events may date this announcement, which is being written from within a residual hope that the war will not happen. That hope, over the past months, has done much to unify and galvanize left opposition to U.S. government policy. Still, a public stock-taking of the directions taken and not taken by the left after September 11 remains as important as it was when the University’s Ad Hoc Committee on Current Events agreed last year to fund this symposium. September 11 was a shock to the left: patriotism broke through even those who had argued, the underlying character of post-1989 U.S. global designs has remained consistent. The resistance to the war in Iraq has given the left a new sense of unity and purpose, and the current outpouring for broad-based resistance brings back some of the sense of possibility that seemed to define the ‘90s. For awhile, it seemed as though the struggle against global powers accountable to no one, have not dimmed in urgency, and it is important to resist the rhetoric of September 11 as the dawn of a fundamentally new situation. The Center for Cultural Studies, the Department of African American Studies, the Graduate Students Committee and the History of Consciousness Department, and the Institute for Humanities Research are sponsoring this event, which is timed to follow on a year and half of post-September 11 teach-ins, colloquia, and public discussion, plan a public discussion of the contemporary left and its prospects, encompassing the analytical, the positional, and questions of history and strategy. What has changed since September 11? What has been obscured? What positions, concerns, and strategies are most adequate to the current period? Our panel is composed of left scholars, activists, and journalists with a range of commitments and expertise. We expect a lively exchange of views that will help us navigate through what promises to be a difficult period.

NOTES ON PARTICIPANTS

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

MIKE DAVIS is Professor of History at UC Irvine. His books include Producers of the Americas Dream: Politics and Economy in the History of the US Working Class (Verso, 1986, 2nd ed. 2000); City of Quartz: Recovering the Future in Los Angeles (Verso, 1990), and Late Victorians Holocauists: Kl Nite Flamines and the Making of theThird World (Verso, 2001).

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

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

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

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ALLEN CHUN
The Disciplinary Divide: Is There a Bottom Line in Cultural Studies?
Monday, May 12 / 4 PM / Oakes Moral Room

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

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

Gary Pak is Assistant Professor of English at the University of Hawai‘i at Manoa. He is the author of A Bigger Airplane (novel, U. of Hawai‘i 1998), The Watcher of Wipanog (short story collection, Bamboo Ridge, 1992), and Beyond the Falls (children’s play, pre-released May 2000), along with other essays and stories in literary magazines and anthologies. He teaches the writing, literatures of Hawai‘i and the Pacific, Asian American literature, Korean American literature, and modern Korean literature in translation. In 2002, he received a Fullbright grant to be a visiting professor in Korea. This event will feature reading from his recent fiction.

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

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

Harry Harootunian
Lecture: The Execution of Teoba Juk and Other Stories: Forgotten History, Returning to Memory, and the Status of Japan’s Postwar
Thursday, May 22 / 4 PM / Oakes Moral Room

Readings are available in advance. For campus mailing of the readings, please contact Professor Carola Santa Cruz at scasher@cats.ucsc.edu.

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

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

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

SYMPOSIUM SCHEDULE
8:30-9 AM: Pre-symposium coffee
9:10-15 AM: Norman Klein
10:30-11:15 AM: Carla Freccero
11:30-12:15 PM: Eric Porter
12:15-1:15 PM: LUNCH
1:30-2:15 PM: Bernard Gendron
2:30-4 PM: SEMINAR / Tricia Rose

Norman Klein is Professor of Philosophy at the University of Wisconsin-Milwaukee. His books include Technology and the Human Condition (St. Martin’s, 1976) and Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde (Chicago, 2002). His talk is on rock’n’roll’s acquisition of hegemonic cultural capital, in spite of the assumption that jazz has higher aesthetic status. He writes: “My objective is twofold: to show the importance of studying the interrelationships of the jazz and rock fields, and to enrich our understanding of the complexities of cultural capital in popular music.”

