



Interventions

**16th Annual Cultural Studies Association Conference
May 31-June 2, 2018
Carnegie Mellon University, Pittsburgh, PA**



Slinko, *Crowd Pleaser*, 2018

Steel wool, plywood and wire mesh; 96 x 72 x 48 inches

Slinko's short film, *Ghost Looking for its Spirit*, is structured as a confession to Karl Marx. "Dear Karl," she begins, "I'm lost. When I was little we looked towards a bright future, and your portrait ordained every classroom." More than 20 years ago Slinko emigrated from the Ukraine to the US and began to see the West as "quite a seductive and attractive place. Everything we fought for in long queues and black markets suddenly became accessible and ordinary." She questions how she and whole generations had adored Karl Marx: "But today? It feels like you are only remembered in the West." Her sculpture *Crowd Pleaser* embodies her ambivalence. This steel wool replica of Marx's beard is modeled after Lev Kerbel's massive bust sculpted in Chemnitz, Germany, connecting two entities, "one of a human being and another of a political and intellectual icon." Both funny and slightly mournful, it fulfills its title. Though it took more than three months to create, Slinko burned the sculpture in 2012 to make her film. As sparks fly from Marx's beard, Slinko continues her confession: "I feel alienated from my past, just as I feel foreign here and there. There is all this talk about immaterial production. Most things I own are made in China. Does that make me Communist?...What constitutes my social struggle? Is this revolution still possible? Or should I talk about this to my shrink? 'Til soon, Slinko."

Marx@200 offers contemporary explorations of Karl Marx—one of the most influential and controversial thinkers in history—on the occasion of his bicentennial. Some of the artists in Marx@200 consider Marx alone; all of them, however, think deeply about capitalism and its discontents, and a few of them dare to dream of revolution. Some invoke historical texts and incidents in their considerations, but many are responding to more recent and ongoing developments in the global economy. The financial collapse of 2008 provoked artists across the globe to make sense of the crisis, to visualize it, and to rage against the injustices produced by economic catastrophe. Many of these artists, understandably, turned to Marx and his infamous critique of capitalism, *Das Kapital*, in their attempts to engage with the social, political and economic chaos of the last decade.

Marx@200 is curated by Kathy M. Newman, Professor of English at CMU (and on the site committee for this year's CSA), and Susanne Slavick, the Andrew W. Mellon Professor of Art at CMU. In preparing this exhibit Newman and Slavick sought to present a diverse spectrum of artists in terms of race, ethnicity, gender and national origin who were addressing issues of Marx, *Das Kapital*, capitalism, and revolution in their work. We invite you to join us for a special tour and reception on Friday, June 1st (see the "You're Invited" section above), or to see it on your own time during open gallery hours on Friday, Saturday or Sunday, SPACE, 812 Liberty Ave., Pittsburgh PA, 15222.

Front cover image - Complements of the Artist and Marx@200 curators

Bank of America, Palm Springs, 2012

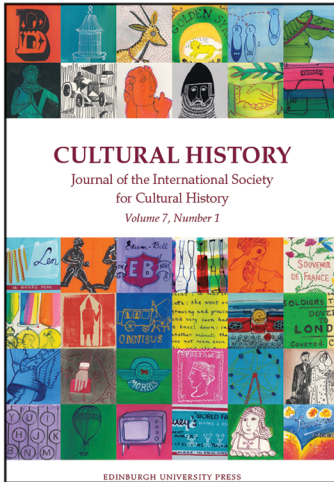
ALEX SCHAEFER, Los Angeles

Oil on Canvas, 22 x 28 inches. Collection of Anne and Bob Myers / Orange, California

During the summer of 2011, Schaefer had the idea to paint banks as if they were on fire. He wanted to bring attention to banks in particular—institutions he blamed for the global financial collapse of 2008. One morning he set out to paint the Chase bank branch in Van Nuys. "I set up across the street next to the bus stop and went at it. I was a little more nervous than usual painting *plein air* because I was going to be making a public statement and not just painting a pretty urban landscape. Every passerby understood my message and I got all 'likes.' In fact, many people shared their stories of woe with the banks." Schaefer had only been painting flames for a few hours when the LAPD confronted the artist, responding to someone's report of being "threatened" by the work. Despite getting hassled by the police more than once, Schaefer has defended the meaning behind his work. "The flames symbolize bringing the system down," he said. "Some might say that the banks are the terrorists." He went on to paint more Southern California banks on fire, including the iconic 1959 Bank of America branch in Palm Springs, designed by the famed Austrian architect Victor Gruen who is best known as a pioneer designer of shopping malls in the US. Ironically, Gruen's design for the Palm Springs bank was inspired by Notre Dame du Haut, a French chapel in Ronchamp, by Le Corbusier, a politically controversial architect whose proposal for the Palace of the Soviets in Moscow was rejected in 1932.

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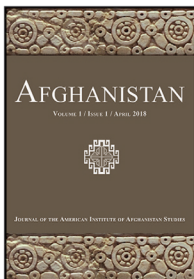
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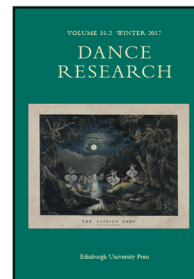
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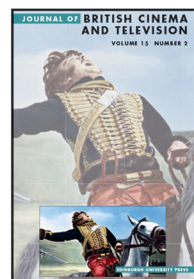
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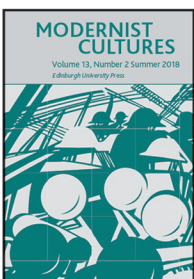
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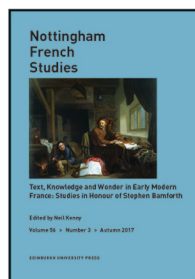
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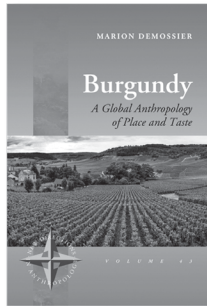
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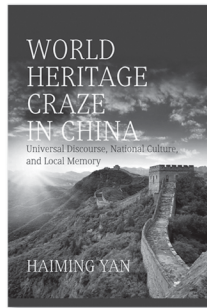
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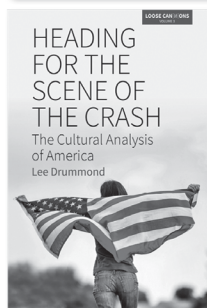
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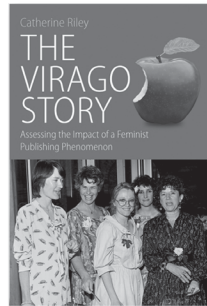
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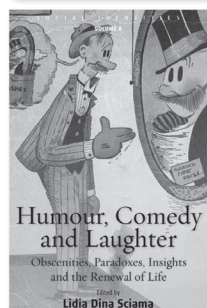
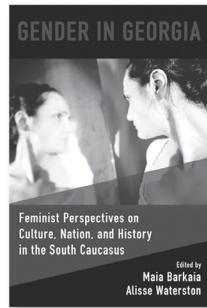
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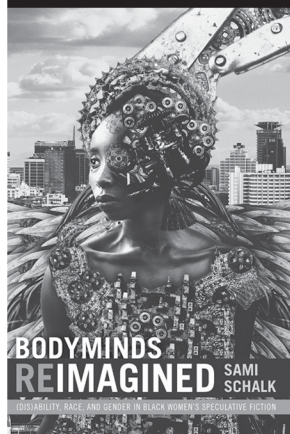
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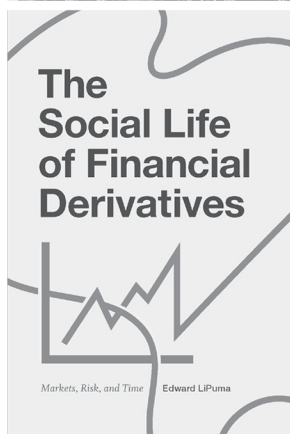
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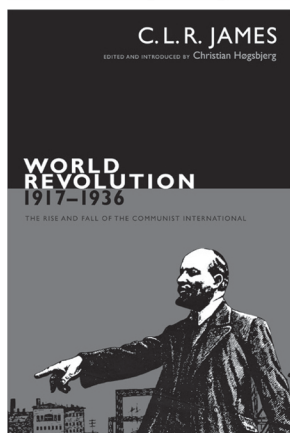
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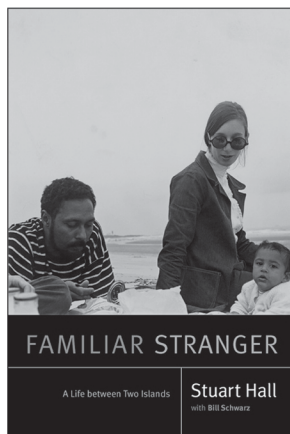


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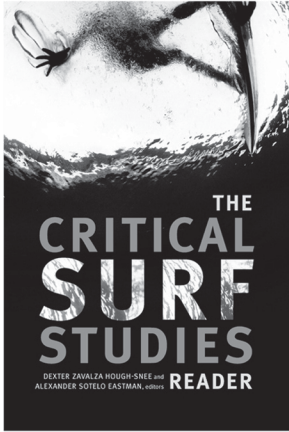
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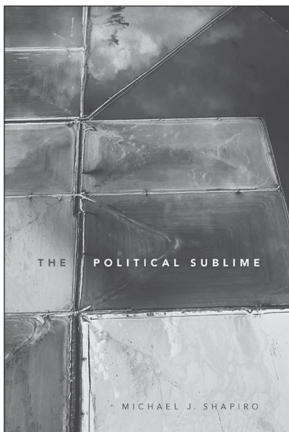
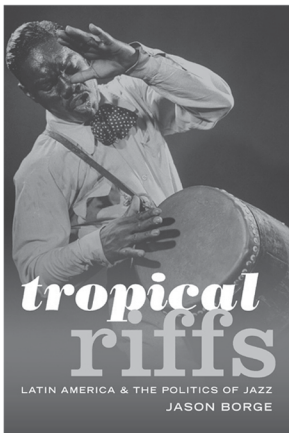
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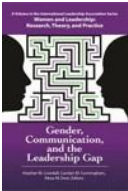

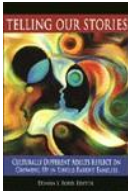
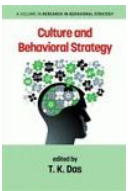

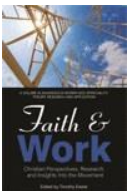



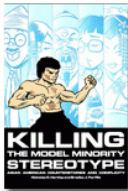
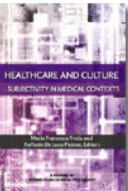

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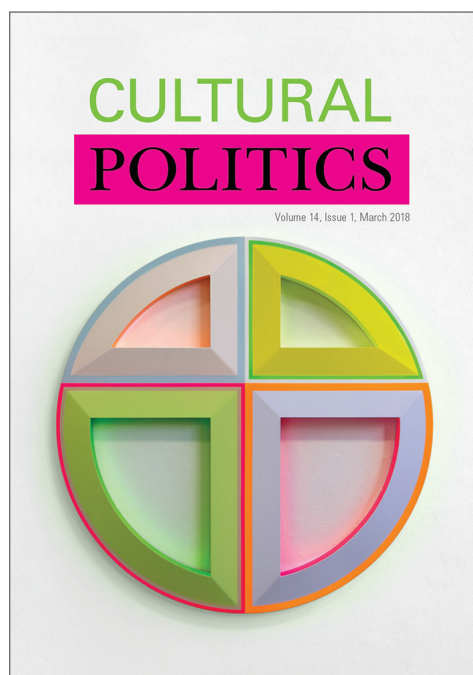
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The Program welcomes people who want to enroll full-time or part-time. Most full-time students in the Program are eligible to receive a tuition waiver and financial assistance in the form of graduate teaching assistantships.

