Letter from the Director

This year the Cultural Studies Program celebrated its twenty-fifth anniversary! It is an auspicious time to recall the origins of our program and the intellectual and political commitments of colleagues who created the institutional context for the work that we continue to do. In 1990-1991, former IU faculty members Barbara Klinger and Christopher Anderson convened a year-long, multi-disciplinary faculty seminar on “The Cultural Studies Movement in the Humanities and Social Sciences,” funded by the then Office of Academic Affairs and Dean of Faculties. At the same time Patrick Brantlinger and James Naremore organized a lecture series on the theme of “Modernity and Mass Culture” that eventuated in their edited collection *Modernity and Mass Culture*, published by Indiana University Press. Building on these initial events, Pat and Jim drafted a proposal to establish a Cultural Studies Program at IU that would promote interdisciplinary dialogue for both faculty and graduate students. Under the Directorships of Barbara Klinger (1991-1994), Michael Curtin (1994-1999), Thomas Foster (1999-2005), and Purnima Bose (2005-2012), the Program has offered community and resources for the interdisciplinary study of culture across campus. Our 22nd annual conference celebrated this anniversary with panels featuring graduate students and newly affiliated faculty, as well as a roundtable...
that brought Pat, Barb, Tom, and Purnima together to reflect on the institutional pasts and the futures of the field. Timely keynote addresses by Roderick Ferguson (University of Illinois–Chicago) on “What is Interdisciplinarity?” and Lauren Goodlad (Rutgers University) on “A Study in Distant Reading” complemented these panels. The conference was a testament to the two-and-a-half decades of our faculty’s and students’ unflagging dedication to cultural studies. Thank you and congratulations to all of us for sustaining this important work at IU!

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This year we also bid farewell to our former graduate assistant, Whitney Sperazza, who has completed her studies and moved on to a prestigious postdoctoral fellowship at the University of Kansas. Best wishes, Whitney! We are fortunate to have Elizabeth Ryba (Comparative Literature), as our new graduate assistant. Most of you will have interacted with Elizabeth by now, and it is a deep pleasure to formally welcome her to the Program. She has been hard at work behind the scenes coordinating class schedules, promoting our events, and making sure everything continues to run smoothly. In addition, we welcome Ryan Powell (The Media School) as our newest elected member of the Advisory Committee and four new affiliated faculty (learn more about them on pp. 8-9). And we extend our deepest gratitude to Akin Adesokan (Comparative Literature) for his past two years of service on the Advisory Committee.

A major achievement this year was the launch of our redesigned website! It provides a new and updated face for the Program and doubles as an archive of past courses and conferences. Check it out at https://cstudies.indiana.edu, and please send along any announcements and updated materials to Elizabeth at cstudies@indiana.edu so that we can keep the site up-to-date. Also this year we co-sponsored 12 campus-wide events, including the Queer Disorientations film festival; Situation X, an interactive art show derived from IU Professor Shane Greene’s work on punk music and art in Lima amid the Marxist insurgencies of Cold War Latin America; and Wounded Galaxies: 1968 – Beneath the Paving Stones, the Beach festival and symposium produced by The Burroughs Century, Ltd. (especially the indefatigable Joan Hawkins), which welcomed scholars, writers, artists, archivists, filmmakers, performers, and others to explore the intellectual and aesthetic legacy of 1968, during its 50th Anniversary year (see p. 6 for a report from the Wounded Galaxies frontlines). If you are organizing events or inviting speakers to campus, please consider Cultural Studies as a possible source of co-sponsorship.

Inside the newsletter you’ll find information about the activities of our graduate students and faculty (pp. 3-4), next year’s conference (p. 5), opportunities for graduate student essay prizes and travel grants (p. 10), and more. Graduate students should also remember that as an institutional member of the Cultural Studies Association, we are permitted three complimentary student registrations for this year’s annual conference. Please contact me if you plan to attend.

Onwards to the next twenty-five years!

— Shane Vogel, March 2018
Thomas F. Gieryn has a book forthcoming this summer from the University of Chicago Press entitled Truth Spots: How Places Make People Believe.


John Lucaites was granted a Fulbright Fellowship in Cultural Studies to spend Spring of 2019 at the University of Graz, Austria.

