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Kimberly Devlin and
Carole-Anne Tyler

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Lorenzo Servitje and
Ryan Sullivan

Science Fiction Has Landed at UCR

What was your initial exposure to outer space and the extraterrestrial? Orson Welles' broadcast of *The War of the Worlds*? Controversial but intriguing newspaper stories about UFOs? Pop culture hits such as *Lost in Space*, *Star Wars*, *Neuromancer*, or *Doctor Who*? Unless you have had a close encounter of the third kind, your first contact was probably mediated by mass culture texts.

Our ongoing fascination with science fiction and technology is the impetus for an innovative program of study, Science Fiction and Technoculture Studies (SFTS). Developed at UCR by English professors Rob Latham and Sherryl Vint, it explores the intersections of the popular culture genre with the histories of science, technology, and medicine. The program also emphasizes the role of science fiction in articulating hopes and anxieties about technoculture change. Drawing on faculty from ten departments, SFTS offers a Designated Emphasis at the graduate level and expects to offer an undergraduate minor soon. The program builds on the unique resources of UCR's Eaton Science Fiction Collection, the world's largest archive in the field. Latham and Vint also recently organized the biennial Eaton Conference, held at UCR since the late 1970s, on the topic of "Science Fiction Media"; it featured presentations by over 100 international scholars.

The SFTS program began in 2007, when Dean Steven Cullenberg decided that the College of Humanities, Arts, and Social Sciences (CHASS) should have an academic unit to complement the Eaton Collection. Three faculty hires were initiated: in 2008, literary scholar Latham, appointed in English; in 2010, creative writer Nalo Hopkinson, appointed in

Creative Writing; in 2012, media studies specialist Vint, appointed in English. "When I arrived," says Latham, "I designed a sequence of classes at the undergraduate level, starting with a historical survey of the genre and culminating in a 'topics' class that can be taught with a changing content." Classes have been popular with students, with the survey class enrolling over 100.



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When Professor Vint arrived, the curriculum added a focus on SF media and the links between the genre and the history of science and technology at the graduate and undergraduate level. Two new undergraduate classes, on SF film and on science and SF, were added this year, along with a graduate seminar on science, literature, and media. Vint explains, "Contemporary science practice includes

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Medieval Bling Ring

The link between criminal behavior and ornamental bling is age-old, according to Associate Professor of English Andrea Denny-Brown. As a year-long Mellon Fellow at the Huntington Library in San Marino in 2012-13, Professor Denny-Brown undertook research for her new book project, *Criminal Ornament: Aesthetic Misbehavior and Poetic Invention in Fifteenth-Century England*. This project studies early links between misbehavior, fashion, and verbal innovation, examining the ways that crime and ornament come together in the work and lives of a group of poets writing verse in the fifteenth century.

Anticipating the English Protestant Reformation, fifteenth-century English culture is often understood to have embraced aesthetic purging—or the “stripping of the altars,” to use historian Eamon Duffy’s famous phrase—rather than aesthetic embellishment. Yet ornament in the poetic arts not only existed in England, it thrived: it was the primary obsession of most of its poets. Did these working poets steal golden bling from their wealthy patrons? Not in material ways, although the excessive style of their verses, which they thought of as a kind of “aureate,” or golden poetics, did borrow extensively from the fashionable aristocracy.

Because of its association with institutionalized authority, the elaborate decorative style of fifteenth-century English verse is usually understood as conventional rather than innovative: in relation to the “high style” of speech suitable for writing to kings or about kings, or the gilded diction meant to imitate the ornate Latin of late-classical rhetoric. Denny-Brown’s new work reveals that an opposing tradition also existed, one in which types of poetic ornament—and various forms of poetic innovation—were associated, not with the cultivation of aristocratic culture, but with counter-culture

figures such as criminals, rebels, devils, drunkards, and dandies. She argues that this criminalization of poetic ornament—the association of ornamental verbal style with criminals and other outcasts—provided late medieval English poets with a safe space for poetic experiment and innovation, an always-already criminalized perspective from which



Medievalists Megan Stein, Jenny Friedrich, Professor Andrea Denny-Brown, Professor John Ganim, and Tom Schneider

to play with or outright break artistic conventions.

Whether it was begged, borrowed, or stolen, the ostentatious ornament displayed in fifteenth-century English poetry should be thought of as a site of provocation and innovation, rather than dullness and formality. It was, Denny-Brown argues, a period of intense artistic creativity around the figure of the ornate criminal, and in this way laid the groundwork for the extravagant poetics of later literary anti-heroes such as John Milton’s silver-tongued Satan in *Paradise Lost* and Vladimir Nabokov’s famously eloquent criminal, Humbert Humbert, in *Lolita*.