Professional development opportunities for GTAs include preparation for teaching ENGL 220 “Fiction into Film.” The Track’s graduate students sponsor the Student Organization for Cultural Studies (SOCS), a service organization.

Alumni enter programs for the Ph.D., M.F.A., and M.I.S./M.L.S. and work in a variety of fields, including editing, publishing, professional writing, non-profit advocacy, and education.

The University and its Setting

One of the nation’s first land-grant universities, Kansas State University was established in 1863. The campus is located two hours west of Kansas City in a tree-filled valley amid the rolling Flint Hills. The Manhattan Arts Center, the Beach Museum, and historic Aggieville are walking distance from campus.

SIXTEENTH ANNUAL CONFERENCE OF
THE CULTURAL STUDIES ASSOCIATION

Interventions

May 31 – June 2, 2018
Carnegie Mellon University
Pittsburgh, PA

**CULTURAL STUDIES ASSOCIATION
SIXTEENTH ANNUAL MEETING
MAY 31 – June 2, 2018**

CULTURAL STUDIES ASSOCIATION

Officers and Administration

Paul Smith, George Mason University, President & Acting Executive Director

Toby Miller, University of California, Riverside, Vice President

Sean Johnson Andrews, Columbia College Chicago, Treasurer

TBA, Communications and Technology Coordinator

Andrew Culp, California Institute of the Arts, Working Groups Coordinator

Stefanie A. Jones, City University of New York, Co-Editor, *Lateral*

Eero Laine, University at Buffalo, SUNY, Co-Editor, *Lateral*

Chris Alen Sula, Pratt Institute, Technical Editor, *Lateral*

Michelle Fehsenfeld, North Park University, Administrative Manager

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Toby Miller, University of California, Riverside, Vice President (2016-2018)

Sean Johnson Andrews, Columbia College Chicago Treasurer

Cathy Hannabach, Independent Scholar, *Ideas on Fire* (2016-2019)

Lisa Daily, New York University (2016-2019)

Jodi Davis-Pacheco, Claremont Graduate University (2015-2018)

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Toby Miller, University of California, Riverside, Vice President (2016-2018)

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Jodi Davis-Pacheco, Claremont Graduate University (2015-2018)

Cathy Hannabach, *Ideas on Fire* (2016-2019)

Mark Hayward, York University (2016-2019)

Helen Kapstein, John Jay College of Criminal Justice, CUNY (2015-2018)

Miranda Joseph, University of Arizona (2015-2018)

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Mark Hayward, York University (2016-2019)

Andrew Culp, California Institute of the Arts (2015-2018)

Past Presidents:

Jaafar Aksikas, Columbia College Chicago, Immediate Past President (2014-2016)

Bruce Burgett, University of Washington Bothell, Past President (2012-2014)

Patricia Clough, City University of New York (2010-2012)

Randy Martin, New York University (2008-2010)

Sangeeta Ray, University of Maryland (2006-2008)

David R. Shumway, Carnegie Mellon University (2003-2006)

2018 CSA Conference Committees:

Program Committee:

Helen Kapstein, Chair, John Jay College of Criminal Justice, CUNY
Sean Johnson Andrews, Columbia College Chicago
Lisa Daily, New York University
Kathy M. Newman, Carnegie Mellon University
Jodi Davis-Pacheco, Claremont Graduate University
Paul Smith, **Site Committee Liaison**, George Mason University
Andrew Culp, **Working Group Liaison**, California Institute of the Arts

Site Committee:

David R. Shumway, Carnegie Mellon University
Kathy M. Newman, Carnegie Mellon University
Daniel Kubis, University of Pittsburgh
Steven Gotzler, Carnegie Mellon University
Paul Smith, George Mason University
Michelle Fehsenfeld, CSA Administrative Manager

Travel Grant Committee:

Lisa Daily, New York University
Ricky Crano, Tufts University
David Zeglen, George Mason University

Randy Martin Prize Committee:

Mike Hill, University at Albany, SUNY
Lauren Berlant, University of Chicago

Author Meets Critics Coordinator:

Cathy Hannabach, Ideas on Fire

CSA May 31- June 2, 2018

Schedule of Sessions

Overview:

Thursday

8:00 am–5:00 pm Registration
8:30 am to 5:00 pm Book Exhibit
10:45 am–11:45 am Concurrent Sessions
12:00-1:00 pm General Membership Meeting
1:00–2:30 pm Concurrent Sessions
2:45–4:15 pm Concurrent Sessions
4:30–6:30 pm Opening Plenary
7:00 Reception

Friday

11:30 am – 4:00 pm Registration
11:30 am – 4:00 pm Book Exhibit
9:00 am–12:30 pm The University of Pittsburgh’s Cultural Studies Program conference on “Voicing Disability: Cultural Interventions, Ethical Dimensions, and Methodological Possibilities.” See “You’re Invited” section for details.
12:00–12:30 pm Reception @ University of Pittsburgh
1:30-3:00 pm Concurrent Sessions
3:15-4:45 pm Concurrent Sessions
5:00 pm-7:00 pm Marx@200 tour and reception. See “You’re Invited” section for details.

Saturday

8:00 am–3:00 pm Registration
8:30 am–5:00 pm Book Exhibit
9:15 am-10:45 am Concurrent Sessions
11:00 am-12:30 pm Featured Sessions (see notes below)
12:30 pm-1:30 pm *Lateral* Business Meeting
1:30 pm–3:00 pm Concurrent Sessions
3:15–4:45 pm Concurrent Sessions
5:00pm–7:00 pm Closing Plenary
7:00 pm Reception

Sunday

9:00am-1:00 pm Governing Board Meeting

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Welcome Messages

From the Cultural Studies Association President

Dear Colleagues,

I'm delighted to welcome everyone to the 16th annual Cultural Studies Association conference, this year in Pittsburgh PA, in the precincts of Carnegie Mellon University.

When the CSA Governing Board began planning for this conference in the earlier part of last year, we settled on the broad notion of "Interventions" as the theme for the year. This field we call Cultural Studies has always aspired to be interventionist in some way; to produce theory, analysis and knowledge that might be useful in the current conjuncture; to help effect positive change; and to promote political, economic and social justice. That urge or desire in Cultural Studies could hardly be more necessary and appropriate at the current moment of a seemingly triumphant neoliberalism, not just in the USA but in the global arena. Whatever brand or strand of Cultural Studies you prefer, the struggle is on, as Cultural Studies strives to engage with the politics of the present. I am sure that our proceedings this year will demonstrate the health and the vigor of our field and its multifarious interdisciplinary projects, as we confront the meaning and the reality of our present, and as we attempt to intervene.

In organizing this year's conference we have taken full advantage of the incredibly vibrant and active Cultural Studies presence in Pittsburgh, both at Carnegie Mellon and at the University of Pittsburgh.

In the case of Carnegie Mellon, we have organized our conference so that it is adjacent to a one-day symposium on May 30th, hosted by The Humanities Center at Carnegie Mellon, and entitled "Karl Marx at 200: The Future of Capitalism and Cultural Studies." This symposium is the culmination of an entire year of lectures, performances and art exhibits on the CMU campus designed to mark the 200th birthday of Karl Marx, and we hope it will be a stimulating opening act for the CSA conference. We follow up that event with a special opportunity on Friday evening: a visit to the SPACE Gallery, in downtown Pittsburgh, for a special tour of the art exhibit "Marx@200." The tour will be followed by a reception courtesy of the Humanities Center at CMU. (Please see the "You're Invited" section of this program for details on the exhibit, its location, and transportation.) Working with the University of Pittsburgh Cultural Studies Program, we have given over Friday morning of the CSA conference to a special event on the University of Pittsburgh campus. This is a three-hour symposium, "Voicing Disability: Cultural Interventions, Ethical Dimensions, and Methodological Possibilities." The projects of Cultural Studies and Disability Studies bear much in common, and this event is an important and unique opportunity for the two fields to commune.

In this year's programming I have also repeated an element that I initiated last year when I invited several academic groups whose work is germane to Cultural Studies to organize special Featured Panels. This year I have showcased groups from the Cultural Studies communities at Carnegie Mellon and at the University of Pittsburgh (Saturday, 11:00-12:30).

It's in part the political energy of its practitioners that keeps Cultural Studies alive and always in process. In the coming years we want to take that energy and our ongoing work to new venues and new contexts. We expect next year to be in New Orleans, and for 2021 we're still discussing the possibility of holding a joint conference with the Canadian CSA in Vancouver. If that's not eventually feasible, we will hope to be in Los Angeles. These are the things on the table for now, but that doesn't mean that wouldn't welcome ideas and offers from other places and institutions!

As is the case every year, we all owe effusive thanks to the many people who have worked to support and sustain the CSA throughout the year and who have helped to make this year's conference a reality: our individual and institutional members, our administrative staff, the Governing Board and the Executive Committee, the Program Committee and the Site Committee, the chairs of our Working Groups, the editors of *Lateral*, and the many participants and exhibitors who will be attending and presenting. I also want to single out for special gratitude our Site Committee in Pittsburgh (David Shumway, Kathy Newman, Dan Kubis, Steve Gotzler), as well as the Cultural Studies programs at CMU and the University of Pittsburgh, each of which gave generously towards the cost of our receptions.

And I want finally to express my deepest gratitude to the 3 people without whom this year's whole enterprise would have collapsed into rubble. Their huge amounts of work, both visible and invisible to the membership, made it possible for CSA to function and for the conference to proceed: the CSA Treasurer Sean Andrews, Helen Kapstein of the Governing Board, and our superlative Administrative Manager, Michelle Fehsenfeld.

It is only with the support and the hard work of everyone I've mentioned that the CSA can continue its mission of building and nurturing a robust and powerful intellectual and political community of Cultural Studies in the United States. I am very much looking forward to this year's event and to continuing with you all the work that every year appears to me more and more important.

