultural Studies

*Chair: Gary Hall*

The role and status of 'Theory' within cultural studies has changed dramatically in recent years. On the one hand, university departments which were once hotbeds of 'high theory' are increasingly returning to a humanist ethos and more sociological modes of research and analysis — and even more so post-9/11 and the war on Iraq. And they are often doing so in the name of a 'post-theoretical' political urgency that seems to leave little time for the overly elitist, Eurocentric, text-based concerns of much so-called 'Theory'. On the other, a 'new' generation of cultural studies practitioners, academics and post-graduate students (often associated with such journals as *Angelaki*, *Culture Machine*, *Parallax* and *Strategies*) has begun to emerge from within the shadow of the Birmingham School and its disciples. It is a generation whose whole education has been shaped by theory (who have never known a time before theory, in other words), and who see in it a means of thinking through some of the problems in contemporary cultural studies - not least that concerning the current sense of 'crisis' over cultural studies' politics, and in particular cultural studies' ability (or lack of it) to align itself with political forces and movements outside the academy. For many members of this 'new' generation, Stuart Hall's conviction, expressed at the landmark 1990 conference 'Cultural Studies Now and In the Future' - that 'there could be, sometime, a movement which would be larger than the movement of petit-bourgeois intellectuals' - is now more important than ever. However, any such movement today is unlikely to be recognisable as the kind of political project with which cultural studies, and the work of Hall and the 'Birmingham School' in particular, has traditionally been associated - that of the British New Left and the 'new social movements' (feminism, anti-racism, etc.). Instead, it is more likely to adopt the kind of '(dis)organised' or decentralised form that characterises the new wave of 'anti-capitalist' protests. In which case, what is required, it has been argued, if cultural studies is to retain its sense of 'political' identity in the 21st century, is the development of a post-Birmingham School, post-new social movements, 'post-'New left' cultural studies. 'Theory', in the form of the philosophy of Jacques Derrida, Gilles Deleuze and Jean-Francois Lyotard, the radical, democratic post-Marxism of Ernesto Laclau and Chantal Mouffe, the ethical thought of Emmanuel Levinas and Alan Badiou, has been seen as crucial to the development of such a post-Birmingham School cultural studies. As a result, at a time when 'Theory' is being increasingly marginalised institutionally, theoretical approaches to the study of culture have for many never seemed so important nor so vital. It is theory's past, present and most especially future role in cultural studies that this panel will seek to address. It will do so from a cultural studies perspective that is sympathetic to, but not uncritical of, 'Theory' with a capital 'T' (a cultural studies, in other words, that is thought through the work of, say, Jacques Derrida and Gilles Deleuze as well as that of Stuart Hall, Lawrence Grossberg and the 'Birmingham School'). It is worth stressing that this is by no means to seek shelter from the 'global uncertainty about politics' in the realm of theory. Nor is it to advocate political silence or moral indifference. Rather, by exploring some of the new directions and territories that are currently being mapped out across, and at the intersections of, cultural theory and cultural studies, this panel will experiment with some radical possibilities for doing political and ethical cultural studies - 'after Birmingham', but not necessarily 'after Theory'.

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## 031 Performing Higher Education: Social Actors, Identity, and Agency

*Chair: Carol B. Brandt*

Institutionalized expectations of faculty in universities and colleges govern the tenure system, as well as judging the “performance” of underrepresented and first generations students. Faculty and students are held to perform within institutional norms. And yet, there is another aspect to performance in teaching and learning: the daily enactments in post-secondary institutions by students, professors, and administrators. In this panel discussion we introduce performance theory to describe and understand the dynamic and complex social processes that produce and reproduce higher education. This perspective sees participants in schools as social actors whose speech, actions, movements, and identities are often highly scripted and ritualized (McLaren, 1986). And yet, there are moments when participants depart from assigned roles, resist normative expectations, and reconstitute teaching and learning in different ways. In this session we use the lens of performance to identify institutionalized inequity in our schools, and how gendered and racial identities are performed in learning and teaching. Performance as an analytical approach has the potential to expose tensions in the classroom and reveal acts of agency by faculty and students. By focusing on performance, we have the opportunity to look at how the social actors in higher education transform situations and maneuver strategically. Using performance as a theoretical lens means that we think more broadly about the data we consider in educational research. With its beginnings in sociology (Goffmann, 1959), performance theory has a long history in communication studies, where gestures and movement are accorded equal significance to discourse (Conquergood, 2002). More recently, feminist theorists have extended performance to look at the social construction of gender and bodily performativity (Butler, 1990). These cultural processes can also be “performatives,” intended to signal membership or as a vehicle to wield power and serve political interests. Performance provides a conceptual frame for us to realize the complex ways in which identity and the social construction of race and gender is connected to the production of knowledge. Performance theory also draws from the French postmodernists who critically examine the knowledge economy in higher education and the roles assumed by faculty and students as a form of “practice” (Bourdieu, 1990), and the performance of language games in higher education (Lyotard, 1984). Performance studies also emphasize the reciprocal and nested relationships among actors, the location of their performance, and institutions in which they are enacted. In this session we provide a panel of critical and feminist researchers who are using performance theory to examine the social and cultural dynamics of higher education. These presentations provide examples of new forms of data and research methods that alter and enhance our understanding of the social processes within post-secondary institutions. The presentations vary in the scale of focus, examining how students perform within their peer groups, as well as how institutions perform in the new discourse of technological innovation. The objective of this panel session is to provide examples of how performance studies can contribute to realizing ways of enacting education in colleges and universities that is more inclusive and emphasizes social justice.

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## **038 Roundtable: The Uses of Ethnographic Cultural Study: Can Ethnography Respond to the Crises of Legitimacy and Representation?**

*Chairs: Susan Davis and Andrea Press*

In an article published in 1998 Denzin and Lincoln argued that ethnographic cultural study was facing a dual crisis — from one side, a crisis of legitimacy as researchers' abilities to speak for their informants are questioned; from another, a crisis of representation as the location of ethnographic work in its modes of representation is increasingly acknowledged. They proposed that ethnography must enter a fifth moment in which researchers will increasingly orient their research in an activist, local direction. We feel that this crisis in ethnography is directly related to the theme of this conference, which helps us to formulate a third crisis facing ethnographic researchers today: the mandate to become involved in the global crises we all experience as part of our work. We propose a panel discussion of ethnographic cultural researchers wherein each researcher will speak for 5-10 minutes about their current work and how they are facing these triple crises by creating innovative research designs and incorporating activist dimensions into their research, and their thoughts about the future of ethnographic research in cultural studies. We'll then open up the discussion to their general thoughts about these issues, and to audience comments and questions. By collecting a variety of scholars whose work ranges from media issues to cultural issues, and whose work ranges across social class, age, and ethnic groups, and global locations, we hope to address many of the central issues currently challenging ethnographic scholarship in our field.

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## **040 Space and Culture: Everyday Life in Cultural Studies**

*Chair: Rob Shields*

Everyday life has become a central but still under-theorized term for geographers, historians, sociologists and architects. Each of these disciplines juxtapose the term with space and with culture. The proposed session provides a space to bring together critical analyses and syntheses of these terms, and take stock of approaches and implications. The embrace of space as an important variable rather than as a neutral medium of actions is another significant shift in recent social thought. For example, localities and regions serve as arenas and crucibles in which diverse forces and materials combine. The proposed session presumes spatiality and spatialization to be not only cultural constructions but terms with their own historicity. This raises questions such as, what is the relationship between the ontologies of 'culture' and the theoretical role played by the spatial? Everyday life has served as rubric for discourse and research on the interstitial as well as mundane elements of culture and personal routines. As a theoretical term and a domain of fieldwork, the everyday appears entirely dependent on a spatialized vision of social action which is able to retrieve the relationality of social life and the indexicality of its symbols without slipping into a form of identity-thinking which fuses representations with objects. When Lefebvre described it as 'life on the commute' outside of the institutionalized domains of social science (family, work etc.) he chose a metaphor of relationality, of mobile between-ness, that is, indexicality (cf. Peirce, Deleuze). Lefebvre, Bakhtin, de Certeau and others try to come to terms with the 'void' of relational space by focussing on material culture, language or embodied practice. In semiotic terms, they attempt to reflexively engage with the ephemeral and indexical quality of the in-between. This interstice is the ground of performativity. Is the significance of the

'everyday' its concrete banality or the alienated quality of commodity use? Research on time shows that everyday life consists of a multiplicity of rhythms and flows. The everyday is not a single place - most theoretically, it is a virtuality which harbours potential which can be actualized in many different ways (cf. Deleuze). Hence its paradoxical quality as an overlooked cultural bastion of political revolution (cf. Lefebvre, Debord). This session thus treats everyday life as a spatial problematic. The everyday is a milieu in which one can ask pertinent questions concerning humane performativity in relation to the inhuman velocities of global flows. It is an antidote to the tendency to reify the objects of critical cultural studies (the 'global', the 'multitude', 'scapes'). The problematic of the everyday links questions of embodiment with questions of home, authenticity and memory. How is risk embodied in practices? What is the role of the everyday in resistance to surveillance? What are the theoretical and political implications of treating the everyday a space?

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## 042 Deviant Imaginaries of Embodiment

*Chair: Amie Parry*

Using an interdisciplinary framework that covers cultural texts and contexts from China, Taiwan, England and the U.S., this panel explores how various conceptualizations of human (and nonhuman) bodies contribute to the difficult production of a disciplinary ethics of the social body and/or hierarchies of the social order even into modern social formations that in name deny the continued functioning of those hierarchies. Each paper traces how representations of bodies are central to the contradictory processes that produce gendered, sexual, racial or class normativity and deviance in their respective societal contexts. Cultural texts include conduct books, narrative fiction, and visual arts. The panel format will consist of presentations of the four papers followed by a general discussion. We open with Spencer Lin's paper, "The Management of the Leaky Body in Early Modern Conduct Books," which identifies the consequences of how the social body in English early modern conduct books is conceptualized as vulnerable to pollution from improper excretions from the physical body. Lin argues that this apparent weakness endows the social body with disciplinary effects on individual subjects who are charged with managing their own and others' excretions. Lin reconsiders this process in a sociological framework and argues that it allows naturalized understandings of hierarchical classed distinctions to reproduce themselves. With the second presentation we shift to the Qing (1644-1911) context. Ding Naifei and Liu Jeng-peng's paper, "Trans-Species Imaginary: Reticent Poetics/Politics in Liaozhai zhiji and Yüwei," compares two fictional narratives of intimate human-nonhuman relations. In previous collaborative work on 20th-century criticism and fiction in Taiwan, Ding and Liu have used the term "reticence" to name a residual poetics that disciplines gender and sexuality. In the present paper they trace the deployment of "reticent hierarchy" back to the early-mid Qing, analyzing how, when it intersects with representations of human-nonhuman bodies and relations, it demands that the characters involved in such intimacies die before the narrative reaches closure. Next, Amie Parry's paper, "Fantasy and Modernity: Contradictions of Bodily Deviance in *The Lord of the Rings*" examines this text as a case study in the production of "global" fan/fantasy cultures. Parry argues that the appeal of this text to Anglo-American countercultures lies in how its wide range of bodies/species bring into narrative form the contradictions of bodily deviance/ normativity, and analyzes debates over the use of racially inflected language to describe some of the evil species as themselves symptoms of the persisting contradictions of embodiment. With the final paper, "How to Slaughter Time so that It Flies Bludgeoned," we move to visual art (broadly defined) in contemporary Taiwan. David Barton contextualizes pornography and advertising in relation to Taiwan's position as

a stateless state caught outside the vying national-state histories but fully exposed to the commodification of time. Using the artwork of Yang Mao-lin, Barton analyzes Taiwan's in-between mediation of a fetishized temporality, or "7/11 time," as Taiwan absorbs the cultures of Japan and the U.S. Barton asks, "How can an artwork express the sense of a ruptured time frame?" And answers: "When the subject is something like dissected, dismembered dolls."

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## **045 Governing Femininity: Health, Media and the Body Proper-ty**

*Chair: Maria Mastronardi*

The participants on this panel consider how the production and reproduction of health and illness shape and delimit gender and a range of relationships that impact women's health. We draw on theories and methodologies from feminist media and cultural studies to investigate cultural sites and discourses that figure in these constructions. Moreover, our analyses are undergirded by an interest in how the ideas about health and illness contribute to regulating the female body as well as to both limiting and enabling the disruption of traditional gender norms. Key questions we ask include the following: How do specific ideas regarding women's health figure in the broader network of gendered social relations? How do the assumptions which these ideas are built relate to the reproduction of traditional gendered hegemony? How do concrete practices that these ideas promote enable or constrain women's access to material and symbolic resources? How are the production of health and of gender norms connected to other micro and macro political practices? And, finally, how can feminist theorists help to envision a more satisfying and egalitarian relationship between health practices and resources? Each panelist variously examines discourses on health and cultural sites where these discourses converge. Our data include media forms such as television, radio, and the Internet; scientific journals, self-help pamphlets, and other important cultural texts. The first and second essays, for example, explore ways in which science and medicine diagnose certain practices and behaviors as pathological and others as healthy, and then prescribes medications and modes of being in relation to such behaviors. Significantly, according to the panelists, the division of practices and behaviors into the "normal" and the "abnormal" and prescribed remedies are undergirded by traditionally gendered assumptions. The third essay on Girl Power and health campaigns explores how fear of female empowerment and health become articulated through a health campaign linguistic construction as well as the concrete practices of female empowerment it promises. The final essay integrates the concerns in the first three essays through an analysis of radio soap operas intended to change women's practices of reproductive health. The authors argue that, while the producers generate their project through a discourse of equality and empowerment, the panelists suggest that the actual result of the soap operas is to perpetuate gender inequality. Together, the panelists provide historical studies of the intersections between the media discourse, health, and gender; criticisms of various "interventions" made on behalf of women and their health; and suggest possible strategies for feminists to adopt in response to modes of social regulation articulated through notions of "health" and "illness."



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## **046 Art Worlds / Worlds Apart: Economic, Aesthetic and Other Intersecting Regimes of Value (I)**

*Chair: Pilar Karen Rau*

This session interrogates the concepts of “aesthetic” or “cultural” production by exploring objects, ideologies, practices, and subjectivities that are subject to multiple regimes of value. It approaches the multivocal production of actors straddling economic-aesthetic, global-local, and other antithetical, overlapping, and/or complementary value-systems as a source of inspiration and critique for academic practice.

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## **051 Race, Sexual Identity and Representation on the Internet**

*Chair: Shoshana Magnet*

Identity on the Internet has remained a key area of inquiry. The way in which normative identities on the Internet have been constructed, and the way in which the mutability of race, gender, and sexual orientation online is constrained, has been a key counterweight to the utopian notions of cyberspace which have historically and which continue to flourish. This panel will investigate the way in which identity is constructed online, emphasizing race, gender, class and other markers of identity and the way in which they are mediated by new technologies.

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## **053 Technologies of Masculinity in Postwar America**

*Chair: James Leo Cahill*

In their explorations of diverse regimes of subject formation in mid-century America, these papers probe fissures in what seems the acme of white masculinity in U.S. culture. Working within intersections of popular culture, gender, technology, and media and cultural studies, these papers examine the construction and reproduction of masculinist ideologies across a range of settings and scales, from the micropolitics of private leisure activities to the institutional, national, and geographic forces.

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## **056 Sampling New Skool/Politics of Hip-Hop Culture**

*Chair: Aisha Durham*

Hip-hop thrives from the invention and diversity of its practitioners and audience. Scholarship continues to narrowly address aesthetics, the impact of nonblack appropriation, production and consumption, and a genealogy that erases the multicultural and global influences. This session serves as a critical intervention by locating alternative spaces/voices to discuss how groups use hip-hop culture to create hybrid and/or local formations, construct shifting identities and communities, forge political movements, and conceptualize the hip-hop nation.

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## **057 Intellectual Property Law and the New Hegemony**

*Chair: Kembreu McLeod*

This panel draws together the work of scholars working within the field of Critical Cultural Studies who have a deep commitment to engaging their intellectual ideas outside the academy for the purpose of social change.

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## **060 Re/Claiming Indianness: Critical Perspective on Native American Mascots**

*Chair: C. Richard King*

Native American mascots are a pervasive feature of American culture. More than a quarter of a century after Stanford University, the University of Oklahoma, and Dartmouth College retired their "Indians," and in the face of powerful challenges from Native American activists and their allies, over 4,500 schools, including more than 100 colleges and universities, and dozens of professional and semi-professional sports teams still use pseudo-Indian symbols to represent themselves. In a very real sense, Native American mascots matter now more than ever. In this context, *Re/Claiming Indianness: Critical Perspectives on Native American Mascots* poses challenging questions about the origins and implications of pseudo-Indian symbols in sports. A fundamental argument unites the session: individuals and institutions make claims about self and society, being and belonging, privileges and possibilities as they lay claim to (and endeavor to reclaim) Indianness in the form of sports team mascots; these claims in turn have profound implications for education and equality, citizenship and community, the understanding and treatment of American Indians, as well as ideologies and identities rooted in race and gender. As the individual contributions work through this shared problematic they not only forge an interdisciplinary dialogue of great interest, but they also fashion an exciting approach to thinking about the racial politics of culture.

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## **061 Art Worlds, Worlds Apart (II): Aesthetic Creations and Transcultural Mediations**

*Chair: Pilar Karen Rau*

This session interrogates the concepts of "aesthetic" or "cultural" production by exploring objects, ideologies, practices, and subjectivities that are subject to multiple regimes of value. It approaches the multivocal production of actors straddling economic-aesthetic, global-local, and other antithetical, overlapping, and/or complementary value-systems as a source of inspiration and critique for academic practice.

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## **068 Situating the Use of Information Technology as Technocultural Practice and the Cultural Dynamics in Wired Korea**

*Chair: Keehyeung Lee*

Advances in computing and communication technologies have created a new social base for human interaction, information-seeking, leisure, and business. Among other things, Information Technologies [IT] have made multi-dimensional and dialogically mediated communication possible, transforming the ways Koreans deal with information, communicate with others, build social relationships, express themselves, and play. Over the past five years, South Korea has grown to be one of the world's most enthusiastic adopters of new media and IT. For instance, high-speed Internet, multimedia messaging, and camera-enabled mobile phones are widely used in daily life. Information technologies have rapidly woven into the fabric of everyday life, spawning a new Korean lifestyle. From the embodiment of new cultural identities via avatars in the cyberspace to the active involvement in on-line activities - such as shopping and networking - and debates, many people are adept at living with and creating mediated reality and mediated self. Not surprisingly the rapid growth of new media and information technologies has fueled a diverse range of discussions on their sociocultural effects and consequences. But most social discourses and discussions that claim to explore the articulation between the new media environment and sociocultural changes tend to assume information technology as given or an independent variable. They rarely go beyond the abstract or superficial level of explanation. Often they provide overly enthusiastic assessments of the new media as an all powerful agency of change. These discourses lack situated, concrete, and historicized approaches to the emerging IT-based media and everyday culture. This panel will discuss the multiple ways IT have been embedded in Korean everyday life. Dr. Young-Chan Kim, Dong-Hoo Lee, and Keehyeung Lee will present a new perspective on the youth culture that de-territorializes the IT environment while creating its own cultural space. By utilizing multisided ethnography, the presenters will explore the dynamic relationship between the young generation's new media consumption/use patterns and the characteristics of the emerging youth culture that are formatively shaped by new media and IT. Dr. Tai-Jin Yoon will also look at the ways in which new communication technologies, in particular the use of mobile phones, have influenced people's perception, behavior, sense of place/space, and their everyday lives in contemporary Korea. Finally, Dr. Shin-Dong Kim will discuss how the cultural politics of information technologies have conditioned their deployment in society by analyzing the dominant social discourses on informatization and globalization in contemporary Korea. In this panel, all the presenters will attempt to carefully examine the textures and specificities of technocultural realities, as well as socio-cultural dynamics and trends in the making as new media and information technologies have proliferated rapidly in Korean society.

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## **069 Trauma Studies: Reality and Representation**

*Chair: Jane Kilby*

In an age that bears the continuing imprint and reality of violence, trauma has become an increasingly powerful language with which to articulate the experience of a range of historical, political and social injustices. To this end, there has been a proliferation of trauma texts (which include autobiography, art, documentary, fiction, film, museums, memorials, pho-

tography, poetry and stage performance) that aim to bear witness to the memory and survival of, for example, AIDS, Hiroshima, the Holocaust, sexual abuse, slavery, Vietnam and 9/11. In dialogue with these texts (if not itself constituting another text), trauma studies has emerged as a distinct interdisciplinary project which seeks to chart and analyse the rise of — what might or might not be usefully dubbed — a ‘trauma culture’. Associated with the advent of memory and Holocaust studies, trauma studies is concerned with the relationship between trauma, its representation and the subsequent claims made on and for history and society. By emphasising the social and historical referent of these texts, trauma studies has turned away from the theories and methods that have dominated cultural studies, since these typically privilege issues of representation over ‘the real’. Drawing on the methodological and theoretical edifice of psychoanalysis (although eschewing the Freudian emphasis on fantasy), trauma studies is thus a project that insists on a reading and writing of the reality of violence, pain and suffering, one which gives voice and identity to the survivor and the violent event, even if and when that reality works to elude us. The intention of this session is to provide a space to reflect on and interrogate the explanatory potential of ‘trauma’ both as a cultural and theoretical language. Key questions to be addressed might include: does trauma studies require an ethics of analysis? Why trauma now? Is trauma an adequate language for the understanding of injustice? Theoretical papers and case studies are equally welcome.

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## **070 Intervention/Interaction: Social Activism in the Arts**

*Chair: David Monje*

From feminist challenges to the public sphere to community-based artist coalitions, the visual arts continually define and redefine the role of visual culture. Grand modernist statements have changed to re-creations of the social landscape itself, and political activism has evolved from obvious political statements to subtle insertions into cultural and political institutions such as the museum, the university and mass media. These alterations have made art into a constantly shifting practice, subverting traditional definitions of art itself and forcing a new acknowledgement of art as social interaction. Papers will cover artist collectives such as Temporary Services, feminist interventions and examples of art’s increasing movement toward actively inserting itself into social spaces.

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## **073 Forever and Ever? Not-Limited Life Trajectories in Contemporary Media Representations**

*Chairs: Ursula Ganz-Blaettler and Donna Reiner*

The idea of eternal life, as a not-limited or everlasting trajectory, has always been a fascinating prospect to mankind. It might as well continue to do so ... as long as mankind lasts, that is. While as individuals we are not usually confronted with eternity as a viable option, in our many functions as social beings we are constantly asking ourselves questions such as: - Should I believe in an afterlife (and expect my soul to go on or ascend or come around full circle)?- Should I have children, or maybe clones (and expect my genes to be spread further, my dynasty to last at least one more generation)?- Should I create a work of beauty, utility or terror (and expect my name to be remembered among the most respected, the most despised)?- Should I undergo plastic surgery (and expect my cheeks to be more defined and my belly firmer for ... oh well, some months or years to come)?- Should I freeze-dry my cat, my dog ... or myself (and expect these fragile tissues to survive what lies ahead - for better or

worse)? Albeit eternity is not a very human, let alone humanistic or ecological concept, we do aspire for it, body and soul. This session asks for what is – repeatedly or only in specific, unique cases – at stake in mediated, and thus symbolic representations of life not limited. How do contemporary media reflect or infuse the public debate on alleged lifespan-enlarging techniques? And how do popular discourses of this tap into even more vital questions such as, for instance, the survival of a specific species or group considering itself THE ONE?

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## **075 Posthuman Subjects, Progressive Politics and Ethical Awareness: Imaging Possibilities (Especially Hopeful Ones)**

*Chair: Joseph Schneider*

This session invites presentations that address the possibilities (as well as the threats) of posthuman subjectivity for progressive political action and ethical awareness in the global and local worlds of today and tomorrow. Such worlds are imagined to be ones in which the sources of action, of agency, are multiple, diverse, and distributed rather than being limited to human beings alone and their/our will to mastery. Indeed, the preferred assumption that grounds the panel is that it is only through a simultaneously more complicated and a more modest view of human subjectivity and agency—one that involves nonhumans both living and inanimate, linked together in mobile and shifting networks of embodied local action—that new practices of politics and ethics appropriate to such worlds can be written, inscribed, enacted. Related friendly assumptions here include the idea that parsimony and simplicity/reduction do not necessarily (and probably will not) produce more true, more ethical, and more powerful knowledge practices; that the “brain/mind-in-a-vat” view of subjectivity and knowledge and the subject’s separation from objects of all sorts as “other” are problematic for all the questions at hand (politics, ethics, embodied action); that disembodied “pure consciousness” and virtual subjectivity risk reiterating what some feminist science studies writers have called the masculinist “God Trick” that “sees everywhere from nowhere” all at the same time and enacts a kind of “culture of no culture,” erasing difference, complexity, and the messiness of life-as-it-is-lived and action-as-it-is-done in global settings of all sorts. Four bodies of work especially stimulate this proposal but of course need not be addressed directly by papers on the panel: 1) certain aspects of Bruno Latour’s actor/actant-network view of technoscience; 2) Donna Haraway’s understandings of material-semiotic entities and the importance of practices of modest witnessing for building true knowledge and ethically aware lives—both at the same time; 3) N. Katherine Hayles’s call for reaffirming embodiment and its associated materialities for productive posthuman forms of knowledge and information; 4) and Patricia Clough’s vision of the promise of an unconscious of teletechnology for figuring agency and action/movement in the globalized space of international capital. Arguments that take issue with these assumptions and views, and with this work, are of course welcome as well.

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## **079 Edward Said: Humanist and Activist on the World Stage**

*Chairs: Valerie Kennedy and Matti Savolainen*

The session aims at bringing together scholars with different backgrounds, from literary critics and orientalist to anthropologists, historians and political theorists. Edward Said’s major works (particularly *Orientalism* and *Culture and Imperialism*) have given immense

impact on various fields, and his role in establishing and developing Postcolonial Studies in the academia has been crucial. Said's work is extensive but we would like to focus in our session on the following five areas. (1) What are the advantages and pitfalls of Said's crossings of various disciplinary fields and the challenges his multidisciplinary brings to all of us? (2) How can we analyse and possibly solve the discrepancy or tension between Said's work as an "objective" humanistic scholar and a committed activist, especially his role as a spokesperson for the Palestinians? (3) How does Said make use of and work with theory, how should we assess his role as a theorist? (4) What are we to make of the issue of gender, especially the representation of women in Said's work? (5) What are the prospects of the intellectual in the global world in Said's formulation? You are welcome to stretch the limits of these five areas and, for example, try to visualize the Saidian project at the beginning of the 21st century: How are the East-West or North-South relations to be constructed after the events of September the 11th? What are the possibilities of postnationalism in political, social and cultural terms? What are the pedagogical implications of Said's thinking for the future?

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## **082 New Television/Studies**

*Chairs: Ann Gray and Joke Hermes*

Although television is still the dominant medium of developed and developing societies, in recent years it has undergone multiple and complex transformations. These are related to new technological capabilities influencing transmission and image quality, changing policies and patterns of ownership in different regions and locations and the necessity for owners and producers to compete in a global marketplace. Arguably, these changes can be detected at every stage in the televisual process. Producers are engaged in a competitive market which includes a wide range of visual products and artefacts; television itself is changing from a broadcaster to a publisher; television genres, programmes and schedules are continually invented and re-invented; audiences are faced with an increasing number of channel choices - familiar to U.S. consumers, but increasingly so in other national and global contexts where viewing patterns and investments are changing. We are interested in exploring these changes and especially how they impact on existing methodologies in television research and scholarship. For example, how do we think about public service broadcasting and national identity; how are we addressed by new types of television series and their marketing via DVD; is television moving out of the old high and low culture divide by redefining audiences as discriminating investors in culture; what is the potential for new forms of identity and belonging but also for political criticism in the new electronic landscape and where does television figure in this terrain?

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## **083 Talking Education Through Identity and Power: Methodologies That Speak to a Way of Knowing**

The following works examine the ways in which meaning is produced in schools, through power, experiences and identities. Understanding the lived experiences of students, with an emancipatory principle can help us engage oppressed groups in achieving a democratic society. By examining how categories such as race and class intersect in the actual lives of students of color, we can begin to understand issues of empowerment in the classroom, with the hopes of providing scholars insight into new emancipatory critical methodologies.

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## 084 Decolonialism: Finding Ways to Deconstruct Colonial Ideology

*Chair: Alexandra Sauvage*

Colonialism as a system of beliefs and practices provided for cultural values and formations of identities that were inculcated into populations, both in European nations and colonized countries. Museums, school books, 'scientific' theories and 'moral' discourses helped forge a vision of the world that justified European political and economic interests overseas, generally maintained through an unlimited use of violence. Subsequent geopolitical and social transformations have resulted from that period and have molded the world as we know it today. This traumatic heritage has led to social discrimination against indigenous peoples in their own land, and against migrant minorities in Europe (who mostly come from previous colonies); while in many decolonized countries, cultural diversity means harsh ethnic and religious conflict. However, since the official abolition of colonialism, it has never been isolated as a specific ideology to be publicly criticized: nations did not use their key instruments that are the school system, museums and the media to reach their populations and actively deconstruct the structures and the stereotypes with which they had been educated for the last 150 years. Hence, if a process of decolonization (that is, the end of colonies as political entities) occurred worldwide, 'decolonialism' (that would be, the end of the system's ideology) was not judged a relevant concept to be created: an absence of terminology that shows the lack of interest to which we owe the persistent roots of racism. In Europe, critical analysis is scarce: there is no history-based museum to relate the formation of national identity, which is inextricably linked to colonialism and that would fatally have to address issues such as slave trade and other forms of abuse, as well as to recognize the shared heritage the French, the English or the Belgians have with most of their migrant minorities. History school books today present a very sanitized version of colonialism, in which the use of violence for profit and exploitation is still much undermined by the idea that colonialism "helped" non-Western countries to modernize, therefore never defining it as the root of the extreme poverty of what is now called the "third world." Historians denouncing such a silence, or an hypocrite terminology to cover real colonial ambitions, remain a small minority and have a reduced influence in the academic sphere, and none on the national curriculum. If postcolonialism was marked by a criticism of such a system in the arts and in literature (eg. E. Said), in history this silence on the period eventually impedes to regard colonial heritage as such. How, then, can a critical analysis fostering social justice in response to it be articulated? People interested in 'decolonialism' have therefore to get out of the place of birth of colonialism and look for initiatives such as in South Africa and Australia where a process of reconciliation has been the chosen answer to the experience of colonialism, and is based on the full recognition of its violence and the ultimate necessity of social justice. Such processes were made politically possible through the constant efforts of activists demanding truth on their colonial heritage so that new models of identity would hopefully be built out of the field of colonial ideology.

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## **086 Dual Globalizations: Mobility of Cultures in the Virtual and the Real World — Hybridity of the First and the Second World**

*Chair: Saied Ameli*

At the turn of the twenty-first century, the rhetoric of cyberspace and information technologies relies heavily on a hyperbole of unlimited power through disembodied mobility. In this heady environment, new technologies promise ever-increasing powers of transformation and transport-applied to information, business, and self—and the benefits of surveillance. From this perspective, 21st century can be branded as a ‘domination of the virtual world—cybernetic world over the real world’. Based on such an outlook, dual globalizations refer to many globalizations in the ‘real world’ and globalizations which is taking place in the ‘virtual world’. It seems gradually distinction between interlinked parallel worlds—the first and the second world become more institutionalized and transparent than ever before. This process or projective process of changes has entered world society in to new typology of the world social, political, economic as well as cultural stratification. In particular dichotomy of virtual cultural and culture in the real world become much diversified and yet very intangible compared to the cultural strata in the past. One momentous change in this direction is emergence of ‘instantaneous mobility’ of cultures in the virtual world which has extensive impact on cultural communications in the real world. According to this fundamental changes, combination of these types of mobility will be elaborated. Hybridity of cultures in relation to hybridity of globalizations is also a vital point of this paper. This hybridity whose elements are derived from different spaces can be related to interaction between cultures in the new environment of the virtual and the real world. These circumstances can also be explained according to interaction between local and global cultures—glocal cultures. Accordingly, co-existence of local and global factors in the so called ‘single space’ is another aspect of this hybridity which reinforced a significant power for future mobility of information, culture, social and economic experience. The final point of this paper will be an articulation on future changes in terms of mobility and fluency of information and cultures. Accordingly, ‘pervasive computing’ in the future society potentially can change the phenomena of ‘mobile mobility’ ranged from slow to quick mobility into ‘immobile mobility’ in which mobility is considered as a new paradoxical concept of ‘static movement’ that can induce a new human power in the global space.

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## **087 Roundtable: Courage, Resilience and Fortitude: Women of Color Living Critical Race Feminism in the Academy**

*Chair: Theadorea Berry*

Based on the forthcoming edited volume, *From Oppression to Grace: Women of Color and their Dilemmas in the Academy*, this panel will highlight the experiences of women of color (women of African, Native American, Latina, East Indian, Korean, Chinese, Japanese, Vietnamese descent) as students in pursuit of terminal degrees and faculty members across the United States continuing to navigate the Academy while facing the dilemmas embedded for others regarding the intersections of our work and our identities. This panel will discuss theoretical and philosophical viewpoints and understandings regarding the complexities and entanglements involved in co-existing with multiple identities embedded in race and gender within the Academy from a critical race feminist perspective. Participants in this session will



be provided with index cards for questions/comments at the beginning of the session. Panelist will address the following issues: Issues of Race and Gender in Completing the Terminal Degree; Matter Out of Place: Woman of Color as Personal and Political Scholar; She's Got Issues: Family, Friends and Significant Others in the Lives of the Hued Woman Scholar. Moderator will then address questions/comments provided by conference participants.

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## **089 Empires of Leisure**

*Chair: Alina Bernstein*

When sport media operate to suppress the questioning of social realm and celebrate uncritically processes of domination, it is imperative that we speak as scholars to these perils – as well as to the promise sport. Nearly fifteen years ago, Sut Jhally challenged cultural studies scholars, activists, and athletes to adopt sport as “a site on which to fight for definitions of the social world” (1989, p.71). This panel aims to do just that. This panel of four papers aims to take sport seriously as a site for unmasking, contesting, and resisting the active efforts at empire building taking place through the structural organization of sport media, the appropriation of meaningful play and leisure, and the reinscription of resistance. Further, while sport media provide sites for the ideological work of empire building and the instantiation of racialized, class-based, and gendered privilege, sport too can be a vital cultural site for the creation of meaningful resistance to the U.S. regime building so actively underway.

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## **090 Thinking Through the Diaspora**

*Chair: Toby Miller*

In cultural and postcolonial studies, the concept of the diaspora (with its attendant notions such as hybridity, nomadism, deterritorialization etcetera) has emerged as a key site of scholarly investigation in the last decade. Recognizing that the diaspora constitutes one of the central effects and formations of our current global moment, there is now an ever burgeoning literature examining how practices of the diaspora affect and shape identity politics, issues of belonging and citizenship, spatial relations, and more, in our postcolonial times. Despite this rich body of work, the literature on the diaspora often tends to exhibit certain generalized assumptions about diasporic politics which tend to be anchored on perspectives emerging out of colonial relations of earlier times, or focused on the dynamics of, or certain reified assumptions about, North Atlantic modernity. This obfuscates the numerous and complex contemporary geographies and histories, movements and dwellings, belongings and longings, that are differently producing, shaping, and impacting diasporic politics, affects, and experiences across diverse contexts and spaces in ways that unsettle many of our taken for granted and reified assumptions about the diaspora. The goal of this panel, consequently, is to address these issues by focusing on new formations, practices, effects, and experiences of the diaspora as they impact and shape everyday lives and spaces under contemporary conditions of globalization and postcoloniality. “New” here does not necessarily refer to a chronological marker. Rather, we use it also to address unexplored dimensions of diasporic formations. The papers focus on diverse issues such as mega-cities and flexible diasporas, distortions of time and memory that shape the contemporary postcolonial diasporic experience, and the essentialized notions of time, space, and international movement that often inform theories of the diaspora. The aim of this panel is to reinvigorate scholar-

ship on the diaspora by focusing on areas and topics that have not had much presence in this literature. In so doing, this panel hopes to contribute fresh theoretical perspectives through which to “think through the diaspora.”

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## **091 Working in the Interdisciplinary Gap: a Comparison of Lexicons and Rules**

*Chair: Luciano Terrenato, Università Tor Vergata, Roma*

An opportunity is offered to promote an interdisciplinary debate by presenting two experiments held in Vienna and Rome Universities both aimed at bringing together faculty and students of different disciplinary backgrounds. Looking at sciences and humanities as “cultures” bridges the old gap between sciences and humanities (it doesn't close it). But it helps open the eye for a more subtle and productive perspective on the diversity of academic scholarship.

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## **093 Raymond Williams's Common Culture and the Project of Cultural Studies**

*Chair: Alvaro Pina*

Cultural studies as an intellectual practice owes more to Raymond Williams's theorising and analytical work than any of its practitioners is able to assess for her/himself. This session is proposed in order to provide an opportunity, an intellectual space, for cultural studies practitioners to join efforts and think together in a consideration, perhaps reassessment, of Williams's contribution to the project of cultural studies.

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## **094 Conflict in Visual Culture: A Global Perspective**

*Chair: Ted Gornelios*

The 20th century has been characterized as one of the most violent centuries in the history of human civilization. Collective global violence has been made more visible in the last 100 years than was previously possible, and it should be no surprise that visual artists have turned their attention to war, terrorism, genocide and the constructions of the media spectacle. Particularly since the Cold War and Vietnam, violent conflict has become a staple of global visual culture — the BBC, CNN, Al Jazeera and Fox News set multiple yet homogenizing agendas in a complex, international discourse. Artists from Africa, the Middle East, Western and Eastern Europe, the Americas and Asia have taken up this discourse in critical visual practices that challenge the modernist historical and epistemological assumptions about the nature of civil conflict. Papers will cover the work of artists who address these issues.

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## **099 Exploring Reality TV: Marriage, Infidelity, Empowerment and a (Former) Playboy Bunny**

*Chair: Craig Robertson; Organizer: Rachel Dubrofsky*

This panel investigates the Reality TV shows *The Bachelor*, *Cheaters* and *The Anna Nicole*

*Show*: Though different in format, all three shows deal with topics traditionally geared to female viewers: the making and breaking of romantic relationships and the life of a female celebrity. The papers suggest that the shows serve to reinforce dominant ideologies in U.S. culture: 1) producing and reproducing normative and idealized subjects for marriage; 2) binding, disciplining and policing dominant ideologies about the female body; 3) constructing notions of monogamy, victimhood and liberation; 4) producing visions of empowered and disempowered female selves. Each paper suggests that while the shows are confined and disciplined in their regulation of normative ideals and selves, they are also bound in contradictory paradigms. *The Bachelor* confronts viewers with the image of a perfectly normative, white, heterosexual, middle-class couple-in its shadow, implicitly, the image of the couple not legitimated on the show. This same show upholds the ideal of the woman who can display proper economy in her regulation of emotion and proffering of confessions, and in so doing spectacularizes the image of the woman who cannot (the hysterical or frigid woman). On *The Anna Nicole Smith Show* we are confronted with the grotesque and excessive female body, made that much more salient by the memory of her idealized playboy-ready body from not so long ago. The show *Cheaters* is premised on the pairing of victimhood and self-congratulatory sanctimony, liberated sexuality and monogamous normativity

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## 101 The Situatedness of Flows (II): Critically Theorizing Transnational Cultures

*Chair: Hanping Chiu*

By critically re-examining a dominant rubric that informs globalization theories, a controlling idea called “modernity at large,” this panel proposes to debunk the myth of globalization as a supra-macro arena that is self-sufficient, but not immediately transparent. Cultural globalization has often been constructed as the far side of the Western modernity and characterized by the paradigm of chaos theory, borrowed from dynamic physics. The appeal of structuring theories of modernity lies partially in their capacities of tracing the global expansion of Western social frameworks. Yet, the concept of exploding modernity has its own flipside: the multiple histories that enable transnational cultural flows are often dismissed as a consequence. To unravel the hidden histories of cultural globalization, the panelists seek to challenge the theoretical assumption that cultural globalization grows out of a fixed model of modernity by addressing the following questions: How could we envision multiple modernities in the historical trajectory of cultural globalization? What could be a genealogy of “sea-change,” that unfolds in the many fluxes and fluctuations of modernity? What can anti-globalization movements tell us about cultural globalization in general? What can we find in the reading of the adventures in the late nineteenth century to further understand the contemporary version of metropolitan cosmopolitanism? With this collaborative project, the panelists attempt to theorize transnational cultural flows with a particular emphasis on non-systematic and historical specificities of cultural interactions and confrontations that are at work along with the Western modernity in the matrix of global cultural flows.

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## 102 Transnational Belongings (II)

*Chair: Melissa Butcher*

The network of relationships in which we are inserted, and in which we insert ourselves, is part of the demarcation of our cultural space. There is a sense for some individuals and

communities that cultural space is stretched as they connect across borders with family, the familiar, with business contacts. These transnational relationships are crucial to enterprise, to identity, and to the creation of homelands, however imaginary. But how do the mechanics of these relationships differ from those established and maintained at the level of the family, the local or the national? Are new forms of 'rogue connections' occurring that suit just one long distance purpose? Are there new relationships of expediency developing – the constant breaking and reforming of friendships in expatriate communities, for example. This session seeks to explore these issues further. We seek papers that will focus on different forms of transnational relationships and on the following questions: How does living a transnational life, moving between different cultural spaces, impact on an individual's sense of both their own and their national identity? What are the mechanisms that people employ to maintain and develop transnational relationships? In what direction do goods or interest flow between people in transnational relationships? How do personal values and beliefs, organizational and host cultures interact? Is it possible now to say there is a transnational identity, or a global cultural space? How are increasing regulatory blocks (such as new regulations in Hong Kong affecting 'trailing spouses') likely to impact on transnational flows? And how does distance and familiarity change perceptions and redefine 'home'? Papers can focus on expatriate and diasporic communities, the processes of redefining place and belonging, highlighting the formation of new types of community and relationships, and the multiple processes of cultural interaction in the midst of transnational movement. For example, papers already offered for this session focus on the network of Australian expatriate corporate employees based in Asia, the trans-locality of the East Timorese community post-exile, and transnational relationships that are 'out of the loop' of mainstream networks and perhaps viewed as disruptive and dangerous, such as migrant home-based garment workers in the West. In exploring these questions, this session will point to nuanced, dynamic processes of transnational engagement, and investigate the modalities through which boundaries unravel in 'intercultural spaces', those sites of overlap and collaboration.

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## 105 War Isn't Hell, It's Entertainment

*Chair: Rikke Schubart*

In his book *Virtuous War*, James Der Derian examines what he calls the MIME-network: The Military-Industrial-Media-Entertainment network. Such an intimate relationship between war, entertainment, media and fiction is not new. Both Nazi Germany and Communist Soviet Union were efficient in employing the art of entertainment during war. Today, in the age of the internet and digital aesthetics, the nature of such a relationship may not be different, but it has taken on new dimensions. This panel invites papers that analyze the relation between war and warfare on the one hand and entertainment, fiction and visual media on the other hand. Such a relation can be established in a number of ways: One could be the link between real wars and their interpretation in tv-series, war movies and war dramas such as *Band of Brothers* (2001), *Black Hawk Down* (2001) and *Pearl Harbor* (2001). Another relation could be the use of war as iconography, as setting and as narrative in computer games such as *Battleground 1942* and *Medal of Honor*. There is also the 'fictionalization' of war such as the spectacular rescue of private Jessica Lynch from a hospital in Iraq, an event allegedly staged by the U.S. military with inspiration from *Black Hawk Down*. And there is finally the economic link between Pentagon and Hollywood from which some productions benefit (e.g. *Pearl Harbor*) and not others (e.g. *Courage Under Fire*, 1996) according to their 'heroic' portrayal of American soldiers. The focus in this panel is thus not on the political and historical realities of war, but on the aesthetic representation and narrative remediation of war as entertainment. In what way is war used as an imaginary

site where we stage our dramas, identify with characters and enjoy spectacular action? For what purposes? And what are the consequences? Suggested topics of interest are: Gender and war; remediation between new and old media; war movies; war in tv-series; war and computer games; nationalism, ideology and mythology; war, news coverage and 'the good story'.

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## **106 Raymond Williams' Common Culture and the Project of Cultural Studies (II)**

*Chair: Alvaro Pina*

Cultural studies as an intellectual practice owes more to Raymond Williams's theorising and analytical work than any of its practitioners is able to assess for her/himself. This session is proposed in order to provide an opportunity, an intellectual space, for cultural studies practitioners to join efforts and think together in a consideration, perhaps reassessment, of Williams's contribution to the project of cultural studies.

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## **107 Infecting the sick society: Performance as virus**

*Chairs: Sarah Kanouse and Sascha D. Meinrath*

This panel focuses on performance as intervention in hegemonic social, political, and discursive spaces. Cutting across disciplinary boundaries of 'art,' 'education,' 'activism,' 'media' and 'performance,' the panel examines guerilla strategies ranging from the occupation of organizational infrastructure, identity, and mythology to the creation of rhizomatic/anarchistic networks of opposition and the recombination of cultural ephemera. Panelists will present their performance and theoretical work and engage in discussion and critique of their own and each others' strategies.

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## **110 The Popularity of Nature**

*Chair: Phaedra C. Pezzullo*

"Nature" now pervades popular culture. Perhaps uncoincidentally, cultural studies has begun to focus attention toward "nature" in the past decade. A panel on "nature" and popular culture is timely in relation both to the proliferation of "nature" in popular culture and the growing interest of cultural studies research on "nature."

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## **111 Looking for Cultural Studies in All the Wrong Places**

*Chairs: Ted Striphas and Gil Rodman*

From the workers' education classes where it first arose in post-WWII Britain to the gaps between traditional scholarly disciplines that it commonly claims for itself today, cultural studies has a long history of marginalization: both insofar as existing social, political, and cultural institutions have often denied cultural studies a space at the proverbial table, and insofar as cultural studies has actively embraced, and even celebrated, an "outsider" identity that has positioned the field as an oppositional alternative to those same hegemonic institutions. At the same time, even given the broad range of histories and definitions of cultural studies that have circulated over the past half century or so, much (if not most) of that "out-

sider” posturing can safely be said to have situated the field within a relatively circumscribed sphere of intellectual and political activity. Put simply, cultural studies has typically been seen — even by some of its most open-minded advocates — as a set of practices that exist primarily within traditional academic contexts. In such formulations, cultural studies is a discipline or field (albeit often one that claims to have resisted the more stifling forms of disciplinarity that are the norm within the academy), and its major sites of activity look an awful lot like those traditionally associated with university-based scholarly work: i.e., degree programs, graduate seminars, academic journals, research monographs, scholarly conferences, professional associations, etc. Perhaps unsurprisingly, one of the more common side effects of this phenomenon has been a series of longstanding debates among cultural studies practitioners about the field’s own disciplinarity and institutionalization. This panel aims to intervene in those debates . . . but it wants to come at them a bit sideways. To begin with, we want to ask: where is cultural studies? Our aim is to take stock of forms of cultural studies practice that fall more fully (if not always completely) outside of the traditional academic sites listed above. Cultural studies, we want to suggest, can be (and is) practiced in any number of locales besides those associated with higher education — including (but by no means limited to) advertising and design, art galleries, blogs, fashion, grassroots activism, journalism, listservs, museums, musical performance, street theatre, and ‘zines. Assuming that cultural studies has managed to situate itself in these and other domains, we also find ourselves compelled to ask: where should cultural studies be? The prospect of looking for cultural studies in all the “wrong” places, we believe, carries with it the responsibility of revisiting the politics of the field’s mobility and institutionalization. What happens, for example, when doing cultural studies becomes subject to the daily news-cycle? or when practitioners forego book publishing in favor of alternative modes of public address? Cultural studies’ circulation, both in and beyond the academy, raises urgent questions about the field’s future. We invite papers that examine how cultural studies’ various political agendas might be affected — for good or for ill — by broadening our collective understandings of what cultural studies is and where cultural studies happens

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## **113 Gendered Subjectivities Formation and the Everyday Life in Hong Kong**

*Chair: Shun-hing Chan*

This panel aims at exploring the formation of gendered subjectivities in Hong Kong in relation to the everyday life at three levels: the personal, the family, and the movement. At the personal level, a journey of the self of an Asian woman and her reflection on ethnic identities will be presented in “Journey of the Self: a Digital Autoethnography”. At the family level, children’s gendered subjectivities formation in consuming Disney offerings will be discussed in “Disney, Hong Kong Families and Children Subjectivities Formation”. At the movement level, discourses on women subjectivities in relation to aspects of everyday life like dressing, consumption, traveling and leisure activities as represented in the local feminist movement journal *Nuliu* will be explored in “Constructing Female Subjectivities through the Everyday”. The methodologies adopted in these three papers are varied, including autoethnography, social interactionism and ethnography, textual analysis and so on. They will provide different dimensions and contextualities of the discussion on gender subjectivities formation in Hong Kong.

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## 115 Beyond Black and White: Rethinking ‘Brown/ness’ in Contemporary Culture Identity Narratives

*Chair: Angharad Valdivia*

Recent trends in global migration, transnational trade and cultural hybridization foreground discourses of American citizenship defined by the racialized metaphor of “Brown-ness.” In contemporary U.S. society, South Asian, Latin American and Spanish Caribbean communities are constructed as a “new” category within the dominant racial binary paradigm that marks American national/ethnic identity. Defined through the racial metaphor of “Brown/ness,” these communities emerge as a cultural nexus for rethinking the social construction of race/ethnicity in the age of globalization and opening up alternative narratives for theorizing racial/ethnic/national identity. The papers in this panel 1) explore the context of “Brown” as an identity category and form of cultural expression, and 2) examine how the communities themselves engage, contest or affirm the construction of their racially marked subaltern bodies in American culture.

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## 117 Exploring Reality TV: Globalism and Nationality

*Chair: Susan Harewood; Organizer: Rachel Dubrofsky*

The panel primarily interrogates notions of nationality in the reality TV genre, and the implications and meanings that emerge from a format that is traded internationally but produced nationally. The papers range in theoretical and methodological approach from textual analysis to empirical audience studies. The presenters ask us to examine what is at stake in the production of a national product? How might this product construct a national identity—and indeed, how might it resist this same identity? Thus, one of the papers examines the transnational circulation of the reality TV genre, the cultural cannibalism this permits and the nature of the globalism/cosmopolitanism it promotes. Another paper asks how the show *Canadian Idol* works to both authenticate and inauthenticate a sense of “Canadianness”—how the show builds a sense of nation and contributes to a myth of “Canadianness.” One paper looks at the nature of “liveness” so crucial when television began—and now mimicked in reality TV shows—and asks how “liveness” on the show *Extreme Makeover* might suggest the contingencies of fabricating transformations for the viewing public in the United States. Another paper investigates how *Big Brother* (South Africa, U.S., Belgium, U.K., Netherlands, Italy and Turkey) structures national and international identities by playing with, and resisting stereotypes.

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## 118 Cross-promotional cultures and space

*Chair: Jo Littler*

As a range of commentators have — in their many different ways — pointed out, the role of promotion is clearly pivotal to the reproduction of contemporary neo-liberal society and culture. Over the last 10 years, promotion has come to display a variety of new tendencies. These include: the extension of promotional techniques and strategies into new areas of social and cultural life; the proliferation of “new” promotional techniques (such as the development of “experiential,” “ambient” or “viral” marketing); and the blurring of boundaries between “traditional” promotional roles or sectors, such as advertising, marketing and public relations.

This panel seeks to build on earlier accounts of “promotional culture” (Wernick 1991) to analyze its more recent developments. We live in an age in which cross-promotion is commonplace, ubiquitous and takes an increasing variety of forms. This necessarily sets up the need to adopt new frames of reference and theoretical inquiry. Qualitative shifts in promotional forms, transformations in the nature of public and private space and changes in globalized flows all pose an array of questions for cultural studies.

For example: Where should we look to understand the processes through which corporate public relations strategies are able to gain legitimacy in the domain of “news”? How can we understand anti-corporate activists and nonprofit organizations’ deployment of the kinds of sophisticated marketing and advertising techniques usually associated with high-end consumer brands? Is it possible to isolate specific characteristics of “branding” that can help us to make sense of the wide variety of phenomena to which the term is now applied? What are the effects of tie-in products supplanting the former centrality of “theatrical” cinematic experience?

Out of such specific modes of enquiry emerge more general points for discussion. How can we differentiate in ethical and political terms between the multiplicity of meanings that have accrued to the terms “branding” and “promotion”? Do we need to develop new vocabularies to be able to better understand and to “use” promotion to confront the inequalities and exploitations of neo-liberalism? And — that important and difficult question — just what kind of interventions in relation to these new cultures of cross-promotion is it possible for those working in and around cultural studies to make?

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## **119 Icons, Ideologies and Institutions: Visual Culture and Religion**

*Chairs: Paul Frosh and Michele Rosenthal*

The study of ‘visual culture’ emerged a little over a decade ago among literary scholars, philosophers, social and political theorists and art historians. Notwithstanding important differences between them, these ‘pioneers’ were galvanized by the sense that visual images, technologies and practices had become key symbolic forces in modern Western cultures and media systems, and were hence crucial to the shaping of social experience for individuals in those societies. Yet while the urgency of visual culture studies derives in significant ways from explorations of the contemporary significance of ‘the visual’, its most important thinkers are careful to insist on the historical dimensions of fundamental issues and the venerable antecedents of central debates. Among the most prominent of these antecedents are those relating to the status of vision and images in relation to words and texts in different religious traditions. For example, the prohibition on making graven images in the ‘Ten Commandments’ is taken to express an ‘iconophobic’ or ‘iconoclastic’ impulse which is at work in all of the three major monotheistic religions (with significant differences between them) and the present-day cultures that they inform. Moreover, the visual practices of religious traditions and theological debates about the power of images not only continue to play a role within contemporary religious experience, but have been seen by some commentators to inform modern secular ideological formations, including nationalism and consumer culture. Hence the idea that critiques of contemporary visual cultures and media are, in part, modern versions of an ongoing religious debate about the sanctity or profanity of visual and verbal media and the human senses to which they are linked. The principal aim of this session is to contextualize more precisely the claims frequently made about the relationship between religion and vision, and their relevance to contemporary cultures. Traditionally, scholarly approaches to the relations of religion and the visual have been defined



either in terms of theology or in reference to art history. The emergent field of visual culture collapses some of the older presuppositions of that discourse— producing a broader conception of the visual which in addition to so-called “high” art includes all kinds of visual media, such as photography, film, video, internet, etc. It presupposes that theological questions about images and the sacred are grounded in everyday practices, and need to be considered within that context. We hope to use the notion of ‘visual culture’ to reconfigure the terms of debate around the centrality of ‘visual practices’: the production and performance of visual ‘acts’ (such as public commemorations of September 11) – that are repeatedly represented in the mass media, and have religious or sacralizing dimensions. Hence we are concerned with such questions as: a) How can visual practices sacralize (and become sacred in their own right) in contemporary ‘secular’ cultures (think of the diverse expectations of audience behavior for a screening of *Schindler’s List*), especially given the continued resonance of injunctions against looking which are also linked to religious prohibitions (for instance, not to look at holy objects, or at the opposite sex)? How are these visual practices preserved even among those for whom the authority of organized religion has declined? b) To what extent do practices of looking (and looking away) share the same logics as religious attitudes to making images, and how do these logics relate to contemporary questions concerning (for instance) the nature of the public sphere and public rhetorics, and the glamour and ‘magic’ of the media world (including the celebrities it sanctifies and sacrifices) and consumer culture? c) How do traditions of ‘witness’ as truth-seeing and of ‘vision’ as prophecy intersect with the apparent sharedness and immediacy of ‘visual’ media and the ideological potency of visualized events? To what extent do the political and ethical dimensions of ‘witnessing’ via television and other media intersect with religious conceptualizations of personal and collective ‘revelation’? d) How can these and other questions be posed cross-culturally, addressing different religious traditions and conceptions of secularity, different configurations of ‘church’, state and civil society, and different ideological formations of ‘the nation’ and its ‘others’?

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## 120 Anthropology of Disaster Studies

*Chair: Premananda Panda*

Disaster disorders the organizations. There are certain regions, probably more than any other parts of the world, receive extensive media attention in recent decades known for social disruption caused due to disaster like recurrent drought, cyclone, earth quack, famine, food crises and economic insecurity. Disaster studies are distinct because they refer to special conditions not available in normal social situation and compel the human kind to take critical choices under distress. However, culture of victims permits only a few outlets to manage crises. The need to address risk, to improve disaster mitigation and preparedness, demands for a fresh look to the frameworks of development, cooperation and humanitarian assistance. Despite efficient, effective and efficacious strategies to reduce the horrific impact of floods, droughts, cyclone, and wars disaster mitigation and preparedness has neither the allure of directly “saving lives” nor of providing an “escape from poverty.” This provides ample opportune for cultural anthropologists to understand human nature and the “crises culture.” Within the limitation of existing resources and the response of the victim, the societal responses to disaster could generate newer ideas and strategies for immediate and future relief, rehabilitation and reconstruction. The session intends to explore the roles of NGOs and other actors in disaster mitigation and preparedness in those countries experienced loss of life and property. It also intends to review of overall international trends addressing risk and disaster prevention. These analyses ask where and how a new agenda for disaster mitiga-

tion and preparedness may be found, beyond the shadows of development and humanitarianism. There are reports on many aspects of disaster, its policy and management. Some could meet the target and some failed miserably. With this background the present session aims to provide a forum for academics, policy-makers and practitioners for high-quality researchers and practitioners related to natural disasters concerning relief, rehabilitation and reconstruction of the victims and connected complex political emergencies involved around the world. The major objective is to promote the exchange of ideas and experience between academics, practitioners and policymakers. The proposed session has three major objectives: conceptual, empirical and strategic management. The conceptual objective will clarify dimensions of disaster. It would refer to the rate of human intervention on nature and its balance in the name of development and debate on the nature made verses the man-made disaster. Peoples' perception on disaster (earth quack, cyclone, famine and draught), the coping mechanism of the natives, and cultural constraints during relief, resettlement and reconstruction phases will also find place here. There is an urgent need to document the indigenous knowledge. The second part will discuss on the people's experience, role of developers, role of Government s, and NGOs and the external agencies. The third part will have discussion on cross cultural proactive strategies. This would offer anthropological insights from practical points of view. The final discussion will be devoted to synthesize the deliberations and on the basis of diagnostic value, the session will suggest the future course of action.

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## **121 Performing Culture: A Tour of Positions and Experiences\***

*Chair: Mandy Schleifer*

When we attempt to deal with the consequences of oppressive politics, it is imperative that we dialogue with perspectives that do not neatly correspond to the majority. Yet such discussions often become excessively abstract and fail to challenge assumptions at play. This performance ethnography takes the discourse on "cultural diversity" to a more embodied and emotional level of experience. The script grew out of a collaborative project in a course on psychology and cultural diversity. Authors kept journals of their reflections and feelings in response to the ideas and experiences shared in the course. The performance is a distillation of these writings, blending our diverse experiences and presenting them in frames of theory, theatre, memory, and poetry. In particular, we explore and critique the concept of identity and the conditions that shape it, in light of constructs such as race, class, and gender. Throughout, common ways in which cultural diversity and identity are understood are punctuated by glimpses into their personal and socio-historical contexts, which tend to operate "behind the scenes." At times subtle, at times explicit, the performance calls upon members of the audience to examine their own assumptions and identifications, as well as ethical implications.

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## **The Political & Cultural Studies**

*Area chair: Melissa A. Orlie*

We will explore the basic assumptions and values that inform the political dimensions of collective life. We are interested in theoretical or empirically oriented research; in each case, we want projects whose aim is not only to describe the realities of violence and injustice, or political action and social change, but also to interpret and evaluate the practices and insti-

tutions that abet or challenge those realities. We welcome contributions that skillfully illuminate the ways theoretical questions and conceptual issues resound in the great dramas and quotidian realities that arise among people living together. Contributions might analyze specific political, social, economic or cultural aspects of globalization or address “the global” more theoretically by exploring the causes and consequences of given or possible ways of envisioning the world. Likewise, contributions might explore the implications of global inequalities for our understanding of basic political concepts such as equality, democracy, rights and property, or consider the principles and goods that we value and why we do or should value them. In keeping with the stated mission of the conference, we aim to articulate the connections between speakers’ research and the causes and consequences of political life.

**011 On Becoming: the Space of the Political Subject  
in Eras of Crisis**

**032 Cultures of Protest**

**050 Conventional Politics, Unconventional Questions**

**062 The National, Transnational and International**

**064 Framing Terror**

**071 Regulation, Resistance, Action: Theorizing Subjectivity**

**095 Repression and Oppression in Times of ‘Terrorism’**

**116 The Changing Fortunes of Theory and Its Concepts**

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**Media/Cultural Studies**

*Area chair: Sarah Projansky*

Distinctions between media studies and cultural studies often fall by the wayside, yet there are many important differences, primarily based on differing methodologies and critical goals, between the two fields. Not all qualitative media studies work takes a cultural studies approach (e.g., formal film analysis, some audience research, frame analysis), and not all cultural studies work looks at media (e.g., ethnographic or political economy research, critical theory, critical race theory). Nevertheless, there are many important intersections and creative tensions between media studies and cultural studies. Cultural studies, arguably, has reinvigorated media studies, offering new methodologies for asking questions about media in relation to social meaning, political action and cultural transformation and encouraging interdisciplinary work that challenges the boundaries of “film studies” or “television studies” or even “communication studies.” And, media studies offers cultural studies models for understanding cultural representation and its materiality in a complex and theoretical way. We aim to take these intersections and tensions seriously, exploring various relationships between the two fields in terms of theory, history, historiography, and/or methodology. We also are interested in detailed examples of cultural studies work on media. Papers might explore the meaning of media criticism and pedagogy in the current global climate of violence; media activism; the intersections and specificities of media representations of gender, race, sexuality, class and nationality as social categories of meaning; industrial, economic, and cultural interrelationships of multiple media (e.g., radio and film); the rela-

tionship between marketing to youth and youth use of media; or other relevant topics.

- 013 Media Activisms**
  - 049 Contemporary Approaches to Film Studies: Text, Economy, (Trans)nation**
  - 065 Mediated Identities**
  - 066 Politics, Policy, and Representation**
  - 114 Media Structures, Media Specificities**
  - 126 TV and Nation**
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## **Critical Pedagogy and Cultural Studies**

*Area chairs: Antonia Darder, Lou Miron and Fazal Rizvi*

We aim to link critical pedagogy to both structural issues and lived cultural experiences as these relate to race/ethnicity, class, gender and sexualities. Given the international scope of the conference, we hope to draw scholars, teachers, researchers, popular/labor educators and educational activists from a variety of countries. Among others, these include the United Kingdom, Australia, Brazil, Mexico, Canada, as well as the United States. In particular, the area sessions on critical pedagogy hope to reinvigorate the spirit of Paulo Freire, who in his lifelong work sought to rewrite the world. The sessions hope to at least partially interrupt the manipulative rhetoric of the war metaphor and affect pedagogical change, both at the sites of instruction in the global classroom and at the places of the discourses of policy making. We aim to concretely address the complex issues of military violence and the politics of misinformation. The major purpose of these conference sessions is to help lay the groundwork for infusing new life into international dialogues linked to particular philosophies and practices of critical pedagogy around the world today and its possibilities for the future.

- 024 Schooling for Repression and Incarceration?: a Critical Interrogation**
- 036 Postcolonial Sensibilities and Classroom Life**
- 072 Breaking Silence: Deconstructing the Subalternity of ‘Other’ Voices and the Struggle for Emancipatory Praxis**
- 081 The Mystique of Popular Culture: Hip and Classroom Life**
- 092 Representation, Identities and the Politics of Difference**
- 122 Globalization, Literacies and Pedagogy**

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## Neo-liberalism. Governmentality and Cultural Studies

*Area chair: James Hay*

I. The term “neo-liberalism” is used in various national and regional contexts, often to refer to significantly varied developments. The European conception of neo-liberalism, for instance, has often referred to a somewhat different formation of political and economic government than has been the case in the United States. Yet some writers, across various geographic contexts, have emphasized the relation of “neo-liberalism” to “globalization.” Furthermore, there seems to be little consensus about whether “neo-liberalism” refers primarily to an economic formation. Writing about governmentality, for instance, pursues a somewhat set of questions about liberalism, policy, and citizenship in these times than have the more narrowly economic accounts of neo-liberalism. Some have rejected the term because of its epochalist overtone. Finally, within the writing about “neo-liberalism,” there has been a lack of clear consensus about its relation to cultural formation and cultural governance. This block of panels therefore welcomes paper submissions that contribute to a discussion about the current directions in studies about neo-liberalism (and/or neo-conservatism) and about their relation to contemporary cultural studies.

II. Over the last 15 years, the writing and lectures of Michel Foucault about governmentality have had considerable impact on a wide variety of research and theory, including cultural studies. The debates surrounding a “critical” or “cultural-policy study” often have considered Foucault’s work to be a theoretical and polemical framework for rethinking the orientation of British Cultural Studies (and its uses or avoidance of this vein of Foucault’s writing) during the 1970s and 80s. Foucault’s and others’ writing on governmentality have emphasized the multiple sites and scales, the various techniques, programs, and technologies, of governance in contemporary societies, and thus have become part of emerging kinds of research that also are engaged with cultural studies. In writing about governmentality, however, there has been no clear consensus about what culture means or how it matters. This block of panels therefore invites paper submissions that consider the implications of literature about governmentality for contemporary cultural studies. Papers and panels also or alternatively might address the changing and geographically specific (or uneven) relation between culture and governance, culture and policy, culture and citizenship.

**005 Studies on Mobility and Technologies of Surveillance**

**015 After telephony: New Perspectives on Tele-Commuting and Tele-Communication**

**029 Reconceptualizing Mobility, Social Space, Culture and Power**

**044 Liberal Government and the Emerging/Residual Spheres of Labor**

**059 Globalization and Crime**

**074 Perspectives on the Biopolitical and Technologies of the Self in the New Millennium**

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## **Sport and Cultural Studies**

*Area chair: Michael D. Giardina*

As we have become all too well aware, the Bush administration's socio-political trajectory is not limited solely to geo-political domination. Increasingly, a revitalized neo-conservative agenda has gained momentum in the United States with respect to popular forms of culture — especially sport — as the current regime carries out mind-numbing assaults on Title IX and affirmative action, and likewise uses the master trope of baseball as a myopic rallying cry to foster nationalist sentiments that ring hollow the patronage of “Freedom” and “Democracy.” We witness also the sport-media complex's response to the events of 9/11, where both the Super Bowl and World Series directly following it became havens for nationalistic fervor and rampant expressions of jingoistic patriotism, complete with war slogans and military leitmotifs.

Not to be outdone, however, popular sporting institutions themselves continue to remain beholden to a politics of representation that reverberated throughout much of the 1980s and 1990s inasmuch as perpetuating racial, sexual and gender stereotypes as sutured into the fabric of the (fictional) meritocratic American dream. From the global marketing of so-called “ghetto ballers” and “urban” culture as encapsulated by NBA star Allen Iverson to the corporate commodification of youth culture by Disney as represented in its sport-themed films (especially the *Mighty Ducks* trilogy), we continually witness the power of sport to act hegemonically in co-articulating race, class, gender and sexual identities within and against local, national and (especially) transnational contexts. In the broader (post)-Clinton/Bush II moment (of which “9/11” is but one aspect) it is important for us to confront such disquieting developments head-on, doing everything we can to unmask the unequal power relations at play that are concerned with the regulation, management and manipulation of populations in general via technologies of containment, surveillance and subjectification.

**048 Contested Sporting Bodies (I)**

**055 Contested Sporting Bodies (II)**

**078 Sport, Culture and Globalizing Pedagogies**

**100 Sport, Media and Corporate Nationalism(s)**

# Individual abstracts

**Acha, Omar**, *University of Buenos Aires*

People and Oligarchy in the New Era: a View from Latin America

Along the XXth century the opposition between the signifier “people” and the signifier “oligarchy” supposed a populist-nationalist field of political understanding. In the Third World, under colonial and postcolonial conditions, the populism-nationalism agenda implied the union of different parts of the country’s people under the project of “national liberation.” The “oligarchy” was the part of the people that didn’t deserve to be a legitimate integrant of the nation fighting against the imperialism because it was “sold” to the external rule. But at the same time, the inner enemies of the most exploited classes of colonial societies were in a transitory alliance with their local dominators because all of them, it was thought, had “objective” common interest in the national liberation struggle. Class and ethnic conflicts were considered less acute than the nation-empire confrontation. In this way, thought to be unavoidable even for nondirectly colonised countries (such as the majority of Latin American countries), the populism was at the same time a representation of liberation and very usually the best paradigm of dominant classes to persuade subaltern people to accept their guidance and superiority, both in the State apparatuses and in the social organization. This dialectics can not be useful anymore. My point is that the new people and their fights have changed the meaning of people-oligarchy dichotomy, that could not be referred to the old sense. In this way, both traditional Marxist-Leninist theory of imperialism and Hardt-Negri’s theory of Empire should be regarded very critically. At the same time, we should analyze carefully the another “populism,” this cultivated by the Right, in a national base, as the White House shows today.

**Albrecht-Crane, Christa**, *Utah Valley State*

Meeting Them Where They Are: Cultural Studies, Affect and Conservatism

Christa Albrecht-Crane suggests that to make the project of cultural studies become productive to a predominantly conservative student population, an educator must address the struggles students wage in and over the affective plane. Teaching at a large state college in Utah, which presents a highly religious and conservative environment, means to confront the limits of an oppositional pedagogy. Rather than positioning oneself in opposition to students’ political or religious identity categories, Albrecht-Crane argues that an educator can better tap into student motivation and investment by working with what students already do — in an affirmative pedagogy. To avoid student alienation, rejection and fear, a teacher must first feel out how students make sense of their world. Such a pedagogy, deeply committed to progressive goals, addresses student affect primarily, in an effort to shape cultural and political change.

**Al-Khakani, Akeel**, *University of Houston-Downtown*

From Colonial Violence to Postcolonial Dialogues

My presentation argues that an effective way to counteract the theoretical legacy of colonial violence is to construct an interactive postcolonial memory based on negotiation between the colonizers and the colonized. It is in this process of construction that the decolonizing project should invest its emancipatory potential. Properly qualified, this construction of memory would initiate a different process of postcolonial subject-formation that posits painful dialogue as an alternative to violence. While acknowledging that, because of imbalanced power structures that consolidate colonial-era inequalities, many postcolonial

contexts cannot effectively pursue this dialogic approach, there is a precedent (and space) for a successful pursuit of this approach. The presentation engages this precedent as exemplified in the South African Truth and Reconciliation Commission in 1990s.

**Alvares, Claudia,** *Lusofona University*

Toward a Common Culture: Civil Society, Public Service and Social Difference

This paper reads the pedagogical model of the media in light of Raymond Williams' project of a common culture and Hannah Arendt's distinction between public and social spheres. From Williams' perspective, culture consists in a community of experience to which each citizen contributes through daily action. A common culture thus implies a process of participation in the creation of references, based on the capacity to decodify what has been previously codified by 'tradition'. Williams' emphasis on the contextual specificity of the media leads him to conclude that the latter are neither linear nor unidirectional in their effects. Rather, they are subordinate to the 'structure of feeling' of the targeted community. As such, public service broadcasting is an integral part of the project of community-building, reproducing the 'structure of feeling' predominant within that context. Williams' concept of common culture thus articulates the tension between public and social realms expressed by Hannah Arendt.

**Amaral, Adriana,** *Pontificia Universidade, Brazil*

Science Fiction Spectres? The Supernatural Inheritance of Gothic in Cyberpunk.

This paper's object of study is to analyse Science Fiction, more specifically, cyberpunk, as a subgenre that heirs its tradition from gothic romanticism. Throughout its historical periods from the classics through 80's cyberpunk, some characteristics of gothic fiction stay within the literature, the movies and also contemporary culture. The subjectivity, the individual resisting in different ways of living in front of this social and technological changes, the fear and horror that is represented through the figures of ghosts or machines, the human body as an experiment that is also subjected to violence, in its psychological and physical aspects. All these issues and others ressurect from time to time in each age and they keep on living in our pulsional imaginary inside the technological society.

**Ameli, Saied,** *University of Tehran*

Dual Globalizations and Mobility of Cultures in the Future Society

After the emergence of the second world-virtual world in relation to pervasive computing, socio-cultural structure of the Real World has changed. One of the critical changes can be observed in terms of social communication as well as social interaction of individuals and societies. Mobility here can be perceived in contrast to immobility of cultures; or stability of cultures should be understood in the process of ongoing changes. Major orientation of this paper is to find out how cultural changes can be effected by competitive entity of the first and the second world and how these changes might be restructured socio-cultural stratification of the Future World Society. Here future cultural society will be very vigorous in terms of rivalry between the first World-the Virtual World and the second World-the Real World.

**Andrejevic, Mark,** *The University of Iowa*

I looked East and West: Lateral Surveillance on Reality TV

This presentation focuses on two reality shows that incorporate techniques for mutual monitoring: *Room Raiders* and *One Bad Trip*. Reality shows are generally surveillance oriented, but these shows provide training in strategies for lateral surveillance: the monitoring of family members, peers, and potential dates. In particular, the shows develop technology-



facilitated techniques that allow cast members to learn the behind-the-scenes truth about one another, bypassing face-to-face interaction except during the concluding moments of the show ("the reveal"). The paper links the rise of mutual monitoring to forms of experimentalism that correspond to the decline of the symbolic order and the postmodern default to empiricism.

**Baca, Lawrence,** *National Native American Bar Association*

Potential Legal Challenges to the Use of Native American Mascots in Elementary and Secondary School

This presentation will identify and explore the areas of existing civil rights law which may be brought to bear on the use of faux Indian imagery in elementary and secondary schools who have American Indian mascots. Pursuant to its authority under Title VI of the 1964 Civil Rights Act the United States Department of Education has created regulations that forbid a funding recipient from creating or maintaining a racially hostile environment. This paper postulates that the use of negative Indian imagery by elementary and secondary schools denies to Native American children the right to full and equal enjoyment of the schools educational programs because these images create a hostile educational environment for Indian children. Additionally, Title II of the Civil Rights Act forbids denial of the full and equal enjoyments of places of public accommodation.

**Baez, Jillian,** *University of Illinois at Urbana-Champaign*

Ahora Vengo Alborota: Puerto Rico, Hip Hop, Transnationalism and Female Agency

This paper discusses hip hop in Puerto Rico as a transnational process and a site of female agency within a male-dominated sphere. Through a textual analysis of the lyrics of Lisa M. and Ivy Queen, this paper will offer a feminist articulation of their music. It especially considers reggaeton—a particular genre of music in Puerto Rico mixing reggae, salsa, merengue and hip hop—as a site of hybridity garnering an exchange of music between Puerto Ricans on the island, Puerto Ricans on the U.S. mainland, other Latina/os, African Americans, and other parts of the Caribbean. Hip hop in Puerto Rico is also examined as a site of working class resistance to the negation of blackness in Puerto Rican culture.

**Balsamo, Anne,** *Stanford University*

New Media, New Literacy: Cultural Studies for the Millions

This presentation will include video clips of the interactive museum exhibit called "XFR: Experiments in the Future of REading," design and built by the RED group at Xerox PARC. The exhibit has been on a 3 year tour, installed at 4 Science Centers in the United States. It is next on its way to Singapore. To date it has been seen by over 4 millions visitors. I will discuss the role that cultural theory played in the creation of this exhibit. I focus on the topic of new media, new literacy, to argue that these public spaces (children's museums, science centers) are ethically important PLACES for cultural studies, even though they are highly unusual spaces for the circulation of academic-based work.

**Baltodano, Marta**

So You Want a Social Justice Program?: The Accreditation of Schools of Education and the Appropriation of Diversity

This interactive symposium presents an analysis of the experiences of faculty of color and other progressive educators who refuse to play the expected role of cultural brokers and reject their position as silent colored bodies in teacher education institutions. These faculty members will address their contradictory participation in institutions that hired them

because of the pervasive essentialism that has pervaded the academic discourse on diversity, and the difficulties of implementing critical pedagogy without falling on the old feel-good approach to forming teachers.

**Barnes, Barbara A.**, *University of California, Santa Cruz*

Eco-Challengers: Imagining the Frontier, Forming Late Twentieth-Century 'American' National Identities

During the late 1980s, a new endurance sport emerged on the world stage: expedition adventure racing—a multi-day, multi-sport event, requiring small co-ed teams to cover 300-500 miles of raw nature” in 5-10 days. In the United States, adventure racing gained popularity with televised productions of the Eco-Challenge, an even held in locations ranging from Utah to Malaysian Borneo throughout the 1990s. Broadcasts of Eco-Challenge exploited images of local “exotic” landscapes (often devoid of people) and animals in order to increase the sense of danger for competitors (whomostly hailed from over-developed countries), and sense of thrill for viewers. These broadcasts also highlighted the human drama and suffering of participants as they tangled with, and survived natural hazards.

**Barnett, Kyle.** *University of Texas*

Unfinished Business: Cultural Studies and Popular Music

The rise of popular music studies benefited from the expansion of cultural studies influence in the U.S. during the last three decades. But despite cultural studies fruitful history of critical engagement with popular music, much work remains undone. This paper examines the unfinished role of cultural studies in the development of popular music studies. My presentation focuses on the need for further work that concentrates on two neglected areas of analysis: 1) the sociocultural formation of aesthetic categories, and 2) popular music as media industry (including its historical emergence). I begin with a discussion of what Simon Frith has called the value problem in cultural studies. Frith traces the sociological influence on cultural studies as a central reason why popular music studies has not developed a means to discuss aesthetics, unlike studies of other media forms (most notably, film).