From the Middle Ages to the Middle East



A book by Professor of English John M. Ganim, *Medievalism and Orientalism: Three Essays on Literature, Architecture and Cultural Identity* (New York: Palgrave MacMillan, 2005) has been translated into Arabic as *الاستشراق والقرون الوسطى* (Abu Dhabi, UAE: Kalima Foundation, 2012). According to its mission statement, each year the Kalima project, an initiative of the Abu Dhabi Authority for Culture and Heritage, “selects, translates and publishes in Arabic over 100 of the finest books of literature and science from foreign languages.” Ganim’s book starts with the famous phrase, “The past is another country,” and shows how it was literally true in terms of how thinkers and writers viewed the Middle Ages in centuries afterward, regarding the medieval period and its literature and architecture as both oriental and occidental at the same time. His topics range from Renaissance criticisms of Gothic cathedrals and seventeenth century theories that Britain was settled by ancient Phoenicians to Victorian world’s fairs and Lawrence of Arabia.

Recent Faculty Books

Steven Gould Axelrod (co-editor), *The New Anthology of American Poetry, Volume 3: Postmodernism, 1950-Present* - Rutgers, 2012.

Andrea Denny-Brown, *Fashioning Change: The Trope of Clothing in High and Late Medieval England* - Ohio State University Press, 2012.

Jennifer Doyle, *Hold It Against Me: Difficulty and Emotion in Contemporary Art* - Duke University Press, 2013.

Erica Edwards, *Charisma and the Fictions of Black Leadership* - University of Minnesota Press, 2012.

John Ganim, الاستشراق والقرون الوسطى (Orientalism and the Medieval) - Kalima Foundation, 2012 **and** (co-editor), *Cosmopolitanism and the Middle Ages* - Palgrave, 2013.

George Haggerty, *Horace Walpole's Letters: Masculinity and Friendship in the 18th Century* - Bucknell University Press, 2011.

Rob Latham (co-editor), *The Wesleyan Anthology of Science Fiction* - Wesleyan University Press, 2010.

Michelle Raheja, *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film* - University of Nebraska Press, 2011.

James Tobias, *Sync: Stylistics of Hieroglyphic Time* - Temple University Press, 2010.

Sherryl Vint, *The Wire: Television Milestones Series* - Wayne State University Press, 2013

and *Animal Alterity: Science Fiction and the Question of the Animal* - Liverpool University Press, 2010 **and** (co-editor), *Beyond Cyberpunk: New Critical Perspectives* - Routledge, 2010.

Recommended Reading/Screening

Alfred Hitchcock's Vertigo - Police detective John "Scottie" Ferguson, played by Jimmy Stewart, comes out of an early retirement forced by a vertiginous fear of heights when he is hired by a classmate to spy on his beautiful wife, Madeleine, played by Kim Novak, as she wanders in frequent fugue states, apparently set off by a deep identification with a tragic ancestor. Based on a French novel, the film is both a love story and a thriller, whose crimes include love itself as it becomes obsessive and controlling on the part of the hero and masochistic on the part of the heroine. Though not a box office success and panned by many when it was first released in 1958, *Vertigo* is now considered one of the top films ever made by one of the most influential directors in film history. The very elements to which critics objected in 1958—the mystery resolved part way through the film, Novak's aloof acting style, the bizarre behavior of the

main character—came to be understood, after its re-release in 1984, as the key to *Vertigo's* success as a study in suspense, the voyeuristic pleasures of movie-going, and masculine psychology (particularly Hitchcock's own, in his notorious refashioning of his leading ladies). *Vertigo* also features a stunning sound track by Bernard Hermann, a maestro of film music. Though over a half-century old, this masterpiece still thrills and provokes; it should be on any film buff's "must-see" list. - **Carole-Anne Tyler**

Chad Harbach's The Art of Fielding - The title of the wonderful debut novel refers to a classic set of maxims for the baseball shortstop. Before one has turned too many pages of Harbach's novel, the oddly monomaniacal Henry Shrimshander has taken his place as one of the great heroes of American fiction. Henry is a dedicated baseball player and little else. But when he is noticed by the huge, powerful, and overpowering Mike Swartz, one of the major athletes at a tiny Wisconsin college, Henry's future seems to be decided for him. Mike puts Henry through grueling training and turns him from a good, indeed gifted, infielder into a powerful force in his own right. Mike has his own future hopes, of course, and he works on law school applications while he hectors Henry into shape. Indeed, he becomes the driving force behind all the other members of the team, many of whom we come to know as the tale of Henry Shrimshander takes its harrowing shape. The pitcher, the big hitter, and other fielders all come into clear focus as the novel proceeds. To say that Harbach makes the team a microcosm of American masculinity would be an understatement. The range of personality and character that emerges from the few details that Harbach offers is breathtakingly precise. We are in a strikingly imagined private world that can tell us a lot about the larger contours of human experience. This is a really wonderful novel: compellingly written and hard to put down! - **George Haggerty**