Sincerely,

Paul Smith
President
Cultural Studies Association

From the 2018 CSA Conference Program Committee

Welcome to our sixteenth annual meeting! Like all sixteen year olds, we're both critical and self-critical, and so we have chosen as this year's conference theme the idea of "Interventions." Over the course of the next three days, we will be bringing our critical eyes to bear on our current conjuncture, our cultural production, our histories, our practices, and our pedagogies in order to intervene in them constructively. The Program Committee very intentionally chose a loose and commodious theme so as to open ourselves as practitioners of cultural studies up to self-reflection about what we do and how we do it. As Vice President-elect of the Cultural Studies Association, I am especially invested in promoting an environment inclusive of scholars of all ilks—across disciplines, across institutions, across positions, across nationalities, across identities.

As you can see from looking at our program, we have graduate students and distinguished guests, we have local and global presenters, we have tenured faculty and independent scholars speaking. We are reasonably well represented but we can do better. That means intervening in existing departments and fields, in ongoing conversations, in the classroom and the faculty meeting, not only to generate alliances with the CSA but to ask the questions central to cultural studies which we asked in our call for papers: How does culture construct, contest, and constitute new capital formations? How does it intervene in economic, political, and social conditions in multiple and heterogeneous ways? What is the role of cultural studies as critical praxis in the present time?

Staging this conference was challenging because we needed to coordinate with the Humanities Center at Carnegie Mellon around their event on Wednesday, May 30, entitled "Karl Marx at 200: The Future of Capitalism and Cultural Studies," and with the University of Pittsburgh's Cultural Studies Program for their mini-conference, "Voicing Disability: Cultural Interventions, Ethical Dimensions, and Methodological Possibilities," being held the morning of Friday, June 1. We are pleased these partnerships have materialized as they add new dimensions to our conference and offer new possibilities for collaboration. We hope you will take full advantage of the program by attending these events as well as our two plenaries on Environmental and Women's Interventions, our featured panels, and the many additional panels sponsored by our Working Groups or independently organized. The papers and presentations you'll hear over the next few days intend to intervene in everything from critical race theory to neoliberal economics to speculative fiction.

If an intervention is in order, we in cultural studies need to step in to effect it. We might do this in our teaching (to be discussed in the Teaching Under Trump praxis session), in our theory (as in the Critical University Studies panel), or in other practices (the Roundtable on Organizing and Activism, for example), but whatever our preferred

intervention, we must act. Intervening does not only mean action, though. We find ourselves in an intervening, intermediate moment, an in-between time, as we decide as a community, a nation, a world, how to move through this interregnum. We in the Cultural Studies Association are having an ongoing conversation about this, last year talking about Culture in the Age of Mass Debt and Dealing with Trump and the year before that about Policing Crises Now, and we look forward to continuing that conversation with you here.

Sincerely,

Helen Kapstein, John Jay College, The City University of New York
Program Committee Chair

THANKS TO OUR INSTITUTIONAL MEMBERS

2018 Featured Members:

Department of Communication, U of Utah
Department of English, Kansas State University
George Mason University, Cultural Studies PhD Program
University of South Florida, Humanities & Cultural Studies

Become an Institutional Member Today!

Benefits of CSA Institutional Membership
(Membership year runs from January 1 - December 31)

As a CSA institutional member, you can list your program, department, center, or nonprofit organization in our annual conference program and our online member directory; host an event and distribute promotional literature about your program at the conference; receive three complimentary conference registrations annually for two students and one faculty member in academic organizations or for staff in non-academic affiliated organizations; post complimentary employment listings through our listserv and website; access our resources, including our publication platform/journal *Lateral*; and participate in our electronic discussion forums to share ideas and learn about new developments in the field.

For more information, please visit:
<http://www.culturalstudiesassociation.org/membership#institutional>

INSTRUCTIONS FOR PANEL CHAIRS AND MODERATORS

1. In cases where there was no volunteer for chair, the Program Committee has chosen a panelist to serve; if you have been chosen, but do not feel able to serve as chair, please pass the role along to another member of the panel. Thank you in advance for your service.
2. Please keep panel presentations to 20 minutes.
3. When one panelist goes over time, other panelists are deprived of an equal opportunity to present their work. Audience members are also deprived of enough time to ask questions and engage the panelists and presenters.
4. Papers should be no longer than 7-8 double-spaced pages for a 20-minute presentation.
5. Technology set-up issues usually cut into panel time. Please have the panelists check their tech equipment (DVDs, laptops) in advance.
6. Please arrive at the room where your session will take place at least 15 minutes in advance and make sure everything, including tech equipment, is working properly. Encourage fellow panelists to do the same.
7. Please check that all visuals function before your session begins.
8. Chairs/ Moderators should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.
9. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
10. Please end your panel or workshop promptly to allow participants and audience members enough time to get to the next panel.

TO ALL CSA MEMBERS: YOU'RE INVITED!

Please plan to attend the following meetings and events, which are open to all CSA Members.

THURSDAY, MAY 31 – SATURDAY, JUNE 2

The Book and Journal Exhibits are open to all those in attendance from **8:30 AM to 5:00 PM Thursday in Rangos 2, Cohen University Center (CUC) and Saturday in Baker Hall, and 11:30 AM to 4:00 PM on Friday in Rangos 2 (CUC).**

THURSDAY MAY 31 • 12:00 - 1:00 PM

The annual **General Membership Meeting/ Forum** will take place on Thursday, May 31 at 12:00 PM in **Rangos 1**. All members are encouraged to attend this meeting to learn more about our organization, our current strategic planning process, and our new projects. Members will also meet the CSA officers and staff, Governing Board members, the editors of our journal, *Lateral*, and the leadership of our research Working Groups.

THURSDAY MAY 31 • 4:30 – 6:30 PM

Please be sure to attend the **Opening Plenary** on Thursday, May 31, in **Rangos 1**. The Plenary will be followed by a **Welcome Reception** at the **Wyndham Pittsburgh University Center Hotel on the Bridges Patio**.

FRIDAY JUNE 1 • 9:00 AM – 12:30 PM

All CSA attendees are invited to attend the **Voicing Disability mini-conference** on organized by The University of Pittsburgh's Cultural Studies Program, taking place at **125 Frick Fine Arts** building on the campus of the University of Pittsburgh, but directly adjacent to CMU (see map). It is followed by a **Reception at Noon in Frick Fine Arts Building Cloister**. The Frick Building is an easy walk down Frew Street to Schenley across Panther Hollow Bridge right to the Frick wheelchair entrance. Van transportation will be available 8-1. **The pickup will be outside Baker Hall with the drop off at Frick's accessible door.** See Flier below for more details.

FRIDAY JUNE 1 • 5-7 PM

Please join us for a personalized gallery tour of the art exhibit, Marx@200, followed by a CSA reception in the art gallery, courtesy of the Humanities Center at CMU. Marx@200 is a commemorative art exhibit inspired by Marx's 200th birthday. Marx@200 brings together artists from around the world who engage with Karl Marx and/or capitalism in their work. Artworks include a neon portrait of Marx that blinks the words THANK YOU, a

large Marx beard made out of steel wool, and one of Kathryn Clark's Foreclosure quilts based on a neighborhood with a high rate of foreclosures in Riverside, California. You can read more about Marx@200 here.

<https://www.cmu.edu/dietrich/humanities-center/center-events/marx-at-200-art-exhibition.html>

The Humanities Center at CMU will provide free transportation for any CSA members who want to attend the tour and the reception that follows. The bus will leave for the SPACE gallery in downtown Pittsburgh promptly at 5:15 PM from the corner of Margaret Morrison street and Tech street, in front of Margaret Morrison on the CMU campus. The tour will start at the SPACE gallery in downtown Pittsburgh promptly at 5:45. The reception in the gallery will start at 6:30 pm. The trip to downtown Pittsburgh, tour and reception are all free, but to attend you must reserve your space by emailing Kathy M. Newman at knewman4@gmail.com. Please put **CSA Marx@200** tour in the header.

If you would like to make your own way to downtown for the tour and/or the reception, please join us at SPACE gallery, 812 Liberty Avenue, Pittsburgh, PA 15222.

SATURDAY JUNE 2 • 12:00 - 1:00 PM

The **Lateral Business Meeting** takes place on Saturday in **Steinberg Auditorium, Baker Hall, A53** to preview the latest issue, meet the editors, and discuss the future of our publication.

SATURDAY JUNE 2 • 5-7 PM

Please be sure to attend the **Closing Plenary** on Saturday evening, in the **Steinberg Auditorium, Baker Hall, A53** followed by **Reception** at the **Wyndham Pittsburgh University Center Hotel on the Bridges Patio**.

The University of Pittsburgh's Cultural Studies Program

Co-sponsored by Pitt's Office of Health Sciences Diversity and Pitt's Physical Medicine and Rehabilitation Department

A Plenary Session of the Annual Conference of the Cultural Studies Association of the US

VOICING

Cultural Interventions, Ethical Dilemmas, and Methodological Possibilities

DISABILITY

Hosted by Ronald J. Zboray, CLST Director ; introductions by Mary Saracino Zboray, Visiting Scholar in Communication

9:00 AM

To

Noon

1 June 2018

Reception at Noon - 12:30 PM in Frick Fine Arts Building Cloister

125 Frick

Fine Arts

Building

Given the recent turn in cultural studies toward the ethics of envoicing minoritized personhood in dynamic tension with the contingencies of oppressive social structures, this conference proposes to address advances in cultural approaches toward understanding disability/diffability. The three speakers, all leading scholars in the field of disability studies, have been asked to reflect upon their experiences as examples of emerging "best practices" in opening spaces for too-often silenced people with disabilities, past and present, to be heard broadly beyond their communities. The conference participants will consider whether spotlighting disabled individuals' agency resolves or highlights a longstanding contradiction in disability studies between, on the one hand, its history in medically-circumscribed concepts of impairment that underscore claims to public entitlements and other benefits, and, on the other hand, its embrace by people who emphasize disability as a sociocultural construction (and less a limiting condition) and hence seek cultural parity with "abled normals"—neither as a lesser nor constricted form of human existence, merely a different one.