**Barton, David.** *National Central University*

Time English Center

Thesis: If you take the speed of development as a base—for the conception of language learning and translate Freud’s condensation and displacement into overcrowding and accident—a materialist displacement of Freud—due to the conditions of production in Taiwan, you might find yourself searching this essay for accidents. If you take psychic processes as traffic problems and dream as simple circulation, you should not be surprised at resulting collisions. Looking at the social traffic of dream brings you into a realm dominated by advertising and photography. The resultant language to articulate this state of Taiwan’s English language development should reflect all of the above.

**Baughman, Linda.** *Christopher Newport University*

Anthony Comstock and Grandma’s Book on Sex: The rearticulation of sex in early 20th century America

Anthony Comstock and Mary Ware Dennett are compelling historical figures in American sexual politics. They can be construed as key players in the reproduction of what Michel Foucault calls the repressive hypothesis. That is, Comstock and Dennett each assumed that sexuality was a natural phenomena that was repressed by culture, but they reacted to their understanding of this repression in radically opposing ways. Comstock tried desperately to

consign sexuality to the dark, and Dennett tried to publicize vital information concerning sex. Just as important as their political antagonism surrounding this issue, were the ways in which each of them constructed sex as a cultural artifact, and the lasting repercussions of their construction of sexuality. In this paper I examine the actions of Anthony Comstock and Mary Ware Dennett. Anthony Comstock was a vigilant censor and the instigator of the Comstock Act. Mary Dennett was a birth control activist who petitioned the government to restrict the fundamental powers of the Comstock Act, (her name is also attached to a federal obscenity law case that was instrumental in changing the direction of censorship in the United States). I interrogate their writing, and their legal cases, as a means to unearth the complicated articulation of sex in early 20th Century America.

**Bell, Colleen**, *York University*

Cultures of Protest: Governmental Power and Securitization

This paper considers how protest can be understood as an object of governmental power in North American liberal contexts. New security practices posit (anti-globalization) protest movements as objects to be treated with both mechanisms of surveillance and repression, and (good) protestors as self-regulating subjects, by constituting protest as internal to liberal democratic politics and protestors as responsible and orderly civic actors. As apparatuses of governmental power, practices of security subjectify protesting populations as productive and self-securing agents, in the interests of population/state security. This paper, through its consideration of contemporary security practices, will address the central importance that (anti-globalization) protest assumes in the evolving nature of security in the context of liberal democracy.

**Berger, Harris**, *Texas A&M University*

Shaping Musical Lives: Structure and Agency in the Expressive Practice

Grounded in ethnomusicology, performance theory and practice theory, this paper outlines a theory of musical lives, here defined as the relatively stable patterns of practices of music making or listening typical of an individual or group, as well as any additional practices that are seen as necessary for music making to occur. The paper examines how musical practices are fitted into larger patterns of everyday conduct in a society and seeks to understand the tactics that individuals employ to insert musical practices into the finite routine of their day or week. Three factors determine the structure of musical lives in specific social contexts—cultural and aesthetic ideologies which define the nature of musical practices and their uses in a given social world; larger social forces which shape the overall patterns of practice into which music making must be fitted; and the musical participant's agency.

**Berland, Jody**, *York University*

Walkerton: The Memory of Matter

In May 2000 a number of people in Walkerton, Ontario, an agricultural community near Toronto, grew ill and died from drinking the water, which was contaminated by an E Coli bacteria from cows. This paper takes as its starting point a study of the competing frameworks for understanding this natural disaster" provided by the news media, the local inhabitants, political-scientific inquiries after the event, and histories of human food production. I argue that these interpretations are distinguished by fundamentally different temporalities, and that the event reveals a crisis in the relationship among these diverse temporalities. Further, the Walkerton disaster confirms that the culture of speed has entered the realm previously distinguished as "nature." The movement of viral contaminants across the borders of

nations, species and elements is part of a larger transformation of human-nature relationships that calls into question our conventional understandings of nature, culture, food, time, and the biosphere.

**Berry, Theodorea**, *University of Illinois at Chicago*

At the Crossroads: A Story of a Critical Race Feminist in Teacher Education

Women of color from various walks of life have encountered and endured differing and numerous trials and tribulations, joys and celebrations, in American society. The Academy, being a microcosm of this society, bears no exception to the existence of these dilemmas and rewards. Although issues of race and gender have complicated our lives as those identified as 'people of color' have changed according to political circumstance" (Castenell & Pinar, 1993, p.3) by those identified as 'white' in American society, women of color, particularly African American women, have managed to navigate the spaces in which we occupy. This paper will tell a story of one journey of an African American female teacher-educator who subscribes to and advocates (1) critical race feminism and (2) social justice education as she teaches through her multiple identities to her White graduate students in a Midwestern university Master of Education program.

**Bettis, Pamela**, *Washington State University*

From Rah-Rahs to Radicals: Disruptive and Counterhegemonic Cheerleaders

Every year 3.8 million people participate in the activity of cheerleading in the United States, and 97 percent of these are female (Adams & Bettis, 2003). To many feminists, cheerleaders represent a pre-Title IX relic and perpetuate a stereotype of girls and women as subservient to men and focused on physical appearance. In the culture at large, cheerleaders are often maligned as well as evidenced by Marty Beckerman (2000), author of *Death to All Cheerleaders*, who claimed that cheerleaders are a "urine stain on the toilet seat of America" and by the *Saturday Night Live* Spartan Cheerleaders' perpetual search for the perfect cheer. Cheerleaders are understood to be shallow, narcissistic, eternally perky, and part of the dominant culture's obsession with female sexuality. During the last several decades, a variety of groups in North America and Europe have reframed the activity and image of cheerleading. Radical Cheerleaders, X-Cheerleaders, and CHEER San Francisco are examples of groups who have put cheerleading to use for their radical, feminist, gay, lesbian, transgendered and progressive ideals. In this presentation, we examine how these groups are rewriting the discourse of cheerleading.

**Brinkley, Sam**, *Emerson College*

New Cultural Intermediaries: From Dispersing Images to Caring Texts

The term new cultural intermediaries" refers to a broad range of "lifestyle" professions whose increasing influence is thought to have brought about an interpenetration of culture and economy in advanced capitalist, or postmodern societies. In much recent scholarship (Nixon, Lash, DuGay, McRobbie, Featherstone) this influence has been read chiefly in terms of an increasing visual saturation of culture, and its effects have been understood in terms of an increasing dispersal or decentering of traditional forms of identity. This paper offers a different theory of new cultural intermediaries. Rather than producers of decentering images, new cultural intermediaries are read as producers of narrative or textual products, whose effect is the recentering or refixing of identity. Drawing on the later work of Michel Foucault, these textual lifestyle discourses or "caring texts" are linked to modes of governmentality, or "techniques of the self," which function specifically to buffer or limit the scattering or decentering effect of an image saturated culture. This theoretical model is

offered as the basis for research into the history of lifestyle literature.

**Birchall, Clare**, *Middlesex University*

Sssh! Cultural Studies and the Secret

In order to address the future of cultural studies in a post-Birmingham guise, this paper (with reference to Lyotard and Derrida) will explore the relationship between cultural studies and the secret. The secret here is twofold — at first it will appear as something that could be revealed. In this guise, the secret guarded by cultural studies is that it may be a con, a scam, a swindle. Cultural theorists may be a bunch of charlatans. I am referring here not to the routine attacks against the legitimacy of cultural studies (such as the infamous Sokal-Social Text affair), but to a more irreducible undecidability concerning legitimacy that affects all knowledge claims and gestures of authority. Thus, the secret I tried to reveal has led us somewhere else — to the more radical (more secret) implications of this secret. In this other mode, the secret is not that which has been hidden and is, in principle, fully knowable. Nor is it an enigma that remains unknowable. It is not the object of knowable or unknowable knowledge at all. Rather, we are faced with (or rather unable to face) the Derridean secret: that which remains outside the phenomenal event as it happens but which nevertheless conditions that event. Unlike other kinds of secrets concerned with revealing something about the past, this secret is about the future — a radically unknowable future, because revelation for Derrida is always ‘to come’, always deferred.

**Blake, Andrew**, *King Alfred's College*

The Irresistibility of Being Translated — Harry Potter Studies in a Global World

This paper will reflect on the process of translation. My book on the Harry Potter phenomenon, *The Irresistible Rise of Harry Potter* (Verso, 2002), has appeared in three non-English languages so far, and the dialogues among publishers, and translators author reveal the malleability of texts and contexts. In discussing the ways in which translators and publishers outside the Anglo world have responded to my work and questioned — often valuably — my own framework of understanding of the HP phenomenon, I hope to throw light on the wider process of cultural and linguistic translation in which Joanne Rowling's books, and the Warner films, have been received.

**Blum, Ryan**, *University of Illinois at Urbana-Champaign*

Globalization and the Commodification of Citizenship

The recent decision by the government of Austria to construct a prison in Romania to house Eastern Europeans convicted in Austrian courts outlines the changed meaning of citizenship. That is, through globalization, citizenship becomes another commodity, both symbolic and material, used as a medium of exchange between nation-states and multinational corporations. Using government documents and national advertising campaigns, I examine the rhetorical transformation of citizenship in order to understand the privileges and restrictions placed upon the practices of citizenship in an increasingly globalized world. In my analysis, citizenship is shown to delineate differences between groups, social communities, and states, thus becoming a significant element of contestation and exchange in the debates on globalization and the function of the nation-state.

**Boler, Megan**, *OISE/University of Toronto*

In Our Wildest Dreams: the Hypes and Hopes about Bodies in Cyberculture

Cyberculture discourse jokes that On the Internet, no one knows you're a dog," and offers the hype as claimed in the classic MCI advertisement, "There is no race/there is no

sex/there is no infirmity.” What are the implication of the hypes and hopes that bodies can be transcended online? How are bodies represented and imagined in computer-mediated communication (CMC)? In this presentation, I argue that cyberculture has re-packaged Descartes’ dream of mind over body into the “new digital Cartesianism.” I analyze images that represent the “hypes” of bodies in online spaces, and the cyberculture writings that reflects the “hopes” of a gender-queer utopia online. In contrast to these hypes and hopes, and I outline the “reality” of how bodies and identities are invoked in CMC, and how stereotyped conceptions of sexual orientation and gender are reinscribed in online communication practices.

**Boler, Megan,** *OISE/University of Toronto*

Shock and Awe: Media Literacy and Discomfort in the Digital Age

How do educators and students juggle the tensions between students’ expressed skepticism, cynicism, and highly-saturated and mediated attention, on the one hand; and on the other, the urgent need to engage participatory democracy through creative forms of “educational” and socially-conscious” new media that rival privately-produced gaming media? I argue for developing “sociological imagination” (Mills 1959) to counter “popular histories” (Barzun 1950) by examining the engagement of my Web site “Critical Media Literacy in Times of War.” ([www.tandl.vt.edu/Foundations/mediaproject](http://www.tandl.vt.edu/Foundations/mediaproject)). I envisioned and collaboratively produced this site to challenge the media-muzzling in the wake of September 11. This site uses web-based visual design to highlight how print news media offers contradictory stories about U.S. foreign policy in Iraq and Afghanistan.

**Bonomie, Bart, Rutten, Kris, and Soetaert, Ronald,** *Ghent University*

Desperate for Meanings. Myths and Representations about Humanism and Literature in Science Fiction.

In our paper we present the outcome of a research project conducted at Ghent University (in the teacher training and pedagogy department). This quote from the SF mini-series “Taken” more or less summarizes our research perspective: “Something I wanted to share with you. We’re all so desperate for meaning, aren’t we? (...) I think the aliens are going to disappoint you”. The digital revolution is so fast that the idea of the future as a human-centred techno-utopia seems to be old-fashioned. Are we confronted with the death of our traditional perspectives on what it means to be human and/or humanistic? Are we confronted with a new kind of technological posthumanism, a post-literate/literature world? Our hypothesis is that in a lot of SF precisely this debate between “old fashioned humanism” and new posthumanism is a central motif or even theme in the story. “Saving humanity” is very often a central part of the plot. How is this debate represented in SF? How are traditional humanistic values and literacies (for example enjoying poetry, drama, novels, paintings, music) represented in SF? Apart from our own research (starting with stories as *Brave New World*, 1984, *Fahrenheit* etc in which future attacks on books and literature are a central issue) we also invited our students to look for and analyse other examples (representations, myths) in SF-stories. Quoting “Taken” once more: “Wow. Look at me. I guess in the end I turned out to be something of a humanist”.

**Bonikowski, Bart,** *Duke University*

The Vigilant Assemblage: a Brief Commentary on Gilles Deleuze’s *Postscript on the Societies of Control* as a Theory of Surveillance

Mechanisms of state and corporate surveillance have become an increasingly ubiquitous feature of life in contemporary capitalist democracies. Surveillance enables organizations to

gather people's personal information, observe their behaviour, and create powerful data profiles that often carry more credibility than actual words or actions of individuals. In practice, the consequences of interaction with surveillance systems ranges from the trivial to the profound—from mere inconvenience in people's daily activities to exercises of social control that have significant impacts on their life-chances. It is because of its more sinister implications that surveillance has captured the attention of numerous social theorists, including Max Weber, Karl Marx, Michel Foucault, and more recently, Gilles Deleuze. While the work of the first three has become the mainstay of surveillance theory over the past two decades, Deleuze's contribution is only beginning to be acknowledged. Consequently, its theoretical value and political implications are still debated. In an effort to articulate some of these implications, this paper will sketch the main theoretical claims offered by Weberian, Marxist, and Foucauldian perspectives, and provide an overview of Deleuze's *Postscripts on the Societies of Control*," the author's seminal article on surveillance. Subsequently, a brief discussion of the differences between Deleuze's notion of control and Foucault's concept of discipline will identify Deleuze's main contributions to surveillance theory.

**Borkin, Julie**, *Wayne State University*

Spectacle of Sacrifice: Transforming the Subject-Citizen

Amber Alert, a messaging system designed to note and report suspects in child abduction crises, is credited as a raging success. The system, we are told, finally provides law enforcement with what they need in such cases: a police force multiplied many times over through public assistance by ordinary citizens who operate as the eyes and ears of law enforcement." Relying largely on the Emergency Broadcast System (EBS) messaging technology created in response to the public's fear of nuclear war in the 1960s, the arrangement partners a vigilant community, law enforcement, transportation, and media to facilitate a political reasoning that transforms the national popular conception of U.S. citizenry. Amber offers the citizen a much needed "something to do" by providing a symbolic victim and deviant that shore up a commitment to collective identifications and rationalizing the role of a government that, paradoxically, must admit to its failure to secure such participation. Credited to date with the safe return of over 100 children and the apprehension of dangerous suspects, I argue that the Amber Alert system, while having its own discursive heritage and material consequence, is also part of a larger contemporary transformation in the national popular conception of U.S. citizenry that demands both a renewed commitment to sacrificial action as civic duty as well as a host of potentially troublesome demands, not the least of which is the new presumption that the "proper" citizen is always on alert and monitoring their fellow citizens.

**Boyle, Karen**, *University of Glasgow*

Porn-u-mentary: Prostitution and Contemporary British Television

This paper explores a new breed of television programming which combines elements of pornography and documentary in presenting stories about prostitution and commercial sexual exploitation. In Britain, concern about these programmes has often focused around the so-called soft-porn" late-night programming of the newest terrestrial channel (Channel 5). However, reality-series about prostitution and commercial sexual exploitation — both home-grown and imported from the United States — can now be found on all the main television channels and, this paper will argue that, despite important differences in scheduling, production values and target audience, these programmes use a similar combination of pornography and documentary to construct very specific discourses about sex "work" and entertainment. Critical work on both pornography and documentary endlessly returns to the

status of the “real”: pornography’s defining difference from the mainstream is held to be the presence of “real” sexual acts in a constructed social world; while documentary formats typically aim to tell us something “real” about the social world, even as they acknowledge the constructed-ness of the image. “Porn-u-mentaries” use elements of both formats but in doing so complicate the status of the “real” in both pornography and documentary. This paper outlines the ways in which “porn-u-mentaries” combine and adapt formal elements of pornography and documentary to create this new hybrid form and considers how this in turn might reflect on the ways in which we study pornography and documentary.

**Bradley, Richard,** *Central Methodist College*

Race, Romanticism and the Contours of Confederate Ideology: a Case Study in the Use of Negative Identity

Taking as my starting point Hegel’s discussion of self-creation as the process of social opposition and conflict, I will show how a distinctive American identity was formed by a group of slave owners who settled in the southern colonies. This identity was formed, in large part, by ideological interpretations of the master/slave dichotomy, in both a practical and Hegelian sense. It is the nature of this narrative construct and its socio-political implications that the paper will examine. Drawing on recent developments in narrative psychology, I will show that southerners not only formed their particular identity in opposition to Blacks and Indians, but to their non-slave-holding neighbors, north as well as south. Thus, I will show that, due to the indigenous native population, the forced immigration of African slaves, the formation of the identity of the future Confederate states was primarily a negative phenomenon. By unconsciously shaping and distorting an image of un-American personality and behavior, southern plantation masters helped, at the same time, to create a model for how real Americans” and “real men” should behave, both in the larger social and the smaller familial sphere. The negativity of this self-perception was buttressed by an appropriation of the positive myth of a chivalric “Anglo-Saxon” heritage popularized in the novels and poems of Sir Walter Scott and other romantics. Romantic self-perceptions led to an exaggerated sense of “Southern Honor” that lay at the root of Southern identity and behavior. The simulacrum of a romantic identity of which their was no real original, led to the formation of a uniquely American aristocratic warrior culture. The intersection of negatively formed identity with the chivalric ideal will be another key theme of the paper. After a brief analysis of how the regional identity of the South merged with the larger ideological construct of the Confederate States of America, the paper will conclude by illustrating how the Confederate ideology was used and modified in practice by a civil war general from Missouri named Jo Shelby. I will show both how this negative identity formed Shelby, and, later, how he consciously modified the essential dynamics of this ideology to form a narrative framework that better fit the historical needs of “the Lost Cause.” Thus, the paper will shed light not only on conflicting narratives of identity and their intersection with critical issues of American history, but will illuminate larger issues involved in any discussion of the myths and the narrative study of lives.

**Brady, Alan,** *Kwansei Gakuin University*

Developing Critical Thinking and Being in a Non-Native Language (English) in the Japanese University

A critical pedagogy and learning in higher education, and the role and responsibility of English language learning at university in Japan are political and cultural issues of concern. This paper outlines a conceptual framework and advocates study activities to promote a critical teaching and learning in the Asian-Japanese university. The conceptualization and



practice results from ideas developed by the presenter in an investigation of his university's cultures and the higher learning socio-cultural and political role and responsibility of additional English language in a sociology discipline-study department. The framework is also based on learning interaction in courses and classes the presenter teaches, in particular a course examining sociological meanings and practices of culture, and a dialogue course exploring social relationships in Japan and in other areas of the world. Reductionist interpretations of university student behavior in Japan portray students as passive, uninterested in learning, or incapable of deep and wide (critical) thinking. Many university students do fit these stereotypes, yet students are uncritically blamed for this situation, and/or shortcomings and deficiencies in the total education system are uncritically dismissed. Critical pedagogy can be practiced in ways where students and teachers re-examine teaching, study, and learning biases and behavior. A focus on learning about teaching, and teaching about learning, can lead to a pedagogy which helps transform student thinking about local and global identities, and which helps students, and teachers, develop a heightened sense of self-awareness, awareness of others, and awareness of the larger world connected to oneself.

**Brandt, Carol B.,** *The University of New Mexico*

Performing Science and Gender among Indigenous Women in Higher Education.

As a feminist researcher, I want to understand and describe the significant transformation in their sense of self among women in college level science. This research focuses on their performativities of student at the university, where their identities and the doing of science are complexly intertwined. I am interested in the many discursive spaces in which students inhabit and how their sense of agency is exercised, that is — how they perform” science. Using a poststructural feminist approach, my research focuses on language and discourse, as well as the place where students’ subjectivities and sense of self are actively constructed. In this research I explore these questions with Indigenous (specifically Navajo) women who are majoring in the department where I was employed. My research focuses on these women as they are completing their final year of undergraduate study in the life sciences at a university in southwestern United States. Data include interviews and group discussions, social and classroom observations, participants’ class papers and exams, as well as institutional documents. Through my research I found that students participated in multiple overlapping spheres of performances. I find that the model of biculturalism (moving between White and Native cultures), often used to explain Indigenous experiences in education, only thinly captures these students’ lives on the university campus.

**Breen, Michael,** *Mary Immaculate College, University of Limerick.*

Inferring production values from content: A comparative analysis of media content on sex crime and national crime statistics between 1993 and 2003

National sex crime statistics represent the official stance on the levels of types of sex crime that occur in society. This paper contrasts these national statistics with the levels of sex crime reported in the national print media between 1993 and 2002. Drawing on a random sample of 10% of sex crime stories, the research focuses on issues of media construction and selectivity. Additional contrasting empirical data are used from the Sexual Abuse and Violence in Ireland study. Findings include significant discrepancies between SAVI and official figures on the one hand and media construction on the other. The paper raises important questions about the role of media professionals in the generation of crime discourse with important consequences arising for social policy from such discourse, and seeks to underpin an understanding of such discourse with a strong theoretical framework that can be applied to analysis of other types of media content.

**Breshears, David**, *University of Texas at Austin*

Population Control International: Cultural Industries in the Governance of Reproductive Health

Population Communications International is a U.S.-based non-governmental organization dedicated to the promotion of family planning practices, gender equality, environmental protection, and AIDS prevention through the use of radio soap operas. A growing body of evidence suggests that PCI's entertainment-education approach works. This essay suggests that the research protocols employed by PCI are not mere descriptive devices designed to identify and reflect cultural norms and behavioral choices, but are constitutive technologies that produce the very objects they purport to study. Marking the points of articulation between PCI's radio soap operas and a Malthusian apparatus of governance, we gesture to the conditions of existence that preceded the emergence of PCI, arguing that this apparatus regulates the relationship between the competing objectives underlying PCI's project. This essay illustrates the political implications of PCI's entertainment-education approach by focusing on the recurring problem of gender inequality. We conclude that the articulation of forces which established the necessary preconditions for PCI's emergence as a cultural industry, and which informed the methodological investments that characterize its unique development of the radio soap opera as a governing technology, challenge PCI's stated objective of promoting gender equality.

**Brophy, Sarah**, *McMaster University*

'Women and Children First': HIV/AIDS and Activist Film in South Africa

I discuss two documentaries about HIV-positive women living in Soweto who participated in the nevirapine (anti-retroviral) drug trials during 2000-2001: \*Mother to Child\* by Jane Lipman and \*Busi\* by Robyn Hofmeyr. \*Mother to Child\* and \*Busi\* employ elements of biography and autobiography to narrate the epidemic and the controversy over drug regimens to prevent perinatal transmission of HIV; the women portrayed in the films represent the 20-30% of pregnant women who test positive for HIV at antenatal clinics in South Africa. I suggest that these two films aim to intervene not only in the treatment situation in South Africa by arguing in favor of making the latest treatments accessible to poor women and children, but also by contesting stereotypical constructions of HIV infection and AIDS by offering a more nuanced and particularized picture of women living with HIV infection who are struggling to make decisions for themselves and for their children. Further to this, and with reference to theories of documentary film (and ethnographic film in particular), I will explore the ethical questions that \*Mother to Child\* and \*Busi\* bring forward about the implications of auto/biographical cinematic representations of HIV and AIDS, and I will analyze how these representations are caught up as well as mobilized in debates about drug access and drug trials in South Africa and globally.

**Brossard, Carlos**, *University of Massachusetts-Boston*

Critical Race Theory and the Administrative Adjudication of Faculty Grievances

In a public university, the General Counsel Office represents Regents, Presidents, and regional chancellors and addresses routine legal issues (contracts, statutory compliance, regulatory rules and regulations, administrative adjudications, and public records requests). Administrative adjudication is the quasi-judicial resolution of faculty grievances, complaints, and accusations of illegal conduct or policy deviations. Usually, "cleanly" dismissing dissenters is by administrative adjudications. The general counsel office and administrative adjudications are often overlooked, substantively, by traditional organizational theory which rarely, by assumption, expects ever present legal force in the resolution of organizational

disputes, even in state sponsored universities. Traditional ethno-methodologies often evade these ticklish issues, partly because of constraints (most academy researchers do not know law rituals and routines) and partly because of the racial composition of university researchers (majority white, with aversion to nasty race uses). Critical race theory, organizational theory, and ethnomethodologies converge, but in contradictory ways, in the study of the general counsel office and administrative adjudications.

**Bui, Diem-My**, *University of Illinois at Urbana-Champaign*  
Gender and Race in Politics? Interrogating the Gendered and Racial Matrices of Realations in *The Quiet American*

Director Phillip Noyce's film adaptation of *The Quiet American* became controversial even before its U.S. release in 2002 as post-9/11 test audiences found the film's bombing scenes and critiques on the U.S. government's handling of foreign policy too disturbing and considered it anti-America. The film, based on the Graham Greene novel, narrates a love triangle between an English male journalist, an American male CIA operative, and a Vietnamese mistress and their political entanglements in early 1950s Vietnam. Greene wrote the character of Alden Pyle as a caricature of American paternalism in the early 1950s, and Noyce portrays Pyle as a naive American who interferes in a country about which he knows little. In an interview with Salon.com, Noyce comments, "George W. Bush is the ultimate Alden Pyle!" By early 2003, movie critics and audiences agreed with Noyce and observed the film's relevance to the contemporary political crises and impending war with Iraq. This paper considers the political discussions surrounding the film and examines how a liberal film that cautions about rushing into war using the backdrop of a foreign country for a love story leaves gender relations and representations of the "feminine" unquestioned. Gender, race, and politics are articulated in the film but only politics are interrogated by the film-makers and general audiences. The character of the Vietnamese mistress stands in symbolically for Vietnam and provides the necessary narrative tool for the film in its liberal critique of U.S. policies. This paper argues that the film, like many other artistic and well-intentioned political commentaries, contributes to the regulatory practice of producing and reiterating specific sexual and racial feminine bodies while participating in a liberal discussion on the current global political crisis.

**Buiani, Roberta**, *York University*  
Virus Appeal: a Creative Force or a Threat?

The virus has been the subject of interest of many disciplines from science to humanities. Whether we consider it from a biological, a technological or a philosophical/ideological perspective, the virus has always and almost exclusively been labeled as hostile or harmful. For most people this term normally evokes mixed feelings of fear and fascination. On the one hand, its complex nature and quite mysterious configuration makes it very attractive. On the other hand, the way viruses have been associated with Aids and then with hi-tech epidemics in the post cold war era has contributed to eventually enhance its negative connotations. The preliminary purpose of this paper is to analyze the concept of "virus" in terms of its interpretation in biology (in particular in studies of epidemiology) and computer science (especially in the field of computer security). A particular attention will be given to the correspondence and convergence of meanings that characterize the study of virus in the two disciplines. In addition, the paper will address a specific theoretical framework that starts with Canguilhem's concepts of normality and normativity and continues with Jacob's history of heredity and Latour's current analysis of technoscience. As the virus has not always been understood as harmful or dangerous, but as expression of creativity or technical mastery, it is crucial that the following questions are asked: when, why and how does its nega-

tive connotation originate? Is it possible to restitute the virus its original creative force? How can its elements of originality be assessed? Proposing answers to the above questions is the second, and final goal of this paper.

**Butcher, Melissa**, *University of Sydney*

'FOB Boys', 'VCs' and 'Habibs': Navigating Language among Culturally Diverse Urban Youth in Sydney

Based on qualitative research with young people from culturally diverse backgrounds in Sydney, this paper will present findings on how young people are negotiating cultural difference, establishing boundaries, and circumscribing their sense of self in the language they speak; in their hybridisation of mother tongues and the reformulation of Australian slang; and in their adoption or rejection of the role of translator. Language, like many other elements of popular culture, is an explicit marker of community, belonging and identity. It has a particular role in the negotiation of cultural difference, both between communities and between generations, establishing boundaries of inclusion and exclusion in its demarcation of those who understand and those who don't. In the presentation of young people's codes of familiarity, new frames of reference for Australian culture and new understandings of what it means to be Australian are being expressed.

**Butcher, Melissa**, *University of Sydney*

The Redefining of Place: Australian Corporate Expatriates in the Asia Pacific

This paper focuses on the shaping of place and identity in the transnational movement of highly skilled Australian professionals in the Asia-Pacific region. An analysis of the impact of their movement highlights processes of cultural adaptation and interaction, and the possibility of new understandings of identity in the interplay between place and meaning, in redefinitions of home and the formation of new relationships. The research asks the question as to whether it is possible to develop a true sense of transnational belonging in the face of evidence that transnationalism is not producing 'denationalised' or 'deterritorialised' identities. Findings are based on a series of indepth interviews with employees of transnational corporations living and working in Asia. The analysis indicates a much more nuanced, dynamic process of interaction between transnational corporate employees and host countries, and within the 'community' of expatriates themselves, than is generally seen in public debates about the impact of transnational corporations.

**Butterworth, Michael**, *Indiana University*

Pitchers and Catchers: Homosexual Identity in the National Pastime

Although American sport often is presented as an institution in which the principles of democratic culture are ideally practiced, frequent reminders demonstrate that sport has yet to achieve its democratic potential when it comes to representations of race, class, and sexuality. Arguably, questions about and performances of gender constitute the most powerful threat to the dominant narrative of a sport culture characterized by norms of heterosexual masculinity. Recently, increasing attention has been given to gender identities in sport, especially in baseball. This essay identifies the discursive formation that has emerged about homosexuality in the American game." In particular, media reports speculating that New York Mets catcher Mike Piazza could be gay spotlight the tensions that historically have been part of baseball culture. My argument suggests that Piazza's on-field performances of gender shifted to rearticulate his identity in terms of hegemonic masculinity. In this specific case, Piazza as a catcher metaphorically embodies and resists the receptivity and passivity often assigned to homosexual men. Piazza's behavior, and the discourse surrounding homo-

sexuality in baseball, calls attention to the ways in which gender is used to mark bodies in sport, to perpetuate normative standards of masculinity, and to discipline those who do not adhere to these norms. More optimistically, however, the discourse also reveals the potential space for subtle and slow transformation, as the very performances of gender that are intended to maintain cultural representations may be used to question and reinvent them.

**Cahill, James Leo**, *University of California, Irvine*

Hot Blooded Cold Warriors: Mid-Century Military Zoological Research and Un-Becoming Animals

Hot Blooded Cold Warriors examines a recent episode in the long history of the use of animals as technology: U.S. military funded research on cetacean intelligence. Focusing on the avant-garde research of neurologist John C. Lilly, whose early investigations reached their pinnacle with his submerged house project — where he and his lab assistant lived in an flooded home with a dolphin to study interspecies communication — this paper traces formations of military theorizations of species and sexuality and their variegated consequences.

**Callahan, J. Sean**, *University of Georgia*

Hip-hop Pedagogy and the Multicultural Gift Curriculum

Hip hop can be a viable component to the multicultural gifted curriculum. By tracing the cultural formations of hip hop, practitioners and students of critical pedagogy are able to focus on the dynamics of capitalism and patriarchy as well as the experiences of the African Diaspora. Cultural Studies provides a framework to explore the ways hip-hop can be used as critical pedagogy both inside and outside the classroom. This work uses culture, music and movement as points of access and departure—showing the way(s) youth use culture not only to survive, but also to thrive.

**Campbell, Gregor**

*Six Feet Under* and the Trauma of Everyday Life

In a process of rationalization that has involved an alteration of almost all values, modernity has repressed the reality of death from its regimes of representation. The decline of organized religion and a collective belief in the afterlife, the growth of mass culture and a social welfare state, the emergence of a technologically mediated public sphere, and the rise of health care as technology and massive industry in the developed world all tend to situate death in the lifeworld as the result of a systematic failure of science or research funding. In the realm of popular culture, representations of violence are common, but representations that consider an acceptance of death as inevitable are relatively rare. The HBO television series *Six Feet Under* has captured attention because it has made the reality of death inescapable. The Fisher family run a Funeral Home: death is their economic livelihood; trauma management and grief counseling is the bottom line of the funeral industry. In the basement workshop of the family home, bodies are drained of their vital fluids and embalmed to prevent the decay of flesh; embalming clay and ingenuity are the tools of cranial and facial reconstruction in order to produce a corpse suitable for public viewing. My paper will argue that the trauma of death is worked into the tactile reality of each and every corpse and the publicity of death becomes a trauma for modernity itself. Representations of trauma in the 20th century have tended to focus on the paradoxical reality of corpses as the material signifiers of the transcendental shift from wound to “trauma.” Each episode begins with the narration of a particular death, generally suggesting that the time and manner of our death is as individual at the details of lives and personal identities. The trajectory of each corpse generates narrative inter-

est and becomes the object of mourning and melancholia—to borrow Freud's phrase—motivate the ongoing trauma for human subjectivity that life cannot escape death and establish a criteria of ultimate puzzlement that affects intersubjectivity and discourse in general.

**Campbell, Sean**, *APU, Cambridge*

'Policing the Crisis': Birmingham Cultural Studies and the Myth of White British Homogeneity

The field of British Cultural Studies has historically been concerned with the experience of the subordinate, the marginalized and the subaltern. Questions of race and ethnicity have accordingly received a considerable amount of attention. However, despite the field's express concern with these issues, its principal practitioners have rarely acknowledged the presence of Britain's largest migrant minority, the Irish Catholic working-class. This paper traces the particular ways in which white ethnicities have been handled in British cultural studies, and specifically that strand of the field associated with the Birmingham Centre. Exploring the marginalisation of Irish immigration in the class-based accounts of Hoggart et al, and the abiding absence of an Irish dimension in the field's subsequent 'turn' toward questions of race and ethnicity, the paper demonstrates that Irish migrants were doubly elided, arguing that this omission inadvertently maintained the post-war myth of white British homogeneity. The absence of an Irish dimension in British cultural studies seems especially ironic in light of the highly publicized Irish presence in the events leading up to the publication of *Policing the Crisis* (1978), the field's first major intervention on questions of race and ethnicity. The paper explores some of the implications of this point, drawing particular attention to the field's tendency to subsume non-visible immigrant groups into an all-encompassing and largely undefined 'white ethnicity', an issue that has become all the more pressing in light of the current racialization of white European refugees and asylum-seekers in contemporary British media discourse.

**Canaan, Joyce E.**, *University of Central England*

Performing the Teaching of Social Theory, Producing Students' Critical Thinking

The proposed paper explores how the new policy technology of performativity is impacting on British Higher Education lecturers and suggests how lecturers can subvert this technology. It uses insights from Lyotard, Butler and Ball to reflect upon my teaching and students' learning of (Contemporary) Social Theory, a module whose development I have studied for the past three years. The paper rests on two premises. First, marketisation is bringing educational institutions and individuals within them to compete against one another in league tables that partly measure students' pass and progression rates and lecturers' teaching success and research productivity. Second, this marketising is raising lecturers' workloads and heightening their job insecurity as their performativity as lecturers, researchers and administrators is subject to greater scrutiny by students, peers, management and themselves in an increasingly under-financed and -resourced educational system. How, in this context, can progressive lecturers hold on to their pedagogical and political ideals and encourage students to think critically? I consider how I began to do so post 9/11 and how the positive feedback I received from students that year energised me to use insights from Gramsci and Freire in 2002 and 2003 to recognise students' capacity to think critically and work with them from where they are at, especially as they increasingly enter university after a 'dumbed down' education. I conclude by showing how my efforts to encourage students' critical thinking allow me to meet performative demands whilst struggling to save my soul and give students insights to save theirs.

**Carpentier, Nico**, *Catholic University of Brussels*  
Discourse Theory, War and Media Representations

When a nation goes to war, powerful mechanisms come into play, in order to turn an adversary into the enemy. Where the existence of an adversary is considered legitimate and the right to defend their — distinct — ideas is not questioned, an enemy is excluded from the political community and has to be destroyed (Mouffe 1997: 4). In this paper Laclau and Mouffe's discourse theory (1985) is put to work to theorize this transformation of an adversary into an enemy, the role the media system plays and more specifically the representations distributed and produced by these discursive machineries. The starting point of this paper is that these representations are structured by an ideological model, based on a series of binary oppositions (good/evil, just/unjust, guilty/innocent, ...) and partially fed by British and American propaganda. After brief and fragmented genealogies of the constructions of the enemy and the self in previous wars, the paper focuses on the North-Belgian media representations of the 2003 Gulf War. More specifically, an analysis of the public television's news broadcasts during the 2003 Gulf War will exemplify and explain how this specific public broadcaster, operating in a country where the majority of the population contested the war, finds it extremely difficult to escape from a hegemonic Western ideological model and the prevailing discourses on war. In doing so, the paper addresses the violent regime of truth that European mainstream media have produced, and attempts to offer ways to include more balanced and non-violent regimes of truth.

**Carspecken, Lucinda**, *Indiana University*

Dangerous Liaisons Revisited; The Novel, Film and History in Historical Critical Cultural Studies

This paper will use the eighteenth century French novel, *Dangerous Liaisons*, by Choderlos De La Clos, as a lens through which to observe past and present ideas on gender roles and morality. The plot follows the intrigues of two aristocratic libertines — one male and one female — and their circle. There are several different clusters of norms expressed in this work, which I wish to draw out. They relate in more or less subversive ways to contemporaneous moral thinking and expectations of behavior. I will talk about the different standards for men and women, rich and poor, old and young and the hierarchy underpinning these standards, and explore libertinism, "virtue", "survival of the fittest" and compassion as bases for behavior. In the last sixteen years, there have also been three movies based on the novel: *Dangerous Liaisons* (1988), *Valmont* (1989), and *Cruel Intentions* (1999). Of these, one has European influences, with a Czech director and French screenwriter, while the other two are mainstream North American films. I will look at what is emphasized from the original work in the movies and what is left out, played down or altered. This will provide some insights about cultural changes and continuities in gender norms and mores through the last two centuries and illustrate the importance of history and fiction in critical cultural studies.

**Causey, Andrew**, *Columbia College Chicago*

Belonging and Belongings: Creating Identities and Souvenirs on Samosir Island in Posttourism Times

International tourism provided a comfortable living for many Toba Bataks living around Lake Toba, North Sumatra, Indonesia, until recently. Tourist arrivals to the Bataks' mountainous homeland had been steadily declining since the 1990s, but a series of natural calamities and political-economic upheavals in 1997 and 1998 essentially stopped the flow of international tourists. This paper will discuss some of the changes that have transpired since the mid-1990s in one village on Samosir Island. Using ethnographic research gathered

in 1995 and in 2003, I will attempt to describe how Toba Batak carvers of wooden souvenirs who once considered themselves as belonging to the grand transnational flow of cultures and objects that was brought on by global travel, now re-interpret their identities primarily within local and ethnic parameters. The writing mode of the paper is experimental. Since the paper is founded on information given in narratives told by Toba Bataks, it will attempt to evoke their lived experience of dramatic social and economic change in story form. Making use of the creative non-fiction style, I hope to explore both souvenirs and identities as transnational belongings.

**Cervantes, Rafael**, *The University of Iowa*

Fatty in Public: Disciplined Citizenship, Indulgent Consumption, and the Obese Child

In *The History of Sexuality: An Introduction* Michel Foucault introduced the notion of the masturbating child as a line of penetration, a problematized body allowing for the regulation of the family through the disciplining of its children. Several centuries later, the child's subjectivity remains unique, functioning both as a subject of many forms of adult surveillance, and simultaneously as a mechanism whose proper deployment opens up a space for the pastoral prescription of disciplined, ethical, practices necessary its proper care. This paper argues for a new line of penetration, emerging from the pathologization of the unhealthy (unfit) child. The mobilization of popular, medical, political, and economic discourses through the body of the obese child site simultaneously functions as a trace to an underlying tension between the institutionally prescribed roles of citizen and consumer. The fat child as pathology emerges through practices of continuous consumption and as the embodiment of discipline's lack, a practice articulated to citizenship beginning with the 1956 President's Council on Youth Fitness. The obese child, then, becomes a material manifestation of a seeming contradiction between the equally normalized practices of the disciplined citizen and indulgent consumer. Emerging from this contradiction is a productive space through which the institutional values and practices of the citizen/consumer are perpetuated and continually re-inscribed onto the body of the obese child. The unique subjectivity of the child ultimately functions as a means by which the conduct of society may be regulated through cultivating the principles and practices of proper child care..

**Chakravarty, Sumita**, *New School University*

Communications and Community in the Global Era: Revisiting Raymond Williams

Globalization is not only the linguistic currency of today but the reality, harsh or otherwise, of increasing segments of the world's population. Yet we are still uneasy with the term "global" itself and how to define it. While Williams was fully aware of the sweeping globality of economic and social forces and movements, much of his work was rooted in the specificities of the local, in the dynamics of place, in the building of community, particularly through communications. As such it might be said that Williams wrestled with his own version of the "global village," a term that belongs to Marshall McLuhan whom Williams took to task for his celebration of technology at the expense of human agency and intentions. This paper explores the continuities and discontinuities between these thinkers in relation to the concepts they both shared and eschewed: concepts of global and local, of community and village, of media and communications, of culture and technology. In particular, I am interested in extending Williams' notions of communications and community to some of the problems and possibilities created by the globalization of media in recent years. The broader aim of the paper, and in keeping with the theme of the conference, is to look for ways in which the idea of a common culture can have renewed meaning in a world increasingly connected and increasingly riven by difference and division.



**Chan, Joan**, *University of Illinois at Urbana-Champaign*

Bridging the Gap: Documentary Film and (trans)National Feminist Communities

In Ella Shohat's introduction to *Talking Visions: Multicultural Feminism in a Transnational Age*, she argues for a polycentric multiculturalism that does not center "eurocentric assumptions of Western feminism and the (hetero)masculinist culture of nationalist movements" but instead sees women as actors who come from multiple sites of oppression and privilege (p. 2 and 11 respectively). Thus conceptualizing transnational multicultural feminist alliances must be innovative in its approaches to such coalition building. It is within this context that this work attempts to find sites of dialogue that go beyond 1st/ 3rd world dichotomies and instead sees historical and contextual moments of critical discourse. It is in this vein that I will bring together theoretical and material research on the uses and implications of documentary film production in global communications. This work will ask the question, how does documentary film open avenues for dialogue among feminist in varying global locations that does not necessarily reinscribe power dynamics based on western, and nationalist hierarchies? What are the financial and social limitations of such dialogue because of the media used? How has this discussion been previously framed in relation to documentary film that does not center gender, and sexuality?

**Chan, Shun-hing**

Constructing Female Subjectivities through the Everyday: a Case Study of the Feminist Journal *Nuliu* in Hong Kong

This paper is based on a study that investigates the changes of discourse on the everyday life of Hong Kong women, as represented in the Chinese feminist journal *Nuliu* published by the active local women's organization, the Association for the Advancement of Feminism (AAF), between 1987 and 2002. This is also a further exploration of my research area on feminism and cultural studies in Hong Kong, an area in which everyday life politics is a crucial component. Discourse in *Nuliu* concerning the everyday life of women in Hong Kong in the 1990s largely tackle the problems of subjectivity, including the re-investigation of the subject position of women, in dressing, popular culture consumption, traveling, and sports activities. For example, as in the case of dressing, the analysis on the objectification of women in fashion or dressing because of male gaze or stereotyped imagination of femininity has been considered to be too simplistic. However the liberal understanding of recapturing the subjectivity of women by means of "choice" (of what to wear, how to wear and for whom to wear) is also problematic. The meaning behind the dressing of women should be situated between personal choice or individual's will on the one hand, and the class and gender elements embedded in the capitalist society on the other hand. This paper will point out that subjectivity of women is not something stable, but constructed by a continuous process of practices and reflection in the everyday. Other theoretical issues related to the politics of everyday life such as desire, gaze, self and the object, body, space, consumption and so on will also be discussed in this paper. The discourse on the everyday life of women in *Nuliu* will be contextualized within the changes in the production team (i.e. the editorial members) of *Nuliu*, the issues of concern of AAF and the general social and cultural changes in Hong Kong in the last two decades. The significance of the everyday politics at both the discursive level and the practical level within the feminist movement in Hong Kong will also be discussed.

**Chandrasekara, Ray W.**, *Albany College of Pharmacy*

Renting the Lantern: Of 'Wives' and Concubines

This paper will seek to address the role of nyai (concubine) Ontosoroh in Pramoedya

Ananta Toer's *Bumi Manusia* (This Earth of Mankind). It will consider how dissident articulations of non-conformity to the historiographic canons of colonial/local orthodoxies taints and undermines the manufactured truths of Dutch colonial/local *priyayi* (aristocratic) assertions. I will also attempt to show how the *nyai*'s liminal status in the culture of empire allows her to read and understand colonial intentions as both threat and possibility and how modes of alterity can and do serve as gateways to identity. It is no accident that in *Bumi Manusia* (This Earth of Mankind) gender functions as the dyad through which the crisis of the community is revealed and mediated. If colonial authority was the key paradigm for representing and understanding the community, and if identity in this period arose from the displacement of the myth of Dutch apparatuses as a "seamless organic continuum," then the *nyai* is ideally placed to understand the ways in which alterity itself is constitutive of her identity. *Nyai Ontosoroh*, unable to find a detour around the issue of imperial repression but determined to tell her story within the national signified-provides the inevitable conduit to the larger story that encompasses the nascent nation-Indonesia.

**Chatterjee, Kalyan**, *University of Burdwan*

The Renaissance Analogy as a Site for Transnational Culture British India

The Renaissance of the sixteenth century became the ruling historical model or paradigm for the cultural crossover inherent in empire making. Particularly in an ancient society like India, it proved intellectually fruitful to draw a parallel between the English Renaissance and the prospect of re-educating India in European knowledge. The nineteenth century became self-aware of its role in an Indian revival analogous to the European Renaissance. The Renaissance paradigm helped the Indian reformers formulate the idea of spiritual regeneration in the romanticized image of the Renaissance prevailing in the nineteenth century. It also led to the philosophy of synthesis of the East and West as a historical opportunity thrown up by the contact with Europe. In practical terms, it led to religious reform, modern literature, liberal culture, and political consciousness. Universalist ideas thronged religion and social discourse.

**Chen, Melinda**, *University of California, Berkeley*

(Re)claimings Out of Margins

Taking the fact of social marginalization and racial and gendered objectification as a point of departure, this paper investigates a set of acts or practices that can be categorized as 'reclaimings' in U.S. and other neo/postcolonial contexts, comparatively examining cases of self-representation and other-representation in the framework of cognitive linguistics, a framework of grammatical and semantic analysis that sees language as an embodied part of integrated cognition. Reclaimings may be described as resistive" moves that aim for self-(re)possession or for subjecthood, but they are by no means limited to the same discursive mode as the presumed "originary" dispossessive act or acts. This "shifting" can be seen as a direct consequence of center-peripheries, where the silencing forces of centrally positioned language push responsive language into "other" modalities. The reclaimings investigated here seem to continually break out of type, hence revealing, at once, both the contingent properties of reclaiming acts, and their common idealizations: those who have lost are those who reclaim; what they reclaim is a (symbolic) object; they reclaim in language that explicitly refers to that object. The discussion asks what are the conditions to enable one to be in a position to contest the representation of one's self, or one's kind, and also explores the degree to which notions of "self-possession," objectification, and subjectification are unique to a U.S. context, where identity and the boundaries of the individual are maintained and reinforced at a particularly high premium.

**Chen, Shu-ching**, *National Chung Hsing University*

(Trans)national Imagination and Tropical Melancholy in Jessica Hagedorn's *Dogeaters*

This paper will discuss Filipino-American writer Jessica Hagedorn's *Dogeaters* (1990) and *The Gangster of Love* (1996), with special focus on transnational media and the construction of Filipino diasporic consciousness. The former portrays a reciprocal relationship between American media culture and local military nationalism which gives rise to a sense of nation dominated by the fetishization of Western capital and cultural products. As a result, a peculiar phenomenon of local diaspora can be found in this novel. The latter shows the penetration of American pop culture like rock 'n' roll in the mind of Filipino immigrants, forming a complex relation between Asian diaspora and popular cultural imaginary. One on hand, rock 'n' roll interferes with immigrant family identification, yet on the other hand it provides a transnational popular cultural imaginary to resist the hegemony of white nationalism and native traditionalism. With the rise of transnational capitalism, cultural motherlands are now positioned to receive and exchange transnational capital with the West, which brings the Asian diaspora beyond the boundary of the nation to experience a different kind of diaspora in globalization. Their real and imagined historical identification has to be re-placed and repositioned on the map of global capitalism.

**Chiu, Hanping**, *National Taiwan Normal University*

Reclaiming the Lost Past of Asia-Pacific Region in the Age of Globalization

This paper aims to construct a globalization theory befitting the perspective of Asia-Pacific region, especially Taiwan. For a region long subjugated to colonial rule or dominated by Western powers, globalization may cause concern over the fate of repressed history since the logic of modernity working behind it threatens to subsume the particular under the universal. Disembedding mechanisms inherent in globalization have the function of eclipsing local particularities, as what used to circulate within national boundary flows over into the global arena. What is thus reassembled globally assumes the characteristic of the universal, reminiscent of colonialism and imperialism arising out of modernity. In face of globalization as it rages on, Asia-Pacific region has to confront squarely the issue of how to reclaim its history lost to colonialism and imperialism. The difficulty of such a task is multiple. First is the dilemma as to whether to continue with the postmodern critique of modernity in dismissing its universalizing trend as leading to rationalization, normalization, and domination, or to abandon postmodernism on the ground that it gets nowhere with its skepticism. Added to the complexity of the issue is the loss of cognitive mapping on the part of individuals as they face the overwhelming networks made up of transnational corporations and worldwide internet hookup. In its wake is what Fredric Jameson describes as nothing but a heap of fragments," the failure for individuals to make sense of them provoking the crisis in historicity. What is alarming about Jameson's argument is that there is no way to resuscitate lost history in the global situation. The second modernity as proposed by Anthony Giddens, Scott Lash, and Ulrich Beck offers a possible solution. Based on Immanuel Kant's reflective judgment, meaning that in judgment we must reflect and find the rule under which a particular case is to be grasped, it contrasts sharply with what is commonly known as modernity, which has its ground on Kant's determinate judgment, in which one judges under fixed rules. In putting together a globalization theory that would allow the lost past of Asia-Pacific region to re-emerge, this project will take the second modernity into consideration.

**Choi, Wing-ye Kimburley**

Disney, Hong Kong Families and the Formation of Children's Subjectivities

Global media companies such as Disney have always been condemned as being

conducive to global cultural homogenization. Employing social interactionism and ethnomethodology in Cultural Studies, this paper attempts to challenge such top-down meta-discourses. It emphasizes the interaction and the negotiations between global cultural representations and local lived culture, between cultural schemata and the direction of behavior and experience. Three families are studied in this paper. They have similar social backgrounds (first-generation middle-class) and share a common set of cultural resources. In informal talks and the respondents' continuing activities, it becomes clear that the family is a site where Disney Imagineers and the local culture of family confront each other: Families go to watch Disney movies and take snapshots against Disney backdrops to confirm their family values. These stories are more complicated than "the global versus the local." Local culture is neither unified nor homogeneous. In consuming Disney offerings, different family members, though drawing on common cultural resources, invest in and integrate such resources differently, which is displayed through parents' various child rearing methods and children, by shifting cultural frames, not acting in accord with parents' advice but having their own "preferences". The meaning of cultural texts thus oscillates between pedagogic and pragmatic as well as pleasure-seeking forms of consumption. As a consequence, complicated and sometimes contradictory subjectivities are formed. Through the study of children's gendered subjectivities in relation to such a vast array of cultural traditions, family ideals, and media images, this paper aims at mapping these complicated webs of relationships: globalization and translocation, recontextualization and local appropriation of images, structure and agency, culture and action.

**Classen, Steven,** *California State University, Los Angeles*

Reviewing TV and Jim Crow: A Cultural Studies Approach to Local Television Histories.

Reviewing TV and Jim Crow: A Cultural Studies Approach to Local Television Histories. This paper attempts to address questions prompted by the Media/Cultural Studies CFP. How might research projects informed by the politics and theories of cultural studies take up problems associated with writing local media histories? What different questions and methods might these studies engage? My paper will be based on my forthcoming book (Duke, 2004)-a study of the struggles over local segregationist television and entertainment practices in Mississippi during the 1950s and 60s. In this work I argue, in line with cultural studies scholarship, that television is more than a technical apparatus, a group of texts, or set of institutional practices-rather it is something that people do." Studies of local television histories from traditional media studies programs have often fallen into the limited categories of institutional, regulatory, or "great person" historiography. In the case of the Mississippi television stations, this has meant that existing histories, although quite detailed, focus almost entirely on prominent lawyers, FCC commissioners, and similar high profile institutional agents, virtually ignoring the local histories offered by the African American citizens for whom this activism was ostensibly undertaken. I use extensive interviews, critical legal analysis, and recent historiographical theory to ground this work, and to bring forward the insights of "ordinary" Jackson, Mississippi citizens. I attempt to show how scholarly thinking has been restricted in existing conceptualizations of the intersections between law, policy, media, and everyday culture. I show how the citizens of Jackson bring new politics and perspectives to understandings of local television, past and present.

**Collins, Sue,** *New York University*

Traversing Associations: Celebrity Capital and Socio-political Activism

The problematic of celebrity activism and the efficacy of socio-political change involves both a symbiotic enterprise and contested ideological terrain. Because celebrity is a com-

modity formalized by the relationship of symbolic to economic value that enables visibility and reproducibility vis-à-vis a commercial media system, celebrities have an economic investment in maintaining their celebrity status. At the same time, the extent of celebrity autonomy in controlling meaning is largely contingent upon strategies practiced by media organizations and their producers, which inevitably locate celebrity's success in its distribution, or the creation of audiences for its consumption. When celebrities move into a political field, they mobilize their celebrity capital to raise awareness and engender resources. But, they must also raise political capital in order to legitimize their claims to represent issues, or achieve standing," while also minimizing the potential to alienate audiences. This paper interrogates the seemingly paradoxical nature of celebrity activists as both promoters and critics of capitalism by exploring the relationship of celebrity habitus to socio-political activism. Although it is tempting to frame celebrity activism as a mechanism of cultural hegemony, it is also warranted to consider how celebrities strategize their politics given constraints of audience temperaments, cultural producers' bottom line imperatives, and the construction of identity. Clearly celebrities must negotiate their engagements in a political field in relation to their habitus. But Bourdieu reminds us that it is the complex nexus of capital, field, and habitus that determines social action and the constitution of power at any historical moment.

**Coombe, Rosemary**, *York University*

Toy Soldiers and Dancing Masks: Ethics and Value in Digital Deployment of Marks in Trade

The management of trademarks on the Internet has become a politicized practice that has attracted the attention and subversion of artists, activists, and consumer groups. Corporations, meanwhile are more aggressively monitoring their marks while simultaneously seeking more rarified and exotic symbolic forms with which to market their goods. Drawing upon two examples from the world of toy marketing we will show how goodwill is managed, maintained and undermined in digital environments, and how cross-cultural conversations about ethics and value are animated by intellectual property disputes.

**Crane, Jonathan L.**, *University of North Carolina at Charlotte*

Death May be Your Santa Claus: Teaching Cultural Studies in the Bible Belt

Jonathon L. Crane argues that working alongside students who come to the University with their "own personal Jesus" presents a unique set of trials for instructors whose political and intellectual formation has not required or led to the embrace of muscular Christianity. While Evangelical Christianity presents challenges across the disciplines, especially in Biology, teaching Cultural Studies is particularly problematic when a majority of students define themselves, like the reigning American President, as "born again." This paper will address the political possibilities for progressive pedagogy in an arena where most any interpretive schema not founded on Revelation and the Letter of the Law is likely to be treated as suspect. In addition, this paper will consider how the missionary spirit of Evangelical and Fundamental Christianity might work to temper the hermeneutic excesses of critical theory.

**Crawford, Alice**, *University of Pittsburgh*

Houses Without Kitchens and Towns Without Housework

In the past decade, enormous investments — both financial and ideological— have been mobilized in the domestication and, more generally, privatization, of information technology (IT). Rather than looking to revive collective life and the spaces in which non-commodified, genuinely public interactions can take place, utopian" rhetoric around information technology

gies consistently suggests that we instead retreat to the “electronic cottage.” These domestic spaces allegedly eliminate the need for real public space, promoting a way of life increasingly experienced through commercial IT connections. This paper investigates the promotional literature around the “Internet Refrigerator” as a site at which the discourse of a commodified, privatized approach to information technologies reaches breathless heights. I argue that the benefits of a home-based, electronically mediated way of life that the Internet Fridge represents are highly class-specific; while it may, in some cases, serve a particular class fraction well, its implications for collective life are troubling.

**Crichlow, Warren E.,** *York University*  
Iconographies of Global Dissent

This paper considers ways in which global cultural flows foster new roles for imagery and art activism in contexts of dissent that aim to disrupt political, economic, and cultural expediencies (Yudice, 2003). Images of dissent/anti-war activism/resistance/anti-globalization protest circulate globally; however, they generate a variety of opposing international political responses on both sides of a specific conflict. Several authors (e. g., Buck-Morss, 2003; Cazdyn 2002; Greyson & Wall, 2004; Lebeau, 2004; Perlmutter, 2004; Sontag, 2003) have recently addressed these complexly imbricated issues of iconographic struggle both historically and contemporaneously, provoking immediate challenges to possibilities for images to resist symbolization, while simultaneously proposing critique of social action. In an increasingly visual world of unsettling images, such as those of Iraqi detainees at Abu Ghraib, it is pertinent to probe iconographies of dissent for consideration of what, in affective, cognitive and political terms, depictions of conflict might carry or transfer to a differentiated “global” interpreting public (Dufour, 2002). Drawing upon examples of information and interpretation provoked in/by photojournalism, film and public/arts-practice, the paper will examine several positions on the dilemma of iconography as a site for meaning-making within the economy of dissent that may be associated with mobilizing new spaces of political possibility.

**Cruz, Ana,** *St. Louis Community College at Meramec*  
Enhancing Global Awareness: Critical Pedagogy and the ‘Teacher Cultural Diversity Awareness Project.’

Enhancing global awareness and increasing the exposure of pre-service teachers to culturally diverse student populations is of utmost importance in today’s U.S. society due to a marked increase in the number of culturally diverse students attending P-12 in U.S. American schools, especially in large urban/suburban settings. The cultural backgrounds of these students are varied, as the U.S. remains receptive to immigrants and refugees from a wide spectrum of countries with vastly different cultures. In order to foster the global awareness of pre-service teachers the ‘Teacher Cultural Diversity Awareness Project’ was integrated into a course in the Teacher Education Program at St. Louis Community College-Meramec. This project provides pre-service teachers with the opportunity to meet and interact with, and to learn from students possessing diverse ethnic/cultural backgrounds. In addition to gaining the opportunity to interact with a culturally diverse student population before they enter the teaching profession, the college students are also required to critically reflect upon their experiences. Critical pedagogy is infused into the ‘Teacher Cultural Diversity Awareness Project’ by using detailed questionnaires, reflective summaries of field experiences, and guided classroom discussions. Standpoint Theory and Critical Theory frame the research aspect of the ‘Teacher Cultural Diversity Awareness Project’. In this context, standpoint theory addresses power inequalities in social contexts, which create two distinct opposing

groups with different viewpoints. Critical theory, on the other hand, addresses concepts of hegemony, ideology and oppression.

**Das Mahapatra, A.K., Sambalpur University**  
Managing Crisis: A Lesson from Orissa Super Cyclone

Like several other states in India and places abroad, Orissa, a south-eastern province of India, has experienced perhaps the most horrified disaster ever known in the history of the civic society, the Super Cyclone of 1999. The nature and extent of devastation caused in context is more or less known to rest of the world. It is well believed that to overcome this kind of crisis, prevention, preparedness, mitigation, response and recovery are instrumental, which were apparently missing in case of the Orissa Super Cyclone. Given this backdrop, the present paper attempts to investigate into (1) the efficacy of the crisis management mechanism that handled the Orissa Super Cyclone (OSC)-1999, (2) efficacy of the crisis management mechanism that exists now, over four years down the OSC, and (3) the nature and extent of modifications that can be brought into the system to ensure no or the minimal casualty to life and properties.

**Davis, Emily, University of California, Santa Barbara**  
What's on the Menu? International Comfort Food

This paper examines contemporary films and restaurant culture in her paper "What's on the Menu? International Comfort Food," arguing that the assimilation of immigrants in America involves the cultural embodiment of food, while the consumption of 'international cuisine' by white Americans demands an utter dissociation between food and embodied cultural history. In one of the few serious scenes in the recent hit film *My Big Fat Greek Wedding*, the young Toulou Portokalos (Nia Vardalos) is shunned by her blonde-haired, blue-eyed classmates for her homemade Greek lunch. This scene of the immigrant's 'weird' or 'exotic' food as marker of cultural difference is also played out in contemporary novels such as Maxine Hong Kingston's *Tripmaster Monkey*, in which the protagonist notes that the lovingly made lunches brought by Mexican men to work in their paper bags and the duck brought home by the Chinese immigrant to her family come to stand in for the many ways in which the immigrant is perpetually and irrevocably foreign to the American 'mainstream,' or not in America. However, while so-called foreign comfort food marks immigrants as other when prepared for family or offered for sale in the 'ethnic' restaurant, the consumption of international cuisine allows white Americans to claim a degree of metropolitan cultural capital. Restaurants such as *The Standard* in Los Angeles market their fare as "international comfort food" to a hip young white crowd. In this setting, the consumption of otherness is made comfortable by its very dissociation from the embodied historical experience of racialized subjects. Thus, while eating one's own culture reinforces the outsider status of the immigrant subject, international comfort food, like liberal multiculturalism, substitutes objects (food) for embodied cultural history and demands the disappearance of the troubling, uncomfortable immigrant body.

**Day, Amber, Northwestern University**  
A Wise Fool: Michael Moore and the Performance of Public Resistance

Before many had even noticed there was a crisis, Michael Moore had appointed himself as chief gadfly in policing it, creating multiple documentaries, television programs, and books devoted to holding the powerful publicly accountable. In my paper, I use examples from Moore's work to explore some of the possibilities for staging interventions within the public sphere. In his films and television shows, Moore plays two very important parts. As an

on-screen presence he performs the classic role of the fool, skillfully unmasking the pretensions and insincerity of his subjects. As a filmmaker, though, he is also able to play the preacher, an option not normally available to the fool. Thus, he manages to frame, structure, and package his interactions into calculated acts of public, political speech. I argue that Moore's work implicitly contests dominant assumptions about what is appropriate fodder for the public sphere, dragging the interests of private industry into the spotlight and calling for a vigorous debate. Networking his various works via listserves and Web sites, he has created a vibrant counter-public, such as that conceived of by Nancy Fraser. However, Moore's example points up gaps in Fraser's theory, as her original discussion of counter-publics does not contain a theory of aesthetic discourse. My paper functions as the beginnings of just such a theory.

**Deerman, M. Eugenia,** *University of Michigan*

The Simple Life and the Good Life: Frontiering Narratives in Back-to-the-Land Publications, 1970-2000

My interest in how people engage with the project of "going back to the land" as "new pioneers" centers on uses of the past to configure the present. More than mere nostalgia for a bygone "simple life" (though the simple life as ideal figures prominently among new pioneers) I explore how narratives about frontiering in back to the land publications rely on a mythical past to constitute and to represent the meaning of the present for the many people who are part of a resurgence in urban to rural migration. Narratives about frontiering are narratives about rejecting urban life and embracing a rural life wherein farming, animal husbandry, home production of most necessities, and traditional forms of entertainment make the simple life an extraordinarily good life. That good life melds imaginative representations of the past with the practicalities of the present in ways that complicate our understanding of the role of nostalgia for contemporary back-to-the-landers.

**Demers, Joanna,** *University of Southern California*

Sampling, Copyright, and Resistance

At first glance, intellectual property laws would seem to be stifling the practice of sampling in electronic music. Rather than successfully imposing compliance, however, copyright laws are spurring many musicians to sample, often illegally. This paper examines an unintended side-effect of copyright policing: the construction of various musical subcultures that rely on sampling as a means of resisting the mainstream.

**Dennis, Jeffery**

Beyond Textual Poaching: Heterosexuals Queering Television Texts

An online survey coupled with ethnographic interviews of gay, lesbian, bisexual, and heterosexual television viewers disconfirms previous theories that resistant readings are primarily the venue of subcultural "textual poachers." Surprisingly, heterosexual respondents were considerably more likely than gay or lesbian respondents to locate implicit same-sex desire in characters or situations with no explicit homoerotic content, in such programs as *Farscape* and *Spongebob Squarepants*. Gay and lesbian respondents tended to dismiss such queering of texts as academic nonsense and discuss only programs with explicitly gay characters, such as *Will and Grace* and *Queer as Folk*. The politicization of subcultural consumption limits rather than expands potential textual readings, paradoxically allowing consumers beyond the subculture freer access to strategies of resistance.



**Diamond-Gibson, Claire**, *Simon Fraser University*

Lessons from the Creative Class: Governance and the Knowledge Worker in the Information Economy

This paper examines the strange overlap between civic and corporate governance in terms of the celebrated knowledge worker in the post-industrial economy. Governments increasingly concerned with the economic bottom line intergrate business rationales into their provision of services. Conversely, to lure the best knowledge workers, companies such as Apple and Hewlett-Packard provide open-concept offices, gyms, game rooms, social events, and even communities for their workers. Finally, inspired by Richard Florida's theory of the creative class"—young, well-educated, and most importantly, hip, knowledge workers—cities market themselves as places where these people can live and work. This overlap between civic and corporate agendas signals a shift in social governance as a governmental concern to being portrayed as also a corporate concern. To demonstrate that ideological and situational shifts have occurred, this paper traces this shift historically from new right government agendas of managerialism, followed shortly thereafter by the emergence of new corporate techniques of governance in the era of the famous and short-lived "Internet bubble." This shift is then situated within a neoliberal ideology in which the market is not only increasingly involved in providing social goods, but is also involved in new ways: corporates provide communities for their workers, while cities pump up their artistic offerings to lure these workers. This ideology is critiqued to bring forth elements often overlooked in this equation, most notably that portraying the economy as purely "knowledge based" allows for the exclusion of service workers in formulae for both citizens' and workers' social well-being.

**Ding, Naifei**, *National Central University*

Faking Gender: Violence and Baseness in 70s Taiwan Lesbian Pulp Fiction

Taiwan's second upsurge of entertainment industries and sex cultures coincided with the U.S. military presence and backing for the post-49 KMT regime. These industries and cultures are the setting for the emergence of representations of T-po (gendered lesbian) relations and communities. By the 70s sensationalist media reportage pathologized homosexuality and medical discourse followed suit. This was part of a larger state-driven campaign for moral tooling designed to discipline bodily appearance just as sexual cultures were proliferating within the informal sectors of the state economy. Our paper analyzes how representations of T-po bodies in 70s melodrama struggle with institutionalized representational forces while at the same time constructing new strategies that are in dialogue with both state technologies and T-po lesbian communities and cultures.

**Dokur, Billur**, *Istanbul Bilgi University*

Simulation We Live In: SF and the Representation of City.

Technology is inseparable from human beings, since it is in every aspect of our everyday life. We are constantly being watched by security cameras and traced by mobile phones. Credit cards have become barcodes of our technologically equipped bodies as we wander around cities which have gradually turned themselves into science fiction film sets. Terminal spaces like shopping malls, highways and airports, which belong to no one but at the same time to everyone, create its own perception of time and space. These artificially created sterile spaces magnetise and paralyse us to disembody our own life experiences and memories. As a result of this, we have become 'replicas' (Blade Runner) with installed standard memories, which see the world through artificial eyes. These eye lenses are also a system to control and enslave our identities, which can easily be blocked by their disposal (Gattaca). Within the borders of simulated, carbon copy cities we are desperately seeking a port to escape from

so called reality (Dark City). As we reach 'the sky above the port which is the colour of television, tuned to dead channel' (Neuromancer) offers us television as a view of outside spaces. This hypnotic eye serves to the dominant ideology. Therefore, television is not a distraction of reality; it is what is left of reality (Videodrome). The state of paranoia we experience in our daily lives is being normalized in SF films. Therefore, my work questions whether the metropolises we are living in are turning out to be their representation in SF movies. In that context, I would like to involve with the concepts of the terminal spaces within the metropolises which are disembodimenting our experiences, zoning of the cities as it appears in the SF films and the blurred distinction between reality and simulation.

**Dolan, Kevin**, *University of Illinois at Urbana-Champaign*  
A River Runs Through It: a New Model for Understand Hegemony

Hegemony is a concept that has been used to define a whole range of power, but there has been much debate over just what hegemony is, whether it is a thing (a totality?) or a process, whether it is an actor or a construction, or the degree of which it is one and/or the other. While Raymond Williams emphasized the deep saturation and the totality of hegemony, he by no means considered it to be a static, singular thing. The river offers a possible new way to look at hegemony as a concept and a process at once. By using the river, we can keep in mind Williams' contention that while hegemony "is always dominant [always running downstream], it is never either total or exclusive." Although we can see the river's course now, how and where it flows is subject to change and negotiation. Today's side channels could be tomorrow's main channel. The river also allows us to keep in mind what Stuart Hall calls the "multi-dimensional, multi-arena character of hegemony," that it "cannot be constructed or sustained on one front of struggle alone." Focusing only on the main channel (our big institutions, political leaders) often causes us to lose sight of emerging side channels and fruitful tributaries (voluntary associations and private relations). By using the river, we can see the hegemonic moment, as Hall calls it, is no longer "a moment of simple unity, but as a process of unification [never totally achieved]." This calls us to look for how the river's course changes, how floods (social movements) can turn side channels into main channels, but more importantly how the river so often unifies by swallowing up (appropriating) side channels into the main channel.

**Dolan, Kevin**, *University of Illinois at Urbana-Champaign*  
Gasoline and Air: Emphasizing Interdependence rather than Intersectionality

What I'd like to explore is different ways to examine as well as different models of the myriad interactions of race, class, gender, sexuality and empire that will compel us reassert and highlight not the centrality of one particular dynamic or another, but the centrality of the entanglements between them. Although the concept of intersectionality has been skillfully and theoretically used by many black feminist scholars, it also has been prone to misinterpretation. It might be time to look for a new model or new. I offer the model and language of interdependency rather than intersectionality, which would put a renewed emphasis on identifying and explaining how different social dynamics interact, on how they not only act on one another but need each other. This may all seem like a silly question of semantics, especially to those scholars who study intersectionality in the same way I'm suggesting we study interdependence. But concentrating on interdependence instead would reiterate that our language is important, that it shapes how we talk about things, what things we look at and, most importantly in intellectual pursuits, what types of questions we ask. What term or model we use influences where we begin our projects, what assumptions we make, what our minimum standards will be, and, most importantly, where we place our burdens.

**Douglas, Susan**, *University of Michigan*

The Turn Within: Television and the Myth of the Global Village

In his 1964 bestseller, *Understanding Media*, Marshall McLuhan coined the term the "global village" to capture how he saw new media technologies transforming the world. Inventions like radio and television were "extensions of man" and constituted a new, electronic nervous system that radiated out around the world, connecting people and cultures in unprecedented and more intimate ways. A jolt to this nervous system in one part of the world could now be felt instantly halfway around the planet, and this new sensory linkage and immediacy, McLuhan argued, was bringing the world together. The term "global village" has become such a part of our collective common sense, that it seems everyone takes it for granted: of course all these new media have created a smaller world and enhanced mutual knowledge and understanding. But have they? There is much evidence to refute, or at least seriously undermine the teleological conceit that increasingly sophisticated media technologies have led automatically to increased awareness of and sympathy for other cultures. This paper will argue that the great irony of all these media extensions—satellite transmission, cable, video technology—is that they have, instead, promoted even more isolationist and ethnocentric views: a turn within, when what McLuhan predicted, and many expected, was a turn without. This is especially true in the United States. This paper will suggest that "the global village" is a myth, at least in the United States. Even, or especially, after 9/11, television news has become more parochial than ever. The paper will point to a powerful fusing of ethnocentrism and narcissism in which news about, say, male pattern baldness and the merits of walking replaced news about the rest of the world. The greatest bias in the news today is the narcissism bias: the emphasis on our and others' bodies, the emphasis on relationships gone wrong, whether those of movie stars or of ordinary people who kill a spouse and generate months of coverage. Thus, the paper will consider whether there is, in fact, a profound contradiction between the technical capabilities of these space eradicating technologies and the news values and routines that have guided their use.

**Dubrofsky, Rachel E.**, *University of Illinois at Urbana-Champaign*

Surveillance of Emotion and Confession: Technologies to Authenticate Women

The climactic moment of the first episode of each season of *The Bachelor* (now in its fifth season) begs many questions: Twenty-five women stand around a carpet, each waiting for one and the same man to offer her (and fourteen others) a rose in the hope that it will lead to true love. And before the roses are offered, the women are congratulated for having arrived at this moment and told they are empowered. For what are the women being congratulated? Who has not made it to this point, and is thus not being congratulated? Who will not make it beyond this point, and why? How are the women here empowered? Are some women less empowered than others in this set-up? What must the women do to continue to be congratulated and empowered within the confines of the show and to enable the production and reproduction of this televisual moment (the rose ceremony) week after week? To build a framework to answer these questions and understand their importance, I look at the technologies used to authenticate the female self on the show. I argue that willingness and ability to express oneself through confession and emotion in a surveilled context are what authenticates the self. However, a careful economy in the proffering of confession and display of emotion is mandatory, lest one be labeled hysterical or "frigid" and immediately cut off from the modes of empowerment offered by the show.

**Dudek, Ingrid**, *New York University*

Institutional Mediations of the Asian: The Asia Society as a Space of Cultural Production.

This paper will look closely at the practices of New York's Asia Society and Museum in order to consider the use of the categories of art and culture as distinct but intersecting regimes of value and to consider how these categories are enlisted in current U.S. museum practices. The Asia Society, as an institution with three distinct but often collaborating agendas (exhibition, education, development), promotes networks that align the supposed autonomous realm of art with multi-national corporate interests that operate across bounded nations. In this way, they are engaged in a particular kind of cultural philanthropy, producing transnational knowledge as a form of leisure and entertainment for an elite audience. Through a multifaceted survey of their institutional practices, including a look at docent work, educational practices, exhibition history and film programming, this paper will seek to understand the Asia Society as a space of cultural production, where the discourses of art and "culture" are enlisted as rationalizations for institutional survival, and a space where encounters and representations of "Asia" are constantly being produced.

**Duncan, Garrett**, *Washington University, St. Louis*

Urban Pedagogies and the Ceiling of Black Youth: The Construction of a Superfluous Population in Post-industrial America

Following Loic Wacquant, I argue that, like prisons, public schools play a pivotal role "in the remaking of 'race' " in the United States. What I mean here is that public schools actively redefine what it means to be respectable citizens by normalizing its corollary — a racialized superfluous population of urban and suburban students who exist outside of the social or economic mainstream. I flesh out my argument by way of an ethnographic analysis of contemporary urban school practices and policy and of an interpretation of how they place black youth especially at risk for imprisonment as young adults.

**Durham, Aisha**, *University of Illinois at Urbana-Champaign*

Rep'n the Real: Reading the African Through a Double Door

This work interrogates the articulation of authenticity in hip-hop culture. Through the performative, I examine how the recuperation of the term African in the Dead Prez title rap track "I'm a African" serves as the primary signifier of the real, which is then connected to a racialized identity, the underground, grassroots politics, gangsta rap and black nationalism. I address textuality as both experience and discourse, and incorporate multiple methodologies—textual analysis, autoethnography, discursive ethnography—to render a rich reading of the performance(s) of African at a Chicago concert venue.

**Dyson, Lynda**, *Middlesex University, UK*

Brands in the News: Public Relations and Media Legitimacy

The authority of news output has been secured historically by journalistic codes and conventions which have purported to guarantee 'objectivity' and 'truth' within a profit-driven media environment dominated by advertising and marketing. News is produced and circulated within a sphere considered, by both journalists and their publics, to be relatively 'pure' in terms of a re-presentation of the world 'out there'; as a result it plays a uniquely powerful role in legitimating particular kinds of public knowledge. This paper examines the legitimating function of the news as the penetration of 'interested information' transforms the symbolic environment of journalism. It focuses on the ways communications strategies which are used to shape the public profile of organizations through 'brand placement' in the news. Changes in newsroom practices have created a news environment more vulnerable to these

promotional activities, not least because in economic terms, the cost of production is shifted from news outlets onto organizations effectively providing ‘cross-subsidies’ in return for exposure in the news. Increasingly organizations routinise their promotional activities — successful news management not only requires a nuanced understanding of the way in which hierarchies are structured across the journalistic field in terms of news values and intended audiences, but also the way in which the news gathering produces the ‘flow’ of stories. This paper will argue that while news continues to be perceived as the most authoritative mode of public information delivery, it will be the target of organizations needing to publicise and legitimate their activities through the most authoritative and cost-effective medium available. The question for journalists and those involved in studying the media is how to effectively maintain the integrity of the medium as the information economy regulates access on financial grounds and accords privileged terms only to those able to fund well-resourced publicity and media relations activities.