James Naremore published Charles Burnett: A Cinema of Symbolic Knowledge with University of California Press in October 2017. He was also the recipient of a Motion Picture Academy Scholar’s Award for the book, and gave a lecture on Burnett at the Academy’s theater in Los Angeles. In addition, he has a book entitled Film Noir: A Very Short Introduction,
forthcoming from Oxford University Press later this year. This March, he lectured on film noir at Columbia University, and on Charles Burnett at the University of Michigan and Michigan State.

Radhika Parameswaran received a Herman B. Wells Endowed Professorship from IU Bloomington in fall 2018. Her commentary response essay (co-authored with Media School PhD student Pallavi Rao), “Imagining, Imaging, and Implementing the New India,” was published in *Journalism & Communication Monographs* in the March 2018 issue. This commentary essay was written in response to the monograph article, “In Other Spaces: Contestations of National identity in New India’s Globalized Mediascapes.”


Micol Seigel has been on fellowship for the past year at the Charles Warren Center for Historical Studies at Harvard. Her new book, *Violence Work: State Power and the Limits of Police*, will be published by Duke University Press this August; and her edited anthology, *Panic! Transnational Cultural Studies and the Affective Contours of Power*, will be published by Routledge later this year. She also has articles forthcoming in *The Global South, American Quarterly, Race & Class*, and *the Contemporary Justice Review*. In 2018-2019, Dr. Seigel will hold the Fulbright Distinguished Chair in International Relations at the *Instituto de Relações Internacionais* (Institute of International Relations) of the University of São Paulo, in São Paulo, Brazil.

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**Graduate Student Spotlight**

Dan Hassoun was awarded a College of Arts & Sciences Dissertation Completion Fellowship for his dissertation, “Attentional Work: Managing Everyday (In)Stabilities in Home Film and Television Viewing.”
23rd Annual Cultural Studies Conference
Visual and Material Cultures in
Global Perspective
Fall 2018

Cultural Studies has long occupied a productive tension between material and visual cultures. Over the years, scholarship on materiality and visuality has developed in relation to perceived limitations with the “linguistic turn,” but also, more recently, in dialogue with the “new mobilities paradigm,” and “object-oriented ontology.” The production and circulation of images and material culture has, moreover, been forged and contested through colonial encounters of violence and intimacy, international political solidarities, and competing imaginaries of the global. This conference aims to bridge the divides between visuality and materiality by examining their recursive relation in the production and consumption of commodities, subjectivities and power as well as in the embodied sensations of sight and touch. By reflecting on how these issues are framed differently across disciplines, and in accordance to particular area-studies approaches, the main objective of this conference is to stimulate an interdisciplinary, globally-focused dialogue, on the historical role and current standing of visual and material cultures. Some of the main questions that the conference seeks to address include: 1) how does visuality intersect with material practices in the production of racial and gender differences? 2) how do material and visual cultures reproduce and/or contest

Eurocentric tropes and scopic regimes? 3) how does the circulation of images, objects, and people operate in tension with the imaginary and physical construction of national boundaries? and 4) how do contemporary visions of the world from outer space provide the basis for new international and transnational political solidarities focused on questions of materiality, particularly with regard to the environment and the crisis prompted by the anthropocene?

If you have particular research interests that fit within the parameters of next year’s conference, please contact the co-conveners Ishan Ashutosh (iashutos@indiana.edu) and Olimpia Rosenthal (orosenth@indiana.edu).
WOUNDED GALAXIES

