Cultural Studies Newsletter

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Inside this issue:

Director's Note 1

In the Press and at the Podium 2, 3

Asian American Studies Symposium 4

In the Press and at the Podium (cont.) 5

Cultural Studies Conference Sched- 6

Cultural Studies Conference Description 7

Graduate Students and Keynote 8

Director's Note

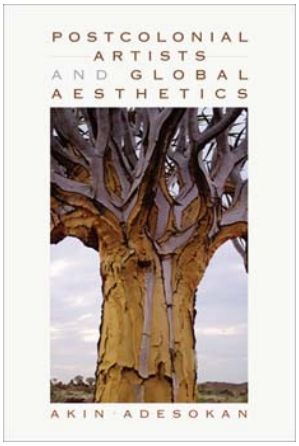
The Cultural Studies Program has sponsored or co-sponsored a number of lectures this year. In the fall, we were pleased to co-sponsor talks by Norma Cantu, Professor at the University of Texas at San Antonio, on "La Quinceañera: A Latina Life Cycle Ritual," Dylan McGee, Associate Professor at Nagoya University in Japan, on "Messy Reading: What Stains, Coloring and Graffiti Can Tell Us," and by Michael Titlestad, Professor at the University of Witwatersrand, Johannesburg, on "Postmodernism Adrift: Intertextuality and Plagiarism in Yann Martle's *Life of Pi*." Co-sponsorships this spring include lectures by Kandace Chuh, Professor at the CUNY Graduate Center, on "Thinking Difference Differently," and James Kilgore, Research Scholar at the Center for African Studies (University of Illinois) on "Crafting Historical Fiction from Prison." We are also anticipating an April lecture, organized by faculty member Akin Adesokan, by Nigerian journalist Kunle Ajibade, on the Arab spring.

With support from CAHI, faculty members Scott Herring and Shane Vogel have organized a year-long lecture series on "New Queer Imaginaries: Theorizing Sex in the 21st Century." In addition to hosting presentations by Jose Esteban Munoz (New York University) and Elizabeth Freeman (UC-Davis), they look forward to Tim Dean's (The University at Buffalo—SUNY) lecture "Stumped: The Pornography of Disability," which will be on Monday, April 2, 5:00 pm in the Dogwood Room of the IMU. Later that week, Cultural Studies joins the Asian American Studies Program in sponsoring a symposium featuring Martin Manalansan, Associate Professor at the University of Illinois, who will deliver a keynote lecture on "Fabulosity and Precarity: Embodied Struggles, Migrancy, and Queer Dwellings" on Friday, April 6, 9:40 am in the CAHI meeting room (see page 4 for details).

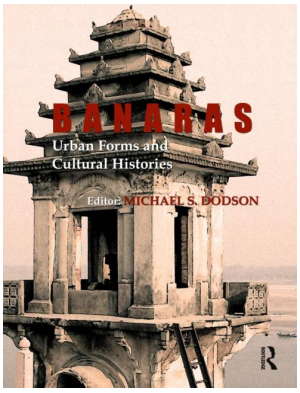
Please note that the annual Cultural Studies conference will be April 12-14, 2012 (program details on page 6). This year's conference on "The In/Visibility of America's 21st Century Wars" is organized in conjunction with the Institute for Advanced Studies seminar of the same name, spearheaded by faculty members John Lucaites and Jon Simons.

Finally, my appointment as the program director for Cultural Studies ends this spring. I've enjoyed serving in this capacity and look forward to the development of the program under the new director.

—Purnima Bose



Akinwumi Adesokan's **Postcolonial Artists and Global Aesthetics**



Michael Dodson's **Banaras: Urban Forms and Cultural Histories**

In Press and at the Podium: Recent Activities of Cultural Studies Faculty

Akinwumi Adesokan published *Postcolonial Artists and Global Aesthetics*, Indiana UP, 2011; "Flora Gomes, Filmmaker in Search of a Nation," in *Black Camera* 3: 1 (2011); and "Anticipating Nollywood: Lagos circa 1996," in *Social Dynamics* 37: 1 (2011).