**Ehlers, Nadine**, *Macquarie University*

Re-Presenting Race: Re-Imagining Ontological Crisis Through Performative Anti-Discipline

Race is rigorously policed through and predicated on a crisis of maintaining a claim to ontology. The language of crisis pervades race; yet crisis is only brought into focus — shows itself — when racial ontology is called into question or threatened as an axiomatic ‘reality’. It is crisis, in the form of the imperative regulatory call to race or the intricate operations of racializing discipline, that constitutes raced subjects. The crisis is one of ‘being’ / belonging, or of ‘successfully’ representing ‘racial truth’. This paper explores these ideas and proposes that the notion of crisis must be radically re-worked. I argue that although the belief in ontology has been consistently critiqued, it continues to be rehearsed in various discursive settings. I propose that what is necessary is a different theoretical approach to questions of race — one that foregrounds the performative basis of racial discipline. Once race is thought of as a performative praxis, the concept of ontology is evacuated, and crisis can be re-invested as a site of positive potential. If it is in crisis (or what could be thought of as the imperative to re-enact supposed ontology) that race is tenuously re-presented, then it is here that a space is created that allows for a re-imagining of racial possibility. Through critical practices of anti-hegemonic discipline (crises), race can potentially be re-signified in ways that contest and extend the terms of subjectivity, resulting, possibly, in new political futures.

**Eid, Mahmoud**, *Carleton University*

The Multidisciplinary and Intellectual Contribution of Edward Said to the Field of Media Studies

The contribution and influence of Edward Said is multidisciplinary. Said is proficient in fields ranging from Middle Eastern politics to polyphonic Western classical music. Said’s expressiveness and thorough analytical observations, as well as his recognition of the importance of engaging with real-world problems, lead his readers to a deeper understanding of often misinterpreted issues. Said’s influence exceeded the academic and scholarly discourse, making him an intellectual superstar: He was an opera critic, television celebrity, politician, media expert, a distinguished literary and cultural critic of his generation, a passionately engaged intellectual, one of our era’s most formidable, provocative and important thinkers, and a unique amalgam of scholar, aesthete and political activist.

**Elavsky, C. Michael,** *University of Illinois at Urbana-Champaign*

Confining Cultural Repertoires: BMG-Czech Republic and the Cultural Politics of Global Music Production.

The politics concerning the circulation of local pop/rock musics within the global music industry have been investigated from many angles and disciplines. However, few studies have specifically examined the industry side of these cultural equations nor the relationships and negotiations which occur within a major music corporation across its corporate networks of subsidiaries and operations and how these may contribute to the politics of transnational music circulation. A major label subsidiary operating in a small music market is a unique site of cultural production which sits precisely at the nexus of global/local relations and politics in that it serves as a representative of transnational music corporation policy and practice in a local setting, yet simultaneously functions as (an albeit controversial) curator and advocate of local music culture production. Through an examination of the BMG subsidiary in the Czech Republic and its relationships to its corporate network and local artist roster, this paper seeks to provide insights into the cultural logics that inform its activities. Moreover, it seeks to illuminate the intercultural and socioeconomic tensions that this subsidiary confronts in conducting its business which effectively straddles conceptions of local/regional/global divides. Examining music production in this unique 'transitional' postsocialist cultural setting allows for a consideration of the complex cultural politics that inform transnational corporate symbolic creativity, illuminating how 'local' music industry professionals are implicated in 'instinctively' perpetuating the governing hegemonic logics which sustain inequities of power and value in the circulation and appraisal of global cultural capital.

**Elliot, Charlene,** *Carleton University*

Unlabelled: Law, Language and Genetically Modified Foodstuffs in Canada

In October 2000, Health Canada approved the production and sale of Tomato Line 5345—an insect (Lepidopteran species) resistant genetically modified tomato developed by Monsanto. Tomato Line 5345 is merely one of the 60-plus genetically modified foods approved for sale in Canada, and these foods have found their way into an estimated 80 per cent of our country's processed food products. Problematic about this pervasiveness is that GM foodstuffs (or products containing them) are not required to be labelled as such. Unlike the European Union, Japan, Australia and New Zealand (which have legislated mandatory labelling for GM foodstuffs), Canada has adopted a policy of voluntary labelling. Canada's policy is based on both cost concerns and fears that mandatory labelling might give the impression that existing measures to ensure food safety are not adequate.\* This logic speaks directly to the politics of GM food labelling—and my paper examines the tension between 1) a regulatory system focused on trade issues and foods 'considered' to be safe and 2) the consumer's right to know. (Obviously, consumer decisions on GM foodstuffs may have less to do with compositional details than with moral, ideological and/or lifestyle choices!) In probing the Canadian 'case' of GM labelling, I scrutinize the distinct (and generally divergent) ways that governmental institutions and the Canadian public conceive of both 'transparency' and food knowledge. This allows me evaluate ways to challenge our government's no-label response to one of the most basic human needs—food.

**Engels, Jeremy,** *University of Illinois at Urbana-Champaign*

Terrorists or Pirates: Reconsidering Violence in a Global World

Post-9/11 distinctions between terrorists—those who pursue violence for political ends—and pirates—those who pursue violence for profiteering ends—have become increasingly difficult to

substantiate. This presentation will compare traditional definitions of pirates and terrorists from U.S. and international law with recent media coverage and President Bush's post-9/11 speeches, to argue that the collapsing of these two categories serves an important political function: to mark the final collapse of state power and economic power into one homogenizing, all-consuming body of force that we may call empire. Indeed, I argue that the rise of a new post-9/11 U.S. empire is based largely on the erasure of long-standing distinctions between politics and economics, states and private property, and hence terrorists and pirates.

**Epley, Nathan Scott**, *University of North Carolina at Chapel Hill*

From Sci-Fi to Hi-Fi: Mid Century Technological Hobbies and the Production of Nerd Subjectivity

This work examines the cultural production of that class fraction in the U.S. many of whose members would take up high tech jobs in government funded cold war and space-race industries. Proposing diverse articulations at which this class fraction coalesces and toward which future research might be directed, the author focuses on non-work spaces (science classrooms, extracurricular clubs, youth groups, science fiction fan organizations) where performance of technical expertise is bound up with specific performances of masculinity.

**Ergul, Hakan**, *Tohoku University and Anadolu University*

Television Discourses Under Construction: Unveiling What Lies Behind the Screen

This study deals with the acceleration of "infotainment" programs in Japan, which is both cause and reflection of the disappearance of genre boundaries in Japanese television broadcasting. This development in communication approach has considerable repercussions, I argue, for the definition, presentation and perception of public interest. To show this, I employ semi-structured interviews with the production teams of different television programs and participant observation and also analyze television texts collected from different segments of television, time blocks, stations and genres. By conceiving infotainment as a social/cultural filter and positioning it in a larger matrix, we can clearly see the wide variety of popular cultural, political-economic and inter-textual discourses that are increasingly mediated through infotainment content. In short, infotainment and other popularized forms of televised knowledge become a kind of "super-genre" through which all different discourses are filtered. After identifying the kinds of discourses that employ the infotainment style, I assess the contents. I argue that infotainment serves as a cultural catalyst — transforming the public by binding it with the private. I further argue that to understand the true impacts of the infotainment phenomenon, communication researchers need to focus on the relationship between infotainment content and the cultural and political-economic components of the Japanese context. Doing so will better crystallize the intimate relationship between the contemporary structures of commercialized information transmission, popularized forms of mediated knowledge and the public sphere in Japanese society today.

**Erni, John**, *City University of Hong Kong*

Asian Megacity, SARS, and Flexible Diasporas

By the time the SARS outbreak occurred in the spring of 2003 in Hong Kong, urban development in this atypical postcolonial megacity has vastly expanded northward and caused geo-cultural mutations in a new urban imaginary taking place in the Hong Kong-Shenzhen-Guangdong nexus. Over the past decade, this rapid expansion or economic deterritorialization has been accompanied by the emergence of the new Chinese migrant class, whose cross-border social practices, on one side, reflect aspirations of "modernity" facilitated

by consumption, and on the other side, enact new imaginations of postcolonial integration. Throughout, the delta-ification of Hong Kong has had important implications for transformations taking place in its old city center, in its aging buildings, in modes of seeing the city, etc. SARS, a viral mutation itself across species and territories, can be said to be organic footprints of “x-urban” mutations taking place in the delta. How does SARS make graphic the problematics of urban deterritorialization that is transforming Hong Kong? And how does the atypical postcolonial consumerist diaspora put the region at risk, in terms of public culture and public health?

**Erni, John,** *City University of Hong Kong*

Critical Reception of Harry Potter in China and the Formation of Middle-Class Consumer Culture

In urban China, Harry Potter’s popularity has exceeded all other foreign children’s books available in the nation’s history. China’s Pottermania has taken place within the rapid emergence of the country’s middle-class culture in the 1990s, marked primarily by a robust consumer revolution. Publication in 2000 by the state-owned People’s Literature Publishing House of the Harry Potter box set—600,000 copies in the first printing—was a major literary event in China. In a country where the average press-run for children’s books is 20,000, it was an amazing figure. This momentous record may be setting new thinking about the value of children’s literature in literary, cultural, and commercial terms, as it has already done so in the U.K. and U.S. In this paper, we shall examine the dynamic correlations among these issues: (a) local reading of a globally popular text, (b) the acquisition by non-English speaking youth from China of symbolic cultural resources drawn from the narratives, worldviews, and creative imaginations found in translated popular literature and film, and (c) the formation of urban middle-class culture in metropolitan China (esp. Shanghai and Hong Kong). We hope to detail the specific contexts, forces, and processes through which the reception of Harry Potter shapes the changing values, aesthetic tastes, literary experiences, wider social networking practices, cosmopolitan outlook, and ultimately social class identities among Chinese youth today.

**Ertekin, Sona,** *Istanbul Bilgi University*

Through the Liquid Glass: a Comparative Approach to *The Matrix* and *eXistenZ*

The discourse of authenticity and the ambivalent sensations of existence in a chaotic, hyperreal universe are comparatively elaborated throughout this work. The portrayal of common themes in both films are studied as motivations and consequences of the hyperreal state the world is experiencing today. Chapters: The Veal-fattening Pen : The schizophrenic state of “homo faber” existence results in a career oriented society. Dissatisfied individuals seek satisfaction in virtual reality. Pause and Stretch The notion of time as an essential element of the capitalist system. The Lotus Eaters or Temet Nosce: Identity as a product, an illusion of freedom within the limits of ready-made options. The question of authenticity in virtual existence. No Telos: The crisis of belief and the idea of salvation is questioned in a world where belief is not a possibility any more. Believers and traitors are fighting for an obscure telos. Safety Valves: Pseudo-needs created by the capitalist system tend to transform into addictions. The simulations of satisfaction and freedom serve the system. Fleshware vs. Super-human-machine-boy: Vacillating between classical techno-phobia and techno-fetishism, or an ambivalent approach toward technology as a site of fascination. The New Flesh: The presentation of the “body” as a “landscape” of technology. A new paradigm that unites mind, body and technology. The Cage: The metaphor of the cage/prison. Approaching the reason behind the cage in a Hollywood way, can end up in false system criticism.



**Eryaman, Mustafa**, *University of Illinois at Urbana-Champaign*

An Ontological Analysis of Evaluation Practice in the International Politics:  
Existential Criteria, Cross-Cultural Evaluation and Polyphonic Text

This paper is about the nature of evaluation practice as existential accomplishment. My purpose is to explore dominant ways of speaking about evaluation practice and introduce an alternative way in which evaluation can be seen as existential experience. In the paper, I mainly focus on some central issues on evaluation practice in the international politics: (a) nature of evaluation practice (b) issue of criteria, and (c) cross-cultural evaluation, in order to develop an alternative language against the technical-bureaucratic language of the United Nations and other political organizations, i.e. the European Union. For each of these issues, I compare dominant ways of speaking about evaluation as a procedural-technical experience with a way of speaking drawn from an ontological analysis. In the paper, I explore the nature of human constants while analyzing the traditional and contemporary views of communication and identity construction in cyberspace. Then, I argue that the human constants for understanding are inevitable and inescapable in order to generate an existential answer to the debate between Gadamer and Habermas on thin-thick moralities (Walzer, 1994; Warnke, 2002). Finally, I introduce a possibility of developing a new kind of criteria, an existential criteria\*, based on Taylor's conception of "human constants" (Taylor, 1985) for evaluation practice in the International Politics. In order to show the practical implications of the existential criteria as an alternative language, I deconstruct dominant ways of speaking about following two popular cross-cultural issues and offer an alternative language based on the existential criteria. These issues are: "Religious: a Disabling Prejudice or Human Constant? An Ontological Perspective on Israel-Palestinian Conflict", and "Why Turkey cannot be a Member of the European Union: Existential Criteria vs. EU Membership Criteria.

**Estabrook, C. G.**, *University of Illinois at Urbana-Champaign*

Theology after Theory: Catholicism and Criticism in the Global South

This paper considers the remarkable circumstance that, at the outset of the 21st century of the common era, after a generation of excruciating U.S.-led neoliberal policies and the disorderly flight of Marxism-Leninism, the most extensive anti-capitalist discourse in the global South is Christianity — specifically but not exclusively in its Roman Catholic variant. An attempt is made to explain this situation as an exercise in historical sociology and ideological analysis (elsewhere called history and theology). Is in fact a new sacramentalism of communion, just economic exchanges, and transfigured bodies" actually emerging beyond the metropolitan countries, and if so how is that to be understood by those living "within the belly of the beast"? (A side note considers why the state of affairs is so different in an America of the "Christian Right" and the Gibson film.) The starting point is Terry Eagleton's "After Theory," and even more the work that Eagleton says is "so pervasive on [his] argument" — that of the late Oxford theologian, Herbert McCabe.

**Evans, Nichole**, *University of Illinois at Urbana-Champaign*

Globalization and Truth Commissions as a Postcolonial Critique of Empire

Truth Commissions are gaining popularity across the world as a means of solving disputes and promoting reconciliation between groups that have suffered terrible wrongs based on deep historical grievances. Often these disputes can be traced directly to the consequences of colonial empires. This presentation thus seeks to determine the effectiveness of such commissions in dealing with specific political injustices, problematizing the legacy of colonialism, and generating productive solutions for rethinking the norms of citi-

zanship in an age of postcolonial globalization. I base my arguments on a comparative analysis of truth commissions in South Africa and Rwanda.

**Fargnoli, Jayne**

Cultural Studies: One Publisher's Perspective

Cultural Studies has grown up in the United States as an exclusively academic enterprise, abandoning much, if not all, of the ethnographic, “real world” role envisioned for it at Birmingham. Are academic publishers of Cultural Studies part of this problem? Can they be part of a solution to re-invigorate and re-politicize Cultural Studies for cultural workers whilst endeavouring to educate students and scholars? What, if any, are the possibilities for publishing what is now seen as “non-traditional” work by those who are not academically credentialed? This presentation will explore the possibilities and limitations on publishers of Cultural Studies and the various, often competing responsibilities they must try to honor—to the academy, to the publishing companies for which they work, and to the ongoing Cultural Studies project.

**Farnell, Brenda, *University of Illinois at Urbana-Champaign***

The Fancy Dance of Racializing Discourse

In the United States, the Euro-American practice of using stereotypical Native American imagery and dancing as athletic mascots continues despite vigorous protest from those so objectified. This suggests that American Indians occupy a different semiotic space than other U.S. minorities no longer subject to such explicit racializing representations. This article asks how and why non-Native Americans endow Indian mascots with significance. Analysis of the discursive formations associated with one such local practice — the dancing Indian sports mascot at the University of Illinois known as ‘Chief Illiniwek’ — suggests that, as members of the dominant race-making population, ardent supporters create and passionately defend a ‘White Public Space’ in which any contemporary Native American presence is positioned as disorderly. The approach seeks to advance understanding of how racializing discourses create the cultural logic that stigmatizes and stereotypes (in this case) American Indian peoples, thereby contributing to untangling the complexities of racism in the United States.

**Ferneding, Karen, *University of Illinois at Urbana-Champaign***

To Imagine Otherwise: The Uncharted Journey of Educators Who Question the Techno-Utopian Vision of Educational Reform Policy

In this paper I argue that current educational reform policy, inspired by techno-utopian discourse, is fundamentally technocentric. This condition constitutes a state of technological determinism because it is given legitimacy by means of a discourse of inevitability. Indeed, education has become rationalized to accommodate the functionalist-based needs of global corporatism within the context of information society. Such factors act to silence alternative social visions, such as one inspired by democratic ideals of social justice and participatory democracy. The empirical component of this paper both examines and questions the current reform policy, as well as their projected social vision of education within the 21st century postmodern condition, were examined within the context of a theoretical framework that draws on the sociology of technology, policy studies and critical theory. The rejection of technocentric discourse by educators and evidence of their “technological pessimism” act as a basis for questioning current technocentric reform policy. The significance of these findings are discussed in terms of the techno-political power expressed in educational reform policy in relation to educators’ political agency.

**Feria-Galicia, Joseph,** *University of Illinois at Urbana-Champaign*  
Schools Not Jails: Youth Agency and Cultural Production

This presentation will explore how Freirian literacy deepens the study of power and cultural production by promoting the articulation of lived experience within, rather than outside of history. Analysis will focus on critical media literacy and its implications on social agency. The presenter will share sample video segments of California youth taking action against the prison industrial complex as they expose the oppressive conditions imposed by inner city schooling and the struggle to define themselves as active subjects in history.

**Ficociello, Robert,** *University at Albany, SUNY*

Fish(ing) for Counter-Colonial Narratives in the Language of Postcolonial Criticism: What the Short Fiction of Paul Bowles Can Teach Us

In contemporary global discourse, imperialism and postcolonialism for an important paradigm for critical theory, critical analysis, and pedagogy. What can we learn from Paul Bowles' short fiction placed in a postcolonial critical paradigm? An analysis of Pastor Dowe at Tecate" and "A Distant Episode" provides two important pedagogical pathways about Paul Bowles' short fiction and postcolonial criticism and theory. The battle for valid and accepted interpretation in postcolonial criticism is waged in the space between a pure colonizer-enforcing text and a text possessing pure de-colonizing power, and though neither exists, the resulting space between those poles is open for appropriating through interpretation. In that interpretive and charged space, a major critical foundation is assumed that places the indigenous population as always already the Other. This assumption during the interpretive process can only keep postcolonial criticism embedded in an irresponsible social context and toward a permanent indigenous Other that stands in a non-privileged position always already present. Stanley Fish introduced the idea of an "interpretive community" that provides a social context for the language of a text to be read, and Edward Said acknowledged Fish's concept of interpretive communities but calls for its use to uncover the "camouflaging jargons" of the interpretive communities themselves. Indeed, the interpretive communities need to be analyzed by another community, in a word-metacriticism.

**Filmer, Alice,** *University of Illinois at Urbana-Champaign*

The Dilemma of Educational Achievement for African-American Students: Negotiating a Black Identity when Being Smart Means 'Acting White'"

Alongside perennial discussions over racial bias and discrimination at the hands of teachers, school districts, and the czars of standardized testing, there exists a self-damaging phenomenon played out among many African-American students that merits closer attention by scholars and educators. I refer to apervasive attitude manifested among many black students that conflates high academic achievement with whiteness. In this worldview, school is perceived as a "white" domain where getting good grades, speaking standard English, and following norms of class-room behavior are interpreted by African-American students as "acting white," and by extension, "selling out" (Fordham & Ogbu, 1985; Baugh, 1999, 2000; McWhorter, 1998, 2000). The sticky question for many African-American students boils down to this: How can I be black and academically talented, when being smart means acting "white"? What is striking about this identity dilemma is its restriction to the world of education. If we turn our gaze to activities like basketball and hip hop—just two of many popular and widely recognized domains of black talent—no such internalized self-limiting attitude prevails. Having rejected the cognitive deficiency theory put forward by the likes of Murray and Herrnstein (1994), I join those scholars in fields like African-American studies, sociology, linguistics, education, psychology, and communication, who believe that the

source of the academic parity gap lies elsewhere. As a cultural studies and communication scholar who looks at the intersection of language, identity, and power, I have conducted research over the past four years on the linguistic negotiation of identity by speakers of non-dominant languages and dialects as they engage with dominant sectors of society.

**Finnegan, Jim**, *University of Illinois at Urbana-Champaign*

Fair and Foul, Safe or Out: Edwin Rolfe, McCarthyism, and Mass Culture

Edwin Rolfe's later poetry represents a crucial linkage of the politically engaged project of Depression-era verse to the haunted cultural poetics of McCarthyism and the Cold War era" (Kalaidjian 67). Kalaidjian's reading of Rolfe's poetry deftly names the cultural moment and the ideological terrain of McCarthyism as that of mass culture, and more precisely the public-burning spectacle of the televised "committee hearing" and its relation to the emergent Cold War domestic ideology inscribed in the figure of the 1950s TV patriarch. However, Rolfe's poetry offers more than melancholy laments of the repression of 1930s Left avant-garde commitments and the heady idealism of Popular Front mass culture sociability from 1950s contemporaneous cultural memory. It also offers complex theoretical meditations on cultural memory and historicity which locate glimpses of new Left progressive possibilities emerging from within the mass-mediated sites of McCarthyism's paranoia and repression. Rolfe's poems are striking in the way they deploy double-voiced modernist ironies in order to, as Michael Rothberg defines the goal of traumatic realism, "explore the intersection of the psychic and the social, the discursive and the material, and the extreme and the everyday" (6). Working through Rothberg's definition of traumatic realism and cultural studies models for "mapping a totality" in our so-called post-Marxist, postmodern present, I examine McCarthyism and postmodernity more generally as traumatic historical experiences and Rolfe's McCarthy-era poems as forms of traumatic realism. In the current context of Bush-Ashcroft Patriot Act repressions, Rolfe's poems simultaneously bear theoretical and historical witness to the emergent postmodern McCarthyisms of our past and offer useable strategies to deal with the postmodern repressive cultural apparatuses in the New Right's most recent deployment of its now all-too-familiar rhetorics of crisis.

**Flato, Jason**

The peculiar space of aesthetics: Reading Jean-Luc Nancy with Walter Benjamin

This paper is concerned with the interconnections between the terrain and locale. How may we connect peculiar space with materiality? The relation between language and the world is not representation but effects. Whereas Adorno places emphasis on the mode of production, Benjamin is concerned with its techniques. We see the potential for a process of secularization in light of the mechanical reproduction of the work of art. Works of art are less fit to appear as "auratic cult objects." The unique sort of authenticating 'radiance' that surrounds the original work of art is displaced by mechanical reproduction. For Benjamin the loss of the "data of prehistory" and the closure of experience grounded in tradition offers new possibilities. Art is now based on the political, not ritual. I explore the surface of the exhibition value of the work of art in light of the postmodern landscape, which I argue, deflowers our expectations of space and phenomenon. Jean-Luc Nancy [1997] suggests that the contingency of our existence is both a moral predicament and an ontological question. This being the case, the idea that we may stack up the "politicalization of aesthetics" against the "aestheticization of politics" and choose between them is problematized. I suggest that political writing, and thusly the work of art, not only fractures any concession to reflective space, but presents a de-centered network which creates for us a materialist type of analysis and experimentation. Finally, if we radicalize Benjamin's 'surface' optimism, it compliments Nancy's move 'beyond the fragmentary and the All'.

**Flores, Lisa**, *University of Utah*

Regulating Race and Nation: Rhetorical Dynamics of the 'Bracero Program' in U.S. Public Discourse

In the mid 1940s the United States and Mexico embarked on an unprecedented project, an international accord that would bring Mexican workers to the United States as contract laborers. That program, commonly referred to as the "Bracero Program" would last for 22 years, involve over 1,000,000 Mexicans, and undergo numerous transitions and revisions. Throughout its duration, the Bracero Program sparked considerable debate, both domestic and international, and drew critical comment from a range of populations, including labor unions, domestic agricultural and migrant workers, Mexican American communities, the Catholic Church, and politicians. This essay explores the rhetorical dynamics of the Bracero Program, paying particular attention to the ways in which the discourse surrounding Mexican laborers disrupted and reshaped U.S. racial categories. Drawing on rhetorical analysis of public discourse, including popular periodical accounts as well as governmental and special interest publications and records, I trace the racialization of agricultural labor, Mexican/American, white, and Black, and chronicle the ways in which Mexican workers, both legal and undocumented, shift the racial assumptions attached to white and Black agricultural and migrant workers. I maintain that the public narrative of regulation of immigration worked rhetorically to enable agribusiness to maintain a seemingly endless supply of cheap labor. Further, I use this analysis to uncover national debate surrounding the racial assumptions of citizenship and to explore the shifting dynamics of Mexican/American racial subjectivity, as I track their movement into and out of whiteness.

**Fornas, Johan**, *Linköping University*

Meanings of Money: The Euro as a Medium of (Trans-) National Identification

Money is made by political state bodies for transferring economic values. But coins and banknotes are also material artefacts that communicate meanings. Carefully designed, produced and distributed by the international system of state national banks through which states regulate the globalising market, they are daily used by all citizens, circulating condensed images of national identities and sociocultural value hierarchies. They are thus a kind of political-economic quasi-media that communicate conventionalised collective identifications, minimal in size and variation but with an unrivalled reach. As symbols of value they are channels for economic and administrative systems into the cultural spheres of everyday life, though strangely invisible in cultural studies, in spite of this key position at the economy/culture crossroads. The euro (€), introduced in 2001, offers a splendid chance to study changes in official national identifications. This paper is based on a comparative study of euro coins and banknotes as symbolic texts and media artefacts, in relation to previous EU currencies. These micro media of exchange and communication greedily criss-cross national borders, but do they also symbolically construct transnational, European or even global identities? How is the project of a European cultural identity signified in the continental images and national coin sides? A close reading is made of these signs of economic and cultural value, as sites where identities are represented but also made, in relation to current public political discourses of national and post-national identity, and to ideas on money and cultural identity from Simmel, Benjamin, Habermas and others.

**Freaney, Sabrina**, *Georgia State University*

Going Global: The Radical Transformation of the National Coalition of Blacks for Reparations in America (N'COBRA)

The evolution of black sovereignty movements can be traced from the emigration move-

ments of the nineteenth century to the reparations movement of the twenty-first century. Both movements were grounded in black nationalist rhetoric, which ultimately speak to issues of self-determination and land. The Republic of New Africa and its transformation to the National Coalition of Blacks for Reparations in America (N'COBRA) represent the impending transformation of the old Black Nationalist rhetoric to the rhetoric of new social movements. The Republic of New Africa transformed itself from a 1960s radical nationalist organization seeking a sovereign black nation within the borders of the United States to the National Coalition of Blacks for Reparations in America (N'COBRA) seeking redress for injurious claims by African Americans resulting from a history of slavery and racial discrimination. In its present manifestation, N'COBRA is seeking neither equality nor land. The metamorphosis of the Republic of New Africa to N'COBRA speaks to a progressive black nationalism employing a universal rhetoric of social justice. If the hallmark of new social movements is the refusal to be satisfied with a justice defined by the limits, protections, or formal procedures associated with the liberal state," then the movement for reparations would meet the criteria. A close textual analysis of the N'COBRA Web site will focus on its use of the Internet and the collective action frame of injustice as a mobilizing strategy for this new social movement.

**Friesen, Steve,** *University of Missouri*

The Gospel According to Gibson: Weaving the Traditions

Public discussions about the relationship of "The Passion of the Christ" to the New Testament gospels have tended to focus on whether the movie accurately portrays the sacred texts. This question is uninteresting for several reasons: it is impossible to reproduce a written narrative in a visual medium; the gospels themselves disagree; and the viewers are a crucial part of the interpretive act. This paper examines instead the way the filmmaker has woven together selected traditions from the four canonical gospels and from Catholic piety to produce an independent artistic creation with its own vicious integrity.

**Furumoto, Rosa,** *California State University, Northridge*

Living Freire: Using Critical Pedagogy to Address Oppression in the Schools and the War in Iraq

How do we practice critical pedagogy in our communities? How do we engage authentically in dialogue with others about the complex issues of oppressive education of school children, militarism, and imperialism? This paper models, engages, and describes the experiences and practices of a collective of working class Chicana/Latina parents, mostly immigrants, and teachers that are practicing critical pedagogy with parents from local schools. The topics of this collective's popular education sessions have ranged from addressing issues of race, class, gender and homophobia to militarism, the war in Iraq, and Third World debt. This paper shares some of the strategies and methodologies of the women's collective. I will also discuss the developing critical consciousness among the members of the collective and the parent/community participants in the popular education sessions. This paper also opens to discussion the theoretical tension that exists between the developing agency of working class and poor people juxtaposed against the harsh structures of U.S. capitalism. In particular, I want to discuss how working class parents can confront school systems that exist to reproduce social inequality.

**Gajjala, Radhika**, *Bowling Green State University*

'They Didn't Move — They Were Just Sitting There Mooing!' Reproducing Race, Gender, Class, Sexuality in Immersive Online Technological Environments

Arguably, computer-mediated communication has had a particularly dramatic impact on the queer community, in part because queer individuals may live in spatial or geographic isolation. Thus, spatial metaphors that suggest that the Web is the next Fire Island or ... Provincetown or any other gay and lesbian "enclave" abound (Dawson, 2003:404). This paper will interrogate the way in which these spatial metaphors are problematic, given the normative assumptions around whiteness that exist online. In particular, I will argue that descriptions of the Internet as a queer utopia rely on colonial understandings of space, in which queers are said to be "going native" on the Internet. As in colonial accounts that idealize nature and returning to one's "primal" roots, going native is made to seem utopian, a kind of "gay heaven" in which queers have suddenly become the majority. This paper will investigate the way in which assertions of this type are problematic.

**Galicia, Laura**, *University of Illinois at Urbana-Champaign*

Oppositional Consciousness and the Contradictions of Community Organizing

This presentation hopes to raise questions concerning the reproduction of oppressive strategies within social justice organizations. By providing a narrative account of my own experiences within organized political work, I hope to draw attention to the ways dominant political organizing practices continue to create obstacles to genuine empowerment. How is it that oppression can be reproduced in the name of social justice? And how can resistance be organized so as not to condition or limit people's oppositional stance? Central to the presentation is the marginalization of people of color and the role of NGO's within the larger framework of social change.

**Galtz, Naomi Roslyn**, *Miami University*

Consumption at the Brink: the Radically Simplified Spaces of *Fight Club* and *Matrix 2*

This paper reads the films *Fight Club* and *Matrix 2* as sensory rich, if ironic, how-to manuals for reducing consumption and living (as it is so often referred to in the self-help literature) "a simpler life." Cultural studies is far more intrigued with consumption than it is with simplicity, restraint, or refusal to consume. While there is a very small, very recent literature that seeks to apply cultural studies lenses to the phenomenon of simplicity, there is virtually no work suggesting that restraint in consumption is forged through dreaming, discourse and desire, as surely as is consumption itself. *Fight Club* and *Matrix 2* represent fruitful sources through which to begin addressing the oversight. The paper focuses on two aspects of the movies: 1) the narrative structures, as protagonists undergo total obliteration of existing relationships to the material world and move through a process of reconstitution of material relationships within a radically reduced sphere of consumption; and 2) the imagined spaces of the movie, which both house and reflect efforts to reconstitute material relationships in the face of personal and political disintegration.

**Ganetz, Hillevi**, *Linköping University, Sweden*

Familiar Beasts: Nature, Culture and Gender in Wildlife Films on Television

One of the most fundamental dichotomies in Western thinking – and in media representations – is the one between nature and culture. Wildlife films on television are narratives about nature, but they are also at the same time narratives about culture, exemplifying how the concept of nature is constructed in Western culture. In Western thinking, nature is associated with woman, and culture with man. Ideas about nature, culture and gender are

always connected. Animals as such have one sex or another, but their gender is something that human beings construct in mediated representations of nature. Also, the sexuality of animals is a construction made in relation to human norms and values (Bagemihl 1999). In this paper I will analyze how gender, linked to the cultural construction of the nature/culture dichotomy, is created and reproduced in wildlife films. The material of the analysis consists of 14 wildlife films shown on Swedish public service television, where the (European) elk and the (African) lion have the leading parts, as “king of the forest” and “king of beasts.” The analysis shows how animals are ethnified, heterosexualized, and how masculine dominance is naturalized. Nature is first culturalized according to human norms, and then this version of nature is used to naturalize the same norms. This process might be described as a cultural boomerang, since it both starts and ends in the hands of man, passing in a wide circle through “nature.”

**Gannon, Susanne**, *University of Western Sydney*

‘The Tumbler’: Writing An/Other in Fiction and Performance Ethnography

This paper dissolves the binary between science and literature (Barthes, 1989) with a performance text set in rural Australia — a monologue called “The tumbler.” I argue, with this performance, that the imaginative act of fiction writing and the social scientific act are kept apart in a false binary that reifies the privilege of presence and the audacity of authenticity. Inspired by a poststructuralist suspicion of any truth as sacred originary, I take a chance on an imaginative writing practice that enables researcher/ writer/ performer and audience to encounter the Other — the person who is not me — in positive, touching, affective, and meaningful ways. The voice of this Other, the woman I call “the tumbler,” speaks us into an aggressively embodied sense of geographic and social isolation, the inadequacies of community support for women in crisis, and the possibilities for agency in an impossible situation. Her monologue then becomes a more nuanced and discursively complex way of confronting these issues than I could achieve with a traditional social scientific analysis. I start with the tumbler’s tale and somersault into an analysis of the consequences and constraints of writing a fictional performance text — via theatre, performance, (auto)ethnography and an epistemology of the imagination. With this text — and my enactment within it of an/Other life — I argue that the binary of science and literature serves to maintain separations between characters, readers, listeners, writers and the textual subjects we all become in the collectively embodied space of performance (as) ethnography.

**Ganz-Blaettler, Ursula**, *Università della Svizzera Italiana*

Forever Dead

Gunter von Hagens’ art (and secret) is how he manages to keep skin, organs and muscles intact. For ages — and in the exact form he chose for them to be. The human still life as monumental sculpture, to be looked at while it stares right back at you. Creepy? Only a few resist the temptation to go and have a look when this amazing Human Tissue Show is in town. Hagens’ repeated key word is “illumination,” in a truly positivist sense. His mission is to make the layman “see” (inside the dead body, a pregnant woman’s womb or the wrecked lungs of a heavy smoker). Or rather “see and wonder”, since there is no explanation provided as to how to make sense from these specimens frozen in time and watched in awe. When compared with other popular “science” projects out there, parallels emerge. Take *C.S.I.* (which is set in different locations just as Hagens’ travelling road show): While forensics on TV never looked as glossy before, explanations are not to be expected. Instead we get to “see and wonder”, in revealing (or illuminative) flashback, how the victim was murdered and by whom: How the knife ripped through flesh and bone, the poison wrecked the stom-



ach. My paper is going to explore selected aspects of this: What does the visualization process reveal, while other secrets prevail? Why is authoritative intervention emphasized? How vital is consent (of people eager to donate their bodies, or of mass audiences) to legitimating discourses?

**Garbutt, Rob**, *Southern Cross University*

Decolonising Local Settler Identity: Transparency in Belonging and the Ethics of Location

While not all settler Australians think of themselves as “locals,” the term is deeply ingrained in the psyche of the nation. In everyday discourse the idea of “the local” unproblematically signifies the quintessential relationship between settler and place. So, what might it mean to be a settler “local” in the aftermath of colonialism? In this paper, local Australian settler identity, or “being local,” is critically explored. I begin by examining social, historical and geographical aspects of local settler identity in Lismore on the east coast of Australia. This examination reveals “being local” to be a fixed and exclusionary mode of settler belonging with its origins obscured in the colonial past and based, in particular, on the negation of Aboriginal others. As an exclusionary strategy for (post)colonial settler survival, “being local” imposes limits on local belonging, and on the opportunities for participation of “nonlocals” as citizens. The limits placed on non-local citizenship are uneven, with the boundaries of exclusion variously constructed in response to the nonlocal seeking inclusion. Specific boundaries this paper explores are those modulating contemporary Indigenous-settler relations. Through critical exploration of the question: What does it mean to be a settler “local” in the aftermath of colonialism? An ethics of location emerges which enables expanded and inclusive possibilities for local settler identity, and settler identity in general, to be imagined. As part of this ethics of location, transparency in belonging is, I propose, a key to finding a way through many of the dilemmas Australian settlers encounter on the path of Reconciliation with Indigenous Australians.

**Gardiner, Kyoko**, *University of Tokyo*

Doing ‘Contemporary’ Art

If colonialism owes its success to narratives arranging a single flow of time, postcolonial agency emerges in initiating her own now-and-here. This emergence has often been noted by visual artists who see themselves as wresting control of time from authority and making it personal. While it seems at times as if Art History, intersecting with Cultural Studies, is increasingly allowing for interference and criticism, even today the masters and masterpieces are born, maintaining a status which the now-and-here can rarely establish a direct communication. Masterpieces are often exhibited as having to escape the now-and-here — as seen in practices including ‘restoration’ and signs which read ‘Hands Off’. Nor is ‘contemporary’ art an exception, leaving us with the question of contemporary with what, if not sharing a now-and-here with the audience? Here I point to visual art practices which join Cultural Studies in struggling to steer clear of various types of institutionalisation. I seek examples in a recent retrospective exhibition of Yoko Ono’s creation. Ono’s works place importance on present time and location; at the exhibition however, held in a prefectural museum in her native Japan, curators were obliged to remove exhibits from visitors’ touch, making personal games with the artworks impossible. Here I hope to reveal continuing violence that tries to control flows of time, and to suggest ways of thinking about how visual art practices of today can re-engage with the now-and-here.

**Gardiner, Michael**, *Chiba University*

Virilio Versus Deleuze on the Politics of Electronic Music

In a number of publications Paul Virilio has described techno, somewhat casually, as an eclipse of the human, part of the art of technology. This paper endorses Virilio's critique of the culture of human disappearance, but argues that this does not describe the production and aims of all electronica. One problem is his assumption that electronica is purely digital; digital can indeed be described *pace* Virilio as the cultural realisation of light-speed (and here I push this thinking and relate it to McLuhan-influenced models). Digital is globalising and neo-Enlightenment in that it separates out discrete units of meaning which then pass through an institutional economy of vision (as in intelligence gathering), while analogue has a tactile aesthetics not reliant on from-above genericisation. Digital can be seen in a Foucauldian sense as a codification of the human — human genes are an extreme example — suggesting the short-circuiting of human contact, and Virilio is right to worry about this. However, much electronica plays digital and analogue against each other in an ironic and subversive manner — and, despite his reputation as an Adorno-esque modernist, the Deleuze of Difference and Repetition, Anti-Oedipus, and A Thousand Plateaus has been a major influence. I look at the manifestos and ideas of the musicians, central to politically-concerned artistic production across a range of fields, and take the argument further to suggest that the aesthetics of the diacritically 'analogue' community, the 'machine' as a process of the human rather than its blockage, works to 'slide' power downwards during globalization.

**Garritano, Carmella**

Projecting Popular Tradition: From Film to Video in Ghana

In the 1990s, a popular video revolution dramatically altered the cultural landscape of Anglophone West Africa. When William Akuffo, an importer and distributor of celluloid films, produced and screened the incredibly successful *Zinabu*, the first Ghanaian feature film on video, celluloid film production was at a standstill. Kwah Ansah, an independent film producer, had just completed shooting his award-winning "art" film *Heritage Africa* and was fast losing his struggle to repay the banks. The Ghana Film Industry Corporation (GFIC), without a functioning laboratory nor the foreign currency needed to purchase film stock, had not produced a feature film, without the assistance of foreign investors, since 1979. Within this climate, video filmmakers, with no prior film training or experience, exploited the availability of inexpensive and easy to operate video technology and began making feature films with video cameras at the rate of four per month. Video technology might have been received as the solution to the almost insurmountable problems the film company faced. One did not need large amounts of capital to finance a video production, nor access to sophisticated and expensive post-production equipment. However, it was not. This paper aims to understand the extremely negative response popular video film has evoked from intellectuals and filmmakers in Ghana and abroad. I argue that it is not merely the content of the video features that marks their difference from African "art" films. Here, I illustrate that video's difference can be located in the new networks of video's production and distribution the video filmmakers mapped and the technological apparatus that video employs.

**Geissler, Dorie**, *University of Illinois at Urbana-Champaign*

Sex Roles, Androgyny and the Apologetic Revisited: Situating Early Sport Science Female/Sport Analyses in 1970s America

Over the last 30 years, the cultural meaning of sport for females in the U.S. has undergone a dramatic transformation. While just a few decades ago sports participation by

women and girls was fraught with controversy and considered incompatible with being female, it is now considered an integral part of healthy female adolescent development and adult womanhood. In an attempt to understand these changes, this paper, informed by cultural studies sensibilities, provides a critical and conjunctural analysis of early attempts by the sport sciences (psychology and sociology) to understand female participation in sport. Through this analysis I reveal how early scientific attempts to come to terms with women's and girls' sport involvement and their focus on psychological and individual factors rather than sociological ones, were shaped and limited by broader cultural dynamics and anxieties over racial, sexual, gender, and economic transformations embedded in debates over female sports participation (particularly the passage of Title IX and the admission of girls into Little League Baseball). To this end, I contest the current idea that these early orientating questions and findings of the sport sciences can be disregarded as simply outdated or pseudo science. I argue instead these early inquiries must be acknowledged as historically contingent forms of scientific knowledge that have shaped and limited our ways of understanding, defining, and representing women's and girls' participation in sport as matter of psychological health (i.e. high self-esteem, positive body image, and empowerment). Thus this paper serves as a preliminary analysis of how the sport sciences have been especially influential in shaping contemporary truths" about the female athlete and female sports participation that have in turn, influenced, women's and girls' experience in sport, public policy, and our definition of healthy female subjectivity and agency to both liberatory and oppressive ends.

**Geoghegan, Bernard**, *Northwestern University*  
The Rhetoric of New Media

My presentation challenged the proliferation of theories posing new ontological possibilities enabled by transitions from analog to digital media, and interrogates absolute distinctions between these two modes as fantastic imaginings of what Philip Rosen calls socio-cultural and representational ideals." In contrast to theorists depicting digital texts as free from the discursive limits and material constraints characteristic of analog and printed texts (such as the optimistic works of MIT's Henry Jenkins and William Mitchell, as well as the pessimistic readings of Vivian Sobchack) I propose that on the contrary it is peculiarly extended materiality that distinguishes the digital text. In particular, the World Wide Web offers a materialization that mimics the amorphous web of readers, commentary, and social phenomenon that contextualize all texts. When considered in this way, digital texts are elucidated within a historical continuum of persistent textual problems, and it also becomes apparent how emerging media make explicit latent problems within traditional mediums and texts.

**Ghaem, Mehdi Motazer**, *University of Tehran*

The Impacts of Information and Communication Technologies on Iranian Youth Culture

The last two decades of the past century were turbulent years globally. In Iran, this period witnessed interplay of two revolutions: the political revolution of 1979 and that of new information and communication technologies (ICTs). This article starts with an in-depth analysis of the cultural ideals and policies of the Islamic Republic in the field of youth culture. It then proceeds with an analysis on the impacts of rapid penetration of videocassette recorders (VCRs), direct broadcasting satellite (DBS), computer and the Internet and alike on the cultural perceptions and practices of the youth. The underlying question of the article is related to the interplay between Iranian particularities and the universal impacts of ICTs; i.e., the process of "glocalization" of Iranian youth culture.

**Giardina, Michael D.**, *University of Illinois at Urbana-Champaign*

Bending It Like Beckham/Blending It Like Chadha: Stylish Hybridity and Racial Performativity in Popular British Culture

The central purpose of this paper is to bring critical reflection to bear on our present historical conjuncture characterized by emerging dynamics associated with diasporic racial formation and representation and their broader articulations to the twinned narratives of culture and identity in a globalizing world. Specifically, I focus to a great extent on the 2002 British independent film *Bend it Like Beckham*, which portends to privilege the voices of British Asians in a narrative of women's empowerment, sporting participation and multicultural inclusivity. While popularly considered as a progressive, multicultural text by a vast majority of moviegoers and film critics alike for its (alleged) "realistic" portrayals of Asian culture, *Bend it Like Beckham* both revels in and reveals its liminal positioning within and against the hyphenated spatial histories of British colonialism and Asian diaspora as it remains grounded in and privileges the very same racial order it alleges to challenge. In this vein, I see the film operating in a pedagogical sense as it works to re-inscribe and perpetuate stereotypical notions of Asian culture in Britain. Organizationally, I begin by setting the stage for the racial context in which the film was released in the United Kingdom, paying specific attention to developments in popular British culture that I have elsewhere (Giardina, 2003) referred to as a growing trend of stylish hybridity. Next, I discuss the performative nature of racialized identity, especially as it speaks to and is implicated in the "selling" of hybridity to a popular/mainstream audience. I then move to interrogate the film, excavating Chadha's overarching themes of sport, trans/national identity and male patriarchal hegemony, unmasking underlying neo-nationalistic, essentializing, and masculinist tropes that continue to circulate in contemporary, multicultural Britain via the circuitry of popular culture.

**Gibson, Mark**, *Murdoch University*

Changing Fortunes — Cultural Studies and the Concept of Power

One of the major ways in which 'the political' has been articulated in cultural studies has been through appeals to the concept of power. There also appears to be some relation between the fortunes of the field — at least as a consciously 'political' enterprise — and the confidence with which the concept can be used. During the period of cultural studies' major growth from the 1970s to the mid 1990s, this confidence was relatively high and critics of discourses of power found themselves generally on the defensive. More recently, however, the tables have turned: the critics have gained ascendancy and concepts of power have become increasingly hedged or qualified. Explanations of this turn as the product of a conservative 'backlash' are well known. Such explanations insist that concepts of power remain as valid as ever; any loss of influence by those who use them is a result only of having been outmanoeuvred at something other than an intellectual level. In contrast to this, I suggest a different analysis: that the concept of power may become more or less resonant according to historical circumstances. To talk at all of power in general (rather than of specific powers) is to assume the existence of political arrangements which enable generalised potentials to act. Such arrangements are not universal and are often countered by tendencies toward the re-specification of powers as distinct. Greater recognition of this, I argue, might improve our understanding of cultural studies' capacity — past, present and future — to articulate the political.

**Glynn, Kevin**, *University of Canterbury*  
The Garden City's Postmodern Identity Crisis

Postmodernism entails, among other things, crises of hegemony, territoriality and identity. For many cultural theorists, the overdevelopment of administrative rationality and technological control systems, subjects entire populations to universal and expansive networks and webs of monitoring and subordination, even as it ironically gives rise to a multitude of interstitial spaces and micropolitical tactics of subversion: the weapons of the socially weak. For many globalization theorists, transnational flows and complex connectivities introduce deterritorializing energies that operate at hyperspeed, disordering localities, unhinging identities and setting conflicts and complications in motion. For many screen theorists, electronic screen-space supplements, textures, multiplies, displaces and decisively refigures real<sup>9</sup> space, generating new frontiers and animating contestation over the meanings that make sense of our selves and our worlds. These dynamics of the global postmodern form the backdrop of this paper, which looks at some of the ways in which contemporary conditions problematize the traditional Anglophilic identity associated with Christchurch, New Zealand's "Garden City." The paper traverses three main sites of cultural practice, each of which is at once local, national and global. Nor are these sites mutually exclusive; rather, they overlap, intertwine, and co-construct one another. The first site is lo-tech, tactical and micropolitical; it entails the production and announcement of counter-identities that question subur-banality through the covert inscription of public spaces: tagging. The second site is the urban landscape of the inner city, where signs of Christchurch's colonial heritage articulate an official identity that is undercut by encroaching emblems of globality: on the one hand, the familiar logos and brandnames of transnational consumerism; on the other, appropriative enactments of a global popular whose exemplary metonym is the style-bank of hip-hop. The third site is televisual: an indigenous program, "Mataku," whose local inflection of global generic trends negotiates and interrogates the Eurocentric norms and knowledges that have historically underwritten and upheld colonial efforts to "civilize" the non-Western world. Each of these sites discloses an instance wherein "respectable" or "official" Christchurch is confronted by what it takes to be its Other, but which is revealed as a repressed and denied-but also strangely desired-aspect of itself.

**Godzic, Wieslaw**, *Warsaw School of Social Psychology, Poland*  
How the East Was Won or Polish Culture vs. TV Reality Show

The aim of the paper is to present and discuss a concept of a given national culture in a specific socio-technological environment, namely reality show in Polish television. East European societies after the breakthrough of the 1989 experienced very dramatic and dynamic shift to the postmodern stage, defined by American and Western European style of life. The questions raised: How does this situation challenge Polish society? What did ordinary viewers and listeners, journalists and scholars think about the new television genre and communication interaction provoked by it? How do they perceive the impact of that particular TV program on the social and religious values? How do reality shows change the perception of public and private spheres within a newborn consumer society? I will concentrate on impact of first run of *Big Brother* in Poland in 2001. After showing newspaper and cultural magazine reactions on that phenomenon, I am going to analyze two satirical Polish movies: *Pogoda na jutro* (*Weather for Tomorrow*), dir. Jerzy Stuhr, 2003 and *Show*, dir. Maciej Slesicki, 2003. I will also look for comparisons as well as differences between critique involved in American movies that belong to the "reality TV" genre (*Showtime*, *Truman Show*, *EdTV*) and Polish cases. Aspects of gender issues in traditional Roman Catholic society will be discussed in the light of *Big Brother* influence. The method of the presentation will base on qualitative research in different media, although I will deliver a lot of quantitative data.

**Goettlich, Udo, Dr., ZAK | Zentrum fuer Angewandte Kulturwissenschaft**

Cultural Materialism and Cultural Studies ‘Raymond Williams Approach Toward a Critical Theory of Culture’

Recent critiques of cultural studies have a tendency for re-evaluation and re-orientation. We are told, that there is a lack of political or critical economic questions or that sociology has to be put back on the agenda of cultural studies. What is mentioned seldom is Raymond Williams’ own detour” toward a critical theory of culture via his approach named “cultural materialism”. Today we can read Williams’ cultural materialism as an early critique of cultural studies itself. On the one hand the concept is linked to the cultural studies of the 1950s and ‘60s, but on the other hand it is a critical response to the development of the field in the 1970s and early ‘80s. In my paper I want to show which implications Williams’ theoretical concept has for a re-evaluation of cultural studies, with an emphasis to be put on theoretical questions concerning communication, media and culture and their mutual links. In this theoretical perspective, discourse analysis is only one small part of cultural studies analysis whereas the making of signs — e.g. communication — is inseparable from all social material activity and is involved from the beginning in all other human social and material activity and the process of building a common culture. Accordingly the materialistic analysis must deal with a multiperspectival agenda of technology, social or institutional formations, and systems of signs that form a specific structure of cultural relationships.

**Gogia, Nupur, University of Toronto**

Mapping Mobile Spaces

Concepts of mobility are rapidly moving across disciplines as scholars grapple with the complexities of movement that characterize our world today. The study of mobilities encompasses a broad spectrum of activities. Objects, images, wastes, information, and people are subjected to and engage in different forms of mobility. These various phenomena, interdependent of each other, intersect in multiple ways to produce and organize new patterns of social life (Urry, 2000). But it is not only social life that is being reorganized through the praxis of mobility: space itself is being reshaped and reconstituted through the network of social relations that arrive, stay, and then move through its boundaries. New ways of dwelling and novel forms of spatial composition are being created in and through the flows of bodies that are crossing our globe. Temporary corporeal mobilities, in particular, have had a major influence in the creation of spatial enclaves that reflect and serve these transitory movements. The paper seeks to address how different corporeal mobilities are mapping social spaces. Focusing on backpackers and labour migrants—two populations that tend to cross borders and travel for similar amounts of time—I will demonstrate how the arts of mobility” of these groups are contributing materially and discursively to unique ways of dwelling and new spatial definitions. What is notably distinct about these corporealities and mobilities is the non-urban character of their spatial formations. In contrast to some of the prevailing theories on corporeal mobilities that embrace an explicit urban proclivity (e.g., theories on exile, cosmopolitanism), I will demonstrate how these contemporary forms of global movement are creating novel spatial formations outside major urban centers that reflect these border-crossing practices.

**Goldman, Dara, University of Illinois at Urbana-Champaign**

Happily Ever After? The Latina ‘Girl-Meets-Girl’ Story

From early childhood, most of us have encountered numerous examples of the perfect “boy-meets-girl” love story. Not only do these examples reinforce underlying cultural assumptions about love, sex and gender, but they also establish a fundamental link between

these assumptions and a particular narrative structure. That is, along with presupposing that the “happily ever after” ending applies exclusively to the male-female pairing, they dictate how the story of this pairing is supposed to be told. In other words, in both content and form, they are tales of heteronormativity. The queer Latina love story inevitably disrupts the conventional dialectic (if not genealogical) logic of this master narrative of romantic coupling both in terms of sexuality and racialization. Consequently, in order to present a homologous tale of romantic conflict and resolution, a Latina girl-meets-girl story would have to reconfigure the classic narrative paradigms that insist on the hierarchical reduction of multiple categories of differences into a perfect and productive binary. In this paper, I will analyze how Erika Lopez’s work, *Flaming Iguanas: An (Illustrated) All-Girl Road Trip Novel* dialogues with established narrative conventions in a manner that proves both legible and disruptive. Through the title of her work, her chapters and explicit and implicit references to canonical works, Lopez invokes established literary and romantic conventions. Yet, at the same time, the content, style and multi-layered citations of *Flaming Iguanas* fundamentally call into question the underlying, normative assumptions of the traditions she invokes. Consequently, Lopez’s work constructs an alternative model of queer transcultural narrative: it presents a latina “girl-meets-girl” story that is both recognizable and intelligible as such yet-at the same time-also strives to remain fundamentally unsettling in its discursive and textual practices.

**Goodman, Robin Truth**, *Florida State University*

The Firm: Corporate Outlaws in a New Age of Labor

This paper analyzes John Grisham’s novel *The Firm* in terms of how it reconstitutes social order through corporate scandal, thereby normalizing the everyday functioning of corporations as outside of criminal culture. Additionally, the paper considers how the novel repositions labor as free from the domination of corporate intimidation in order to imagine labor as freer when outside of regulation and oversight. In comparing “*The Firm*” to the new age of capital instituted through Enron and other corporate crooks, I show how “*The Firm*” feeds the corrupt social logic of the global order by supporting deregulation of the entrepreneur as emblematic of free labor.

**Goodwin, Peter**, *University of California, Berkeley*

Desire and Detection in the Rue Morgue

Widely acknowledged as the progenitor of the modern detective story, Edgar Allan Poe’s “*The Murders in the Rue Morgue*” sets up a troubling relationship between detection and desire that continues to play itself out in the popular genres of detective fiction and cinematic and television crime drama. Specifically, the detection of violent crime against women provides a socially useful outlet for a male-male desire that is otherwise figured as impotent. Reading “*The Murders in the Rue Morgue*” in concert with “*The Man That Was Used Up*” and “*The Man of the Crowd*,” I argue that in “*Murders*,” Poe imagines the consummation of a homoerotic desire that is aroused only to be stubbed out in these earlier, proto-detective stories. In a particularly vile manifestation of homosocial triangulation, the beastly slaughter of mother and daughter allows for the establishment of a socially useful and socially respectable male-male bond, without the sacrifice of homoerotic desire. The detective impulse, motivated by one man’s desire for intimate knowledge of another, is finally satisfied, as Dupin imaginatively penetrates the criminal (in this case, animal) mind. He enjoys the thrill of social transgression without the fear of prosecution, and even has the pleasure of a domestic companion to share it with. If these are the implications of reading Poe through the lens of queer theory, perhaps it is no wonder critics have avoided this approach for so

long, despite the clear signals and codes that invite such a reading. As fearful as the enterprise may be, however, I believe research in this direction may provide powerful means of confronting the misogyny and rage that contaminates a certain strand of queer popular culture.

**Gordon, Philip**, *Utah Valley State*

Suddenly, I'm Jewish: Me, the Mormons and Cousin Jesus at Utah Valley State College

Philip Gordon suggests that while he has always been Jewish, he was never particularly Jewish before he came to teach in Utah. Of course, he was never a "non-Mormon" before he came to Utah, either. But religious identity pervades there. Suddenly, he was not only a Jew, I was the Jew. He became positively ethnic—a white, male Other! His paper explores the intersection of his scholarship, teaching, and religious identity as a professor at the largely Mormon and conservative state college in Utah. He describes a pedagogic strategy of entering into the narratives, signs, and identities of his students, and searching for affinities and connections across the great divide which expands and contracts between them. He also discusses confronting his own anti-Mormonism, and becoming, if not pro-Mormon, at least anti-anti-Mormon.

**Gournelos, Ted**, *University of Illinois at Urbana-Champaign*

The Failure of Public Art: Communication as Medium in the Work of Temporary Services

The time when art was thought able to intervene in the public sphere has gone. Whether because of the visual arts' reification or commodification in the so-called "art world," because of the rise of self-aware visual noise in everyday life, or simply because of the fragmenting or dissolution of what could be called the "public," the end result is the same: for the visual arts to be relevant or powerful in modern society, they must become dialogic devices that interact with and are guided by their intended audience. Self-reflexivity or aggressive posturing are not enough; they must place both themselves and their participants in situations that blur all boundaries between public and private, expressed and discovered, authored and quoted. By charting influential public art practices and their failures, as well as public art that avoids or successfully navigates the most common pitfalls of visual art, we can begin to get an idea of how the arts can begin to play a more fluid, adaptable and critical counterpoint to contemporary society. The impact of such pieces as Temporary Services' *Public Sculpture Opinion Poll* and *Prisoner's Inventions* can best be seen by first examining the successes and failures of modern artists (Richard Serra's *Titled Arc*), performance artists (Fluxus in its various forms), and community artists (Suzanne Lacy). By understanding the intricacies of Temporary Services' projects within a larger context of public interaction, it is possible to formulate an idea of the public based not on data or ideology, but on processes of communication themselves.

**Gray, Ann**, *University of Lincoln*

Beyond Genre? Shaping Television Histories

Writing in the *Guardian* on 29 October 2001, John Willis now head of Factual and Learning at the BBC, noted that "History programming is one of the few thriving sectors of the electronic media." Since then these trends have become even more marked. History programming is scattered across terrestrial, cable and satellite networks and the BBC launched its own U.K. History channel. The U.K. interest in history is echoed in the United States where it is big business. Gary Edgerton notes "History on television [in the U.S.] is a vast enterprise, spanning commercial and public networks, corporate and independent producers." This, he suggests coincides with a marked rise of interest in history



among the general population. Many of the broadcast and cable networks are identified with documentaries in general and historical documentaries in particular. In addition we can note the enormous success of the History Channel since its launch in 1995. This paper will examine the rise in popularity of history programming on television. It will explore the different and hybrid genres employed by broadcasters to do television history. These genres cross a number of boundaries: the “serious” and the “popular”; knowledge and entertainment, institutional structures and disciplines and as such require a new look at the concept of genre as it has been applied within television studies. To develop and extend our conceptual framework, I will look at characteristics of history programming, asking what particular forms it takes. Central to the discussion is that of financing, especially co-production where big players such as the BBC, Discovery Channel, HBO and the History Channel are all engaged in producing and shaping “history” for international markets.

**Gregg, Melissa**, *University of Queensland*

Scholarly Affect: Cultural Studies’ Interventionist Voices

This paper introduces the notion of ‘scholarly affect’ to describe a continuing legacy of political intervention evident in the history of cultural studies. With reference to major figures in the field’s development, it outlines the situated politics a signature voice can enable. A focus on textual address distinguishes this approach from a conventional history of cultural studies. I draw on critical methods which encourage and produce a contemporary encounter between a reader and voice. A focus on voice is also an attempt to communicate the affective resonance certain kinds of writing can achieve. It’s my contention that cultural studies’ unique premise has been to legitimate a consciously partisan and performative element to complement scholarly paradigms. This has a number of benefits. Affect helps to communicate the significance of the subject under discussion. It emphasises neglected areas of social inquiry to expand the reach of scholarly investigation. Using an affective appeal to promote critical outcomes, cultural studies interrogates and expands traditional notions of detached academic practice. It seeks a political objective, which is to make scholarly work available and worthwhile for wider audiences. Scholarly affect is therefore a mobilising discourse, spreading the recognition that ideas matter.

**Groening, Stephen**

Escaping from Travel: The In-Flight Movie

This paper investigates the history of the in-flight film in the United States. It examines changing technologies, such as 16mm film, magnetic videotape, and optical discs, as well as projection devices that have become smaller and more portable and examines one of the most lucrative sites in which such technologies have been put to use: airplanes. This project documents the rise of the in-flight movie, and explored the ways in which it brokered lasting relationships between the entertainment, travel, and technology industries. Through archival research, this project traces how the film industry and the aviation industry created a successful and lasting partnership, thus furthering the conditions for a modern co-articulation of travel with entertainment. In so doing, it scrutinizes the relationship between modern life and the rapid expansion of the travel and film industries in the United States. The modern era has been theorized as one in which time and space are no longer the barriers they once were. In-flight entertainment participates in this dismantling process by further restructuring of the traveler’s concept of time. in-flight films provide an opportunity to travel while traveling, showing images of other times and places, providing an opportunity to pass through time and space in a different way. Films have long enabled viewers to perceive spaces and times they could not experience first hand. The combination of this ability

with the rapid transportation systems of the commercial aviation industry provides intriguing avenues of investigation.

**Guiliano, Jennifer**, *University of Illinois at Urbana-Champaign*

Educating the Public: Sports Mascots, History and Racial Ideology

American Indians have been perceived, reinvented, performed, and theorized from the colonial period onward in powerful ways. They often appear not as actors with their own historical agency but instead as markers of United States expansion. They are depicted as the colonized, the romanticized, and the lost. While this panel seeks to complicate this systemic violence, I argue that the work of scholars on American Indian sports mascots have largely replicated a process of silencing and colonization by failing to fully consider the ways in which Indian mascots are national and international articulations of the historical project of colonialism. While scholars have suggested new conceptualization of white relations to sport mascots and done valuable work on contemporary iconography, the articulation of these images as transnational remains largely unexplored. As such, the ongoing and concurrent fights against sports mascots are often seen as localized community issues of a uniquely American problem. I argue that while the perception of sports mascots as community icons based on racial inequalities is important, it elides the ways in which educational institutions were built on defunct racialized ideologies. Using Miami University (Ohio) and the University of Illinois, Urbana-Champaign as two such examples, I suggest that contemporary understanding of sports mascots and their proponents must first begin with an understanding of the American history of expansion and the ways in which it is uniquely tied to institutions of learning.

**Gunn, Joshua**, *University of Minnesota*

Regulation Through the Postfeminist Pharmacy: Promotion Discourse and Menstruation

Beginning in early 2000, three menstruation-related campaigns emerged in mainstream media, each promoting a product claiming to treat a different phase of the menstrual cycle: Sarafem for premenstrual dysphoric disorder, Seasonale for cessation of menstruation, and Remifemin for menopause. Each of these campaigns promoted a pharmaceutical cure for these aspects of menstruation, and each was promoted through a second articulation-to (the contested term) "feminism." Our paper argues that these campaigns are part of a postfeminist discursive formation that reshapes typical promotions of menstruation-related "remedies" into kinder and gentler strategies of medicalized self-surveillance. Using Foucault's notion of governmentality, we argue that postfeminist discourses that subtly challenge feminism and circulate culturally in entertainment and news media, as well as in advertising, serve to make the pharmaceutical regulation of the menstrual cycle into what is virtually a life-long project of medicalized self-surveillance for women.

**Guschwan, Matthew**, *Indiana University*

Digital Gladiators: Roman Soccer Fans, Websites and Identity

Part of being a sports fan is cheering for your own team, and cheering against your rival. This is particularly evident in Rome, Italy where fans of the soccer clubs, A.S. Roma and S.S. Lazio define themselves through hatred of the other team. For the past eighty years, this intra-city rivalry has been located primarily in and around the soccer stadium as fans have used chants, songs and banners to perform their antipathy. In the last decade or so, fan Web sites have developed as a new forum to display and orchestrate these animosities. These sites are full of parodied songs, videos and still images that disparage the opposing team. While these displays might initially be written off as innocuous banter, we must not forget that

soccer fan clubs have been used as recruiting grounds for extremist politics. This is particularly true in Italy with its long history of political extremism, and its relatively short history as a unified state. This paper examines the ways in which Roman soccer fan Web sites structure and maintain fan discourse in relation to spatial, temporal, political and gender identities. These Web sites are sites of struggle for prestige and authenticity within a larger discourse of masculinity. The democratizing aspects of new information technologies are balanced by strife between groups as well as internal group hierarchies. In sum, the Roman soccer fan Web sites embody a microcosm of the complex webs that determine identities in contemporary western culture.

**Gutiérrez Lozano, Juan Francisco**, *University of Málaga*

Memory and Past Media Representations: Relations Between Nostalgia on Public Spanish Television Shows and the Older Audiences

In 2003, the Spanish TV-serial *Cuéntame* (2001-2004) was nominated to an Emmy Award. This serial tells the story of an ordinary Spanish family during the last years of Franco's Regime (c. 1968-1975). The relevant presence of programs about the recent past (specially, related to Franco's dictatorship) has been significant in Television Española (TVE) in the last eight years (1996-2004). During this period, the national public broadcast offered by TVE has been controlled by the Gubern led by José María Aznar and the members of the Conservative Party (Partido Popular), to whom the political opposition refers, maliciously, as the legacy of Franquism. Most of the successful programs in this last stage had rescued old movies, TV series, images of TV news from the loft, Sixties Pop Stars. Has this happened by accident or on purpose? In our investigation, based on a thesis dissertation about Memory and Television Audience in Spain, we proposed to 100 people to reflect about that question. We used groupal focused interviews located in Andalucia, and we took the sample from older countryside women. The social group has been selected to find out where does reside the secret of *Cuéntame* and other shows like it; and to argue about the past they lived and the present-day representation of the history on TV. Finally, we wanted to emphasize a question about the media, and particularly the television: can they change or manipulate the past from the present-day world? In other words, can media have a decisive role to reconstruct what we think, know or regard about the past, instead of offering better ways to configure the future?

**Haes, Joachim**, *Università della Svizzera Italiana*

Organ Donation: Working Ways around Death?

Organ transplantations have saved the lives of thousands who were doomed to die. A fundamental problem, however, remains: donors must die to save a stranger's life. This creates a conflict between the dying or brain dead patient in intensive care and patients on the waiting list, who also face death and have to cope with the uncertainty if there will be an organ in time — and if they will be the one to get it. That is, because there are not enough organs to fill the need. In my paper on organ donation and respective newspaper coverage in Switzerland I want to shed light on three controversial points regarding transplantation and it's promise to extend life: By registering on waiting lists potential organ recipients gain perspectives: they may live longer than they were meant to by nature, genes, or fate. Recipients frequently report a dramatic increase in the quality of life, but the hope of those ignored is lost in vain. By signing a donor card and/or telling relatives about one's willingness to donate organs, donors forego their right to die physically intact. A part of them, however, may live on, and their sacrifice save a life. Ambivalent are the collective perspectives. Organ donation and genetic engineering will inevitably change our perception of the human body

as a repairable “thing” with spare parts, while death becomes instrumentalized and more inhuman. In a world of insecurity, we may stand on both sides — and face the choices as well as the consequences

**Hahner, Leslie**, *The University of Iowa*

Rationalizing Women’s Work: Gendered Mobilities and Divisions of Labor in the Late-Nineteenth Century

At the turn-of-the-century, hoards of women are entering the industrial workplace. In industrial eastern cities, these women primarily found employment in factories, retail stores, and in homes as domestic servants. Much has been written in academia about this working woman and her place. For some scholars, this working woman was a new woman able to take up novel forms of work and leisure. Still other writers view her as oppressed in her labor by patriarchal structures. This paper reads the rationales presented for working women in statistical abstracts, beauty guides, social reform literature, and reports on the conditions of working women. I read these discourses as responding to the problematic of working women. These discourses seek to respond to working women by articulating her daily practices to scientific order. It is this articulation that rhetorically doubles the labor of women. This doubling offers the possibility for a moment of subversion within the dominant logics of industrial capitalism. Through reading these discourses, I suggest that reading turn-of-the-century working women as inherently enabled and constrained offers a more productive understanding of her labor practices. This reading suggests that explicating the logics under which women worked, deploys a contingent conception of the working woman. This contingency is the condition of possibility for her mobility in social space. Further, her labor practices and the conditions through which her labor potentially becomes subversive. My reading of these discourses offers new protocols for cultural critics that seek to understand the contingent possibilities in the mobility of subjects.

**Hall, Rachel**

Let’s Play Prisoners: Media, Performance, and Identity

Let’s Play Prisoners examines the hyper-mediation of Patty Hearst by police and professional journalists alongside the media stunting of the Symbionese Liberation Army as a watershed moment in the history of representations of family/outlawry and security/danger in the United States. In the eyes of the American public, the family snapshots of Patty reproduced by the popular press existed alongside the surveillance photographs of Tania taken during the Hibernia Bank robbery. In this representational field, the authoritative discourse of the police split into multiple, contradictory claims made on “Patty” by the media, the SLA, her family, and fiancée. As the wanted poster became a televised media event open to parody and political subversion, the text irretrievably lost some of its cachet as an official device for framing reality. Throughout the ordeal, “Patty” herself served as a medium for cultural contests over feminism, youth culture, race relations, economic distribution, and outlawry. The paper argues that Hearst’s spectacular made-for-TV performance of white femininity in crisis is best understood as a moment of convergence between the performativity of identity and the power of the media to make the real. Consequently, who Hearst “really” is remains undecidable. Given the current climate of fear and the revival of authoritative representational practices and absolutist policing in the name of Homeland Security, the paper concludes with a call for the strategic recuperation of media stunting on racist texts and practices authored and enacted in the name of national security.

**Hall, Gary**, *Middlesex University*

X-treme Cultural Studies

Responding to the conference's mandate, this paper will attempt to 'connect critical cultural analyses to progressive political action and social justice': specifically the anti-capitalist, anti-neo-liberal, global justice movements. It will do so under the sign of two ideas creatively derived from the philosophy of Jacques Derrida and Gilles Deleuze: First, that if we want to understand and 'make sense' of something — in this case cultural studies, how 'poets, writers, artists and scholars' in cultural studies can help us to 'police' the current 'crisis' — then we have to look not at what it is, but at what it can become, pushed to its limits, in its most extreme forms; Second, that if we really want to produce something equivalent to, say, what the Birmingham School were able to achieve with the policing of their particular crisis, this requires us to repeat neither the content of their analysis nor its methodology, but rather its difference, its disruptive force and effect. This may result in something unrecognisably and unpredictably different from *Policing the Crisis*, the Birmingham School, and indeed cultural studies, since it involves not so much reproducing the tradition as transforming and recreating it.

**Hamilton, Kevin**, *University of Illinois at Urbana-Champaign*

Making Absence Present: Representing and Fulfilling Loss in Real-Time

If news networks employ illusions of presence to manufacture desire, how, when and why do they portray absence? How is absence made present, and what role does loss play in the production of desire through presence? Borrowing from Dominick LaCapra's distinctions between absence and loss in his 1999 essay, "Trauma, Absence, Loss," this presentation will examine how and why loss and absence are evoked by television news. I will compare and contrast these strategies with the tactics of some contemporary artists who deal with presence, absence, and loss in their work, especially through video and telecommunicative media.

**Hamilton, Mark**, *Michigan State University*

Reimagining Democracy: Local Participation in Education in Sub-Saharan Africa

Global discourses of international development are increasingly focused upon strengthening civil society institutions through local participation in state governance, where the latter is viewed as critical to socioeconomic progress and the evolution of democracy throughout sub-Saharan Africa. Yet perhaps the perceived shortcomings of past aid programs have development advocates seeking out new vehicles of reform. In sectors as diverse as health care and natural resource management, international aid agencies thus call for developing African countries to re-distribute state power by involving local people in institutional decision-making processes. In education, this trend has local municipalities in countries such as the Republic of Guinea, Mali, and Benin establishing parent-teacher organizations and hiring teachers who will be accountable to people in the immediate community, and responsive to the needs of the latter. Despite this predominance of so-called democratic reform, the implications of such participatory mechanisms of development for free and open participation have yet to be critically examined. How is democracy being re-conceptualized as a political technology for extending and solidifying transnational relations of power? What possibilities exist for critical, democratic participation in African education when the means of reform emanate from powerful international organizations? This paper examines original Web-based and printed documents on participatory education reform while analyzing the global assumptions underlying the contradictory, cultural interplay among discourses of democratization and international development. Specifically, the paper focuses upon attempts to re-

imagine development as locally secured, supported, and enacted in the struggle for citizens' rights of ownership in the African state.

**Hanke, Bob,** *York University*

The Temporal Turn in Media Studies

This paper responds to the "spatial turn" in cultural studies by emphasizing the temporal, rather than spatial, ecology of media, and its relation to other ecologies. The Canadian discourse on technology and culture offers a rich tradition within which to elaborate concepts for a "temporal (re)turn" in technocultural studies. For H.A. Innis, the newspaper was the essence of speed and his "plea for time" was a call for balance between space-biased and time-biased media. Marshall McLuhan offered a critique of media that probed, among other aspects, the shift from the experience of time to the experience of speed. By the end of a century of speed, McLuhan said that we were beginning to live in a "speed of light society." Reading Innis', McLuhan's and Virilio's works together reveals striking similarities and affinities as well as differences and divergences between them on the question of media, time and speed. In Virilio's war model, the Internet is the essence of speed, as he extends Innis' "plea for time" in his critique of "real-time" media interactivity. While McLuhan's later, lesser known works moved in the direction of Virilio's dromology, Virilio's writings can be read as a deviation from Innis; in the empire of speed, marginality becomes a temporal concept. What interests me is how concepts within the Canadian discourse on technology, culture and the environment can be elaborated in the context of contemporary critical theorization and empirical study of media, time and the culture of speed.

**Harbord, Janet,** *Goldsmiths College, UK*

Promoting Film: Bridging the Epic and the Miniature

Robert Allen has recently argued that the 1990s was Hollywood's last decade. Theatrical (cinematic) experience is no longer central to revenue production; film's primary position has become displaced by an array of related tie-in products. As pressure is exerted on narrative form to connect across different consumer products, large-budget film is characterised by the retelling of known, historical tales. The historical lends itself to the universal and the mythic, epic in scale. And yet, related tie-in products are miniature in scale, created for the everyday to suit domestic consumption. This paper examines the marketing campaigns of film and its products as promotion attempts to bridge the paradox of dimension with uncomfortable results.

**Harewood, Susan,** *University of Illinois at Urbana-Champaign*

Caribbean Popular Music Performance Practices and the Construction of Home

This paper examines the construction of notions of (trans)national belonging by Caribbean soca performers and their fans across the reaches of the transnational calypso music industry. The paper contributes to work that acknowledges the importance of aesthetic practices to the constitution of identities at this moment of rapid global integration. I focus on the performances of two leading Barbadian soca singers Alison Hinds and Lil' Rick. I argue that an examination of their musical styles, their uses of movement and engagement with their fans demonstrate the ways in which they and their audiences seek to re-accent state nationalist narratives. I suggest that they achieve this through their embodied drawing and re-drawing of the boundaries of gendered body politic. It is through their performances that they actively define and redefine what it means to be a cultural citizen. I suggest, therefore, that any examination of the liberatory poetics of Caribbean popular music must take into full consideration the embodied and musicological critiques which

permit Caribbean performers and fans to articulate alternative visions of the nation. The paper therefore provides an intervention into traditional research on calypso which has written Caribbean national narratives in opposition to racist colonial discourses. Traditional research has sought to reject the colonial fetishization of African rhythms and dancing Black bodies by emphasizing, instead, calypso's lyrical content and the 'rational' power of The Word" to create the modern Caribbean nation-state. Other elements of performance, such as the music, movement and use of props and costuming have been de-emphasized which, I argue, has narrowed our recognition of the multi-dimensional work of calypso and its broad political projects.

**Hartmann, Maren,** *Universitat Erfurt, Germany*  
Metaphors and the Crystallization of Cultural Forms

Metaphors often serve to make the 'so far unknown' communicable to the outside world. They play an important role in the perception, understanding and further development of the unknown. Thus they have played an important role in shaping the early days of the Internet. From cyberspace to the surfer, from the web to the webgrrls, many terms were used to describe the emerging cultural sphere. An analysis of such metaphors tells us something about the current and future shape of the communication technologies in question, because the metaphors bridge several otherwise separate discursive fields. In a recently concluded metaphor analysis, it has become clear, however, that the metaphors are increasingly disappearing from (public) view. Together with the technologies, the imaginary vocabulary becomes ubiquitous. The claim of this paper then is that this is exactly the moment to take another look at past and current metaphors as well as, potentially, to create new metaphors and stress their importance. This paper shall serve as a reflection on the role of metaphors in the early days of Internet formation and on the current shift. The stress is on the imaginary-enhancing and communicative function. The partial consolidation and even disappearance of metaphors from public discourses about new technologies in recent years, opens up questions concerning the role of the surrounding discourses for developments of the Internet and about the 'dangers' of letting the cultural form slip into the everyday.

**Haynes, Dr. Amanda,** *University of Limerick*  
From 'King Con' to 'Con Artists': Irish Media Coverage of Asylum Seekers and Refugees.