Faculty Awards

Adriana Craciun, Professor of English, was awarded a National Endowment for the Humanities Fellowship for her third book project, "Northwest Passages: Arctic Disaster and the Cultures of Exploration." It examines the roles played by print and manuscript authorship practices in Arctic exploration from the late seventeenth century through the late nineteenth century. She also develops a genealogy of the circulation of multidisciplinary knowledge about and in the Arctic through the Hudson's Bay Company and Admiralty and other commercial networks, indigenous communities, and various media (print and manuscript texts, maps, graffiti, as well as other visual material).

Jennifer Doyle, Professor of English, has been named the 2013-2014 Fulbright Distinguished Chair at the University of the Arts, London. She will be in residence for a portion of the year at the institution's Center for Transnational Research in Art, Identity and Nation, where she will continue her work on sports and contemporary art. The project is also supported by an Arts Writers Grant from The Andy Warhol Foundation and Creative Capital. Doyle regularly shares her insights about sports on her blog, "From a Left Wing."

Erica Edwards, Associate Professor of English, and **Vorris Nunley**, Associate Professor of English, were awarded three years of funding by the University of California Historically Black Colleges and Universities Initiative, funded by the University of California Office of the President, to develop the Lindon Barrett Scholars Mentoring Program. It provides a summer residency for up to six undergraduates from historically black colleges and universities who are interested in doctoral study in African American literature and culture. During the eight-week term, the recipients of the award pursue independent research in consultation with UCR faculty mentors, participate in a doctoral level seminar, and prepare graduate school application materials. Named in honor of the late Lindon Barrett, Professor of English, who was known both for his ground-breaking work in African American Studies and for his mentoring, the program is now in its second year.

Weihsin Gui, Assistant Professor of English, received a Hellman Foundation Fellowship in 2012-2013 for research for a second monograph, "The Book That Came in from the Cold: Cold War Cultural Politics in British and Commonwealth Literature." The project

examines the establishment of the Association of Commonwealth Literature and Language Studies (ACLALS) in Britain in 1964 and the response of British and postcolonial writers to the Cold War from 1956-1992. Initially, those authors embraced the integrationist ideology of British Cold War cultural politics and Commonwealth literary criticism. Paradoxically, that heightened the differences emerging between the post-colonies and Britain, and even differences within Britain itself, which ultimately allowed an interrogation of Cold War cultural politics to emerge.

Robb Hernandez, Assistant Professor of English, is a recipient of three research awards for 2013-14. A QueerLab grant will help fund revisions to a book chapter on Chicano AIDS commemoration through public art, in which Hernandez compares late Chicano ceramicist Teddy Sandoval's *Gateway to Highland Park* (2001) with Latino AIDS counter-monument practices in East Los Angeles and Dallas. A Regents' Faculty Fellowship will support preliminary research for a show Hernandez is curating, "Mundo Meza: Ocular Parables," the first exhibition of Meza's work since his death from AIDS related illness in 1985. Finally, a fellowship next winter to participate in an interdisciplinary faculty research group in residence at the Center for Ideas and Society examining the emotional code-switching of bilingual language learners will enable Hernandez to develop his work in that area.

Rob Latham, Professor of English, was named the 2013 recipient of the Science Fiction Research Association's Thomas D. Claeson Award for Distinguished Service to the field. The SFRA is the oldest and largest professional organization in science fiction studies, and the Claeson Award "is presented for outstanding service activities—promotion of SF teaching and study, editing, reviewing, editorial writing, publishing, organizing meetings, mentoring, and leadership in SF/fantasy organizations." The award was conferred at the SFRA annual conference, held in conjunction with the Eaton Science Fiction Conference in Riverside, in April 2013.

Carole-Anne Tyler, Associate Professor of English, was awarded a QueerLab grant for 2013-14 to help fund a book chapter, an expansion of a presentation, on the ethical limits of queer anti-social theory from a feminist psychoanalytic perspective.