9:00

Listening to Voices: Mary Jo Festle

Maude Sharpe Powell Professor of History, Elon University

Quality of Life: What Oral History with Lung Transplant Recipients Teaches Us

10:00

Writing Voices: Lennard Davis

Professor of English, University of Illinois at Chicago

Ventriloquizing Sign Language: The Ethics of Hearing People Writing About Deaf People

11:00

Voices in the Archive: Dea H. Boster

Associate Professor of History, Department of Humanities, Columbus State Community College

Slavery, Subjectivity, and Narrative in Disability History



CSA Conference Plenaries and Featured Sessions

Opening Plenary: (Environmental) Interventions

Thursday, May 31, 5-7 pm

Location: Rangos 1

Chair: Paul Smith, George Mason University

Claire Colebrook, Pennsylvania State University

Toby Miller, University of California, Riverside

Kyle Whyte, Michigan State University

Speaker Bios

Claire Colebrook is Edwin Erle Sparks Professor of English, Philosophy and Women's and Gender Studies at Penn State University. She has written books and articles on contemporary European philosophy, literary history, gender studies, queer theory, visual culture and feminist philosophy. Her most recent book is *Twilight of the Anthropocene Idols* (co-authored with Tom Cohen and J. Hillis Miller).

Toby Miller is Research Professor of the Graduate Division, University of California, Riverside; Sir Walter Murdoch Professor of Cultural Policy Studies, Murdoch University; Profesor Invitado, Escuela de Comunicación Social, Universidad del Norte; Professor of Journalism, Media and Cultural Studies, Cardiff University/Prifysgol Caerdydd; and Professor in the Institute for Media and Creative Industries, Loughborough University London. The author and editor of over forty books, his work has been translated into Spanish, Chinese, Portuguese, Japanese, Turkish, German, Italian, Farsi, and Swedish. His most recent volumes are *Greenwashing Culture* (2018), *Greenwashing Sport* (2018), and *The Routledge Companion to Global Cultural Policy* (edited with Victoria Durrer and Dave O'Brien, 2018), *Global Media Studies* (with Marwan M. Kraidy, 2016). He can be contacted at tobym69@icloud.com and his adventures scrutinized at www.tobymiller.org. He is also currently Vice President of the Cultural Studies Association.

Kyle Whyte is the Timnick Chair in the Humanities, Associate Professor of Philosophy, and Associate Professor of Community Sustainability at Michigan State University. His research addresses moral and political issues concerning climate policy and Indigenous peoples, the ethics of cooperative relationships between Indigenous peoples and science organizations, and problems of Indigenous justice in public and academic discussions of food sovereignty, environmental justice, and the anthropocene. He is an enrolled member of the Citizen Potawatomi Nation

Closing Plenary: (Women's) Interventions

Saturday, June 2, 5:00 – 7:00 pm

Location: Rangos 1

Chair: Paul Smith, George Mason University

Gabeba Baderoon, Pennsylvania State University

Lisa Brush, University of Pittsburgh

Carol Stabile, University of Oregon

Radhika Gajjala, Bowling Green State University

Speaker Bios

Gabeba Baderoon is the author of *Regarding Muslims: from Slavery to Post-apartheid* and the poetry collections *The Dream in the Next Body* and *A hundred silences*. Her new collection, "The History of Intimacy," is forthcoming in August 2018. She co-directs the African Feminist Initiative at Pennsylvania State University, where she is an Associate Professor of Women's, Gender and Sexuality Studies and African Studies. Baderoon is an Extraordinary Professor of English at Stellenbosch University and a member of the editorial board of the African Poetry Book Fund.

Lisa D. Brush, feminist political sociologist, holds appointments as Professor of Sociology and Gender, Sexuality, and Women's Studies at the University of Pittsburgh. Her first book was *Gender and Governance* (Rowman and Littlefield 2003). Her second book was *Poverty, Battered Women, and Work in U.S. Public Policy* (Oxford University Press 2011). Recent articles include "The Price of Protection: A Trajectory Analysis of Civil Remedies for Abuse and Women's Earnings" (*American Sociological Review*, 2015), co-authored with Melanie Hughes. Her current collaborations investigate preventing adolescent relationship abuse and teen dating violence by involving boys in high school coached athletics in changing masculinities.

Radhika Gajjala is a Professor of Media and Communication and of American Culture Studies at Bowling Green State University, USA. Her work engages themes related to globalization, digital labor, feminism and social justice. She is co-editor of *ADA: A Journal of Gender and New Media* with Carol Stabile. Published books include *Online Philanthropy: Connecting, microfinancing, and gaming for change* (Lexington Press, 2017), *Cyberculture and the subaltern: Weavings of the virtual and real* (Lexington Press, 2012) and *Cyberselves: Feminist ethnographies of south Asian women* (Altamira, 2004). She also has co-edited collections on cyberfeminism and on south Asian technospaces.

Carol A. Stabile is Professor, Department of Women's, Gender, and Sexuality Studies, University of Oregon; Associate Dean for Strategic Initiatives, College of Arts and

Sciences, University of Oregon. Carol A. Stabile researches and teaches about the history of gender, race, and class in media institutions. After receiving her PhD from Brown University, she taught at the University of Illinois, the University of Pittsburgh, the University of Wisconsin-Milwaukee, and the University of Oregon. Her books include *Feminism and the Technological Fix* and *White Victims, Black Villains: Gender, Race, and Crime News in US Culture*. She is managing editor of the [Fembot Collective](#), co-editor of [Ada: A Journal of Gender, New Media, and Technology](#), and she edits the Feminist Media Studies book series for University of Illinois Press.

In her forthcoming book, *The Broadcast 41: Women and the Anti-Communist Blacklist* (Goldsmiths University Press/MIT Press, 2018), Stabile describes how--at the dawn of the Cold War era--forty-one women working in American radio and television were placed on a media blacklist and forced from their industry. Through original archival research, the book describes what American radio and television lost when these women were blacklisted.

Stabile lives in Eugene, Oregon, where she is working on two new projects: an edited anthology titled *The Long History of #TimesUp*, about campus movements to address sexual violence and a memoir about growing up in an amusement park titled *Ridden Hard and Put Away Wet: Growing up Cowgirl in New Jersey*.

FEATURED SESSIONS

Saturday June 2, 11:00 – 12:30

SESSION A | BAKER HALL 235A | FEATURED PANEL

University of Pittsburgh Cultural Studies Program PechaKucha Presentations

In PechaKucha format (20 PowerPoint slides @ 20 seconds each), this session showcases eight current dissertations from various departments being completed under the auspices of the University of Pittsburgh's Graduate Program for Cultural Studies.

Chair: Ronald Zboray

Olga Blackledge, "Animated States: The Aesthetics, Politics, and Technology of Soviet and German Cel Animation, 1930-1940s"

Logan Blizzard, "Build Your Own Adventure: (Re)Constructing Noncommercial Gaming Culture in the Pre-Internet Era"

Olga Kim, "Soviet Tableaux: Ethno-National Cinemas under Late Socialism"

Benjamin W. Ogradnik, "The Rise of Ruin Cinema: Working-Class Filmmaking in the US Rust Belt, 1970s-1980s"

Donica O'Malley, "From Redhead to Ginger: Othering Whiteness in New Media"

Ellina Sattarova, "Policing the Body: The Biopolitics of Contemporary Russian Cinema"

Marina Tyquiengco, "Articulating Indigenous Selfhood through the Body"

Juan Fernando Velasquez Ospina, "Musicians and Musicianship: Institutionalization, Transculturation, and Cultures of Listening and Sounding in Colombia (1886-1930)"

SESSION B | BAKER HALL 235B | FEATURED PANEL

Critical University Studies

Chair: Dan Kubis, University of Pittsburgh

Universityism

Jeffrey J. Williams, Carnegie Mellon University

The Next Hot Trend on Campus: Creating Innovation

Avery Wiscomb, Carnegie Mellon University

Privatizing Education through University Innovation

Chloe Perry, Carnegie Mellon University

SESSION C | BAKER HALL 237B | FEATURED PANEL

Cultural Studies: Yesterday, Today, and Tomorrow

Chair: Steven Gotzler, Carnegie Mellon University

The Futures of (Global) Cultural Studies

Marian Aguiar, Carnegie Mellon University

Who's Afraid of the Current Conjuncture?

Paul Smith, George Mason University

Catalogues of Tradition: Figurative Frames for Historicizing Cultural Studies

Steven Gotzler, Carnegie Mellon University

CONFERENCE SESSIONS



Mel Chin, *Revised Post Soviet Tools to be Used Against the Unslakeable Thirst of 21st Century Capitalism*, 2010, woodblock print, 12 x 14 1/2 inches, edition of 8

Wed, May 30

The day before the CSA begins, the Humanities Center at Carnegie Mellon University is hosting a symposium on Marx and the humanities, as one of its Marx@200 events. If you would like to read the papers and sit in on any of the workshop sessions, please email Kathy M. Newman at Knewman4@gmail.com to get copies of the papers and to ensure your spot.

Thurs, May 31 | 10:15-11:45 am

SESSION A | SWANK ROOM, BAKER HALL 255B | PANEL

Musical Aesthetics/ Political Interventions

Chair: Dhanveer Brar, Goldsmiths, University of London

Klein's Prologues

Dhanveer Brar, Goldsmiths, University of London

Reproduction and Repetition: The Contemporary Popular Musical Imaginary

Paul Rekret, Richmond American International University

Collect!

Stefano Harney, Singapore Management University

Fred Moten, New York University

Singing the opacity of black song with Matana Roberts

Fumi Okiji, Northwestern University

SESSION B | CUC, RANGOS 1 | PRAXIS

Job Seekers' Workshop

Chairs: Toby Miller, University of California, Riverside

Cathy Hannabach, Ideas on Fire

SESSION C | CUC, PETER ROOM | NEW MEDIA AND DIGITAL CULTURES WORKING GROUP PANEL

Digital Interventions: Positions and Places

Chair: Steven Gotzler, Carnegie Mellon University

Street Art, Instagram, and the Gamification of Creative Placemaking

Danielle Foushee, Arizona State University

Opioid Crisis in Dayton: The Role of Facebook Comment Sections in Meaning-Making

Dylan Colvin, Wright State University

Transplanting Technologies, Transforming Geographies: How WeChat Became a Platform for Transnational Chinese Life in Vancouver

Yijia Zhang, Simon Fraser University

SESSION D | CUC, PAKE ROOM | PANEL

Property and Political Aesthetics, In and Against the Neoliberal

Chair: Sean Johnson Andrews, Columbia College Chicago

Value Against Equality: Jacques Rancière, Ta-Nehisi Coates, Language, and Democratic Politics

Alena Wolflink, University of California Santa Cruz

Is Speech like Property? A Democratic Critique of Free Speech Citizenship

Matthew MacLellan, Mount Saint Vincent University

An (Anti-)Neoliberal Meditation

Adam Szetela, Berklee College of Music

SESSION E | CUC, MCKENNA ROOM | CRITICAL FEMINIST STUDIES WORKING GROUP ROUNDTABLE

On Organizing and Activism: Postfeminism and Reproductive Justice

Chair: Jennifer Scuro, College of New Rochelle

The Path to Postfeminist Activism: A textual analysis of the 2017 Women's Convention

Gigi McNamara, University of Toledo

Limitations of Abortion Activism Under the Populist-Right: An Anarcha-Feminist Case Study of Reproductive Justice Organizing in the Deep South