Purnima Bose gave an invited talk on "Afghanistan, the War on Terror, and the Rescue Narrative" at the University of Washington (Seattle) last May. She also published "Transnational Resistance and Fictive Truths: Virendranath Chattopadhyaya, Agnes Smedley, and the Indian Nationalist Movement" in *The Journal of South Asian History and Culture*" (October 2011), which will be reprinted in *South Asian Transnationalisms*, a book volume edited by Babli Sinha (Routledge 2012). Last summer and fall, three of her doctoral students completed their dissertations: Laila Amine ("Algerian Paris"; co-directed with Deborah Cohn); Anne Delgado ("Cosmic Plots: Occult Knowledge and Narratives of Belief"; co-directed with Joss Marsh), and Karen Dillon ("Anxieties of Affiliation: Twinship, Spectacle, and Race in the U.S. Cultural Imaginary"; co-directed with George Hutchinson). Laila was awarded a post-doctoral fellowship at the University of Illinois, and will be an assistant professor at the University of North Texas in the fall. Anne, who served as the previous Cultural Studies graduate assistant, had an article excerpted from her dissertation, "Bawdy Technologies and the Birth of Ectoplasm," recently published in *Genders* #54 (2011). Currently an assistant professor at Blackburn College, Karen published an article on Lucy Fitch Perkins's representation of foreign twins as cultural goodwill ambassadors in *Children's Literature* (2011).

Michael Dodson edited two books this past year. *Banaras: Urban Forms and Cultural Histories* (New Delhi: 2011) is a collection of essays and photographs on the eponymous north Indian city, and *Trans-Colonial Modernities in South Asia* (London: 2012) investigates the question of modernity in settings that transcend the terms of the colonial state.

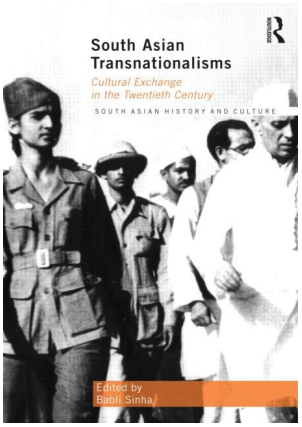
Ilana Gershon published a special issue on neoliberalism called "The Ethics of Disconnection in a Neoliberal Age" in *Anthropological Quarterly*. This was a collection of essays that asks how people find satisfying ethical solutions to social dilemmas under neoliberalism, especially given that neoliberalism is so bereft of moral guidelines we can live by. She also published an article in *Current Anthropology* called "Neoliberal Agency" that outlines what it means to be a neoliberal self.

Jeffrey Gould, "Rudy Professor of History at Indiana University Bloomington, has been selected as a member of the Institute for Advanced Study in Princeton, N.J., for 2012-13. Gould, whose research deals with Central American social movements, ethnic conflicts and political violence, will spend the yearlong residence working on a book about politics and grass-roots social movements in the Salvadoran revolution of the 1970s." (*IU News Room*, 2/9/12)

In Press and at the Podium: Recent Activities of Cultural Studies Faculty

Scott Herring has recently published "Collyer Curiosa: A Brief History of Hoarding." *Criticism: A Quarterly for Literature and the Arts* 53.2 (2011): 159-88. (lead article); and "Material Deviance: Theorizing Queer Objecthood." *Postmodern Culture* 21.2 (2011): 45. Both are from his current project on representations of hoarding that is under contract at U of Chicago P. Along with **Shane Vogel** (Department of English), he organized "New Queer Imaginaries: Theorizing Sex at the Twenty-First Century," a year-long speaker series that brought three leading scholars of gay and lesbian/queer studies to campus for a public lecture and workshop with graduate students: Elizabeth Freeman (UC-Davis), Jose Esteban Munoz (NYU), and Tim Dean (University at Buffalo). This event was funded by CAHI, Cultural Studies Program, American Studies Department, Gender Studies Department, Latino Studies Program, English Department, and the Department of Communication and Culture.