Norman Klein is a cultural critic, curator, urban and media historian, novelist, and professor at the California Institute of the Arts. His books include The History of Playpuppeting: Los Angeles and the Erosion of Memory (Verso, 1997) and Seven Minutes: The Life and Death of the American Animated Cartoon (Verso, 1993). His book-in-progress is entitled The Victors to Vong: The History of Special Effects, a history of special effects environments including f/x cinema, cyber-space, and digitalized Hollywood. His talk considers new points of origin for our current capitalism, and new points of departure for digital media, the urban imaginary, and the novel.

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

Tricia Rose is Professor of American Studies at UC Santa Cruz. Her Black Noise: Rap Music and Black Culture in Contemporary America (Wesleyan, 1994) received an American Book Award from the Before Columbus Foundation in 1995. Her oral narrative project on black women’s sexuality in America, entitled Longing to Tell: Black Women Talk About Sexuality and Intimacy, will be published this year by Farrar, Straus, and Giroux. She has published widely in scholarly journals as well as in national publications such as Time, The New York Times, and The Village Voice. She will lead a discussion on methodological issues in popular culture research.
The Colloquium Series

In Spring 2003, the Center for Cultural Studies will continue to host a Wednesday colloquium series, which features current cultural studies work by campus faculty and visitors. The sessions are informal, normally consisting of a 20-30 minute presentation followed by discussion. We gather at noon, with presentations beginning at 12:15 PM. Participants are encouraged to bring their own lunches; the Center will provide coffee, tea, and cookies.

ALL COLLOQUIA ARE IN THE OAKES MURAL ROOM

APRIL 16

Warren Sack, Film and Digital Media, UC Santa Cruz

Discourse Architecture: Online Public Space and Public Discourse

APRIL 23

David Anthony, History, UC Santa Cruz

The Isles of Cloves in the Gaze of the World: The Fifth Zanzibar International Film Festival

APRIL 30

Pal Ahluwalia, Politics, University of Adelaide and University of London

Out of Africa: Post-structuralism's Colonial Roots

MAY 7

Elizabeth Castle, Postdoctoral Fellow, Women's Studies, UC Santa Cruz

Women Were the Backbone: American Indian Women's Activism in the Red Power Movement

MAY 14

Eleanor Kaufman, English, University of Virginia

Tends and Sardines, and Cut Fruit: Solid Objects and the Dialectic in French Phenomenology

MAY 21

Stacy Kamehiro History of Art and Visual Culture, UC Santa Cruz

Temple-Palaces and the Art of Kingship in Late Nineteenth-Century Hawai'i

MAY 28

Jonathan Beecher, History, UC Santa Cruz

French Socialism in Lenin's Moscow: David Rizaoonz and the French Archive of the Marx-Engels Institute

Notes on Speakers

WARREN SACK, Assistant Professor of Film and Digital Media at UC Santa Cruz, is a media theorist and software designer. He was previously an assistant professor at UC Berkeley, a research scientist at the MIT Media Laboratory, and a research collaborator in the Interactive Design Group at the MIT Center for Advanced Visual Studies. His work concerns theories and software applications for online public space and public discourse. Currently he is collaborating with visualization scientist Seward Brodsky on the "Translation Map," a new art project commissioned by Gallery S'Walker Art Center in Minneapolis. His colloquium talk will be on this and other recent work and research projects. To view or experience the Translation Map, please see http://arttranslation.ucsd.edu/colloq.

DAVID ANTHONY, Associate Professor of History at UC Santa Cruz, is completing a critical bio- graphic entitled The Lives of Max Yergen. Anthony is one of the compilers and editors of African- American Linkages with South Africa, a two-volume documentary text. This talk is an outgrowth of his research on the social and cultural history of Tanzania. Since its inception six years ago, the Zanzibar Festival has evolved from a primarily East African phenomenon to a global showcase for Zanzibar; for African and Indian Ocean diaspora cinema, and ultimately for the maritime civilizations of Africa, the Middle East, South Asia and their overseas migratory extensions. Anthony's talk engages larger questions of how Zanzibar and some Zanzibari positions themselves with respect to globalization.