Cassidy D. Ellis, University of Denver

Ariane Prohaksa, University of Alabama

SESSION F | KNAPP ROOM, BAKER HALL 145C | PANEL

On Trump: Divesting Ourselves of a Disfigured Cycle, Then Having a Beer

Chair: Mimi Yang, Carthage College

Intervening in “The Trump Cycle”

Carolyn Hardin, Miami University of Ohio

Trumpism: a Disfigured Americanism

Mimi Yang, Carthage College

Trump as Capital

Don Hedrick, Kansas State University

From 'Dump the Trump' IPA to '(Im)peach Seasons': Anti-Trump 'Craftivism' in the Global Craft Beer Industry

Kathleen Kuehn, Victoria University of Wellington

SESSION G | CUC, McKENNA ROOM | PANEL

Postmodern, Posthuman, Hyperreal, Hypermobile: The Madness of the Future, as Told Through Prefixes

Chair: Adam Rottinghaus, Miami University

Surrogating the Hyperreal: Technology, Culture, and Posthumanism

Jacob Boccio, University of Central Florida

Imagining the Crisis of Hypermobility in *The Expanse*

Brent Smith-Casanueva, Stony Brook University

This is Madness, This is Postmodernism

Tim Appignani, University of Illinois at Chicago

Thurs, May 31 | 12-1 pm

SESSION | RANGOS 1

BUSINESS MEETING

Thurs, May 31 | 1-2:30 pm

SESSION A | ROOM KRESGE THEATRE, COLLEGE OF FINE ARTS | SPECIAL SESSION

The Re-Emergence of Julius Eastman (1940-1990): A Lecture-Recital

This lecture-recital addresses the growing posthumous intervention in the life of the incendiary African American and homosexual composer Julius Eastman (1940-1990). Various facets of intervention are actively taking place to reconstruct and, often, politicize Eastman's life and work. These interventions will be outlined with attention given to his *N****** series. Following a brief presentation, a four-piano performance of Eastman's *Evil N****** (1979) and *Gay Guerrilla* (1980) will take place.

Organizer: Jeff Weston, University of Pittsburgh

Performers:

Jason Belcher, University of Pittsburgh

Jack Kurutz, Carnegie Mellon University

Lu-Han Li, University of Pittsburgh

Jeff Weston, University of Pittsburgh

SESSION B | CUC, RANGOS 1 | PANEL

Mediating the Neocolonial: Social and Cultural Manifestations of Empire

Chair: Francois Debrix, Virginia Tech

Imperial (Con)quest: Police Brutality, Riots, and Race In U.S. Structural Racism

Mary Ryan, Virginia Tech

Creating Imperial Futures? Narratives of Domination in Science Fiction Television

Leigh McKagen, Virginia Tech

Spatializing the Neocolonial: Sri Lankan tourist maps and the cosmopolitan tourist in International Relations

Shelby Ward, Virginia Tech

SESSION C | CUC, PETER ROOM | NEW MEDIA AND DIGITAL CULTURES WORKING GROUP PANEL

Digital Interventions: Actors and Agents

Chair: Mark Nunes, Appalachian State University

More Fake Than Fake: After the End of the Real

Mark Nunes, Appalachian State University

Being Legit on a Dark Web Social Networking Site

Robert Gehl, University of Utah

Non-Human Resistance: Felix Guattari and Tactical Media for the Anthropocene

Brett Zehner, Brown University

The Profile and the Archive

Andrew Culp, California Institute of the Arts

SESSION D | CUC, WRIGHT ROOM | PANEL

The Politics and Economics of the Screen

Chair: David Zeglen, George Mason University

Taking a Sartorial Stand: The Time's Up Movement and the Red Carpet as a Site of Protest

Julie Nakama, University of Pittsburgh

All Hype the *Black Panther*, Hollywood Is Woke

Joe Tompkins, Allegheny College

The Material Cultural Study of Film and Television

Kathy M. Newman, Carnegie Mellon University

Non-normative Sexuality in Russian Youth Cinema under Putin

Olga Klimova, University of Pittsburgh

SESSION E | CUC, PAKE ROOM | CULTURE AND WAR WORKING GROUP PANEL

Trauma in/on Display

Chair: Kevin McKenna, University of South Florida

Visualizing Biopolitical Warfare: Images of Atrocity in the Bosnia War (1992-1995)

Sitah Alqahtani, George Mason University

Exhibiting U.S. Civil War Disability: Competing Nationalisms and the Union's "Armless Hero"

Ronald Zboray and Mary Saracino Zboray, University of Pittsburgh

Theater and Dance to Fight the Vision of the Others as Savage Animals: Camino a casa, by Jairo Buitrago and La Otra Dance Company

Laissa Rodriguez Moreno, Lycoming College

SESSION F | CUC, CONNAN ROOM | GLOBALIZATION AND CULTURE WORKING GROUP PANEL

Global Cultures: Media, Art, and Auspicious Consumption

Chair: Kathalene Razzano, George Mason University

Facing South: China's Intending Move in Transnational Production of Film and TV

Xi Chen, South China University of Technology

Legitimacy and Art Museums in the Arabian Peninsula

Amy Zhang, George Mason University

"Why do I buy number 8?" - A study on motivations of auspicious consumption in China

Danqing Yu, Iowa State University

Culture in Motion: The Matatu Cultural Industry in Kenya

Tracy Tinga, Temple University

SESSION G | CUC, McKENNA ROOM | CRITICAL FEMINIST STUDIES WORKING GROUP PANEL

Panel on Agency, Embodiment, and Refashioning Gender

Chair: Jennifer Scuro, College of New Rochelle

Refashioning Gender in the Postindustrial Ruin: Domestic Crisis and Intersectional Union Feminism in Steffi Domike's *Women of Steel* (1985)

Benjamin Ogrodnik, University of Pittsburgh

Sex and the Subject: Figuring Agency in the Closure of Backpage's Adult Entertainment Section

Emily Stainkamp, Rutgers University

Hip Pads and Hormones: The Technologies of Drag Queening and Theories of Embodiment

Ray Leblanc, George Mason University

Thurs, May 31 | 2:45-4:15 pm

SESSION A | CUC, PETER ROOM | NEW MEDIA AND DIGITAL CULTURES WORKING GROUP PANEL

Digital Interventions: Frames and Framings

Chair: Jeff Heydon, Wilfrid Laurier University

Out and Down in Beverly Hills: A Critical Cultural Analysis of 'Blind Item' Gossip

Tim Appignani and Evie Psarras, University of Illinois at Chicago

Stoneman Douglas, Snapchat, and the Democratization of Context: Social Media and the Extinction of Institutional Propaganda Filters

Jeff Heydon, Wilfrid Laurier University

Of Governmentality, Privatized Governance and the Management of Visibilities of Livestreamed Violence on Facebook

Henry Boachi, Rutgers University

New Media, Old Medium: A Media Archaeology of 21st-Century Television Technologies

Bailey Kelley, University of Iowa

SESSION C | CUC, PAKE ROOM | CULTURE AND WAR WORKING GROUP PANEL

Mobilizing Culture

Chair: Howard Hastings, Indiana University of Pennsylvania

Texts and Tactics: An Indirect Approach to the Weaponization of Culture

Steve Carter, University of Colorado at Colorado Springs

Blood, Bullets, and Bodies: *The Deer Hunter's* Political Ecology of Violence

Sandra Trappen, The Pennsylvania State University

Reagan's Role in Reigniting World War II Remembrance: 1984 and Beyond

Jonathan Bullinger, Ithaca College

The Army Sees Green: Neoliberal Economics and the Cooptation of Civil Rights and Second Wave Feminism in Early Volunteer-Era Military Recruiting

Jessica Ghilani, University of Pittsburgh at Greensburg

SESSION D | CUC, CONNAN ROOM | PANEL

Cultural Appropriation and the Politics of Authenticity

Chair: David R. Shumway, Carnegie Mellon University

Race, Class, and Cultural Value in Rock Music

Robert Hurd, Anne Arundel Community College

“Cultural Appropriation Is Wrong:” Authenticity, Social Media Certainty, and the Ambivalent Political Economy of Strategic Essentialism

Sean Johnson Andrews, Columbia College Chicago

Race and Gender Allegories in *I Am Legend* Remakes

Jeremiah Morelock, Boston College

SESSION E | CUC, MCKENNA ROOM | PANEL

Salvaging Black Solidarity and/ in/ or Southern Society

Chair: Brandon Galm, Indiana University of Pennsylvania

Deconstructing the Inner Circle: Black Female Solidarity and Reality Television

Shauna Rigaud, George Mason University

Guardians of Southern Society: The Role *Southern Charmed*, *Savannah*, and *Floribama Shore* Play in Perpetuating a Dominant Southern Narrative

Austin Deray, George Mason University

**Day by Day, Before and After: *Salvage the Bones* and the
Pantemporality of Sociocultural Historical Memory**
Brandon Galm, Indiana University of Pennsylvania

SESSION F | KNAPP ROOM, BAKER HALL 145C | VISUAL CULTURE WORKING GROUP PANEL

Visual Economies of Violence: Witnessing, Memory, Memorialization

Chair: Lisa Daily, New York University

**Visualizing War and Culture: War Violence Narratives in Gendered
Graphic Memoirs**

Khoi Nguyen, George Mason University

**Humanitarian Intervention in the Field of Cultural Production: An
Israeli-Palestinian Case Study**

Jennifer Varela, New York University

**Cultural Trauma and Claim Making in Ryan Coogler's *Fruitvale
Station***

Aryn Rathbone, University of South Florida

Thurs, May 31 | 5-7 pm

SESSION P | RANGOS 1 | OPENING PLENARY

(Environmental) Interventions

Chair: Paul Smith, George Mason University

Claire Colebrook, Pennsylvania State University

Toby Miller, University of California, Riverside

Kyle Whyte, Michigan State University

Thurs, May 31 | 5-7 pm

WYNDHAM PITTSBURGH UNIVERSITY CENTER HOTEL | BRIDGES PATIO

Post-Plenary Reception

Fri, June 1 | 9 am-12 pm

Please attend The University of Pittsburgh's Cultural Studies Program conference on "Voicing Disability: Cultural Interventions, Ethical Dimensions, and Methodological Possibilities." In 125 Frick Fine Arts Building. See the "You're Invited" section of this program for details.