Radhika Parameswaran's edited volume *Audience and Interpretation*, one of the eight volumes in the series *International Encyclopedia of Media Studies*, is forthcoming from Wiley-Blackwell in late Fall 2012. In addition to the editor's original introduction chapter, which reviews the status and direction of global audience studies, this volume contains 25 originally commissioned chapters (between 8,000 to1,000 words) authored by leading and emerging scholars from Australia, Denmark, U.K, Singapore, India, China, and the United States. School of Journalism PhD students Sangwon Park and Jihyang Choi provided valuable and outstanding research assistance. Her other publications include: "Watching Barkha Dutt: Turning on the news in television studies." Special issue *Beyond TV: South Asian History and Culture*. South Asian History & Culture (forthcoming); "Producing cosmopolitan citizens: Journalism and communication in the U.S. Academy." Chapter in B. Zelizer (Ed.), *Making the University Matter* (pp. 241-248), Routledge Series Shaping Inquiry in Culture, Communication, & Media Studies. New York, NY: Routledge (2011); "The rise of China and India: Promising new directions for global media studies. *Global Media and Communication*, 6 (3), 285 -292 (2011); "E-raceing color: Gender and transnational visual economies of beauty." Chapter in R. Hegde (Ed.), *Tracking visibilities: Gender and transnational media cultures* (68-86). New York, NY: NYU Press (2011); With Chitrapu, S., "Women's movement media in India." In J. Downing (Ed.), *Encyclopedia of social movement media* (pp. 542 -547). Sage Publications (2011). She presented two papers and spoke on three panels at the summer 2011 International Communication Association Conference in Boston. She is the recipient of a summer 2012 Collaborative Research and Creative Activity Funding award from the Office of the Vice Provost for Research. Parameswaran's project, in collaboration with the Center for the Study of History and Memory, is *Covering the New India: Media portraits of a nation in transition*.



Purnima Bose's **"Transnational Resistance and Fictive Truths: Virendranath Chattopadhyaya, Agnes Smedley, and the Indian Nationalist Movement"**

Asian American Studies Symposium

(for faculty & graduate students)

Friday, April 6, 2012 (CAHI—1211 E. Atwater Avenue)

8:30-8:35a WELCOME
- Karen Inouye, American Studies

8:35-8:45 AAST at IU: Past, Present, Future
- Vivian Halloran, Director of Asian American Studies

8:45-9:40 PANEL 1
- Joel Wong, Counseling & Educational Psychology
- Chi Nguyen, Counseling & Educational Psychology
- Ilana Gershon, Communication & Culture

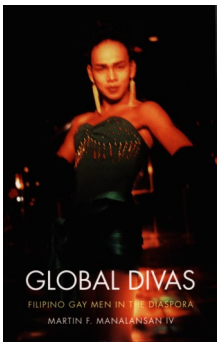
9:40-11:00 KEYNOTE: FABULOSITY AND PRECARITY: EMBODIED STRUGGLES, MIGRANCY, AND QUEER DWELLINGS
- Martin Manalansan, Associate Professor, Anthropology & Asian American Studies University of Illinois, Urbana-Champaign

11:00-11:15 BREAK

11:15-12:10p PANEL 2
- Denise Cruz, English & American Studies
- Vivian Halloran, Comparative Literature
- Ellen Wu, History

Co-sponsors: Asian American Studies & Cultural Studies

Martin F. Manalansan IV is the author of *Global Divas: Filipino Gay Men in the Diaspora*, Duke University Press (2003). He is the editor of *Cultural Compass: Ethnographic Explorations of Asian America* and coeditor of *Queer Globalizations: Citizenship and the Afterlife of Colonialism*.



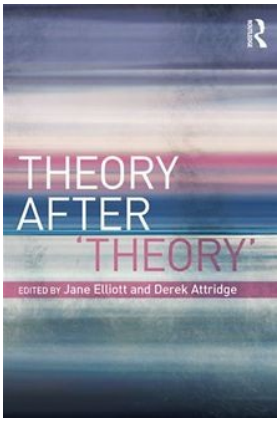
In Press and at the Podium: Recent Activities of Cultural Studies Faculty

William Rasch has recently published "Theory after Critical Theory." In: *Theory after Theory*. Ed. Jane Elliott and Derek Attridge. London: Routledge. 2011. 49-61 and "Justice, amnesty, and the strange lessons of 1945." *Ethics & Global Politics* 3/3 (2010): 239-54.

