





*Those who knew
what was going on here
must give way to
those who know little.
And less than little.
And finally as little as nothing*

–Wisława Szymborska,
Polish poet and 1996 Nobel Laureate

Dear UCSB Community,

Over the last decade, public interest in the wars in Afghanistan and Iraq has been sporadic. Witness the scant attention afforded the wars in the current presidential campaign. With an all-volunteer military comprising less than one percent of the population, it is not surprising that these wars have also been of peripheral concern to the UCSB campus, notwithstanding the fact that the country has been at war for half of the lifetime of the average UCSB undergraduate.

Acknowledged or not, these wars have undeniably had a substantial impact on the country. They have cost three trillion dollars of borrowed money. They have involved almost 2.4 million U.S. service members. They have claimed the lives of nearly 5,000 soldiers. Today as many as a million veterans are dealing with wounds, diseases, or chronic physical and mental conditions directly resulting from having served in Afghanistan or Iraq. California is home to the largest veteran population in the country. About 30,000 veterans live in Santa Barbara County, some of whom currently remain in their units of the National Guard or Active Reserves while studying at UCSB. The campus currently counts about 100 veterans as students, and at neighboring Santa Barbara City College, 400 veterans are enrolled.

Though the soldiers are returning from Iraq and Afghanistan in increasing numbers, the discourse on the reintegration of combat veterans has largely remained confined to discussions of the best treatments for those with psychiatric maladies. Such clinically-focused discussions address only one narrow part of a larger social process of reintegration through which returning veterans can rejoin their communities as active and productive citizens. Some have argued that the focus on PTSD bespeaks a widespread belief, or perhaps a wish, that the issue of post-war integration is of exclusive concern to the soldiers who have served in Afghanistan and Iraq. But war does not happen only to soldiers; it also happens to the soldier's society. To regard soldiers' wounds as theirs alone is to overlook that these wounds have also been inflicted on the body politic, in whose name, and on whose behalf, soldiers serve.

With these issues in mind, the Interdisciplinary Humanities Center is mounting its 2012-13 series *Fallout: In the Aftermath of War*. Open to the campus community and the public, *Fallout* will explore the ways in which the recent wars have altered the lives of the soldiers who fought them and the country that sent them to fight. From the psychological, social, practical, and spiritual challenges facing returning veterans, to the community's role in the process of social reintegration, *Fallout* will inquire into the manifold and extensive reverberations of war's aftermath.

To highlight only a sampling of events, the series begins with two framing lectures: on October 25, the inaugural lecture will be given by **Professor John E. Tabott**, an expert on war and society, who is currently working on a book entitled "Mind Wounds: War and Psychic Injury from Bull Run to Fallujah." Professor Tabott's lecture, "War in History and Memory," will explore the "world of pain" as told in war stories – true, mythic, and false, from Troy through Afghanistan. On October 30, Pulitzer-winning journalist **Dexter Filkins** will speak in Campbell Hall. Few journalists know the human landscape of war as well as Mr. Filkins, who will give a slide-show presentation based upon his many years of coverage of the wars in Iraq and Afghanistan. In early November, veteran-artist **Dominic Fredianelli** will be in residence for ten days, during which time he will work with UCSB's student veterans to create a large-scale mural depicting his and their war experiences. On November 8, Fredianelli will join filmmaker **Heather Courtney** in a discussion of Ms. Courtney's Emmy award-winning film *Where Soldiers Come From*, which documents the enlistment, deployment to Afghanistan, and return of Dominic and three of his friends, who joined the Michigan National Guard together. The film's title reflects its abiding concern with understanding these young soldiers in relation to the communities they come from and to which they return after their service. Intrinsic to the process of social healing is reflection upon the sites of war and the consequences of war for the local cultures and societies where the wars have been waged. To this end, on January 31 *Fallout* will convene a faculty panel to discuss the religious consequences of the War on Terror. On the panel will be **Professors Kathleen Moore** (Religious Studies), **Salim Yaqub** (History), **Juan Campo** (Religious Studies) and **Richard Hecht** (Religious Studies). These four scholars will discuss the Arab uprisings of 2010-12, the Sunni-Shi'i Divide, religious freedom, and US policy toward the Middle East since 9/11.

In all we have more than fifteen events planned throughout the year. Usually, though not always, they take place on Thursday afternoons at the IHC. Please check our website regularly. And feel free to stop by the IHC to chat. I am in my office on Mondays, Tuesdays and Thursdays. I look forward to seeing those of you I know at the events of the *Fallout* series and to making new acquaintances from the campus and community, as we gather to explore what the last decade of war has meant.