The authors are involved in a major study of media coverage of asylum seekers and refugees in Ireland. The overall project focuses on the nature of content, the perspectives of media professionals and audience attitudes and beliefs. This paper reports on coverage of refugees and asylum seekers in two Irish newspapers, one tabloid, the other a broadsheet drawing exclusively on media content in 2002. It compares the language used in the headlines, and examines specific stories by way of analyzing the current discourse on refugees and asylum seekers in Ireland. Having previously examined public attitudes in Ireland toward immigrants and asylum seekers, the authors examine the role of media content and the perspectives of media professionals in perpetuating specific understandings of such groups.

**Hearn, Alison,** *University of Western Ontario*  
Tom, a 22-year-old Firefighter from Kansas: on the Spectacularization of the Self and the Incorporation of Identity in the Age of Reality Television

It can be argued that reality television works to legitimate the ascendance of the 'post-real' technologies that supersede it by offering crude imitations of the immersive and interactive experiences available on-line. In this way we might claim that the experience of reality television is more akin to a theme park than anything else. And, much like donning Mickey

Mouse ears at Disneyland, part of the price of admission to TV Land” involves adopting a ‘persona’ consonant with the requirements of the industry: the loner, the vixen, the gay guy, the grizzled vet, etc. This willful construction of the self into easily recognizable character types constitutes a new form of cultural practice. This paper will examine this practice of self-spectacularization, and explore its resonant connections with the strategies of organizational seduction and worker assimilation described in corporate management literature. These methods often involve the use of material and emotional inducements, ‘sense-breaking’ practices, and other strategies such as ‘dream-building,’ and ‘positive programming’ to produce workers loyal to the company. Focusing on the programs “Joe Schmo” and “The Apprentice”, I will argue that similar methods and thematics can be found in both the narrative structure and industrial logic of reality television. By addressing the subjectivity and will of the viewer this form of television generates a cultural worker who wishes to make herself the industry’s subject. Reality television provides the seductive means through which audiences learn to self-commodify as spectacle, thereby providing the industry with a cheap and docile labor force.

**Heiskanen, Benita**, *University of Texas at Austin*  
Scaling Latinidad: a Theoretical Practice

This paper addresses “Latina/o Cultural Innovation at Crossroads” by examining contemporary prizefighting as a locus for ethnoracial identity formations. To suggest a dialogue between everyday practices and academic discourses, my discussion springs from interviews with World Boxing Council’s current super featherweight world champion Jesus “El Matorador” Chavez, while I will examine his life-story, legal case against the INS, and identity formations through the theoretical notion of scale. In so doing, I wish to problematize ethnoracial identity formations as spatially determined processes, always evoking a larger tension between social control and individual mobility in particular places. Chihuahua-born, Chicago-bred, and Austin-dwelling Chavez’s story elucidates identity formations at such spatial scales as the barrio, the prison, the gym, and U.S.-Mexico national borders. Inextricably linked to various societal and pugilistic power relations the boxing body simultaneously, through its own agency, contests those relations within a range of spatial frameworks. Chavez’s story exemplifies the inherent fluidity of identity formations, the incongruity of many identity signifiers—such as naming, ethnoracial labels, citizenship status, national boundaries, and language—and how identity formations always necessarily take on political undertones, in and out of the prize ring. Chavez cannot claim a single place-based ethnoracial label, for his identities assume various positional meanings: “I could be considered Mexican or Chicano or Tejano, although I usually say I’m ‘Mexican.’ Now, I guess, I would even say that I’m ‘Mexican American’ because I have access to both countries. But it’s important that some of us start realizing that, in the end, we are all Latinos and we still eat the same beans.

**Helstein, Michelle**, *University of Lethbridge*  
Not My Body!: The Power and Politics of ‘Innocent’ Student Bodies

Limiting studies of the body to the biological is pervasive within faculties of physical education and sport studies. The mounting prevalence of the athletic or sporting body defined as increasingly fine-tuned machine has prompted teachers of cultural studies within such faculties to focus more attention within their classrooms on disrupting these pseudo-naturalistic discourses of the body. This disruption is often attempted through an appeal to a representational literacy. Reading representations of the sporting body allows for explicit discussions around the segmenting of the body as machine, as well as, the gendered, sexualized and racialized rendering of the body in sporting images. Through these discussions



students are encouraged to notice the power and politics implicit within representations of the sporting body, and to question and disrupt these normalized renderings of the body. The difficulty is in taking critical reading practices beyond the image within classroom contexts. Students may accept that the bodies within representational images (such as advertisements) are not innocent or transparent. However, students are often unable to or refuse to see their own bodies or other bodies within the classroom as implicated within representational politics. They consider those embodied within the classroom as real, unmediated bodies. This paper explores the ethical and political manifestations of such refusals to acknowledge that the constructs of sexuality, gender, race, and ability, as well as those of the sporting body, are not dependent upon the body being photographed or televised but rather are invested and marked on bodies.

**Henderson, Lisa**, *University of Massachusetts-Amherst*  
Queer Visibility and Social Class

How does the high profile of queerness encounter the low profile of class difference in the popular media? With key examples from commercial television and independent cinema, this paper tracks the reciprocal mediation of queerness and class to reveal a symbolic economy of body, family and acquisition as class measures of queer worth.

**Hermes, Joke**, *University of Amsterdam*

Television's Continuous Reinvention of Genre and the Action-Soap *24*: Rethinking TV Genre Analysis from a Feminist Perspective

The Fox real-time action drama *24* is easily read as celebrating traditional and conservative notions of gender. The central male characters (Bauer and Palmer) display ruthlessness and rationality in equal measure. While at first sight the women characters appear to be more one-dimensional and defined by their marriage and motherhood. However, by using a large ensemble cast and scripting them according to different genres (from Western to high drama), and interweaving public and private lives in the storylines, a more complex picture emerges. Reverting to traditional notions of gender may not be the feminist problem we thought it was. So what should be on our critical agenda? And how could (new forms of) genre analysis be developed?

**Hillis, Ken**, *University of North Carolina at Chapel Hill*

Auto-Biography and Spatial Control: Communicating the Disembodied Public Sphere

Los Angeles manifests key ideals first cultivated within a European Enlightenment public sphere. Extending Habermas' theory of the public sphere, this paper articulates L.A.'s vastness to the progressive reliance on transportation and communication technologies to strive toward a place in the sun<sup>9</sup> organized according to a masculinist, Cartesian idea of nature reduced to real estate. The author depicts parts of this argument with imagery ranging from mid-century L.A. films noir including *He Walked By Night*, *Kiss Me Deadly*, and *In A Lonely Place* to George Holliday's video of Rodney King's freeway beating. Drawing from cultural geography and communication theory, this paper argues that Los Angeles is the formal outcome of an individualist ideology, the progressive commodification of which has resulted in a privelizing of disembodied, lived isolation.

**Hintlian, Persephone**, *Indiana University*

From Camp to Caviar: Consumption in the Life of California Gold Rush Miners

One of the largest mass migrations in United States' history was triggered as individuals from all walks of life flocked to California during the gold rush to try their luck in the 'great

lottery.' If an individual was brave enough to risk the journey, California provided a glittering phantasm of easily obtained riches. Yet, migrants were routinely ill prepared for the harsh reality of mining. To seek their fortunes, miners lived in isolated mining camps under rugged conditions, and without simple comforts and necessities of life. Although some miners recreated the domestic environments from which they came, most miners believed their fortunes to be so impending that they survived both the burning summer months and long winter snows in little more than tents and temporary shelters. Obtaining an adequate supply of food and other basic resources was often problematic as trails could be blocked and impassable during the rainy seasons and winter months. As individuals faced the severe realities of mining, they were often forced to compete with other desperate miners for land claims, digging jobs, and limited resources, resulting in fights, theft, and other forms of direct and indirect violence. The precarious situation in the 'diggings' contrasted sharply with the extravagant and luxury choked gold rush cities of San Francisco and Sacramento, where all manner of diversion, entertainment, and vice could be purchased in abundance with gold dust and desire. This paper will situate the contrasts between the meager conditions of the mining camp, and the available affluence of the cities in the lived experiences of miners as relayed through their own interpretations and narrative accounts. I will particularly focus on unpublished letters and personal correspondences written by miners and other gold rush immigrants to their friends and family as these often pointedly express the difficulties, disillusionment, and dreams of gold rush hopefuls. Narratives allow exploration of individualized interpretations and reflections of the California mining lifestyle, where dislocation from family, friends, and past lives creating a fractured reality of daily stress mediated by periodic and habitual cycles of extreme binge consumption of food, liquor, prostitutes, and gambling as these unreasonable practices became rational ways to obtain and consume costly and fleeting periods of comfort, indulgence, and transcendence.

**Hipfl, Brigitte**, *University of Klagenfurt*

Media is Doing It Instead of Me: Approaching Media Use with Memory Work, Fantasies, Interpassivity

In times where contemporary political processes, forces of globalization, social change and a changed economy in a neo-liberal context cause anxiety and uncertainty in people, this paper will examine the role certain tv-programs and films fulfill in coping with this situation. Using memory work, a methodological approach originally developed by German feminist sociologist Frigga Haug to examine processes of identity formation, it makes it possible to approach the meanings, involvements and pleasures experienced in watching film or television from a close and personal perspective. Additionally, specific psychoanalytic concepts will be used to examine the ideological workings in media use. On the one hand, this is a psychoanalytic understanding of fantasy as the psychic glue of social reality so forcefully illustrated in the writings of Slavoj Žižek. He points out that ideology has to rely on some phantasmatic background; that fantasy works as the setting for desire". On the other hand, the concept of "interpassivity" is made use of to examine the ways pleasures of watching film and television can be interpreted where the "other" (like a TV-moderator or an actress) is "enjoying" instead of me. This not only adds another challenging dimension to the taken-for-granted assumption of active meaning production in media reception but also forces us to rethink ways of increasing agency through media use.

**Hirsjärvi, Irma**, *Jyväskylä University, Finland*

Did Wives Dream of Electric Brooms

It can be argued that science fiction has been, and still is the form of cultural studies. It had its shape already in the early 19th century, where it was defined as a critical, exploring,

educative form of entertainment, a glimpse to the future. It can be argued also, that only in literature this stream has survived, when in movies and games focus seems to be in narrative aspects of the genre, as well as in clichés, like space aliens, star ships and cyberspace, places without everyday life, or adventures without critical aspects of global, political, gender or environmental issues. When talking about a global phenomenon (as science fiction spread vividly around the world in late 19th and the first years of 20th century) one may ponder the meaning of this literature to our visions of future and to our ability to distance the problems of our world. In this sense science fiction as a tool of “cognitive mapping” widens to a 200 years old project, thus giving important information also about a global communication flow, and the things that created the place in popular imagination for it, ever since the dawn of modern

**Hodges, Adam,** *University of Colorado*

Framing Terror: The Ideological Struggle Underlying the Characterization of Terrorism

The social process that underlies the discursive characterization of terrorism is of immediate interest in light of the Bush administration's ongoing 'war on terror.' The discourses used to frame issues of terrorism code particular ideological perspectives on how to deal with terrorism. The discourse of George W. Bush since the events of September 11, 2001 has conveyed a framework for viewing terrorism as 'war', accompanied by the policy such an ideological perspective entails. The current dominance of the 'war on terror' terminology and framework of understanding in popular discourse is the result of an underlying ideological struggle over how to treat terrorism. In this paper, I look at the discursive construction of the 'war on terror' in light of the sociopolitical power dynamics of American society, and contrast the discourse of Bush with his predecessor, Bill Clinton. These two discourses represent opposing ideological perspectives—one that views appropriate response to terrorism in line with a 'crime' framework, in that terrorist acts and threats should be dealt with from within a system of criminal justice and foreign policy that adheres to domestic and international law, and the other within the framework of traditional military engagement, where terrorists are treated as cohesive enemies of a military power and fought in theaters of 'war.' I examine the discursive shift toward the current dominance of the 'war on terror' terminology, which has become naturalized in popular discourse as a means for talking about terrorism and opaque to the underlying ideology it represents.

**Hoey, Brian A.,** *University of Michigan*

Defining the Good: Middle-Class Lifestyle Choices, Relocation and the Consumption of Place

A vigorous lifestyle press sells often glossy visions of potential, variously “simplified” selves fulfilled in other places. Despite their self-help focus, there is a dearth of support for challenging the status quo. Predominant social messages provide few legitimating reasons for restraining economic pursuits and consumption for most Americans. At their most basic, decisions about how to live one's life are moral questions that cannot be reduced to the economic. They thus rely on culturally informed notions of “the good” or what makes a life fulfilling and confers meaning on individual lives. Faced with the intensely personal query “Is this enough?” there is little guidance. While defining the good through one's career path may have served as a model for at least the past half-century, there is now neither guarantee nor expectation for this definition's durability as the world of work is increasingly unpredictable as corporations pursue greater “flexibility,” thereby creating ever more fluid conditions. For life-style migrants, today's self-defining narrative of the good is a quest for “something more” through a paring down that aims to reveal an authentic self pursued in a physical place they believe supports their lifestyle commitments. Life-style migrants move

beyond suburban areas and centers of business. They relocate to idealized small towns in a personal quest to realize potential selves and become sophisticated consumers of place in their self-conscious construction of identity through life-style choice. This paper presents recent ethnographic research of non-economic migration to the lakeshores of Northern Michigan.

**Holden, Todd J.,** *Tohoku University*

Working Hard, Playing Hard: Japan's New Exports

In Holden's paper the empire constructed is Japan-based: both physically and intellectually. Mediated content—especially in television news and advertising—employs sport as a way of idealizing play. Emphasis is on diversion; it is consumer-driven and consumption-oriented. This is a major change for a society not long ago dubbed an economic empire; where work, alone, was the measure of success. At the same time, serious implications arise from this emphasis on play. Often the messages these mediations convey are nation-centered. The preponderance of leisure content emphasizes Japan's contemporary place in the world of nations: it concentrates on competition between Japanese athletes and those from other countries, or else the exploits of domestic athletic exports in foreign lands. This is a form of cultural nationalism that has moved Japan beyond the status of empire of leisure, to de facto empire.

**Hopkins, Monica,** *Boise State University*

Cultural Representations and the Development of Sexual Identity: Examining 1950s Queer Pulp Fiction

1950s United States instituted rigid sex roles, published the Kinsey reports and the American Psychological Association's *Diagnostic and Statistic Manual*, battled communism, the Cold War and McCarthyism. These cultural phenomena produced paranoia and contestation through which a homosexual identity emerged in mass media and popular culture. My paper examines how the political and social phenomena of 1950s U.S. appeared in pop cultural productions, specifically pulp fiction. In the context of McCarthyism, homosexuality became equated with communism and criminalized through mass media. Pulp fiction novels presented a torrid life of homosexuality cautioning individuals to maintain strict gender and sex prescriptives. However skewed, pulp fiction representations coalesced a "homosexual identity" and produced an "image" or "identity" of the homosexual. This image simultaneously offered hope to many homosexuals and provided a context and legitimation for discrimination, many of which continue today. Mass media was essential in teaching the public "what to think about homosexuals, and teaching homosexuals what to think about themselves" (Russo, 1987). My paper traces the historical forces surrounding mass media and popular culture productions of pulp fiction. Through a historiography of pulp fiction, it is my desire to critically analyze the social construction of sexuality in an effort to understand the representations lasting political implications in the contemporary United States.

**Hopkins, Monica,** *Boise State University*

Examining Identity Politics as Motivation Toward Participatory Democracy: Cultural Hegemony, Ideology and Communicative Action

Current research around issues of sexuality has focused on issues of creating a shared history, questions of discourse, representation and identity (Faderman, Butler, Foucault) often at the expense of material reality" (Altman, 2001). Identity, borrowing from Altman (2001), "is the socially constructed myth about shared characteristics, culture and history which come to have real meaning for those who espouse it." My paper develops a theoretical

framework drawn from Altman, Marx, Gramsci, Althusser, Hall and Habermas to construct a more complete understanding of ideology as it relates to identity politics and participatory democracy. Through this theoretical framework I will examine how 'human' becomes redefined in 'citizenship' with systematic exclusion and dehumanization of raced, classed, gendered and sexed bodies in the name of "democracy." My paper is a historiographical examination of sexuality citizenship and who counts as 'human' in the contemporary U.S. Queer identity politics are double edged. On the one hand, they serve as the motivation toward democratic participation among queers as they strive to gain legitimacy as social and political actors. Simultaneously, however, queer identity politics is morphing into a commodity form which hinders and distorts participatory democracy. I address how queer becomes a commodity and one's personal legitimacy is anchored by the degree to which one's "queerness" is consumable. It is my desire to understand the ideology of identity politics, creating an opportunity to engage in political exchange, or communicative action, to undo ideology in order to reach consensus and understanding in material reality.

**Hopson, Rodney,** *Duquesne University*

Race, Culture and Power in Qualitative Inquiry: Operationalizing the Methodological and Epistemological Discussion

While qualitative research is gaining exposure amongst groups of researchers interested in asking questions about culture, cultural transmission, and the impact of each on children's experiences in schools, there are still lessons to be learned. Often qualitative researchers are lulled into a false sense of security regarding their work in school settings and its attention to the cultural impact therein. Many are under the false impression that studies which generate numbers ignore the impact of culture on schools and studies which generate textual data that take culture into account fully. This paper will provide a continuation of the recent critique and interrogation of race, representation, identity, culture, and power in qualitative research methodology (Henry, 2003; Ladson-Billings, 2003; Lopez & Parker, 2003; Pitcher & Juneau, 2002; Shujaa, et.al, 1996; Tillman, 2002), extending alternative theoretical and epistemological approaches to research problems in schooling and public spaces. Inherent in this session is the need to present race-based methodologies and epistemologies such as critical race theory (Ladson-Billings, 2002; Ladson-Billings & Tate, 1995; Parker, Dehyle, & Villenas, 1999), border theory (Elenes, 1997), indigenous methodologies (Rains, Archibald, & Deyhle, 2000), black and Chicana feminism (Collins, 1991; Villenas, 1996), as well as cultural responsive methodologies that work to expose racism while simultaneously giving credence to alternative discourses and representations for social justice and change. While these authors provide timely discussions of how to conceptualize these epistemologies of emancipation and transformative frameworks, there is still a need to operationalize this work so that methodologies are practiced the way they are theorized. This session will assist colleagues in organizing their fieldwork or proposing their research projects so that relevant methodological, epistemological, and ethical realities are portrayed. In this session we seek to explain the difference between mainstream qualitative research and those that incorporate alternative epistemologies and theoretical approaches; identify race-based and culturally responsive methods of qualitative research; highlight a body of interdisciplinary work that counteracts racist and stereotypical notions of communities of color in schooling and larger society; provide guidance for participants in situating their own reflexive orientation within their ongoing research work; and guide participants in using their current research work to problematize and apply notions of race-based and culturally responsive methods of qualitative research. As a result of this session, we hope to stimulate the development of counter stories" in qualitative research studies that reframe how marginalized communities (and their children) are displayed; and highlight how educational practices are laced with racial

and cultural underpinnings. This cultural-methodological rigor should result in research that is reflective of the reality of the lives of those we seek to understand, there-in validating the work.

**Horak, Roman**, *University of Applied Arts, Vienna, Austria*

Precarious Intellectuals and the Formation of Cultural Studies in Austria

The paper deals with the situation of the so-called precarious intellectuals in Austrian academia. In a first section I will try to outline the changes to the situation of intellectuals and academic life in Austria since the 1990s, especially its effects for the special “species” of “free researchers”, which is sort of unique in Austria (compared to other European countries). While their situation and career perspectives have never been all that rosy, these have deteriorated drastically in the last few years. This has to do with the academic policy of the government in general, but more particularly with its university policy, as many “free researchers” receive as external lecturers a minimal basic income that now threatens to dry up completely because universities no longer have the financial resources to even employ external lecturers. What we do have is an increasing number of young academics belonging to what the French writers A & M Rambach have called ‘precarious intellectuals’. The second section is about the role of those ‘precarious intellectuals’ in the development of the cultural studies project in Austria. Since the early days of Austrian cultural studies almost 20 years ago, most of its innovative work has been produced by “free researchers”. It will be argued that there is a moment in the beginning institutionalisation of cultural studies that tends to neglect both this work and the life situations of the people who put it forward by only focussing on establishing cultural studies on the university curriculum, which I think poses a serious threat to the cultural studies project.

**Howell, Kenneth J.**, *University of Illinois at Urbana-Champaign*

Cultural Meanings and Phenomenological Manifolds in Eucharistic Liturgy

Celebrations of the Eucharist in the history of Christianity represent fertile ground for the study of local, time-bound cultural meanings and manifolds of disclosure which transcend places and times. This paper examines selected historic examples (Liturgy of St. John Chrysostom, Tridentine, and post-Vatican II liturgies) to reveal a diversity of cultural meanings embedded in each, meanings that are linked to the local and temporal circumstances in which they arose. At the same time, it is possible to view the common elements within these diverse liturgies as disclosive manifolds which present an identity that transcends specific cultures and historical periods. Employing both ethnographic and phenomenological methods, I propose to show how liturgical participants interpret such features as sequential order, hierarchical arrangement, and dramatic structure as reflective of the uniqueness of each eucharistic liturgy. Then, by applying the concept of manifolds of presentation” developed in phenomenology, I argue that the interpretations offered by participants point to a deeper level of meaning which embodies what they believe is the “essence” — the union of heavenly and earthly liturgies. This union is manifested through the differing profiles peculiar to each culture and time, and also acts as an agent of binding diverse liturgical forms into a perception of universal significance.

**Howley, Kevin**, *DePauw University*

A Poverty of Voices: Street Papers as Communicative Democracy

The 1990s witnessed two distinct but related trends in journalism: the rise of public journalism and the emergence of street newspapers. This article contrasts public journalism and street newspapers in an effort to explicate the distinguishing features of each. In doing so, it

illuminates the distinctions between liberal-minded media reform movements, such as public journalism, and far more radical alternatives to journalistic practice as represented by street newspapers. Throughout it is argued that street papers are a unique form of communicative democracy. In their capacity as the voice of the poor, street newspapers seek to critically engage the reading public in ongoing deliberations over fundamental issues of economic, social and political justice. A brief assessment of *Street Feat*—a street newspaper in Halifax, Nova Scotia—provides an empirical basis for this discussion. **KEYWORDS:** advocacy journalism, alternative press, civic journalism, native reporting, public journalism, *Street Feat*, street newspapers

**Huang, Tsung-yi Michelle**, *National Taiwan Normal University*  
Transnational Space and Linked Cities: Hong Kong and Shanghai

The radically transformed morphology of the East Asia metropolises in response to capital globalization in the last two decades calls for rigorous analysis. Yet, contemporary literature on the global city, with its major emphasis on the Western global cities, is inadequate to theorize the cultural, economic, and political changes seen in such cities as Taipei, Hong Kong, Shanghai and Beijing. This project therefore seeks to reframe the global city by analyzing the cultural politics of global city-regions and linked cities in East Asia. I will engage with the following questions: what does linked cities mean against the backdrop of the circulation and drift of transnational capital? How do we understand the idea of the twin-city” in relation to the global city-regions? To what extent is the global city or global city-regions the quintessential transnational space of our time? How do we address questions of citizenship in global city-regions? I argue that to investigate urban phenomenon of linked cities in the context of globalization, we need to attend to not only the function and images of the global city but also the operating logic of the global city-regions. Employing the cultural representation of Hong Kong and Shanghai link as my case studies, I intend to illustrate some of the most established theories of city-links such as the hypothesis of “the cultural other” (in Leo Lee Ou-fan’s words) or the idea of cosmopolitanism (Ackbar Abbas on Hong Kong and Shanghai) have to be postulated in the context of the global city and global city-regions to be effective analytical terminology. My objects of study will be fictional narratives that represent the linked cities. I will read in depth Wang Anyi’s essay “Looking for Shanghai,” her novel *Hong Kong: A Love Story* and Wong Kar-wai’s film *In the Mood for Love* to explore how these two works interpret twin-city or global city-regions from a local perspective and how their visions challenge or endorse the common idea of linked-city as a transnational space where one can envision a new freedom, (political, cultural, or financial) offered by global flows. In so doing, I hope to present a possibility of critical transnational studies of global cities and global city-regions. This paper focuses on the cultural representation of Hong Kong and Shanghai link. I will read in depth Wang Anyi’s essay “Looking for Shanghai,” her novel *Hong Kong: A Love Story* and Wong Kar-wai’s film *In the Mood for Love*. The second year provides a close analysis of the Shanghai-Taipei linkage. The fictional narrative that elucidates the theme includes Wang Wen-hua’s novel *The Protein Girl* and Jimmy’s urban story “A Chance of Sunshine.” Central to the last part of the project is the linkage among Taipei, Hong Kong, and Shanghai. I will comment on two cultural products that promote this global city-regions: the series of “Tale of Three Cities: Shanghai, Hong Kong and Taipei” by Shanghai Wenyi and the film projects “A Tale of Three Cities: Taipei, Hong Kong, and Beijing” proposed by Taiwan film maker Chiao Hsiung-ping.

**Huber, Pamela**, *Carleton University*

Jacques Derrida's Democracy to Come: Political Optimism and Pessimism Collapsed

"The time is out of joint." "Something is rotten in the state of Denmark." -Hamlet. In *The Specters of Marx*, Derrida uses these two quotations to support his political ideal of "Democracy to Come" which, as I will argue, paradoxically serves to tinge pessimistic political events with optimism and thereby offers us ever a way out of troubled times such as we are experiencing now. To elaborate, the "to Come" puts emphasis on an open future which, being open, discounts closure and utopia. Further, this open-ness validates history insofar as it hints at a refusal both to completely discount or completely embrace political thought/events of the past. And so, embracing at once the past and the future, the "to Come" is both non-deterministic and "haunted" by the promise of a better future. But what is the political value of this temporal disjointedness and how is it related to democracy? Thus emerges the "rotten state" of politics. Connecting this ever open "to Come" with "Democracy," Derrida suggests that democracy embodies the perpetual promise of political perfectibility. Specifically, democracy, with its promise of such things as freedom of speech represents a perpetual critique/scrutiny of present-day "rotten" politics. Nothing is perfect. But it is perfectible. Hence the seemingly eternal "promise" of democracy. "Democracy to Come" is nothing less than an optimistic view of politics right at the heart of a recognition of perpetual political pessimism. An eternally hopeful response to these, our troubled, perhaps even "rotten," political times.

**Hudson, Dale**, *University of Massachusetts-Amherst*

Vampirism, Miscegenation, and the Performance of Multicultural Whiteness

This paper examines Hollywood vampire films produced since the mid-1980s, a period largely defined by U.S. multiculturalism's promises of more inclusive definitions of national identity, immigration, and cultural assimilation. Although the United States represents itself as a global benchmark for multiracial states, whiteness continues to signify "normal," even in vampire films, a type of film that takes liberties with conventions of cinematic realism. At the intersection of New Hollywood's homogenizing (undifferentiated audiences) and differentiating (diverse representations) strategies appears what I term "multicultural whiteness" to emphasize the conditions under which the power of "being 'just' human" (Dyer 1988), with whiteness recognized as a "performance" (Foster 2003), is purportedly extended to racialized characters. I examine the social needs addressed in the intersections of multicultural whiteness and generic conventions in *Vamp*, *Vampire's Kiss*, *Carmilla* and *Blade*. These films represent vampirism as sexual violence between non-racialized (white) men and racialized (nonwhite, including biracial) women, signaling the gendered dimension of U.S. fantasies about, and anxieties over, miscegenation. Although "off-white" ethnic identity may serve as an "alternative" to "sterile" whiteness (Negra 2001), racialized identity continues to be produced by Hollywood, and read by U.S. audiences, in binaristic terms of negative stereotypes or positive images. Vampires of color may be represented as citizens, yet they are de-privileged with associations of remaining transients and migrants, weak points in the nation. This paper argues that, just as vampires are fantastic figures, vampire films may be considered as sites for social negotiations related to (similarly fantastic) constructions of race and nation.

**Iden, Randy**, *Northwestern University*

Withholding Consent: Oikos and the Expression of a Female Gendered Political Imaginary in The Lysistrata Project

On March 3, 2003, professional and amateur actors held over 1000 simultaneous read-



ings of Aristophanes' satirical play *Lysistrata* in 59 countries and all 50 States of the U.S. The readings were part of a protest effort entitled, "The *Lysistrata* Project: A Theatrical Act of Dissent." The originators of the project, two New York based actors, were reacting to their feelings of helplessness against the coming invasion of Iraq and were looking to find a way to express their opposition in a positive, community-building forum. Almost 18 months earlier, another group reacting to the fear and confusion in the aftermath of the September 11 attacks also formed under the name *Lysistrata* Project. This project, based in San Francisco, but heavily web-based, looked to create a forum for constructive and innovative forms of protest that would affirm a "heroic alliance of...partnership over dominance." Both of these projects take their inspiration from the model of the women of Athens and Sparta, who, under the leadership of the title character, barricade themselves in the Acropolis and refuse to have sex with their husbands until a war has ended. This form of civil action represents the power of the *Oikos* (the domestic sphere) to influence the *Polis* (the political sphere) and, in turn, alter the *sensus communis* of the entire society as it relates to, among other things, war and foreign policy. While the lessons of the play are complex, the use of this cultural artifact to create counter-publics and new modes of resistance has rich possibilities for the conception of new forms of political imaginaries woven from, "the communal fabric of goodwill."

**Idrovo, Sandra**, *Universidad Casa Grande*

And Death Shall Have No Dominion ... So, Who Will?: A Look at Soderbergh's *Solaris*

Films, as well as other audiovisual narratives, provide insights into the social and cultural characteristics of an era: its conflicts and tensions, fears and hopes, certainties and fantasies. They do it not by direct representation or mirroring of a specific aspect but through the posing of unresolved issues while at the same time offering within the story an answer that somehow encompasses and structures those tensions, hopes, certainties and/or beliefs. Eternal life, not dying, or immortality has been one of those issues that has inspired many films and therefore been dealt with in many ways. This paper looks at the way *Solaris* (2002), Steven Soderbergh's screenplay and direction, based on Stanislaw Lem's novel, deals with the questions of living, dying, coming back to life, and staying that way; the mourning process and the relationship of those alive toward the loved ones dead; and, the answers and choices that the text proposes for life now and beyond. The psychological as well as the anthropological and philosophical elements invoked in the film might help us identify some key problematic issues in contemporary world society.

**Idrovo, Sandra**, *Universidad Casa Grande*

It's Just Different With Us ... or Isn't It?: Ecuadorian Youth and Media

Globalization is one of those words that definitely admits different readings, but it is also true that its impact in the area of cultural industries and literature seems undeniable. This is especially true for Latinamerican countries and specifically for Ecuador. Audiovisual media as well as other forms of media are heavily influenced and dependant on transnational contents, formats and products. In this context, it becomes relevant to look at how ecuadorian youth absorbs, reads, accepts, ignores and/or dialogues with the media: the uses it makes of the different media, its language, construction of meaning, social behavior, etc. This paper presents the experience of the Universidad Casa Grande School of Communications. According to ecuadorian regulations undergraduate students need to present as a graduation requirement a research or final career project. The School of Communications has privileged research that looks at youth in the terms mentioned above. There are research projects such as: Could Ally McBeal Live Among Us?; From Homo Sapiens to Homo Videns: Youth, Books and TV; Boys, Girls, Pikachu and Dragon Ball Z; Love in the Big Screen:

How are movie love relationships understood by youth; among others. The intersections of media and cultural studies that ground these projects have allowed us to reach a better understanding of ecuadorian youth especially youth from Guayaquil. And with the support of the National Institute for the Family and Children, the projects content were turned into pedagogical tools to be used in workshops with youth or about youth.

**Ignacio, Emily Noelle**, *Loyola University Chicago*

'That Velvet Last Supper Wall Hanging Sure Comes in Handy!': Catholic Home Masses and the Maintenance, Creation, and Division of Culture And Community

Much has been written about how religious organizations have helped various ethnic communities acclimate to life in the United States (Durkheim, 1912[2001]; Werner, 2000). Yet, it is only in recent years that researchers have begun to thoroughly study the impact of racial politics on religious community building experiences. In particular, scholars have yet to systematically show how a congregation actively creates rituals in relation to racial politics, which differentiate themselves from the dominant race and/or culture. Despite the transnational character of many ethnic communities, most scholars of religion have not yet explored how racial politics within the immigrants' home countries affect the creation of rituals in the host country. Through interviewing members of the Filipino-Boholano community in the Chicago area and attending many of their home masses" (i.e, Catholic masses and rituals held at various Filipino-Boholanos' homes), I have begun to investigate how racial politics within the immigrants home countries affect the creation of Filipino and/or Boholano communities in the U.S. In particular, I have seen how members of the Filipino American Catholic community in Chicago simultaneously assert Filipino cultural identity in relation to U.S. racial politics and multiculturalism, as well as, in relation to the racial and multicultural politics in the Philippines. I would like to talk about when these regional differences take precedence over U.S. racial politics and vice versa. In particular, since the current "War on Terrorism" has recently focused on Filipino Muslims in the Southern Philippines with alleged ties to Al-Qaeda, I have been investigating whether if Chicagoan Filipinos will coalesce as Filipino-Americans, Catholic Filipinos, or continue to be largely region-based. So far, I have found that many Boholano Filipinos within the Chicago community switch between being Boholano, Filipino, and American — and that their ideas of Catholicism is central to each identity.

**Inceoglu, Irem**, *University of Surrey Roehampton*

Radical Democracy in Practice: Anti-Systemic Movements and Their Networking through the Internet

In Hitchcock's *The Birds*, a herd formed by various types of bird species has been the indicator of a disaster. The gathering moment of these species was the beginning of everything in this film. And today; the anti-systemic movements have been the indicator of a 'disaster' for neo-liberal world. Like the birds of Hitchcock; various groups and formations with different orientations and aims gathered to oppose and reject the concentration of power. Alternatively, they claim to build up new connections and new ties among the people of the world. That is why their motto is "Another World is Possible." I intend to analyse the fragmented structure of the new anti-systemic movements from the poststructuralist standpoint while drawing attention to the concepts of radical democracy, agonism and hegemony. In Laclau and Mouffe's theory, radical democracy is an endless process of articulations and dislocations within the hegemonic struggle. Each person belongs to various overlapping groups and multiple intersecting identities, therefore, in the expanded view of the multiple subjects the definition of the political expands to a new range of sites beyond the

conventional jurisdiction of state institutions and into a more dynamic domain of cultural representation and social practices. The aim of my research is to investigate and theorise the new anti-systemic movements; the relationship amongst the components of this 'movements of movement', and to analyse the newly developed way of 'political networking' via the Internet. Therefore, my question regarding the recent debates in political and cultural studies, about the influence of the ICTs on democracy and multiculturalism is, whether we can approach to radical democracy, by the use of the internet as the new public sphere where virtual communities are established and also the internet as the new media which enables global and interactive communication.

**Ito, Ric**, *Tohoku University*

The People's Beast: Marketing and Consuming Sports Idols in Japan

One of the aspects of leisure empires is the construction, marketing and consumption of popular idols. It is around them and through them that discourses about commerce, sexuality, celebrity, identity and nationalism — to name only a few — flow. This is particularly true in Japan. In this paper Ito employs content analysis of magazines, newspapers, TV and the Internet to assess the marketing and popularity of American Bob Sapp in Japan. A former football player, Sapp first became a K-1 boxer, but was soon transformed into an idol: featured continually on TV entertainment shows and in advertisements. He appeared on the cover of *Time Asia*, has his own book out in Japanese, and even has a prepackaged food named after him. Japanese call him the People's Beast". Similar to other foreign idols, such as David Beckham, this process of sport figures reengineered (or "Made in 'Globalizing' Japan") has significant social, political and economic ramifications in a society more and more focused on sport and leisure.

**Jacobs, Sean**, *New York University*

Mainstream Media and Economic Policy Questions Post-GEAR

The paper examines how the South African government's management of the economy is framed ideologically within national or regional mainstream media following its adoption of the Growth, Employment and Redistribution (GEAR) macro-economic policy framework in mid-1996.. It discusses how the parameters of major policy debates and the scope of citizen participation are defined on the one hand and on the other, to illustrate the limitations and opportunities that exist for citizen participation (particularly the participation of poor citizens) within the mainstream public sphere.

**Jagodzinski, Jan**, *University of Alberta*

9/11 The Last Shard Standing: Grasping the Fossil Object and the Recollected-Image Psychoanalytically

This power point presentation deals with the photographic and televised representations that emerged from the 9/11 event from a Deleuzian perspective utilizing his notions of a fossil image" and "recollected image" as developed in his two books on cinema, which deal the Movement-Image and the Time-Image. I will concentrate of three aspects of the image-event of 9/11. First) is the extraordinary sequence that was played over and over again when the Towers went down. This will be talked about in relation to Hollywood's own constructions in Fight Club and Independence Day utilizing Lacan's notion of the gaze. Second) I will discuss the "last shard" that remained standing at site Zero before it was taken away. This is discussed as an exemplar of a "fossil image" and what it meant to the haunting of the site. Lastly, the third segment of the presentation deals with the "recollected-image" of the many memorial pictures that emerged after the 'event.' These are contrasted to the official

photographs, which appeared in *Vanity Fair*. Implications for media pedagogy are drawn from this.

**Jaher, Fred**, *University of Illinois at Urbana-Champaign*  
Anti-Semitism in Mel Gibson's *Passion of Christ*

My paper deals with anti-Jewish sentiments and influences in the film. I conclude that the depiction of Hebrews and the Crucifixion are anti-Jewish. The only Jew favorably treated is Simon, the selection of material from the Gospels puts the Jews in the worst light and omits other material that exculpates them. Gibson thinks that this movie is faithful to the Gospels, I will argue that subtext of the New Testament is to portray the Jews unfavorably and the Christians favorably, especially in the eyes of the Romans. Finally, the most grievous Jewish sin was not killing Christ, but not to feel remorse over this Deicide and "Passion" underscores the Jews' truly unforgiveable transgression.

**Jayaram, Srinath**, *Ohio University*  
Politics of Environment — Environment of Politics

In this paper, I suggest theorizing in cultural studies to evolve a language that is capable of negotiating the complexities of environmental politics. I begin by looking at the gendered nature of agricultural land in rural Zaheerabad, India — aada bhoomilu (women's lands) and moga bhoomilu (men's lands). I describe the cultural action of the Deccan Development Society (DDS), a grassroots organization run by Dalit (low caste) women. I describe the way these women have reclaimed agriculture in Zaheerabad from government subsidized input-intensive monocropping (Shiva: 1991) to more environmentally sound indigenous crops for local consumption. Somewhat of a departure from Slack and Whitt (1992), I argue for a move away from raising the 'anthropocentrism' slogan and demanding human needs be placed at the centre of environmental politics. I suggest separating the 'ecological' and the 'environmental' as two distinct categories for theorizing. However, even as grassroots mobilizations such as DDS represent a progressive move in the politics of environment, they represent a failure in environment of politics. In a move from rural India to the heart of its Institutional Judicial Apparatus, I look at the recent controversial contempt of court" verdict against writer and social commentator Arundhati Roy. I look at the way Roy's popular politics are being received in the urban Indian middle class. In doing so, I look back at the rise of neoliberal globalization in the wake of Nehruvian and post-Nehruvian Hindu nationalism as a backdrop for a gendered "cartographic anxiety" (Krishna: 1992) in Indian (post)nationalism. I look at how specific mobilizations of masculinity and femininity underlying these nationalisms precipitate into the politics of environment (via developmentalism) by fostering a set of thought styles (Cindy Patton: 2002) that construct very particular notions of culture and nature. Moreover, it reduces the issue of "environmentalism" to an irreconcilable polemic between the "right to progress" and the "right to nature" (as if these were the only two options). I argue that a move away from raising the anthropocentrism argument and realizing that the neoliberal assault on nature is essentially "misanthropic", might allow us entry into an affective popular space. We should hope that this space will provide a foothold to foster a more progressive environmental politics. Finally, I have suggested that the disjunctive nature of cultural (re)production (Appadurai: 1990) provides spaces where we can evolve new ways to "rearticulate" and "radically contextualize" (Grossberg: 1995) two decidedly distinct, yet tightly coupled phenomena — the politics of environment and the environment of politics.

**Jayyusi, Lena**, *Zayed University*

Engaging the Arab Predicament: Cultural Studies in the New Age of Empire

Today, in the Arab world, there are two significant sites of 'catastrophization': two societies that exist at the brink of survival, caught in an active colonial process: Iraq and Palestine. How can Cultural Studies in its American and U.K. sites of practice, the site from which the new imperial networks and flows, (of war, trade, finance and cultural discourses) emerge, how can it engage the politico-cultural field which constitutes the site, platform and pretext for the material body of imperial and colonial practice in the Arab region? What can an Arab Cultural Studies look like in the new age of Empire, and how can the two engage each other: what kind of overlapping sites and figures can they uncover, jointly explore and reshape? Can cultural theory in its western sites rise to the challenge of the present conjuncture if it remains within 'national' boundaries, even if within those it addresses the 'internal other', but at the same time fails to see the synergy between intra-national and intra-cultural processes of knowledge production and ongoing global processes of domination? Can it address the issues raised by the present period if it does not perform a doubling in on itself to examine its own zones of silence and the occlusions these produce? Is it enough to talk of the 'postcolonial' when the colonial actually exists? How can themes and methods be reconstituted so as to become productive in the face of the new historical trajectory along which everyone is now co-present?

**Jefferess, David**, *Wilfrid Laurier, Michigan*

Mistry's *Such a Long Journey*: From Colonial Discourse to Cultural Violence

The utility of postcolonial studies' discursive preoccupations has been challenged by a number of critics over the past decade. For instance, critics such as Aijaz Ahmad, Arif Dirlik, Benita Parry, and Ella Shohat argue that the field must turn toward more materialist concerns. Similarly, Michael Hardt and Antonio Negri contend that postcolonialism, in its postmodern guise, cannot account for the new paradigm of power they theorize as Empire." In this paper I analyze the representation of the "globalization" of American popular culture, democratic modes of politics, and neo-liberal economics in Rohinton Mistry's *Such a Long Journey* (1991). Drawing upon both colonial discourse theory and Johan Galtung's notion of "cultural violence," I argue that in this novel, culture — as discourse, values, ways of seeing — serves both to "legitimize" structures of domination and exploitation and provide frameworks for imagining and enacting resistance. Galtung's theory of violence is particularly useful as an analytical tool for it constructs direct and structural violence as interdependent with the stories and symbols used to explain and justify them. While I agree with Hardt and Negri that we must explore how power functions in the contemporary moment and not assume the critical perspectives developed in response to earlier political dynamics, I believe that the work of critics such as Frantz Fanon to explore the relationship between political repression and culture provide significant lessons for the study of globalization.

**Jia, Jia**, *University of Illinois at Urbana-Champaign*

Tracing a Chinese Body: an Ethnographic Documentary on Physical Embodiments of Ideologies

Taking up body as a site of cultural performance, this multimedia presentation unfolds layers of cross-cultural experiences through a close study of connections and differences between several sets of physical movements related traditional Chinese martial arts, found respectively in Americanized Tai-Chi lesson, Chinese Communist Model theatre, and Chinese military training. The varied evolutions of some similar basic movements will be examined in relation to their adaptation to different ideological contexts at different time and-

space. As a person traverses through national history and across borders, her body acquires sets of learned physical movements as her mind participates embodied ideological projects, until one day different movements within the body speak to each other based on their common roots before the mind realizes the possibility of plural being and the possibility of choice. This is a personal history as well as an ethnographic documentary, which addresses the performative nature of culture and its embedding into individual lived experience.

**Johnson-Riordan, Lorraine**, *University of South Australia*

White Aborigines and Other 'Fusion Fantasies': Racism in the Age of Globalization

On New Years Eve 2000, the Sydney Harbour Bridge lit up in a glittering display of fireworks "signed off" with a single word — eternity — emblazoned in gold within the span of the bridge. In September that year, Sydney hosted the Olympic Games. Again, the signature word appeared in the closing ceremony. ETERNITY. Time immemorial. For all time. Now and forever. With "the world" watching both events, the turn of the new millennium and the Olympic Games, "we" ("we are the world") were encapsulated in one unified, global Time-Space. One never-ending world without differences. On May 27, 2000, the Sydney Harbour Bridge staged a local event. On a cold, sunny Sunday morning, an estimated 300,000 people, Indigenous and "white"/non-Indigenous, walked hand-in-hand, arm-in-arm across the bridge in a symbolic act of reconciliation following two centuries of race war. The word SORRY was written into the blue sky. In the weeks that followed hundreds of thousands of people walked across bridges around the nation in a similar gesture. In post September 11 Australia, the political world suddenly turned upside down. The looming 2001 federal election, thought to be a sure shot for Labour, suddenly became a poll about national security, which returned the conservative Coalition Government to power with overwhelming public support for Prime Minister John Howard's "tough" "border protection" policy - keep out the "boat people" and the terrorists — the two groups having merged in the national imaginary. In the wake of 9-11, and in the face of the horrors of the Bali bombing (October 12, 2002) on Australia's "front doorstep" (more than 200 dead including 88 Australians, hundreds injured and memorial signs asked "Why?"), Prime Minister John Howard sombrely told the nation on the Day of Mourning that Australia was a harmonious, tolerant, outward-looking, decent society, whose time of innocence was now over and, while the first priority was to "protect our own patch," we should understand that terrorism was a global problem and, "in the name of the Australian dead," we must now fight war globally. Under the apparently all-encompassing (spatially and temporally) (Anglo/bal coalition that is) new "Empire" with its imperatives of assimilation, "inclusiveness," "racelessness," its celebration of difference (Hardt & Negri), what happens to post-colonial movement? What happens to Indigenous peoples, the abjected "primitive" other, constructed by old European Empires as the "dying race," who now reappear (carrying banners "We Have Survived"), witnesses to the underside of modernity seeking justice for genocide? This paper makes the argument that globalization undermines local postcolonial movement, pushing for One Time, One Nation, One People. Indigenous peoples are supposed to assimilate. The proliferation of "fusion fantasies" (an incorporation of "them" with "us" or a joining of "us" with "them") among the white Right (in alignment with postmodern utopias of global corporatism) is one manifestation of these powerful forces with their accompanying dehistoricizing, detemporalizing and deracializing strategies. The paper critiques instances of these "fusion fantasies" and argues, too, that "hybrid fidelity" among cultural theorists (e.g. notions of "white aborigines") falls on the side of the Right.

**Jones, Daniel S.,** *Miami University*

Hermeneutics of Castration: The Ordinary Seamen by Francisco Goldman

Ana Patricia Rodriguez describes the world of *The Ordinary Seamen* (Francisco Goldman) as “an indefinite interim of homelessness.” Given the cultural and political import of the word homelessness, though, it will serve well to abandon Rodriguez’s term in favor of more explicit language to describe the plight of the *Urus* crew, as it is more than simple homelessness that allows for what Rodriguez calls “the legacy of filibustering and mercenary adventurism that has driven many white male entrepreneurs to intervene in Central American politics and history.” The three major contexts of homelessness represented in the novel—nationality, law, and socio-economics—are far too violent in nature to refer to the word homelessness with any meaning or relevance. Thus, it will be argued here that the condition that best describes the situation of the *Urus* crew is castration, in that the seminal powers of nation, law, and socio-economic status are not merely missing from the men of the *Urus*, but have been, in fact, violently and brutally sheared away. The castrations of the novel are due to a variety of agents, known and unknown and are all symbolized by the *Urus*, the name of the impotent vessel in *The Ordinary Seamen*. *Urus* is the Latin word for ox, or, a bull that has been castrated. The issues of castration, then—physical, psychological, and political—will be the topic of this essay.

**Joseph, May,** *Pratt Institute*

Metropolitan Movement/Spatial Dwellings

How we move in cities and how cities move us is the topic of this paper. The intricate links between locality and speed has transformed how people move and the way the built environment impacts corporeality. Through the case study of Manhattan, I explore the distortions of time and memory that shape contemporary postcolonial experiences. We live simultaneously, vicariously and in deferred states of fulfillment. Transnationalism has exponentially distorted the zones of the sensorial. My paper offers thoughts about those mutations in relation to diaspora, migration and new forms of citizenship.

**Juffer, Jane,** *Pennsylvania State University*

Marriage in the Borderlands

This paper examines the effects of recent welfare and immigration “reform” on undocumented single mothers living on the U.S.-Mexican border. Drawing on policy analysis and my interviews with mothers and immigrant rights activists in the Rio Grande Valley of Texas, I show how these policies, central to neo-liberalism’s emphasis on self-sufficiency, play out in the everyday lives of single mothers, most of whom are Mexican. Unable to qualify for public assistance or to obtain adequate employment, they are forced to take exploitative jobs to support their children. Given the dismal options, many undocumented mothers consider marriage to a U.S. citizen or permanent resident to obtain legal status. The policies work together, then, to reinforce marriage at a time when the nuclear family seems to be losing some of its normative weight in the U.S. The imperative to marry for legality makes women vulnerable to domestic abuse by spouses and boyfriends who keep them trapped at home with the promise of marriage or of completing the complicated process of securing legal status after marriage. Recognizing the injustices of the system, immigrant activists fought successfully for the passage of the Violence Against Women Act (VAWA), which allows women to apply on their own for legal residence status if they can document domestic abuse. The law has become an important venue both to acquire legal status and to report spouse abusers; undocumented wives previously risked their own deportation and separation from children by reporting abuse. According to the Rio Grande Valley immigrant

rights' group Proyecto Libertad, more than 90 percent of its 300 clients who have applied under VAWA in the last five years have been approved for legalization. In turn, legal status often allows the mothers to remain single and to form support networks that serve as alternatives to marriage and to the families many of them have left behind in Mexico. They can begin living out the hybridity of the mixed cultures that is often unavailable if one is undocumented and isolated. Important as it has been, VAWA also perpetuates the heterosexual bias of immigration policy because its opportunities are afforded only through marriage. In order to qualify, applicants must prove they "entered into the marriage in good faith, not solely for the purpose of obtaining immigration benefits." The law's benefits are clearly not available to never-married mothers, gay or straight. Drawing on Wendy Brown's *The Powers of Injury* as well as work in cultural policy studies, I show what's to be lost and gained by appeals to the state for legitimacy and legal status.

**Kachgal, Tara**, *University of North Carolina*

The Post-Ellen TV Lesbian: Gender Performativity and the Television Apparatus

The popular-journalistic reception of the new Showtime series *The L Word*, the first U.S. television series featuring predominantly lesbian characters, has been curiously revealing. Noting that the series offers "something" for nearly every demographic segment, most criticism observes that the lesbians on the program are "not real enough." That is, they are "too" feminine, their glamorous West Hollywood enclave a fabrication of a more legitimate lesbian community somewhere else. Underlying such criticism, as Adrienne Rich, Monique Wittig and numerous other scholars have noted, is the historical construction of lesbianism as invisible and outside of femininity. *The L Word's* depiction of a certain "type" of lesbianism is not at all surprising in the context of television's well-policed boundaries of proper gender and sexuality. At the same time, the still nascent series, refusal to specify just what the "L" stands for lipstick?, latte?, Los Angeles?, or something deeper, like love? — possibly challenges these limits. Judith Butler has argued that "sex" is part of a regulatory discourse, enacted over time and through the reiteration of a norm. Butler's theory of gender performativity can be enormously helpful in trying to theorize *The L Word's* negotiation of gender, sex and sexuality. Positioning television as a gendered regulatory scheme, it might seem inevitable that the program might reestablish heterosexuality as dominant. But, the always in process nature of reiteration, and the inevitability of slippages and moments where bodies do not adhere, also may produce new possibilities for lesbian televisual representation.

**Kang, Jiyeon**, *University of Illinois at Urbana-Champaign*

The U.S. Military Empire, Globalization, and the Struggle over South Korea

I explore the December 2003 South Korean candlelight vigil commemorating the murder of two South Korean girls by an out-of-control U.S. armored vehicle, and place the public outcry over this event in the larger context of rising South Korean support for a postcolonial vision that sees the U.S. not as protector but as colonial oppressor. This case study argues that the Korean government cannot protect its citizens from U.S. forces; instead, U.S. troops, culture, and economic agents have so completely wormed their way into the fabric of South Korean life that they compromise any notion of South Korean national sovereignty. This presentation thus explores the dilemmas of rising postcolonial nationalism in the context of globalization and empire.

**Kellner, Douglas**, *University of California, Los Angeles*

Media Propaganda and Spectacle in the War on Iraq: a Cultural Studies Approach

Employing a model of cultural studies that engages the production, readings, and analysis



of the reception of media texts, I show how during the 2003 Iraq war, the U.S. broadcasting network provided a conduit for Bush administration and Pentagon propaganda. Whereas the explicit war aims were to shut down Iraq's "weapons of mass destruction" and thus enforce U.N. resolutions that mandated that Iraq eliminate its offensive weapons, there were many hidden agendas in the Bush administration offensive against Iraq, such as the promotion of a new doctrine of pre-emptive strikes, control of Iraqi oil and producing a major media spectacle that would help Bush win the 2004 presidential election. In this study, I analyze the forms of media propaganda promoted by the Bush administration starting with the "shock and awe" opening of the intervention through the saving of Private Jessica Lynch, the fall of Saddam, and Bush's "Mission Accomplished" landing on a U.S. destroyer, through the insurgency and prison abuse scandals of spring and summer 2004. I argue that the U.S. broadcasting networks helped Bush advance his agenda but that the media spectacle of a U.S. military triumph is turning into a negative spectacle of a morass that undermines the Bush administration rationale for the invasion, thus suggesting that media spectacles can spin out of control and have unintended consequences.

**Kennedy, Valerie**, *University of Bilkent*

Edward Said: Achievements and Controversies

Said's *Orientalism* was a groundbreaking book: It politicized literary studies, changed other related disciplines and played a vital role in inaugurating postcolonial studies. But rather than rehearsing the many fruitful debates to which *Orientalism* gave rise, what I would like to do here is to consider Said's contributions to intellectual life both inside and outside the academy, by looking at a few passages from *After the Last Sky*, *Representations of the Intellectual* (1994), *Out of Place* (1999), and *Freud and the Non-European* (2003). After the *Last Sky*, subtitled "Palestinian Lives," and first published in 1986, is a book of very personal and intentionally disjointed reflections on Palestine, accompanying photographs by Jean Mohr. The passages I am concerned with deal with women and the question of religion. From *Representations*, I will take Said's idea of the intellectual as an amateur. *Out of Place*, Said's memoir, will provide a glimpse of the fragmented identity that Said has willingly embraced always not quite right and out of place, as he says at the end of the book. Finally, in relation to Freud and the *Non-European*, I will examine Said's reading of Moses and Monotheism in terms of the political implications of Freud's model of fractured communal identity. Together these suggest some of the paradoxes and tensions that make his work both immensely significant but also controversial.

**Ketchum, Karyl**, *University of California, Davis*

Studio Artist

This paper discusses the National Gallery of Australia's 1997 exhibition of the Wagilag Sister's Creation Story," a collection of contemporary works by Yolngu artists of Arnhem Land in Northern Australia. The form through which this exhibition was structured signifies resistance to dominant ideology and thus, albeit temporarily and provisionally, restructures the museum as a signifying space.

**Kien, Grant**, *University of Illinois at Urbana-Champaign*

Critical Cyber-Geography: Toward an Understanding of Virtual Territory

Geography implies solidity, a sureness of surface and footing, but in the case of cyberspace, it is more like topography of containers of the digital sea. This paper argues that the emerging field of cybergeography and projects that seek to map cyberspace (cybercartography) seem to phenomenologically differ little from traditional map-making. The main func-

tional purpose is to conceptually demarcate—or enclose—cyber-space to make it into a terrain that can be subjected to codes of order and control, or alternately to find opportunities to re-inscribe alternate orderings in a transformational project. The main effectual difference is in what gets chosen to be mapped in the first place, and how knowledge produced from that mapping is applied. I argue that critical cybergeography, rooted in critical human geography, is motivated by an emancipatory agenda, but — as critiques of structuralism point out — focus on just structure can result in erasure of fluid, deeply personal oppressive experiences such as racism, sexism, and ableism. Although useful for types of analysis, critical geographers must be vigilant and resist the same structural traps of historical materialism or risk reproducing in its discourse the very same oppressions enacted in everyday life.

**Kien, Grant**, *University of Illinois at Urbana-Champaign*  
Troubling Cyborgs

The post-human cyborg has been theorized by many as the present day and future hope for freedom. This paper critiques this as a utopic fable, arguing that the forfeiture of one's humanity (i.e. forfeiting the recognition of the spirited essence of humanness) to the 'post-human' ensures an allegiance to the mechanistic apparatuses that keep one enslaved. The cyborg is already too determined by technology to resist the disciplinary regimes built into technological devices in a deeply meaningful way. Equally troubling, depending on cyborgism as a means of emancipation ignores the way human agents often reproduce 'real' identities even when performing themselves in anonymous virtual or masked environments. Finally, if freedom rests in access to technology, we are relegating the vast majority of humanity to perpetual servitude. Theories of cyber-subjectivity would benefit from a clearer understanding of the technical nature of cyberworlds. Instead of technically accurate understandings of how networks and distributed information packets actually work, cyborgists tend to propagate myths about a human/machine hybrid that will, for reasons seldom mentioned, set us free from exploitive regimes rather than perpetuate the dominant order programmed into technological appendages. This is not to say that "real" cyborgs are somehow inferior or diabolical, but rather to highlight that cyborgs might not actually be inclined to inquire as to the nature of the politics of cyberworlds. I suggest that when they do, it is with a fully human-inspired agency, with the intent of navigation through and in spite of the cyber system of order, rather than as an appendage of it. "Hope" is to be found by recognizing and emphasizing the humanness of technological subjects, not through denial.

**Kien, Grant**, *University of Illinois at Urbana-Champaign*  
A Saturday in Itaewon: Performing the West in South Korea

The United States has maintained the Yongsan military base with eight thousand soldiers and numerous civilian support workers in the heart of Seoul since the end of the Korean War. Many Korean citizens criticize U.S. soldiers' behavior in Korea, and the neighborhood closest to the base, Itaewon, is reputed to be the worst area of Seoul, full of drugs, prostitution, and danger. In fact, under the Status of Forces Agreement, U.S. troops cannot be prosecuted for most crimes by the Korean justices system. Rather, U.S. soldier's behavior is accountable only to U.S. military justice. Perhaps the most infuriating outcome of this arrangement is epitomized in the treatment of a U.S. soldier who operated a military vehicle while intoxicated and ran over two young girls who were walking to a friend's birthday party. The soldier was found not guilty when tried by a U.S. military court, for a crime that would carry up to six years of imprisonment in the United States. Numerous examples such as this, including crimes of assault, rape, and even more deaths of Korean civilians have given the appearance of impunity for U.S. soldiers in Korea. In response to years of protest

from South Korean citizens and with the election of a known anti-U.S. President in the 2002 election, the U.S. military has announced it will withdraw troops from Seoul and close the Yongsan base in the near future, perhaps as early as 2006. This performance imaginary narrative is an autoethnographic collage of three visits to Itaewon during the summer of 2003, highlighting the tensions, contradictions, and resolutions of my experience in this particularly notorious part of Seoul.

**Kilby, Jane,** *University of Salford*

Through the eyes of a survivor: Art and the representation of trauma

In a recent critique of contemporary British art, Roger Luckhurst claims that the work and popularity of Tracey Emin is due to the 'allure of traumatic identification', an allure that he finds problematic not only because it promotes the 'adoption' of a "traumatised personae" but because it is based on the appeal of 'instant transparency'. In contrast, Luckhurst applauds the serio-comedic work of Tracey Moffat because it offers an interrogation of the subjectivity and realism that is held to underpin the success of Emin. Although Luckhurst's critique of Emin and her work rehearses more general arguments about the rise of a trauma subject and culture, he is particularly critical of its realism. Indeed, given that Moffat's work is deemed interrogative of art and culture more generally Luckhurst's endorsement relates as much to its antirealism as it does to its specific intervention. Here, then, it is only Moffat's work that figures as a critical project, where upon he dismisses the alleged 'radicality of content' of Emin's work. Symptomatically, then, the question of representing trauma slips from his view. Via a close reading of art that referecens sexual trauma more generally I will demonstrate its critical value by showing how the question dismissed by Luckhurst — how does one imagine the unimaginable — works to surpasses the realism v antirealism dichotomy posed by Luckhurst.

**Kim, Sung Kyung,** *University of Essex*

Globalization and Localization as the Driving Forces of the 'Renaissance of Korean National Cinema'

In recent years, the quantity and quality of Korean films has led to a 'renaissance' in Korean national cinema. The genesis of this unprecedented phenomenon was stimulated by nationalistic sentiments among the mass audience in Korea just after the financial crisis in 1998. However, I argue that the power of these films on audiences have a deeper basis beyond the immediate patriotic sentiments of the conjuncture. This basis is a combination of distinctively Korean stories woven from collective memories and influences from the globalization, or Hollywoodisation, of culture. Together these provide the major reasons for this unexpected success of Korean national cinema. The Korean film industry tends to succeed in articulating globalization processes in the local context as it adopts and modifies Hollywood filmic language and at the same time develops the 'Korean stories' that are based on everyday Korean life. For example, two box-office recorded films, JSA and Shiri, are considered as a genre of 'Korean blockbuster' that combines nationalistic stories with the filmic language of Hollywood blockbusters. Within this context, this paper focuses on two questions. Firstly, what specific role did the financial crisis play in the renaissance of Korean national cinema? Secondly, in what precise ways do the characteristics of this renaissance reveal the possibilities for global processes to be mediated and transformed in local contexts?

**Kim, Young-Chan,** *Hallym University*

Living 'Digitally': IT and the Emerging Youth Culture in Contemporary South Korea

In the late 1980s, when South Korea achieved a new political breakthrough and

economic affluence along with the end of Cold War and the termination of the military regime, the younger generation Koreans, called Shinsedae, drew media's and public attention. They were described as the first generation to fully pursue consumer goods as an emblem of their cultural identity, as well as to share globally diffused sense of consumerism and stylized multiculturalism. Since then, this generation has been categorized as the leading group in setting diverse cultural trends with its understanding of, and proficiency on various new media and information technologies. Most noticeably, the Internet became a vital and lively media environment where the younger generation Koreans cultivate and express their own cultural desires, sensibilities, and maturing maps. Although IT has played a crucial role in the formation and dissemination of the youth culture, up until lately there have only been a few studies conducted on the articulation between IT and the youth. The younger generation has been labeled as 'the Net generation,' 'the Generation X,' 'the P(erformance) generation,' 'the W(ired) generation,' and 'the 'Me' generation,' which underscores their cultural trend-setting capacity and skillful adaptability to new media technologies. These kinds of social discourses on the younger generation have often been generated by commercial or market-oriented concerns, and thus they have merely sketched rather than comprehensively captured the characteristics of the IT-based youth culture. By adopting multisited ethnography and other reflexive qualitative research methods, this paper will attempt to observe the varying lived experiences of young people as the active IT users and performers, and trace the processes of their own IT-related cultural activities. Moreover, by critically reflecting upon the dominant social discourses on the youth culture and examining the relationship between the patterns of new media consumption and the formation of the youth culture, the presenters will propose a new theoretical perspective and methodology that can elucidate the diverse textures of the IT-based Korean youth culture in the making.

**Kim, Soochul**, *University of Illinois at Urbana-Champaign*

The emergence of the wired city: Techno-urbanism in the contemporary Seoul

The concern of this paper is with the emerging technocultural order in the urban space of metropolitan Seoul in Korea. From the reified institutional discourses of the city governments to critical cultural geographical studies on Seoul, the communication and information technology currently seems a buzzword. Thanks to the mobile communication and information technology, it appears that the city space of Seoul is increasingly overflowed with texts, signs, and images. What happens to the contemporary Seoulites is, then, the witting and unwitting encounters with innumerable messages, advice, commentaries throughout their everyday movements. Here, the Seoulites, especially as consumers, may find themselves caught among the echoes and images of a world of consumer capitalism circulating through the diverse regimes of transportation and communications—airports, subway system, advertising mailing brochures, large hanging banners on the face of mega-department stores, numerous signboards, posters, digital screens in the street, and finally the complex skein of cable and wireless networks. Specifically, by focusing on spatial features under the gaze of consumer capitalism and everyday activities in relation to consumption places such as the department stores and 24-hour convenience stores, I will not only explore how the extensive deployments of various, interlinked information and mobile telecommunication technologies reshape the geography of consumption, but also examine how the new cultural sensibilities as a consequence of these processes intervene the existing urban cultural politics in the contemporary metropolitan Seoul.

**Kim, Yeran,** *Hallym University*

Spatial Formation of the Cosmopolitan Self

This paper explores the question of the spatial formation of cosmopolitan subjectivity through a critical analysis of the spatial practice of visual culture in Seoul. My analysis focuses on the electronic images of Seoul's streets and its built-in media culture — cinema, internet, mobile communication and so on. For example, while the sleek image of the complex of Korea World Trade Center (including exhibition hall, cinema, shopping mall, convention hall, hotel and book shop) facilitates the governmental force of the spatial mediation of globalization, young citizens' actual living of Seoul's street culture disturbs that force of globalization. It seems to be that those various forms of transnational communication which are generated in Seoul include the conflict between the collective ideal of "World" and that of "Nation." For Seoul as both the spatial mediation and mediated space signifies the contradiction of the currently developing informational city. The contradiction here means the one between drive for globalization toward the future and desire for nationalization backwards the past. The youngsters have become the moving agents, or "cyborgs," of this time-lagged history of the Third World's metropolitan city. Their work and play is intrinsically connected within the dominant order of postcapitalist cosmopolitan world, with their bodies however embedded in the nation's struggle for remembering and/or forgetting of postcolonial history. I want to suggest that the youngsters, for the very reason that they live on the conflict of globalization, may be the potentially subversive Others who are able to practise diversions of globalization from its western — oriented story.

**Kim, Shin Dong,** *Hallym University, Korea*

Pathway to the Core: Political Aspect of Information Society Discourse in Korea

With its phenomenal growth of the numbers of web visitors and mobile phone users, Korean society seems to have enjoyed rather rosy example of the impending "information society" in the last decade. For the last 20 years or so, however, this information society has always been "coming" and never has arrived in its full force. Perhaps it never will. We are always "entering" the information society where many traditional ways of life will and should be revolutionized toward better and upgraded systems of the networked society. Informatization of the Korean society has also been pushed hard with a globalization imperative. The current Roh Muhyun government encourages globalizing processes and sets a goal of making the nation as one of the hub states in the North-East Asian region. Information infrastructure was chosen as the most reliable vehicle for this "globalizing" journey. While rapid and far-reaching social changes have actually been happened in terms of informatization and globalization in recent decades, the meaning of discourses around this change does not seem to have received enough attention. This paper attempts to elucidate the uses and abuses of the various social discourses on information and globalization in the sociopolitical arena. It will also address how these discourses have both promoted and limited actual informatization and globalization of the Korean society.

**King, Barry,** *Auckland University of Technology*

Constructing a Modular Self: reality TV and the Discipline of Mundane Performances

The popularity of the Reality TV as a production genre rests on its capacity to produce prime time materials at low cost particularly through savings in the use of writers and the provision of spontaneous" performances from the participants, most of whom perform for free. But beyond the commercial logics of "cheap" production and, to an extent anticipated by them, lies the question of the global popularity of the form. Reality TV is a hybrid form of modular representations which are pervasive in contemporary film and television. Such

texts provide a real virtuality in which the individual's symbolic and material existence is entirely immersed and captured in a virtual setting. Reality TV has the distinguishing quality of willed "fictionality" — which emphasises the reality of a performance in an artificial setting. The first part of the paper will explore the theoretical underpinnings of modularity as a new form of class identity that answers to the productive relationships of a "network" society. The theoretical perspective here will draw on labour process theory and the concept of immaterial labour. Reality TV will be interpreted as providing a figuration of a new form of labour — networking — and a disciplinarity based on a modular concept of the self. The logic of the new labour disciplinarity will be explored in a New Zealand/ Australasian context, through the analysis of the show *Survivor* and a comparative analysis of the home improvement format of Reality TV, which is a programming staple in Post-Colonial New Zealand.

**King, C. Richard**, *Washington State University*

On Being a Warrior: Race, Gender, and Native American Sports Mascots

This paper examines the ways in which race and gender intersect around Native American sports mascots, focusing specifically on the sexual rhetoric central to many arguments defending such symbols. It begins with a discussion of the history and significance of Native American sports mascots, and then considers their gendered meanings. On this foundation, it offers a critical reading of one strand of neo-conservative thought intent to retain stereotypical renderings of indigenous peoples in association with sports. In particular, it interprets the writings of Dave Shiflett, Richard Poe, and David Yeagley as emblematic of the use of sexual rhetoric in the unfolding mascot controversy. In conclusion, it outlines the implications of this defensive discourse for understandings of Native American sports mascots and sports.

**King, C. Richard**, *Washington State University*

'We Love the Chief': Anti-Indian and New Racist Discourses in the Defense of Chief Illiniwek

This paper interrogates arguments and practices advanced in support of Chief Illiniwek. It asserts that such efforts derive from the configuration of racist ideologies the wake of the civil rights movement and promote anti-Indianism. After an outline of the scope and significance of new racism and anti-Indianism, the common arguments advanced in defense of Chief Illiniwek are reviewed. The central strategies employed to preserve their "Indians" are identified, with particular emphasis on misrecognition, possessiveness, compromise, denial, deferral, endorsement, and terror. Against this background, the significance of these arguments and practices for understandings of the ongoing struggles at the University of Illinois is addressed.

**Kohn, Nathaniel**, *University of Georgia*

Witness Found: an Exploration of Performance and Community at the Virginia Theatre in Champaign, Illinois

We explore the performative potential of solitary individuals watching films together in a grand restored movie palace and how those performances can to create and redefine community as an inclusive human activity. We invoke the work of Giorgio Agamben, Jean-Luc Nancy, Jean Baudrillard and others to see how the shared viewing experience, in all its mystery, can be transported from the theatre into the streets of a medium-sized American city and the everyday lives of those who live there. More traditional, exclusive community theory is examined and critiqued, as we work to identify what Agamben calls the "coming

community” and see how theatre and performance can help inspire something new — a uncommon commonality.

**Korth, Barbara**, *Indiana University*

Culture, Consciousness, Language and Morality: Conceptual Explorations for Critical Cultural Studies

This paper makes an initial effort at probing the critical edge of cultural studies methodology through frameworks integrating insights from Wittgenstein, Mead, Hegel and Heidegger. Important conceptual intersections within discourses about culture, consciousness, language and morality are articulated through appropriations of insights developed by Ernst Tugendhat in his lectures on self-consciousness and self-determination. The paper relocates Tugendhat’s conceptual scenery (language use) into a critical methodology through which questions of normative rightness and goodness, ultimately questions about morality, are connected to agency. The paper argues that Tugendhat’s theory of self-consciousness lends precision to theories of intersubjectivity, social typifications and agency and restores the concept of consciousness for cultural studies—a genre in which the term “consciousness” has been regarded with suspicion. With precision in the articulation of these already implicit conceptual intersections it is possible to explore very particular methodological concerns within these broader conceptual fields—for example, inquiries into the distinction between singular and plural forms of the first person, the relationship between the third person and first person perspectives and their connection to normative beginnings, the concepts of linguistic identification and their pragmatic underpinnings, the distinction between implicit and explicit understanding, the internal connection of self and morality, and the principle of uncertainty. The centerpiece is a deep probe into the central concepts of intersubjectivity and social typification, following a brief review of their conceptual status in cultural studies, to produce a deeper understanding of methodological theory.

**Kosew, Sue**, *University of New South Wales*

Writing ‘Domestic Violence’ in Australian Women’s Texts

This paper will examine Susan Varga’s novel, *Happy Families*, and a number of other contemporary texts by Australian women writers that thematise the issue of domestic” violence. How do these texts engage the problematic nature of such violence without sensationalising it? One of the striking aspects of such texts is the ways in which they link violence within the family to a wider violence, both physical and epistemic, outside the home, within the nation, society and the past. This paper will explore some of these crucial aspects of complicity and resistance.

**Kowsari, Masoud**, *University of Tehran*

Cultural Mobility: a Semiology of Romance in Contemporary Iranian Novel

During the past decade and unlike the decade before that, there has seemingly developed a complex and rich relationship between Iranian women and literature, particularly novels and short stories. This relationship includes the role of women as readers, writers, and also subjects. This article starts with a sociological analysis on recent cultural mobility of women as readers and writers. Then it proceeds to a semiological analysis on representation of women particularly in romantic novels. It seems that male-female romantic relationship, as a signifier of middle class culture, is re-appearing as the main subject specially in novels written by female writers.

**Krabbil, Ron**, *University of Washington, Bothell*

Current Social Movements and Mass Media in South Africa: An Overview

What are the challenges faced by South African mass media and social movements ten years after apartheid? This paper provides an overview of media and movement responses — both large-scale and community-based — to growing disillusionment with the political and economic outcomes in newly democratic and globalizing South Africa. Social movements are voicing their anger with government policies on a variety of fronts, ranging from the provision of HIV/AIDS drugs to the privatization of basic services. What role are media playing in this process? Are media serving as a democratic public sphere in which debate about these issues can take place? Are media themselves role players in these new power struggles? In what ways are activist groups, community networks and social movements appropriating media to bring about policy changes? Where are media positioning themselves with regard to these debates? How are community-based and alternative, independent media engaging in these processes? This paper provides an overview of these crucial issues facing South African media and movements.

**Krpic, Tomaz**, *University of Ljubljana, Slovenia*

Sensorial-Scape of Unpleasantness: Social Construction of Spectator's Body in the Context of Body Art Performances

At the beginning of '90s a small group of people established a gallery in the centre of Ljubljana, the capital city of Slovenia. Their intention was to promote a specific type of modern art: installations, performances, and body art. The gallery was named Kapelica (The Chapel), as the location was actually used as a chapel before the Second World War and was a part of the apprentice hostel. Although there have been many problems in gaining financial funds, partially due to the displeasing forms of art, gallery gradually evolved in the influential centre of modern art. Moreover, a decade later gallery Kapelica is also well known as a place attractive to the people whose aesthetic taste can be considered uncommon. The paper examines sensorial relationship between body art performer and audience. At first glance it seems that the performer do all the action, while in fact a close look would reveal an opposite. It is true that during the performance spectators are visually oriented toward the stage, where the body art performer carries out presentation and thus look like the performance alone is all that is worth of being analysed. However, when it comes to sensual perception the audience of body art performance plays more than just second fiddle. Together with the author of the body art performance create what I call sensorial-scape of unpleasantness. The body art performer usually does all the material and physical action on the surface of his/her body, using all kinds of repulsive bodily techniques. The intention of his/her action during the performance is to produce emotional work, which is than emitted to the audiences. The result should be to evoke unpleasant empathic feelings in spectators. Although audience's response to performer's action is not necessary immediate, it is nevertheless important. It is through the audience's response that the body art performer partially gains the knowledge on how good the performance is. The paper based on research conducted during the period of more than one year. During the research individuals, who hold to be regular visitors of openings of body art performances, were interviewed. I mainly used qualitative technique of in-depth interview. Some information was also collected by applying video analysing and conducting a small-scale survey. The work of Eviatar Zerubavel, precisely his idea of cognitive mindscape and social construction of perception, together with some concepts I elaborated in my dissertation, represents a nourishing theoretical background for interpretation of the data.



**Kruse, Holly**, *The University of Tulsa*

Media, Marketing, and Matters of Memory: Sport and *Seabiscuit*

Scholars have in recent years rediscovered the concept of memory as a useful tool in understanding culture and social life. Yet the relationship between individual memory and a posited group memory is often left substantively unexamined, and terms like “collective memory”, “popular memory”, and “social memory” often are deployed by scholars but unaccompanied by precise definitions that account for concrete processes of memory and make clear connections between the individual and the social. Laura Hillenbrand’s recent book *Seabiscuit: An American Hero* and the resulting movie provide excellent examples to use in asking what exactly is “memory,” and for whose memories do we account, in what ways, and to what ends? In its attempts to use the movie to market its sport, the National Thoroughbred Racing Association (NTRA), has drawn on collective representations of horse racing’s past and found that the perceived authenticity of accounts is highly contested terrain within and outside of the racing world. In addition, George W. Bush recently called *Seabiscuit* “great book about America,” demonstrating that at this moment, during a perceived crisis of national security and perhaps national identity, currently popular versions of the *Seabiscuit* story provide “more meaningful ground for construction and contestation” (Spillman, 1998). The role played by “memory” — memories experienced by individuals inside and outside of racing in the late 1930s, “memories” purveyed through the media at the time and today, and “memories” created in social structures — has implications for “*Seabiscuit*” as a marketing tool for horse racing and as fodder for dominant national memory. This paper is a focused study of the relationship between the problem of individual memory, and of the social and cultural production of memory, and practice.

**Kwek, Ivan**, *Nanyang Technological University, University of London*

Arguments Behind Television Cameras: Articulating Production Sense, Values and Discipline

Based on ethnographic fieldwork done at a minority television channel in Singapore, the paper explores how producers understand and evaluate their work in terms of a complex overlapping of discourses and social practices. The targeted audience, the Singapore Malays, are often thought of as being economically and politically marginal. But there is a certain irony here: for the tiny island state, dominated by the ethnic Chinese, is geographically in the heart of the so-called Alam Melayu (the Malay World). Against this backdrop, the state-owned channel was launched — to “equip its viewers with the attitudes, values and instincts that make them comfortably vibrant and proud citizens” (Channel News Asia, 30/1/2000). The ethnography, however, suggests that attempts at defining and representing the Singapore Malay often run into competing definitions and contradictions. The producers, mostly Malays, constantly shift between several worlds and modes of evaluation: between regional affinities and local pressures; between demands of the state and the lure of the market; between espousing their “culture” and the virtues of changing their “mindsets”; between the lived experiences of being marginal, and Muslim, and the self-effacing cries for change in their community. This paper focuses on how different contexts of production, passing from one stage to the next, are occasions for articulating the aesthetic with the cultural, economic, political and even religious. Far from the pre-determined effect of some fundamental structure or logic, production is significantly marked by contingency, the impossibility of articulatory closure and an openness to the world.