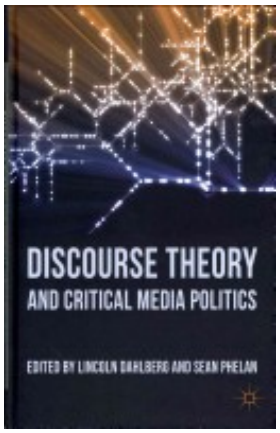
Jon Simons was awarded an Indiana University, Institute of Advanced Studies, Remak Scholarship for 2011-12, (shared with John Lucaites), for a faculty seminar on "The in/visibility of America's 21st century wars." The project is also supported by a College Arts and Humanities Institute Workshop Grant, a Themester co-curricular program grant, the Multidisciplinary Ventures and Seminars Fund (Office of the Vice Provost for Faculty and Academic Affairs), the Center for Integrated Photographic Studies, the Cultural Studies program, and the Departments of Communication and Culture, Gender Studies, and Political Science. Simons published: "Mediated Construction of the People: Laclau's Political Theory and Media Politics." In Lincoln Dahlberg and Sean Phelan (eds.) *Discourse Theory and Critical Media Politics* (Palgrave-Macmillan: Basingstoke, 2011), pp. 201-21.

Beverly J. Stoeltje has recently published "Paredes and the Hero: The North American Cowboy Revisited" *Journal of American Folklore*. Winter 2012. vol. 125, No. 495. This is a special issue of the *Journal of American Folklore*, commemorating the intellectual legacy of Americo Paredes and celebrating the fiftieth anniversary of his now classic work, *With His Pistol In His Hand. A Border Ballad and Its Hero*. Organized and introduced by John McDowell of Indiana University, the issue also includes an article by Richard Bauman of Indiana University, "'First Verses I Ever Knew': Americo Paredes and the Border Decima."

Brenda Weber received grants in 2011 to travel to France, Ireland, Sweden, Italy, Australia, and New Zealand, in part to keynote conferences on Gender Politics and Reality TV related to the book she is presently editing: *Reality Gendervision: Decoding Sexuality and Gender on Reality TV* (under contract with Duke University Press). She also helped plan and presented at a conference at Yale called Global Oprah: Celebrity as Transnational Icon and co-edited (with Kathryn Lofton) a forum section of the journal *Celebrity Studies* called "The Legacies of Oprah Winfrey: Celebrity, Activisim and Reform in the Twenty-First Century." She published pieces on gender, celebrity, and motherhood in the journals *PMLA* and *Women's Writing* and pieces on women and class in the new edited collections *Reality TV and Class and Women on Screen*. and co-authored (with Shaun Johnson) an article on masculinity studies and feminist pedagogy that was published in *The Journal of Men's Studies*. Her second book, *Women and Literary Celebrity in the Nineteenth Century*, will be out in June 2012. She was also awarded a fellowship to be scholar in residence at the Australian Film Institute Research Center, which involved doing archival work and giving several public lectures at RMIT (Royal Melbourne Institute of Technology) in Melbourne, Australia.



William Rasch's **"Theory after Critical Theory"**



Jon Simons's **"Mediated Construction of the People: Laclau's Political Theory and Media Politics"**

Cultural Studies Annual Conference Schedule, April 12-14

THURSDAY

Opening Keynote: James der Derian

THURSDAY, April 12 (Theatre Arts building, BLTH A201)

7:00 pm; Opening Keynote Delivered by James der Derian, "'Up Close and Dirty': Uncloaking the New War Machine"

FRIDAY, April 13 (Theatre Arts building, BLTH A201)

7:00 pm: Film screening of *Human Terrain*

SATURDAY, April 14 (All panels will be in the Faculty Club of IMU)

10:00 am-12:00pm; Panel I: Blogging War

- Bob Hariman and John Lucaites, "Photographic Conventions and the Changing Nature of War"
- Michael Shaw, "Photojournalism, Big Media and the War on Terror: Narrative of the Pretend"

Moderator: Micol Seigel

1:00 pm-3:00 pm; Panel II: Gender and War

- Claudia Breger, "Conceptualizing the In/Visibility for War: Some Thoughts on Gender"
- Lara Kriegel, "The Crimean War, the Politics of Visibility, and the Gender of Heroism"
- Valerie Wieskamp, "Gender and the My Lai Massacre: The In/Visibility of Sexual Assault"

Moderator: Nick Cullather

SATURDAY

Panels I, II, and III in the Faculty Club at IMU

3:15 pm-5:15 pm; Panel III: Trauma and Memory

- Jody Madeira, "The Visibly Offensive Offender: A Semiotic Phenomenology of Timothy McVeigh's Execution"
- Jon Simons, "Mourning Rabin, Mourning Peace: The Trauma of Political Murder"
- Jeremy Gordon, "Looking to the Heavens: Gods of War, Warrior Dramas, and a Tragic Optic"