(dis)junctions 2013: Encounters with(in) Texts

(dis)junctions is the interdisciplinary conference designed as a friendly forum for graduate students of all levels to introduce their latest work. It is hosted annually by the English graduate students at UC Riverside. This year (dis)junctions invited papers around notions of “encountering,” with particular focus given to the operation of texts, understood as representational media objects, within “scenes of encounter.” The idea of “encountering” foregrounded a larger conversation about the relation of texts, literacies, bodies, and systems of thought. This year’s keynote speaker was Nicholas Mirzoeff, Professor of Visual Media, Culture and Communication at NYU. The conference featured 29 panels with 97 presenters; brought scholars from 3 different countries and 20 different states; and attracted over 150 total attendees.

The conference organizers, graduate students Josh Pearson and Sarah Lozier, furthered (dis)junctions already well-established reputation of promoting diverse, interdisciplinary conversations. While the conference has always enjoyed funding from the Center for Ideas and Society, this year it also received support from the Mellon Workshops which enabled interdisciplinary roundtable-style presentations and exciting discussions of research and pedagogy from the Critical Digital Humanities and Medical Humanities Mellon groups. Graduate Students involved in the University Teaching Program and the Book Arts and Manuscript Studies Designated Emphasis also participated in roundtable discussions of their work.

This year’s ambitious Media Festival program brought in community activists, artists, and educators from the LA area for a sophisticated discussion of visual rhetoric and the politics of artistic expression as community empowerment. Not only did the Festival encourage connections between Humanities scholars working with film and visual art on campus, it helped forge productive connections between those scholars and the surrounding community.

(dis)junctions 2014: Irreverent Readings

Co-chaired by graduate students Ryan Sullivan and Taylor Evans, the theme of this year’s conference, “Irreverent Readings,” is geared specifically toward innovative projects working with materials, methodologies, and ideas which are not necessarily canonical, mainstream, popular, or even all that respected. This will be a place for graduate students with radical ideas, subversive arguments,

contrary views, renegade theories, and irreverent readings. This year, (dis)junctions will have two keynote speakers. The first--co-sponsored by the Material History of the Book Working Group--will be Virginia Jackson, UC Irvine Chair of Rhetoric, author of *Dickinson’s Misery: A Theory of Lyric Reading* (2005) and co-editor of the forthcoming *Lyric Theory Reader* (2014). A second keynote will be announced shortly at www.disjunctions2014.org.



The 2013-2014 Graduate Students of English Association: Mackenzie Gregg (Representative), Ryan Sullivan (Representative), Daniel Ante-Conteras (Secretary), Lorenzo Servitje (President), Brittany Chataignier Renard (Vice President). Not Pictured: Schuyler Eastin (Treasurer)

Endurance For English Graduate Student Fundraiser

For the second year in a row, the Graduate Students in English Association has engaged in the “Endurance for English Fundraiser.” In 2012, Lorenzo Servitje ran the California 70.3 Ironman and raised \$5,230 for the (dis)junctions and graduate student conference travel grants. Continuing this new tradition, in Spring 2013, Servitje, GSEA representative and (dis)junctions Fundraising Chair, teamed up with Sarah Lozier, Co-Chair of (dis)junctions, and Jessica Roberson, GSEA treasurer, to run the Desert International Triathlon in La Quinta, California as a relay team. The team ranked 7th place out of 30 relay teams, completing the race in 2:31:11. The endeavor was a tremendous success, raising \$5,240 in donations. GSEA was able to donate a sizable sum of money to the (dis)junctions conference and increase the number and amount of travel grants to graduate students to a new high. Allowing more students to travel to more conferences has facilitated professional development for graduate students, promoting UCR’s name and presence in new and exciting academic venues. For more details, see www.fundly.com/gsea2013.

Kudos and Congratulations

At the close of every academic year, the English Department and other related units give out awards for excellence in research, writing, publishing, and teaching. Below are brief descriptions of them and some pictures from our end-of-the-year awards ceremony.



Justin Gautreau, Prof. Deborah Willis, and Prof. Kimberly Devlin

Because of our new society, for the first time **Friends of the UCR English Department Publication Awards** were received by six of our Graduate Student scholars. Each recipient of the Friends Publication Awards was honored with \$300 from our fund of donations.

Justin Gautreau and **Michael Jarvis** both wrote articles on Thomas Pynchon's 2006 novel *Against the Day*, for Rob Latham's seminar on "The Postmodern Novel." Gautreau's is forthcoming in *Genre: Forms of Discourse and Culture*, a major academic journal published by Duke University Press. The essay traces the novel's trajectory of popular media, from print all the way to new technologies such as the Internet. Jarvis's article appeared last fall in an online journal, *Orbit: Writing Around Pynchon* (Vol. 1, No. 2), and focuses on the character of Cyprian Latewood, bisexual spy, Orpheus stand-in, and masochist par excellence.