**Lai, Paul**, *University of North Carolina at Chapel Hill*

Asianness in Saturday Morning Cartoons and Multicultural Children's Literature

How does the current lineup of Saturday morning cartoons on WB networkd, alternately imported Japanese animation (Yu-gi-hO! and Pokémon) or American-created shows drawing from a fascination with kung fu and Chinese magic (Shaolin Showdown and Jackie Chan's Adventures), compare to multicultural children's literature that strives to celebrate racial and ethnic difference as coded in cultural traditions? While the cartoons derived from Japanese animation don't have characters that are visually Asian, their aesthetics — the way the characters are drawn and the fantastical and realistic surroundings through which they move — can readily be associated with Asianness. The other kind of cartoons traffic more explicitly in the discourse of Orientalism, with characters speaking in heavy accents and dealing with mystical, exotic understandings of Asia. To note that children in America are growing up with this increased exposure to representations of Asia and Asians is important for our analysis of Asian America because there is a renewed connection of faces and bodies in the dominant American imaginary to that other space of Asia rather the complex realities of Asian America. This paper situates a reading of some Saturday morning cartoons in critical work being done on multicultural children's literature. Specifically, this paper attempts to understand the pedagogical and interpellative function of cartoons and multicultural children's literature, drawing on critical and popular reaction of the shows to suggest how the American populace has taken up these representations.

**Lai, Chung-Hsiung**, *National Cheng Kung University*

On Spectrality of Anti-Globalization

Specters are inexorably haunting globalization—the specters of the Other. The transnational protesting phenomenon of anti-globalization as imminence indicates the spectrality of the Other cloaked in the crisis of the New World Order; the demand of justice for divers repressed others. Doubtless, globalization has created a novel and euphoric phenomenon of time-space compression” or “deterritorialization” and thus made the world so far yet so near, showing us its rosy future in the twenty-first century. That is, driven by neo-liberal capitalism and modern technologies, globalization ideally promotes the free and fair flow of transnational economy and culture with view to a better world to come. Ironically, it simultaneously conjures up divers haunting specters—ethico-political protests concerning environment, the third world, wars, culture, poverty, language and so many other matters of injustice. Where there is repression there is a guarantee of resistance, of spectrality and of haunting. That is, creating a new global order that favors the interests of business and the free market over social justice and human right, globalization is admittedly undergoing its severest test up to now. Anti-globalization (a term loathed and questioned by many anti-globalization activists) arguably doesn't aim to dismantle globalization per se. Rather, it aims to challenge the unequivocal domination of one mode of signifying over another by teasing out warring forces of signification within the on-going misgovernment of globalization. In a word, it aims to deconstruct (not destruct) the current globalization. One may argue that the refusal of globalization to meet the Other in the face-to-face relation (or a deconstructive relation) actually results from the very inability of globalization to see and examine its own injustice, which makes the violence possible. It is through justice as an (im)possibility that globalization can be constantly criticized, reformed and transformed, that is, deconstructed. The relentless haunting of the various specters of anti-globalization from different quarters illustrates just a lesser violence in what Derrida calls “an economy of violence.” In view of that, the spectrality of anti-globalization is paradoxically an affirmation and guarantee of the endless of “going global” phenomenon and thereby of a greater freedom to come, if we can maintain a non-allergic relation with this ethico-political spectrality. In brief, lots of ink has

been spilled to define, support, warn or denounce the current going-global phenomenon (e.g. works of Anthony Giddens, David Harvey, Roland Robertson, Mike Featherstone, George Soros and Edward Said) since 1970s. Noticeably, the studies of anti-globalization have received relatively less attention. Worse yet, anti-globalization has been politically distorted and thus pigeonholed as groups of “neo-Marxists,” “chic activists,” “neo-Luddists,” “Yuppies freaks,” “flat-Earth advocates,” “militant radicals,” “anarchists,” “anti-capitalist pipe dreamers.” It is not my interest, in this paper, to examine the agendas and interests of those specters of anti-globalization respectively. Rather, by mainly using Derrida’s idea of hauntology (the eternal return of singularity) and Levinas’s idea of the Other (the ethic of ethics), I attempt to throw light upon the logic of hauntology of anti-globalization and to reveal the intersecting (even contradicting) forces hidden behind the given phenomenon of anti-globalization. The difficulty of such a task is multiple. First is the dilemma as to whether to continue with the postmodern critique of modernity in dismissing its universalizing trend as leading to rationalization, normalization, and domination, or to abandon postmodernism on the ground that it gets nowhere with its skepticism. Added to the complexity of the issue is the loss of cognitive mapping on the part of individuals as they face the overwhelming networks made up of transnational corporations and worldwide internet hookup. In its wake is what Fredric Jameson describes as nothing but “a heap of fragments,” the failure for individuals to make sense of them provoking the crisis in historicity. What is alarming about Jameson’s argument is that there is no way to resuscitate lost history in the global situation. The second modernity as proposed by Anthony Giddens, Scott Lash, and Ulrich Beck offers a possible solution. Based on Immanuel Kant’s reflective judgment, meaning that in judgment we must reflect and find the rule under which a particular case is to be grasped, it contrasts sharply with what is commonly known as modernity, which has its ground on Kant’s determinate judgment, in which one judges under fixed rules. In putting together a globalization theory that would allow the lost past of Asia-Pacific region to re-emerge, this project will take the second modernity into consideration. On account of his views on waking up the dead past, developed out of the concept of monad, Walter Benjamin will take a center stage in the theoretical framework of this project. So will Gilles Deleuze, as his “deterritorialization” and “reterritorialization” are highly relevant in the age of globalization.

### **Lai, Chiu-han Linda**

#### **Journeys of the Self: a Digital Autoethnography**

This paper discusses a digital video project I have done, which results from a visual ethnography project about my own life in the past thirteen years. The project began as one to document others, and gradually grew more and consciously in the direction of autoethnography as I became increasingly interested in questions of visual anthropology, ethnomethodology in Cultural Studies, historiography, and women’s writings and autobiography. Alongside, the works of Chantal Akerman, Su Friedrich and Jonas Mekas have opened up questions of performativity, automatism and editing as a concentrated phase of making sense of oneself via organization. While these are also core issues in my project, my concern with the epistemological character of historiography, the material emphasis of ethnographic research, and the notion of automatism as a creative impulse/principle/method form my tangential relation to these seminal works. A traveling self of an Asian woman in world cities would be deconstructed as to how useful ethnic identities are in these self journeys. My discussion of the conceptual theses would be accompanied by roughly three existing areas of work. First, the literary elements include autobiography as a genre, confessional writing as feminist politics, and automatic writing as a contact with the unconscious. Second, theory issues capture notions of self, especially self perfor-

mance and self-narrative in psychoanalysis. Third, auto-ethnography will be examined as a contradictory term to the categories of ethnographic research when the “I” is the narrator, seer as well as the seen. My presentation will include clips from my digital video.

**Langlois, Ganaele**, *York University*

Political Practices and Discursive Strategies: The U.S. Presidential Campaign and the Appropriation of Blogging

The rise of the Internet as a technological space of communication presents us with new research opportunities for examining the ways in which the appearance of new communication modalities reconfigures the circulation of political messages and, by extension, the cultural practices that form the political sphere. Whereas political parties have now established a presence on the Web, it is only recently that weblogs have started being used for election campaigns, particularly for the 2004 presidential election in the United States. Weblogs first appeared as online personal diaries located outside of the mass-mediated public sphere. Their appropriation by mainstream political forces that have traditionally relied on mass-mediated strategies is significant enough to warrant an inquiry into the new forms of political practices taking place on weblogs. Using the framework of critical discourse analysis, this paper will attempt to describe the types of discourses that are created on U.S. presidential candidates' weblogs in order to examine the ways in which they redefine and establish specific relationships between campaign officials, candidates and citizens. The analysis of textual and hypertextual strategies is a useful method for examining how the concepts of author, reader and object of discourse are reshaped and made interchangeable on the weblogs through movements of enclosure and appropriation of external discourses to fit specific agendas. Moreover, these strategies re-appropriate the characteristic of weblogs as re-articulating the relationships between private and public through processes of emotional appeal that aim at establishing homogenous and hermetic political communities rather than creating open discursive spheres.

**Langman, Lauren**, *Loyola University of Chicago*

Carnival Culture as Consumption

Habermas suggested that crises in one sphere of the social can migrate to others, thus for example; political economic crises can be displaced to the terrains of identity and motivation. Thus it follows, that in a consumer society, the contradictions of capital can and will be evident in the worlds of consumption. While consumer society has provided a number of aesthetically beautiful forms of fashion, transportation, housing, leisure and selfhood, we must also not that there has developed a significant sector of cultural consumption devoted to the vile, vulgar and grotesque. How might we understand this inversion of the “desirable”? Following Bakhtin, I would like to suggest that we have seen a re-emergence of the carnival, understood as a liminal time and place where the valorization of the grotesque can be seen as a critique of global capital as fewer and fewer people are able to participate in its privileged sectors. The emergence of a variety of commodified, carnival cultures serves to displace critique from the political economy to the cultural where dissent can be encapsulated and sold to the alienated, cultural consumption of the grotesque is a highly profitable. Moreover, insofar as occupation and lifestyle can be considered “badges of ability” and indications of social worth, those marginalized by the new political economy, humiliated and denigrated, seek out others beneath them and enjoy seeing others humiliated. This can range from the treatment of women in various television shows to cyberporn, to professional wrestling to the freak shows of Jerry Springer/Jenny Jones or Ricki Lake. A major genre of popular music, from Alice Cooper to Marilyn Manson can be understood as both a critique of consumer society and an exemplar of the commodification of the grotesque.

**Larson, Daniel**, *University of Illinois at Urbana-Champaign*

21st Century Drug Wars: The Rhetoric of the Nation-State and Globalization

The United States' war on drugs has produced both tensions and new working relationships between the political and policing roles of the Nation-State and the economic and cultural forces of globalization. The militarization of the U.S./Mexico border, the demonization of individual users-complete with a cottage industry of both cultural and governmental productions-and the penal population boom are some of the unfortunate consequences of this tension, yet each of them also enables new realms of action through which economic, cultural, political, and military elites may construct new modes of power. Indeed, by rhetorically analyzing the governmental responses and policies that have emerged since President Reagan formally declared a new round of the U.S. war on drugs, we can begin to understand the synergistic relationship developing between the Nation-State, globalization, and the military, cultural, and political functions of 21st Century drug wars.

**Larson, Allen**, *University of Pittsburgh*

The FCC, Media Ownership and the Public Interest: a Case Study in Static Interference

Throughout 2003, media reform advocates enlisted U.S. residents to protest the FCC's June 2 decision to further deregulate broadcast media by warning that, in the words of one Common Cause mass e-mailing, media ownership decisions are integral to the protection of communities, cultural diversity, and democracy itself." But, is the public interest really well served by the assertion that the preservation of a democratic public sphere is at stake in the retention of a few flaccid ownership restrictions? While commissioner Michael Copps' dissenting statement on the June 2 ruling proclaimed that 11th-hour publicity on the issue had awoken "a sleeping giant" and inaugurated a new era of debate about public media policy, this study analyzes the brief bubble of media activity surrounding the decision in the first two week of June 2003 as a case of "static interference": a routine eruption of clashing energies produced by the internal dynamics of the system itself. Within this process, public interest reform advocacy was unwittingly compelled to affirm the highly suspect premise that our privatized, commercial media system ever has been — or ever could be — capable of answering to the concerns at the heart of calls for democratic media reform. Our historical moment demands, I contend, that academics and activists adopt a far more circumspect approach to the relationship between symbolic principles and the possibilities of material praxis — and bold re-imaginings of the very nature of a public interest advocacy agenda.

**Lashaw, Amanda**, *University of California, Berkeley*

Optimism of the Intellect: Progressive Political Practices and U.S. Education Reform

Lodged in an historically progressive" region, public schooling in Oakland, California is a site of political struggle in which battles are waged between different factions of the so-called left. This paper addresses the ascendance of a reformist political formation that has come to dominate Oakland's political imagination and its institutions of social change-its restructured school district, local NGOs and philanthropic foundations. Based on 15 months of ethnographic fieldwork, my research investigates a "small schools" movement and illuminates the on-going production of The Racial Achievement Gap as the organizing problematic for education-based social change. Akin to international Development formations, U.S. education reform is significantly led by private, nonprofit professionals. In Oakland, NGO workers play a leading role in organizing and spreading collective understandings of social hierarchies in education. Clashes between radicals and reformists suggest the need for a grounded analysis of the category "progressive." My paper focuses on the analysis, tactics and discourses that define the reformist camp. The paper begins with the assumption that

Achievement Gap politics technicalize and individualize enduring race and class antagonisms and therefore fail to address the structural features of domination. The question driving the paper, then, is how Achievement Gap politics successfully capture the energy and resources of passionate progressives. I argue that reformist politics are successful in part because of the foundation of optimism on which they build their movements. That is, reformism derives significant power from narratives of resolution and a “can-do” esprit de corps. Instead of embracing paralysis or retreat as the only alternative to optimism, I work through the details of key political battles in Oakland in order to amplify the radical antagonistic potential active in the field.

**Lauer, Josh**

Driven to Extremes: Fear of Crime and the Rise of the Sport Utility Vehicle in the United States, 1982-1995

During the mid-1980s, the sport utility vehicle (SUV) emerged as one of the most popular automobiles in the United States, a trend that continued throughout the 1990s. The SUV boom has attracted widespread coverage in the mainstream media but no scholarly attention. The following paper examines the historical and social context of the SUV through analysis of popular press accounts, automotive reviews and trade news, and SUV print advertisements. It is suggested that the SUV's popularity reflects American attitudes toward crime, random violence, and the importance of defended personal space. While consumer attraction to the SUV is typically attributed to two key features, safety and interior space, these pragmatic justifications may be viewed as euphemistic. Safety is not road safety but personal safety. Space is not interior cargo space by social space, including the privileged ability to traverse inhospitable terrain to remove oneself from society. This conceptual approach does not purport to offer a complete accounting for this complex phenomenon. However, the SUV's dominant iconography—the desire for protection and removal—reveals a striking correspondence to the cultural psychology of social fragmentation, distrust, and isolation in late-twentieth-century America.

**Lears, Rachel, *New York University***

Beyond the Tourist Ear: Space, Locality and Experience in Intercultural Improvised Music

Musicians & scholars from around the world love to hate the term “world music” for its lack of locality. While some studies of hybrid musical forms critique the mediations and appropriations that occur when western musicians and listeners search for authenticity in the music of exotic, formerly colonized places, other scholarship focuses on how “strategic inauthenticity” (Taylor 1997) in music sustains cosmopolitan identities among ethnic minorities in the west or urbanites of the developing world. Most of this discussion concerns the global circulation of mediated music on recordings. This paper ethnographically examines a weekly jam session of intercultural improvised music in New York City, arguing that the event differs from many examples in the literature because the venue is strategically immediate and non-commercial, and because musical collaboration is a social material process that brings transnational individuals together in a local place. The organizers of the jam session and many participants construe the musical improvisations produced there as an aesthetic object, using a discourse that de-emphasizes the material prerequisites for the event such as the material space of the venue. Furthermore, the materiality of this music consists of improvisational communication between individuals, made possible by the histories of key players' transnational movements. While this aesthetic discourse supports a view of the music as a universal resource in the vein of “world heritage” (Kirshenblatt-Gimblett 2003), at the same time, the session's rootedness in the material experience of the venue and the collaborative musical process anchors it in the contemporary locality of New York City.

**Lee, Ji Yeon**, *University of Illinois at Urbana-Champaign*

A Stranger in His Homeland: Ang Lee's *Crouching Tiger, Hidden Dragon* and Transnational Filmmaking

According to box office records, Ang Lee's *Crouching Tiger, Hidden Dragon* (CTHD) (2000) became the most successful foreign language film of the year 2001, and broke through cultural and distributionary barriers to foreign language films in both the U.S. and U.K. yet the critical response to *CTHD* turned out to be rather polemical: so is the success of *CTHD* due to its being an essentially Chinese film, or to the carefully-done packaging of Chinese culture that serves western Orientalism? I will explore how the success of *CTHD* is related to Orientalism, to the condition of the global film industry, and to Ang Lee's position as an immigrant director in the United States. More specifically, I will analyse the cultural and economic contexts of *CTHD* in two inter-related ways. Firstly, I will consider the extent to which *CTHD* owes much to Hong Kong martial art films and how it distinguishes itself from Hong Kong films to be recognised as a 'mainstream' art film made in Hollywood. Secondly, regarding Ang Lee's relation to mainland China and to the United States, as a director from the Chinese diaspora, I will focus on how "China" is embodied in *CTHD* in terms of nostalgia and through an imaginary that draws upon both Chinese cultural nationalism and western Orientalism.

**Lee, Hsiu-chuan**, *National Taiwan Normal University*

Lydia Minatoya's Asia-Pacific Imagination of Japanese America

Arising in alliance with American ethnic movements in the 1960s and 1970s, Asian American cultural movement used to make efforts to ensure Asian Americans' American identity. Adopting a linear model of immigration and settlement, most Asian Americans are concerned about how to claim America to be their home, with their ultimate goal of establishing a grounded" community in America. The America-centered Asian American imagination, however, has been challenged due to the increasingly frequent traffics between Asia and America in the era of trans-Pacific cultural flows. The U. S. government's 1965 Immigration and Nationality Act, the rise of many Asian countries as global economic powers, the globalized world situation, and the massive demographic change of Asian American population (now with the majority of Asian Americans being Asia-born), force into legibility Asian America's Asia-Pacific trajectories and transnational connections. It has to be noticed, however, that "Asian America" as a category exceeding Asia/America national dichotomies has a much longer history than the rise of this new wave of globalization. First of all, in view of the Asian American immigrant origin, it is not adequate to understand Asian America only in terms of the U. S. domestic politics. Moreover, the influx of Asian Americans has never been simply "assimilated" into an existing American nation state. When restored to its transnational origin(s), the Asian American study would not only extend its spatio-temporality beyond any strictly defined national territory or history but also oblige American history to reconsider its imperialist overseas policy and international racial formation. This paper attempts an "Asia-Pacific" imagination of Asian America-particularly Japanese America-through an analysis of the Japanese American Sansei writer Lydia Minatoya's two novels, *Talking to High Monks in the Snow: An Asian American Odyssey* (1992) and *The Strangeness of Beauty* (2001). Because of the hostile relationship between Japan and America during the Second World War, Japanese Americans have long suffered from the bipolarity of their Japanese connection and American identification. While many post-war Japanese American writers insist on being assimilated to the American mainstream through a rejection or a forgetting of their Japanese heritage, Minatoya restores Japanese American writings to its trans-Pacific complexities. The autobiographical *Talking to High Monks in the Snow* narrates the protagonist-narrator Lydia's traveling and working experiences in Japan, China, and Nepal. Though

an excavation of her Issei maternal grandmother's history, Lydia conceives a Japanese American community arising from transnational travels, immigrations, and migrations. She also questions the U.S. neo-imperialist power in Asia, shifting the Japanese American perspective from being "America-centered" to being trans-Pacific. A huge part of *The Strangeness of Beauty* is further set up in Japan. The novel tells the story of Kibeis—those of Japanese ancestry born in America yet growing up in Japan—in face of World War II, therefore filling out a piece of (the overseas) Japanese American history usually neglected by Asian American studies. Minatoya's juxtaposition of Kibeis' experiences in Japan and those of Japanese origin in the U.S. results in a complicated trans-national picture of wartime Japanese American experiences. Briefly, one of my goals in this paper is to explore how an Asia-Pacific imagination can open up the spatio-temporality of Japanese American study. It attempts an Asia-Pacific rewriting of Asian America, investigating how Asian American writing can derive its critical force from its transnational origins or, say, from its in-betweenness vis-à-vis the power struggles between Asia and America.

**Lee, Jade Tsui-yu, *National Kaohsiung Normal University***

Revisiting Raymond Williams's Project of Common Culture from a View on His Border Fiction

As one of the most influential literary and social thinkers in post-war Britain, Raymond Williams has had a paradigmatic significance in cultural studies over the years. This paper aims to reevaluate and critique the project of common culture advanced by Williams from an textual examination of his border trilogy—*Border Country* (1961) *Second Generation* (1964) and *The Fight for Manod* (1979). These novels, published in 1960s and 1970s, were written after the publication of his monumental works *Culture and Society 1780-1950* (1958) and *The Long Revolution* (1961). Departing from an analysis of Williams's quasi autobiographic al trilogy featuring the Welsh border region, the paper hopes to investigate how Williams's fiction and theories intertextually influence, interpellate or undercut each other.

**Lee, Hunju, *University of Massachusetts-Amherst***

Sexuality in a Star's Death: Leslie Cheung's Crossover Stardom and Korean Media and Audience's Discourses on His Death and Homosexuality

A star's premature death produces miscellaneous stories about it, and makes a culture reconstruct his or her life. The stories and newly invented truths are related to particular discourses from a culture where the celebrity's stardom has been formed. Leslie Cheung, a well-known Chinese actor as acting a sexually ambiguous figure or gay male in two films of *Farewell My Concubine* and *Happy Together*, ended his life April 1, 2003. Also, during his lifetime, he couldn't be free from Asian mass media's sensational concerns about his dubious sexuality and secret relationship with his older male lover. This presentation will address how an Asian society of Korea engenders specific discourses on Leslie Cheung's death while imagining and creating causes of his tragic suicide "in relation with his uncertain or illegitimate sexuality." First, I will study the phenomenon of Leslie Cheung's "crossover stardom," which means, appealing to both heterosexual and queer fans. I will analyze his film characters, fictional images, his strategies for sexual performativity and some Asian media's representations about his off-screen personas. Second, I will question how, after his death, Korean mass media deal with the subjects of his death and homosexuality, and what sorts of languages, images and discourses they mobilize for it. Finally, I will focus on the way in which different Korean fan communities, in terms of sexuality, produce different understandings about their favorite film star's sudden death and variously appropriate media coverage about the accident.



**Lee, Sang-Gil**, *Yonsei University*

The Social Uses of Phonograph and the Formation of the Private sphere in Colonial Korea

This paper tries to reconstitute an early history of phonograph and its implications on the formation of 'modern private sphere' in Korea under Japanese occupation. The premise in this paper is that uses of modern communication technologies are deeply imbedded in the whole process of modernization. That's why I put an emphasis on the emergence of modern private sphere in colonial Korea, which influenced, if not singlehandedly defined, the uses of phonograph by attributing specific roles and meanings to the medium. Over time uses of phonograph seemed in turn to favor and reinforce the development of modern private sphere. What I would like to explore is this complex and dynamic process. Especially my paper will analyze the social discourses on phonograph and the 'New family', found in newspapers and magazines of the 1920's and 1930's. The phonograph was introduced as a 'modern Western technology' in Korea at the end of the 19th century. From the beginning, it was promoted and targeted for domestic use by Japanese importers. However, it took long time for this new technology to reach ordinary families, mainly because of its high price and ambiguous utility. A variety of social uses were suggested and experimented until the phonograph was settled down for home use. The domestic appropriation of the phonograph as a 'new cultural technology' in Korean families resulted from a complex social process of 'production of desire and demand'. This process was articulated through the various cultural vehicles such as advertisements, sales marketing and news articles that emphasized the importance of the equipment for 'modern' lifestyle. The diffusion of phonograph was made possible by this process and also facilitated by price reduction and development of various contents. In addition, it was closely related to the gradual formation of private sphere, which was on the way to be a modern sort. In 1920-30, the idealization of nuclear family was under way in some affluent households. It was accompanied by the social movement for 'Enlightenment', the growth of feminist sensibility, the emergence of mentality of 'childhood' and 'individualism'. The phonograph began to penetrate into the ordinary families in the late 1920's and worked as one of key agents in constructing the private sphere, which took a modern shape in some middle-upper class households under the influence of imported ideas from the West. In this context, special attention should be paid to the ways the uses of phonograph and its social implication are articulated with the formation of the private sphere. .

**Leggett, Susan C.**, *Muhlenberg College*

A Sporting Chance: Urban Basketball and Youth Resistance

Community and social justice activists and scholars have documented well the many systems of authority that structure the lives of urban minority youth: formal school systems, the prison complex, and commercial media. Both schools and prison systems disappear" youth at astonishing rates. Global marketing campaigns sustaining commercial media cast as desirable for purchase the behaviors that disproportionately land minority and urban youth out of school and in prison (Goodman, 2003). The marketing of urban sport is one site where youth resistance is reappropriated to serve the interests of capital expansion. Using political economy of communication and critical ethnography as theoretical departure points, Leggett documents how urban youth create meaningful community and complex gendered and raced identities, and actively resist subjugation on afterschool basketball courts. As the paper reveals, the practice and organization of sport becomes meaningful in ways not inscribed already by the imperatives of capital. New alliances form to challenge school funding allocations, support the use of new information technologies to empower youth to tell stories about their lives, and youth make visible needs and skills extending far beyond the basketball courts. Ultimately, multiple generations from different racial, ethnic,

and class locations come together to oppose forms of authority willing to sacrifice youth and their communities on the uneven playing fields of what Dan Schiller (1999) has named, digital capitalism.

**Leistyna, Pepi**, *University of Massachusetts-Boston*  
Criminalizing the Working Class as Capital Goes Global

This paper analyzes how representations in entertainment ridicule labor and work to justify the class structure while blaming workers for the economic turmoil in the U.S.

**Leonard, David**, *Washington State University*  
Bombing a Virtual Other: Video Games as a Modern, Sophisticated, Safe Warfare

Reflecting a shift in American foreign policy from containment and reaction, to pre-emptive war mongering, the video game industry has demonstrated its patriotic support with the release a number of war games. While commentators cite a post-September 11th climate as the basis of widespread support for the U.S. military, it is important to underscore the desperate ways in which popular culture fosters support for the military. Although EA Sports and the sport gaming continue to dominate the world of video games, war games have begun to dominate the marketplace (Napoli, 2003). This paper, therefore, examines the manner in which games elicit support for the War on Terrorism and U.S. imperialism in providing spaces where Americans are able to play through their anxiety, anger and racialized hatred toward people of Middle Eastern descent from the safety of their own homes. Exploring Freedom Fighters, Desert Storm, and Splinter Cell at the levels of context, text and subtext, this paper reflects upon the process of cultural and ideological consent. Such games enable Americans, regardless of class or even race (its players are primarily white middle class suburbanites) to experience the power of an automatic weapon or a tank. Many Americans have surface knowledge of America's war machine (the technology), its potential to unleash violence, as well as the current War on Terrorism, through news and popular culture. Video provide a virtual translocation away from the safety of America's backyard to a place where you can shoot down a helicopter, blow up a city, or, at best, kill Saddam Hussein.

**Leopard, Dan**, *University of Southern California*  
Steel Cage Death Match: Student-Produced Media as Indigenous Media

Increasingly students in schools throughout the world are creating media as part of their educational program. This paper explores through a combination of textual analysis and media ethnography — based on my six years as a media instructor and two years of follow up interviews and observations at John Trauber High School in the San Francisco Bay Area — the ways in which student-produced media challenges the traditional hierarchy of authority in American public schools. In the popular media imagination, and in the minds of many teachers, teenagers constitute the uncontrolled Other” to the civilized culture of adulthood (regardless of middle or working class status). As an object of study this paper focuses on a series of student-produced news programs that feature parodies of the World Wrestling Federation's Steel Cage Death Match as a format for delivering news and information to students and faculty at John Trauber High. The disparity in the reading of codes of simulated violence and cross-dressing — deviance in the eyes of the larger school administration — by students and teachers trouble any notion of using the media simply as a tool for increasing student enthusiasm for learning or for teaching “valuable” occupational skills.

**Levina, Marina**, *University of Illinois at Urbana-Champaign*

Transgressions of the Genetic Kind: Gattaca and the Management of the Freakish Body in the Genomic Age

In this essay I argue that, in the age of genomics, the body is reconceptualized as a fragmented and fractured entity classified and predetermined through maps, codes, books, programs, and other metaphors of the information society. It is understood as a sum of its parts, not as a whole. Therefore, solving the mysteries of life is often conceived in terms of decoding (Kay, 2000). In other words, in order to deal with the Other, we desire technologies which will collect information, identify the problem or a mistake, and then go on to affect behavioral change. I focus on the science fiction film *Gattaca* as a representation of possible eventualities of genetic technology. The film illustrates how the normal and the freakish are redefined through genetic engineering and how the freakish is regulated and controlled through surveillance. In *Gattaca*, the body that falls out of place does not threaten the structure of the social, but, in fact, wants to participate in the social. The transgression comes from the threat of the body out of its genetic place (Wood, 2002). That transgression is not represented by the whole body, but rather by its parts, such as skin particles and eye lashes, that provide the information needed to recognize the Other. Therefore, the monstrous and the freakish is compartmentalized and reduced to specific genetic locales. I want to explore how reconceptualization of the body as informational strings affects the management of the freakish in the 21st century.

**Lewis, Brad**, *New York University*

Truth in Fiction: Margaret Atwood and the New Genomic Order

As we rapidly turn the corner into the genomic century, we cross a threshold that dramatically combines genetic science, information science, and marketing science. The combination will irrevocably change the nature of life and society. But the exact final outcomes of the genetic revolution are extremely difficult to predict because they put into play unprecedented biological, psychological, social, economic, and political forces. As a result, the genomic revolution is (or at least should be) a topic of heated debate and resistance. I use the example of Margaret Atwood's recent novel, *Oryx and Crake*, to argue that science fiction is perhaps the best source of information and cognitive mapping of the new genomic revolution. Of the widely circulating sources of representation (such as bioscience texts, journals, and their popular media coverage) and the more specialized forms of critical commentary (such as bioethics and critical science studies), science fiction often gets closer to the truth of the new genetic science. Atwood, in particular, uses science fantasy to go beyond the usual representational censure of bioscience beneficence. She follows in Frankenstein's footsteps to show us the real likelihood that biotech corporations will put short sighted greed and arrogance in front of wisdom and care. As a result, unrestrained biotech manipulation may very well take humankind on an ultimately tragic genetic-engineering ride. Effective mobilization against biotech hubris requires that this side of the story get out to a large audience. In the current order of representational control, science fiction is perhaps the best way to do it.

**Lewis, Tania**, *University of Melbourne*

Health Consumption, Youth and the Internet: Self-Governance and the Neo-Liberal Citizen

This paper emerges out of qualitative research I am currently undertaking on the use of the internet by youth for health information. The focus on this paper is on the changing culture of health consumption in the context of the neoliberal state. In the twentieth century,

according to the arguments of Foucault, Bauman et al, we witnessed the forgin of an integral relationship between the modern state and its techniques of governance and the discourse of population health. with the breaking down of the welfare state this relationship has significantly shifted whereby the once dominant image of the governing state has according to Rose (2001) been supplanted by image [...] of the enabling state, the facilitating state, the state as animator." In this scenario of devolved state power the self-governing subject emerges as the ideal citizen. In relation to health this shift has seen a steady rise over the past few decades of self-management and DIY discourses around exercise, diet, and general bodily maintenance. These discourses have tended to be aimed at the Baby Boom generation and to a lesser extent Generation X. But what of Generation Y? While young people are often omitted from discussions of citizenship, today's youth—a generation raised solely in an era of deregulation—can be seen as representing an emergent form of post-welfare citizenry. What distinguishes this from citizen's engagement with the self-management paradigm in terms of the cultural discourses around youth, health consumption, and the internet?

**Li, Huey-li**, *University of Akron*  
Rethinking Cosmpolitanism and Patriotism

Following the ageing of modernity, terrorism and wars on terrorism have unmasked varied interrelated risks confronting western cultural, economic, political, and military hegemony. In face of the terror of terrorism and war against terrorism, many educators are eager to transform the nation-state based civic or citizenship education into a cosmopolitan educational venture. Yet, the rising tide of patriotism not only reshapes the development of the nation-state based civic or citizenship education but also undermines cosmopolitan educational endeavors. In fact, cosmopolitan teachers often encounter disciplinary gaze and open resistance from their patriotic students. Cosmopolitan teachers cannot help but wonder: What are the fundamental differences between terrorist acts and wars on terrorism? On what ground, can one justify violent wars on terrorism? Is cosmopolitanism the key to ending terrorism and wars on terrorism? How might teachers as public servants promote cosmopolitan ideal when patriotism culpable for violent terrorist and anti-terrorist acts appears to be the *Zeitgeist*? Is there a common ground between cosmopolitanism and patriotism? If yes, how shall cosmopolitan teachers redress the perceived incommensurability between cosmopolitanism and patriotism in the formal educational settings? In response to the above questions, I inquire into the promises and predicaments of integrating cosmopolitanism into civic education in the age of uncertainty. More specifically, I argue that capitalist globalization does not entail full-scale de-territorialization of pre-modern and modern nation-states. Rather, it facilitates the resurgence of varied forms of patriotism. On the one hand, patriotism in the hegemonic nation-states continues to render un-reflexive support to imperialist intervention for promoting modern projects such as global democratization, the pursuit of scientific-technological progress, and global free trade. On the other hand, patriotism in the subaltern nations-states sustains unyielding commitment to preserving disappearing" cultural traditions. The clashing between hegemonic and subaltern patriotisms ignites terrorist and anti-terrorist attacks confronting cosmopolitan pursuit of global peace. To redress the conceptual entrapment of varied forms of terrorism embedded in patriotism, concerned educators must promote civic education that fosters patriotic students' moral imagination in envisioning the long-term consequences of terrorist and counter-terrorist actions and exploring cosmopolitan ideals as alternatives to endless wars on terrorism.

**Li, Chi-she**, *National Taiwan Normal University*

Fetish and Transnational Cultural Flows: Adventures and Cosmopolitanism in Henry Rider Haggard's Novels

This project seeks to contribute to a much larger project of a critical study of how cosmopolitanism is historically constructed, especially during the end of the nineteenth century, so as to further lay bare how metropolitan cosmopolitanism is framed discursively. I will study the transnational cultural flows brought about by the Western colonial expansion in the case of adventure stories at the end of the nineteenth century. Henry Rider Haggard's narrative paradigm of cross-cultural encounters in his fictional adventures, including *The King Solomon's Mines* (1885) and *Allan Quatermain* (1887), would be a key site for us to investigate narrative forms of colonial cosmopolitanism. Recent studies reveal that neither the paradigm of Bildung nor that of colonial subjugation can fully exhaust the complexities of Haggard's adventure stories. Instead of exploring Haggard's works from the building of Englishness, I suggest we revisit his stories by investigating how transnational cultural flows are made possible within and by the adventure texts. Specifically, the discourse of fetish will be re-examined to help us understand transnational cultural flows as seen in Haggard's works and his time. Fetish in this paper refers to less a critical concept than a structural principle that explains how cultural products, simultaneously in their material and value forms, can be circulated outside of their congenial environments. By exploring the relationships between fetish and adventure stories, my study hopes to demonstrate how confabulated cartographies mobilize fetishization and in consequence transnational cultural flows at the end of the nineteenth century.

**Liimakka, Satu**, *University of Helsinki*

Space as a Gender Place? Exploration of Bodily and Gendered Ways of Occupying Spaces

Everyday life in its spatial and embodied forms is a deeply gendered phenomenon. Young (1989) claims that due to a sexist society women generally tend to use a smaller space than what is physically available to them, and also that women are not so open in their body postures and movements as men. How then is gender lived, constructed, and sometimes deconstructed, in everyday spaces and bodily practises? Besides gender, also ethnicity, sexuality, social class and culture influence spatiality and embodiment. In my presentation I present the first results from my study, which is about the relationships of body, space and gender in Portugal and Finland. My presentation concentrates on the case of Portugal. Through using different research materials — observation, drawings and focus groups — I ask, how are genders and bodies placed in different spaces? The study focuses on three specific everyday places and spatial and bodily practises: travelling in metros, playing football and practising aerobics.

**Lin, Angel**, *City University of Hong Kong*

Cosmopolitan Asian Speakers of English: Emerging New Asian Identities

In the context of globalization, the 21st century has seen the rise of a new generation of Asian speakers of English especially in cosmopolitan Asian cities such as Hong Kong, Seoul, Singapore and Tokyo. While they are second or foreign speakers of English, they have mastered and appropriated English to a degree that they increasingly feel an ownership of the language for their own purposes in their respective job and cultural arenas. The paper will discuss how English language learning is intimately linked to the emergence of new cosmopolitan Asian identities and how Asian speakers of English has struggled to appropriate English, de-colonize it and claim ownership of it despite the renewed forces of cultural and media domination through the propelling of American Hollywood cultural influences. By this, we explore hybridity in the context of postcolonial English, positioning it as the

resilience of the subaltern and as the contamination of imperial ideology, identity, and domination.

**Lin, Yuh-jyh**, *National Central University, Taiwan*  
Display and Exposure

The project is an attempt to understand the cultural logic of display and exposure in early modern Europe by examining the issues of visibility and invisibility in a variety of contexts: punishment, disguise, bodily deportment, the expression of deference, and the experience of shame or embarrassment. The examination of these issues in such contexts opens up a series of questions about the gaze, about the notions of agency and personhood, and about ways of exercising control over oneself and power over others. The historical problem that motivates the project is how a reconsideration of the ways in which power is manifested in what Michel Foucault calls the spectacle of the scaffold” can be usefully related to an understanding of the early modern standards of manners, civility, and shame which Nobert Elias has mapped out in *The Civilizing Process*. To address the problem, I will work out a theory of social relations which will eventually evolve into a theory of power, social action, and identity-formation.

**Lipman, Pauline**, *DePaul University*

Education Accountability: Ideological Preparation for Political Repression and Militarism Post 9/11

This paper examines the relationship between school accountability discourses and political repression and militarism in the U.S. If, as Stuart Hall suggests, education is a means “by which men and women are formed and shaped as social individuals,” what social identities are being developed through current accountability discourses in education? How do the dispositions, orientations to knowledge and social agency, and mechanisms of control produced by these policies articulate with the suppression of civil liberties, racial targeting, and militarism that have defined U.S. politics since 9/11? Drawing on qualitative data from Chicago public schools, the paper argues that policies that organize schooling around high stakes tests, normalize surveillance and centralized regulation of schools, and categorize students, teachers, and schools through simple binaries have dangerous ideological implications in this context. The analysis focuses on practices that normalize surveillance, punishment and obedience to authority; limit what can be said; undermine critical thought; and erode social solidarities. I locate the response of the state to 9/11 and the Bush war policy in the dialectic of the neoliberal crisis of legitimacy, drive for U.S. global domination, nationally-specific ideological conditions in the U.S., and challenges to capitalist globalization from below. This appraisal clarifies what is at stake, politically, and suggests both the dangers and the possibilities of schools as sites for counter-hegemonic thought and action. In line with Arundhati Roy’s call on U.S. people to take critical responsibility to challenge U.S. actions, I argue for the activism of educators and cultural workers.

**Lissovoy, Noah De**, *University of California, Los Angeles*

The Hegemonic Consensus: Representations of Radical Critique in ‘Progressive’ Contexts in Higher Education

This paper analyzes common responses to, and representations of, radical critique across several university contexts in the discipline of Education, based on the author’s experience. Some typical forms of argumentation from a liberal perspective will be discussed, as well as how these serve to variously resist, marginalize, or undercut radical anti-racist and anti-capi-

talist opposition. The paper discusses both how these efforts are organized from a logical perspective, as well as how they are felt in practice. It also considers strategies for contextualizing and resisting such representations.

**Lissovoy, Noah De**, *University of California, Los Angeles*

Resistance and Ambivalence: Conceptions of Subalternity in Postcolonial Historiography and Critical Pedagogy

This paper explores the connections and tensions between critical pedagogy and postcolonial historiography and cultural critique with regard to conceptions of the subaltern subject and the struggle against oppression. The paper stages a reciprocal critique between these two fields. First, the author shows how common notions of subjectivity and liberation in critical educational theory are potentially problematized by theories of the postcolonial. In particular, the work of the Subaltern Studies collective of historiographers is explored, who have critiqued colonial and elite narratives of national liberation in South Asia. From the perspective suggested by this scholarship, the paper shows how transparent conceptions of student voice and empowerment may share in an allegiance to elite narratives of the becoming of a universal and consolidated Eurocentric subject. Secondly, a critique of formulations of subaltern and oppositional agency within postcolonial studies is then offered from the standpoint of the radical humanism that has informed many critical pedagogists, particularly in the tradition of Paulo Freire. This humanism offers a bulwark of defense against the current global intensification of capitalist exploitation and a starting point for analysis and action against the educational policies of a reactionary retrenchment, a strategic positioning that may not be afforded by more thoroughgoing anti-foundational discourses within postcolonial theory. Through this mutual interrogation between critical pedagogy and postcolonial theory, the article aims to incite a dialogue that could point the way toward a reinvigorated oppositional praxis.

**Littler, Jo**, *Middlesex University, UK*

Activist Consumers, Globalization and the Marketing of Fair Trade

In "The Unmanageable Consumer: Contemporary Consumption and its Fragmentations," Yiannis Gabriel and Tim Lang identified four different "waves" of consumer activists in European and American societies. These were: co-operative consumers; "value for money" consumers (as represented by Which?); Naderism (after Ralph Nader's early legal work representing little "Davids" against the "Goliaths" of big corporations); and alternative consumerism (the fair trade and green consumption that emerged out of the Reagan and Thatcher years). This paper suggests that there might now be a fifth wave: one involving the practical and symbolic coalitions between anti-neo-liberal and direct action protestors, and the facilitators and producers of fair trade produce. To investigate this hypothesis, it examines recent changes in the branding and marketing of fair trade alongside promotional campaigns used by anti-corporate activists. Using research into the strategies used by the British-based charity Oxfam in marketing fair trade, and into the emergence of the Black Spot Sneaker, designed by the Canadian-based organization Adbusters "to kick Nike's ass," the paper places this idea of a new discursive formation in the context of theories of globalization and temporality. It argues that we might identify a shift from the interpellation of consumers for whom buying a fair trade product was an act of quasi-imperial charity toward an "other" world, to quasi-activist campaigning consumers who are imagined as occupying a more or less shared spatial and temporal context in a global village.

**Little, Kathy**, *University of California, Davis*

Building an African Image for Western Audiences: How African Identity is Politicized at the Smithsonian's National Museum of History

My paper explores the questionable, perhaps racist ideology of exhibiting African living cultures in American museums as representative of "Africanness" and suggest a new phase of exhibitions based on individual African communities with the potential for raising political consciousness.

**Liu, Jen-peng**, *National Tsing Hua University*

Faking Gender: Violence and Baseness in 70s Taiwan Lesbian Pulp Fiction

Taiwan's second upsurge of entertainment industries and sex cultures coincided with the U.S. military presence and backing for the post-49 KMT regime. These industries and cultures are the setting for the emergence of representations of T-po (gendered lesbian) relations and communities. By the 70s sensationalist media reportage pathologized homosexuality and medical discourse followed suit. This was part of a larger state-driven campaign for moral tooling designed to discipline bodily appearance just as sexual cultures were proliferating within the informal sectors of the state economy. Our paper analyzes how representations of T-po bodies in 70s melodrama struggle with institutionalized representational forces while at the same time constructing new strategies that are in dialogue with both state technologies and T-po lesbian communities and cultures.

**Liu, Chien-chi**, *National Chengchi University*

Disembedding, Deterritorialization, Historical Imagination in Jin-shu Huang's *Carving on the Back*: an Ethic Perspective of Global Cultural Flow

This paper comprises two dimensions: both the theoretical and practical dimensions. The theoretical dimension will not only explore the relationship of globalization and ethics but also re-examine and critique the global discourse derived from modernity. On one hand, the theoretical dimension will give a systematic but critical investigation of the theories of Anthony Giddens, Arjun Appadurai, Zygmunt Bauman, Michael Hardt, Antonio Negri, and John Tomlinson, and in turn re-examine the global-cultural issues, such as disembedding, deterritorialization, and "historical imagination." On the other hand, the theoretical dimension will elucidate Emmanuel Levinas's ethics in terms of his concepts of "the face of the Other," "totality," "infinity," and "violence," and will dwell upon the ethical issues implicit in the global-cultural flows: discursive violence, cultural imperialism, and westernization. The practical dimension will probe into a variety of ethical and global issues as represented in the Chinese writer Jin-shu Huang's *Carving on the Back*. Based on the theoretical and practical investigation of the global cultural flows, this paper will point out that Levinas's ethics, coupled with "disembedding," "deterritorialization," and "historical imagination" will offer a better understanding of (i) transnational flows, interaction, and restructuring; (ii) the uneven or dialectical relationship between the global "disembedding" and the local "re-embedding."

**Locklin, Blake Seana**, *Texas State University*

Where's the East? Orienting Latin America and Asia

My paper argues for the relevance of Edward Said's *Orientalism* in the Latin American context. Said originally discussed orientalism in terms of a relation between the United States or Europe and the Orient, arguing that the West's power to represent the Other is complicit with the power to dominate it. Other critics, such as Regina Lewis on women painters (in *Gendering Orientalism*) and Lisa Lowe on the Tel Quel group (in *Critical Ter-*



*rains*), have extended the critique of orientalism to artists and authors who were excluded from or in opposition to state power. Similarly, Latin America does not have a political or economic influence over the Orient that corresponds to the power to represent it. Since many Asian countries are more powerful than those in Latin America, North and South may at times seem to describe a given relationship better than East and West. In fact, writers in Latin America do at times locate their society as allied with Asia in opposition to the West. Yet, a North-South (or Center-Periphery or First World-Third World) mapping does not account for the continuing power of the opposition between the Orient and the Occident in Latin American literature, and Latin Americans also frequently write about the East from a Western perspective. Since Latin American countries generally lack political or economic influence in Asia, I focus on the way in which orientalism functions at home rather than on its effect in the Orient. This allows for an analysis of the intersection of orientalism with domestic discourses of power and resistance.

**Lotz, Amanda**, *Denison University*

Rethorizing a Once Mass Medium: U.S. Television, the Post-Network Era, and Negotiating 9/11 in Fictional Narratives

Television—both as a technology and cultural conduit—has changed in substantial ways in the years since many foundational frameworks for assessing television and its relationship to culture were established. The fragmentation of audiences among hundreds of channels, the rise of a pay-cable service accessed by only thirty percent of U.S. households as a primary source of critically-lauded programming, transitions from single-set family viewing to households dominated by multiple televisions and separate viewing, and even the now dated proliferation of remote control channel changing devices have fundamentally altered the dynamics and culture of U.S. television production and reception. My paper explores the utility of one of the critical frameworks shared by media and cultural studies—Newcomb and Hirsch’s cultural forum” model—given the radical redefinition of television and its changing role in culture. The model assumes that television texts are widely shared, but the audience fragmentation and narrowcasting that defines the U.S. post-network era have eroded the tendency for television texts to be shared among broad cross-sections of society. The paper considers how scholars might adapt theoretical models created in a different cultural, social, and technological context, and develops its argument through the example of multiple fictional U.S. television series that negotiated post-September 11th tensions in their narratives. Addressing the viability of foundational theoretical models and considering what is “television” in the post-network era are crucial to the endeavor of creating critical scholarship that attends not only to texts, but also to their cultures of production and reception.

**Lundberg, Chris**, *Northwestern University*

Reflecting Absence and Mediated Presences — The Theology of the Icon and Iconicity

The category of the visual icon plays a crucial role in the figuring and interpretation of visual culture and visual image. “Iconicity” draws on a rich set of background discourses, ranging from the semiological/indexical icon, to the iconic photograph, and even the culture icon. Yet, as a conceptual formation the notion of the icon is often presented without reference to religious traditions of iconicity, particularly the Christian religious tradition of iconic representations of the divine. Contemporary theorist of the Christian iconic tradition Jean-Luc Marion refigures the icon, moving it from the ontological register of description of an object of veneration toward a more phenomenological account of the reception and circulation of iconicity. Thus, Marion positions the iconic mode as a paradoxical refusal of presence with a simultaneous affirmation of the trace (in the “full” Derridean sense) of the divine in and through the icon. This phenomenologically tintured “inviting” of iconicity opens up a

space for a practice of visual piety that simultaneously refuses the metaphysics of presence and creates a sense of “mediated immediacy”. This paper brings conventional theories of the visual icon into productive tension with a religious tradition of the visual icon, with the aim of providing a fuller account of iconicity, and of the circulation of iconic imagery. Through an interpretation of the proposed World Trade Center memorial “Reflecting Absence,” I intend to show that a notion of iconicity supplemented by Marion’s deconstructive theological figuring of the icon can thicken a theoretical account of visual immediacy.

**Luo, Ting-yao**, *National Sun Yat-Sen University*

Rendezvous at the Harbor: Omeros, Formosa, and the Guiles of the Isle

This paper reads the myths of the isle for the genealogy of sea-change” that it suffers in the many fluxes and fluctuations of modernity. It would take as one of the primary sites of discussion the recent “re-discovery” of Formosa that publicizes itself in the triple public spheres of the academia, the museum and newspaper columns. A fourth sphere that is expected to “complement” this tripartite apparatus of genealogy (though as a mere vision at this point of time) is the archaeological excavation that is scheduled to complete itself between the end of 2003 and 2007 on the very sites of the prototypical Zealandia and its historical surroundings. This paper aims in part at the potentiality of a postcolonial re-location that this whole project sets against the conventional placement of Taiwan in the geopolitical tactics of modernity. It raises the fundamental questions of whether Taiwan is to remain an outpost to the Chinese Continent, or is it now being wrested from such a geo-historical closure, and re-insinuated instead as an island in the archipelago of an alternative version of modern globalization-alternative to the conventional, Han-tribe-centered and continent-bound modernity. This paper will further argue that this project of postcolonial re-location is in effect positing a shift of paradigm from that of the conventional colonial collage to a postcolonial globalizing archaeology in the post-KMT era. Distinct from the parasitical incubation paradigm that characterizes the geomantic behavior of the Chinese colonialism on Taiwan, this project of “re-discovery” manifests a paratactic vision that places Taiwan elsewhere-in the fluid temporality of the modern archaic-by literally grounding such temporal fluidity on-site. The Dutch and the Portuguese-Spanish layers of the myth of “Formosa” arrives again from (beyond) the harbor as an enigma that re-claims the space as the prodigal subject. Such a paratactic move of postcolonial cultural signification will be discussed, finally in the paper, vis-à-vis a reading of Derek Walcott’s *Omeros*. The modern archaic is literally a living dimension in the Caribbean way of life in *Omeros*. The hacking of a canoe that begins the epic can begin only if the tree agrees to be hacked; animism informs both the spirit and the letter of the word of the postcolonial epic. There is admittedly a “flight of the vernacular” in the long poem that owes much of its literary momentum to the Dantesque motifs (terza rima, the patois as vernacular, the tribal grandeur of the characters, the apocalyptic nuances in the painterly images and what not), but it also, most emphatically I would argue, begs the question of cultural signification beyond “the post-colonial,” a question that must continue to worry the cultural imagination of island-dwellers. After all, globalization has continental malls, warehouses, factories and massive capital as its powerhouse; islands float within its orbit as mere, replaceable migratory work force. Granted, then, where fare the islander?

**Luthar, Breda**, *University of Ljubljana*

The Invention of Society: the Narratives on Local and Global Celebrity in Women’s Magazines

Representation/dramatization of public culture, of social order and of individuality have changed substantially in Eastern Europe during the last ten years. The paper will explore

one dimension of contemporary local public culture — the genres and subgenres in women's magazines that have one common denominator: the construction of the national galaxy of public personalities. These genres range from pseudo-events and mostly visualized reports of the public events, to gossip sections or interviews with the public personalities in private settings. The paper suggests that from the discourse on local personalities the national/local public culture and notion of social hierarchy can be discerned. The popular narratives on local public personalities may be understood as the imagination of the communal life which contributes to the personalization, humanization and thus legitimation and depolitization of the institutions. The aim of the author is to deconstruct the cultural production and media representation of the local elites of different domains (politics, entertainment, media, high culture ...) and find the answers to the following questions: What kind of existence is constituted as normal and what kind of individuality, communality and sociability are marginalized or absent? What are the social and cultural discourses, modes of address, and visual rhetorics that frame the creation and representation of the local society? What kind of social and cultural hierarchy is thus constituted, normalized and stabilized? And, finally, what kind of collectivity is constructed and how this construction controls the interpretative resources available in the public sphere? The research will focus on the manufacturing and representation of the national/local "society" and follow the development of this discourse in Slovenia, however, it will put the local dimension into the global perspective and try to explain the relationship between the discourse on local personalities and representation of global celebrities in local media.

**Lutter, Christina**, *University of Vienna*

The Uses of Categories: Gender and Knowledge in Cultural History

The aim of this paper is to reflect on the historicity of the categories of gender and knowledge by means of a case study in medieval history: What role did the category of gender play for the practice of literacy in 12th-century monastic communities? How did gender relate to other social categories such as origin, social and spiritual rank, age or generation? What relations existed between concepts of knowledge and education and those of the "nature", functions and tasks of the female and male gender? What authority and consequences did these concepts have for the lived realities of individuals — for their access to literacy and their uses of texts? How, in turn, did the practice of literacy as well as specific texts and textual strategies influence trust in these concepts or change them? I will argue for the analytical usefulness of the categories of gender and knowledge for historical research, and, at the same time, query their applicability for concrete historical contexts and specific source material. My starting point is Joan Scott's basic definition of gender as a social AND analytical category. Scott defines gender as a constitutive element of social relations based on the perception of differences between women and men, which is at the same time a central element of power relations. Scott's definition can be well applied to other social and analytical categories. In turn, the mutual relations and intersections of these categories have become an important field of gender and cultural studies and cultural history.

**Ma, Donghoon**, *Korea University*

Early Radio and Modern Domestic Life: an Ethnography Based on Oral History and Fieldwork Research

This study is a micro-historical research on early radio's entry between the 1930s and the 1960s, and the medium's gradual incorporation into modern domestic life in a rural, agricultural area of Korea — Kwanghwal-Myun, Kimjae. The study aims to investigate: ? an early feature of the radio's family audience; ? radio as a social medium or as a part of domestic furniture; ? re-arrangement or re-scheduling of every day life after the inception of this

new medium; ? home as an emergent space of family/ community leisure and consumption culture; ? radio as a crucial medium of the shifting relationship between the private and public settings of social life; ? radio's impact upon the transformation of power relations among both family and community members; ? the nation as an imagined community and community of imagination formed in part by the early radio. This is a small-scale oral history and fieldwork project that entails the recording of conversational interviews and field observation with 19 households of elderly people who have lived close to a rural area of southwestern Korea through nearly entire part of their lives. This ethnographic research based on oral history and fieldwork research draws on many historically important recollections which the informants/interviewees have kept on radio's early arrival in their domestic life. Through an informed analysis of popular memories, the purpose of this study is to attempt to reconstruct a cultural history of early radio as a powerful modernizing agent from the listener's point of view.

**Mack, Nancy,** *Wright State University*

Working to Include Marginalized Students in the Academy: Helping Teachers Help Students

In his article about writing center clients, Geoffrey Chase documented three case studies in which students accommodated, resisted, and opposed writing assignments that positioned them in conflicted roles in the academy. This presentation will examine the effectiveness of multigenre writing assignments for working class, minority, and ESL students. This approach to creating assignments for marginalized individuals permits students to author a position of power at the university. Multigenre folklore writing assignments allow students to affirm their life experiences and home culture into academic genres. Multigenre assignments ask students to critique oppressive subjectivities by authoring a mixed academic identity. Authorship can be agency for students when the academic identity that they construct is not a predetermined construct. The ability to include multimedia gives multigenre writing assignments more appeal to both students and instructors. Furthermore, studies in *Writing Across the Curriculum* by Bullock and Law indicate that students should not be prepared to write in just one academic genre. Presenters will share assignments, example student projects, and a bibliography for this approach. Speaking from both research and personal experience, the first speaker will assert that there is no dominant genre being required for undergraduates. This presentation will explore using multigenre writing to prepare for *Writing Across the Curriculum*. After sharing a basic assignment and examples, the second presenter explains how multigenre writing permits the student to author an emerging academic identity that respects other existing identities. As well as providing a classroom handout and student examples, the third presenter explores how multigenre writing can offer English as a Second Language students an opportunity to understand and critique various genre and grammatical constructions so that they might become further empowered when attempting to matriculate into the university.

**Macrine, Sheila**

Covert Military Recruiting Goes to High School

Here today, in the United States, military recruiters continue to steal the lives of students in our poorest schools and U.S. police officers (such as those in Miami during the recent FTAA protests) are being ordered to beat down and trample their fellow U.S. citizens who nonviolently protest the architects of social injustice. A little-noticed provision in a new federal education law is requiring high schools to hand over to military recruiters some key information about its juniors and seniors: name, address and phone number. It has been

referred to as the military blackmail provision clause, or Give up your children and you can still pretend you have freedom. The Pentagon says the information will help it recruit young people to defend their country. Yes, and perhaps help catch them when they try to escape. This new law is disturbing to parents and administrators that aren't exactly gung-ho about the armed forces on high school campuses. Schools are supposed to be places where Parents are supposed to be able to opt out of this stipulation. However, many schools are not even telling parents let alone informing them that there is a document that they must sign to prevent the names from being turned over. The implication being that if they don't in a time of war, that of course they must be very "unpatriotic." What is next? What if a parent does not comply? The covert nature of these efforts by the pentagon to manipulate young children is unacceptable. It is contrary to the democratic principle of the sovereignty of the citizen. It goes to issues of privacy and freedom of choice. Perhaps the most poignant lesson to be learned from this is that there is increased danger whenever a citizenry is manipulated and hood winked. To bury this stipulation of reporting on high school students is a document aimed at increasing literacy smacks of imperialism. We need to act fast and furiously . We can not shrink from our democratic commitment and defer to the state to trickery in enlisting poor kids into the military. IF we do not and we choose to disengage from public debate, we as citizens not only become less sovereign, they also run the risk of losing the battle. Education for Democracy calls on our schools "to purposely impart to their students the learning necessary for an informed, reasoned allegiance to the ideals of a free society.

**Madsen, Leslie**, *University of California, Davis*

Transforming Museum Science: Women's Networks and Alliances from 1870

Key intersections of gender, whiteness, and scientific practice have offered women critical space to resist gender norms and expand science in the public interest. In particular, several nineteenth and twentieth century natural history museums allowed U.S. women to both bring science to diverse public constituencies and help more women enter the ranks of science practitioners.

**Mah, Kai Wood**, *McGill University*

Politics of Vision: Frobisher Bay, 1974

Began in the WWII period, Southerners have imposed a social discourse and development paradigm on Frobisher Bay (present day Iqualuit, Nunavut) that disrupted the existing cultural and physical landscape and its population. One source of power within the context of colonial discourse is the outside dominance over the order of vision and the visual in architecture. Who has the right to see and be seen? How has imported designs affected the Inuit? Where are the bodies located in the landscape? Moshe Safdie's unrealized revitalization project and housing scheme Frobisher Bay (1974) offers insights into several problems that the Inuit community has with their physical and psychological environment at Frobisher Bay. A study of the different stages in the design project reveals tensions between the Inuit and the Southerners on politics of vision. Vision and the visual in architecture are sites of contestation and emancipation for the Inuit community. Prioritization of the visual landscape was also one of Safdie's criteria for a successful development project that was contextual to contemporary design theories in the 60s and 70s. Committed to a postcolonial methodology and intersectionality with race and ethnic studies, this essay focuses on representations of the Inuit, their segregation, identity, and appropriation of space that are often left out in traditional architectural history.

**Malagrea, Miguel,** *University of Illinois at Urbana-Champaign*  
Queer Kinships in Italian Cinema

The study of kinship relations has reappeared at the center of academic debates. The renewed interest in kinship may be attributable to two factors. First, traditional models used to represent the family became insufficient, or need to be reconsidered in light of the crisis of legitimacy of the family. Second, the new discussions about kinship relationships are triggered by the passionate debates about the legalization of forms of filiations in the case of GLBT people that fracture the traditional ideal of the nuclear, Western, heterosexual family. This essay explores the representation of queer kinships in recent Italian films. Combining queer theory and Lacanian psychoanalytic theory, it explores a number of Italian productions where the issue of filiations stands out. Italian queer cinema shows a paradoxical interest in the question of parenthood that might serve to recode -symptomatically- cultural and subjective anxiety. Although tensed by the demands of the global market, Italian productions seem to elaborate on non-normative, non-heterosexual family relationships which are at the center of the Italian contemporary culture.

**Malary, Claude Rheal,** *St. Mary's College*

European Soccer at the Crossroads: Capitalism, Globalization and Race in the Wake of The Bosman Ruling

The beautiful game, as Edson Arantes do Nascimento dubs soccer, mirrors human mores, attitudes, and blind spots. In the last decade, this has been especially true in England, Italy, and Spain where this sport more and more resembles a religion inasmuch as it regularly beckons the faithful to assemble in public as well as private spaces to worship gods decked in polyester. The unprecedented popularity of soccer coincided with the Bosman ruling of 1990. In keeping with EEC imperatives, the Bosman ruling granted European soccer players the right to ply their trade in the European country of their choice. Previously, most national leagues in Europe limited the number of foreigners allowed on the field to three. The Bosman ruling effectively opened the floodgates of immigration. A decade and a half later, the globalization of soccer is thus akin to globalization outside the green rectangle. This paper aims to shed light on this unprecedented state of affairs which, to be sure, has awakened nationalist and regionalist sentiments perceptible in the discourse of coaches, journalists, and fans. First, I establish through an overview of the behavior of hooligans in stadiums, of players on the field, and through the discourse of coaches, that European soccer is no stranger to racism. Second, I analyze specific instances of essentialization perpetrated by journalists of the specialized press. I conclude the paper by alluding to the possible summum bonum of multiculturalism as exemplified by the success of the cosmopolitan French World Cup winners of 1998. Also by way of conclusion, I point to the need to revisit and renegotiate notions of regional pride, nationalism, property, and allegiance to club and/or country.

**Manyaka, J.,** *Rand Afrikaans University, South Africa*

The South African Rainbow Nation at the Crossroads: Cultural and Literary Solutions

The end of apartheid in South Africa brought a huge sign of hope not only to South Africa but to the whole of the African continent and the World. It was and still is our expectations that when the political barriers "and bridges of apartheid" came down, rapid advances can be made on both the economic and security fronts toward the goal of regional integration; (Barratt, 1992:xii). The struggle which have been waged against the previous apartheid regime, the energy, enthusiasm and vigour exerted by the masses of our country to fight apartheid is the type of utensils and weapons highly needed in today's world (SA). At least what the previous struggle gave birth to or brought to South Africa, is what has come

to be popularised as the Rainbow Nation which is very much accommodative (of every one). These “weapons” cited earlier are needed to fight other “wars” which are facing us at the moment. These are ‘wars’ like HIV/AIDS children molestatiobn, women abuse etc. Surely this country and continent won’t survive without our collective wisdom. Just as our young democracy, after merging from the ‘Cross-roads’ and emerging out of the ‘gravel roads’, and entering the best tared roads, we enter another era characterised by negativity, deaths, sickness and many more. For instance: “A Daveyton man who is in police custody yesterday ... gave a startling account of how he raped and killed an 18 year-old girl, while he was on the run from police for three other murders”. “When I shot and killed a young girl known as Lolo, I was on the run from the police for the murder of three men who I killed in different places and at different times in and around Daveyton. I only lost my cool when she failed to tell me why her friend and neighbour, Precious Makhapela, was setting the police on me. I became angry and asked her to pray before I killed her”, (Sowetan, 14 October 2003). This account is one of the many instances happening every minute within our democratic South Africa. What is of significant or what has to be asked on these issues is what goes on in the minds of these “psychopaths”? What causes such behaviour because this seems to happen now and then? To unravel these, explain and find solution, we will use the past and present literary art-forms and the role of indigenous knowledge (culture).

**Marcus, Daniel**, *Wayne State University*

Minimum and Living Wages: Discourse and Activism in the Low-Wage Economy

Few substantial studies have been undertaken on how social definitions of American business, workers, and economic issues have changed since the supply-side initiatives of the Reagan administration began to dominate economic discussion. This paper explores recent discursive and activist strategies on minimum-wage and living-wage issues. The periodic legislative debates over raising the minimum wage produce arguments over the value of low-wage production and service work, the best ways to alleviate poverty, and the basic purposes of an affluent economy. Media framing of the issue and conservative rhetoric often define national economic well-being as divorced from conditions of life among the poor and working poor, which reinforces a growing separation of the concept of prosperity from domestic economic activity in the era of globalized capital formation. The push for living-wage policies that has arisen over the past decade represents a new framing of the issues by progressive political forces, highlighting the inadequacy of the minimum wage to benefit the working poor, and reasserting the need for the economy to distribute benefits to all levels of the workforce. I compare the discourse of groups involved in localized living wage campaigns with that of policy-makers and the media, and to the discussion surrounding national minimum wage legislation. I analyze nightly television news programs, political talk shows, newspaper and magazine articles, the business press, and examples of related treatments in entertainment programming to trace the political and social discourse and imagery of the workings of the national and international economy.

**Mastronardi, Maria**, *University of Illinois at Urbana-Champaign*

‘Girl Power’: A Feminist Analysis of Female Adolescent Empowerment Strategies

In recent years, empowering female adolescents has become a priority for a range of social institutions, including governments, schools, and families. This paper takes a critical, feminist view of these empowerment strategies as they are represented across popular media and in health campaigns, parenting guides, and school programs. Particular attention is paid to how the United States Health and Human Services’ nationally recognized Girl Power” health campaign cuts across these institutions, shaping concrete practices of empowerment within them. By investigating how assumptions about gender, health and power both inter-

sect with and contradict one another, this essay argues that contemporary empowerment strategies function to “rehabilitate” young women into taking up roles prescribed by gender, race, and class.

**Mathijs, Ernest**, *University of Wales, Aberystwyth*

*Big Brother* and International Awareness: Media Performances of the Self in a Global Context

Most studies of *Big Brother* (Van Zoonen, 2001; Tincknell and Raghuram, 2002; Mathijs & Jones, 2004) acknowledge the importance of the show’s connection to different (notions of) audiences, ranging from general conceptualizations, over empirical samples, to individual reactions and attitudes. One recurrent thread in all this research is the interest in how *Big Brother* links to theories and concepts about performances of the self (Roscoe, 2001) and everyday life (Bondebjerg, 2002, Goffman, 1986). After all, it offers concrete examples of role playing, ritual behaviour, scandals, moral outrage, cultural values, etc. at work within the scope of one format, and in the differences and similarities between life in the house and life outside it (whether it concerned participants or viewers, foes or fans). This paper discusses the ‘international awareness’ of participants and viewers of *Big Brother*. Not only is the show’s textual fabric adopted according to local needs and desires, creating a tension between its status as global format and/or local grown produce, but producers, viewers and contestants are also consciously using the internationalness of the format to perform and represent identities (willingly playing to stereotypes, or resisting them). Drawing on data from South Africa, United States, Belgium, U.K., The Netherlands, Italy and Turkey, this paper will set out to theorize ‘international awareness’ performances of the self in *Big Brother*, of both viewers and participants. Building on Huizinga’s (1949) concept of the *Homo Ludens*, the paper will outline the possibilities of a theory of the media performance of the self in a global context.

**Mattews, Julie**, *University of Sunshine Coast, Australia*

Identity, Visuality and Pedagogy in Terrorist Times

Instant access to visual images and emotional accounts of terrorism have secured them in a vivid place in our memory and reinforced the idea that “we” have been targeted and are under immediate threat. Fear and the sense of belonging to an innocent, victimized and threatened group, under attack from irrational, malevolent and uncontrollable “others,” is a significant feature of “terrorist times” in Western nations. These identities and feelings are reinforced through visual images and the circulation of recurrent statements, polemics, rationalities and representations. This article explores a critical discourse analytic approach to pedagogy. Such an approach engages with multiple forms of visibility to explore the discourses through which identities and truths about ourselves and others are established, challenged and resisted. Discourse analysis exposes how knowledges and understandings come to be taken up as history, politics, justice and the “truth,” while a critical approach to pedagogy highlights the hegemonic role of ideology and discourses in furthering dominant interests and knowledges. One might expect new literacies approach undertaken in “multiliteracies” (Cope & Kalantzis, 2000) to assist in this task. This article identifies several key limitations including the focus on design-based pedagogy.

**McCann, Anthony**, *University of California, Santa Barbara*

Hope is Never Somewhere Else: Negotiation and the Power of Expectation

Postmodern, poststructuralist, postcolonial and feminist critiques of scientific method and foundationalism have issued a profound challenge to interdisciplinary scholarship, one which has not yet been adequately addressed. In and through these critiques scholars have



rejected essentialist and transcendental conceptions of human nature, as well as notions of unity, homogeneity, totality, and closure as baselines for human experience. Also rejected are conceptions of Truth and Certainty as that-which-shall-not-be-questioned. A problem, however, remains — how can we pursue academic scholarship and understand social life in ways which allow us to avoid and not perpetuate the contradictions of power implied by foundation, oppression, resistance, and the politics of binary opposition? This paper very briefly outlines a social epistemological project that seeks to establish an ethical baseline for cultural analysis that is not dependent upon the subject-object dichotomy or any similarly foundational binary opposition. Using the concept of negotiation I address the importance of uncertainty, presence, social interaction, and expectation in our experience, and suggest that an understanding of these aspects of experience can lead us to acknowledge, embrace, and affirm our experience and exercise of power. With a gentler politics of participation, in contrast to the politics of subjectivist or objectivist intervention, we can maybe begin to “change the equation”, and work toward less partial and more helpful understandings of “what actually happens”. By addressing the indignity of speaking for others, and by taking up the invitation to challenge our own enclosing ways of thinking and doing, we can maybe move to identify and, in turn, challenge dominant and unhelpful hegemonies in our lives, thereby acknowledging the availability of embodied hope in a radical politics of possibility.

**McCarthy, Ann**, *New York University*

The Mean Relations of Production: Reading Class, Cast, and Crew in *The Simple Life*

This paper examines the reality TV moment in light of its broader implications for cultural politics in the United States. Its goal is to outline a program for thinking about political economy and cultural critique in tandem. Reality TV is an ideal format in which to revisit Raymond Williams’ cultural materialism, and the sociology of culture it encompassed. As I explain, the economic forms governing the production of reality television open up-and close down-divergent possibilities for vernacular critique of the class system within the program text. The economic signatures of reality TV are the use of copy-righted formats and nonunion labor-real people” — to create serial narrative programs, greatly lowering production costs for what was formerly an expensive and risky (if lucrative) mode of programming. Reviving seriality as a technique for ensuring a stable audience commodity, reality TV maximizes revenues by cutting labor costs and reduces risks for networks by shifting initial investments to production companies. These economic circumstances change the dynamics on set radically, as they bring younger, freelance crewmembers into close, ongoing contact with the reality program’s onscreen performers. This situation has in at least one instance (*The Real World*) enabled a sexual relationship to develop between a cast member and a camera operator. This paper suggests through a close analysis of the Fox TV program *The Simple Life* that any analysis of reality TV must take into account the impact of these economic changes on program “texts” and attendant modes of viewer engagement. Obviously, all documentary production is a sociological process in which “profilmic” circumstances (as they would have been called in earlier years) greatly shape what we see onscreen. But as I will argue, reality television, preoccupied as it is with revealing and manipulating social antagonisms, significantly attenuates the determinations of on-set dynamics. Relations between the wealthy and the impoverished members of *The Simple Life’s* cast are triangulated and filtered first through the affiliations of the production crew on location and secondly through the decisions of the editors. By looking at how production circumstances such as these bring processes of class, race and gender antagonism into sharp relief, as performative elements of the reality TV text, TV scholars can move toward a more integrated approach to cultural politics and economic life than current, rather shopworn bifurcations of political economy and cultural studies allow.

**McLaren, Peter**, *University of California, Los Angeles*

Capitalists and Conquerors: Critical Pedagogy in the Age of Global Empire

This presentation will examine issues facing critical educators in the United States during this time of war and empire. Particular attention will be paid to the question of organization and the left, and the role of critical pedagogy in fostering political agency among today's youth.

**McLeod, Kembrew**, *The University of Iowa*

The Autobiography of an Intellectual (Property): Why I Trademarked Freedom of Expression™

As an attempt to engage in a kind of praxis, I trademarked the phrase "Freedom of Expression" through the U.S. Patent and Trademark Office as a comment on the way much of our culture has been privately owned and fenced off (making it off limits for comment, critique and satire). I have since used my Freedom of Expression trademark story to, among other things, introduce my first book about intellectual property law, *Owning Culture*. This story has been a great entry point for students and others not well versed in intellectual property law—and those who simply didn't care one way or the other—to suddenly perk and rise to attention. Since then, I've been involved in a highly visible traveling art show curated by Stay Free!'s Carrie McLaren; it has visited New York, Washington D.C., Chicago and the San Francisco Museum of Modern Art. This paper will be delivered from a professor's, journalist's and activist's point of view, an activist who is deeply rooted in the academy, within the tradition of Critical Cultural Studies..

**McNaughton, Susan**, *York University*

Desi Negotiations: Embodied Narratives of Transformation

South Asian classical dance is part of a larger discourse through which alternative cultural values transform the hegemonic process that emanates out of a discourse of South Asian religious nationalism. The dancer's body and the space in which the dancing body is viewed represent contested sites in which the religious and cultural values that shape this art form are inscribed. Bharatanatyam is an aesthetic and cultural symbol deeply imbued with moral and ethical assumptions in which legacy/longing play out against contemporary commodified performance values reshaping and revitalizing the place of the dancer in the dance. The social 'space,' as represented by contemporary South Asian dance forms, acts as a metaphor embodying social relations and modes of living/ celebrating. It is, therefore, also an expression of positioning, agency and identity, within and by contrast to a wider social field of competing interests and lifestyles. Though cultural performances create social space and are enabled by them an ambiguity exists, for example, in the modes of bodily representation, between what the dancing body does and what the body is seen to be doing. Symbolic codes of meaning become inscribed upon the body and which act to efface the individuality of the performer — not 'being a woman', not 'sensuous', but the chaste and iconic interpreter of elitist notions of art and culture.

**Meek, Shannon**

*A Movable Feast, Once Removed: Culinary Practice and the Local Exotic in Timothy Taylor's Stanley Park*

Timothy Taylor's *Stanley Park* (2001) exploits the metaphorical potential of food (particularly its place in restaurant culture) both to consider and to satirize contemporary debates around cultural production and consumption. Community and its absence under the post-modern forms a central concern of the novel, as it contrasts rhizomorphic models of community (represented by the homeless who camp in narrative's titular urban greenspace) with

the arborescent (represented by novel's preoccupation with trees and roots). From the outset, this tension is related to two modes of creative production — the rival street gangs of culinary philosophy. “In the world of food, you could be a Crip or a Blood but you had to choose sides.” Crips, we are told, “are critical. They fused, they strove for innovation, they were post national”. Crip practice references a global panorama of ingredients and techniques, celebrating a postmodern bricolage and the palette of the cosmopolitan. They champion the erosion of ethnic chauvinism, irreducible cultural difference, and inaccessible local specificity. They favour wasabi mayonnaise and are “frequently suspicious of butter.” Bloods, on the other hand, subscribe to a pre-modern faith in canons and cultural protection. They demand an intimate knowledge of seasonal produce and local game, believe in authenticity, and are charged with sustaining the ethnos. Depending on where they are from, they advocate tacos, bratwurst, or kimchi. The novel's protagonist is Blood, his comic foil (the founder of an international chain of coffee bars) is a Crip, and superficially, the novel appears to advocate a nostalgic return to the unbroken traditions of local economies. However, in its setting (Vancouver, BC), the novel foregrounds the settler history of the Americas, and thereby acknowledges the impossibility of a “Blood-like” preference for both the traditional and the local. The imported (agri)cultural history of the settler state precludes a “restitution” of authentic traditional cuisine, while a trend-hungry economy attempts to raid and rebrand the products of an improvised local multiculturalism. The novel's climactic “culinary event” attends hilariously to the contradictory cravings of the “fooderati”, with its demands for both exotic and local authenticity. With a menu that reads like the *Adbusters* of *Gourmet* magazine, the chef translates the diet of the urban homeless for consumption by the urban upper-class, linking both communities through the bounty of their shared public spaces. (Roasted street pigeon, anyone?) Drawing from Bruno Latour, Deleuze and Guattari and Hakim Bey, this paper will present a reading of the issues raised by Taylor's culinary metaphors, and consider the political and cultural consequences that are implied by in the narrative's resolution.