Susan Derwin

Director, Interdisciplinary Humanities Center

FEATURED EVENTS FOR 2012-2013

FALLOUT

In the Aftermath of War

KEYNOTE ADDRESS: *War in History and Memory*

John Talbott (History, UCSB)
Thursday, October 25 / 4:00 PM
McCune Conference Room, 6020 HSSB

SCREENING: *Where Soldiers Come From*
(Heather Courtney, 2011, 90 min.)

Tuesday, October 30 / 4:00 PM
McCune Conference Room, 6020 HSSB
Monday, November 5 / 7:00 PM
and 10:00 PM
IV Theater 2

TALK: *Tales from the Front Lines: Reporting from Iraq and Afghanistan*

Dexter Filkins (*The New Yorker*)
Tuesday, October 30 / 8:00 PM
Campbell Hall

TALK: *Where Soldiers Come From*

Director Heather Courtney and
artist/veteran Dominic Fredianelli
Thursday, November 8 / 3:00 PM
McCune Conference Room, 6020 HSSB

SCREENING: *Invisible War*

Q&A with producer Amy Ziering
Thursday, November 15 / 7:00 PM
Pollock Theater
Reservations are required for this free
event. Visit: [www.carseywolf.ucsb.edu/
events/film-screening-invisible-war](http://www.carseywolf.ucsb.edu/events/film-screening-invisible-war)
Cosponsored by the Carsey-Wolf Center,
the Rape Prevention Education Program,
the Veterans Resource Team, and the Pierre
Claeyssens Veterans Museum and Library.

TALK: *Knowing Terrible Things: Thinking the Unthinkable in Time of War*

Martha Bragin (Associate Professor and
Chair, Global Social Work and Practice
with Immigrants and Refugees, Hunter
College School of Social Work, City
University of New York)
Thursday, January 24 / 4:00 PM
McCune Conference Room, 6020 HSSB

PERFORMANCE: *Theater of War*

Wednesday, January 30 / 7:00 PM
Marjorie Luke Theatre,
Santa Barbara Junior High School
Thursday, January 31 / 4:00 PM
Hatlen Theater, UCSB

SYMPOSIUM: *Drone Warfare*

Thursday, February 28
McCune Conference Room, 6020 HSSB
Cosponsored by the Center for Information
Technology and Society (CITS).

TALK: Wali Ahmadhi (Comparative
Literature, UC Berkeley, author of *Modern
Persian Literature in Afghanistan*)

Thursday, March 7 / 4:00 PM
McCune Conference Room, 6020 HSSB

CONFERENCE: *Narrative-making in the Aftermath of War*

Thursday-Friday, April 25-26
McCune Conference Room, 6020 HSSB

IHC AWARDS DEADLINES

NOVEMBER 15

- Faculty Release Time Award
- Faculty Collaborative Award

JANUARY 15

- Graduate Collaborative Award
- Visual, Performing and
Media Arts Award

APRIL 15

- Faculty Release Time Award
- Faculty Collaborative Award
- Predoctoral Fellowships

MAY 15

- Research Focus Groups
- Research Fellowships

RESEARCH FOCUS GROUPS

The IHC is sponsoring the fourteen Research Focus Groups for the 2012-13 academic year. The IHC Research Focus Groups bring together faculty and graduate students with shared research interests from different fields and departments to foster the development of interdisciplinary research agendas. The RFGs meet to present work in progress, read and discuss texts and current scholarship, and plan and implement common research projects. For more information, and to find contact information for the following groups, visit: www.ihc.ucsb.edu/rfg

For this year, the IHC welcomes five new Research Focus Groups:

ETHNOGRAPHY AND CULTURAL STUDIES RESEARCH FOCUS GROUP

Conveners

**Mary Hancock, Anthropology and History
David Novak, Music**

The Research Focus Group in Ethnography and Cultural Studies aims to take stock of the ways that ethnographic practice has diversified in response to the challenges of contemporary culture. Our central questions are these: How does contemporary ethnography work? What claims does it make about the world, and what kinds of research questions come into focus through its practice? The work of our RFG is to bring ethnography into dialogue with a range of different disciplinary expressions of cultural studies to investigate and expand the range of possible tools to study contemporary culture, and to highlight its continuing importance in opening up new areas of research.