1968 — Beneath the Paving Stones, the Beach

by Joan Hawkins

February 5-11, 2018, Cultural Studies, the Media School, and IU Cinema, in conjunction with the Burroughs Century Ltd. presented an ambitious symposium and festival to commemorate the 50th anniversary of 1968. Wounded Galaxies: 1968—Beneath the Paving Stones, the Beach welcomed scholars, writers, artists, archivists, filmmakers, performers, and others interested in exploring the intellectual and artistic legacy of 1968. Programs focused on the watershed ‘68 events that occurred in Paris, Chicago and Prague, and examined their relationship to, and resonance with, current struggles in the U.S and around the world. The festival title is a translation of the French slogan Sous les pavés, la plage!, a popular resistance graffito in France’s Mai ‘68, that refers to both the sand beneath cobblestones lifted by students to hurl at police, as well as the ‘Situationist’ conviction that the streets—the expression of capital and consumption—could be rediscovered by abandoning a regimented life. To that end, musician and composer Annea Lockwood came to Bloomington to recreate her 1968 piece, Piano Burning. In 1968, Lockwood attempted to salvage some waterlogged pianos found near the Thames River. When it became clear that they could not be revitalized, she staged an installation to give them voice one final time by setting them on fire. Here in Bloomington, we brought a 100-year old piano that could not be restored or tuned to Dunn Meadow and, while Chris Rall played it, we set it on fire. Joan Hawkins and Adam Henze read poems, but the main sound came from the piano itself, as the flames hit the strings and sound box.


It took approximately 2 hours for the piano to burn—and then we retired to the large Commons Room in Franklin Hall for a reception. Other arts events included an exhibit of work by the artist Rikki Ducornet at the Fell Gallery and a reading of her poetry and prose; an exhibit of artwork by New York artist Ward Shelley in Wells Library and a public art talk at the School of Global and International Studies.
Chicago avant-jazz musicians played at the Back Door alongside Kansas City jazzers Dwight Frizzell and the KCAI Sound Art Collective. And musicians from the Jacobs School of Music performed music by Annea Lockwood, Luciano Berio and Julius Eastman in Ford Hall. The event also featured keynote addresses by renowned film critic and scholar J. Hoberman, cultural critic Greil Marcus, and media theorist McKenzie Wark, as well as special presentations by Mehdi El Hajoui, Isabel Arredondo, and two members of the United States Situationist International (Sherry Milner and Ernest Larsen). There were 18 academic panels, running concurrently, with 62 presenters and an exhibit of special Situationist Material at the Lilly Library.

Wounded Galaxies: 1968—Beneath the Paving Stones, the Beach offered a snapshot version of that year and sought to open a conversation about the political significance of art and its ability to address compelling socio-political issues, both past and present. From the assassinations of Dr. Martin Luther King, Jr. and Robert Kennedy, to the riots and general strike in France, to Prague Spring, 1968 was a tumultuous year that changed the world. The Bloomington Indiana and IU Communities are not isolated from global tensions, as 1968 clearly showed. Like many college campuses across the nation, IU participated in anti-Vietnam War demonstrations. The day after Christmas 1968, during the height of the Civil Rights Movement, KKK members firebombed the African American-run Black Market store in downtown Bloomington, a space that eventually became People’s Park. Today the Park is a site of friction between the Bloomington Police Department, university students, and the homeless street population.

Reexamining and analyzing these events can help us put our current social and political turmoil into perspective and perhaps inspire strategies and aesthetics of resistance and reconciliation. To that end, the conference and festival organizers are planning to publish an anthology, based on the talks and events given at IU as part of Wounded Galaxies: 1968—Beneath the Paving Stones the Beach.
New Affiliate Faculty

Freda Fair (Assistant Professor, Gender Studies) is an interdisciplinary scholar and teacher who studies race, gender, sexuality and culture in the United States with a focus on the American Midwest. Freda earned their Ph.D. in Gender Studies from the University of California, Los Angeles in 2016. Freda’s research interests include queer politics and aesthetics, women of color feminist thought, labor, and social movement responses to policing, normativity, surveillance, and precarity. Freda is currently working on their book manuscript, *Liminal Erasures: Midwest Black Sexual Personhood in Visual Culture*, that examines African American labor and aesthetic challenges to sexual regulation and surveillance in the Midwest. The project argues that liminality operates as a nuanced form of national and regional power that actively regulates and surveils black gender and sexual difference. Drawing on archival and visual cultural examples, the study details how liminality operates as a political process that positions the American Midwest as an effective site to capture and move forward living tensions that exist between American liberal democracy and capitalism.