**Meisner, Mark**, *College of Environmental Sciences and Forestry, SUNY*  
The Symbolic Domestication of Nature

This work is premised on the idea that the mainstream mass media are the primary sources of meanings about non-human Nature in contemporary North American society. The media are the site of numerous discourses concerning both ideas of Nature and understandings of “environmental” problems. Through this “discourse of Nature,” the media are said to contribute to the “social construction of Nature.” But what ideologies of Nature are suggested by mainstream media representations of Nature and environmental issues? Unlike earlier research, this project considers the meanings of Nature and human relations with it that are produced in the overall media landscape, not just in a single text or genre. In an effort to better understand the broad outlines of mediated Nature, original methods and grounded theory were used to simultaneously investigate representations of Nature and environmental issues across a wide range of genres (including print and television advertisements; print notes, news stories, features, editorials, and reviews; and television news, dramas, comedies, science fiction, documentaries, and current affairs shows). Numerous competing and complementary ideas of Nature and agendas for action vis-à-vis Nature were identified in the discourse, among these Nature as victim/patient, Nature as resource, and Nature as problem. However, further interpretation of the superficially diverse representations suggests that there is a clear overall tendency in this discourse toward the anthropocentric-ressourcist control and management of Nature. It is argued in this case that the mass media present a coherent ideology which amounts to the “symbolic domestication of Nature.”

**Mendenhall, Amy**, *Pennsylvania State University*

Free Market Flex: How Neo-Liberalism is Working Women

This paper explores the way that recent U.S. Department of Labor initiatives targeted toward young working women function within the framework of neo-liberal governance. The two DOL projects I will discuss are the Family Flex Time Act, endorsed and promoted by Labor Secretary Elaine Chao, and “Wi\$e Up,” an on-line instructional program aimed at Generation X women. The Family Flex Time Act would amend the Fair Labor Standards Act to allow employers to give compensatory time rather than time-and-a-half pay for overtime work, thereby advancing the continuing deregulation of markets and the workplace, but doing so in the name of women who work and parents. “Wi\$e Up” is an extensive program available through the DOL’s Web site that teaches young women how to manage their lives in accordance with the neo-liberal tenets of flexibility and individual accountability by investing, saving and planning. I will argue that governmentality is a useful way to understand how the individual, lived effects of neo-liberalization evident in the “Wi\$e Up” program relate to more broad policy initiatives such as the Family Flex-Time Act. Governance allows us to see how flexibility and neo-liberal rationalization can operate as techniques of the self and as techniques of domination, without giving primacy to either. That is, we can understand the political and personal enactments of neo-liberal rationality on the same plane of immanence and in intricate relation to each other, an intricacy that is, no doubt, made even more relevant by the gendered implications of “Wi\$e Up” and the Family Flex-Time Act.

**Menon, Elizabeth K.**, *Purdue University*

Art as Commodity

While art has always been a commodity, recent technological advances have exaggerated this phenomenon through the mass production and distribution of digitized images. This presentation considers the work of digital artists who create money to encourage dialogues about the establishment of value in contemporary society. These artists, Andrew van Luchene and Pêtronio Bendito, extend a narrative begun by Arman (who encased dollar bills into a lucite torso) and Warhol (who silkscreened multiple images of dollars onto canvas). Andre van Luchene creates collages on pages from the New York Stock Exchange listings and has created a series of bank notes in which the politicians normally found on their faces are replaced with roosters in military dress. He “markets” his works from a Web site, where the currency is displayed digitally. Bendito has created digital prints, computer animations and digital photographs that revolve around the statement “If Art is a Commodity, Then Let it Be Money.” A theoretical perspective for van Luchene’s and Bendito’s work can be constructed through consideration of Karl Marx’s writings on commodities. Art is expressive of the ideology of the ruling classes and what artists create is determined by societal factors, especially economics. While Marx’s “use value” is a physical value essential to an object, expressive of its basic utility, “exchange value” is socially construed in the process of circulation. For his project, Bendito assumes the form of exchange, by designing and printing bank notes in units called PTNS—an abbreviation of his first name. The PTN notes feature stylizations of famous works of art. Value is assigned through application of a mathematical formulas containing artistic and social statistics. His Rodin 175 PTNS is priced based on Philadelphia’s unemployment rate, the estimated cost to society for each high school dropout who enters a life of crime and drug abuse, and the year that Rodin’s Thinker became a socialist symbol. Other works feature the Chicago Picasso Monument (created not by the artist, but workers at U.S. Steel) and the New York Guggenheim museum (symbol of the “franchise” which controls the perceived value art). Bendito has taken his project

even further, through performances which bring the phrase “If Art is a Commodity, Then Let it Be Money” to famous works of art (for which establishment of current “value” is not possible) such as Leonardo da Vinci’s *Mona Lisa*. The equivalencies established by the exchange value of objects are critical to Marx’s theory of representation, because in the process of exchange objects become equivalent and represent one another. Assignment of money as a vehicle of universal exchange results in further abstraction. Money’s lack of inherent material value lead Marx to describe a “commodity fetishism” in which commodities ceased to function as material things, rather becoming symbols that acted on the level of faith or fantasy. Art is uniquely susceptible to this phenomenon due to its inability to correspond to a labor equivalence. Van Luchene and Bendito question aspects of money and art, and assignment of value within our increasingly digitized society.

**Menon, Elizabeth K.**, *Purdue University*  
The Future of Postmodernism

This paper considers the work of two artists who blur the characteristics of modernism and postmodernism into what might be termed a “post-postmodern” conceptual aesthetic. Steve Nyktas and Jason Salavon seamlessly combine traditional processes and aesthetic considerations with new technologies. Using computer codes and databases of material appropriated from popular culture sources, Salavon transforms and filters the reality of the source material, creating metafictional sources for viewers to experience as sources of aesthetic contemplation in video projections, digital prints and interactive web art. In contrast to Salavon’s exploration of visual tropes found in popular culture, Nyktas’ paintings and photographs are deeply personal, transcribing the nature of his domestic environment in works that interpret the weight of time upon both the objects and bodies contained there. The paintings appear non-objective but are in fact highly detailed transcriptions of reality; the photographs document movements within a living space over a twenty-four hour period but capture only traces of life—ghosts of repetitious structures that occur within the artist’s environment. The contrasting of narrative and abstraction and the combining of perceptual and conceptual in Nyktas’ and Salavon’s work results in an aesthetic that is neither strictly modern (formalist) nor postmodern (conceptual), but equally both.

**Mercer, Nick**, *University of Western Australia*  
Unified Globe, Fragmented Selves: Rearticulating the Global/Postmodern Subject in the Third Millennium

Ever since Fredric Jameson introduced the term ‘cognitive mapping’ to articulate both the need and the problems associated with the postmodern subject in regard to mapping the social and economic space of global capital there has been a concentrated effort in cultural studies to theorise the relationship between globalization, postmodern space and subjectivity. Many cultural theorists have asserted that new forms of subjectivity have emerged in the wake of global capitalism; i.e. the notion of the ‘decentred subject’ or the subject as a matrix of ‘multiple subjectivities’ are often suggested to be responses to the deterritorialising effects of global communication/media technologies, as well as due to the fragmentation that has occurred in production processes and the labour market in the wake of post-Fordist economic regimes of ‘flexible accumulation’. My paper draws on much of this cultural, social, economic and media theory, and situates two major conceptions of the ‘decentred subject’ enunciated through postmodern discourse within the framework of cultural studies. Specifically, I theorise the first conception of the ‘decentred subject’ as a subjective mode whereby the first world postmodern capitalist subject is characteristically alienated, atomised and marginalised by the technologies and commodity flows (consumer culture) that seem to take on ‘life’ while subordinating the individual to the status of an information terminal

within the global system. The second conception of the 'decentred subject' concerns a more positive proposal; that while the global subject is dispersed across innumerable information networks this doesn't dissolve the individual subject exactly but allows for new ways of understanding subjectivity collectively. My paper works to address the issues surrounding global/postmodern subjectivity by referring to the Internet as a technological allegory for the social and cultural relations of globalization. Drawing on popular culture and ethnographic examples my paper proposes that global/postmodern subjectivity needs to be rearticulated in the new millennium so as to invest it with a more determined political agency.

**Merrin, William,** *University of Wales, UK*

Presentology: Process, Pattern and Synaesthetic Divination in McLuhan and Gibson

McLuhan famously said that he didn't try to predict the future as anyone could do that. Instead he decided to tackle 'the really tough one' — he tried to 'predict the present'. McLuhan's own methodology — the 'probe' — is designed to push ideas and interpretations, to expose a world as invisible to us as water is to fish and to reveal a present our 'rear-view mirror' vision cannot see. More generally, the same presentological processes operate for him in our everyday dealings with electronic media. Whereas print fostered linearity, reason, and detachment, the electronic world requires a different cognitive mode: here the 'percept' replaces the concept; emotion replaces reason, and tactile, synaesthetic immersion replaces individual detachment and rationality. Today we become 'nomadic gatherers of knowledge, nomadic as never before', McLuhan says, rejecting the linear, objective accumulation of knowledge for a broader, intuitive process of surface, pattern recognition to cope with the flood of electronic data and our depth involvement in it. Gibson's recent works — *Idoru*, *All Tomorrow's Parties*, and *Pattern Recognition* — all emphasise the importance today of the same intuitive mode of synaesthetic divination whilst going further in recognising the tensions between the corporate and individual — hacker and outsider — employment of these skills and thus their critical and political significance. Today, Gibson suggests, this ability to process information and to recognise the patterns and emergent nodal points of transformation is the key to predicting — and controlling — the present. Gibson's science-fiction implodes with McLuhan's theory-fiction, therefore, in both divining our present and defending the importance of this cognitive strategy in the contemporary world.

**Merskin, Deb,** *University of Oregon*

At Your Service: Sport and Everyday Pornography

Sport media's power to put community, play, companionship, and power to the task of empire building takes place along gendered lines as well. Cynthia Enloe (1990) documents an international, gendered political economy that not only silences the experiences of all but the most powerful women, but also transforms female bodies in particular ways to commodities valued for their service to empire builders. Enloe's work reveals links among the sex industry, nation-building, and male domination. What about women with the power to resist — both economically, physically, and symbolically? Merskin examines the symbolic labor female bodies do to simultaneously resist and reproduce sexual and gendered hierarchies in an examination of *Muscle & Fitness*. Arguably, *Muscle and Fitness* is a site where powerful women display powerful bodies. A study of visual and verbal rhetoric from advertisements and editorials in and covers of *Muscle and Fitness* suggests, however, that the cultivation and perpetuation of sexualized images attenuate women's athleticism and hard-earned place in bodybuilding culture. As such these portrayals become what Caputi calls everyday pornography.

**Metz, Jennifer L.**, *Northern Illinois University*

Babes, Balls and Babies: the Making of Motherhood in the WNBA

Women's professional athletics in America — part business venture, part self-help group, part sociological movement — has become an intriguing site for exploring the relationship of women to the global corporate economy. It is at this juncture, that the words of Chandra Talpade Mohanty ring true as she writes, "Women's bodies and labor are used to consolidate global dreams, desires and ideologies of success and the good life in unprecedented ways." In American women's sports, particularly team sports, women's bodies and their representations operate as shorthand for the shifting gendered landscape of America. The recent Women's Basketball Association (WNBA) advertising campaign "This Is Who I Am" provides yet another window into the relationship between gender ideology, corporate marketing and the American cultural topography of the (post)/ feminist landscape. This promotional campaign is intended to give the athletes an opportunity, according to participant Chamique Holdsclaw, to "paint ourselves in a way we want the world to see us" and highlight the "softer side" of the WNBA athlete. The campaign features the brightest stars of the WNBA wearing dresses, heavy make up and talking about their life off the court. An examination of this advertising campaign and its relationship to the broader American social context in the late 1990s and 2000s, offers the ways in which women's bodies are being coded to answer the question what is the "American good life?"

**Meseguer, Jose**, *University of Illinois at Urbana-Champaign*

At the Crossroads: Reductionism, Relativism and Theologically-Grounded Anthropology

Reductionism comes in many guises and is a recurrent theme in modernity from Newton's times to the present. Different forms of pseudo-scientific reductionism are paradigmatic examples. Relativism comes also in many guises. Three main, interrelated forms are: intellectual, moral, and cultural relativism. Although apparently quite different, and often held by opposing supporters, these two positions have more in common than they might be comfortable admitting; in fact they feed upon each other. A key common feature is their incoherence: they are both logically, intellectually, and morally bankrupt theories. This does not of course stop repeated attempts to show intellectual solvency, but makes such attempts increasingly boring. This intellectual collapse, particularly that of the reductionistic project, can be fruitfully understood as the collapse of a secular religion and its anthropological views. One of the most cherished beliefs in this religion was the fact/value dichotomy, which, as politely pointed out by Hilary Putnam, has now utterly collapsed. The situation is now quite different. An intellectual tradition, that can be broadly described as theologically-grounded anthropology, and includes thinkers such as Origen, Gregory of Nyssa, Augustine, Aquinas, Pascal, John Henry Newman, Soren Kierkegaard, Gabriel Marcel, Etienne Gilson, Hans-Urs von Balthasar, Karol Wojtyla, Alasdair MacIntyre, and Rene Girard among its members has important ideas to offer at the present cultural crossroads, beyond the exhausted positions of reductionism and relativism. I am particularly interested in the philosophical and anthropological underpinnings which, although indeed theologically grounded (as in fact any other philosophical position overtly or covertly is), do not require adherence to the Christian faith as a precondition for judging their intellectual merits. Of particular importance is the status of truths, including truths in science, and of objective ethical values in the context of a historical and open intellectual quest.

**Mikula, Maja**, *University of Technology Sydney, Australia*

Montalbano Sono: Knowledge and Power in Andrea Camilleri's Detective Fiction

Because of its narrative structure based on a formulaic passage from ignorance to knowledge, the mystery genre is never without an epistemological subtext. By the same token, heroes of detective fiction, whose main *raison d'être* is precisely an incessant quest for knowledge motivated by a desire to benefit society, can be interpreted as intellectuals *par excellence*. In this light, police superintendent Salvo Montalbano, hero of a best-selling series of mystery thrillers by Italian author Andrea Camilleri, can be interpreted as an epitome of the conditions and limitations of intellectual engagement in present-day Italian society, where the ostensibly pre-modern, modern and postmodern worldviews coexist and at times reinforce each other in surprisingly productive ways. Disenchanted with social reality but not apathetic, Montalbano is a witness and at times a protagonist of Italy's key socio-political events and developments. In fighting international crime — from people smuggling and the new mafia to building speculation and trade in human organs — Camilleri's hero remains firmly rooted in the local environment of his imaginary Sicilian home town, Vigàta. An extraordinary erudite, widely read and appreciative of fine arts, he resolves each mystery driven by intuition, popular wisdom and a strong sense of justice and compassion for the disempowered. This paper interprets Montalbano as a truly postmodern amalgam of seemingly irreconcilable opposites: elite and popular culture, tradition and innovation, the local and the global.

**Miskovic, Maya**, *Loyola University Chicago*

The 'Difference' the Balkans Make: Questions of Race and Culture

The Balkans are the geographical, social, political and cultural space that continues to puzzle many, inside and outside North American academy alike. Its physical and symbolic geography is contested, its peoples are regarded as different kind of Europeans. The source of this difference is ambiguous, however: Is it racial or cultural? There are attempts within the North American academic discourse to theorize this difference as racial, particularly when dealing with the Yugoslav wars of succession (1991-1995). This paper will consider such accounts on the Balkans as the theoretical framework to discuss the difference that emanates from being Balkan. Theoretical claims will be supported by the narrative analysis of the in-depth interviews with the first generation of Balkan immigrants in the United States. This paper will argue that the Balkan peoples form a sense of difference — both vis-à-vis the West and among themselves — on primarily cultural, not racial level. Balkan immigrants are aware that their place of origin still bears the stigma of economic and cultural backwardness, political instability and irrationality, but they clearly position themselves apart from Asia, and especially Africa that, in their view, holds the bottom of a referential margin-center scale. Departing from the notions of identity proposed by Stuart Hall, this paper will problematize this self-perception of (white?) European immigrants: it is not so important where people are coming from and how they see themselves, but how they are represented and what they do with such constructed identities.

**Molina Guzmán, Isabel**, *University of Illinois at Urbana-Champaign*

Crossing Borders: Rupturing Race in Postcolonial Narratives of Nation/Ethnicity

Engaging the postcolonial concepts of hybridity and the third space, this article explores the metaphor of brownness in self-narratives of race and identity experienced by Spanish Caribbean immigrants living in the United States. It interrogates the black-white binary discourse of race and identity in the United States and instead positions the United States as a transnational space increasingly defined by the discourse of racial and ethnic mixture and ambiguity. Within such an imagined space participants are neither "black," "white" nor



“brown,” but instead resist and re-define pre-existing dichotomous categories of racial, ethnic and national identity.

**Monje, David**, *University of Illinois at Urbana-Champaign*

Articulating the Real: Gerhard Richter's *18 Oktober 1977* and Walid Raad's *Already Been In a Lake of Fire*

Increasingly, the collective experience of violence accompanies the new nationalisms and empires that characterize the current processes of neoliberal economic globalization. Artists such as Gerhard Richter and Walid Raad, like other critical contemporary thinkers, make work that attempts to intervene in the symbolic trajectories of this globalization. Richter's cycle of 15 paintings about the activist-turned-terrorist Badder-Meinhoff Group, titled *18. Oktober 1977*, and Raad's collection of photographs of cars used as car bombs titled *Already Been in a Lake of Fire* serve as somber aides-memoir of collectively experienced violence. In different ways, both artists take the ubiquitous and therefore almost invisible images of our shared and highly mediated symbolic life and recontextualize them just enough to quietly draw our attention to the sometimes beautiful, profound, and often brutal, ironies of modernity. This paper argues that we can gain a better understanding of how this happens by exploring the relationship of the work of Richter and Raad to the social systems of meaning that shape our ideas, experiences, and histories of civil (and uncivil) violence and its aftermath.

**Moor, Liz**, *Middlesex University, UK*

Brands and Visibility in a Global Frame

Brands and branding have recently become an important component of political discussions about the nature of the global system. They are a focus for much anti-globalization activism (see Klein, 2000) and are increasingly seen as “the logos of the global economy” (Lury, 2004 forthcoming). Despite this, brands have not as yet received the degree of academic scrutiny and analysis appropriate to the centrality of this cultural form, although such attention is urgently needed to enable academics to propose suitably complex accounts of the relationship between “an economy of signs” and other movements within contemporary geopolitics. Accounting for the role of branding in economic and cultural life is one of the aims of this paper, but its central purpose is to highlight the complex and sometimes contradictory ways in which brands and branding can be understood and used by those working in sociology and cultural studies. Thus although brands may, at one level of analysis, render exploitative aspects of contemporary production relatively invisible, the same visual logic may, at another level, be harnessed by activists for more progressive projects, and by other consumers for a range of social and political purposes. Given this complexity, the paper attempts to analyse the specific visual and iconographic dimensions of brands in order to establish what, if anything, different aspects of brand use have in common. In this way, it responds to one of the key conference themes — “global uncertainty about politics” — in terms of the disjunctures and possible incommensurability between different levels of social and cultural analysis within a complex global system.

**Moore, Kerry**, *University of Surrey, Roehampton*

Policing the Asylum Crisis: Cultural Studies, Post-Marxism and the Politics of Hope

Drawing on the ‘Birmingham school’ cultural studies influences, from *Policing the Crisis* onwards, and the post-Marxist ‘discourse theory’ of Laclau and Mouffe, this paper will focus on the ‘policing of the asylum crisis’ in the U.K., post-9/11. The official governmental response to the 9/11 attacks has been couched in the rhetoric of justice and moral law. This rhetoric has engendered a culture of fear and has set the conditions for legitimating racism

in the U.K., in particular in relation to discourses surrounding 'the asylum issue'. I will argue that the reactionary logic embodied in the politics of U.K. asylum detention centres and the rhetoric of its 'asylum crisis' is obscured and perpetuated as a hegemonic discursive formation. In its exploration of the discursive formation of negative social identities, this paper will perform a politico-theoretical intervention which will demonstrate the contingency and instability of even the most 'demonised' constructions of 'the other'. This will allow me to contend that there can be no necessary link between discursive concepts such as 'the asylum seeker' and 'security threat'. Rather, the current asylum discourse needs to be seen as an unstable system, vulnerable to challenge and open to re-articulations with other, perhaps more progressive, ideas or concepts. I will postulate that it is in the recognition of these discursive, hegemonic dimensions of politics that new possibilities for political struggle might be devised, and a more optimistic politics of asylum proposed. But I will also contend that it is through an engagement with post-Marxist theories of Laclau & Mouffe that a new politics of cultural studies can be articulated.

**Moorti, Sujata**, *Old Dominion University*

Cosmopolitan Voyeurs: The Global Travels of Reality Television

Reality television as a genre configures new subject positions for its participants and viewers. While the ethics of the show — its reliance on humiliation and abjection — have been variously discussed, what remains underdeveloped is the form of cultural citizenship the genre permits. This topic takes on special urgency because the shows travel globally, both as programs and in terms of the locales where the contests are held. In this paper I examine how the traveling reality show permits viewers and the participants to embrace a cosmopolitan identity. I also examine the cultural work performed by the glossy globalism this genre of programming facilitates. If the viewer of reality television is often positioned as a voyeur, I argue that when these shows travel outside the United States, such as *Big Brother* in Africa, they also locate the participants not as tourists but in an analogous position of meta-voyeurs. The foreign locales are exotic backdrops against which participants/contestants perform the rituals of the program; participants and viewers rarely get an opportunity to interact with the landscape as tourists. The paper offers two levels of analysis. First, through close readings of traveling reality shows I underscore the ways in which foreign locales are mobilized and the forms of audience and participant identities they permit. In particular I underscore how the "American"/Western identity of participants and viewers is reinforced through such imaging practices. Second, I look at the economic pressures that govern the production of the shows as well as facilitate their global mobility. This political economy of reality television reveals the subtle cultural work the shows permit. The transnational circulation of these shows underpins the enduring success of the genre. Notwithstanding the centrality of global audiences, reality television relentlessly addresses only the Western viewer. Structurally centered in the West, the shows permit a cultural citizenship that remains inherently parochial and Western despite its cosmopolitan veneer.

**Morgan, David**, *Valparaiso University*

Manly Pain and Motherly Love: The Passion of the Christ and the History of American Christianity

This paper places Mel Gibson's film within the context of American Catholic and Protestant cultural history. The aim is to show that the film's portrayal of the relationship of mother and son is deeply inflected by the preoccupation of many American Christians in the nineteenth and twentieth centuries with the masculinity of Jesus and the role of mothers in an ideology of childrearing. Gibson's film brings to the iconography of domestic Christianity and the masculinity of Jesus a characteristic twist since the film presents these themes

within the framework of a traditionalist Catholicism.

**Morris, Brian**, *RMIT University*

Performing Urban Rivalry: The Cultural Politics of First and Second Cities

Using the long-standing rivalry between Sydney and Melbourne as a case study, this paper explores the dialogue between these cities which gives rise to their claims to identity and distinction. We are particularly concerned with the ways in which cities are imagined and discursively produced as places of comparison, of mutual exchange, of aspiration and envy — such that the picture that emerges of the city is by definition a partial one; incomplete and passionately ‘one-eyed’. What is at stake in a cultural politics of cities that welcomes and fuels such rivalrous representations? As a field and mode of inquiry, cultural studies has been particularly attentive to debates concerning the relationship between cultural narratives and identity formation (particularly in terms of race, gender, class, sexuality and so on). This paper explores whether aspects of identity theory might be productively applied to urban populations and the territories they inhabit. The goal of this approach is to move beyond the current tendency to conceptualise ‘the city’ or particular cities as somehow total or complete social universes. Instead, we seek to constructively articulate a cultural study of urban places within a theoretical framework that emphasizes a non-originary account of identity. In focusing on the relational features of urban identity (in this instance first-second city rivalry), this paper attempts to establish a new approach to the analysis of cities; a critical analysis which takes more seriously the everyday urban mythologies perpetuated at the most idiomatic level of cultural politics.

**Muhammad, Kareem R.**, *University of Illinois at Urbana-Champaign*

All About the Benjamins, Baby: Resistance, Hegemony and the Business of Hip Hop Culture

This work examines resistance in hip-hop subculture. Specifically, it traces the movement of hip-hop from the margin to the center from 1973 to the late 1980s, explores the commercial influence and the types of resistance that may be forged in the dominant space, and discusses hip-hop as hegemony. A textual analysis of a leading hip-hop publication along with work of social and cultural theorists such as Baudrillard and Hall provide reference points for discussion.

**Muir, Kathie**, *Adelaide University*

Tough Enough? Representations of Women Politicians in the Popular Media

The rise in the number of women politicians of all political persuasions over the last decade has been a feature of contemporary politics across Western democracies. Women now make up 26% of all Australian Federal politicians and their active presence appears to be widely accepted and valued by the electorate. However, in news and popular media representations of their performance and experience their difference from the masculine norm is still consistently marked as their most distinguishing characteristic regardless of their political affiliations. This paper will analyze the signification of femininity in media representations of contemporary Australian women politicians. In particular, it will investigate the diverse and conflicting ways particular myths, stereotypes and ideologies of femininity are deployed to make sense of their performance as leaders and their experiences within political life. It examines the effects of tabloidization arguing that the media's emphasis on personal lives works in contradictory ways for women politicians: on the one hand, inviting identification with new audiences; on the other, positioning them in opposition to the traditional masculine culture of politics and leadership.

**Nakayama, Thomas**, *Arizona State University*

Asian American Studies and the Globalization of 'Community'

Asian American studies has traditionally focused on the importance of 'community' in its academic enterprise—particularly the way that it has aligned itself with other ethnic studies projects. The importance of community has a historical legacy that legitimated its place and acceptance in the academy. The continuing importance of community demands renewed attention and analysis, as globalization has changed the way that Asian American communities are developing. Immigration, high tech workers, and capital flows have reconfigured the Asian American communities from the era of the Third World Strike. In this paper, I examine the changing patterns of community in the global context and its impact on Asian/America Studies. Patterns of globalization have continued to problematize and confuse the relationship between Asian and Asian American studies. Given the shifting character of Asian American communities, can Asian/American studies continue to align itself with other ethnic studies projects? Or does it demand a renewed visit to its roots in the community and the future directions it might best serve Asian America? By examining these struggles over community and Asian/American studies, we can better understand the ways that globalization is reconfiguring national identity and the place of the nation-state.

**Naze, Dave**, *Indiana University*

From the Men's Tees: an Apocalyptic View of Annika Sorenstam as a Form of Protest

In May, 2003, LPGA golfer Annika Sorenstam, rated as the world's number one women's player, did something that had not been attempted in 58 years: compete on the men's professional golf tour. With shades of the 1973 King-Riggs clash hovering in the background, Sorenstam knew there was going to be quite a bit of uneasiness within the sports world once word leaked out about her historic endeavor. Despite the momentous event, not all onlookers and participants were pleased with the inclusion of a female golfer in a men's professional tournament. Stephen O'Leary posits that in our culture, apocalyptic myth operates as an inexhaustible well of metaphor" (417). This indicates the visibility of apocalyptic notions in contemporary discourse. My objective here is to pursue the nature of social protest discourse as viewed through an apocalyptic lens. I contend Sorenstam's journey through professional and gender barriers contains apocalyptic overtones. This site offers a unique approach to the study of protest rhetoric, as well as the study of apocalyptic discourse. The purpose of this paper is to place the notions of protest and apocalyptic in dialogue with one another, hoping to unveil, if any, the practical and rhetorical applications of this endeavor. To do this, I first outline the impetus of addressing sport as a legitimate facet of rhetorical study. Next, I delineate the various approaches to the study of apocalyptic discourse. After explicating these two objectives, I then examine the discourse surrounding the Sorenstam situation in its apocalyptic form. The final discussion addresses the rhetorical implications for pursuing this intersection of social protest rhetoric and apocalyptic discourse as it pertains to the Sorenstam situation.

**Negro, Giovanna Del**, *Texas A&M University*

The Humor of Belonging and Difference: Globalization and the Intercultural Performances of Shazia Mirza

This paper examines how new formations of ethnic and gender identities are articulated in the intercultural performances of Pakistani-English comedian Shazia Mirza. The first female Muslim stand-up comic, Mirza has received widespread attention for her shows in Europe and the United States. Addressing herself to both Muslim ethnics in the "Christian West" and members of the dominant cultures in which she works, Mirza's humor is bound

to a complex set of intercultural interpretive contexts. Building on the work of Bauman and Kirshenblatt-Gimblett and globalization scholars such as Appadurai and Hannerz, this paper seeks to explore the dynamics of these contexts and uses them to shed light on the dilemmas of ethnic women's performances in a globalizing world. On a basic level, Mirza's hyphenated identity emerges from the context of a multi-ethnic England. In highly nuanced performances, she criticizes both mainstream English stereotypes of South Asians and the elements of her own community which she finds constraining. This betwixt-and-betweenness is not only magnified by the heterogeneity of the audiences of her shows in England, but also by the fact that she actively performs in parts of Western Europe and the United States with large Muslim immigrant and ethnic populations. Highlighting both the structural similarities and context-bound differences of the diverse Muslim ethnic communities to which she speaks, Mirza's performances illuminate the possibilities and the limitations of ethnic identity in a globalized world where immigration and transnational media cultures both foster and disintegrate the social foundations upon which belonging and difference are articulated.

**Niaah, Sonjah Stanley**, *University of the West Indies, Mona*

Making Space: Kingston's Dancehall Culture and its Philosophy of 'Boundarylessness'

Like many cultural studies of dance, the media and performance generally, this paper seeks to highlight what is left out of or behind by traditional scholarship on Dancehall culture in Jamaica. In this light, my look at Dancehall empirically through everyday street events explores the multiple spatialities negotiated, enacted and instantiated within the context of an age old ritual but that which has transformed over time. Even as it is transformed it transforms personal and communal spaces. Most importantly the limits and potential of such performance spaces like Dancehall are revealed in the way they are negotiated within the urban, temporary, nomadic, and policed spaces to create transformatory and transcendental ones. By entering Dancehall culture through the arena of 'the dance', specifically the recently initiated 'Passa Passa' event, I examine how the performing body traverses micro and macro geographical scapes in which spaces and selves are continuously made and performed, in spite of the odds, with a philosophy of 'boundarylessness'. This paper ultimately introduces a performance geography agenda within the study of performance practices such as Dancehall.

**Nicholson, Judith**, *Concordia University*

People, Power and the Mobile Phone

In the past few years that the popularity of mobile phone users has burgeoned worldwide, different theoretical approaches have been employed to read the cultural significance of the practice. Public sphere theory has been used to interpret the collaborative role of mobile phone users in shaping public opinion and coordinating strategies during recent street protests in the Philippines against a corrupt President and in Seattle, Genoa, Québec, Miami, and cities against the policies of international trade organizations. Variations on the 'uses of gratifications' theory and dramaturgical views of behaviour have been used to explain the cooperative group interaction of mobile phone users during other recent moments of popular mobilization. "Posthuman" theory and the notion of "mobile cyberspaces" have been used to bolster the claim that users gain nearly unlimited agency and power of association when they plug into mobile networks where instantaneous exchange of data is more important than who or where they are. Other researchers contend by using the notion of 'digital panopticism' that governments and corporations have appropriated mobile phone use as a wireless conduit to the new webs of surveillance they have created for both

benign and deadly purposes — from intruding on users' privacy in order to better shape them as consumers to tracking political activists for assassination. This paper surveys these and other approaches being used to read the cultural significance of mobile phone use and suggests how the practice is both shaping and being shaped by current/changing conceptions of power and political agency.

**Nilakantha, Panigrahi**, *NKC Center for Development Studies*

Super Cyclone-Effected Communities and the Role of Government and Non-Governmental Agencies: a Study on Marine Community in Orissa

The paper is on the fisherman community who were the victims of the recent super cyclone. The bio-cultural aspects of the community suddenly got distorted because of recent super cyclone in Orissa. All indiscriminately got affected. Among them there are differential occupational groups have different responses Welfare agencies often ignore the human components as a results in spite of the best possible efforts made by the agencies the communities become critical to their services. The present piece of work explains the impact of the super cyclone on the community whose livelihood is based on the marine fishing. The construction of tools such as boats, nets, by government have failed due to the lack of under value of native design and also due to non availability of any standard design. Ignoring the role of kin network of the community during the fishing, drying, processing and marketing the low level beneficiary participation of the community members with Government supplied instruments and tools for bettering the livelihood yielded negative impact and are being attributed to the half hearted involvement of the Government officials and in some cases non involvement of the NGO personnel.

**Nylund, David**, *California State University, Sacramento*

Sports Talk Radio Programs: One Big Boyquarium?

It has been argued that mediated sports is not only highly gendered, reproducing hegemonic masculinity, but also racist and classist. There has been a rapid proliferation of sports talk radio programs in the United States and it is alleged that these programs both reinscribe, reflect, and hide dominant positions of power and powerlessness. Yet, the most popular national sports talk program, the Jim Rome Show, is noted for its fairly progressive stances on homophobia and racism in sports. This paper will deconstruct the potentially subversive elements of Jim Rome's show and examine the homoerotic undercurrent subliminally present in this highly masculine discursive space.

**O'Connor, Alan**, *Trent University*

Raymond Williams and Theories of Mass Media

Williams's approach to language, cultural forms and institutions of mass media continues to be relevant in the so-called epoch of "postmodernism."

**O'Donnell, Hugh**, *Glasgow Caledonian University*

Selling 'America' through the Superbowl

This paper will offer a detailed analysis of the last five Superbowls (1999-2004) broadcast on American television, concentrating on them as highly ritualised media events. Unlike the stadium event, the media event includes not only coverage of the match itself but also all the other items which go to make up the televisual experience: opening and closing credits, interviews (live and pre-recorded), statistical information given on screen and above all the adverts which regularly punctuate the sporting action. Using narrative and discourse analysis as hermeneutic tools, we will approach such coverage not just as a fractal postmodern"

text where local narratives constantly interrupt and are in tension with other, but as a continuous text driven by an underlying master narrative manifesting itself through superficially disparate narratemes sharing a common deep-structure grammar and ideology. Building on earlier analyses of a wide range of sporting events (from the 1990 Football World Cup to the 2002 Salt Lake Winter Olympics) we will argue that such coverage is fundamentally political in nature even when obviously political themes are not being foregrounded, and that it works to construct/"sell" an America built around notions of power — physical, mental, technological, "purchasing" — whose right to use that power in furtherance of its own interests is assumed to be a goal enjoying wide social support. It will consider the extent to which this "deep grand narrative" has changed in response to events such as 9/11 and the political changes which have emerged in the United States as a result.

**Ommen, Brett**, *Northwestern University*

Liberalism at the Altar: Seeing the General Instruction of the Roman Missal in America

As Catholic churches in America prepared for the liturgical season of Advent, church members were not only charged with preparing their faith-communities for the coming celebration of Christmas, but also with determining how and to what extent they would adopt the new revisions in the General Instruction of the Roman Missal (GIRM), the document prepared by the United States Council of Catholic Bishops that sought to regulate the Roman Catholic mass. Oddly, this document sought to bring American Catholic practices closer to the dictates of a document issued by the Vatican in 2000. The GIRM sought to create a faith practice that could be recognized easily across individual parishes by way of regulating the forms of liturgy and the postures held during those liturgies. These postures, while accounting for relatively small sections of the GIRM, became the most contested points in the Catholic public. Thus, the visual positioning of bodies in the practice of the Roman Missal becomes at once a means of universalizing the experience, and a source of contestation in American Catholic church communities. The changes in posture reveal the power of visual practices to transcend community and linguistic differences. But visual transcendence simultaneously empowers the revelation of uniqueness. Thus, the transcendence of the visual realm and the controversy that the explicitly visual elements of the GIRM sparked in American Catholic churches reveals how the visual realm serves as the contested space in which the struggle between a collectivizing faith and a liberal individualism takes place.

**Oraon, Karma**, *Ranchi University*

Climate and Weather Option is Disasterous to Agriculturists

Nowadays Disaster management has become the focused issue for the scientists of both social and technological fields. Often the disaster management is discussed in terms of earthquake and flood. Here I am trying to give impetus on climatic changes and weather option which are irregular in the past decades responsible for draught. For the agriculturists and the common farmers, the successive events of insufficient rain fall incur and cause heavy loss of property of life. At the same time we see the heavy and access rain fall causes the same result. In Jharkhand which is a nascent state of India, it seems the irregular events of rain fall has become the regular feature. In every year some parts of state have to suffer for want of adequate rainfall and it has a substantial effect on the population of Jharkhand state. Majority area of Jharkhand is inhabited by tribal people whose livelihood is based on poor and traditional agricultural implements and resources. The irrigation has no impact because of the fact that only 5 percent of the total agricultural land fall under the cover of irrigation infrastructure, on the other hand, the tribal communities and other residents in majority are lacking of knowledge of innovative agricultural resources and technology. Gov-

ernment and other voluntary agencies involved in tackling the above issues and problems need proper feedback from the social scientists for better management of both the alternatives to the natural calamities and relief activities to be provided on time to the affected areas.

**Otele, Olivette**, *La Sorbonne University*

Bristol and Newport, Two British Cities Challenging Racism

War is on our society's agenda. "War on terror," "war on crime" and "war on drugs" are only some of the few instances reflecting on where the priorities are. Following the event of September 11 2001, the British-American collaboration over "war on terrorism" has had an impact on immigration policies and race relations in Great Britain. Under the Anti-Terrorism Crime and Security Act 2001, the police are allowed to stop, search and detain suspects. Refugees, asylum seekers from minority ethnic backgrounds and British citizens from minority ethnic background are being particularly targeted. There has been an increase of protests by Black and Asian nationals as well as human right organizations against the police. More than ever before, Britain is colour sensitive. The desire to encourage "Caucasian immigration" has been made blatant in 2003. The need for about 20,000 workers has led Britain to call for unskilled workers. African and Asian workers have to pay for application fees they can often ill-afford. Eastern European countries are exempt from it. Racial equality is no longer a priority. The highly sensitive question of asylum seekers fuelled by tabloids is being dealt with swiftly. Under Section 55 of Asylum Policy, state help has been withdrawn from 1,000 people in 2003. These people who are often made homeless have in many cases, turn to prostitution and petty criminality. Despite this bleak picture, there is hope for the future. This paper proposes to look at survival techniques found by two British cities to fight racism, their efficiency and their limits. We will try and answer a few questions: in what measure museums in Bristol, England and grass roots minority ethnic organizations in Newport, Wales are essential in redefining the representation of people from the majority world? What impact do Diasporas and pressure groups have on building collective memory? In the light of recent radicalisation of laws, can they be instrumental at challenging what the McPherson report has referred to as "Institutionalised Racism"?

**Ozdemir, Aydin**, *North Carolina State University*

Crosscultural Comparison of Consumer Behavior: Discussion of Methodological Considerations and Further Applications

It is known that every individual has specific perceptions of the environment that has an important role in determining the responses of an individual to his life conditions. This is the result of series interactions between person and his environment, which is affected by individual characteristics. In addition, cultural differences create distinct social conditions combined with socially organized perceptual behaviors. Observing culture's identity and analyzing the cultural diversity with new experiences under the influence of physical conditions can figure these behavior patterns. Based on the approaches above, this study includes a thesis on man-environment interaction in enclosed shopping malls. The effects of physical variables such as openness-closeness and the variable related with human factors, crowding, on interpersonal interaction of mall users are investigated. Although the main aim is to study physical variables and their effect on behavior in malls, cultural differences and/or similarities between two nations, Turkey and the United States, are discussed. Results are expected to support the assumption that people change their behavior and their interaction with others under the influence of different physical and social conditions. The methods are photogrametric measures and questionnaires, which aim to gather thick" descriptions about



socio-cultural character and perceptions of the mall users. The main structure of the research design can be described as a comparative case study. The information that are generated in this study and methodological considerations in a cross-cultural research will be discussed. It will be intended to develop guidelines for further implications and research. Proposed Sessions: Cultural Studies/Critical Methodologies; Space and Culture; Everyday Life in Cultural Studies

**Paakspuu, Kalli**, *York University*

Rhetorics of First Nations' Place and Memory in Colonial Photography

Like any cultural artifacts, photography has a utilitarian function which alters in meaning through subsequent uses. Early 20th century photographers such as American E. S. Curtis and Canadian Harry Pollard practiced photography on the North American frontiers in a time when federal governments used treaties to extinguish Indian land rights. Their photography with Natives, despite originating in a European Fine Art movement, is evocative of Homi Bhabha's Third Space<sup>(1)</sup> — a site of alterity where power relations are contested. This presentation will offer a lens and a historical perspective on cultural resistance evident in early photography and in more recent films like Zacharias Kunuk's *Atanarjuat* (2001) produced as an Isuma Igloodik/NFB co-production and Loretta Todd's "Kainayssini Imanistaisiwa: The People Go On" (2003) by the National Film Board of Canada. Using discourse analysis and Goffman's dramaturgical model we will examine various ways that photography has enabled Native subjects to participate actively in the constructions of their locales within a continuum that served their purposes, even if they were unaware of potential future uses..

**Packer, Jeremy**, *Pennsylvania State University*

Racing Mobility: The Automobility of Afro-Americans

This paper situates the connection between politics and mobility via an analysis of the articulation of Cadillacs, African Americans, upward mobility, and the notion of being caged or trapped. The historical variations in how Cadillacs (as well as other luxury automobiles) have signified in a number of radically different fashions (success, criminality, welfare queen) will shed light on recent debates over racial profiling and DWB (driving while black). The paper provides background to such debates through an analysis of the black press's coverage and debate therein regarding the importance of auto-mobility, social mobility, and the place of status signification in the African American community beginning in the post-war world of white suburbanization. The paper ends by renewing these debates in light of recent popular coverage of racial profiling and the centrality of the automobile as a means of 'racing' mobility which often aids in police and more general state surveillance.

**Palm, Michael**, *New York University*

Listening to More than Cheap Labor: the Cultural Politics of Outsourcing

The significance and implications of outsourced customer service work exceed its potential and reality as a growth industry. Questions about social, cultural, personal, professional, technological and physical mobility all emerge out of an analysis of offshore customer service work, and the mobility of labor and capital intersect in the call centers where this work gets done. This paper elaborates the tele-mobility of Indian call center workers: a technologically-enabled form of labor migration that requires the physical immobility of workers. While call center workers must remain in India, the work they do — and indeed the personas they adopt on the job — migrate to the United States. This paper considers the stationary bodies and transnational voices of call center workers with the aim of providing a

new perspective from which to approach labor migration. To approach these issues of migration, mobility and immobility, I'll address call center workers as telecommuters, and assume nations as well as domiciles as the homes being commuted into as well as from. This approach helps amplify both how Indian call center employees are positioned as consumers of U.S. American culture, and how Indian workers passing as white U.S. Americans has become a crisis about more than lost jobs. Finally, backlash in the United States against the outsourcing of back office work to India will be critiqued with an eye toward forming a transnational politics of solidarity that can transcend the limits of trade unionism and that understands the racist as well as nationalistic motivations of insourcing" bills currently pending in several U.S. state legislatures.

**Panda, Premananda**, *Sambalpur University, India*

Issues and Encounters of Globalization: An Incipient Inquisition

The present paper tries to explain a few emergent issues and encounters of contemporary globalization drawing examples mostly from authors own recent field experiences and experiences of the current research project in Orissa, India. The central principle underlying any form of interpersonal and socio-cultural experience is that of encounter. Encounter conveys the notion that two or more forces/subjects/communities and their experiences meet only to confront one another, but to interact in certain ways of conflict. With the change in spatial dimension of interaction by globalization the role-realization, life-sharing, and identity question become blurred. This is because globalization is a process of over-powering market mechanism with an inbuilt tendency of 'homogenization'. 'Homogenization' is not a harmonious integration of cultures and peoples and elides differences of cultures/ communities /histories / subjects of a great variety of histories and cultures to the hegemony of one supremely dominant techno-economic culture and even leads to their extinction some scholars consider globalization to be a form of neo-imperialism. In the past, the adventurers, travelers, traders, nomads, warriors and missionaries acted as the major agents of globalization the traces of which are still alive in the form of craft, religion, and a few tangible and intangible culture traits. In a sense, there are two forms of globalization viz; traditional and contemporary. The traditional forms of globalization that extended dominion, market base and domains of resources through human agency also called for resistance from the invader cultures and peoples. On the contrary, the modern contemporary forms of globalization that expand the domains of monopoly of capital and scientific knowledge through out the world and co-opt the agencies of economy and culture in the areas of their invasion and thereby ensure hegemony of the one supremely advanced technological and industrial power over the rest of the world. The liberalized trade powerful media of cyber age and increased voluntary or involuntary mobility of ethnic groups across the political boundaries of nation-states generated new ties of cultural linkages imposing the people to redefine their way of life. The consequence of such a process of extraneous culture imposition displaces not only the rights over resources of the natives but uproot the knowledge and skill hither to root in their man-nature-supernatural inter-dependence. The present paper tries to describe the types of globalization with their features. The nature of contemporary globalization is qualitatively different from previous traditional types .It concludes that there has been a great shift in the areas of study from study of other's culture and vanishing culture to the study of global culture, from impact study of modernization and industrialization to production for export, complexities and dynamics of international job market, and so on.. Thus, it concludes that the conflict emerging from the asymmetrical interaction between peoples and environments, cultures, create new episteme and regimes of knowledge and new protocols of their legitimacy determined in terms of their demonstrative power. . As such, the astonishing cultural creations of mankind seem to downgrade the essence of

anthropology and get subsumed under the emerging fields like development studies, environmental studies, study of human rights, and global culture studies etc.

**Papadopoulos, Dimitris**, *Free University of Berlin*

The Life/Culture System: the New Exotica in Cultural Studies

The turn to culture in recent decades was mainly supported by two assumptions. The production of every meaning is a contingent affair: there are no hidden structures behind it, rather meaning arises in everyday culture, the ways people and communities make sense of their own existence, the micro-practices of domination, and technoscientific malleability of the world. This move was accompanied by a second one: the critique of the exotic view of otherness, as something sustaining discourses of inferiority and subordination. The exotic is not anymore distanced, it is nearby, it is a cultural construction. Both shifts announced the rediscovery of the notion of life in cultural studies and social-cultural theory. Life is the immediate background on which culture emerges, life creates culture, culture is the making of life. This is the life/culture system. The appropriation of the notion of life as a signifier for hope has a long and troubled history. Around the turn of the 19th century and during the years of the Weimar Republic many, and among them most prominently Nietzsche, tried to disconnect the idea of promise from a particular object. Life itself is the promise; life is the solution for the problem of life. Today, more than a hundred years later, life re-enters the domain of theory: immanence, situated encounters with otherness, uncertainty, suddenness, event, performativity, fields of difference, naked life, corporeality, and, of course, biopolitics indicate variations of the recurrent theme of life. In this paper I want to argue that the contemporary configuration of the life/culture system reinvents a new form of the exotic. The new exotica is neither distanced nor close. It is in us, in our bodies, in the artifacts we use. How does this new exotic of life relate to the violence, displacement, and disruption in contemporary practices of geopolitical domination? The aim of this paper is to situate the new exotica of the life/culture system in the neo-liberal and technoscientific imaginary of the North-Atlantic.

**Park, Jin Kyu**, *University of Colorado at Boulder*

Mediated Meanings and the Self: Media Audiences' Strategies for Presentation of Religious Self and Identity

Recent sociological works have suggested that constructing self and identity is a crucial project for individuals living in late modern social and cultural contexts. In this late modernity, characterized by the media-saturated culture, we cannot dismiss the significance of media and popular culture in the project of self and identity construction. Many studies of the self have shown that, different from postmodernist arguments for incoherent, fragmented, and empty selves, individuals still have a belief in, or longing for, a sense of the coherent self out of multiplied social roles and situated identities. In the endeavor to have a coherent self, religious self and identity, among others, bear significant potentials as an overarching force integrating multiple roles into a self. This paper will explore the different ways in which media audiences employ a range of symbolism in media and popular culture for their construction of religious self and identity. Analyzing in-depth interview data gathered from an ongoing collaborative study, it will conceptualize the audiences' narratives in the interview setting as discursive strategies for the presentation of self. It will pay special attention to the several discursive strategies, through which they achieve the goal of constructing religious self and identity. These strategies are: (1) differentiation oneself from others through media practices; (2) identifying religious institution's interpretive instruction; (3) classifying popular cultural artifacts according to their compatibility with one's

religious/spiritual faith; (4) displaying one's interpretive competence toward cultural texts, based on religious/spiritual/moral convictions; and (5) locating oneself within a self-described continuum of openness" and "closedness" toward popular culture.

**Parry, Amie**, *National Central University*

Tolkien's Trans-species Fantasy: Countercultural Readings and the Contradictions of Fellowship

This paper examines in what interests and to what effects *The Lord of the Rings* has been excluded from the modernist canon on the grounds of being fantasy" (allowing modernist texts to be read as not being fantasies). It investigates in particular what ways of making meaning about modern experience are also disavowed through this exclusion, and to what extent these knowledge formations might reveal how modes of embodiment and subjectification persist in modernity that are not reflective of recognized norms for selfhood and social interaction. The themes that were part of the grounds of its canonical exclusion paradoxically include both a radically utopic vision and affirmations of master/servant relations embedded in a deep need to construct a white heroic West as the basis for interspecies fellowship. These themes became as well a significant aspect of Tolkien's appeal to 1960s and '70s Anglo-American countercultures. Rather than resolving the contradictions of the text, the very range of countercultural readings sheds light on the nature of the contradictions that the movements themselves had to negotiate in formulating their own position vis-à-vis hegemonic interests.

**Pavlov, Evgeni V.**, *University of Denver*

The Good, the Bad, and the Other: Lyotard, Levinas and the War on Terror

Lyotard's name is usually associated with the so-called "postmodern condition," however, his work presents us with a multitude of intriguing and potent views that Lyotard himself preferred over the hysterical and often fruitless attempts to pinpoint what exactly constitutes "postmodernity." In his last published book — *The Confession of Augustine* — Lyotard, as I will argue in this paper, touches upon a number of very important issues related to his formulations of the Otherness and its ethico-political implications. This paper will attempt to connect the ideas of this book with Levinasian problematics of the encounter with the Other. I will argue that Lyotard's position consists in a secularized version of Levinas' theme of openness toward the Other: while Levinas emphasizes the vulnerability of the Other and the need for an ethics of hospitality, Lyotard seems to suggest that the ethics of the otherness needs to account for the Other's hostility. A closer reading of Lyotard's *Differend* will, I think, help one realize how positions on the otherness are to be implemented. I will attempt to present several points related to the so-called "War on Terror" in light of two significant ideas that come from Levinas and Lyotard: a) the responsibility toward the Other (Levinas) needs to be balanced with the analysis of the sources of violence that often results from the encounter with the Other (Lyotard); b) Levinas' religious references to the Infinite are countered by Lyotard's secular reflections on Augustine and raise a question of the role of religious images in the present rhetoric of the "War on Terror." As a result of my analysis, I hope to show that it is a task of cultural studies to confront the demagogy of the official xenophobia with a careful (re)reading of the ethics/politics of the otherness.

**Payne, Jesse**, *York University*

Ideology, Normativity and Counter-Hegemony in Post-September 11th Video Games: A Critical Contribution to the Cultural Politics of Video Games

Videogames are increasingly a site of rapid technological development, artistic tension and ideological struggle. Since September 11th, both the American military and independent

developers have tapped into the hysteria of American nationalism, neo-colonialism and anti-terrorist rhetoric, and have saturated the market with videogames presenting narratives, prescribed identities and performances that reflect the imperialism, the patriarchy, the heteronormativity, the classism, the racism, the ableism, in short, all of the structural violences faced by the oppressed within capitalism. Videogames have most often been used by the ruling class to reinforce dominant liberal discourses, including binary conceptions of identity, static and pessimistic conceptions of human nature and deterministic accounts of technological and historical progress. Perhaps understandably, few scholars have attempted to theorize how videogames might be used to challenge modes of oppression within capitalism and to foster a collective imagination of how to establish and defend a more just social order. Raymond Williams and Walter Benjamin provide conceptual tools with which to critically examine the implications of videogames for how people both conceive of themselves and their world and engage with the media technologies, art and artistic processes through which material conditions are discovered and challenged. As videogames increasingly blur the distinctions and unify the functions of author and audience and enable the authoring-audience to write their own stories about themselves and their world, and experiment with identities, environments and engagements that might destabilize the ideological foundations of capitalism, videogames have begun to escape the grips of the ruling class and their ideas.

**Payne, Elizabeth**, *University of Georgia*

#### Stories of Adolescent Lesbians Examined Through Critical Life Story Method

This study integrates the life story method of Linde (1993) into the critical methodology of Phil Carspecken (1996) to examine the life stories of adolescent lesbians. Such an integration is necessary as Carspecken's method deals little with the collection of interview only data and does not address the extended interview form of the life history. Linde provides both theoretical and practical support for conducting life story research. Linde's analysis, however, is rooted in linguistic (with some psychological and historic considerations) rather than social theory. Carspecken provides both the social theoretical and critical impetus lacking in Linde's life story method. Life story method is well suited to giving voice to groups but lacks the critical potential to locate that voice within a larger socio-political context. By adding critique to life story method, the process of articulating hierarchical structures which de-value groups of people, limit voice and power and locate processes which undermine or weaken subjects' opportunities to fully recognize potential is facilitated. The precise nature of oppression is an empirical question and not a given belief." Accessing the nature of that oppression "is not a straight-forward matter, since the identities, forms of thinking, and the beliefs of people are all ensnared within oppressive relations" (Carspecken, 1996, p. 8). This integrated approach, combining life story and critical theory, allows for excavating a shared culture through critical life story interview analysis that could itself not be observed. Though the young lesbian women in this study did not all know each other, they are each a part of a shared culture in which they participated from similar status positions, which is bound by time and space, and from which they experienced similar forms of oppression, particularly around issues of gender and gender performance. The life stories shared by the young women in this study reveal the cultural schema they utilized to understand themselves as young women and lesbian in a culture where neither are valued positions. Arlene Stein (1997) acknowledges "the tendency of life history method to produce accounts that stress ambiguity and flux may be balanced by the social pressures to recast one's past to highlight biographical consistency" (Stein, 1997, p.202). She goes on to state that the "interview data say less about the concrete details of individual's lives in some objective sense than about how they framed their stories" (p. 203). How these seven young women in this study frame their "difference" exposes to critique the systemic pressures of the binary gender system..

**Pearson, Kyra**, *Loyola Marymount University*

Retranchments in Decorum: the Return of Good Citizenship Primers

Amid the contemporary fantasy of exporting “democracy” through globalization, war, and nation building, hyperbolic projections of a crisis in U.S. citizenship continue to saturate contemporary public culture. Efforts to secure affiliations to the nation-state as a hedge against globalization and ethnic tribalism turn on a retranchment of decorum in micro controversies about bodies, citizenship, and the everyday. Looking to citizenship handbooks circulating in the present-tense, we examine the aspiration to make decorum a modality for performing national citizenship. In doing so, we offer a reading that seeks to think citizenship from below in ways that refuse the intimate coupling of citizenship to national modalities of decorum, sexuality, and political recognition. Decorum functions as a way of regulating stranger-sociality at unstable articulation points. The popular citizenship handbooks not only work to police bodies and minds, they offer a guide to just those points that must be policed.

**Perraudin, Pascale**, *St. Louis University*

Violence in Representation: What Is at Stake?

A brief review of the reception of Ouologuem’s *Le devoir de violence* (1969) (*Bound to Violence*) articulates, yet exacerbates the role of violence in representation. As some critics have argued that the excess of motifs pertaining to violence is in fact detrimental to the narrative’s credibility, it becomes urgent to examine whether writing violence amounts to a repetition of violence. Through the study of various examples taken from Francophone texts and films (pieces from Djébar, Sony Labou Tansi, Peck, Sembène and Rakoton), I will examine how writing violence becomes, in the postcolonial context, a way to re-investigate and undo a process of inscribing power onto the Other, a process intended to result in a complete assimilation. I will show how violence in representation, through accounts of attacks, massacre, torture, and humiliation, attempts to cancel out the very notions exploited by the perpetrators of violence. In the face of a conquering power set out to take advantage of the fundamental lack of referentiality of the body (Scarry), the writing of violence initiates a process of renewed self-representation: graphic references of pain and mutilation gradually help the subject appropriate and secure his/her referentiality of the body. This step may then engender access to a power of address (Oliver), and a reshuffle of the victim/perpetrator relationship. This process, played out through scenes of intense confrontation between the reader and the text, casts out a new understanding of such texts: writing violence in the postcolonial context is not simply a sensationalist endeavor nor a simple cathartic (and aesthetic) experiment.

**Pezullo, Phaedra C.**, *Indiana University*

Hating Tourists and the Toxicity of Tourism

“Tourists hate tourists,” as Dean MacCannell observed in *The Tourist*. Further, Jamaica Kincaid has pointed out that many of the people who are toured also hate tourists. And there is no lack of scholars who hate tourists too. This paper begins by identifying the structures of feeling that contribute to this perception that, in a sense, tourism is “toxic.” Then, this paper suggests that there is a cost to this affective response to tourism because tourism is the largest industry in the world (that continues to grow), which means that most of us have been or will be tourists at some point in our lives. Hating tourists, I argue, is really a way to express a hate for ourselves, our culture, and who we have become. Tourists hate tourists because people hate people. In a sense, therefore, claiming tourism is toxic is about giving up on the hope that we as a people and as tourists can expect more from ourselves. The

popularity of environmental tourism or “ecotourism,” this paper argues, has provoked debates that are emblematic of this overarching love-hate relationship with tourism and, therefore, helps us consider some of the ways tourism can and does resist its own potential for toxicity. More specifically, this paper draws on literal tours of toxins to illustrate how this mode of communication might help us address not just local environmental struggles, but also the larger patterns of pollution and injustice that enable some communities and environments to become toxically assaulted.

**Picard, David,** *Université de La Réunion, France*

Aesthetic Models and Symbolic Functions of Natural Space: International Tourism as a Challenge to Rural ‘Culture’ in La Réunion, Indian Ocean

This paper deals with the problem of cultural change/resistance in a situation of internationalisation approached here through tourism development. This problem is analysed through the interaction/interpenetration of different collective aesthetic models and underlying symbolic functions of natural space in La Réunion. In the rural culture proper to La Réunion’s plantation society, the aesthetic model of the Creole garden, expressed through a particular configuration of plants, spaces, buildings and artefacts, and the performance of specific hygienic practices, becomes socially meaningful through the ‘regard of the quarter’. From this point, the symbolic function of the Creole garden and, by extension, of natural space staged for tourism is to operate a symbolic exchange within the quarter and the territorially extended social world. The intervention, by French public institutions, in the development of natural space sites in La Réunion translates a phenomena of both aesthetic and ideological violence: the selection of plants and materials to build such sites is modified in order to reflect the ‘authenticity’ of tropical nature (use of endemic plants) and the plantation history of the island (use of agricultural plants). This translates a different aesthetic model. It will be argued that the opposition of a ‘primordial’ and a ‘historicized’ nature can be related to a neo-biblical discourse which dominates the ‘global knowledge’ expressed in particular through international conventions and preservation agendas. The study shows how the dialects between these two cultures is (partly) resolved: the new selection of signs staging natural space, imposed by the French authorities, is locally configured according to the structures and communication system of the Creole Garden.

**Pierce, Joy,** *Rowan University*

Plugging In, Tuning Out: Minorities Negotiating a New Language in the Technophilic Classroom

Race, class and gender are explicit in conversations concerning the need for the poor and particularly minorities to learn, use and consume new technology, yet these dynamics are often ignored in the conversations concerning pedagogy surrounding new technology. Cameron McCarthy explains that race is not a ‘category’ or a ‘thing-in-itself,’ but a vital social process which is integrally linked to the other social processes and dynamics operating in education and society. (1998, 63.) These dynamics have profound theoretical and practical merit when discussing pedagogy and new technology. The purpose of this research is to uncover whether participants are empowered through the experience provided by new media literacy initiatives that are designed to promote access to new technologies. It requires me to ask, what are the pedagogical dynamics of such a program? There are many issues related to Internet access among people in low-income areas. What seems to be of most import to the general population is how this tool called the Internet is used. I ask, how are poor and low-income adults taught to use a computer and the Internet? Are their motivations the same as the powers that emphasize their need to become computer literate? The

media help to contribute to the ways we govern ourselves concerning Internet use. Interpretive interactionist methods are instrumental in concentrating on how participants and instructors in an adult new media literacy program in an urban environment continually strive to make sense of the world and the symbols used to represent them. I put emphasis on all actors and readers (Woods, 1979, p.2). Interpretive methods, particularly participant observation, capture the ordinariness of everyday life (Lincoln and Denzin, 2000). Further, Internet researcher Steve Jones (1999, p.xiii) posits that alternative and possibly multiple methods are virtually required in order to gain a rich analysis of Internet research findings. Interpretive practices are connected to systems of cultural discourse (education, family, gender, Internet, etc.) and to specific representations, in this case, popular and institutional reports as well as participant observation and interviews. Systems of discourse are structured by narrative history, and a great deal of talk around the importance of new technology, and is often tied — albeit loosely — to past interventions that were to forever change people's lives. It is my goal to search for voices outside the technophilic/technophobic dichotomy and focus on everyday life; material and symbolic economies; and the power dynamics on and around the Internet.

**Pina, Alvaro**, *University of Lisbon*

Where is Cultural Studies? The Poetics and Politics of an Intellectual Practice

In an attempt to take up and respond to some of the challenges posed by the Session 'Looking for cultural studies in all the wrong places', this paper will consider theoretical and practical point(s) to be made in distinguishing between 'right' and 'wrong' places for cultural studies and to look for cultural studies. Three questions will here illustrate the consideration the paper will undertake: 1) Is Raymond Williams's *The Long Revolution*, or Stuart Hall's 'Two Paradigms' paper, a right or a wrong place to look for cultural studies? 2) Is a thread, or conversation, on a cultural studies list serve a right or a wrong place to look for cultural studies? 3) Is an international conference like *Crossroads in Cultural Studies* — or a journal, say, *Cultural Studies* — a right or a wrong place to look for cultural studies? Whatever the answers, two points must be made. The first concerns the practice of the looking for (in this case, cultural studies): do you know what you are looking for, or, instead, are you looking for cultural studies in order to know what it is? The second concerns the practice of doing cultural studies: what do you do cultural studies for? Drawing on writings by Williams, Hall, Grossberg, Bauman and Bourdieu, among others, the paper will aim at understanding the poetics and the politics of an intellectual practice that may be recognizable as cultural studies, or relevant for a project known as cultural studies

**Pincus-Kajitani, Megan**, *University of California, San Diego*

The Ideal (of) Marriage: Purification in Marriage-Oriented Reality Television

The institution of marriage is currently a hot political and cultural issue in the United States. President Bush addressed the "sanctity of marriage" in his State of the Union speech and, with a constitutional amendment banning gay marriage floating through congressional circles, marriage is, as an *Atlanta Journal-Constitution* article recently proclaimed, "shaping up to be the battlefield of the culture war in 2004." Meanwhile, American reality television has been accomplishing its own cultural work with regards to marriage. "Marriage-oriented reality shows" — the most popular being *The Bachelor* series — are producing and reproducing cultural ideas about marriage in ways arguably more "real" than the programs claim to be themselves. This paper explores how marriage-oriented reality game shows are a culturally powerful site for reifying a normative vision of marriage in the United States. Focusing specifically on what I conceive as a series of purification rituals, from the casting process throughout the shows' competitions, I examine the distinctly gendered, racially-blended,



and class-conscious individuals and rituals in this sub-genre of reality television. Using ideas of purification from scholars such as Orlando Patterson and Joshua Gamson, I analyze representations of marriage on these shows (specifically *The Bachelor*) as designed for the “untainted” and the privileged—one worth saving from the fuzzy, postmodern categories that destroy the clean lines of heterosexuality, femininity/masculinity, whiteness, and class status. Part of a larger paper that also examines marriage as a commodity, this discussion delves into ideas of marriage as a normative, ideal institution suited only for normative, ideal candidates.

**Pinho, Edia Cristina,** *University of Lisbon*

Reading the Word and the World: the Challenges of Globalization in Paulo Freire’s Idea of (Trans)Formative Education

Considering the up-to-date significance of Paulo Freire’s educational thought and practice in a time when education is being deeply redefined and rearticulated in the changing social and cultural dynamics of globalization, it is my aim in this paper to explore the analysis of Freire’s conception(s) of democratic and (trans)formative education as a source for a more productive response of education to globalization. Central to this approach is the importance of revisiting Freire’s pedagogical and political concerns on how globalizing discourses are transmitted and produced in classroom practices and how the meaning(s) and challenges of globalization should be questioned and reinvented in education.

**Pitcher, Karen,** *The University of Iowa*

‘Nothing Short of Grotesque to Observe’: The Threatening Bodily Spectacle of *The Anna Nicole Show*

From its debut in August 2002, *The Anna Nicole Show* put the public into a near tizzy—and not just because of its popularity, its strange hybrid genre of reality TV/sitcom/celebrity profile, or the banality of its content. Rather, the body of its star garnered the largest share of attention. In this paper, I contend that the body of Anna Nicole was viewed as problematic because it is more than just that of a notorious celebrity; it is a body that is multiply transgressive, in which dominant ideologies of femininity and bodily discipline converge and conflict. In particular, I am interested in the ways in which Anna’s bodily transgressions are used to situate her as a carnivalesque spectacle that stands at as both a threat and a policing mechanism for the program’s middle-class viewership. Drawing on the works of Michel Foucault, Judith Butler and Susan Bordo and Mikhail Bakhtin, I show how Anna Nicole’s body generates a controversial figure that both defies and reinforces her socially prescribed positions. The investigation into the presentation and harsh reaction to this particular female body serves as a case study into the ways in which bourgeois society still works to maintain specific forms of disciplined, docile bodies.

**Ponzanesi, Sandra,** *Utrecht University, The Netherlands*

Merchandizing the Postcolonial: Resistance and Homologation in the Literacy Prizes Industry

During the last decades an exponential number of postcolonial authors have been awarded prestigious international literary prizes (i.e., Derek Walcott, Salman Rushdie, V.S. Naipaul, Arundhati Roy, Jumpa Lahiri). This is due to the greater visibility that prominent writers from the British former colonies have reached also thanks to their use of the English language, the undisputed lingua franca of the new global world order. But it is also due to the fact that these authors are often cosmopolitan jet setters and have come to inhabit the metropolis by adopting a hybridized, but still resistant literary mode. Furthermore the spec-

tacular growth reached by postcolonial studies during the last decades have pushed talented, but previously unknown writers, to the foreground of critical theory. However, within the awarding system of international literary prizes, how does the process of selection and evaluation take place? Does the jury committee take into account the representative role that certain writers have in their country of origin, or are they chosen as erudite national spokespersons? In what way are the particular literary interventions that these authors make on existing Western paradigms more successful than others? Is a postcolonial author selected in order to function as a fetish, a token of otherness and exoticism that reignites older colonial policy of objectification and consumption of difference? To answer these questions this paper will focus on the level of academic institutionalization that authors such as Rushdie, Naipaul or Walcott have achieved. This will help to analyse whether market forces are increasingly guiding canon formation or whether the operation of resistance endorsed by these authors' literary and political strategies are actively influencing the rules of the new awarding game.

**Popescu, Mihaela**, *University of Pennsylvania*

Who's Afraid of Obscenity? The Semantic of Silence in American Judicial Discourse

Language is magic of a dangerous kind, a taboo, when it attempts to articulate the unutterable. The modern world has no lack of linguistic taboos: from the censorship of Carlin's 12 minutes radio monologue on "filthy words" in the United States, to prohibitions in many countries against the Satanic Verses; from the political heresy of former communist countries, to the politically correct speech of our present days. The content of politically-loaded concepts such as 'heresy' or 'obscenity' are semantic battlefield arenas in which positions have to be conquered and occupied by groups yielding those concepts for their own interests. In this paper, we cast a look at the definition of obscenity in American judicial discourse over a two-century span. Judicial discourse is particularly consequential for American culture, since courts' definitions of what constitutes 'obscenity' screen what may pass as acceptable content in the public sphere. Yet, communication scholars know too little about how these influential definitions come about. Here, we inquire about the mechanism of legal definition production in regard to obscenity. First, using examples from 17th and 18th century Europe, we seek to identify the emergence and rules of operation of a particular symbolic code (which we call a 'semantic of silence') that characterized accusations against allegedly impermissible speech acts such as blasphemy, slander, and obscenity. Next, we analyze the evolution of these embedded discursive rules in American common law adjudication in cases of obscenity. Finally, we speculate on the extent to which political incorrectness may become the new obscenity of our times.

**Prinsloo, Jeanne**, *Rhodes University, South Africa*

Foucault for Africa: The Relevance of Foucaultian Theory in Post-Apartheid South Africa

Frequently in poscolonial locations, reference to intellectual theory considered "western" stands accused of extending the domination of colonisation. Then, as Foucault and his commentators make frequent reference to the "western" world and the "western subject," the purchase of Foucauldian insights within a "non-western" space has also been questioned—even when Foucault is criticising precisely those regimes of truth which legitimate Empire. In contrast, this paper insists on the relevance of Foucauldian insights and methodology for exploring the technologies by which human beings are constituted as subjects and this in an African location. Within a South African context where powerful discourses have been disrupted and political, economic and cultural transformation hail, I propose that such histories of the present that arise from the kind of genealogical research advocated by Foucault,

but in a non-western location, have great relevance. Changed policies cannot assume changed subjects. The need to understand the technologies of power and the techniques of the self that institutions accordingly inscribe, I argue, provides a different space for thinking through transformation. At the same time, dilemmas facing a genealogist/researcher relate precisely to what form and process such an enterprise should take as Foucault refrained from any prescriptive statements about genealogical methodology. This paper therefore argues the relevance of Foucauldian approach and discusses what such a genealogical investigation might entail. It illustrates its arguments with reference to research undertaken into schooled literacies in South Africa and the techniques of self variously proposed along the lines of language and race.

**Puustinen, Liina**, *University of Helsinki*

The Most Desirable Target Group: A Case in the Discursive Construction of Gendered Consumerhood

Five slender blonds pose in a business-to-business advertisement of a Finnish magazine *Kotivinkki*. Looking at the image more carefully reveals that it is a collage of pictures of the same model in different clothes, hairstyle, and makeup. The magazine promises the advertiser a contact to “the most desirable target group on the market”. This advert illustrates the ‘target group’ of women, 25-44 years of age, which is commonly regarded as the ideal audience for commercials and advertisements of the daily commodities. But this group of women does not really exist, or at least not in an integrated controllable form as it is commonly envisaged. Rather, it is a socially produced category within advertising and media industry, a discourse intertwined in the networks of power. Advertising and media professionals consider “young and active” women as the ideal audience segment because of their dominance in purchasing decisions. What are the cultural discourses related with this? And how are these categories of consumerhood being produced? In the paper I present some findings about the discursive production of this particular consumer group based on qualitative interviews of advertising and media professionals in Finland. My approach draws from the work of Jen Ang (1991) on television audiences as discursive constructs of media industry, and my methodology is based on the Foucauldian theory of discourse within Cultural Media Studies.

**Quackenbush, Steve**, *University of Maine, Farmington*

Narrating Hope: Sartre’s Attachment Theory and the Politics of Personalization

In his last major work (*The Family Idiot*), Sartre engages in an extended analysis of the effects of maternal love on a child’s experience of time. Specifically, Sartre suggests that the sense of “teleological urgency” associated with the adoption of meaningful life projects remains contingent upon the fact that a person’s existence was already meaningful to someone else. Developing Sartre’s analysis, I suggest that it is precisely an individual’s relationship with caring others that grounds the experience of a “narrative self.” Implications for theorists and researchers interested in the narrative study of lives will be discussed.

**Radigan, Judy**, *Rice University*

The Dialectic of Margin and Text in Critical Cultural Research

This study of educational reform centers on a group of marginal teachers and students who have been abandoned as the school concentrates on those participants who show themselves to be successful in academic terms. Margins, as used in this text, refer to those participants who are outside of the mainstream of what the culture or society sees as acceptable, i.e. at-risk students and teachers. Yet margin and text are interdependent, and when social

practices are differentiated along the margin and text dichotomy it is possible for the resulting internal dynamics to push toward something like a Hegelian synthesis of the periphery and mainstream. For this study that implicitly indicated synthesis is taken up as in the discourse and practice of educational reform: one that brings the marginal voices into its reforming process. Data on the dichotomy engendered by change in this study was gathered through classroom observations during a three-year period with administrator, teacher and student interviews. Field notes and transcribed audiotapes of the classroom observations and student interviews were combined into thick records for analysis. This paper analyzes the data from a critical theory perspective based on Carspecken's (1996) reconstructive analysis that makes explicit the tacit inequality of opportunity for the teacher and students in the margins of the overall complex of practices—the region of failure." Selected students' and teachers' overt and tacit statements are reconstructed to indicate their ambiguities. The discovery of parallel subjective, objective and normative claims (Habermas, 1981) uncovers the praxis needs of the participants. The ultimate goal is full agency for the participants while understanding the manifestations of power along with the internal tensions and implicit telos they implicate.

**Rand, E.J.,** *The University of Iowa*

The Foreclosure of 'Queer': an Analysis of the Functions and Effects of the Histories of Queer Theory

Queer theoretical work is plagued by a certain ambiguity in the very terms with which it defines itself. While "queer" sometimes functions as a more manageable form of "gay-lesbian-bisexual-transgender, etc.," it can also indicate the dissent to and problematization of traditional identity categories that comprise a central project of queer theory. This essay suggests that these seemingly contradictory usages of "queer" are intertwined with the narratives that describe the emergence of queer theory. Using Foucault's distinction between a history of ideas and a history of thought as a guide, the essay analyzes and critiques the histories of queer theory provided by three representative texts: Lisa Duggan's "Making It Perfectly Queer" (1992), Annamarie Jagose's *Queer Theory: An Introduction* (1996), and Steven Seidman's "Deconstructing Queer Theory or the Under-Theorization of the Social and the Ethical" (1995). By making queer theory intelligible within an evolutionary narrative of gay and lesbian movements, these texts serve a particular legitimating function. This essay argues, however, that queer theory retains its ability to question the formation and effects of identity only to the extent that its specific conditions of emergence are emphasized and the discontinuities within its history are highlighted. Ultimately, the essay contends that the prevailing histories of queer theory effect a foreclosure on its ability to intervene radically in identity discourses, and that a reconsideration of the emergence of queer theory through a Foucaultian history of thought recuperates this resistant potential.

**Randolph, Adah Ward,** *Ohio University*

In Honor of Omarosa: Race, Class and Gender in the Academy

As an African American woman in the academy, I am surrounded by white people who make judgments of me without even asking. I can say something to someone, and it comes back as, You said, . . . three staff people said to me. . . etc." Consequently, it is taken as "the gospel," when it is a lie. In turn, people feel, particularly white staff as well as white colleagues feel they can treat me in any kind of way. They can confront me with a lie believing it is the truth. We are often asked to make the leap: to build relationships while people never relate-on-our-ship. What are the suppositions that we are placed under in these hallowed halls of the academy? Why are people so quick to judge us without even knowing if we actually did what they think we did? What price do we pay to be here where we are not

supposed to be? Is it our life? This inquiry is framed within by an autoethnographic look into the life of a recently tenured black woman in the academy. It builds upon the historical and critical works of black feminist history and theory. It hopes, however, to move us beyond a theoretical discussion of the lives of black women to address the reality of the pressures, tensions, and illness we experience in order to “stay” in the academy. Personal diaries, oral histories, black feminist/womanist literature and history are the primary and secondary sources used for this inquiry.

**Rantanen, Pekka**, *University of Tampere*  
Burqa Pictures in the Internet

My presentation presents analysis pictures of burqa and their captions published in the Internet. Burqas belong to the veiling culture of Islam which has often been interpreted as a practice that subordinates women. The presentation discusses especially whether the pictures reproduce burqa as a symbol of women's oppression and, if they do, how do they do it? The burqa has been politicised in the 1900s as Islam and the social position of women have become more political. Recently in France parliament has passed legislation which aims to ban religious symbols from school such as large Christian crosses and veils. Similar discussions have emerged even elsewhere in Europe for example in Sweden and Germany. Attempts to ban use of religious symbols seem to strengthen especially veils symbolic political value and contradictions around the issue of veiling. Pictures of the burqa can be found especially in relation to the defeated Taliban regime of Afghanistan which set strict rules for the way women were able to dress and act in public social life. However, the spectrum of pictures of burqa in the Internet is wider than this. The presentation focuses on examining the pictures from three different perspectives: documentation, embodiment and the connections between pictures of burqa and the Barbie doll. The reason for choosing these themes is that whereas the documentary pictures of burqa make the body simultaneously nearly invisible but significant, the embodied pictures of burqa and the Barbie doll — a controversial Western icon — create an inter-textual setting for the pictorial analysis. In the documentary pictures the burqa unambiguously represents oppression. The embodiment in the pictures of burqa can be interpreted within the context of Western gender discourse to which the concealing burqa is in a troubled relationship. The non-documentary pictures also contain traces of exotic orientalism. Connecting the Western icon Barbie to burqa shows how the way women dress and their social position is connected to the political and cultural dichotomy between Islam and the West. Although the pictures of burqa mostly strengthen the categorical conception of Islam their representations in non-documentary pictures are more varied and they also deal with Western politics and culture. The pictures are ambivalent and this makes their absolute interpretation more difficult even though the symbolism of fundamentalism and oppression associated with the burqa remains unchanged. Identities are now commonly treated as non-static within Cultural Studies, in my presentation I wish to address that the idea of dynamics applies even to questions of representation.