Moderator: Stephanie Deboer

Featured Screening

***Human Terrain* (2010)**

Seeking to understand 'why they hate us', the US military adopts a new strategy of cultural awareness to win over the hearts and minds of the Iraqi and Afghan people. Controversy erupts when academics embed with combat troops and the war comes home to the university. (humanterrainmovie.com)

2012 Annual Cultural Studies Conference: THE IN/VISIBILITY OF AMERICA'S 21ST CENTURY WARS

The Conference: As America enters the twenty first century the scene is being set for a paradoxical and simultaneous normalization and spectacularization of war. Instead of war being an exceptional state for America (which has been at war for roughly one quarter of its existence), war is becoming the normal state of affairs for the USA, which is currently still engaged in its longest ever war, in Afghanistan. The militarization of American society proceeds apace, with continued centrality of the military-industrial complex and the prioritization of international and homeland security among the country's political goals. Yet, the nature of America's 21st century wars fought by volunteer, professional armed forces means that, first, large portions of the domestic public experience war only at a distance, so that war seems abstract, somewhat of an afterthought, or to have disappeared; and, second, that it can be fought without sacrifice by the vast majority. 21st century war is very different from the "total war" of the 20th century. An obvious example of the disappearance of the sacrifice of war was the Bush administration's ban on the photographing of the coffins of dead US service people being returned home. A key aspect of the normalization of war in the 21st century is that it is made visible and legitimated through popular, commercial, mediated culture. War occupies the contemporary public sphere in the forms of films, video games, military emblems in daily photojournalism (boots), military brands of vehicles (Hummer, Jeep), camouflage clothes worn as fashion, advertisements in which corporations brand themselves with their contribution to America's military power (such as Boeing). War is also made visible to the public through highly managed access by journalists to the conflict arena, while the representation of war is significant for the ratings and profitability of the news media and journalism. The in/visibility of war also renders the imaging of peace more problematic, in that if peace is conceived as the absence of war, then in the current cultural imaginary to some extent war *is* peace. What is the significance of this simultaneous in/visibility of war? Does it produce a particular visual grammar and aesthetic sensibility? Does it constitute a new form of the militarization of society that operates almost imperceptibly in visual, public culture? How do its spectacles serve to hide the costs of war at the very time that it displays representations of war? What space does it leave for critical dissent of war and advocacy of peace?

Keynote for the Conference

Professor James Der Derian (Watson Institute of International Studies, Brown University) is a world-renowned theorist of international relations who focuses on global security and media studies. He leads a research initiative, "Global Engagement through Innovative Media," that is funded by the Carnegie Corporation of New York. He has been a visiting scholar at the University of Southern California, MIT, Harvard, Oxford, and the Institute for Advanced Study at Princeton. Most recently he was awarded a Bosch Berlin Prize in Public Policy at the American Academy in Berlin for Spring 2011. In Professor Der Derian's recent book, *Virtuous War: Mapping the Military-Industrial-Media-Entertainment Network* (Routledge, 2nd ed., 2009) he updates Eisenhower's notion of the military-industrial complex by tracking the convergence of cyborg technologies, video games, media spectacles, war movies, and do-good ideologies that produced a chimera of high-tech, low-risk "virtuous wars." (cont. on p. 8)

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Graduate Students

Christopher J. Gilbert published "*In Dubiis Libertas*: A Diogenic Attitude for a Politics of Distrust," *Rhetoric Society Quarterly* 42 (2012): 1-25.

Keynote for Cultural Studies Conference (cont. from p. 7)

Studying his work and consulting with him on campus will be invaluable for us in conceptualizing the inherent connections between the media technologies of the wars "over there" and the wars as experienced by American domestic publics. In addition, Professor Der Derian has produced three film documentaries, including *After 9/11*, which uses a montage of multi-media to explore the powerful new matrix of terror, technology, and information warfare in the 21st century; and most recently, *Human Terrain*, which won the Audience Award at the 2009 Festival dei Popoli in Florence and has been an official selection at numerous international film festivals. The film explores the controversy that erupts when academics embed with combat troops and the war comes home to the university. It will be screened as part of the Cultural Studies conference.