PAL AHLUWALIA teaches Politics at the University of Adelaide and will take up the Foundation Chair of Politics at Goldsmiths College, University of London, in July 2003. He has written extensively on Africa and post-colonial theory. His recent books include Politics and Post-Colonial Theory (Routledge, 2001) and Ethnographic Theory (2001). About his talk, Ahluwalia writes, "An examination of French post-structuralist theorists reveals several contestations of identity. There are theorists from what could be called the Jewish diaspora who contest who many, although they made their careers in the metropolitan centers, are ‘outsiders.’ This project seeks to understand these contestations. The important theoretical elaboration of French postmodernism occurs in the work of theorists whose early experience or later political life are informed, infected by or implicated in the disruptions of French colonialism.

ELIZABETH CASTLE is a UC Professor at the University of California

San Diego and the history of anti-racist activism. In 1997-1998 she worked as a policy associate for the President's Initiative on Race in the Clinton White House. Her talk will examine American Indian women's leadership and participation in the red power movement of the late 1960s and 1970s from the vantage point of coloniality of power. Castle will also discuss the ethics of research in Indian country today.

ELEANOR KAUFMAN, Assistant Professor of English at the University of Virginia, is a Resi- dent Scholar at the Center for Cultural Studies in May and June 2003. She is author of The Delirium of Princes: Battaille, Blanchot, Derrida, and the New Soviet (Johns Hopkins, 2001) and co-editor of Deluzian and Guattari: New Mappings in Politics, Philoso-

phoy, and Culture (NYU Press, 1999). Kaufman is currently working on two projects. The first considers how nation-building discourses for solid objects in the French phenomenological tradition, connecting phenomenology to a slightly later and more resound- ingly anti-humanist moment in French thought (that of Deleuze, Lacan, and Foucault). Her second project, "The Jewry of the Plain," explores the memoirs left by Warsaw and Gdansk Polish Jews at the turn of the twentieth century. The project draws on the work of Jacques Derrida and other transnational thinkers, connecting in unexpected ways to her interest in modern French thought.

STACY KAMEHIO is Assistant Professor of History of Art and Visual Culture at UC Santa Cruz; she has also taught at the University of Edinburgh. Kamehiro's talk explores arhi- tectural patronage through King David Kalakaua's (r. 1874-93) building of the Aliiolani Palace (Honolulu, O'ahu) (1888-1892). This instance of art patronage is understood within the context of native Hawaiian resistance to colonizing, colonial pressures, combined with Kalakaua's individual vision of himself as both an international- ally recognized ruler and exalted Hawaiian chief. The function and location of the Palace were de- signed to project Hawai'i's self- declaration as a modern indepen-

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

JONATHAN BEECHER is Professor of History at UC Santa Cruz. He is the author of Victor Cossiermon and the Rose and Fall of French Romantic Socialism (MIT, 2002) and Anthony Foucaire: The Visionary and His World (U. of California, 1987). Beecher's talk draws on his recent work in an important and as yet unpublished manuscript material on the French Revolution and the history of nine- teenth-century French socialism. This archive, which was assembled in the 1920s and eventually became part of the Central Archives of the Communist Party, was opened to western scholars after the fall of the Soviet Union. In this archived Beecher has located the world's largest collection of Frenchmanunbars and hundreds of letters of Auguste Blanqui, Louis Blanc and P.J. Proudhon. His talk will tell the story of the archive and its creator, David Rizaoonz, a learned and generous scholar and one of the most engaging and fiercely independent figures in early socialist history.

Resident Scholars

This spring, the Center for Cultural Studies continues to host Resident Scholars Brrett Ashley Crawford, Lisa France, and Audreandreaeo (see fall newsletter for details). In addition, we welcome Eleanor Kaufman.

2002-2003 Research Clusters

Research Clusters are groups of faculty or faculty and graduate students pursuing a collaborative research effort. Clusters are en- couraged to share elements of their work with the larger community and to work toward the production of tangible scholarly events such as a workshop, conference, speaker series, or publication. Most of the current Colloquium clusters are active researchers in new journals.