Elias Serna's essay on "Tempest, Arizona: Criminal Epistemologies and Rhetorical Possibilities of Raza Studies" was published in *The Urban Review* (Vol.

45, No. 1): it was based on research and writing he did in Vorris Nunley's seminar on Rhetoric and in another on "The Prison Industrial Complex, Social Death, and Abolition," taught by Dylan Rodriguez (chair of Ethnic Studies).

Rory Moore's essay, entitled "A Mediated Intimacy: Dinah Mulock Craik and Celebrity Culture," appeared in the Spring 2013 issue of *Women's Writing* (Vol. 20, No.1), an important journal published by Routledge. It was derived from a chapter of her Victorianist dissertation, chaired by Susan Zieger.



Alicia Cox, Justin Gautreau, and Alicia Conteras

Another dissertation excerpt, forthcoming in *Studies in American Indian Literatures* (May 2014, Vol. 26, No.1), was written by **Alicia Cox**, working with Michelle Raheja. The earlier version of this article was written for one of Raheja's seminars on Minority Discourses, called "Kill the Indian, Save the Man."

Lorenzo Servitje presented a paper for a conference on "Comics and Medicine" in 2012. The revised and elaborated version of it will appear in the *Journal of Medical Humanities*: it explains the ways that Christian de Mettier's graphic adaption of *Shutter Island* (contrasted with the Dennis Lehane novel and the Martin Scorsese film) gives the reader a unique experiential insight into psychosis, evoking empathy.



Simon Lee, Lorenzo and Mary Servitje, and Ann Garascia

Friends also sponsored two awards for high achieving undergraduates.

The **Friends of the UCR English Department Distinguished Junior Award** went to **Alesha Jaennette**,

along with an honorarium of \$250. **Monica Wilk** received the **Friends of the UCR English Department Distinguished Senior Award**, along with an honorarium of \$500.



Prof. John Ganim with members of the English Majors Association

The three winners of our annual **Graduate Essay Contest** for the best seminar papers are listed below, along with the professor and seminar for which each winning submission was written.



Ann Garascia, Prof. Michelle Raheja, and Prof. Deborah Willis

First place winner of \$300: **Ann Garascia** for “What Is It? The Wonder of Wonders’: The Prehistoric Freak’s Queering of Gendered Histories” (Susan Zieger, seminar on “Victorian Sexuality”)

Second place winner of \$200: **Anne Sullivan** for “Queer and Ghostly Children in *A Christmas Carol*” (Susan Zieger, seminar on “Victorian Sexuality”)

Third place winner of \$100: **Laura Fussell** for “Archiving the Trauma of Assimilation” (Robb Hernandez, seminar on “Archive Theory and Practice”)

There are also three winners of the annual **Undergraduate Essay Contest** for the best course papers. They are listed below, along with the professor and course for which each winning submission was written. All three winners were awarded \$100.

Katy Avila for “Who Is Henry Flower? A Transformation of the Repressed in Joyce’s *Ulysses*” (Kim Devlin, Honors Research Senior Seminar)

Heather Ramos for “A History of Sula: The Development of Resistance through a Lesbian Reading” (Erica Edwards, Course on a Major Author: Toni Morrison)

Dainese Santos for “Of Monsters and Men: A Comparison Between the Chimera in *Little Worker* and *Monster’s Inc.*” (Jim Tobias, Introduction to Comparative Media)

Both essay contests are highly competitive, with many submissions. Committees of three faculty members evaluate the various essays, reading them “blind,” and determining winners through combined rankings

The **Emory Elliot Endowed Memorial Award** for a graduate essay in any field of American Literature or Culture was established through the generosity of his wife, Georgia Elliott. Our late colleague, Emory Elliot was a distinguished scholar in American studies. This year’s recipient was **Liz Gumm**, who received a prize of \$500 for her essay entitled “Failed Reading: Symbolic Failure of Books, Collections, and Libraries in *The House of Mirth* and *The Great Gatsby*.” It was written for Katherine Kinney’s seminar on “Failure in American Literature: 1900-1950.”