Fri, June 1 | 12-12:30 pm

Voicing Disability Reception: Frick Fine Arts Building Cloister

Fri, June 1 | 12:30-1:30 pm

Lunch Break

Fri, June 1 | 1:30-3 pm

SESSION A | SWANK ROOM, BAKER HALL 255B | PANEL

Small Interventions: Studies in the Miniature (Part I)

Chairs: Helen Kapstein, John Jay College, CUNY
Shannon Winston, Princeton University

Constructing the Ideal in Miniature: Symbolic and Political Meanings of Twentieth-Century American Doll Houses

Corinne Vigen, George Mason University

Murder in Miniature: The Eerie and the Cute in Frances Glessner Lee's Dollhouse Dioramas

Shannon Winston, Princeton University

Interventions in the Archive: The Brontë Juvenilia

Helen Kapstein, John Jay College, CUNY

SESSION B | CUC, MCKENNA ROOM | PANEL

Resisting Neoliberalism: Cryptocurrencies, Affective Labor, and Intersectional Economics

Chair: David Zeglen, George Mason University

Anna Julia Cooper's Intersectional Economics

Alena Wolfink, University of California, Santa Cruz

The Money without a Face: Blockchain as Neoliberal Technique

Ricky Crano, Tufts University

Share More, Feel More: Neoliberalism, Interactivity, and Affective Labor Fields

David Benin, Saint Mary's College of California

SESSION C | CUC, PETER ROOM | PERFORMANCE WORKING GROUP PANEL

Techniques of Performative Intervention: Improvisation, Intention, Imagination, and...

Chair: Brandon Galm, Indiana University of Pennsylvania

Music, Politics, Contingency: Two Interventions Around Improvisation

Dan Dipiero, The Ohio State University

Beyond the Bosom Box: Performance Art as Activist Intervention

Robyn Rowley, Carnegie Mellon University

Performing Labor's (non) Futures: Universal Basic Income and the Monetary Imagination

Christian Nagler, University of California, Berkeley

SESSION D | CUC, WRIGHT ROOM | PRAXIS

Teaching Under Trump

Sean Johnson Andrews, Columbia College Chicago

Don Hedrick, Kansas State University

Jaafar Aksikas, Columbia College Chicago

SESSION E | CUC, PAKE ROOM | THEORIES OF CULTURAL STUDIES WORKING GROUP PANEL

Marxism, Psychoanalysis, and Critical Cultural Studies

Chair: Carolyn Hardin, Miami University of Ohio

Analytic Interventions: Trump as God-Emperor

Calum Matheson, University of Pittsburgh

Cultural Studies In and Against the Neoliberal University

Charles Thorpe, University of California, San Diego

From Ideological Contention to Theoretical Contention: Conceptions of Autonomy In and Beyond Marxist Theory

Robert Carley, Texas A&M University

Escape To Legitimacy: Social Character and The Strategic Production Of Memory In Deadly Force Incidents

David Winters, Rutgers University

SESSION F | CUC, CONNAN ROOM | PANEL

Casting Community, Allyship, and Cis-sterhood

Chair: Stephanie Skourtes, Portland State University

Disrupting Prime Time TV and Claiming a Space for the LGBT Community: The Power of Discourse in *When We Rise*

Heather Ramos, Washington State University

What About Pierre? Searching for Solidarity amidst Performance and Allyship via *The Great Comet's* Casting Kerfuffle

Matthew Sekellick, Independent Scholar

(Hetero)Sexuality, Sisterhood, and Sequins: The Performance of Femininity within *Cheer Squad*

Elysia Galindo-Ramirez, Pennsylvania State University

Non-Representational Photography as Cultural Intervention: Dismantling the Normative Understandings of Youth

Stephanie Skourtes, Portland State University

SESSION G | CUC, DOWD ROOM | AUTHOR MEETS CRITIC SESSION

Author Meets Critics Session I: *Building Access: Universal Design and the Politics of Disability* (University of Minnesota Press)

Chair: Cathy Hannabach, Ideas on Fire

AUTHOR: Aimi Hamraie, Vanderbilt University

CRITIC: Cathy Hannabach, Ideas on Fire

SESSION H | KNAPP ROOM, BAKER HALL 145C | CRITICAL ETHNIC AND RACE STUDIES WORKING GROUP PANEL

Captivity/Ontology

Chair: Andrew Culp, California Institute of the Arts

Originary Defacement; or, the Void of Faceless Faces

Tyrone Palmer, Northwestern University

Social Death in the Staging of the Encounter, or the Antiblackness of Critical Theory as Seen through Part 2, Proposition XIII of Spinoza's

Ethics

Franco Barchiesi, The Ohio State University

Slavery's Ghosts, "White Flights of Fantasy," and Racial "Impersonation" in *The Handmaid's Tale* (2017)

Anastasia Karklina, Duke University

SESSION I | DANFORTH CONFERENCE ROOM | VISUAL CULTURE WORKING GROUP PANEL

The Aesthetics of (Anti-) Capitalist Intervention: Resistance, Consumption, Disruption

Chair: Lisa Daily, New York University

Masks, Princesses, and Signs of Resistance: Popular Culture and Interpretive Communities in Contemporary Activism

Annie Hui, George Mason University

Détournement Against White Supremacy

Heath Schultz, University of Tennessee at Chattanooga

The Block Party: A 2020 Vision

Elizabeth Herrmann, University of South Florida

Fri, June 1 | 3:15-4:45 pm

SESSION A | SWANK ROOM, BAKER HALL 255B | PANEL

Small Interventions: Studies in the Miniature (Part II)

Chairs: Helen Kapstein, John Jay College, CUNY
Shannon Winston, Princeton University

Mega Cities, Micro Fiction

Jane Griffin, Bentley University

Ottoman Miniatures in Pamuk's *My Name is Red*

Barish Ali, Buffalo State, SUNY

"I sense, I see in this white gaze": Race under the microscope

Cristina Visperas, University of Southern California

SESSION B | CUC, MCKENNA ROOM | PANEL

Pedagogical interventions in the classroom and the world

Chair: Jacob Boccio, University of Central Florida

Cultural Competency Interventions in the Nonprofit Sphere

Chloe Perry, Carnegie Mellon University

Internship Culture: Pedagogical Interventions

Liz McCabe, Northwestern University

Curating the Visual Essay: Creating a New Medium

Jacob Boccio, University of Central Florida

Rethinking Interdisciplinary Praxis Through Bodily Ecologies

Beaudelaine Pierre, University of Minnesota

SESSION C | CUC, PETER ROOM | PERFORMANCE WORKING GROUP PANEL

Performance Curation: Interventions in Institutions

Chair: Stefanie A. Jones, Brooklyn College, CUNY; New York University

Choreographing Institutional Performance: Watching Bodies Watching Bodies

Lydia Brawner, Performa

Say Anything? On Cultural Politics and Archiving the Resistance

Sarah Lewis-Cappellari, University of California, Los Angeles

An Aesthetics of Concealment: Buried, Wrapped, and Hidden

Gwyneth Shanks, Walker Art Center

Performance at the Intersections of Medicine and Policing: An Intervention into the Institutionalization of Black Death

Stefanie A. Jones, Brooklyn College, City University of New York; New York University

SESSION D | CUC, WRIGHT ROOM | CRITICAL PEDAGOGIES WORKING GROUP PANEL

Paradoxes and Complexities in Critical Pedagogy

Chair: Ronnie Thibault, University of Washington

The Neoliberal Classroom: Academic Entrepreneurialism at the Intersection of Critical Pedagogy

Ryan King-White, Towson University

Critical Pedagogy in the Large Lecture Hall Class

Sara Mitcho, George Mason University

"He?" "They." Trans Nonbinary Authors in Cisgender Classrooms

Nick Marsellas, University of Pittsburgh

SESSION E | CUC, PAKE ROOM | ENVIRONMENT, SPACE AND PLACE WORKING GROUP PANEL

Disciplinary Spaces and Willful Environments

Chair: Katie Schroeder, Case Western Reserve University

The Quarantine Riot of 1858 and the Productive Destruction of Space

Katie Schroeder, Case Western Reserve University

The Environmental Impact Statement: Shaping Hawaii's Saddle & Intervening to Disrupt the Landscape

Christine Rosenfeld, George Mason University

“Will-of-the-Land”: The Political Action of the Wilderness Ecology

Kyle Keeler, Kent State University

Imagining Coypower: The Emancipatory Potential of Nonhuman Animals in the Age of the Anthropocene

Ned Weidner, Mt. San Antonio College

SESSION F | CUC, CONNAN ROOM | PANEL

The Global Incorporation of the Queer Economy

Chair: Woori Han, University of Massachusetts

From Danlan to Blued and Bluedbaby: Queer Politics and Pink Economy in China

Zhiqiu Zhou, Northwestern University

Where is HIV?: Sorting "Out" Seropositivity and Imagining Otherwise

Andy Eicher, Stony Brook University

Reconfiguring Queer Collectivity: Affective Labor and Cultural Production in The Seoul Pride Parade

Woori Han, University of Massachusetts

SESSION G | CUC, DOWD ROOM | AUTHOR MEETS CRITIC SESSION

Author Meets Critics Session II: *Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women's Speculative Fiction* (Duke University Press)

Chair: Cathy Hannabach, Ideas on Fire

AUTHOR: Sami Schalk, University of Wisconsin-Madison

CRITIC: Anastasia Karklina, Duke University

SESSION H | KNAPP ROOM, BAKER HALL 145C | CRITICAL ETHNIC AND RACE STUDIES WORKING GROUP PANEL

Media Ethnography

Chair: Abdullah Al Dagamseh, Yarmouk University

A Not-So-Common Enemy; Anti-blackness and the Dynamics of the 2016 Peter Liang Protests

Corinne Sugino, University of Pittsburgh

“All the Others”: Territorializing Racism in the Israeli State

Janine Rich, Sabanci University

Modular Whiteness: 4chan’s /pol/ as Habitual Enjoyment of Crisis

Rishi Chebrolu, University of Pittsburgh

SESSION I | DANFORTH CONFERENCE ROOM | VISUAL CULTURE WORKING GROUP PANEL

Distorted Reflections: Representation in Crisis

Chair: Lisa Daily, New York University

The Art of Facial Weaponisation: Anonymity and the Production of Subjectivity

David Eckersley, University of Nottingham

Imagining Environmental Justice in Texas Groundwater Images

David Rheams, George Mason University

Affect, Aesthetics and Attention: The Digital Spread of Fake News

Kayla Keener, George Mason University

The Conjunction Of Curating Filipino American Contemporary Art Exhibitions

Ricardo Reyes, University of Hartford - Hartford Art School

Fri, June 1 | 5-7 pm

LOCATION TBA

Gallery tour and reception

Please join us for a personalized tour of the art exhibit Marx@200 in the SPACE gallery in downtown Pittsburgh, followed by a reception courtesy of the Humanities Center at CMU. See the “You’re Invited” section of this program for details on the exhibit, its location, and transportation.