Asian America Cultural Studies

Rob Wilson, r wilson@ucsc.edu

Civilizational Thinking

Contacts: Yuri Yee, yu@ucsc.edu

Gail Herschatter, gher@ucsc.edu

Preliminary Proposal for Research Cluster 2002-2003

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

Belaboring the Point: Feminist Performances of Punctuation

JENNIFER DEVERE BRODY

Associated Professor of English and Performance Studies, Northwestern University, Chicago

Jennifer DeVere Brody, Associate Professor of English and Performance Studies at Northwestern University, teaches in the fields of Victorian, African American, Black British, Feminist, Queer, and Cultural Studies. She has publ-

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

What Publishers Want and How to Give It to Them

WILLIAM GERMANO

Thursday, May 9 / 4 PM / Oakes Mural Room

From the moment a scholar begins her or his career, the pressure to publish books emerges as one of the most powerful forces in a professional life. At the same time, the world of scholarly publishing has its own pressures—shrinking library markets, changing readerships, and rising costs.

What does this have to do with the book you’re writing? Plenty. William Germano, author of Getting It Published (U. of Chicago Press, 2001) and publishing director at Routledge, explains how to think about what you’re researching, how to present your work to a potential publisher, and how to avoid the all-too-common pitfalls that undermine good projects. This talk is a highly practical, insider’s explanation of how to present your work for publication.

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

Pre- and Early Modern Studies (PERS) presents

May 16–17 / Performing Arts Second Stage

For further information: milagre@cats.ucsc.edu

Feminisms & Global War

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

This forum will highlight the implications of the “global war on terror” for peripheral nations and marginalized social groups, and will generate feminist conversations and collaborations among academics, activists, journalists, public intellectuals, and artists who seek viable alternatives to the measures now being undertaken in the name of global security. Participants include Rania Masri, Iraq Action Coalition; Donna Meertens, Universidad Nacional de Colombia; Rhonda Ramiro, Committee on Human Rights in the Philippines; Meenakshi Ganguly, South Asia Correspondent for Time Magazine; Adriana Elisa Parra, La Ruta Fiesaera por la Resolucion Negociada del Conflicto Colombiano; Norma Iglesias, San Diego State University and Colegio de Mexico de la Frontera Norte; and Lína Maza, Secretary General of GABRIELA, Philippines. For further information: lnya@uata.uoc.edu.

Graduate Student Workshop: Practical Strategies for Writing a Dissertation

DOROTHY BROWN

Saturday, April 26 / 10 AM-3 PM / Cowell Conference Room

(lunch provided)

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

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

If you would like to be included on the Center mailing list, please send us your name and email address.
After is also one of those teen dramas where every emotion has to be underscored by a pop-song and a hair is never out of place. September 9, 2020 | Rating: 2/5 | Full Reviewâ€¦ James Croot. Audience Reviews for After. Oct 22, 2019. Based on a best-selling novel, After is a painfully melodramatic teen romance. When Tessa Young goes off to college she falls for a cynical loner with a dark past, but her new relationship soon causes a rift between her and her mother; who forces Tessa to choose between them. The After Wiki contains spoilers about the book and film series, read at your own risk. AFTER follows Tessa Young, a dedicated student, dutiful daughter, and loyal girlfriend to her high school sweetheart, as she enters her first semester in college. Armed with grand ambitions for her future, her... We are a collaborative database for the worldwide phenomenon, After. Whether you're looking for information on the book series or films, the After Wiki is the #1 database that anyone can edit. Title: After (2019). 5.3/10. Want to share IMDb's rating on your own site? Based on Anna Todd's novel, AFTER follows Tessa (Langford), a dedicated student, dutiful daughter, and loyal girlfriend to her high-school sweetheart, as she enters her first semester in college armed with grand ambitions for her future. Her guarded world opens up when she meets the dark, mysterious Hardin Scott (Tiffin), a magnetic, brooding rebel who makes her question all she thought she knew about herself and what she wants from life. After (2019 film). From Wikipedia, the free encyclopedia. After. Theatrical release poster. Directed by. After is a 2019 American romantic drama film directed by Jenny Gage with a screenplay by Gage, Susan McMartin and Tamara Chestna based on the 2014 new adult fiction novel of the same name written by Anna Todd. The film stars newcomer Josephine Langford as Tessa Young, a college student who begins a turbulent relationship with "bad boy" Hardin Scott, played by Hero Fiennes-Tiffin.