Prof. George Haggerty, Liz Gumm, and Prof. Deborah Willis



Prof. John Ganim, Katy Avila, and Prof. Deborah Willis

Four other departmental honors were received by the following:

The **Marshall Van Deusen Award** for a student of outstanding achievement in English—**Noam Zohar** (\$250)

The **Michael Chesney Award** for a student with a combined interest in literature and music—**Katy Avila** (\$200)

The **Distinguished Sophomore Award**—**Kiersten King** (\$150)



Incoming graduate advisor, Prof. Susan Zieger, with outgoing graduate advisor Prof. Jim Tobias, and Prof. Robb Hernandez

The **English Department Service Award** for the leader of the English Majors Association—**Victoria Tejera** (\$100)

Distinguished teaching is acknowledged by a variety of awards. The **English Department's Outstanding Teaching Assistant** this year was **Anne Sullivan** (\$300). The **University Writing Program** selected **Anne Schnarr, Alan Lovegreen, and Ray Papica** as the top instructors in "Writing Across the Curriculum," a program that provides assistance to other majors in the College of Humanities and Social Sciences (CHASS). **CHASS Connect** honored **Eddie Eason, Jr.** for his particularly successful contributions to the program. CHASS also appointed the first **Tomás Rivera Teaching Assistantship** to **Lisette Lasater**. Competitive appointments for the new **CHASS Connect Teaching Assistants** will be filled in 2013-2014 by **Ray Crosby** and **Alicia Cox**, and **University Writing Program 1ABC Assistant Directors** will be filled in 2013-2014 by **Anne Sullivan, Melanie Masterton, and Eddie Eason, Jr.**



Prof. George Haggerty, Anne Sullivan, Prof. Susan Zieger, and Prof. Deborah Willis

The Department of Comparative Literature and Foreign Languages gave the **2013 Barricelli Award** for comparative studies in literature and other disciplines to **Mark Young**. Young received \$1500 and also delivered the **2013 Barricelli Memorial Lecture**. Young's talk was called "Sonic Retro-futures: Musical Nostalgia as Revolution in Post-1960s American Literature and Technoculture."

Finally, we are proud to announce that **Elias Serna** has won two first prizes for his collection entitled "Chicana/o Movement (Banned) Books." One award was the **Adam Repan Petko Memorial Student Book Collection Competition** at UCR (\$500) and another was for the **National Collegiate Book Collecting Competition** (\$2500). Amassed during his entire career in higher education, his collection centers on the rhetorical role of the Chicana/o Movement, specifically how its literature and arts produced and consolidated a political identity, and inspired participants to join a struggle for social justice. It includes rare texts from the 1960s and 70s.

Food for Thought

In 2012-13, Susan Zieger revived the Faculty Brown Bag Colloquia Series, formerly organized by Adriana Craciun. These talks help deliver our department's cutting-edge research to UCR in an engaging scholarly format to an audience of colleagues, graduate students, and members of the CHASS community.

The series began with George Haggerty's talk, "*Pan Pipes: The Meaning of Friendship in E.M. Forster's The Longest Journey.*" The presentation discussed how friendship in Forster's novel is connected to the notion of Greek love as it was understood in the Cambridge in which the novel is set. He reports that it is part of a larger project concerning male friendship in the English Literary Tradition. In November, the series continued with the research of Sherryl Vint. Her talk, "The Biopolitics of Globalization in Damir Lukacevic's *Transfer* (2010)," focused on the film's narrative of a wealthy Western couple who use their economic privilege to acquire new bodies to replace their failing ones. Her paper read the film through a Marxist critique informed by the sociological work on the contemporary market in organs for transplant. The economic and political context of biotech research and organ transplantation encourages us to detach biological tissues from their human origins. *Transfer*, she argued, insists on restoring the human connections that lie behind the commodity form of such exchanges. Rob Latham finished fall quarter with his talk, "Tim Burton's Trash Cinema Roots: *Ed Wood* and *Mars Attacks!*" He examined the two films as parodies of science fiction B-movies.

In winter quarter, we heard first from John Briggs, on "The Imagination of Greatness: Winston Churchill." Briggs emphasized that the political leader knew the indispensability of the imagination. Skirting megalomania in an age of mania and denial, Churchill cultivated the public's imagination of history and history's presence in the current scene. Greatness ultimately depended upon achievement and its conception by the imagination. In February, we enjoyed a joint presentation by Erica Edwards and Vorris Nunley, titled "Blackness and Neoliberalism (A Conversation about Screens, Markets, and the Packaging of Race)." Our last presentation of winter quarter was delivered by Weihsin Gui on "British Cold War Cultural Politics." He discussed the emergence of Commonwealth Literature and Anthony Burgess's "Malayan Trilogy" in their historical context of the 1950s and 60s.