Sat, June 2 | 9:15-10:45 am

SESSION A | SWANK ROOM, BAKER HALL 255B | PANEL

Policing Race, Place, and Space

Chair: Jack Quirk, Carnegie Mellon University

The ‘No Exit’ Problem: Kalief Browder and The Failures of the Criminal Justice System

Jennifer Scuro, College of New Rochelle

Necro-geopolitics: Death-Making and the Ordinary

Caroline Alphin and Francois Debrix, Virginia Tech

Post Post-Racial America: Speaking Race at the National Museum of African American History and Culture

Alison Landsberg, George Mason University

A Seat at the Table: Political Activism at the National Museum of African American History and Culture

Eric Ross, George Mason University

SESSION B | BAKER HALL 235A | ROUNDTABLE

Who Can Speak Now? Freedom Of Speech and 21st-Century (Global) Politics Of Representation

Chair: Fabienne Darling-Wolf, Temple University

Fabienne Darling-Wolf, Temple University

Ellen Santa Maria, Temple University

Wesley Stevens, Temple University

SESSION C | BAKER HALL 235B | CRITICAL RACE AND ETHNIC STUDIES WORKING GROUP PANEL

Scandalizing the Grammars of Neoliberal Critique: Structural Positionality and Popular Discourse

Chair: Kevin Rigby Jr, University of California, Berkeley

Blackening Differentiation: On the Application of Intersectionality Discourse to Critique of Political Economy

Kevin Rigby, University of California, Berkeley

Reproducible Blackness: Pop Culture’s Political Economy in Slavery’s Afterlife

Erich Kessel, Yale University

Interrogating the Universality of the Neoliberal Subjectivity

Ellen Louis, Yale University

Mobilizing the Materialist Critique within Afropessimism

Alex Alston, Columbia University

SESSION D | BAKER HALL 237B | CULTURE AND WAR WORKING GROUP PANEL

Global Interventions/ Regional Insecurities

Chair: Howard Hastings, Indiana University of Pennsylvania

The Shattered Self: The “Other” Othering Themselves

Abdullah Al Dagamseh, Yarmouk University

From Macro to Micro Drug Trafficking: The Failed War on Drugs Intervention in Latin

Ludy Grandas, American University

A Dialectic between Militarism and Pacifism: Japan’s Constitutional Amendment Discourse

Ako Inuzuka, University of Pittsburgh at Johnstown

SESSION E | BAKER HALL 255A | THEORIES OF CULTURAL STUDIES WORKING GROUP PANEL

Cultural Studies of Cognition, Experience, and Emotion

Chair: Helen Kapstein, John Jay College, CUNY

The Gift of Silence: Towards an Anthropology of Jazz Improvisation as Neuro-Resistance

Martin E. Rosenberg, The New Centre for Theory and Practice

Queer Time, Space, and Gender in the *Shewings* of Julian of Norwich

Grace Ure, Kansas State University

Class, Feeling, and Politics in the Current Conjuncture

Megan Wood, Ryan Brownlow, and Jing Jiang, The University of North Carolina at Chapel Hill

SESSION F | PORTER HALL A20A | PANEL

(De)Materializing the Imagined Community: Mermaids, Myths, and Matrimony

Chair: Josh Bacon, Indiana University-Purdue University Fort Wayne

From the Sea: The Mermaid as a Symbol of Hong Kong Identity

Josh Bacon, Indiana University-Purdue University Fort Wayne

The Portuguese *Azulejo*: A Black Market of Tiles

Manon Zeidler, Universidade Católica Portuguesa

Border Crossing and the Shaping of a Virtual Citizenship: Korean Picture Brides

Yuh Jhung Hwang, University of Pittsburgh

SESSION G | PORTER HALL A21A | PANEL

Political Economies of Universal Basic Income

Chair: Lindsey Macdonald, George Mason University

“We Are All Housewives”: Universal Basic Income as Wages for Housework

Lindsey Macdonald, George Mason University

Species-beings in Crisis: UBI and the Nature of Work

Kimberly Klinger, George Mason University

Basic Income as Ideology from Below

David Zeglen, George Mason University

Poverty and a Basic Income: Historical Analysis for the Current Conjuncture

Caroline West, George Mason University

SESSION H | PORTER HALL A22A | ENVIRONMENT, SPACE AND PLACE WORKING GROUP PANEL

Interventions at the Border

Chair: Alyssa Quintanilla, University of Pittsburgh

From Disgust to Hate: Exploring the Affect of the Border Wall

Alyssa Quintanilla, University of Pittsburgh

“Why is it that the landscape is moving, but the boat is still?”: Potentials for Care in Dead Man’s Trans-Scalar Assemblage

Kevin McKenna, University of South Florida

Eyes on High: How Astronauts Attempt to Intervene through Images

Jennifer Levasseur, Smithsonian National Air and Space Museum

SESSION I | KNAPP ROOM, BH 145C | VISUAL CULTURE WORKING GROUP PANEL

Imperial Eyes: Nation-Making and the Geopolitics of Image

Chair: Lisa Daily, New York University

Martyrs and Memory: Transforming Tragedy into Cuban National Symbols

Bethany Wade, University of Pittsburgh

Officially Indian: Symbols That Define the United States

Cecile R. Ganteaume, National Museum of the American Indian

Visibility and Historical Sensibility

Michael Thomas, Susquehanna University

SESSION J | BAKER HALL 237B | PRAXIS

Becoming an Academic Editor

Chair: Cathy Hannabach, Ideas on Fire

Cathy Hannabach, Ideas on Fire

Sarah Grey, Ideas on Fire

Sat, June 2 | 11 am-12:30 pm -- FEATURED PANELS

SESSION A | BAKER HALL 235A | FEATURED PANEL

University of Pittsburgh Cultural Studies Program PechaKucha Presentations

In PechaKucha format (20 PowerPoint slides @ 20 seconds each), this session showcases eight current dissertations from various departments being completed under the auspices of the University of Pittsburgh's Graduate Program for Cultural Studies.

Chair: Ronald Zboray

Olga Blackledge, "Animated States: The Aesthetics, Politics, and Technology of Soviet and German Cel Animation, 1930-1940s"

Logan Blizzard, "Build Your Own Adventure: (Re)Constructing Noncommercial Gaming Culture in the Pre-Internet Era"

Olga Kim, "Soviet Tableaux: Ethno-National Cinemas under Late Socialism"

Benjamin W. Ogradnik, "The Rise of Ruin Cinema: Working-Class Filmmaking in the US Rust Belt, 1970s-1980s"

Donica O'Malley, "From Redhead to Ginger: Othering Whiteness in New Media"

Ellina Sattarova, "Policing the Body: The Biopolitics of Contemporary Russian Cinema"

Marina Tyquiengco, "Articulating Indigenous Selfhood through the Body"

Juan Fernando Velasquez Ospina, "Musicians and Musicianship: Institutionalization, Transculturation, and Cultures of Listening and Sounding in Colombia (1886-1930)"

SESSION B | BAKER HALL 235B | FEATURED PANEL

Critical University Studies

Chair: Dan Kubis, University of Pittsburgh

Universityism

Jeffrey J. Williams, Carnegie Mellon University

The Next Hot Trend on Campus: Creating Innovation

Avery Wiscomb, Carnegie Mellon University

Privatizing Education through University Innovation

Chloe Perry, Carnegie Mellon University

SESSION C | BAKER HALL 237B | FEATURED PANEL

Cultural Studies: Yesterday, Today, and Tomorrow

Chair: Steven Gotzler, Carnegie Mellon University

Who's Afraid of the Current Conjuncture?

Paul Smith, George Mason University

The Futures of (Global) Cultural Studies

Marian Aguiar, Carnegie Mellon University

Catalogues of Tradition: Figurative Frames for Historicizing Cultural Studies

Steven Gotzler, Carnegie Mellon University

Sat, June 2 | 12:30-1:30 pm

STEINBERG AUDITORIUM, BAKER HALL, A53

LATERAL JOURNAL MEETING

Sat, June 2 | 1:30-3 pm

SESSION A | BAKER HALL 235A | ROUNDTABLE

Global Media (Industries) and Politics Today

Chair: Jaafar Aksikas, Columbia College Chicago

New Media, Consumer Culture and Politics in the Arab World Today

Jaafar Aksikas, Columbia College Chicago

Global Media 3.0

Toby Miller, University of California, Riverside

Civic Structures in the Age of New Media: From Citizen Engagement to Commodity-Hashtag-Activism

Lisa Daily, New York University

Trolling the public sphere, calling out the culture, selling our sociality to Facebook: What is new, what is fake, and what should be next

Sean Johnson Andrews, Columbia College Chicago

SESSION B | BAKER HALL 235B | PANEL

White Trash, White Folk, White Misery, and The Never Ending Crisis Of White Supremacy

Chair: Matthew MacLellan, Mount Saint Vincent University

Hillbilly Hegemony: A Crisis of Homogenized Culture

Kayla Pack Watson, North Carolina State University

From White Trash to White Folk: Progress and White Misery

Christian Ravela, University of Central Florida

Writing White Nationalism: The Turner Diaries and Conservative Fantasy

Kitty Shropshire, Carnegie Mellon University

SESSION C | BAKER HALL 237B | PANEL

Soviets Without Soviets: The Economics Of Participatory Media As, But Without, Radical Democracy

Chair: Ricky Crano, Tufts University

Endless Present: The Semi-Automated Milieu of Amazon Mechanical Turk

Mario Khreiche, Virginia Tech

Imperial Play

Rachel Lara van der Merwe, University of Colorado Boulder

A Method, Not a Model: Situating Antonio Negri's *Factory of Strategy* in the Contemporary Debate on Lenin and the Party Form

Douglas Spielman, The University of North Carolina at Chapel Hill

SESSION E | PORTER HALL A20A | PANEL

Culture and/of Branding: Manufacturing Concentration, Cuteness, and Craft Beer

Chair: Kimberly Klinger, George Mason University

One of the Blokes: Brewsters, Branding & Gender (In)visibility in New Zealand's Craft Beer Industry

Kathleen Kuehn and Sophie Parker, Victoria University of Wellington

Intervening Brands: Business-to-Business Brands and the Concentration of Corporate Power

Adam Rottinghaus, Miami University

Cute and Kawaii: Interpretations of Cuteness When Comparing Two International Consumer Markets

Jillian Rae Suter, Keio University

SESSION F | PORTER HALL A21A | AUTHOR MEETS CRITIC SESSION

Author Meets Critics Session III: *Beyond Trans: Does Gender Matter?* (NYU Press)

Chair: Cathy Hannabach, Ideas on Fire

AUTHOR: Heath Fogg Davis, Temple University

CRITIC: Julian Gill-Peterson, University of Pittsburgh

SESSION G | PORTER HALL A22A | ENVIRONMENT, SPACE AND PLACE WORKING GROUP PANEL

Living for the City: Biopolitics and Urban Development

Chair: Daniel Lanza Rivers, California State University, Fullerton

Problematizing Louisiana's "Working Coast"