**Rashid, Kamau**, *University of Illinois at Urbana-Champaign*  
Articulations of Struggle in Chicago Independent Hip Hop

The Chicago Independent Hip Hop community has produced a number of artists who use their music as a platform for social critique. These artists not only express outrage at the continued oppression of African people, but also seek to illuminate new directions of community development and change. This paper examines to the music of several such groups: Capital D, The Molemen, Primeridian, Rubber Room, and others in its attempt to locate their perspectives within the multiple traditions of social critique and activism.

**Rau, Pilar,** *New York University*

Commodity Fetishism and the Fetishization of 'Art,' 'Culture' and 'Capitalism' in an Andean Peasant Artisans

In the late 1990s, in the wake of Fujishock neo-liberal reforms, I found the artisans of the Peruvian peasant community of Cochas Chico performed their traditional indigenous" selves, their "artistic genius" selves as well as their "modern capitalist" selves in their interactions with international tourists who visit their village seeking the decorated gourds for which they are famous. In this context, "tradition" and "modernity," and "aesthetics" and "economics" are not antithetical spheres, but rather are linked materially and conceptually to the activity of producing tourist art for a foreign First World consumer. While the Cochasinos do, to a degree accept some ideas and practices of global capitalism and the global art-culture system, they maintain many local institutions. Theirs is neither a clear case of Westernization-homogenization nor of cultural resistance. Rather, their synthesis of the vocabularies and artifacts of Primitivism, Modernism, and finance capitalism in their self-representations evinces a distinctive local mediation and incorporation of, and well as participation in larger political, cultural, and economic discourses that are often discussed under the totalizing rubrics of "modernization" or "globalization."

**Rawlings, Scott,** *Deakin University, Australia*

The Triple Bottom Lie: Nietzsche and the Techno-Somatic Subject

The techno-somatic subject perceives itself as disconnected from the biosphere that sustains it. Representing the techno-somatic subject becomes a process of digitalising being, for it inhabits a space of properties, rather than affects. This creates a dilemma for contemporary authors' mode of poiesis in the smooth space of literature, which is "a space of affects, more than one of properties." (Deleuze) How has humanity, as represented in post-Hiroshima literature, been altered by our interface with modern technology? How does the resultant disconnection with our natural environment contribute to the crisis of techno-somatic subjectivity and our increasingly unsustainable behaviour? What can this understanding teach us, if anything, about the failed projects in sustainability theory? I will explore the above questions with reference to contemporary literature and Nietzsche's *The Gay Science* (1887), specifically Chapter 3 and The Four Errors of anthropocentrism. It is the third and fourth of The Four Errors that are of most interest to us from an environmental policy perspective: "[Man] placed himself in a false order of rank in relation to animals and nature, [and man] invented ever new tables of goods and always accepted them for a time as eternal and unconditional". It is the lie of the triple bottom line that provokes community outrage toward Government environmental initiatives. Economic growth is such a pillar in public policy that it is seen as one of these eternal and unconditional goods. When urban sprawl digitalises what remains of our rural landscape, when in pursuit of growth we have destroyed the last remnant of indigenous culture within a 50-kilometre radius of Melbourne, how meaningful is the term triple bottom line then? When the single economic bottom line has eclipsed the other two?

**Razzano, Kathalene,** *George Mason University*

Admissible in a Court of Law: Paternity, DNA and the Talk Show

"Admissible in a Court of Law" blends cultural studies and media studies in order to illuminate the nexus between science, politics and culture-by exploring the connections between the paternity test, the justice and welfare systems and the daytime talk show. This paper argues that the talk show relies on and reinforces the very logic of paternity in its use of DNA technology. The talk show's search for paternity depends on scientific claims of

truth, of fact, that are attached to this test. The implications of the paternity test for women and men gain larger social significance when the test results become forms of authority in the justice system around welfare and child support. These forms of authority, scientific and legal, are utilized by the talk show to validate its own presence and voice of authority. Women and men as mothers and fathers have culturally-prescribed identities, responsibilities, and expected behaviors. Paternity episodes point to ruptures and failures in these idealized parental and romantic roles. The search for paternity is, in part, an attempt to locate and remedy these failures through the justice and welfare systems as well as through popular culture. This paper's contention is that the very concept of paternity keeps these failures and solutions trapped in the paternalistic discourse which creates them. The logic of paternity and the responsibilities attached to it are no longer reasonable for today's families, if they ever were. Indeed, this paper finds that the very question of paternity is the wrong question.

**Read, Lynette**, *UNITEC, New Zealand*

At the Crossroads between National Cinema and Global Hollywood: Case Study of New Zealand Filmmaker Vincent Ward

In an increasingly globalized world, artists and media professionals whose work occupies a complex position at the crossroads between national and international categories — on the one hand, informed by a national tradition and identity, on the other, predicated on global concerns — are becoming more numerous. Such cultural producers are frequently misunderstood or simplified as either insiders or outsiders, and valorized or criticized accordingly. For film-makers, the questions raised by this position include: who is going to fund their projects? Which community represents their primary audience? Will their ambivalent position make them unattractive to local (predominantly national) funding bodies, forcing them to pursue Hollywood support as an alternative? And will their work be misunderstood by reviewers and educators who are operating within different paradigms? A particularly rich case study is provided by filmmaker Vincent Ward, born in New Zealand to an immigrant mother, and seeking to sustain a career in feature films that is both national and international. He remains something of an enigma both to the New Zealand film industry and to the local culture at large, because of the unorthodox nature of his work (in its complex cultural inputs) and his status as both insider and outsider. Indeed, the 'outsider' is a central theme of *Vigil* (1984) and *Map of the Human Heart* (1993), two of his best-known films. His work examines the complexities of the intersections between Maori and Pakeha, European and indigenous New Zealanders, yet at the same time, is shaped by his links with European culture, through his family and art-school education. These cultural complexities reflect both the tensions of a postcolonial country and the conflicting demands of (national and international) film funding. The resulting films also raise questions about multiple possible readings from an international (particularly a European) and from a traditional "New Zealand" perspective. In particular, it is the unusual combination of archetypal or supposedly universal elements, and those elements that are specifically local in his work, that creates the difficulties of understanding among investors, reviewers and educators. Unable to sustain his career in New Zealand, Ward has tried working in Hollywood, but has found it even more difficult to 'fit in' there. Now he has returned to New Zealand and is attempting to raise funding for a film set in the Maori community.

**Reed, Lori**, *Southern Illinois*

I Couldn't Learn to Use My Computer at Work! Women, Word Processing and the Production of Healthy Computer Use

This paper explores how notions of "healthy" and "unhealthy," "appropriate" and "inappropriate" computer use are traversed by a culturally normative gender and femininity. It

draws on theories and methodologies from feminist media and cultural studies, and critical discourse analysis to investigate how the management of women's relationships to computer technologies in the workplace has been spoken through discourses on health and illness toward the establishment of a productive female workforce. The paper describes the management of "pathological" computer fear in the 1970s-80s and then discusses contemporary diagnoses of "pathological" computer use in the workplace. Next, the paper explores how, in work settings, "Internet Misuse" is increasingly used as rationale for the institution of the monitoring of employee computer use, and it focuses on the gendered aspects of employee monitoring by discussing how labor segmentation based on gender and race results in uneven application of monitoring. The final section focuses on the tension between the corporate need to allow and encourage (productive) computer use and the need to limit and direct that use. The paper explores the specifically gendered and health-based interventions deployed to direct and regulate employee computer use.

**Reiner, Donna**, *Phoenix Museum of History*  
Brought Back

Death marks the end of our physical and most tangible existence on earth. But it does not eliminate the hope that our "spirit" will continue to exist since numerous cultures espouse the idea of some type of eternal life. One option to death, reincarnation, may be a viable form of achieving eternal life. Yet it may be difficult to convince people that you are truly the reincarnation of your previous self or that you can guarantee the form of your reincarnation. Returning as a ghost may be another option. At least ghosts come in the shape of a known person. On the surface, people appear to be more accepting of this concept of "eternal" life as it often does not run counter to their values. How and why do spirits / ghosts appear? Do they have a purpose? And, ultimately: What choices do we have in the matter? What if someone or something permits us to be here for a short time or forever in a form other than our original? And for those still amongst the living: How do the latter respond to or cope with the ghosts? This paper looks at Thane Rosenbaum's *The Golems of Gotham* and similar contemporary works in order to examine why his ghosts have been created and how these figures comment on life, death, and the value of memory and hope.

**Reisenleitner, Markus**, *Lingnan University*  
Urban History and Popular Culture

European and North American popular culture has developed in constant dialogue with the profoundly unsettling experiences of modernity and imperialism. The specifically modern fear of the irruption of the uncanny into urban spaces that defy planning and description has continued to speak to the presence of a colonial other in the Western metropolis. Popular genres like detective fiction and film noir have created topographies of modern urbanity in which monstrous spaces, characterized equally by the danger and lure they pose for the metropolis, threaten an assumed movement toward a well-ordered urban rationality, establishing Western urbanity as a structure of visibility metaphorically and literally built on the (post-)imperialist paranoia about the presence/return of the alien and asserting a desire to establish control over fundamentally unstable spaces. These tendencies, so crucial for understanding the development of Western cities during the last two centuries as structures of visibility and perception, also point to the inadequacies of framing urban history through an ecology of urban forms and the distribution of population and institutional 'centers'. Similarly, approaches to the urban predicated on the re-centering discourses of globalization and postcoloniality cannot do justice to the intricate contingencies and specificities of cities understood as worldly urban 'contact points', spaces of encounter among histories, tradi-



tions, and perceptions. This paper will argue that reading the city not as a text, but through the texts of popular culture necessarily entails a historical perspective, with history conceived of not as a single narrative but an ongoing quest to disentangle the plurality of narratives, manifest, submerged or ghostly, that inform our understanding of the urban environment.

**Rentschler, Carrie**, *University of Pittsburgh*

Journalistic Memorials to War and Mass Violence

Journalists are privileged storytellers in the historical remembrance of war and acts of mass violence. They are privileged by their distance from the suffering they cover, by the fact that they are paid observers, and by the institutional status they have to speak as experts on historical events they have covered. They are often called on to provide personal, social and sometimes legal testimony to events in history that they witnessed. This talk examines how journalistic accounts and remembrances of war and mass violence operate as powerful narratives in the marketing of cultural memory. Whole segments of the publishing industry have blossomed around the "first-hand" journalistic accounts and news photographs of the scene at Ground Zero in Manhattan and the Pentagon on September 11th. Books of news photographs, journalists' autobiographies and commemorative anthologies of journalistic writing are routinely used as definitive sources on the meaning and significance of past wars and major news events, reinterpreted through the present-day perspective of those journalists who originally covered the event as well as essays by news workers who did not cover it. While much of cultural memory studies examines the political and therapeutic role of survivor testimony and the cultural appropriation of survivor testimony in museums, this talk addresses another class of testimony routinely used as "evidence" of the truth and significance of past events: that of journalists.

**Ricks, Elizabeth**, *Loyola University Chicago*

She Works Hard for her Money: Cultural Change and the Sex Industry

Sex workers are unique individuals in many respects. The nature of their labor is unusual upon first glance, and the stories that they have to go along with their experience are often insightful and thought provoking. What is especially different about this population is their ability to make change culturally merely through doing their job. As has been stated in this paper, sexual labor is not a black and white issue; some workers do it because they have to, some because they want to, and many do it because of a combination of the two. Whatever the circumstance, the increasing visibility of prostitutes, strippers, phone sex workers and the like is spurring a dialogue. Discussion about gender, sexuality, labor and a host of other issues that are connected to these topics is arising from this kind of work existing, and it is a conversation that has the potential to open the door for even more revolutionary thought and discovery.

**Riegert, Kristina**, *Swedish Defence College/Södertörn University College*

The Cultures of the Foreign News Desk: Comparative U.S. and European National Perspectives

Research on journalistic culture highlights impartiality and other professionalism ideals, production conditions, news hierarchies, norms or source use, most of which are assumed to apply across national boundaries. Studies of international news, whether comparative or not, tend to focus on foreign correspondents rather than on the role of the home desk. This paper examines the interaction between national context and journalist cultures at the foreign desks of commercial news stations in three countries: TV4's *Nyheterna* (Sweden), ITV's *Evening News* (U.K.) and CBS's *Evening News* with Dan Rather (USA). The study

looks at how political culture and the structure of the media landscape impinge on the news organizations and particularly on those responsible for foreign news. Secondly, it compares the culture(s) of the foreign news desk in different countries and demonstrates how they relate to the choice and framing of foreign events in the news programmes. Through an ethnographically inspired field study and 32 in-depth interviews (1999-2000) the study highlights foreign news workers' perceptions of their own role, and the role of their organizations in society, the significance of differing formats for television news, the increasing commercialisation and concurrent deregulation of media industries; journalists' conceptions of their audiences as well as the climate of opinion" for foreign news.

**Rinehart, Robert E.,** *Washington State University*

Crossing the Borders: Transnational Penetration of Global Markets in Action Sports Selling

Key to a performative avant garde in extreme and action sports is its global proliferation, its spread of now-bellicose, yet seemingly benign Americana cultural artifacts such as the 20th and 21st Century sport projects. In this paper, I interrogate how largely-North American sports marketers have sold" the "radically" new form of sport-as-performance, sport-as-distraction, as a cultural endeavor, how they have sold politically-charged lifestyle and ideology, how this incredibly rapid penetration into the global economy has occurred. Is this new aggressive American marketing of sport seen by the world community as a vituperative, preemptive strike on world sports, or as a positive, kinder and gentler attempt at cultural symbiosis? The economy of symbols, and the economic capital of extreme sports, provide some of the answer to these questions.

**Ritsma, Natasha,** *Indiana University*

In Context: Memory, War and Documentary Photography

In this paper, I will examine the work of a variety of artists such as Martha Rosler, Robert Morris and Audrey Flank, who appropriate highly recognizable war photographs from the illustrated press in producing works that challenge the norms and expectation of documentary photography, and suggest the need to see anew in this heavily mediated and strategically managed world of visual communication. These artists challenge traditional ways of looking at atrocity photographs from World War II, Vietnam, and the Gulf Wars as they critically question and complicate constructions of the media spectacle.

**Robinson, Wendy,** *Oakland University*

Mobile Mom: Redesigning and Relocating the Electronic Hearth

My object is to connect up some feminist threads on the body, cyborgs, and the role of the television and telephone with consumerism, gizmos (largely associated with a male purview) and what is taking shape as mobility studies — which heretofore does not seem to have much of a woman's voice (other than the usual suspects: Turkle, Kramarae, Haraway, Hayles, Spigel, Seiter, McCarthy, Plant, Ang, and some women less well known in Europe). I want to connect the dots between this earlier work, mostly on television or PC-based tech, with how women are being sold mobile/mobilizing tech today and how it's still pitched as labor saving, convenient, liberating, etc. It's more stuff that we don't need (and "smart" ergonomics often insult our intelligence, as brought out by Ullman about GUI design). The effect is increased consumption and dependence on the electrical/electronic grid that abets home-bound and cross-database surveillance in subtle ways, tacitly with our willing submission to the bright, shiny chrome and Plexiglas objects.

**Rodman, Gil**

## Expanding the Field: Undisciplining Cultural Studies

Ideally, cultural studies is an intertwined set of intellectual and political projects: something that is not merely a form of untheorized activism (on the one hand) or a depoliticized approach to cultural analysis (on the other). In practice, however, much of what passes for cultural studies these days (at least in the United States) rarely strays off campus. As such, cultural studies too often conceives of itself as little more than another flavor of academic work. This paper, then, is a polemic against cultural studies' retreat to the ivory tower, and an argument for how cultural studies might reimagine and rearticulate its agendas so as to (re)extend its reach to a broader range of social, cultural, and political practices than it currently claims as its proper sphere of activity.

**Rodriguez, Dalia**, *University of Illinois at Urbana-Champaign*

## Speaking Out, Remaining Silent: Battling Colorblind Ideology in a Predominantly White Classroom

Much of the literature conducted on race in the past 20 years (Wellman, 1993) has been insightful, but unfortunately has analyzed the structural analysis of racial advantage separately from how racial advantage is organized. Analyzed separately, the link is lost from the structural components of racial privilege and the expressions of racism. Calling into question the vast amount of Eurocentric knowledge is an important step in revising these paradigms underlying our "legitimate" way of knowing. Only through critique of these theories and methods can we come to a better understanding of what it means to do research. Thus, the need to turn to theories that legitimate the experiences of people of color is important. New interpretive ethnographic styles such as standpoint epistemologies, privilege lived experience (Denzin, 1997). Standpoint epistemologies such as Critical Race Theory (CRT) are connected to the critical and emancipatory styles of interpretation (Denzin, 1997) and are committed to theorizing and achieving democracy. The purpose of this paper is two-fold. First, it is to understand how the use of critical emancipatory theories such as Critical Race Theory are necessary in understanding the experiences of people of color. Second, I hope to understand how whiteness gets operationalized, in an attempt to understand how white privilege manifests itself in a predominantly white classroom. In an effort to bridge both whiteness and racism, I seek to understand how students of color develop strategies to navigate through a predominantly white classroom. Since we know very little about how students of color resist covertly and engage in resistant behavior that is less public (Solorzano, 1998) and have often failed to "privilege student voice" (Miron & Lauria, 190) in resistance theory research, my research is significant in helping us come to a deeper, more complex understanding about the strategies students of color develop while navigating through a predominantly white university. In addition, much of the resistance theory literature does not address student culture and their lived experiences (Miron, 1996). Moreover, since most assessments of the state of students of color at predominantly white colleges and universities rely heavily on numbers, including enrollment rates, grade point averages and graduation rates, most reports that include student voices remain unpublished (Feagin, Imani & Vera, 1996).

**Rodriguez, Luis Carlos**, *University of Southern California*Phenome(n) Controversial Cinema: Popularity, L.A. Sweatshops, and Strategies of Resistance in Cardoso's *Real Women Have Curves*

Narrating in part how a cohort of working class Latinas interact employed within the immigrant Los Angeles apparel industry, *Real Women Have Curves* testifies to the ways in

which this unsung group of citizen and denizen women respond to everyday social realities associated with processes of globalization. Through the coming of age narrative of an intelligent Chicana/Latina high school graduate from East Los Angeles whom must decide between laboring in her sister's garment factory or accepting an impressive offer from Columbia University in New York, this film shows how contemporary Chicanas and Latinas negotiate and challenge traditional and current threads of gender-based oppression in the domestic and public spheres. This paper illustrates how *Real Women* was specifically produced and marketed to target the Latino/a demographic in the global centers of New York and Los Angeles, how it presents a sincere accounting of the Los Angeles apparel industry, and how the film's central female characters address and challenge certain domestic rituals in their everyday lives. Similar to other recent films by Chicana and Latina filmmakers, *Real Women* provides an example of how contemporary representations of Chicana/Latina everyday realities can serve as counter discourses to dominant narratives about women's sociopolitical and sociocultural positionality in contemporary society. Since the apparel industry is one of the primary global enterprises in which women make up the overwhelming majority, I end this paper by beginning an inquiry into how the oppression faced by Los Angeles Latina garment workers is tied to oppressions faced by women in other parts of the world. If this is the case does the ways in which women struggle and resists at the local level have resonance for how the global may eventually free itself?

**Rojek, Chris**, *Nottingham Trent University*  
Frank Sinatra and the Cult of Celebrity

Frank Sinatra was a leading celebrity in Western popular culture for six decades. But what does his openly violent character, known links with the Mafia and sexism tell us about the cult of celebrity? This paper examines Sinatra's impact as "the voice of the 20th century." It explores the roots of his achieved celebrity and the turbulent nature of his character. Sinatra's belligerence and generosity will be examined. His political relations will be explored and related to his Italian-American background in Hoboken. The paper considers Sinatra to be a major representative of achieved celebrity. An achieved celebrity is someone who rises to prominence as a result of their accomplishments. In contrast ascribed celebrities possess fame as a result of bloodline. Sinatra played upon his achieved celebrity by constantly emphasizing his connection with and love of 'the little guy'. No doubt, this was genuine, but it masks a rapacious attitude to power and influence. Sinatra sought political acceptance as the highest tribute to his achievement. Given Sinatra's connections with organized crime and his use of menace and intimidation to settle arguments it was a high risk policy. Sinatra played a prominent role in campaigning for John F. Kennedy, only to be dropped after Kennedy won the Presidency as — in Kennedy's words — 'a thug'. His long period of attempting to regain political influence culminated in his campaigning role for Ronald Reagan in his bid to become President. The Democrat Sinatra denounced Reagan as 'a stupid bore' during Reagan's governorship of California. But he reversed his judgement in the late 70s when Reagan commenced his campaign to enter the White House. The paper aims to convey the contradictions and glamour of Sinatra and to relate his success to the expectations of celebrity in Western popular culture.

**Ronsini, Veneza**, *Universidade Federal de Santa Maria*  
Youth Styles, Media Flow and Identities

This work aims to understand the relationship between youth identities in Brazil and the transnational media impact concerning the production of youth styles (punk and hip-hop). The text explores the uses of massive, segmented and independent media flow, pointing out

how issues of class, age, race and national belongings matter. One of our conclusions is that the hegemonic process tend to dissolve all the disagreements expressed by youth styles in the politics of representation, specially against the myth of brazilian harmony in terms of race and class.

**Rushford, Shawna**, *Miami University of Ohio*

An Ideology of Starvation or Subversion?: The Rhetoric of Pro-Ana Web sites

Recently, there has been an insurgence of girls and women talking publicly about the culturally taboo subject of eating disorders. The forum for this discussion has been the internet. Pro-Ana/Mia (anorexia and bulimia) Web sites have initiated much controversy because they typically provide instructional techniques for starvation as well as images and language used for “thin spiration,” or inspiration to be thin. The recent Yahoo decision to take down hundreds of sites is one of the ways in which dominant culture has tried to “police this crisis.” In this paper, I argue that Pro-Ana Web sites can be read in terms of narrative resistance to hegemonic definitions that characterize eating disorders as pathologies of deviance. Taking seriously the voices of girls and women, I examine the rhetoric that works to produce and reproduce an ideology of resistance. While I argue that the girls and women that create Pro-Ana Web sites seek to construct anorectic and bulimic behavior in terms of a lifestyle choice, my paper reveals the difficulties of reading the rhetoric of starvation subversively. I look briefly at Joan Brumberg’s *The Body Project: An Intimate History of American Girls* to contextualize the problem of eating disorders in America. I read the subversive qualities of the Pro-Ana Web sites by referring to feminist authors writing about eating disorders such as Susan Bordo and Karen Dias. I argue that although individuals and corporations such as Yahoo are trying to “police the crisis” of Pro-Ana Web sites that they consider harmful, these sites actually provide “safe spaces” for girls and women to talk openly about their struggles with eating disorders.

**Ryman, Cheryl**, *Mediamix Limited*

A Case for Cultural Specificity, Authenticity and Hegemony within Spaces of Transcultural Creolisation

The phenomenon of transcultural creolisation that operates on the global stage raises even more serious questions than the legacy of colonialism with respect to identity, authenticity and hegemony for Caribbean societies since the post World War 2 period. The Youth Culture of Britain which emerged during that same period is significant for three reasons. First, it differs radically and qualitatively from anything that had happened before, the Caribbean and Jamaica in particular played and continues to play a significant role in this movement, and thirdly, Youth subculture may be viewed as a powerful but concealed metaphor for social change globally. They have been at the vanguard of globalization — leading from the subaltern or “periphery” but paradoxically manipulated from the “centre” by the hegemonic groups locally and globally. The immediacy of trans-national spaces and mores to which the Youth subculture subscribes, has facilitated transnational-cultural creolisation. But, this has been at the expense of national-cultural specificity and authenticity. It is in this context that a case will be made for the need to understand the developed and developing relationships between Jamaica and metropolises like the USA, United Kingdom, Africa, Europe, and Asia. The concomitant need of Caribbean societies to identify, name, claim, preserve and disseminate cultural items of specificity in the face of this overwhelming global reality will be argued. The site of contestation and construction for and by Caribbean people will be in the transnational-cultural “spaces” frequented by the Youth subculture — dance, music, style, fad, fashion, cyberspace, television, film et al.

**Saltman, Kenneth J.,** *DePaul University*  
FTAA and the Future of Public Schooling

This paper explains how the Free Trade of the Americas Agreement fosters the privatization of schooling in North and South America. The paper situates the tendencies of the FTAA as part of the global privatization movement and considers the implications of the FTAA with regard to public schooling in relation to democratic participation in the United States and the increasingly criminalized global justice movement. The paper considers privatization in terms of the shift of economic ownership and control, as well as the cultural implications of the shift in control over knowledge production.

**Salvo, James,** *University of Illinois at Urbana-Champaign*  
Politicizing Theory and Academe's Second Death

This paper seeks to argue that the mandate to make the practice of theory useful for articulating political demands does not entail a question about whether we should or shouldn't be doing it. Instead, I'd like to argue that the mandate to politicize theory is a response to a developmental necessity. In other words, we have no choice but to politicize theory if academe is to sustain itself. To not politicize theory would mean the death of academe. I attempt to make this point by showing how theory for its own sake is structurally similar to a psychoanalytically informed account of perverse desire which knows its object and successfully satisfies itself, thus eventually eliminating desire altogether. Had theory remained this way, we would have the "death" of academe. Since this is not sustainable, the drive underneath this desire needed to be sublimated and infusing theory with politics was a way to do this. However, viewing the issue of politicizing theory in this way does not remove the ethical dimension entirely. Now, the ethical question becomes whether or not we should sustain academe given its trajectory. This paper draws out some of the implications of making knowledge production within academe conform to making demands on behalf of others. Namely, I'll suggest how making demands on behalf of others can undercut the subjectivity of those we intend to benefit and that academe should perhaps not sustain itself if this is the only means by which it can do so. In psychoanalytic terms, it should pursue the ultimately ethical act and allow its second, symbolic death.

**Sanderson, Linda,** *University of California, Davis*  
The Gene Autry Museum of the (Postmodern) West

In this paper I will discuss how this museum challenges our notions of authenticity. By blurring distinctions between conventional historical representations of the American West and the West of legend and film, the museum encourages a vision of the West as a usable past that reifies hegemonic ideology. At the same time it presents us with a postmodern dilemma with little basis for criticism as it undermines what is, might be, is not, or probably not, an authentic representation of the West.

**Sandner, Guenther,** *University of Vienna*  
Austro-Marxism and Multiculturalism: Karl Renner, Otto Bauer and Otto Neurath on the Issue of Nation in the Habsburg Empire

The writings of Austrian socialists on the issue of nation seem to be very modern even today. Especially Karl Renner and Otto Bauer were often cited with regard to this question. Their political motivation to raise the question can be traced back to national conflicts within the multicultural state and to the party organization itself, which was affected by national contrasts as well. Otto Bauer and Karl Renner developed a concept of cultural autonomy for the different nations in the Habsburg Empire. Considering actual debates,

this Austro-Marxist approach moved between the politics of recognition and the politics of difference and therefore addressed the problem of multiculturalism. Based on the cultural theory of Austro-Marxism in general, their concept combined both the recognition of difference between national cultures and the (value) judgment of a superior culture of the German nation. This resulted in an ambivalent mode of thinking including typical colonial thinking on the one hand (with respect to nations suspected of underdevelopment in particular) and emancipatory thinking demanding self-determination for the non-German nations on the other. The idea of (a positively evaluated) cultural difference co-existed with political paternalism, which existed in the relation between Austro-Marxist theorists on the one hand and the working class on the other. It was not so much the leading political representatives but socialist-orientated scholars who formulated an Austro-Marxist cultural theory. One of their most brilliant representatives was Otto Neurath. In contrast to Renner and Bauer, he promoted a highly universal concept with respect to the different nations in the Habsburg Empire. Neurath seemed to share the Marxist point of view that national peculiarities will disappear by all means during the progressive historical process. His thinking on the problem of language points this up: while Neurath wanted to establish a universal language, Renner and Bauer favored measures to conserve and promote the different national languages. Neurath forecasted the opposite: globalized modern science and technologies will effect a unification of cultures and lifestyles. The paper portrays the different concepts as paradigmatic for contrasting positions within Austro-Marxist theory. The ambivalences between paternalistic approaches on the one hand and emancipatory ones on the other can be shown by relating the historical discussion with actual debates on colonialism and post-colonialism.

**Santos, Ricardo**, *Faetec, University Iguacu-Unig, Brazil*

Deconstructing the Stigma of Popular Incompetence of Brazilian Students: a Dialogue

The aim of the present paper is to develop arguments and reflections about the matter of “cultural invalidation” attributed to popular students in Brazil. Articulating some authors who have analyzed this theme in Brazil, we try to contribute to a deconstruction of the stigma of a popular incompetence, denaturalizing excluding conceptions and reaffirming the ability that subordinated subjects and groups have to think in a reflexive way in Brazilian popular society. That means: to analyze and change their social reality.

**Saukko, Paula**, *University of Exeter, UK*

‘Do You Study Patient Perceptions?’ A Cultural Studies Reappraisal of Interdisciplinary Research on Genomics

In interdisciplinary research in medicine, members of the team are usually given a discipline-specific slice of the research pie; so haematologists study blood, geneticists study DNA, primary care studies general medicine and sociologists/psychologists study “patient perceptions.” The idea is that triangulating between these views allows the team to get a more complete understanding of the topic being studied. However, just like in cultural/media studies research focusing on “texts,” “audiences” and “production,” what happens is that each discipline underlines the importance of their perspective, and sociologists claim moral high ground for representing “the patient point of view.” Based on methodological work particularly in cultural studies of science on the interaction between discourse, experience and the real, the presentation argues that each discipline interacts with the reality differently with different political implications. Drawing on interviews with patients and generalist and specialist clinicians, it will be discussed what are the contradictory political implications of the contentious issue of organizing the testing for genetic sus-

ceptibility to deep vein thrombosis as part of general medical care, rather than as part of genetic or specialist services. It will also discuss what the pitfalls for claiming to “speak for the patient” in this situation are.

**Sauvage, Alexandra**, *University of Paris IV*

Citizenship, Racial Violence, and Social Cohesion in the French and Austrian School History

The paper will attempt a comparative analysis of history school books of the 1990s between Australia, after a national reform was fostered by the reconciliation process, and England and France, where no official policy was implemented to deal with inherited colonial modes of production of national identity transmitted to pupils. We will focus on how and why it is important to provide young generations with ‘decolonized’ education and pedagogy on a local and global scale.

**Sawrey, Jessica**, *University of Georgia*

Wouldn't It Be Nice: Performing the Mediated Self

What are love, happiness, and youth? Can questions like this be answered in a song? This paper explores the connection between the consumption of popular music and the process of performing my identities, my realities. Using the work of Roland Barthes, Simon Frith, Richard Schechner, Helene Cixous and others, this autoethnographic textual performance explores how popular music with its embodied hegemonic meta-narratives and mechanisms of social control becomes somehow necessary, even desirable, to the process of performing my everyday life. Through the reflexive writing process in which I interact with my journals, songs, boy friends, theorists, supermarkets, music, mirrors, the mysteries of travel, and my various writerly selves, I strive to deconstruct the elusive affectations of youth, love and happiness as gifted to me in the Beach Boys’ ‘Wouldn't It Be Nice.

**Schauer, Terrie**, *Simon Fraser University*

Canadian Youth Perspectives on Race and Multiculturalism

This paper explores race and representation scholarship in the Canadian context, where youth consume largely non-Canadian popular culture. Despite recent political economy arguments contesting the validity of the Dallas Smythe’s cultural imperialism/dependency road model of mass media control, the fact remains that the vast majority of popular culture consumed in Canada is produced in contexts that do not reflect Canadian demographic and social conditions. This has important implications for issues of race and representation. Because the popular culture consumed in Canada does not take into account the particularities of Canada’s ethnic make-up, those representations of racial minorities that may be positive do not address Canada in a meaningful way. Particularly, from the majority of youth culture on offer in the commercial mass media in Canada, one could draw the conclusion that racism is an issue affecting blacks, and to a lesser degree, Hispanics. This elides the issues around race that exist in Canada. For example, Canada’s Chinese and Indian communities go unrepresented in popular culture. Furthermore, academic production on the subject creates further problems. Race scholarship in Canada deals heavily with Canadian-produced mass media texts, leaving the vast majority of popular culture consumed by young people untheorized. The paper goes on to argue for a potential solution to these problems via reception theory. Thus, researchers would pay more attention to the interpretive techniques of young people with respect to issues of race in the Canadian context. Particular emphasis is placed on the how media literacy initiatives can develop strategies for critical decoding of racism and underrepresentation of minority communities.



**Schiller, Naomi**, *New York University*

Community Media in Caracas: Negotiating Authenticity

Catía TVE, Caracas's only community television station, has developed out of long term struggles to democratize access to media production, to reclaim the barrios, and to document their histories. Since the aborted coup attempt in April 2002, Venezuelan President Hugo Chavez has recognized the importance of community media in countering the virulent corporate media attacks against his administration. In October 2003, he asserted, "In Venezuela we are in the midst of a revolution and a revolution cannot be reduced to the spaces or the action of the government...the community media is one of the best roads for a revolution." This paper will address how Catía TVE staff and volunteers negotiate the new state focus on and support of community media. Catía TVE media workers understand grassroots media as a crucial element of participatory democracy. They articulate the importance of Catía TVE's work as part of an ongoing struggle to reassert the barrios of Caracas as important to Venezuela's past, present, and future. In the face of government support and attention, Catía TVE attempts to assert their commitment to grassroots inspired media. They assert notions of authenticity against challenges that they work as a mouthpiece for Chavez. Moving beyond critiques that see absorption of grassroots initiatives as merely cooption, I examine the complex intersections of state and grassroots interests. The alignment of community media with state institutions forces us to rethink previous analyses about the impacts, possibilities, and contours of "community" media.

**Schneider, Annedith**, *Sabancı Unniversity*

Remembering the Algerian War on French Soil: Rewriting 17 Oct. 1961

On 17 Oct. 1961, just months before France acknowledged Algeria's independence, 30,000 Algerian men, women and children set out for a peaceful demonstration in the streets of Paris. The response by the police was savage: more than 100 people killed, thousands severely wounded and arrested, and some 1500 deported. Yet until the 1990s this incident was little spoken about. Leila's Sebbar's 1999 novel *La Seine Trait Rouge* (*The Seine Was Red*) is one of several accounts of this event published in France in the last few years. It retells the story of this violence through the memories of her protagonists (protestors, bystanders, and very rarely the police) and the reactions of the children of those present at the protests. These memories are multiple, but not nearly as contradictory as one might expect from an event that was so long publicly unacknowledged. Despite the many different voices, Sebbar only once gives voice to an unrepentant perpetrator. This approach is in contrast to other contexts, such as the South African Truth and Reconciliation Commission, where it has been argued that for healing to occur, both victims and offenders must speak. By looking at the testimony of Sebbar's characters and the reactions of young people in the novel who hear the testimony, this paper argues that Sebbar's text ironically comes closest to healing by not telling the whole story and by ignoring the voices of perpetrators, as it avoids blame and seeks primarily to remember one side. Nonetheless, the relationship between parents, who were survivors of the event, and their children underscores how the violence must be remembered and commemorated if it is not to be repeated.

**Schonfeldt-Aultman, Scott M.**, *University of California, Davis*

Still Fighting After All These Years: the Ncome Monument at Blood River

This presentation explores representational issues of ethnicity, race, gender, nation, and power and their role in Zulu" identity negotiation in a post-apartheid Zulu monument/museum in South Africa.

**Schubart, Rikke**, *University of Southern Denmark*

Getting the Story Right: Myth, Meaning and Gendered War Mythology in the Case of Jessica Lynch

This paper analyzes the incident of Jessica Lynch's capture and rescue as a failed attempt at constructing a postmodern war heroine. It discusses the media construction of Jessica as first innocent victim, second as action heroine, and, third, as heroine-victim. It suggests that the first version of her as 'heroine' failed, not because this version was 'false' or badly handled by presidential spin doctors, but because it was incongruous with gendered American war mythology. According to historian Richard Slotkin, a captured white woman is at the center of American frontier mythology in what he calls the American "captivity narrative" in his book *Regeneration Through Violence* (1973). And according to historian George L. Mosse, a woman cannot represent the nation as a combative war figure. Reading Jessica as an example of modern myth construction, this paper argues that she failed as a postmodern war heroine because this figure is incomprehensible within war mythology and thus cannot create what psychiatrist Donald P. Spence calls "a narrative truth." Truth is not a matter of historical fact, but of narrative fit, not a construction of events, but the reconstruction of a story. The "truth" of a story lies in its ability to connect former mythological knowledge with present events and provide a narrative fit. The case of Jessica Lynch is an example of how the media in the end must conform to the rules of mythological storytelling and accept the conservatism of myth.

**Schwartz, Rae Lynn**, *The University of Iowa*

Gagging the Queen: The Icon of the Welfare Queen and her Role in the 2001 Restoration of the Mexico City Policy

President George W. Bush's 2001 restoration of the Mexico City Policy changed dramatically the access of reproductive choices available to women internationally. The policy otherwise referred as the "Gag Rule" cuts off United States Agency for International Development ("USAID") funds to any organization discussing or providing abortion procedures abroad. In an effort to go beyond a theorization of the policy as simply oppressive, this essay attempts a rhetorical read of the political discourse surrounding the restoration of the Gag Rule. Consequentially, I will deconstruct the rhetorical conditions under which Bush's policy was implemented without significant public backlash by making two separate, yet related, arguments. First, using Susan Bordo's theorization of material subjectivity, I theorize a paradox of reproductive rights by demonstrating how Bush's rhetorical constructions function in tension with the traditional international family planning policies grounded in Malthusian efforts to curb population. Second, drawing on the black feminist theorized image of the "Welfare Queen" and representation theory, my analysis seeks to develop a context in which the domestic rhetoric of welfare, and the deviant imagery accompanying it, functions to explain President Bush's seemingly paradoxical restoration of the Mexico City Policy. By exporting homogenizing media imagery of domestic welfare recipients to all women seeking reproductive aid abroad, U.S. policy displaces the material differences between various women, while effectually uniting them through a representation of deviance.

**Sears, Clare**, *University of California, Santa Cruz*

Policing Dress: Cultural Anxieties and Cross-Dressing Law in Nineteenth-Century San Francisco

In 1863, midway through the Civil War, the San Francisco Board of Supervisors instituted a municipal law against cross-dressing, prohibiting public appearance "in a dress not

belonging to his or her sex.” As one component of a broader campaign against public indecency, this law initially criminalized cross-dressing in relation to the public visibility of prostitution. Over the next four decades, however, it became a flexible tool for policing a range of cross-dressing practices, and dovetailed with attempts to regulate the public visibility of other “problem” bodies, particularly those of Chinese immigrants and those deemed maimed or diseased. In this presentation, I argue that cross-dressing law was enacted and enforced in relation to multiple, shifting cultural anxieties, which not only centered on gender and sexuality, but also, at times, on citizenship and race. Basing my claims in archival data, including newspaper reports, legal texts, and personal papers, I argue that cross-dressing law operated in tandem with newspaper scandal and freak-show discourse as a technique of normalization, producing normative and deviant subjectivities during a period of rapid social, political and cultural change.

**Secrease, Cassandra, *Indiana University***

**The Dilemma of Authenticity and Tradition in Native American Art: How Tourism Impacts Traditional and Contemporary Native American Art**

Much of America’s interest in the Southwest is focused on the arts, crafts and spiritual components of Native Americans. Non-Native peoples have commodified nearly all aspects of native cultures. The purpose of this paper is to examine the implications of authenticity within these commodified aspects of Native American art, especially tourist and fine art. Changes in tourists’ tastes and the institutionalization of what constitutes “authentic” Indian art through entrepreneur endeavors and governmental regulations have been key factors in the development of “authenticity” and tradition in Native American art. The lack of agency afforded to Native Americans in determining “authentic” Indian art has been changing slowly since the late nineteenth century. However, the dilemma of which type of art to produce remains and the history of art in the Southwest suggests that this complex relationship will always exist.

**Sehdev, Robinder Kaur, *York University***

**Fanon’s Racial Distribution of Guilt: When Whiteness is Represented as Marginal**

Fanon has lately been applied to cultural studies in order to examine how colonial identities are racially ordered in the psychological sense. In this regard, his writing on the creation of racialized objecthood is of critical importance to cultural theorists; Homi Bhabha stands out as the central figure of this movement to introduce cultural theory to Fanon. However, Fanon has argued that racialized objecthood is not strictly a matter of the psyche but is also a matter of colonial socio-political contexts. This is a critical component of his thesis that many cultural theorists have not adequately expanded upon. Central to his thesis on the interconnectedness of psychological, political and social terrains is the premise that the ultimate result of colonialism is the truncation of humanity, in the universalist sense, as well as the inability to conceive of history beyond or before the colonial encounter. It is in this way that we come to accept race as ahistorical and universal when it is in fact the material result of very specific and historically traceable colonial events. When faced with the notion of universal humanity and the possibility of society and politics truly freed of colonial bonds, whiteness becomes a gatekeeping force. Fanon describes it this way: Unable to stand up to all the demands, the white man sloughs off his responsibilities. I have a name for this procedure: the racial distribution of guilt” (1967, p. 103). Contemporary representations of whiteness do not appear to follow the model of whiteness as the gatekeeper of subjecthood; rather they are buffoonish and self-debasing. I seek to focus on this appearance of buffoonery and self-debasement in contemporary representations of whiteness by expanding upon

Fanon's notion of the racial distribution of guilt as well as the responsibilities of whiteness. Further, I suggest that contemporary representations of whiteness as marginal are as much a result of the colonial imperative as whiteness' impulse to police the borders between objecthood and subjectivity.

**Seigworth, Gregory J.,** *Millersville University*

Proximate Otherings and Implicit Alterities: on Not Preaching Cultural Studies to the Choir

Gregory J. Seigworth argues that to engage productively with the project of cultural studies one must, almost without a doubt, undergo a sort of conversion experience-but what happens to cultural studies when it is located in the territories of the already-converted, or that is, when cultural studies finds itself on the seemingly inhospitable terrain of the religious right and ultra-conservatism? Outflanked and outnumbered is certainly the case in Lancaster County, Pennsylvania, with one of the highest concentrations of registered Republicans versus registered republicans (never mind "progressives") of any country in the United States. In such circumstances, a cultural studies practitioner (and pedagogue) must often work by insinuation and negotiation, through the creation of proximate otherings and implicit alterities. Here, cultural studies might still have much to learn from the work of Michel de Certeau and Gilles Deleuze (among others) on an ethico-aesthetics of pedagogical practice and about tactical "becomings." But, just as key, cultural studies in the classroom (and elsewhere) also has still more to learn from within the maw of conservatism itself, especially about how ideologies are initially entered via the affect, about the lived immediacy of passion, belief, caring, belonging, and community.

**Semashko, Leo**

Children's Suffrage as a Way to Humanize Society and Institute a Politics of Hope, Nonviolence and Trust in the Future

Children's suffrage, exercised by children's parents or legal guardians, is suggested as a single, albeit, in our view, the most effective mechanism to improve child welfare and solve children's problems in the new century. Here we analyze the social, political and moral necessity for children's suffrage, and propose its implementation through constitutional and electoral law. We outline the fundamentals of children's suffrage, its main provisions as an appropriate societal mechanism for the urgent and systemic treatment of children's problems, and we list the positive effects such a law may have on all levels of society. Children's suffrage abolishes restrictions imposed by age qualifications on civil rights, liberties, and universal human values, humanizes the quality of our understanding and usage of these, and itself becomes a right, a freedom, and a new universal value of the globalization era. Children's suffrage modernizes and elevates the principles of "freedom, equality and fraternity" to a new humanistic level. It becomes a legislative manifestation of a revitalized, universal attitude toward children. Through children's suffrage, a new, informational society can overcome restrictions such as the age qualification, inherited from the old, industrial society. Children's suffrage is a qualitative transformation of a society's rights, freedoms and values. Children's suffrage is a way to humanize society, and to institute a politics of hope, non-violent treatment of problems, and trust in the future.

**Semati, Mehdi,** *Eastern Illinois University*

Global Media and Cultural Frontiers: On Islamophobia and the Limits of Neo-racism

"Ours is the age of global." On one hand, the category of "society" has become problematic as processes of globalization affect the constitution of the social space. On the other,

global media work to produce a new social space, where they project a conception of the world in terms of a single humanity. Constructing “the international community” is at once a political, a social, and a communicational act. In this paper I examine the role of global media in that construction. I argue that the current form of Islamophobia has been in the making since the 1980s, and that Hollywood media have contributed to this phobia (in different stages and forms) by providing a hegemonic discourse on the Middle East in line with American foreign policy. Recognizing “difference,” the “neo-racist” imagination warns not about the inferiority of the Other, but “only” about the harmfulness of abolishing cultural frontiers. This is the racism of the age of globalization and a single humanity. Alleged incompatibility of “civilizations” and “cultural differences” are posited to argue against abolishing cultural frontiers. Studying Islamophobia is important in the context of “the war on terror” because it posits Islam as a conception of the world that is incompatible and in conflict with Euro/Americanness. It entails a wholesale conflation of Islam, culture, politics, and history. I argue that the irreducibility of this absolute Otherness of Islam/Muslims is a projection of an inherent antagonism at the heart of any hegemonic attempts to construct an international community, an “impossible society.”

**Sender, Katherine,** *University of Pennsylvania*

Consuming citizenship: The constraints on the activist subject in the U.S. gay market

Katherine Sender considers the construction of the marketplace as a legitimate forum for GLBT civil rights activism. GLBT critics argue that recent attention from national corporations has had a depoliticizing effect on GLBT activism; gay marketers counter that recognizing GLBT people as consumers offers them unprecedented visibility and opportunities for political leverage. Based on material from interviews with 45 marketers, trade press articles, and other data, Sender considers marketers’ progressivist claims that gay-targeted appeals are an “evolution, not a revolution” toward GLBT civil rights, as well as the limits marketing routines place upon what kinds of evolution are imaginable within the consumer sphere.

**Sharma, Sarah,** *York University*

The Rythm of the Political in the Space of Speed: Redirecting the Critique of Speed Culture in Communications and Cultural Studies

A recent theoretical trajectory has emerged within communications and cultural studies concerned with the politics of time” — specifically the threat a culture of speed poses for democracy. Speed, the said child of fast capitalism and fiber optic networks, has been theorized as a sort of techno-deity subsuming world space, local time, and the conditions for political possibility. This paper will stake an intervention in this critique of speed culture by questioning whose time, what public, and which space the recent emphasis on this ‘politics of time’ is accountable to. While a culture of speed is antithetical to democracy, I will argue that the current theoretical trajectory remains antithetical to its own cause. The critique of speed culture, often deployed under the guise of ‘postmodern’ thought, espouses conceptions of time, space, and politics rooted in Enlightenment categorical thinking. Moreover, calls for resistance appear to be the result of bourgeois alienation and the theorist’s anxieties over lack of control over blurring lines between public/private time, slow/fast time, and leisure/work, time. It is difficult to imagine a refugee, taxi driver, migrant laborer, and an itinerant CEO, whose routes intersect and intertwine daily as members of a single public sphere wherein the proposed strategies of resistance could have equal political purchase. This paper attempts to redirect the critique of speed culture to account for the relationship between different temporal regimes and their political possibilities as they manifest in the fleeting spaces (airports, subway stations, and hotels) that constitute contemporary culture.

**Shelton, Allen**, *Buffalo State College*  
Planchette, My Love

A commodity appears at first sight, a very trivial thing, and easily understood. Its analysis shows that it is, in reality, a very queer thing, abounding in metaphysical subtleties and theological niceties. [But it is only one commodity, one bar of iron, one coat, one pair of shoes, or one bundle of linen in a network of commodities. Once these queer things begin to assemble themselves into stocks and displays in department stores, the devilment exponentially increases, even if at the center a single commodity acts as the queen.”] A draft passage from *Capital* by Karl Marx, quoted in a version of H.G. Wells’ *History of the World*. The deleted lines point to a future that *Capital* was metamorphosing into. Walter Benjamin would see more of these effects in his *Arcades Project* in the 1930’s. But neither of them could foresee the rise of the super commodity in the personalized brand name and the devastating power of the commodity signage in everyday life. Nor could they foresee how commodities would insinuate themselves into landscapes and the demonic possession of the individual. This is the history of a possession.

**Shields, Rob**, *Carleton University*

Glancing the Future: Articulating Change and Potential in the City

Summed up under the rubric of ‘the glance’ (as opposed to ‘the gaze’), the paper deals with aspects of visuality which defy linkage to the articulable and hence pass under or through governmental formations. Virtual or intangible aspects of visuality allow insight into both (1) the city of everyday-virtualities and (2) the digitally-virtual city of communication technologies. The virtual is key to understanding and mobilizing around opportunities for progressive change. How might the virtual fit with materialist approaches. Case examples include bicycle messengers, visual artists and pedestrians’ experience/view point in cities.

**Shome, Raka**, *Arizona State University*

Reconceptualizing the Diaspora

This paper interrogates some prevailing assumptions and tropes that inform theories of the diaspora. It specifically examines the essentializing of time, space, and international movement “away” from the nation of “origins” (in which the diaspora is also often positioned as an “other” of the nation), through which the diaspora is often conceptualized. In particular, the paper offers a case study from the South Asian Indian context through which to re-think these issues. Through this examination, I offer thoughts on rethinking the relations between diaspora, nation, the global, and the local.

**Shumar, Wesley**, *Drexel University*

Spatial Transformation in the New Information Economy: the New University

Several researchers have commented on the spatial transformations in capitalism over the last 35 years. Harvey (1989) suggested that due to the crisis of accumulation beginning in the late 1960’s there was a move to “flexible accumulation.” This shift, fostered by informational technologies, as we now know, has led to a new period of neoliberal economic ideology. Castells’ (1996, 1997, 1998) research has shown that the information economy had led to dramatic transformations in the way cities are organized and in the spatial relations and patterns of mobility among the informational elite. Hart and Negri’s (2000) work not only has suggests that social class and identity have shifted in the information economy but also implies a new spatialization of Empire without boundaries. This paper will bring the work

on spatial transformation to bear on research on the marketization and commodification of the university and the new expectations of performance within a re-imagined social space. Watkins (2003) has suggested that the shift from industrial society to post-industrial society has been paralleled by the shift from factory town to university town. This paper will explore the transformation of the American university in the new global social space of the information economy. It will look at the continued transformation of American universities into both consumer spaces as well as productive space of the corporate research park. Further the paper will look as well at the universities role in the shaping of communities into sites of informational production and consumption.

**Silk, Michael**, *University of Maryland*

One Day in September / A Week in February: Sport, Epistemic Panic and the Epistemological Spaces of Empire

In an ongoing effort to “police the crisis” and critically interrogate the tyrannical hygienic (govern)mentality of conservative rhetoric centered on a peculiar or juridical concept of ‘right’ (Baudrillard, 2001; Johnson, 2002; McClaren, 2002), this paper explores the official moral pedagogies of the sporting media. In particular, through a focus on two major sporting events that took place in the first week of February, 2002—the delayed Super Bowl and the Opening of the Salt Lake City Winter Olympics—the focus is the somewhat exacerbated place of sport within the promotion and reproduction of gendered, ethnicized and sexualized discursive constructs of the American nation under the agenda of “9/11 America.” The ‘epistemic panic’ (Gordon, 1997; Ladson Billings, 2000) played out through these two events can be read as part of the wider self-examining, self-referential, existential narrative of the American nation in the wake of an ontological social and historical disruption (Giroux, 2002) wrought by “9/11.” The mediated representation of these two events went beyond sports somewhat banal cultural function as the purveyor of national sentiment, speaking instead to a symbolically defined epistemological Western order in which the United States claimed its position as unilateral hegemon in the interests of *Empire* (Hardt & Negri, 2000). The representational rhetoric of these sporting spectacles provided another opportunity for the production of a preferred epistemological space that was ontologically contoured through a common and shared past, present and future vision—an Empire united under the rubrics of an assured fundamentalist moral certainty and supremacy—a presentation of the self that says little about the predicaments of difference and diversity that were “glibly celebrated” (Goldberg, 1994) in the management of multiculturalism through the representation of harmonious pluralism.

**Silva, Kumi**, *University of Oregon*

Queer as White: Issues of Assimilation and Marginalization in Films from the South Asian Diaspora

This paper seeks to understand female immigrant identities as complex lived experiences within which the theoretical categories of postcoloniality, queerness, feminism and citizenship collide rather than exist independently of each other. Through a critical analysis of *Bend it Like Beckham* and *Chutney Popcorn*, it addresses the struggles of assimilation and identity within diasporic South Asian communities in the West. While assimilation remain an uncomfortable issue within contemporary studies of immigration, this paper argues that immigrant identities are built in part around an often overlooked desire to assimilate—to be unnoticed, but not marginalized—which is only possible through Whiteness. But becoming “White” and belonging is a struggle, especially when it is manifest through queerness and *Bend it Like Beckham* and *Chutney Popcorn* are complex texts that articulate these tensions between immigrant desires and the realities of lived experience.

**Silver, David**, *University of Washington*

The September Project: Public Discourse, Public Culture, Public Media

On December 18, 2001, Congress designated September 11th as “Patriot Day,” a day President Bush suggests citizens commemorate by attending “appropriate ceremonies and activities.” Recognizing that such a day must by definition mean many things to many people, a growing alliance of citizens have come together to foster one such cultural tradition to mark this important day. On the weekend of September 11th, 2004, The September Project: A National Conversation on Patriot Day will organize multiple public spaces where citizens can participate collectively and think creatively about our country, our government, and our media, and bring forth the well-informed voice of the American citizenry. With public libraries — the largest, most distributed, and most democratic infrastructures in the United States — as its national infrastructure, The September Project will help facilitate talks and roundtables, public deliberations, performances, and community workshops in towns and cities across the United States. Public involvement is central, and we will invite cultural, youth, educational, spiritual, environmental, civic, social justice, governmental, and voter registration organizations to participate in and shape the events. The September Project will use all modes of media to support and distribute the events to foster and sustain a national conversation on the most important issues of our times. The ultimate goal of The September Project is to establish an annual tradition for citizens to honor, remember, and reflect upon September 11th. This paper will present The September Project, playing special attention to issues of cross-institutional collaborations, creative discourse building, and communication strategies that cross popular and alternative media.

**Simas, Maria Jose**, *Escola Secundária D. João II*

‘Not Portuguese, Actually’ — a Whiff of Italianesque Neorealism, the Idea of Common Culture and the Powers of Representation

*Finding Nemo*, the 2003 Disney/Pixar family movie, has spread the notion that fish are hampered with an infamous “three-second memory.” As a very profitable side effect, Nemo memory games have been popping up everywhere. Cultural products, especially those sponsored by well-oiled marketing machines, often bear the stamp of authenticity inducing the ‘real thing’ feeling that serves to “customize” representation. As a rule, an aesthetic approach is not a political statement, as it does not attain an adequate level of generalisation. Unless it becomes recurrent, taking the form of a preferred form of representation built on flat, monolithic, two-dimensional characterisation. Throngs of moustached fat women and big-bellied men in knit tank tops in hysterics is as accurate an image of “Portugueseness” as the myth of fish memory is scientific. In this paper I aim to question the grounds for the depiction of the Portuguese in Richard Curtis’s *Love, Actually* (2003), and in Donald Petrie’s *Mystic Pizza* (1988), among other works. I am particularly curious to find out whether this choice of aesthetic approach corresponds to a particular idea of common culture under the cloak of distance provided by an alien culture, or if this “breaking into Fado in the shower” is the godchild of Portuguese cultural elites, and why.

**Sinclair, Jennifer**, *Monash University*

Art of the Everyday: the Cultivation of the Present in Yoga

The practice of yoga has exceeded the status of specialty to become a commonplace in many non-Eastern countries, such as Australia, and has therefore become absorbed into the cultural everyday. As a practice, however, yoga confounds many of the meanings traditionally identified with the everyday such as the mundane, repetition and the definition of the everyday as the space in between. Drawing on interviews conducted with people who prac-



tice yoga, this paper will suggest that the practice of yoga transforms the meaning of the everyday by the cultivation of the present as a place in which life can be fully lived, rather than somewhere that is passed through on the way to a (utopian) future. The everyday constructed in yoga is not a utilitarian space, appropriated as a bridge between other spaces. Instead, the cultivation of the present de-stabilises the 'everydayness' of the everyday by constructing it as a potential site of meaning, pleasure and attention. The everyday of yoga has to do with neither 'concrete banality or the alienated quality of commodity use.' The wide practice of yoga suggests that the meanings of the everyday are uneven, variable and subject to transformation even within a particular culture. Reference in the paper will be made to the difference between the experience of the everyday of yoga as a meaningful site and the valorization of the secular, ordinary, everyday in Australian culture.

**Sinwell, Sarah E.S.**

Excesses, Bodies, Masculinities, Perversions: Coming to Todd Solondz's *Happiness*

In 1998, after winning the International Critic's Prize for Best Film at its premiere at Cannes, *Happiness* reached American audiences in quite an uproar. Numerous critics were shocked and appalled by the film. Indeed, the film received much critical attention (both positive and negative) for its portrayal of the perversion at the heart of the suburban middle-class American family. My analysis will explore the ways in which this film portrays male identity and subjectivity. There is a sense that all which is most familiar to us, suburbia and the home, romance and the family, melodrama and horror, body and mind, becomes perverted. What is especially extraordinary about this film is its focus on the sight and sounds of the male body in the midst of pain, pleasure and suffering. Whereas usually it is the female body that is put on display, the female body whose emotions we imitate in our viewing of the film, here, male bodies become sources of identification. It seems that this film complicates elements of all three of Linda Williams' classifications of the body genre: the melodrama of seeing grown men cry, the horror of watching a pedophile seduce a young boy, the pornography of witnessing a man engage in masturbation. Though at first viewing the film seems to privilege sexual perversion, I will argue that the film's excesses encompass not only sex itself, but also bodily fluids and excretions, suburbia, suicide, divorce and New Jersey.

**Siyolwe, Wabei, New York University**

Race and the Gaze: Photography, Performativity and the Politics of a Colonial Encounter  
Litunga Lubosi Lewanika 1888-1916

This paper and visual performance will offer a counter perspective to the gaze as it relates to the performativity of race and power between an African elite subject and a western colonial ethnographic photographer during the colonial encounter. Western social sciences and contemporary popular culture has accepted a discourse that privileges the gaze of western photographers as solely being responsible for the composition, frames and their representation and spacial construction in colonial photography, bringing to the fore questions of race and power. There is evidence of a performativity of race during the colonial encounter and it is documented in photographs taken of Lubosi Lewanika, King of Barotseland (1842 — 1916) by Francois Coillard, French missionary, and diarist of the Paris Missionary Society. By presenting photographic samples from several archives, and using them as forensic evidence, to historicize race and its relationship to the colonial project, I will subvert the colonial grand narrative of the passive subject in colonial photography and illustrate a different reading of the gaze and the subject during a colonial encounter. Evidence of the performativity of power in the photographs is represented by symbols of authority within the frame and a hierarchy in the positionality of the gaze and other subjects in their relationship to the King. Through the interdisciplinary lens of performance studies, a field of study able to absorb theoretical argu-

ments from multiple western disciplines, I will engage with archeology, psychoanalysis, anthropology, history, art history, religion, ethnomusicology, music, dance, history, and many other fields of study. By using new technologies that digital video and power point to project that will project specific moments of performativity read in juxtaposition to diary records of missionary and concession hunters, as well oral tropes related to power, I will cut history and critique western ethnographic studies and readings about race and power. This performance and presentation will address questions and theories of race, modernity, mimesis, idioms of subjectivity in the forms of SiLuyana praises and proverbs, issues of agency, power and identity within and during this specific colonial moment.

**Smith, Darron**, *University of Utah*

These House-Negroes 'Still' Think We're Cursed: Struggling Against Racism in the Classroom

Smith argues that being African-American, progressive, and LDS (Latter-Day Saint or Mormon) poses unique challenges in the Mormon-dominated institutions of higher education in Utah. Little known outside "Mormondom," the LDS Church forbade blacks from holding the priesthood until 1978, based on the belief (which persists today) that black skin represents the manifestation of a "divine curse" placed on black people. Smith spends a lot of time in the classroom directly confronting this sort of overtly racist discourse. His paper shares anecdotes about confronting religiously-based racism, and explores, in particular, the resistance of African-American Mormon students to counter-hegemonic discourses.

**Smith, Caroll A.**, *University of Illinois at Chicago*

Dr. Grandma

This performance text is an autoethnographic presentation of the postmodern experience of a 61-year-old, feminist, nurse researcher who has returned to graduate school for her PhD. In it, she evokes feelings about ageism, joy in work, the centrality of family, pride in ability, and anxiety about the current political scene and the specter of her own death. Her lifelong experiences support her new path and help her envision the future.

**Smith, Jewel E.**, *Michigan State University*

Between Values and Freedom: Ascriptive Citizenship and the Limits of the Democratic Project in Education

The author identifies and critiques pervasive patterns of ascriptive citizenship in America and considers the negative implications of these patterns for realizing democratic ideals in education. The author argues that the ascriptive state fails to meet the standard of legitimacy because its basic ideology is irrational, unreasonable and coercive. In addition, it is argued that the ascriptive state is likely to use its compulsory schooling system to buttress and rationalize its ascriptive structure. Such a schooling system is detrimental to the development of critical rationality and autonomy particularly with respect to those who are marginalized under existing ascriptive conditions. A compulsory schooling process in the service of an ascriptive state cannot be structured to champion equal dignity and equal citizenship, cannot sincerely commit itself to preparing its young for self-government consistent with democratic ideals, and cannot substantively promote these ideals within the culture of its structures. A philosophy of education pursuant to justice principles of governance is suggested as a moral guide for correcting unfair privilege and unfair deprivation in education.

**Smith, Paul**, *George Mason University*

A New and Private Cold War? U.S. Media and Globalization

For the two main power blocs in contention, the period known as the Cold War was marked at the cultural level by the huge increase and rapid spread of institutions which would manage and direct matters of cultural influence. This is most self-evidently true with the Soviet bloc and its use of both externally and internally directed media channels and modes. But it's equally the case with the United States, despite the apparent pre-eminence of privatised media and other cultural forces. That is, the period saw a major effort of state control over cultural formations by way of media regulation, state bodies established to spread cultural influence externally, enhanced internal control over institutions of public education such as schools and museums, and so on. The director of the NEH in the United States, Bill Ivey, claimed in 2000 that the demise of the Soviet world has rendered many such American mechanisms and institutions obsolete or anachronistic. The practical upshot of that kind of position might well be seen in the increasingly anarchic state of media regulation in the United States over the last 10 years or so; that is, the state and corporate effort to update regulation is probably less about the so-called 'explosion' in media technologies and more about positioning the United States and its corporations for the post Cold War role of quasi-imperialist mono-power in the context known as 'globalization.' This paper will examine the kind of shifts suggested above—essentially, the shift from the Cold War economy and culture in the United States to a new formation where U.S. cultural influence can be almost uncontested and unchallenged as the United States secures its place as the central generator of global economics and culture. The shift entails the marginalisation of Cold War institutions and practices, as well as their replacement by a chaotic regime of regulation, economic practice, and consumer activity. The paper will focus on describing that chaotic regime through an analysis of the relationships amongst the state, corporations, and the public in the disposition of visual and electronic media.

**Solinski, Amy**, *Michigan State University*

No Teacher Left Aware: How Current Educational Mandates Contradict Cultural Studies and Critical Pedagogy

This paper provides a critical analysis of what current U.S. No Child Left Behind legislation calls a "highly qualified teacher," defined as possessing "sufficient" subject-matter knowledge (often assessed through objective tests derived from reductive scientific rationality), thus making specific disciplinary knowledge the gatekeeper for teachers in public schools. The "motionless, static, compartmentalized, and predictable" (Freire, 1998, p. 54) view of knowledge and the rigid disciplinary boundaries emphasized within such mandates is problematized, highlighting the distressing absence of critical pedagogy/theory, cultural awareness, multi-modal discourses, and multiple levels of meaning making (including an understanding of access, power and pluralism), all of which are absolutely imperative in teacher education. The aim is to address some of the devastating problems (for students, teachers, schools, society, etc.) that might arise from political mandates acting as "agents of social discipline and economic regulation" (Giroux and McLaren, 1989, p. xv), including the normalization and deskilling meant to produce docile workers, the reproduction of the status quo, and the marginalization of diversity within the teaching profession. The final goal of this paper is a hopeful resistance, highlighting how to stress critical theory and pedagogy within teacher education—even in a time when educational mandates rob teachers, and therefore students, of the ability and awareness to view the world critically—including a search for methods of establishing and maintaining praxis under oppressive circumstances.

**Springwood, Charles Freuhling**, *Illinois Wesleyan University*

I'm Indian, too! Claiming Native American Identity, Crafting Authority in Mascot Debates

The author examines the ways in which people who are not “ethnically Indian” have nevertheless strategically claimed Indianness to argue in favor of Native American mascots. The selective (mis)use and inflation of American Indian identity is hardly a new practice, but in this context, it occurs to very specific political ends, in a debate that has important consequences for all Native Americans. Indeed, it is argued here that a number of white people are now rhetorically fabricating Indianness in debates, not to realign themselves psychically or sympathetically with Native Americans, but rather, to obscure if not dissolve Native voices.

**Spurlock, Cindy**, *University of North Carolina at Chapel Hill*

Articulating Alternatives: (Critical) Rhetoric and the Hope of Critical Pedagogy

Recent scholarship addressing “Critical Rhetoric” (inquiry at the intersection, to borrow from Thomas Rosteck [1999], between cultural studies and rhetoric) has primarily been concerned with legitimizing its location within the discipline of rhetorical studies. Although some of this scholarship aims to problematize the oft-neglected relationships between theory and praxis, little work has been done to explore the possibility for a critical rhetoric whose praxis takes up the concerns and goals of critical pedagogy, the possibilities for resistance(s) to the forms of power (and its abuses) that are bound up in inseparable ways with all forms of human communication, and the “responsibility” of progressive intellectuals to transcend the traditional boundaries of the academy (and other institutions of knowledge production). If contemporary culture is a space where postmodernism and globalization collide to create a sense of disconnected connectivity (Hardt, 1999), then there is an inherent need for a counter-movement that can speak in multiple registers and locations for the purposes of inspiring, instigating, and (always) recreating alternatives. This paper takes up the ideas of Henry Giroux, Stanley Aronowitz, and Paulo Freire in the hopes of re-visioning such an alternative future for progressive intellectual activism in a post-9/11 climate. While far from exclusive or exhaustive in its analysis and recommendations, this essay seeks to contribute to the “ongoing conversation” by proposing the idea of “intellectual citizenship”—a synthesis of the “glocalized” consciousness of cultural studies and its manifest politicized agendas, and critical rhetoric’s latent transformative potential.

**Stahl, Matthew**, *University of California, San Diego*

Logics of Value and Relations of Creative Production

How is value produced and extracted in the creative labor process? Despite increasingly widespread claims about the “creative economy” and “human creativity” as the ultimate, inexhaustible source of economic growth, there have been very few studies of labor relations and processes in commercial cultural production. My research explores the politics of animation production in the San Fernando Valley, drawing on perspectives of labor sociology and political theory of property to explain creative work from the standpoint of value creation. Interview data suggest that by “allowing” (requiring) animation workers to contribute original material to stories they are hired to render rather than author, animation executives “reward” these unacknowledged authors by “giving them room to be creative” while extracting from them creative content of great value. Storyboard artists in particular find themselves contributing dialogue, creating relationships between characters — performing acts of authorship for which writers are given credit, paid more, and which entitle writers to the lucrative property rights denied storyboard artists. Interviews with storyboard artists suggest, however, they are most unhappy in their jobs when they are told not to make these invest-

ments, not to produce this surplus creative value, told to do only the bare minimum (what in other industrial fields would have a very different meaning as “work-to-rule”). Several respondents characterize this as being reduced to a “wrist,” “where [the producers] know exactly what they want, and they don’t want you to mess with it, so you just draw it...it’s not the wrist with the brain, it’s just the wrist.” This study brings to light central paradoxes of control and consent in the extraction of value in the cultural industries, deepening empirically and theoretically our understanding of how culture is made.

**Staurowsky, Ellen J.,** *Ithaca College*

A Tale of Two Surveys: an Examination of the Racial Politics Behind Polling Public Opinion on the Question of American Indian Mascots

In March 2002, *Sports Illustrated* published what it considered to be a balanced discussion of the issue of American Indian mascots, concluding that there was a disconnect between the work done by American Indian activists on the issue and the expressed beliefs of the majority of American Indians. The results as reported by *Sports Illustrated* were in direct conflict to those obtained by *Indian Country Today* in a survey they administered the previous year, results which notably were not mentioned by *Sports Illustrated*. This paper examines the racial politics surrounding the polling of public opinion on the question of American Indian mascots and how public opinion is used to resist the efforts of American Indians and their allies who oppose the use of these images.

**Steenbergen, Candis,** *Concordia University*

The Tower of Song: Canadian Idol, (In)Authenticity and the Enjoyment of the Nation

Rooted in our own enjoyment of, investment in and participation with *Canadian Idol*, this paper will explore the multiple ways in which the competing strands of authentic and inauthentic collude to create one of the most popular “Canadian” television programs in recent memory. To this end, we will address three interrelated questions: What makes a Canadian Idol Canadian? What makes *Canadian Idol* Canadian? How does *Canadian Idol* make Canada? Tracing the selection process for competitors from the initial coast-to-coast open call auditions to the finals, we will interrogate the role of representation (in both senses of the word) in *Canadian Idol*. What role does regionalism and language play into our understanding of the competition? How do broader identity categories such as gender, race and class intersect in that process? Further, how are dominant narratives of Canadianness self-consciously perpetuated in the show’s construction? In what way is the myth of the “kinder, gentler society” maintained? In which ways are these affective constructions undermined? Finally, we will situate the participatory nature of *Canadian Idol*. How does agency-through voting and the interactivity encouraged by online fandom-feed into nation-building? How is this, in turn, reflected in the media? Unraveling the ironic conceit necessitated by *Canadian Idol* reveals the ways in which enjoyment of the inherently contradictory positions of Canadian popular culture is possible. In short, *Canadian Idol* cannot be read unambiguously; it is both Canadian and not-Canadian. Nonetheless, this may be the key to explaining both its popularity and its importance, however inauthentically authentic.

**Stengrim, Laura,** *University of Illinois at Urbana-Champaign*

Globalizing Poverty: International Economics and the Rhetoric of Free Trade

One of the recurring themes in public discourse surrounding globalization is free trade, which is espoused by advocates of neo-liberalism as a mechanism for delivering the benefits of U.S.-style capitalism and democracy to what The National Security Strategy of the United States promises to be every corner of the world.” Yet a closer look at recent trade

agreements, their consequences, and the massive evidence pointing to a growing gulf between rich and poor both in the U.S. and worldwide, suggests that the neo-liberal version of free trade encourages economic exploitation and political oppression. Focusing on the proposed Free Trade Area of the Americas as a test case, I thus question the paradoxes of free trade in a globalizing economy.

**Stengrim, Laura**, *University of Illinois at Urbana-Champaign*

Lawless Looters and Aloof Soldiers: Governing Culture, Destroying Baghdad and Occupying Iraq

The looting of the Iraq National Museum in Baghdad in April 2003 during the first days of the American invasion sparked global concern and outrage, especially by art aficionados and museum curators. Even the United Nations responded, adding a provision to a May 2003 resolution encouraging member nations to participate in facilitating "the safe return to Iraqi institutions of Iraqi cultural property and other items of archaeological, historical, cultural, rare scientific and religious importance" in compliance with resolution 661. Alerts were sent out among art dealers worldwide, and experts from Paris, New York, Berlin and Moscow were called upon to devise a plan to reconstruct the museum. In addition to the raucous looting, another geographically widespread tumult over cultural history has developed around the issue of archaeological plundering of ancient sites in Iraq's deserts and marshes; hundreds of these sites became part an underground antiquities trade that intensified following the 1991 Gulf War, and they continue to be robbed of riches then sold to foreign dealers - with ancient materials showing up periodically and for a cheap price on e-Bay. I argue that governmentality in globalization stretches beyond lawless looters and apathetic U.S. soldiers into larger questions about civic nostalgia, ownership and laying claim to world heritage. The looting, plundering and destruction of ancient culture in Iraq, coupled with the imposition of American culture through reconstruction contracts and highly-touted business opportunities, raises complicated questions about the role of culture and citizenship in globalization.

**Sterne, Jonathan**, *University of Pittsburgh*

Remembering Missile Mail

On June 8, 1959, the U.S. postal service collaborated with the U.S. navy on an experimental mail missile launch from a navy submarine. The launch was heavily publicized and received coverage in newspapers, newsreels and on the nightly TV news. Post office officials bragged that someday missiles would be as common a form of mail delivery as airplanes. The PR kits for the event were clearly intended to help shape public attitudes about the possibilities for peacetime use of military technology. Today, the launch is largely forgotten. Following Bruno Latour's injunction in *Aramis* to consider failed and other "unloved" technologies, this speculative history of missile mail argues that it was a logical extension of both mobile privatization and the domestication of military technologies in civilian, utilitarian forms. Missile mail represents a connection between war and civic life that has been a hallmark of media technologies from telegraphy to satellites and computers. Remembering missile mail requires us to write a different history of the connections between media technologies, the military-industrial complex, and mid-century American life.

**Stovall, Dave**, *University of Illinois at Chicago*

Forging Community in Race and Class: Critical Race Theory, Socialist Critique and the Quest for Social Justice in Education

Among the communities of Critical Race Theorists and Socialist critique in education, there is an apparent rift as to what theory best contributes to the social justice project in edu-

cation. Conferences and meetings have served as quasi-battle grounds for theorists, activists and scholars to go back and forth about what theoretical construct has the greatest bearing on educational praxis. Instead of continuing the debate, the following presentation seeks to forge a synergy between Critical Race Theory (CRT hereafter) and socialist critique in education. In so doing, the presentation couches the discussion in four tasks. The first is to identify the contributions of CRT and socialist critique in education. Second, the talk will report possible areas of compliance between the two factions. Third, the account will identify areas of departure between the epistemologies. The concluding task will be an example of how the points of contention and compliance can be centered through an example of a school with a social justice agenda at its center. Finding synergy between the two theories is more useful in critique of capitalism and white supremacy in education than to satisfy those who wish to debate for the sake of intellectual engagement. As Yamamoto (1999) suggests, the occupation of the socially conscious scholar is to participate in the activities that challenge hegemony at both the grassroots and intellectual levels. From this we can engage CRT and socialist critique in education with a concerted effort to change our present realities. For the purpose of this account, a definition of social justice is borrowed from Maxine Greene in that the project in education means...to teach for enhanced perception and imaginative explorations, for the recognition of social wrongs, of sufferings, of pestilences wherever and whenever they arise...it is to teach so that the young may be awakened to the joy of working for transformation in the smallest places, so that they may become healers and change their worlds (Greene in Ayers, Quinn, and Hunt, p. xiv). In essence the process becomes to engage young people (in this case) to answer the question what is powerful, important and ours?" Throughout this process those who work with young people in the capacity of educator, community organizer or academic come to embrace numerous theoretical concepts and constructs to explain the varied realities in which they operate. Where most theories in this concept would be considered "grounded theory" in that they are informed by the situations in which we work, CRT contributes to such knowledge in the valuing of daily experiences with racism as necessary qualitative data. CRT forces us to identify a particular reality people of color have known to exist based on their experience in the United States. Acknowledging similar experiences in the international scope of imperialism and domination, CRT positions itself on the continuum of scholars who have unambiguously named the nature of oppression in U.S. education (i.e. Woodson 1933, Anderson 1988, Delpit 1995, Ladson-Billings 1995, Watkins 2001, Mills 1997). Instead of separating the authors due to methodology, CRT invokes a call to an interdisciplinary approach in naming the function of educational domination. Accounts in the humanities, social sciences (education included), and legal scholarship converge in CRT to identify the structures by which we understand the forces that work against the social justice project in education. Although rarely equated with CRT in education, parallels can be made with much of socialist critique in education in its analysis of power and domination. William Watkins, in his analysis of White rule of African-American education from 1865 to 1954 points to the earlier colonial period in discussion of how education was "designed to control, pacify, and socialize subject people (Watkins 2001, p.1)." In connecting the education of African-Americans to state politics and the labor market, Watkins engages meticulous analysis of the structure and function of power. In calling for a "critical theory of racism that can grapple with a radical remaking of democracy in the age of a globalized post-industrial economy" Darder and Torres places a call to engage social justice with an understanding of the totalizing system of capitalism (Darder and Torres in Darder and Torres 2003, p.260). In breaking the hegemonic hold of standards-based education and its devaluing of students of color, the remainder of the document seeks synergy between the two camps in regards to what it will take to "critically" engage education for those concerned with social justice.

**Striphas, Ted, *Ohio University***

What is the 'Critical' in 'Critical Cultural Studies'?

The occasion for this essay is the institutionalization of an emergent intellectual formation, "critical cultural studies," within U.S. communication research. Its presence has been marked both publicly and palpably by the National Communication Association's decision to establish a Critical and Cultural Studies division in 1997, and more recently by the launch of the organization's newest journal, *Communication and Critical/Cultural Studies* (published by Taylor & Francis), in 2004. The question we pose in our title represents a genuine attempt to take stock of this new intellectual formation and to map its consonances and dissonances relative to the field of cultural studies. Our assumption is that the word "critical" is, well, critical here. On the one hand, it seems to distance critical cultural studies from cultural studies "proper," by marking what appears to be a significant difference in analytical style and disposition. On the other hand, the term "critical cultural studies" just as easily could be accused of redundancy, since, after all, isn't cultural studies by definition a critical undertaking? Thus, we ask: how might the term "critique" function as an organizing trope within both critical cultural studies and cultural studies? or, what is the relationship of communication, cultural studies, and critique? We answer these questions by defining two specific senses of critique, one Kantian, the other Deleuzian; exploring the history of communication research and cultural studies in the U.S.; and finally by developing the idea of "para-institutionalization," which describes cultural studies' relationship to professional organizations, publishing houses, and other not-strictly academic sites.