In spring quarter, we enjoyed Katherine Kinney's analysis of "Brando's Voice." Her study of

the popular actor considered two particular moments, his impassioned cry for Stella as Stanley Kowalski in *A Streetcar Named Desire*, and the raspy guttural constrained voice of *The Godfather*. Focus on these famous moments allowed her to explore the naturalism of Brando's acting, Hollywood as a vernacular form, and the shifting relation of sound and image in films from the 1950s through the 70s. The series concluded with Michelle Raheja's discussion of "Unexpected Indians in Expected Places: The Queer Case of Felix Nabor." Examining this individual, Raheja discussed the centrality of the peripheral Native performing figure in debates about representation, Indigenous epistemologies, and identity formations. Felix, who identified as Navajo and Laguna Pueblo, was a circus side show performer employed by Ringling Brothers, Barnum and Bailey, and Al G. Barnes. Nabor worked as a sculptor in the side shows, engaging in intimate contact with spectators and complicating notions of the Indian spectacle by focusing attention on this art rather than on physical and performative alterity. By consulting archival materials at the Southwest Museum in Los Angeles, Raheja interrogates how Nabor's life and work intersect with and enrich Native American visual culture discourse and queer theory.

Continued from page 1

things such as personalized medicine, based on one's genomic profile; pharming—the use of gene insertion to modify animal bodies to make new materials, such as BioSteel™ from a protein in spider's webs; and major developments in prosthetics technologies that are making real-life cyborgs, including research in robot limbs that can interface with neural implants and be controlled by thought. Science fiction gives us a vocabulary—and historical context—for discussing these."

The future of the program is bright. Vint was recently awarded \$10,000 from the UC Humanities Research Institute to initiate a working group on "The Cultures of Science: Science and Technology Studies and Media Studies in Dialogue," which will support a series of public events at UCR and other campuses. These events will be complemented by those mounted by the Science Fiction Collective, a group of mostly English PhD students who have received Mellon Foundation funding over the past two years to host speakers and workshops at UCR.

More Information about the program can be found at www.sfts.ucr.edu.

More information about the conference, including a complete program, can be found at www.eatonconference.ucr.edu.



We are happy to welcome two new Distinguished Professors to the English Department!

Fred Moten comes to the department from Duke University, although he is not a newcomer to UC, having received his Ph.D. from Berkeley and taught at Irvine and Santa Barbara, among other places. Moten works on modern and contemporary black expressive culture and theory; he is also an accomplished poet, with four volumes published and another forthcoming. He has focused on sound in black performances in literature and a range of media, having been introduced to music as a vital resource for African America by his parents and grandmother. His influential first monograph, *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press 2003), explores the black avant-garde in music and literature of the 1950s and 1960s, the emergence of black cultural nationalism then, and the often-disavowed homoeroticism at work in both. It highlights the importance of the improvisatory “break” for black arts and lives in a challenging prose style that itself riffs on the break. The second in his projected three volume series on black radicalism, *consent not to be a single being* (forthcoming), traces the figuration of blackness as thingliness or nothingness and exposes the limits of the possessive individualism structuring the modern West. The series’ third volume is nearing completion. Moten also has co-authored a collection of essays on the calculating management of everyday life, edited two special issues of scholarly journals, and collaborated with the sound-art collectives Arika and Ultra-red for the 2012 Whitney Biennial. He has been named New American Poet by the Poetry Society of America (2009) and has been awarded two residences and a Whitney J. Oates Fellowship in the Humanities Council and the Center for African American Studies at Princeton (Spring 2012). Moten will be a truly wonderful addition to our faculty.

David Lloyd grew up in Dublin and received his Ph.D. from Cambridge University, in 1982. He comes to UCR after teaching at UC Berkeley, Scripps College, University of Southern California, and most recently UC Davis. Three of his many areas of expertise are Anglophone Literature and Colonialism, Modern Irish Literature, and Poetry. He has received numerous awards, including a NEH Research Fellowship, which supported his forthcoming *Beckett’s Thing: Painting and Theatre* (2014), of which we heard an excerpt when he visited the department in spring quarter. He has written and coedited twelve books, most recently *Irish Culture and Colonial Modernity 1800-2000: The Transformation of Oral Space* (Cambridge University Press 2011). One of his most interesting chapters in this volume elaborates the critique of the belief that the Irish Potato Famine, the greatest demographic catastrophe in European history, was a historical inevitability. He focuses on the importance of Ireland’s alternative, counter-modern political economy and its longstanding recalcitrance to colonialist and capitalist transformations. Many British writers in the nineteenth century interpreted the potato as “the root of all evils,” in its resistance to capitalist transport and exchange, despite its sustainability of a rapidly growing population. The potato became stereotypically associated with miasma and dung, all three in turn linked to the supposedly pestilential orifices of the Irish populace. Another fascinating chapter examines James Joyce’s short story “Counterparts” in the context of “the public house, masculinity, and temperance nationalism.” Lloyd is also a poet: his *Arc & Sill: Poems 1979-2009* was published in 2012 by Shearsman Books in the UK and New Writers’ Press in Dublin. The English Department is excited to have such a diverse writer and teacher as a colleague.