Ned Randolph, University of California, San Diego

Automation and the Pedagogical Landscape: The Spatialities of Corporate Desire for Socialized Labor

Richard Simpson, University of Alaska Southeast

Oaklandish: Space, Dis/possession, and Creaturely Life in Lake Merritt

Daniel Lanza Rivers, California State University, Fullerton

Fragmented Bodies, Divided Cities

Katherine Anson, University of Arizona

SESSION H | KNAPP ROOM, BH 145C | PANEL

Screening the Nation: The Crisis of Modernity

Chair: Kathy M. Newman, Carnegie Mellon University

Film Studies in an Age of Crisis: Analysis as Intervention

Juan Tarancon, University of Zaragoza

A Predicament of National Cinema(s) under Late Soviet Modernity

Olga Kim, University of Pittsburgh

National Spaces of Nazism: Construction of Landscape in Nazi Animation

Olga Blackledge, University of Pittsburgh

Sat, June 2 | 3:15-4:45 pm

SESSION A | SWANK ROOM, BAKER HALL 255B | CRITICAL PEDAGOGIES WORKING GROUP PANEL

Pedagogy and Agency

Chair: Sara Mitcho, George Mason University

Critical Pedagogy and Abolitionist Praxis for a Global Cultural Studies

Sarah D'Adamo, McMaster University

Choose Your Own Adventure Assignment

Megan Wood and Eileen Hammond, The University of North Carolina at Chapel Hill

Students as Agents of Critical Pedagogy

Suki Mozenter, Stanford University

SESSION B | BAKER HALL 235B | ROUNDTABLE

Intervening Analytics in the Cultural Studies of Diasporic Muslim, Arab, and South Asian Populations

Chair: Najwa Mayer, Yale University

Najwa Mayer, Yale University

Ida Yalzadeh, Brown University

Fadila Habchi, Yale University

Saugher Nojan, University of California, Santa Cruz

SESSION C | BAKER HALL 237B | PANEL

Moving Image Technologies in the Cultural Cold War

Chair: Bret Vukoder, Carnegie Mellon University

Cultural Dialogue through the Motion Picture Labor of the United States Information Agency

Bret Vukoder, Carnegie Mellon University

Screening the Cold War on Cinerama

Jeffrey Hinkelman, Carnegie Mellon University

Time and Motion Study in a Barn or Sorting Personal Laundry? A Small College Takes on the Big Task of Choosing Films for Europe's Postwar Recovery

Elizabeth Heffelfinger, Western Carolina University

SESSION D | BAKER HALL 255A | PANEL

Material Conversations: Materialities Across Disciplines

Chair: Logan Blizzard, University of Pittsburgh

A Matter of Bodies and Bodies that Matter: New Materialism in the Borderlands

Alyssa Quintanilla, University of Pittsburgh

Toward a Rhetorical Materiality of Technology

Logan Blizzard, University of Pittsburgh

Replacing Memory Containers

Kyle Bickoff, University of Maryland

SESSION E | PORTER HALL A20A | PANEL

Where The Streets Have No Name, And Neither Does The T-shirt Guy: Urban Space And Visual Culture

Chair: Jeffrey J. Williams, Carnegie Mellon University

The Philanthropist, The Bread Man, and The T-shirt Guy: Individual Men As Cultural Articulations Of Stages Of Urban Capitalist Accumulation

Richard Otten, Anne Arundel Community College and University of Baltimore, Baltimore County

Visions Of The Global Street: A Reflection On Visual Culture, Cultural Materialism and The Right To The City

Reuben Ross, Universidade Católica Portuguesa

The Scenography of Memory: The Maxo Vanka Murals, Space, and Moving Through Cultural Memories

Nic Barilar, University of Pittsburgh

SESSION F | PORTER HALL A21A | PANEL

Consenting to be (Un)Seen: Personal Privacy Practice in the Digital Age

Chair: S.E. Hackney, University of Pittsburgh

Privacy and the Digital Preservation of Personal Records

Chelsea Gunn, University of Pittsburgh

Interventions in Digital Privacy Practice

S.E. Hackney, University of Pittsburgh

Sex in Networked Publics

S.L. Nelson, University of Pittsburgh

SESSION G | PORTER HALL A22A | GLOBALIZATION AND CULTURE WORKING GROUP PANEL

On the Global Margins: Disability, Adoption, Multiculturalism, and Female Forensics

Chair: Kathalene Razzano, George Mason University

U.S. Nationalism and the Threat of the 'Improperly' Developed: The Cultural Politics of Developmental Disabilities & Global Development

Ronnie Thibault, University of Washington

Illegal Intercountry Child Adoptions as a Form of Human Trafficking: Ongoing Debates and Policy Analysis

Patricia Janer, George Mason University

Keeping up with Multiculturalism in US K-12 Education; The Prospects for Systemic Change

Hilary Johnson, George Mason University

Globalization, Citizen Science and Feminist Critique: the Mexican Case

Gabriela Mendez Cota, Universidad Iberoamericana Ciudad de México

María Torres Martínez, Universidad Nacional Autonoma De Mexico

SESSION H | KNAPP ROOM, BH 145C | PANEL

Cultural Production in a Warming World: Energies, Wastes, Materialisms

Chair: Jacob Goessling, Carnegie Mellon University

Waste Encounters: Nature, Culture, and Infrastructure

Jacob Goessling, Carnegie Mellon University

In the Last Instance, Heat: On Energy Determinism, Climate, and Cultural Production

Jordan Kinder, University of Alberta

Towards a Literary Theory of the Commons

Natalie Suzelis, Carnegie Mellon University

Sat, June 2 | 5-7 pm

SESSION P | ROOM STEINBERG AUDITORIUM, BAKER HALL, A53 | CLOSING PLENARY

(Women's) Interventions

Chair: Paul Smith, George Mason University

Gabeba Baderoon, Pennsylvania State University

Lisa Brush, University of Pittsburgh

Carol Stabile, University of Oregon

Radhika Gajjala, Bowling Green State University

Sat, June 2 | 7 pm

WYNDHAM PITTSBURGH UNIVERSITY CENTER HOTEL | BRIDGES PATIO

Closing Plenary Reception

Sun, June 3 | 9 am-1 pm

Governing Board Meeting

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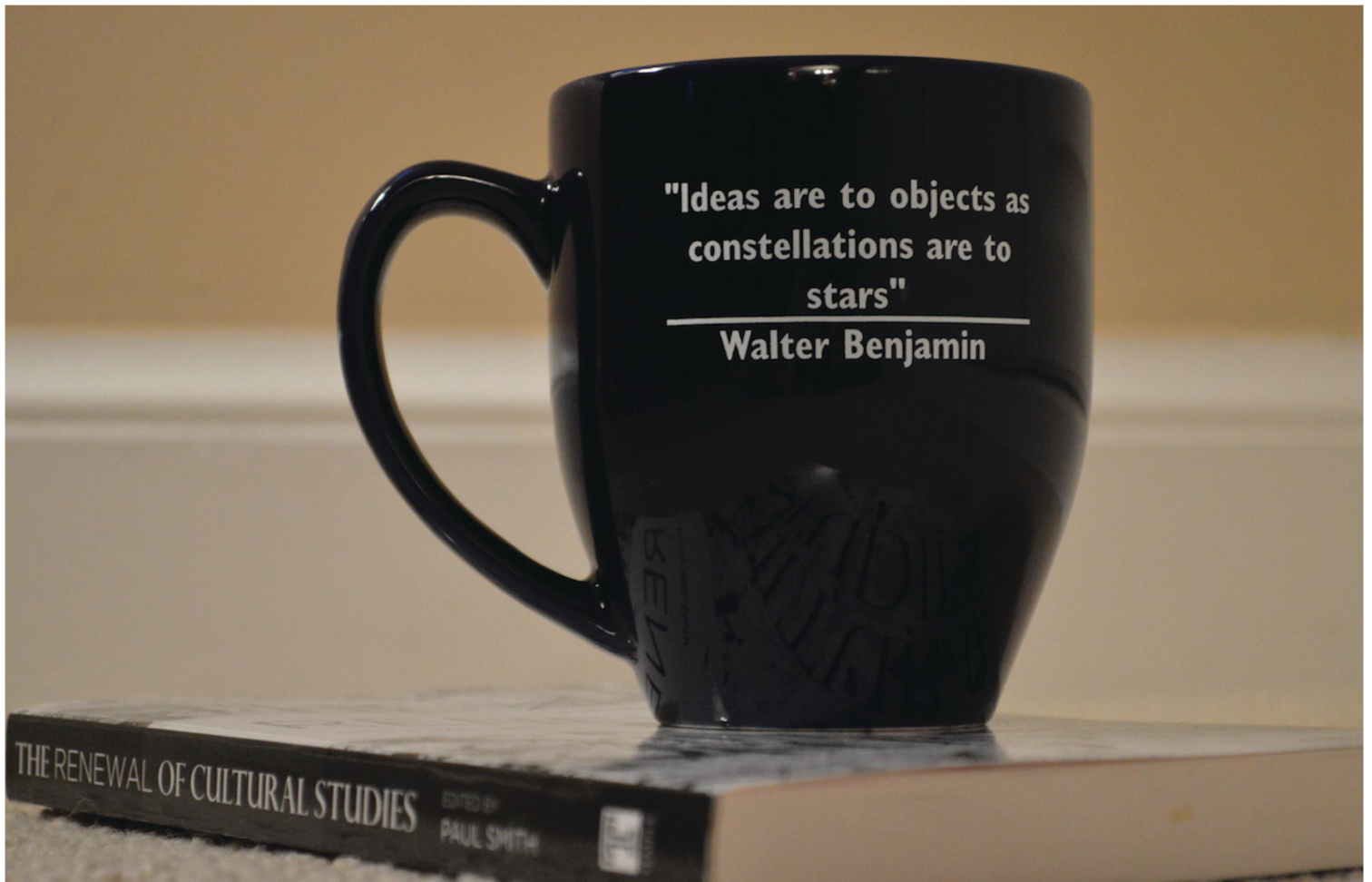
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PhD in Cultural Studies

The doctoral program in Cultural Studies at George Mason University, founded in 1994, was the first program of its kind in the United States. Core faculty and affiliates from more than a dozen other departments ensure that the work fostered in our program is genuinely interdisciplinary, even as all our students are trained in common strategies of rigorous cultural critique. Methods are drawn from Marxist political economy, aesthetics and formalism, film and media studies, social theory, Foucauldian discourse analysis, critical race studies, and gender studies. The aim of the program is to encourage students to produce socially useful knowledge, whether of formations from the past or the present, that affords fresh insights into the current socio-political conjuncture.

Contact our office if you would like to sit in on a class or to speak more about our nationally-recognized program:
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Learn more about the cultural studies program at culturalstudies.gmu.edu.





Claire Fontaine, Italy-based collective, *Untitled (Thank You)* (2005)