**Striphas, Ted, *Ohio University***

Harry Potter and the Culture of the Copy (Warning: Not Endorsed by J.K. Rowling)

This essay explores the highly popular Harry Potter series' relationship to the murky domain of international intellectual property law. I focus principally on the controversy surrounding a counterfeit fifth installment of the series, *Harry Potter and Leopard Walk up to Dragon*, which surfaced in China roughly a year before the release of *Harry Potter and the Order of the Phoenix* and attracted a wide readership internationally via the internet. The audience's reception of the counterfeit Potter volume, I argue, troubled prevailing legal understandings of authorship, originality, word, and image, since, in many instances, readers were aware that what they were reading was a fake." More broadly, I consider how a clash of varying, culturally-laden understandings about the nature of human creativity and originality underpin both the reception/embrace of the "counterfeit" volume and the publisher's efforts to police it.

**Subudhi, Rama, *Institute of Women Welfare***

Role of NGOs and Other Actors in Disaster Management

The disasters are both natural and man-made. These happen because actors like people, Government and the NGOs do not learn the essentials from the past events. Thus, lack of organized learning and preparedness to face the calamities by the actors like the NGO personnel lead to devastation. Past experiences indicate that our preparedness to respond to the natural calamities can considerably mitigate the loss of life and property. Therefore, plan to meet with the contingencies caused due to the disasters need to be technologically updated and the training to the NGO personnel need to be imparted in a continuous and renewal basis to make them equipped to play their role efficiently. The present paper describes the general features of the actors manage and mitigate the problems of the victims of disasters. It assumes that pillage of the eco system by the human greed are the genesis of sorrow. The intensity of the problem among the victims differs much. Not all types of disasters are equal



and hence approaches differ. Those who offer their services to mitigate and manage the victims must therefore, meticulously scan the stages like preparedness, prediction, response, prevention and recovery. Community susceptible should be trained up by the NGO personnel to do so.

**Sudan, Rajani**, *Southern Methodist University*

The Dirt in the New Machine

Almost a month before September 11th, 2001, a fascinating journalistic account of the substance coltan appeared in *The New York Times Magazine*. This article represented the multifarious forms of exploitation first-world investments in computer technology generated in third-world countries. The difference was that instead of focusing on the manufacture of computer parts in Southeast Asia and the problems with those workplace conditions, Harden looked to Africa—specifically the Congo, a longtime site of European imperial exploitation in the eighteenth and nineteenth centuries. Coltan, he argues, is the muck-caked counterpoint to the brainier-than-thou, environmentally-friendly image of the high-tech economy,” and when once refined in “American and European factories becomes “tantalum,” a “metallic element that is a superb conductor of electricity,” a capacitor found in almost every laptop, pager, personal digital assistant, and cell phone. This paper addresses the ways in which Western concepts of technology—and by extension epistemology—are grounded in muck, a material origin we are quite adept at forgetting. Technology putatively transcends the material and provides an idealized and sublimated space for the exchange of information and knowledge. Yet this same technology is contingent on primal mud, a dependence which suggests a racially closer relation between first-world epistemology and third-world primitivism than we want to believe. In fact, we may need to revise the parameters of what count as knowledge and material.

**Suh, Jung-Won**, *University of Illinois at Urbana-Champaign*

Racialized Prejudices Across Space: Influence of U.S. Stereotypes on Korean Perceptions of Difference

The purpose of this research is to investigate how Koreans conceptualize racial/ethnic differences and make sense out of the racial/ethnic stereotypes. I will attempt to illustrate historical and social context of Korean life in terms of everyday notions of racial/ethnic differences as well as integrating the interview data with some Korean middle school students and with young adults. Korea is considered to be a highly homogenous society where most people do not have everyday encounters with people from other racial/ethnic backgrounds. A common internal critique has been that Koreans are less tolerant of differences or “otherness,” which hinders the formation of a diversified society. With the growing influences of media and entertainment industry, on top of the nation’s closely woven military, political and economic relations with the United States, Korean people seem to be molded into a racism that is grounded on those in the United States but somewhat distorted in a “Korean way.” It is crucial to reveal the Korean racial/ethnic prejudices and find the origins of the prejudices rooted in people’s daily practices because they eventually make people either violate other people’s rights or sacrifice their rights without recognizing that they are doing so. Poststructuralist approaches, especially Derridean deconstructionist approaches, provide a method to analyze and to examine the racial/ethnic prejudices, through breaking down the Korean actualities and/or deconstructing them, as well as renewing the views on everyday Korean life.

**Sun, Chi-Pen,** *National Chao Tung University*

Boundary Destruction and Cultural Flows: Taiwan's Internet Literature in Mainland China's Cultural Market

Globalization doesn't refer to the singularization and standardization of human culture; rather, it is a process of loosing demarcation lines between traditional nations and cultures, which is also a process of destroying boundaries. Boundary Destruction frequents and facilitates the transnational flows in personnel, capital, and culture. The consequence of globalization is not necessarily a world dominated by the most powerful culture; neither is it a single new culture generated from the mixture of heterogeneous cultures. In terms of today's situation, the flourishing cultural flows resulted from boundary destruction may possibly cause chaos and conflicts in cultures. Politically and militarily speaking, there is still a deep and wide gap between Taiwan and Mainland China. However, in the perspective of economics or even of cultural level, the boundary cross the Taiwan Strait has been destroyed to a great extent. As a resident in Taiwan, I have observed a trend in the cross-strait cultural flows: there are relatively more traditional, severely-produced, exquisite, and large-scale TV serials (ex. *The Yong-Zheng Dynasty*) or literary works (ex. *The historical novels by Er Yue He* (February River) and the cultural travel notes by Yu Qiu-Yu) introduced from Mainland China to Taiwan; in the reverse flowing direction, there are comparatively more postmodern, popular, lighter literature and music flowing massively from Taiwan to the mainland. In recent years, "Light Literature," which rises from and relies much on the literary Web sites, has become one of the main streams in Taiwan's literary market. As a result, Internet literature turns out to be one of the main streams in Taiwan's light literature, which generates a powerful exclusive effect on traditional literature. Whether in a literary Web site or an ordinary one, anyone could be an author and publish his works on the Web site. The responds and votes from the Web site readers will reveal the popularity of a work, which makes the publication on Web site a grindstone to actually put the work into real publication. For instance, Pi-Zi Tsai is a renowned writer in light literature, who makes a name for himself on the Internet and then switch the battlefield to the published book market. The literary works that are previously published on the Web site are still classified as Internet literature even though they are later published in books. Between cross-strait cultural flows, Taiwan's Internet literature has seized a position in the mainland's cultural market. The main inquiries in my research focus on Taiwan's Internet literature in three aspects: the mechanism of flows of Taiwan's Internet literature to the opposite side, their development strategies in Mainland China's culture market, and their interactions with the mainland's readers and cultural circles.

**Sung, Minku,** *The University of Iowa*

Tele-Community: The Neo-Liberalization of the Korean Teenage Culture

In this paper I investigate the way in which the emerging neo-liberal governmental discourse of Korean teenagers, network culture has been articulated to, and reprogrammed by, the teenagers, cultural subjectivity. Since the late 1990s, new communication technologies such as the Internet and mobile phones have been expected to be alternative and flexible educational sites where Korean teenagers are able to explore their own cultural terrain. In this context, I argue that those interactive and networked technologies are integral part of neo-liberal political programs for the ethical training of self-regulating and self-conducting citizenship in the Korean teenage culture. I term the network culture "telecommunity" as a new kind of combination of mobile phones and the Internet, in which, for teenagers, self-responsibility, self-reflexivity, self-management, and consumer rights become essential virtues required for their participation in the network. At the same time, it is particularly worth noting, suggest I, that such a self-formation as an ethical subjectification is not a sta-

tic but a transformative practice to positively produce oneself while deploying dispersed knowledge, traditions, rules, and conventions in daily life.

**Sweeney, Dennis**, *University of Alberta*

Re-Writing History as Meaningful Text: Cultural History, Cultural Studies and German Historians

This paper addresses the potential openings and pitfalls of ongoing cross-disciplinary engagements between history and cultural studies, particularly as they relate to the field of modern German history. It first examines the uses to which analytical categories borrowed from literary criticism and cultural studies, including language, discourse, and culture, have been put and the methodological and historiographical claims they have enabled in recent scholarship in modern German history. These include the *a priori* refusal of the social" as a category of analysis; the treatment of past cultural practices (from reading, to tourism, to consumption, to the processes of national and imperial identification) as unitary and disarticulated contexts; the interpretation of texts, understood generally in terms of the printed word, as vehicles of largely unproblematic and univocal meanings; and the general privileging of socially visible or dominant individuals and groups as the central subjects of history. The paper then reflects on the potential of "history" for practitioners of cultural studies. Here the emphasis will be on methodological issues related to historical genealogy and the retrieval of multiple pasts as a constant disruption of present-day hegemonies, particularly in relation to postmodern claims about the novelty of current cultural practices; and on the potential limitations of the tendency in much work in cultural studies to focus on a certain range of expressive or artistic practices, meanings, and institutions (e.g., those that relate to popular literature, film, and consumerism) at the expense of other "noncultural" domains of the economy, party politics, and the state.

**Swetland, Stuart W.**, *University of Illinois Urbana-Champaign*

Theology, Religion and Neutrality in a Time of Global Uncertainty

The pioneers of the Enlightenment project and the founders of the American and French Republics attempted to "bracket" questions of theology and religion to establish some degree of harmony and peace in society. These efforts had a fairly remarkable degree of success as long as the societies in question maintained generally accepted frameworks and assumptions. However, as the world enters the twenty-first century, these solutions no longer seem to be viable. Religious and ethnic minorities do not wish to be lost or assimilated into the melting pot. Postmodern thinkers like Foucault, Derrida, Lyotard and others have placed the grand narratives of the Enlightenment project under great suspicion. The dangers of cultural imperialism and hegemony by the dominant media, political, and military mindset of the rich and powerful are more clearly seen. These dangers have led some extremists even to take up arms — to lash out in violence — at what they see as the "great Satan." A return to the religious wars of a by-gone era does not seem out of the realm of possibilities. Is there a way forward that does not succumb to religious wars and ethnic hatred, but that also allows peoples and nations to retain their unique values, religious beliefs and practices? I believe there is, but it will require a great deal of honesty, hard work and tolerance of differences. What must first be unmasked is the illusion of "public neutrality" vis-à-vis religion and theology. There are no neutral positions. Every philosophy, political system, and worldview has imbedded in it, implicitly or explicitly, a "theology" — an attitude or outlook about how humanity relates to the greater than human "other", however that other is perceived and understood. Only if we rigorously and honestly place on the table the theologies informing and forming our outlooks and attitudes can there be any

hope for real exchange of ideas, freedom of thought and mutual respect among peoples and nations.

**Sydnor, Synthia**, *University of Illinois Urbana-Champaign*  
Sacramentality, Sport Studies and the Radical Orthodoxy Sensibility

The radical orthodoxy school of thought of Graham Ward, Catherine Pickstock and John Milbank understands that thinking, being and acting within the theoretical framework of theology is as close as we can get to living liturgically, journeying toward God, and subsisting in cities of God. Radical orthodoxy seems to offer a philosophical, post-structural foundation upon which our writing and academic doings touch God. What does such a paradigm mean for cultural studies? In my reading, the worth of so-called radical orthodoxy lies in its 1) critiques of how the positivism of the Enlightenment has served to impede routes to the divine in scholarly ventures; 2) analyses of the whole of culture itself with respect to sacramentality or the grammar of the Christian faith; 3) reading of the “liturgical status of knowledge” and signs of the times; 4) exploration of the interconnections between language, society and the sacred. Using the above themes, in my presentation, I specifically explore what the field of sport studies might look like from the standpoint of radical orthodoxy. What are topics related to cultural studies of sport that may be invigorated by radical orthodoxy? How does the radical orthodoxy standpoint rupture understandings of explicit projects upon which sport studies routinely focuses upon? What are the implications and problematics of the writings of radical orthodoxy upon sport studies? My presentation attempts to respond to such questions.

**Tam, Winnie**, *University of California, Davis*  
Clever Enough: Model Minority, Breaking the Cycle and Getting Away with Everything in Justin Lin’s *Better Luck Tomorrow*

In a post-9/11 world, borders, both physical and ideological, have been increasingly patrolled and reinforced. As transnationalism and denationalization become the new buzzwords in many disciplines, including Asian American Studies, the idea of crossing borders has been celebrated by many cultural theorists as the sites from which oppositional, hybrid” identities emerge. Yet these narratives do not address the violence and angst that border transgressors often face. This paper attempts to ground the discussion of transnational identities in the experience of U.S. Asians. Using Justin Lin’s film *Better Luck Tomorrow* as an analytical lens, I look at the stereotypical identities ascribed onto the bodies and personas of Asian Americans to examine the limits of hybridity in the context of U.S. Black/White racial constructions. Combining film analysis and Asian American Studies discourse with a cultural studies approach, this paper contextualized the hybrid nature of an Asian American identity in terms of identity masquerade and façades.

**Tarc, Paul**, *York University*  
Pedagogy and Globalization: Graduate Students’ Developing Literacies Toward Engaging Discourses as Critical and Dynamic

To think “globalization” requires a willingness to confront a contested, politically-charged and theoretically complex discursive terrain. Researchers across a number of disciplines, including education, are working this terrain in attempting to understand changing contexts. In addition to studying how globalization is impacting upon education, educationalists might consider how contexts of teaching and learning inform what can be thought and discussed. This orientation seems especially important for rethinking critical pedagogy. Critical pedagogy, like globalization, might be best described as a set of theoretical debates that

elude strict definitional properties. While calls to “apply” critical pedagogy seem simplistic, critical pedagogy ought to be informed by the literacies students rely upon and develop in/by their educational interactions. I wish to (re)insert the student’s developing literacy, as an object of study, in the area of globalization and (critical) pedagogy. A number of theorists (Apple, 2003; Crichlow, 2003; Rizvi, 2003) are proposing (re)formulations of analytic tools and methodological approaches, implicitly informed by layered theoretical constructions, to address the complexity of current times. How are (graduate) students with varying qualities of literacy to engage with the dynamic state of critical knowing (even as such knowing may imply that any student can participate)? What kind of critical teaching-learning dynamic can foster capacities for students to engage with the teacher’s ongoing learning and intellectual movement (as intensified for critical educators in the age of globalization)? My presentation will develop and elaborate upon these questions as informed by a survey of graduate students in York’s inter-disciplinary Faculty of Education.

**Taylor, Martin**, *Church’s Auxiliary for Social Action*

Disaster Management and Mitigation: Perspective in Community Participation — a Case Study in India

Disasters have been an integral part of evolutionary human history. The ancient communities have learned to live with disasters in a symbiotic relationship. Disaster preparedness is a key element of disaster management. Through its critical stages namely; pre disaster stage, during disaster and the post disaster stage, the plan of action to undertake rescue, relief, stock taking supplies and earmarking funds for relief operation. The effective plan for community disaster mitigation and management are identification of vulnerability and risk assessment, clarification of roles and responsibilities of different groups within the community, raising disaster awareness, community education, and training, implementation of warning systems, creation of funds for any future emergency situation, building emergency facilities, implementation of effective communication systems, creation of response plan shortly after the disaster, and documentation of the action plan special move for the children and the women. The volunteers need to appraise the anticipated victims, and special training is imparted to women folk who are culturally the protectors of the family life and properties. Experiences of CASA volunteers working for the victims of the disaster in eastern states and coastal southern states of India are mentioned in this paper. The general trend of the services and the community response to the disasters reveal that informal cultural base the community in mitigating and managing the disaster is more efficient that strategies adopted by the formal organizations.

**Teasley, Cathryn**, *Universidade da Coruña*

Ambiguous Legacy: Instituting Student Diversity at a Spanish Secondary School

Critical ethnographic inquiry guides this examination into the ways a group of experienced teachers at an urban secondary school in Spain have responded to a series of new regulations of their practice, in the context of markedly increased student diversity at the school — one of the many outcomes of the country’s integration into the world scene, following the dictatorship. The analysis centers on the ideological stances represented and produced through the educators’ discourse and actions, and on the implications for the education of the school’s Roma/Gypsy students, as members of possibly the most disenfranchised ethnic group of Spain. The paper concludes with the exploration of some alternative means, especially through action research, for producing professional commitments that are more conducive to socially just and culturally responsive educational processes.

**Teurlings, Jan, *Vrije Universiteit Brussel***

Reality and Authenticity in Dating Shows: How to Manage Participants and Let Them Take the Blaming

Reality TV is the television trend of the last five years, spawning numerous and often very different formats such as *Big Brother*, *Temptation Island*, *Expedition Robinson*, *Airport*, or *The Bachelor*. Whatever the differences between these programmes (and the generic conventions upon which they draw) there are two characteristics that unite them: the fact that they all a. belong to the non-fiction side of television programmes, and b. the participants are non-media professionals, meaning they are not actors that play a scripted role. Central to the genre, then, is the claim that it represents reality “as it is”; hence the name Reality TV. In this paper I argue that this claim is first of all problematic, and secondly, that it deletes from sight the power relationship between television producers and the participants in these shows. Drawing upon qualitative interview material with both participants and members of the production team of *Blind Date* and *Streetmate* I argue that the performances of the participants are by and large determined by television production’s institutional regime. As a consequence, the twin pair of reality / authenticity are inadequate categories for thinking their “performances”. If we let go the notions of reality and authenticity and focus instead on the managerial relationship between production team and participants many of the claims of reality TV producers (for example “we just show what happens”) can be criticised and shown to be a discursive construction that deletes this power relationship from sight and, eventually, secures the power position of media professionals.

**Third, Amanda, *Monash University***

Feminist Terrorists/Terrorist Feminists: U.S. Televangelism and the Feminist Threat

In the immediate aftermath of the September 11, 2001, attacks on the United States, television icon of the North American religious right, Reverend Jerry Falwell made a guest appearance on the Christian Broadcasting Network’s *700 Club* in which he claimed that feminists, among others, were at least partially to blame for “God’s wrath descending on America.” This paper argues that for the televangelist moral right, feminism, like terrorism, is constructed as a political threat to the United States. As outrageous as Falwell’s remarks may be, what interests me is that they make an explicit connection between the occurrence of terrorism on United States’ soil, and the circulation and institutionalisation of feminist principles and practices within dominant North American culture. In Falwell’s formulation, feminism is, however indirectly, causally connected to, and responsible for, terrorism. In this context, contemporary feminism gets positioned as a “terrorist threat.” Since at least the early 1970s, television has been an important medium for the staging of a “battle” between feminism and the moral right. This paper explores what I call a “discursive approximation” between feminism and terrorism to investigate the ways “feminism” signifies in recent U.S. televisual texts. I analyse the grounds on which this discursive approximation is based. I argue that feminism, like terrorism, has historically depended upon the mass media, and in particular television, to promote its goals and that this constitutes one of the conditions of possibility for the discursive approximation between feminism and terrorism.

**Thomas, Damion, *University of Illinois at Urbana-Champaign***

The Cold War Roots of the Mexico City Olympic Protest

As United States domestic racial inequalities increasingly drew international condemnation, the United States government focused on re-defining and re-contextualizing the slow advancement of African Americans as a narrative of progress. After working to marginalize prominent African Americans that were critical of American race relations, the State Depart-

ment recruited prosperous African Americans who projected middle-class American values to participate in goodwill tours abroad. With this goal in mind, African American athletes, along with jazz musicians, and other artists were sent abroad as cultural ambassadors. By overemphasizing the extent to which social mobility was achievable for African Americans, the State Department sought to position African Americans as the preeminent citizens of the African Diaspora. As part of its effort to influence Diasporic political alignments during the Cold War, the U.S. government tried to show that American policies were supportive of the liberation and rise of all people of color worldwide, and the touring athletes were depicted as symbols of America's commitment. "The Cold War Roots of the Mexico City Olympic Protest" argues that one of the unintended consequences of the State Department goodwill tours was that they helped politicize athletes and former athletes such as Tommie Smith, John Carlos, and Harry Edwards. Edwards, the organizer of the Olympic Project for Human Rights that helped produce the lasting symbols of the athletic revolution—the raised fists of John Carlos and Tommie Smith at the 1968 Mexico City Olympics—became determined to produce a counter narrative to the State Department's story of progress. "The United States government has taught us well," Edwards observed. "In the ideological wars with other world powers, the U.S. State Department has time and time again used athletes—both professional and amateur—as political adjuncts." Rather than celebrating the suggestion that sports were at the forefront of racial advance, the athletes increasingly came to assert that sports were tied to a racist, oppressive system. Although the tours continued until the early 1970s, Smith and Carlos' protest signaled a major shift. African American athletes were less willing to travel internationally to assert their faith in the American government's ability and willingness to redress domestic race issues; instead, the athletes increasingly offered harsh critiques of the American democratic system before international audiences.

**Thomas, Tanja**, *Technische Universität Ilmenau*

Casting Shows as a Laboratory of Neo-Liberal Characters

In German newspapers, casting-shows are celebrated as the most popular genre in the year 2003. 'Deutschland sucht den Superstar', 'Star Search', 'Popstars — Das Duell', 'Die Deutsche Stimme', and 'Fame Academy — Dein Weg zum Ruhm' are German equivalents to the British Pop Idol, New Zealand's Popstars, Star Search of CBS or Endemol International's Fame Academy. In this way casting-shows are broadcasted around the globe. In this paper I will discuss casting-shows as media (re-)presentations of the on-going commercialization of social life, which invites producers as well as recipients to adjust market principles to all social fields. The casting-shows' success may signal a correspondence between people's everyday experiences such as unemployment, low rates, competition, struggle and the neo-liberal utopia that apparently provides opportunities for everyone and evokes neo-liberal subjectivity and its performance via gendered bodies. That is to say, everybody is an expert of herself/himself, responsible to maximally profit from his/her own human capital — in casting-shows this means presenting, managing and commercialising the gendered self and the heterosexual body. Casting-shows are excellent objects of investigation: Among the candidates there are high school students, trainees, carpenters, and salesladies. Therefore, research does not focus only on social fringe groups or excluded people, as is the case in a lot of studies concerning neo-liberalism, but rather on situations of social majorities. It is a fact that more and more people realize that affluence is precarious; they can feel social vulnerability more and more. Social uncertainty becomes omnipresent and is handled in a gender specific manner. To analyze the complexity of heteronymous and self-disciplining in a satisfactory manner, this essay suggests to combine concepts of Governmentality Studies, Gender Studies and Cultural Studies as a strategy to study equivalents, structural correspondences and differences in the use of media and social change. The intent is not to

suppose a strict determination through neo-liberal ideology and its paradigms, but rather an interaction between neo-liberal rationalities, media representations and people's practises. Casting-shows may serve as one example to explore how people's trust in the market may grow with specific media strategies, which build community and tends to conform with neo-liberal ideas.

**Thomas, Tanja**, *Technical University Ilmenau*  
Militainment as Banal Militarism

Our presentation looks at the cooperation of singers, musicians and artists with the military and enterprises (as sponsors) to hold up the morale of the soldiers. We give data from interviews with artists, comedians and radio entertainers who have visited the forces abroad. One point of relevance is the maintenance of morale and masculinity by young female singers and dancers. While these performances play a relevant role for the forces abroad, the cooperation between military and entertainment industry causes changes in society. We argue that the growing relevance of militainment-cooperations in Germany should be seen as a further element of a remilitarization of German foreign policy and political culture. We connect militainment (in Germany) with the historical context of rearmament in the 1950s as a first major step of remilitarization. Following the term "banal nationalism," which has been chosen by Michael Billig to describe the daily and ordinary routines by which the nation-state and the "nation" is reproduced we created the term "banal militarism." Banal militarism includes the wide range of public discourses, media activities and political courses of events by which the existence of armed forces, its showing up in the public, the spending of relevant sums of money for military purposes as well as the acceptance of war as a matter of conflict resolution is taken (nearly) for granted. Militainment is just one part of banal militarism whose ongoing reproduction is not restricted to times of "hot war."

**Thornton, Songok Han**, *National Sun Yet-Sen University*  
Globalization on Trial: the Search for a New Asian Developmentalism

Conventional wisdom has it that the "Asian miracle" was fueled by a strictly defined set of "Asian values." On closer examination, however, those values turn out to be an invented tradition that in many ways is more Western than Asian. The "miracle," moreover, often purchased economic development in the hard currency of political underdevelopment and ecological destruction. The resulting "Asian model" eschewed a wide range of nonmaterial goals, such as communal integrity and environmental balance, that were deeply embedded in Asian traditions. It took the Asian Crash to puncture that model, putting a question mark on the working assumptions of three decades of full-throttle economism. Before the Crash, democratic values were often dismissed-along with human rights, gender rights, and environmental protection-as luxuries to be deferred until after development was complete. Now many reject that logic in favor of a new Asian model. Amartya Sen, for example, argues for concurrent material and postmaterial ends as well as means, while Christopher Stone seeks a cultural corrective for modernist development in the holistic and environmentally sound values of Buddhism; and many Islamic scholars have recently called attention to a similar ecological sensitivity in Koranic values. Such values are anything but dated. The World Social Summit of 1995 recognized that poverty and social disintegration are major threats to present peace and security. The same can be said of environmental sustainability. But before the Asian Crash there was no smoking gun of modernist bankruptcy to counter the so-called "miracle." Postmaterialism leads us not only to a more holistic development model but to a more inclusive view of Asian values. This is consistent with Anwar Ibrahim's vision of an Asian Renaissance that goes beyond the raw economism of a discredited Asian



model. Anwar looks to the rich diversity of Asian culture as a remedy for the reductive cultural violence of globalization.

**Tiðberger, Martina**, *Free University of Berlin*

Absent Centers: Un-Veiling the Whiteness of Feminism and Psychology in Germany

My paper will explore the intersection of the constructions of race and gender in Germany. Focusing on a psychoanalytic and a discourse analysis of the narratives of white (feminist) psychotherapists, I will investigate the interdependency of constructions of whiteness and ethnic / racial otherness. While the deconstruction of the assumed primacy of sexual difference over racial difference has revealed much of (psychoanalytic) feminism to be constituted by whiteness (Judith Butler, 1993) and has accordingly shifted feminist discourses in English-speaking academic contexts, it has hardly had an effect on German feminist theory and practice. Race and ethnicity appear as markers of the Other, but not of the white Self. The reading of race as a term uniquely wedded to National Socialist ideology, and its banishment from public, political and academic discourses on migration, ethnicity and multiculturalism in Germany, are vigilantly maintained, while the omnipresence of racism is living proof of the vividness of notions of race. Freud's depiction of women as the riddle of the Dark Continent, for example, is an exoticized and implicitly racist image drawn from an Africanist iconography (Anne McClintock, 1995). A psychology which pathologizes women and racially marked people works in the same paradigm as the psychology that was engaged in the colonies. Much of what Freud considered to be the discontent of the white heterosexual male and therefore projected on to women and colonized peoples (of all genders), thrives in the transferences and countertransferences in white therapists' offices in Germany and elsewhere.

**Tomaselli, Keyan G.**, *University of KwaZulu-Natal, Durban*

Negotiating Research with the Subaltern: Problems and Solutions in Doing Auto-Ethnographic Research

Fieldwork among a small group of traditional ≠Khomani Bushmen in the Kalahari Desert of South Africa has identified different perceptions of research and researchers. Objectives of this fieldwork include the study of cultural tourism, identity, semiotics of the encounter, media representation, development and research methodology, and the study of livelihood. In the process we have been exposed to various perceptions of research and researchers. The first position is antagonistic toward researchers, whose practices are often described by our informants in exploitative terms, as the "taking" of knowledge from the community for the careerist and income purposes.

A second position, mainly regarding researchers working under the auspices of development NGOs, accepts that such work may be of symbolic benefit to the subjects. But the ≠Khomani tend to also understand this kind of "salvage" anthropology in terms of commodity relations, something that they can themselves "sell" to researchers. The ambivalence of this position occurs because subjects unrealistically expect immediate financial returns from studies that are more of a recovery and documentation nature, sometimes of public policy significance.

A third position, with which we are here primarily concerned, acknowledges and addresses these perceptions, by using ethnographic and culturalist methodology in a dialogical fashion and developing participant forms of writing, reporting and analyzing. We follow a participatory communication approach, explain how it repositions the researcher-researched relationship in terms of co-researcher relations generating jointly derived knowledge, and how researchers are then accepted/rejected as research intermediaries by previously

skeptical hosts/subjects/co-researchers on the one hand, and with regard to development agencies on the other. The key is to ensure that the voices of our hosts are heard by developers, legislators and policy-makers. How this has been done, getting their voices onto the record, will be the subject of this presentation.

**Tranchini, Elina**, *National University of La Plata, Argentina*

Forgetting to Remember: Memory of the Dictatorship in the New Argentine Cinema

In Argentina, where the collective memory of the last dictatorship still constitutes a national historical trauma, the obsessive cult of memory has emerged as a community identity that counters the mass-marketed memories of the media and that has become a local public sphere actively opposed to the politics of forgetting pursued by the post-dictatorship regimes through policies of amnesties, “due obedience,” and “reconciliation without justice.” The paper examines the practices and representations of the dictatorship provided by the New Argentine Cinema, produced by a generation of young film-makers with a complete lack of economic resources, and characterized by its respect for some codes of the mass cultural products, but at the same time, its rupture with the thematic and aesthetic patterns of the U.S. cinema, its lack of a progressist political discourse, but at the same time, its preference for the decriminalization of poverty and the forms of labor of the popular classes, its minimalist realism, its apocalyptic distrust for the urban forms of sociability, and its particular cult to collective memory, nonchalant but emphatic, that can be understood as a reaction formation that counters economic globalization and that criticizes the neo-liberal policies that impacted on the Argentine social life during the last decade.

**Trapani, William**, *Wayne State University*

All Hail the Swarm (in Theory, of Course): Understanding Public Protest Today

The demonstrations against the attack on Iraq made visible significant transformations in the practice and politics of public protest, most notably of new strategies of coalition building among activists who, despite having varied goals, are credited with coordinating activities that forge new discursive space for public argument. The emergence of this new modality of citizen organization and self-conception mark a noteworthy shift in the techné of rhetorical tactics organizing social activism and as such present a challenge to institutions and to traditional theorization on social movements and protest rhetorics. Specifically, these protest events do not depend on large and semi-institutionalized social movements for their impetus or organization, they are not characterized by activists’ primary fidelity to a singular social movement, and they often do not seek a unified objective. Working from a reading of recent anti-war protests, I inquire into whether such efforts offer a progressive response to institutional discourse. As regards the anti-war effort, I argue that the appearance of a seemingly decentralized swarm” of activist groups risks covering over the specific argumentative logic of nationalist appeals on which much of the protest discourse is founded. That is, I argue that as cultural theorists and critics track the emergence of this new style of protest organization, we ought to note that even, or perhaps especially, in this new form, the demand to present a salient argument to various publics all too often returns a nationalist politics that ultimately undermines the putatively borderless front protest demonstrations often seek to portray.

**Trimm, Ryan**, *University of Rhode Island*

Posthumous Culture and the Birth of a Discipline: Cultural Studies in Retrospect

Texts oft associated with the birth of cultural studies such as Raymond Williams’ *Culture and Society*, Richard Hoggart’s *The Uses of Literacy*, and T.S. Eliot’s *Notes toward a Definition*

*of Culture* treat culture as a concept either imperiled or having already come to an untimely end. Given the context of a British society having sustained grave economic and military threats and in the midst of profound social and demographic change, this sudden interest in culture seems to identify it as an object that can only be grasped retrospectively. Such a point of view might be a necessary step: as these arguments about culture (particularly that of the English) depend much on lists and catalogues of cultural manifestations, it is perhaps inevitable that some temporal closure be imagined to keep the question of how these myriad forms could possibly be related to one another at bay. Indeed culture seems to demand that it can be formulated through a certain assumption of an exterior perspective, an assumption of an ethnographic role: even if an insider, one must play “outsider” to be able to formulate “ways of life” as a coherent set of social texts, forms, and codes. Culture can only then be seen posthumously or by stressing a position of otherness. Culture becomes an impossible object of sorts, one that appeals to a certain imagined harmony and wholeness between its different parts, but one that can only be conceived through a break, a fissure that inevitably implies a sense of incompleteness. As a result, such conceptions of culture at once seem to mourn its passing and yet simultaneously open it back outward as a catalogue of cultural manifestations whose brokenness allows for the possibility of new additions, ones which might change the tenor of the previous list.

**Trimm, Ryan**, *University of Rhode Island*

The Standard and the Finger: *Goldfinger* and the Fall of the Bretton Woods Accords

Walter Benn Michaels and Patrick Brantlinger have famously examined the ways cultural forms and the idea of culture itself have functioned vis-à-vis specific moments of capitalism, whether it be the link between literary realism and the gold standard or the use of culture as a form of capital” against which the State could draw under Keynesian economics. However, there has been no investigation of how culture relates to an economic world after the collapse of the Bretton Woods agreements on fixed exchange rates, a moment that roughly coincides with the advent of postmodernism. My essay examines the 1964 James Bond film *Goldfinger* as a film that anticipates the coming of this instability and points toward culture and technology, forms of collateral seemingly secured with the currency of an excessive masculinity, as alternative values that might provide a contingent surety. The film stages this anxiety around a plot to destabilize the major currencies of the West (here, the dollar and the pound) by irradiating the bullion deposits that secure these tenders. This fear actually mirrors closely worry about truly free-trading currencies, notes exchanged on the open market (after the fall of the Accords a few years afterwards) without any assurance of worth save their current trading value. In such a circumstance, the nation must appeal to other more slippery forms of collateral to help assure worth, collateral embodied in the film by Bond’s cultured manner and technological gadgetry, securities that attest to-and belie-a stable national past and secure future.

**Tseelon, Efrat**, *University College, Dublin*

Not Just a Historical Relic: The Rhetoric of Current Debate on the School Uniform

Despite greater attention to equality in education (on issues of gender, class, race) consistent European and American research suggests that the school continues to reproduce inequalities. This is done less through the formal curriculum and more through the “hidden curriculum”: the implicit unintended unarticulated (and largely unconscious) assumptions and messages that are embedded in the educational experience. Those assumptions and messages reproduce the interests and prejudices of the dominant groups in society and are typically found in: approved patterns of interpersonal interaction (with fellow pupils and with teachers), in school policies, classroom practices (e.g. assessment methods, discipline,

what gets emphasised, praised, condemned, what acquires prestige and what is downplayed), representation of social groups, symbolic relevance of space and design, and discursive practices (verbal, written and nonverbal). Discussion of these issues spearheaded by the “critical pedagogy” group tends to get polarised between “lefties” and conservatives and couched in ideological terms. Such polemics runs the risk of eschewing a full blown debate that includes reform alongside critique. My paper examines critically the meanings, assumptions, explanations and justifications of one aspect of the “hidden curriculum” — the school uniform.

**Urrieta Jr., Luis**, *University of Colorado, Boulder*

Transas, Movidas, y Vendidos: Chicanas/os Negotiating Playing the Game Versus ‘Selling Out’ in Higher Educational Institutions

Higher educational institutions are replete with prescribed norms and rituals. Amongst its most revered for faculty in academia is the tenure process. Tenure is granted in a guild-like way by peers based on the active production of knowledge through scholarly activities. For women and people of color, especially those with social justice agendas, the tenure process is one to be negotiated because it is not particularly geared toward activist” agendas. Using a broad performance perspective, social practice theory, and a thematic analysis of interviews, observations and document analysis, this paper draws from a larger two year qualitative study of Chicana/o activist-oriented educators (N=24), twelve of whom are in academe. From a folk Chicana/o perspective, the Chicanas/os in this study relate how through transas and movidas they “play the game” of higher education with caution with the altruistic goal of “making change.” Exerting their agency in daily practice, the Chicanas/os in this study engage in infusing their political inclinations for social justice through their syllabi, courses, committee work, and mentoring of Latina/o students, as well as participate actively, often to their professional detriment in service activities to the institution and local community. But, where is the “tipping point” of self-dignity in this performance of institutional norms? At what point do Chicana/o faculty become vendidos, or “sell-outs” to the system they are trying to change? This unresolved issue is one of the core foci and concluding dilemmas of this paper.

**Vaidhyathan, Siva**, *New York University*

The Potential for Copyright Activism within the Academy

This paper will consider the ways in which academic labor — faculty, graduate students, and adjuncts — can exploit their peculiar relationships with the Intellectual Property system to facilitate change both within the academy and the larger global system. It examines the ways the commercially produced journals corner the market” on academic writing and then charge monopoly prices to academics and libraries for their own work. And it offers some alternatives to that monopolistic system. In addition, the paper argues that academic labor should take a strong stand toward a lower level of cultural and information regulation than the United States and Europe demands. This issue is of particular importance to academic researchers in the sciences and medicine in developing nations.

**Vainikkala, Erkki**, *University of Jyväskylä, Finland*

Narrative, Description and Argument in Meditative Autobiographies: The Case of Rousseau’s Reveries of a Solitary Walker

My paper deals with autobiographical writing, especially with the so-called meditative variation of it. In terms of text types, this mode puts the main emphasis on description and reasoning instead of narrative. Historically, it dates back to Montaigne rather than August-

tine. Rousseau is an interesting case in this respect, as he takes on both lines of autobiography — the linear life narrative in his *Confessions* and the descriptive and essayistic meditative and circular one in his *Reveries of a Solitary Walker*, which also contains strong lyrical elements. I am presenting a close reading of some passages in the *Reveries*, also considering its relation to the expressly narrative *Confessions* and various theoretical issues that arise from this relationship and from the special features of the latter text. The levels of description in a narrative text acquire a special meaning in this context. Well-known dualities in the “deep structure” are considered together with the workings of rhetorical figures on the textual level. While actual narrative features are by no means absent; they are much attenuated in the *Reveries*. Still, reminiscences figure importantly, rehashing the earlier narrative and setting up a larger framework where the *Reveries* seem to function as a supplement to the former (being a kind of afterthought added to the *Confessions*). Rousseau’s given purpose for writing the *Confessions* was to present his life as exemplary to his contemporaries. Thus narrative and communication went together, as did a high moral purpose. As the desired effect failed to materialize, Rousseau proceeded to the directly argumentative effort of the *Dialogues*, and then to the meditative *Reveries*, where his declared intention was to communicate only with himself, and where he strived to achieve a standstill pointing to the “beyond.” In this situation of the claimed highest fidelity to himself, however, it is the earlier life narrative that becomes the “dangerous” supplement, as the standstill is repeatedly broken by elements coming from the *Confessions*. Narrative is presented as a secondary form now left behind, but it continues to be an unsettling influence, and I shall be looking at the function, transformation, and “threats” of these repetitions. The narrative levels mentioned above provide a framework for this analysis, as the standstill is broken not only on the level of action and incident but also on the level of figurative language. My purpose is not to give a general presentation of Rousseau’s autobiographical trilogy, with an emphasis on the last “instalment” (amply discussed by James Olney and many others). Instead, I shall present a textual analysis of some key passages in the *Reveries*, considering them within the above framework, and looking at the interplay of narrative, descriptive, argumentative, and lyrical elements in the text. The issue of temporality is also important, as the moment of writing and the more or less immediate temporal space around it become prominent at the expense of the narrative distance between the narrating and the narrated I. In this way, I hope to contribute to the understanding of the *Reveries* as well as, more generally, to the functioning of the meditative mode of autobiography. The way I do this will highlight pertinent issues in narratological and rhetorical analysis.

**Valdivia, Angharad**, *University of Illinois at Urbana-Champaign*

Ethnicity at the Crossroads: the Slippery Representation of Brown Women

Whereas it has become nearly commonplace to begin nearly any U.S. Latina/o Studies essay with a small summary of the contemporary utopian with the dystopian — the hotness of Latinidad in mainstream media and popular culture compared and contrasted with the still hostile reception of Latina/o bodies in this country; the Latin explosion in relation to the increasing rates of AIDS among Latina/os, etc., it is useful to foreground the interstices through which one can explore notions on radical hybridity from a Latina/o Studies and communications paradigm. Foremost in this essay is the need to combine the study of Latinidad in the United States through the prism of gender in general and through Latinas — that is female subjects and bodies, in particular. Feminist scholars of many persuasions, Latina feminists, Chicana feminists and transnational feminists to name a few, remind us over and over again of the continuing importance of the sign of woman. This project explores the continuing tensions within the construction of the Latina/o category as well as the great potential that this ambiguity presents to both government and marketing institu-

tions, a potential that does little to benefit Latina/os ourselves.

**Velayutham, Selvaraj**, *University of Western Sydney*

Moral Economies of the Translocal Village: Affect, Obligations, Responsibilities and South Indian Migrants in Singapore

This paper explores the translocal dimensions of a rural South Indian village in Tamil Nadu. Like all transnational communities involved in the production of locality, identity and social viability, Soorapallam villagers and fellow Karkatha Vellalar caste members now based in Singapore maintain strong social and cultural ties with their village. However, what is most interesting about this community is that their involvement in translocal practices are determined by a moral economy of obligations and responsibilities based on caste membership which is in turn regulated by regimes of affect and policed through the gaze of fellow translocals. In the second part of the paper we argue for the concept of the translocal village as a subset of transnationalism to describe the highly circumscribed social relations that often emerge from small-scale translocalised rural villages such as the one discussed here.

**Verrall, Krys**, *University of Toronto*

Desire, Revolution and Representation: 3 Women, the 1960s, a Case Study in Transnational Connections

“... for anyone who has known the creative intensity of the erotic and the political as a double awakening ... their relationship will come as no surprise.” — Susan Buck-Morss. Throughout the 1960s the artistic avant-garde and Black liberation movements were dynamic networks that spanned continents. For a brief period a key axis lay along the North Atlantic between Halifax and New York. A centre for the international avant-garde, New York was also the location of the Black cultural capitol of Harlem. Halifax, on the other hand, laid claim to one of the largest Black populations in Canada; and after 1967 the Nova Scotia College of Art and Design (NSCAD) emerged as an international centre. Civil Rights activists and artists redefined their spheres of operation in terms of transnational connections sustained by travel, communications, and alternative media networks. Because I am interested in the relationship between the fine arts and social movements, the consolidation of two that defined themselves as distinct from dominant systems of transnational capital, nation state power relations, colonialism, and mass communications is significant. At work in parallel networks of their own creation, activists and artists developed close relationships with others who lived and worked at great distances from themselves. However, because the period immediately preceded the influences of 2nd wave feminism both movements were masculine spheres where the participation of women was limited. The commitment of three women, Carol Hoorne Fraser, Joyce Wieland and Joan Jones, (artist, artist/activist, and activist) animates the notion of desire as a complex, layered, and productive force.

**Vukov, Tamara**, *Concordia University*

News Affects and the Crisis State: Media Spectacles of Immigration along the Canada-U.S. Border

My presentation will examine two spectacular news media events that are closely tied to recent shifts in the governmental regulation of migration in Canada: the 1999 landings of Fujian Chinese migrants off the coast of British Columbia, and the panicked focus on the ostensibly porous border between the United States and Canada following the September 2001 terrorist attacks. I will frame these highly affective news media events as crucial to the formation of a rearticulated biopolitics of immigration and a governmentality of insecurity

(Foucault) along the Canadian and U.S. borders, particularly through Canada's recent passage of the new Immigration and Refugee Protection Act and the Canada-U.S. Safe Third Country Agreement. By evoking the notion of news affects, my theoretical project seeks to examine the effectivity of the news media in mobilizing popular affect around the contemporary biopolitical regulation of immigration. Against a strictly deliberative model of journalistic discourse, I draw on the emerging literature on affect (Massumi, Berlant) to highlight the affective dimensions and flow of ambient news in media events. I will argue that the political and affective dimensions of the amplification spiral" (Policing the Crisis) in news media are key elements informing governmental formations, particularly in moments of perceived crisis that precipitate new policy problematizations. I will close by examining activist counter-movements that seek to intervene on governmental attempts to recuperate the affective force of news media spectacles, particularly in relation to their racialized articulation with discourses of security and criminality in recent North American immigration policies

**Wang, Ting**, *Northwestern University*

Hollywood, Chinese Film Policy, and the Rise of Chinese Commercial Films: a Case Study of China's No. 1 Commercial Filmmaker Feng, Xiaogang

This paper examines the emergence of mass-audience-oriented commercial cinema in China from a cultural/cultural policy studies perspective, centering on a case study of the films by Chinese director Feng, Xiaogang, most representative of the trend of mass entertainment in contemporary Chinese cinema. Historically China's film sector has been regarded as a cultural institution for artistic creation and social enlightenment, as well as a vehicle for government campaign, with a lofty objective of fostering civilized, collectively unified, and culturally bonded citizenship. Composed of two major types of films: art-house and government propaganda, Chinese cinema has been largely top-down, patronizing in its policy approach and cultural positioning, resembling the traditional British/French model, while in stark opposition to the American model of commerce-centered mass entertainment. The rise of Feng, Xiaogang as a mass-audience-targeting commercial director and a consistent box office winner since the mid-1990s coincided with the arrival of Hollywood blockbusters, and the industrialization momentum of Chinese cinema. Against this general backdrop, this paper attempts to answer the following questions: What government film policy has helped prepare the ground for commercial films? What other external (e.g. industrial, economic) factors have helped shift Chinese cinema gradually from a largely elitist approach to the new popular entertainment approach catering to mass-audience? Most significantly, what did Hollywood penetration in China do to foster that trend? And what effects does this new trend in turn exert on the government policy-making, the overall structure and conduct of Chinese film industry, and the Chinese film culture as a whole?

**Ward, Robert**, *University of Illinois at Urbana-Champaign*

Hip Hop, Pedagogy and Cultural Capital

To address the interdiscipline of pedagogy with popular culture and cultural capital, dialogue is a prerequisite and necessary apparatus to gather understanding, measure impact and contextualize such issues. The turning of a deaf ear to the pervasiveness of hip hop culture in the classroom is to deny the critical understanding of identity politics and reduce learning to simple call and response behaviors, and divorce individual and collective identities from mere classroom presence. Employing research as well as dialogue and questioning, the panel will approach the development of community, change, power and consumption.

**Watkins, Megan**, *University of Western Sydney*  
Discipline and the Formation of Scholarly Habitus

The body is very often conceived as a set of inscriptions, a passive entity largely determined by societal norms. This is generally the case with sociologies of the body which tend to focus on embodiment as an unconscious and repressive process, especially in applications of Foucault's notion of disciplinary power. The agentic potential of disciplinary force receives little attention, despite Foucault's own reference to its ability to empower as a technology of the self. Within education emphasis is likewise given to discipline as a form of subjection as opposed to a force that can also equip students with the capacity to learn. This paper will explore the enabling dimensions of embodiment and how these can be generated through the pedagogic practices of institutionalised schooling. Its central concern is the formation of a scholarly habitus in the primary years of education and how the embodiment of specific dispositions is fundamental in students acquiring the ability and desire to write. The body here, however, is not simply viewed as being shaped by the external, nor capacitated by its ability to retain affects, but, rather, as mindful, that is, where these affects form the basis of consciousness with embodied understanding being integral to how children learn. This paper, therefore, asserts the inseparability of body and mind drawing upon Spinoza's monism in a reformulation of Bourdieu's notion of habitus. .

**Weber, Christina**, *University at Buffalo, SUNY*  
Transmissions of Trauma: Articulating the Silent Present

Doris Lessing provides insight into the struggle of articulation involved in witnessing the results of the trauma her father experienced in World War I and its effect on her present sense of self. The importance of developing a language to understand how trauma, particularly the trauma of war, moves from one generation to the next may provide helpful insights into not only understanding the permeation of war in modern society but also how our individual experiences and emotional relationships are deeply imbricated with cultural manifestations and representations of the past. In this paper, I use my interviews with children of Vietnam Veterans to theoretically and empirically interrogate this relationship. I argue that by paying attention to the impassioned expressions of personal and familial relationships, we can begin to hear and articulate the silent presence of past events (such as the Vietnam War), learning that these events defy both the public and private realms of our lives.

**Wei, Ti**, *Tangkuang University, Taiwan*  
Co-Building Global Basketball Empire: the Media Representation of a Taiwanese Player's 'Hoop Dream'

In August 2002, a Taiwanese basketball player, Xin-An Chen, was invited to attend the fall training session of one of the top professional basketball team in the National Basketball Association, the Sacramento Kings, for competing the opportunity of becoming formal player in the team. The local press covered the event enthusiastically and depicted the attempt a historical and glorious moment in Taiwanese basketball. But Chen failed finally. When the rejection announced by Kings the result seemed to be a national defeat and widely raised regrets on the island. Incorporating foreign players into the industry has been one of NBA's operational strategies in coping with the recent trend of localization in global marketing. There are many NBA teams recruit foreign players from Europe, Latin America, and China. The strategy is seen successful to attract more viewers of TV broadcasting games all around the world. This practice of 'glocalization', in some optimistic globalization theorists' view, can create a diverse and hybrid, rather than 'American', basketball culture. How-



ever, some would say that the practice is primarily the realization of international division of cultural labour (proposed by Toby Miller in exploring contemporary Hollywood's global operation), in which foreign sport laborers are recruited to co-producing NBA and to maintain its global domination as an empire. This article basically approves of the latter argument nonetheless argues that the project of building global sports empire is not only the global sports corporations to incorporate and absorb available resources worldwide but also is coordinated by 'active' support from local actors and organizations. This paper explores the context of the domination of NBA in Taiwan's basketball field and analyzes the representation of mainstream newspapers' reports on Chen's 'NBA dream' as a significant example for examining how local media discourse functions in co-building the global basketball empire.

**Wheaton, Belinda**, *University of Brighton*

After Sportculture: Rethinking Sport and Post-Subcultural Theory

Over the past decade the subcultural theory associated with the CCCS, has received numerous and wide-ranging critiques. Debate has been particularly prevalent within sociological work on youth, music and style, a context in which some commentators have rejected the idea of subculture (cf. Redhead 1993; Thornton 1995; Bennett 1997; Muggleton 2000) favouring more fleeting, transient socialites, such as those offered by various interpretations of Maffesoli's concept of neo-tribes (Hetherington 1988). Surprisingly, these debates have been relatively absent within the context of the study of sporting subcultures. Cultural studies commentators have tended to focus on the spectacular aspects of youth cultures, neglecting sport as a central site of subcultural identity performance (sport is absent from both Bennett and Kahn-Harris (2004) and Muggleton and Weinziel (2003)). Sport sociologists have not been that attentive to this 'post-subcultural' theory, particularly the 'contradictory nature of resistance in postmodern times,' (Atkinson and Wilson 2002: 318) nor issues around the role of the (micro and trans/national) media, and the shifting nature and expressions of subcultural affiliations and identities. Atkinson and Wilson (2002) advocate a greater integration of the literature on embodiment, suggesting that despite the prevalence of research on the sporting body, (for example exploring, commodified, disciplined, and biomedical aspects) subcultural studies have rarely engaged with embodiment in a sustained way. In this paper I will explore the impact and implications of post-CCCS subculture theorising for the study of sporting collectivities, issues of identification and their identity politics. Drawing on empirical work on lifestyle sport subcultures, I will examine whether subculture remains a useful analytical and theoretical concept for researching such sporting cultures and identities. Lastly, I excavate Atkinson and Wilson's (2002) suggestion that bodily experiences or performances can subvert or resist constraints imposed by 'mainstream' culture. Thus, this paper contributes to wider debates about the possibility, and nature of (sub)cultural resistance.

**White, Debra**, *University of Arizona*

'Sound Sacrifices': the Postmodern Melodramas of World War II

In my presentation, I will examine how *Pearl Harbor*, *Saving Private Ryan* and *The Thin Red Line* selectively represent the sacrifices of war, through gendered motifs of silence, aural distortion and absence. Fears and wounds are encoded on the soundtrack through devices such as nationalistic musical motifs; voice-over narration; and ambient war noise engulfing the human voice. For instance, as Nurse Lt. Evelyn Johnson (Kate Beckinsale) of *Pearl Harbor* treats wounded soldiers, aural distortion interrupts the continuity of her voice and her presence. Before entering into fierce combat, soldiers in *Saving Private Ryan* listen to an

Edith Piaf record communicating nostalgia for women and the homefront. In *The Thin Red Line*, a deadly crocodile is linked with a soldier's memories of his wife, engendering the involuntary resurgence of traumatic memory. My presentation will mount a search for the human voice in the rubble of the postmodern World War II war film soundtrack, sifting through ambient noise, extra-diegetic music and voice-over narration. The soundtrack of the war film manipulates the soundtrack in order to represent or obfuscate the traumatic pain of the sacrifices that the nation-state demands of its citizens. As citizens sacrifice themselves in order to belong to the "imagined community" of nation, cinema encodes the concomitant collective trauma on the soundtrack. Under the rubble of militarism, the war film soundtrack registers the damage inflicted by war on the human body and psyche.

**White, Mimi**, *Northwestern University*

Investigating *Cheaters*

This paper deals with the syndicated television program *Cheaters*. Drawing its cases from ordinary people, the program offers reality, scandal, investigation, confrontation, and usually some form of resolution. The program is striking in its blatant oscillations between positions that in other contexts would be seen as incompatible and incommensurate, combining salacious appeal with self-congratulatory sanctimony. The participants are simultaneously seen as hapless victims and empowered subjects. The program presents itself as "liberated" in its openness to diverse sexualities; but its very premise — helping people discover if a partner is indeed cheating on them — is based on a convention of monogamous normativity. With its use of video and telephone surveillance, interviews, and active camera crews pursuing cheaters, it draws on the aesthetics of investigative journalism, confrontation journalism, and detection; it is as if Jerry Springer joined forces with Michael Moore. The paper investigates the variety of televisual and surveillance aesthetics that pervade the show, and the ways in which they confound subject and object and the moral discourses so central to the program of the camera's gaze.

**Wiemker, Markus**, *University of Klagenfurt, Austria*

The Immersive Power of *eXistenZ*: a New Future Through Computer Games

The game is so much more fun when it has become more real than reality. (Allegra Geller). My paper deals with the question to what extent mass media; especially computer games alter our relationship toward reality. By an investigation of the film *eXistenZ*, I try to take up and analyze the relevant discourses about these new informational and ontological insecurities in society. The film is built upon the game *eXistenZ*, a technical device with such immersive power, that it is a quantum leap ahead of all previously possible. An interface reminiscent of a living organ, the "metaflesh game pod", produces the lifelike realism of the game; this interface directly connects via "bioports" — a kind of implant all players have — with the human nervous system. The human energy of the players provides the electricity for the game and since the pod has access to the memories, anxieties, worries and concerns of the players, all events of the game are determined by the consciousness of the individual user. This short summary already indicates that *eXistenZ* must be seen as part of the science fiction or the simulation genre. The director David Cronenberg predicts the complex, hyperreal, mass-mediated world, which more and more gets also chosen as a subject by social theorists. He sees a world, in which images replace lived experience, in which understanding is produced by those who control the information technologies of a culture and in which the media have the power to alter human perception. Thus I hope to learn from cinema and expect to find patterns showing how society and social theory handles this problem.

**Winter, Rainer**, *University of Klagenfurt, Austria*

Science Fiction Reloaded: Power, Critique and Resistance in the Science Fiction Genre and the Information Society of the 21st Century

In the last twenty years the increasing role of global communication flows has led to fundamental changes in society which are summarized under the concepts of “reflexive modernity” (Beck/Giddens), “network society” (Castells) or “information society” (Poster, Lash). Not only contemporary social theory, but also popular culture helps us to understand the new times which are characterized by a loss of traditional relationships and ontological security in everyday life, individualization, new techniques of exercising power and new forms of cultural and social inequality. The session’s focus is on the discourse of social change and the visions of a future society in the very popular representations of the science fiction genre (films, novels, TV-series, computer games). In this way, contemporary science fiction movies (e.g. *Terminator*, *Strange Days*, *Matrix*), and especially cyberpunk novels (William Gibson, Bruce Sterling), can be interpreted as metaphors for the emerging principles of an information society. As a reaction to this fundamental change, cultural studies ought to be a transnational and transdisciplinary project in order to explore global communication flows and their consequences. What will be the characteristics of this information society? How does power work in an age of such flows? Will the social be replaced by mediated and technologised social relations or technological forms of life? How will conceptions of social justice, truth and social recognition change? Which forms of dissent subcultures, “flight lines” and resistance will evolve? Can the recent science fiction texts contribute to a “cognitive mapping” (Jameson) of the contemporary era? Starting from an in-depth analysis of science fiction texts, the (possible) features of the information society will be analysed and critically discussed in the session. Besides that, the relationship between film and literary representations and contemporary social theory will be explored. Critical cultural studies also have to ask how the role and possibility of critique is changing. Is social critique only part of the information flows, as Scott Lash argues, or can critical reflection continue to be directed from an outside standpoint? Can a cosmopolitical project of cultural studies serve as a basis for a critique of the global information culture and for social change?

**Wise, Amanda**, *Australian National University*

Sensory Multiculturalism: Sight, Sound, Taste and Smell in Intercultural Learning Interactions in a Culturally Diverse Suburb

Everyday in suburban neighbourhoods, communities, clubs, schools, parks and shopping centres, people from different backgrounds mix it together, whether by design or necessity. In this spirit, I have been doing “anthropology at home” in the culturally diverse suburb of Ashfield in Sydney, Australia where I have been exploring the kinds of cultural practices which facilitate or inhibit “intercultural crossing” among working class and mostly elderly residents in the area. In this paper, I critically explore the culturally shaped sensory realms of smell, sight, sound, taste and proprioception and how these factor in the experiences of my research participants of living with cultural diversity. Through these reflections, I develop the theoretical notion of “sensory multiculturalism” which foregrounds the embodied experience and politics of cultural difference.

**Wise, Amanda**, *Australian National University*

Nation, Transnation, Diaspora: Locating East Timorese Long-Distance Nationalism

This paper is based on recent ethnographic research with the East Timorese refugee community in Sydney, Australia. The paper considers the transnational dimensions to their practices of ‘long-distance nationalism’. Moving beyond a simple ‘homeland’ to ‘refugee’

trajectory, I take the position that transnational connections and influences must be seen to be both located (that is, consumed and experienced in place) and interconnected beyond the bounds of the group and its homeland. The paper aims to map out some of the 'imaginative resources' within the 'diasporic public sphere' which have contributed to the collective imagination within the East Timorese community. In addition to mapping out the 'cultural products' and symbolic production of the East Timorese diasporic public sphere, the paper explores both the intercommunal and transnational links entailed therein, and the implications of these on the shape of East Timorese diasporic identity.

**Witcomb, Andrea**, *Curtain University of Technology, Perth*

Beyond the Politics of Representation? The Negotiation of Cultural Difference at the National Museum of Australia

Over the last few decades, public museums have been increasingly expected to demonstrate 'representativeness' — to make a space for 'all of us'. However, such expectations can never fully be met: no exhibition or display can achieve universality in its representation of a nation or community. As Tony Bennett has pointed out, the result is often a permanent state of dissatisfaction. A number of other problems have also arisen with the politics of representation. The attention to difference has tended, in practice, to focus on ethnicity and, to a slightly lesser degree, gender; class, meanwhile, has been relatively suppressed. It has also produced exhibition spaces which many experience as indifferent: while many voices may be speaking, they are not necessarily speaking to each other and there is little attempt to articulate a binding sociality. This paper will examine how these issues have played out in the case of the National Museum of Australia. Since its opening, the Museum has been the object of concerted criticisms by conservative commentators in government and the media. For these commentators, the concern with representation reflects an obsession of 'cultural elites' which neglects the desire of 'ordinary' visitors for affirmative narratives of nationhood. While a recent review of the Museum has not fully supported these criticisms, it has put it under some pressure to change its practice. While this situation is in many ways depressing, it may also provide an occasion to think through the shortcomings of the politics of representation and to contemplate possible alternatives.

**Wittmann, Frank**, *University of Fribourg*

Sexism, Islamism and Ghetto-Romantizism. The Senegalese Hip Hop Mouvement Bul faale in the Context of Global Postmodernity

Scholars of different disciplines recently became interested in the Senegalese hip hop-mouvement Bul faale. They focus primarily on progressivity, constructive attitudes and ghetto-identity. This article wants to make clear that this topic has to be debated from the side of the local (Rainer Winter 2003) and to be contextualized in the discourse of the global postmodernity. For this reason the textual content of the rap songs does not have to be underestimated as it is done by Lawrence Grossberg (1992). Only the analysis of the lyrics enables one to find out what exactly the young hip hopper do criticize their society for and what social conceptions they do propose. The analysis shows that a considerable part of the songs is characterized by a socio-religious conservatism. In this sense the article suggests that the terms of empowerment, resistance and subversion — often idealized in the cultural studies — can be regressive.

**Won, Yongjin**, *Sogang University*

Realizing Cultural Studies into Radical Cultural Actions

It is now being seriously discussed among the South Korean scholars that cultural studies

in Korea is in deep crisis and needs new fresh outlets and strategies. This can be manifested by a series of controversial, self-reflective and somewhat retroactive meta-criticism by the Korean cultural studies practitioners on their own previous academic works. All seem to agree that Korean cultural studies has to go beyond the containing academism and challenge its dominant mode of operation — the relatively safe analyses of media and popular texts, audience research, and cultural studies' use of the west-centric theorization. Cultural studies, thus, must recover its original vision of progressive cultural politics and put its critical concern deeply into the specific context of the Korean society. So far only a few context-based, historically concrete researches on modern Korean cultural formations, which are situated in the particular temporal conjuncture, have been successfully produced. The presenters see that this kind of academic reorientation, despite the fact that it has certain desirable aspects, is not sufficient as an alternative route for re-radicalizing, contextualizing, and localizing cultural studies. The booming popular-historical works in Korean cultural studies — micro-analysis of a diverse range of cultural forms — even have a potential risk of de-politicizing the field by channeling the interests away from the contradictory contemporary realities into the time-consuming but still safe archival work on old newspapers, magazines, songs, and other cultural forms. We will instead argue that cultural studies in Korea has to develop a critical and at the same time generative political program to engage itself with the messy popular life and that it therefore has to relocate itself among people. How will cultural studies transform itself into a progressive social activism, and/or join the other (new) social movements? What areas will it (re)occupy, through what routes, and by what kinds of methods? In this paper, we will discuss some concrete issues surrounding the vexed question of realizing cultural studies as cultural politics into radical activisms.

**Wood, Houston**, *Hawaii Pacific University*  
Countering Globalization's Globalizing Discourse

Globalization as a cultural-ideological project proclaims the good news is that something momentous that originated in Europe is now spreading around the world. In this view, globalization works as a universally valid story offered to replace earlier, now discredited narratives, such as those based on assumptions about Christian providence, Enlightenment progress, or the inevitable stages of capitalist development. Even most anti-globalization projects, including prominent programs of "globalization from below," depend upon a hegemonic globalizing perspective. Many globalization projects are associated with neo-liberalism, with nation-state diplomats and armies, and with multinational and transnational corporations. Quite different globalization projects are pursued by liberals, progressives and even revolutionaries, who seek an Earth where all live under the rule of law, have protected human rights, and perhaps, even, participate in some form of a worldwide democracy. When viewed from a non-Western perspective, however, both these types of globalizing projects are similarly imperialistic. Both seek to remake distant societies through ideas rooted in the industrialized world. This paper argues that anti-globalization projects should be built on perspectives that reject the very notion that the world is one place. Opponents of globalization should seek not a single coordinated global response but rather think of Earth as constituted by many places. This alternative, which Arif Dirlik terms globalization's "radical other," focuses on specific places while eschewing a global metanarrative that limits not only the available research questions but also the range of possible political actions.

**Wood, Houston**, *Hawaii Pacific University*

Connecting First-Order Practice to Cultural Studies' Second-Order Concepts: an Example from Oceania

It has become commonplace to remark that first-world disciplinary analysis of indigenous and colonized people indicates more about the first-world than about the people described. I think the claim reaches much broader: It seems to me that most cultural studies analysis reveals more about the analysts themselves than it does about the first-order worlds of ordinary people. Cultural studies generally relies on the same concepts in describing phenomena everywhere in the world and thus pays scant attention to the different collections of first-order concepts that guide everyday practices of the non-professional majority. Though cultural studies second-order concepts are claimed to name abstract forces (e.g., class, norms, the unconscious, identities, epistemes, globalization) that manifest in concrete situations, how these second-order forces concretely influence particular practices is left unexamined. Establishing how the universalizing second-order concepts that cultural studies uses connect to first-order practices is necessary not only to establish the accuracy and validity of second-order analysis, but as importantly, to guide decisions about how to use the insights provided by second-order analysis in political interventions aimed at first-order worlds. A final section of the paper argues that the Tongan Epeli Hua'ofa's work provides an example of how to connect everyday first-order concepts to second-order analysis. Hua'ofa's program, drawing on indigenous Oceania histories, geographies and epistemologies, illustrates a project as urgently needed on continents as across the sea of islands where Hua'ofa and I live.

**Wood, Helen**, *University of Manchester*

Without Programming, How Do We Research the Audience?

The object of the 'audience' has become increasingly difficult to fix. Traditional audience research has involved focus groups or interview research around particular texts of interest, which is presaged upon a literary 'text-reader' model of media consumption. We suggest that the changing televisual landscape necessitates a reinvestigation of how best to research reception. Factors such as multi-channel 24 hour programming, narrow-casting, convergence, inter-active consuls, a deliberate shift in production protocols from programming to 'formats', time-shift programming devices etc. suggest a consumption landscape that is becoming increasingly fragmented and less predictable. Here individual viewers, rather than the industry schedulers, are increasingly in control of their own consumption patterns. In which case, the concept of unified and bounded 'texts' with which to carry out identifiable audience focus group research, does not necessarily reflect the changing ways in which televisual forms are incorporated into social life. Instead we suggest a more phenomenological approach to researching TV viewing as it takes place in the quotidian. This involves capturing the nature of media consumption 'in action' to envisage viewers' negotiations of the developing and multi-faceted televisual apparatus. In order to do so we suggest rethinking either 'text-reader' or 'product-user' models of media research in order to offer a more dynamic research design. This approach suggests capturing the specificity of how the medium makes in-roads into social action and inter-action as an alternative route to exploring the relationship between mediated forms and social subjectivities.

**Yadlin, Rivka**, *Hebrew University of Jerusalem*

Networking and Transnational Identity Space in the Muslim Diaspora in the West

Over the turn of the century two major phenomena stood out in the general process of Globalization: the revolutionary quantum leap in trans-national connectivity brought about by the rapid diffusion of Information and Communications Technologies (ICT), and the

exponential increase in immigration — Muslim in my case study — to the West, facilitated by the new permeability of borders. My paper aims to explore the mechanisms by which the diasporic predicament — both mundane and existential — and the tension between value systems of host countries and immigrant communities, brought about the formation of a new global cultural space, that of the global Ummah (nation or community of believers). Severed from their former hegemonic culture, not quite integrated into the host culture and looking across geographical and political borders to their cultural kin, immigrant communities came to tie in through culture rather than spatial proximity, occupying an intermediate de-territorialized socio-cultural space. I intend to analyze this space, new in its separation of the national identity space from the State, and its novel re-creation of Benedict Anderson's "Imagined Community."

**Yamine, Anne**, *University of Lucerne*

Whenever Someone Dies There is Someone Who Does Not

Whoever is born, will have to die one day. Whenever a person is passing away, the loved ones are left behind, alive. They don't die, although emotionally and psychologically it feels very much alike. They are consigned to go on living facing their beloved's absence, a gap left wide open. Each culture knows different ways of dealing with grief and bereavement due to a case of death. Likewise there can be found significant cultural differences in the process of accompanying the sick and the dying. Some cultures have maintained a very personal and familiar approach to death, whereas others have shut death out of their homes and hearts a long time ago. But in the end, they are all left grieving when someone dies. Grief may develop a cathartic function, helping the mourners to live without their beloved. Living after having faced death — be it actively through a near death experience or passively through the assistance to a person on her deathbed — takes place in a new dimension: death then literally becomes a part of life, the very own dying moves from a suppressed thought to an unalterable reality. I would like to trace back these different aspects — facing death and going on living, dealing with grief and bereavement, dealing with one's own death — in the TV series "Six Feet Under" as media representation, in order to distinguish dramatic features on different semantic and cultural levels with regards to the narrative construction.

**Yang, James H.**, *University of Illinois at Urbana-Champaign*

Rapport across Different Discourse Practices: Evidence from Intercultural Communication between Hong Kong Chinese and Native English Speakers

This study contends that rapport can occur despite diverse discourse practices. Previous studies have demonstrated that different discourse practices are the main source of intercultural misunderstanding (Scollon, & Scollon, 2001). Accordingly, it has been suggested that we need to develop a framework of intercultural communicative competence (Byram, 1997). This enterprise does not impose assimilation on immigrants, expatriates, and/or international business people to act and interact in their host countries; rather, it encourages them to develop cultural sensitivity and make informed decisions according to various contexts (FitzGerald, 2002). However, this approach encourages people working and/or living overseas to take assimilationist strategies, though temporarily, in order to succeed in the mainstream society (Bausser, 2002). The underlying assumption is that effective intercultural communication must be based on shared speech acts with newcomers or foreigners assimilating themselves to their host cultures. However, mainstream discussions of intercultural communication have been analyzing reasons for intercultural misunderstanding, instead of exploring factors facilitating effective and harmonious intercultural communication. It is argued that distinct discourse practices need not predetermine interethnic conflicts

and/or communication breakdown, and that effective intercultural interaction does not necessarily rely on the speech accommodation of newcomers toward their host countries. Rapport can actually occur between participants who interact with each other by drawing on their culture-specific discourse practices. To illustrate this point, the evidence will be retrieved from Cheng's (2002) transcriptions of 25 intercultural conversations taking place in Hong Kong, each between a Hong Kong Chinese and a native English speaker. While Cheng (2002) discovered different discourse practices of the interlocutors with regard to four types of speech acts (disagreement, compliment responses, turn-taking patterns, and discourse topic management), she commented that "on the whole, permeating the 25 intercultural conversations is an atmosphere of harmony, support, rapport, cooperation, and shared responsibility" (p. 267). In this regard, however, she did not identify related extracts from her data for further discussion, only describing and comparing the differences in the speech acts in question. Accordingly, her transcriptions will be re-examined to illustrate how harmonious relationships can occur in intercultural communication despite diverse discourse practices. Finally, sociolinguistic principles obtained from this re-examination will be submitted to supplement the theoretical framework of intercultural communicative competence.

**Yi, Kiyeon**, *Seoul National University*

Transformative Identities in Adult Learning

I am interested in exploring transformative identities of middle-aged female learners who had missed their college opportunities because they grew up poor and female, and who have attended Open College in Korea and joined voluntary study groups. I attended Open College from 1998 to 2001. At first, I didn't have any intention to conduct research involving the college. While spending time with my classmates, I became interested in the process of their identity transformation. In this project, I am a participant observer involved in two study groups. I interviewed the study group members and analyzed the narratives of the female learners. In the past two or three decades, with industrialization and modernization in Korean society, a college degree has become essential to anyone who wants to enhance his/her socio-economic status. However, higher education is less accessible to those who are from the low socio-economic classes. Also, females have experience inequity in educational opportunity because of Confuciansim and because of patriarchal ideologies in Korea. After entering Open College and joining a study group voluntarily, they experience identity transformation, and change the way they relate themselves to the world. They move from "family-centered," "husband-centered" perspectives toward an "I-centered" perspective. These perspectives are called "Conscientization" by Freire, and "empowerment by critical feminists, who emphasize the importance of meaningful learning space.

**Yih-Shan, Shih**, *Ohio University*

Reframing Foucault in Contemporary Postcolonial Studies

Foucault's theories have inspired different orientations in researchers and gained tremendous currency across numerous disciplines in the past 20 years. For postcolonial studies, Foucault's ideas are especially significant due to his direct impact on the emergence of Edward Said's influential work, *Orientalism*, which uses Foucault's concept of knowledge/power and questions the Western gaze in the imaginary construction of the East, and thus opens up following critiques on colonial discourse. Moreover, Foucault's concern on power and discourse provides a useful framework for analyzing the complicated and dynamic dimensions in a postcolonial society. However, Foucault's theoretical framework is also condemned by some postcolonial scholars for the lack of positive political action for



social change and the Euro-centric focus, which does not come from a colonized viewpoint. Some scholars even argue that the adoption of Foucaultian perspective is another form of Western colonization. Nevertheless, the question this paper tries to raise is that we can understand Foucault in a new framework, which might help to add a whole new chapter for postcolonial theories? For example, traditional postcolonial theories often tend to assume a one-on-one relationship: that is, there is only one pair of relation (colonizer to colonized) in a colonial scene. Can Foucault's theories provide more insights on a multiple colonized experience, which deals with multiple colonizers in a colonial society? Moreover, while traditional postcolonial theories focus on the Western colonizers, can we understand a non-Western colonized experience with a Foucaultian perspective? This paper does not intend to reject the limitations of Foucault's theories might have; rather, with a humble manner, this paper is an attempt to reframe Foucault's ideas in order to have a different understanding in concerning various colonial experiences in the world.

**Yomtoob, Desiree**, *University of Illinois at Urbana-Champaign*  
At War / Dialogic Two: Climbing Walls or, The Subjective Body

This piece is about my struggle to understand myself during this wartime. Currently, my work inquires into the individual's understanding of their physicality in culture. How do we know ourselves as the bodies who process and create the world we live in? How does an individual's interaction with the world on a felt level generate meaning? This work moves beyond the cognitive processing of symbols to grapple with how we, as physical beings, make ourselves through the gestalt of the felt sense and spatial aesthetic process. During this wartime, individuals whose activities are committed to non-violence and democracy face a confusing hubris of institutional repression. Where is our power in these moments? As individuals we have the power to know ourselves and the responsibility for our interpretations and activities. As I see this wartime to be the activity of human bodies in relation, behaving and processing confusion, knowing how I stand in my physicality at this occurrence is a move toward clarity. At the root of war is the paradigm of violence. Images and another sensory information mirror the tactile of fear and rage. How can the individual, in her physicality breakthrough and respond with peace? This is a 13-minute performance piece with backdrop and tape. It is an autoethnoperformance developed through movement improvisation work based in the dreaming body. Dreambody work involves the kinesthetic interpretation of images and symbols. The goal is to apprehend the gestalt of the physical symbolic, the air of these times, in order to respond not react. The institutions of repression should not control the aesthetic of our subjective physicality.

**Yoon, Tae-Jin**, *Yonsei University Korea*

Private Talks in Public Spaces: Everyday Lives of Mobile Phone Users in Korea

It was only a few years ago when the mobile phone was first introduced to Korea, but it has spread so rapidly that most Koreans over 15 years old have their own mobile phones these days. The introduction of mobile phone has not only made people's communication more convenient and readily available, but, at the same time, change the ways they act in everyday setting, the ways they think of time, place and space, and furthermore, the ways they perceive the distinction between private and public spaces. As televisions and telephones made a living room the heart of the private life in the past, mobile phone has made each individual body a core of private life. S/he now moves around in public space, such as in a subway or a megashopping mall, with a mobile phone while (re)occupying the public space or deterritorializing the perceived social boundaries. Changes in mobile phone users' behavior patterns and their socially constituted meanings are well documented in

Sadie Plant's pioneering study (2001), but it does not approach the issues from the perspective of the potential and real collision between the private and the public. My concern in the proposed research is how Koreans have changed their social and intersubjective rules by which "appropriate behaviors" either in public and private space are spontaneously (re)defined and challenged. In Korea, one of the most developed country in mobile communication field, a mobile device functioning as both telephone and television set will be served in a year or two. That can change users' perception of private/public even further. Based on participant observations and self-reflexive interviews, the result of the research will show, I expect, how new media and information technologies influence and reshape people's perception, behavior, their sense of social boundaries, and everyday interactions.

**Zylinska, Joanna**, *Goldsmiths College, University of London*  
Cultural Studies, 'Moral Panics' and an Ethics of the Inter-Human

In what ways can cultural studies "move into the regions of moral discourse"? Is such a move necessary in the current political climate of "global uncertainty" and "fear"? In my paper I will approach these questions by arguing that the cultural studies project, traditionally defined in more overtly political terms, has always been underpinned by an ethical injunction; that is has always been, in the last — but perhaps also first — instance, ethical (even if it has allowed its ethical vigilance to slip at times). Cultural studies has come closest to acknowledging this ethicality in its interrogation of morality in the "moral panics" phenomenon, something which was a focus of one of its "classic" texts — Stuart Hall et al.'s *Policing the Crisis*. This work is well worth revisiting because of the role it has played in shaping the discipline of cultural studies and providing a justification for its political commitment. And it is on the political front that Hall and a number of other cultural studies theorists usually attempt to fight against "moral panics" (including those panics that emerged after 9/11). But, drawing on the ethical philosophy of Emmanuel Levinas and the deconstructive thought of Jacques Derrida, I want to provide a different interpretation of both *Policing the Crisis* and the more recent moral panic phenomenon. It will enable me not only to think anew about the relationship between politics, ethics and morality but also to postulate an ethical proposal for cultural studies based on the "foundational" work conducted at the Birmingham Centre.

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