Remembering John B. (Jack) Vickery

John B. Vickery—in the Department, we called him “Jack”—came to Riverside over forty years ago. He gave much to UCR, as a first-rate scholar and a much-admired administrator. But many of us remember him mostly as a friend. In the early days of the English Department, many of the English faculty went to lunch on Fridays at glitzy Pitruzello’s; the other popular places on University Avenue were La Paloma’s and Sire’s East. Pitruzello’s and Sire’s East have been closed for years, and La Paloma’s, a few doors toward campus from Sire’s, is now a vacant lot. In those days too, the *Los Angeles Times* wrote that the Regents might close the UCR campus. The idea was that UCR had too few students and—no one would believe this today—the University was in financial trouble.

Jack rose to be Vice Chancellor of Academic Affairs of a flourishing campus. UCR’s English Department today has nothing in common with shuttered restaurants and vacant lots. The *Los Angeles Times* recently announced that UCR had the largest percentage increase in applications of any of the U.C. campuses. Friends and colleagues of Jack believe that he did as much as any, and more than most, in this success story. He served as Chair, before moving from the leadership of the Committee on Academic Personnel to the Vice Chancellorship, where he served for ten years. His longevity in that post is remarkable. Jack’s tough, but fair, administration of U.C.’s Academic Personnel Manual gained the trust and admiration of chairs of departments all over the campus; and his success in large part encouraged UCR’s steady rise in academic visibility.

Jack’s success as an administrator came about, I think, because the faculty, from the chairs down to the regular ranks, came to think of him as one of us. Jack was one of us—faculty down to his bone marrow. He read, thought about, talked about, and wrote about literature all the time, even while he was Vice Chancellor.



Jack wrote too many books for me to mention here, but I think, as friends, we can forgive him for that. Jack emerged as one of the world’s major voices in the study of myth and literature in the twentieth century. His first book was an edited volume, *Myth and Literature* (1966), which is still in print and used in classrooms; it was followed by *The Literary Impact of the Golden Bough* (Princeton, 1973), *Robert Graves and the White Goddess* (1972), and *Myths and Texts* (1984). These contributions helped establish the notion that modernism begins in the late 19th century.

While he was Chair, Jack responded to Berkeley’s threat that it would not honor units of Freshman English taken at UCR, in part because of differences between Berkeley’s semester system and our quarter system (used at other UC campuses as well). As John Briggs recalls, Jack’s twenty-page, single-spaced rejoinder, rich in quotations from official U.C. directives, emphasized regulations specifically governing movements of students among the U.C. campuses. Jack brought to this intercampus exchange the scrupulous attention to detail that was the hallmark of his scholarship, winning the day through his knowledge of U.C.

regulations.

Jack and I were friends for over forty years, so I have many fond memories of events in which we participated both on and off the UCR campus, and perhaps have different reasons than those who knew him only as Vice Chancellor for admiring him. I am talking about his stoic determination and intellectual integrity. I must admit that I often depended on Jack to look over letters and e-mails before I sent them off. Invariably, I got the letters back with most of the adjectives, adverbs, nouns, and verbs crossed out. If a few sentences survived, there would be question marks and comments in the margin to contend with, supposing that I still found reason to believe my proposed communication would be of use to anyone.

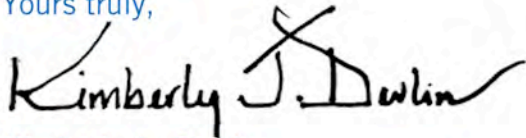
Jack will be missed and remembered by many.

—Stanley Stewart

Friends of the UCR English Department

On behalf of the English Department, I would like to thank all of our “Friends” for their generous donations. We hope you and others will continue to support our record of distinguished publishing, research, and teaching. I am also deeply indebted to my co-editors, Professor Carole-Anne Tyler, Lorenzo Servitje, and Ryan Sullivan: their input, creativity, and amazing computer skills made this newsletter possible. And finally, I’d like to thank the late Jack Vickery. One of the last of his many gifts to the world of literary studies and UCR was a large contribution to “Friends.” When we first announced our new society, three faculty members immediately joined—one of them was Jack.

Yours truly,



Kimberly J. Devlin,
Professor of English and Chair of Departmental Fundraising

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