Michelle Moyd (Associate Professor, History) is a historian of eastern Africa, with special interests in the region’s history of soldiering and warfare. Her first book, *Violent Intermediaries: African Soldiers, Conquest, and Everyday Colonialism in German East Africa* explores the social and cultural history of African soldiers (askari) in the colonial army of German East Africa, today’s Tanzania. The book examines how askari identities were shaped by their geographical and sociological origins, their ways of war, and their roles as agents of the colonial state. She is currently at work on a short book entitled *Africa, Africans, and the First World War*, which will examine the spectrum of African experiences in the war, especially as soldiers and workers. Another research project, which is in very early stages, examines colonial militaries and
labor patterns across different imperial experiences. She is particularly interested in bringing the experience of nineteenth-century African-American soldiers into a broader analysis of soldiers of empire. She is also researching the social, cultural, and international political history of the 1979 Kagera War fought between Tanzania and Uganda for a future book-length project. Her teaching draws on overlapping interests in African history; histories of conflict, militarization, and humanitarianism; the global history of World War I and its aftermaths; and labor history. Most recently, she developed the course “Histories of Humanitarianism,” which will be taught at both undergraduate and graduate levels.

Olimpia E. Rosenthal (Assistant Professor, Spanish and Portuguese) specializes in Latin American cultural studies, with a particular focus on visual and literary material from the early colonial period. Her work has been published in the Journal of Commonwealth and Postcolonial Studies, the Journal of Lusophone Studies, and the Revista Letras. She is currently working on a book manuscript on comparative processes of racialization in early colonial Mexico, Peru, and Brazil. Specifically, her monograph examines the intersections between notions of race and reproductive sex by analyzing how emerging discourses on mestizaje (or miscegenation) developed in the Americas in relation to spatial reorganization and biopolitical interventions by the colonial state. Professor Rosenthal co-organized an interdisciplinary conference on Postcolonial Studies at IU, and an international workshop on Subaltern Studies at IU’s Gateway Center in India. These projects were funded by grants from the Antipode Foundation, the New Frontiers in the Arts in Humanities program, the Ostrom Grants Program, and the College of Arts & Humanities Institute. She was recently invited to give a series of talks on her research at the University of Chile, and she offered her first graduate seminar in the spring of 2017 on “Theories of Hybridity & Mestizaje in Latin American Cultural Production.”

Freya Thimson (Assistant Professor, English) researches various definitions and performances of democracy in anti-corporate politics, including in legal theory, online petitions, books, local resolutions, community rights ordinances, and other media. She is interested in how both traditional and innovative democratic rhetorical material can be enacted in collective politics to advocate for social and political change. She has published on these topics in The Quarterly Journal of Speech, The Review of Communication, Rhetoric Society Quarterly and The Velvet Light Trap. She is completing a book titled Corporations Are Not People: Dissensual Democracy and the Movement Against Corporate Rights, which looks at the various and sometimes conflicting positions on what democracy is within the movement against corporate legal rights. She teaches courses in public advocacy, feminism, argumentation, controversial rhetoric, the role of rhetoric in public issues, political imagination and tropes of collectivity, media criticism, and popular culture.
Announcements

Cultural Studies Travel Grants

DEADLINE: April 15

The Cultural Studies Program is pleased to accept applications for modest travel grants to assist graduate students in presenting their scholarship at significant scholarly conferences in the 2017-2018 academic year.

Applications should consist of:

• a cover letter describing your current research, a description of the conference (including its location), and your progress towards completing the Cultural Studies minor;

• an abstract of the paper to be presented; and

• confirmation that the paper has been accepted for presentation or has been presented.

The deadline for travel grants is April 15, 2018. Materials should be sent to Shane Vogel at shvogel@indiana.edu.

Brantlinger-Naremore Essay Prize

DEADLINE: March 31

The Cultural Studies Program is pleased to accept submissions for the Brantlinger-Naremore Prize for best graduate essay in Cultural Studies, written in the Spring 2017 or Fall 2017 semesters.

The Brantlinger-Naremore Prize recognizes an essay written by a graduate student that offers a serious engagement with issues in the field of Cultural Studies either at the theoretical level or by modeling analyses of cultural artifacts and processes. Essays that have been written for graduate classes, either joint-listed within the program or in other departments (provided they have some Cultural Studies content), are eligible for submission.

Please send submissions to Shane Vogel at shvogel@indiana.edu. Submissions must be received by March 31, 2018.

First prize consists of a $500 award, and a second prize consists of a $300 award (to be paid to students’ bursar account).