CROSSING THE REGIONAL DIVIDE RESEARCH FOCUS GROUP

Conveners

**Xiaojian Zhao, Asian American Studies
Xiaowei Zheng, History and East Asian Languages
and Cultural Studies**

This Research Focus Group aims to examine a unique moment in the history of urban/rural relations in modern China: the sent-down youth movement that accompanied the Cultural Revolution (1966-76). This movement is one of the only contexts in which the more typical migration pattern—not only in China but around the world—of peasants migrating to cities was reversed, with a substantial number (14-17 million) of young urban residents sent to live in rural areas for periods averaging between two and ten years. It represents, according to at least one scholar, “probably the largest urban to rural migration in human history” (Li 2008). The Research Focus Group examines questions concerning the urban-rural divide in Maoist China, the social and economic aspects of that divide, and the implications of crossing that divide—in terms of class, gender, and regional identities—for both urban youth and their rural hosts.

HUMANIMALITY RESEARCH FOCUS GROUP

Conveners

**Peter Alagona, History
Chloe Diamond-Lenow, Feminist Studies
Russell Samolsky, English**

This RGF brings the myriad work emerging in the growing field of animal and posthumanist studies together in its diversity. We are talking across disciplinary boundaries – science, social science, and humanities – drawing on disciplines including philosophy, biology, feminist studies, English, comparative psychology, anthropology, cultural studies, history, comparative literature, black studies and cognitive ethology. We are crossing both epistemological and ontological boundaries. We are interrogating the production of boundaries – between nature and culture, human and animal, life and death, and how these are informed by ideas about race, gender, class, sexuality, and (dis)ability. We are also focusing on the ethical concerns in relation to animals and ecology.

MODERN MEXICAN STUDIES

Conveners

**Ruthe Hellier-Tinoco, Music
Gabriela Soto Laveaga, History
Sarah Townsend, Spanish and Portuguese**

Contemporary or modern Mexico, covering the twentieth and twenty-first centuries, is the principle focus of this group, with an emphasis on political, ideological, cultural, social, technological, pedagogical, and artistic movements, processes, and activities. Through our research we trace, analyze, and explore the interconnectedness and complexity of official state processes, commercial enterprises, and community-based efforts, in contexts ranging from the local to the transnational and global. Our areas of interest include: nationalism; knowledge production; citizenship; history/historiography; education; public health; recorded sound and radio; theater, performance, music, and dance; film; science and culture; migration; memorialization and myth-making.

THE USES OF THE PUBLIC UNIVERSITY RESEARCH FOCUS GROUP

Conveners

**Ann Bermingham, History of Art
Constance Penley, Film and Media**

The Uses of the Public University is an RFG devoted to imagining the role of the University of California in serving the State, its citizens, the nation and the world. Fundamental to this role is maintaining the University as a place for the creation and preservation of knowledge and for teaching and learning at the highest levels. The University is a community of inquiry where innovation thrives and where Californians are educated to be informed, ethical citizens.

In 2012-13 the RFG will devote itself to examining this core belief and imagining ways in which these ideals might be strengthened and fulfilled in the future. Questions we might explore include: What is the value of a University of California education? How do we understand our roles as teachers? What are the future challenges we and our students face? What should be the role of technology in teaching and learning? What are the core skills, ideas and values we need to teach? How should we go about teaching them? The RFG will explore these questions through readings, discussions, and roundtables with visiting faculty.

THE FOLLOWING RESEARCH FOCUS GROUPS ARE RETURNING TO THE IHC THIS YEAR:

4HUMANITIES RESEARCH FOCUS GROUP

Conveners: Linda Adler-Kassler, Writing Program; Alan Liu, English; Claudio Fogu, French and Italian

AFRICAN STUDIES RFG:

Conveners: Sylvester Ogbechie, History of Art and Architecture; Betsy Brenner, Education; Mhoze Chikowero, History

ANCIENT BORDERLANDS RFG

Conveners: Elizabeth Digeser, History; Christine Thomas, Religious Studies; John W.I. Lee, History

ARCHAEOLOGY RFG

Conveners: Stuart Tyson Smith, Anthropology; Brice Erickson, Classics

HISTORY OF BOOKS AND MATERIAL TEXTS RFG

Conveners: Charlotte Becker, English; Jim Kearney, English; Sophia Rochmes, History of Art and Architecture

IDENTITY RFG

Conveners: Cynthia Kaplan, Political Science; Vesna Wallace, Religious Studies

LANGUAGE, INTERACTION AND SOCIAL ORGANIZATION (LISO) RFG:

Conveners: Mary Bucholtz, Linguistics; Melissa Curtin, Linguistics; Gene Lerner, Sociology

NEW SEXUALITIES RFG

Conveners: Mireille Miller-Young, Feminist Studies; Celine Shimizu, Asian American Studies

SOUTH ASIAN RELIGIONS AND CULTURES RFG

Conveners: Barbara Holdrege, Religious Studies; Bhaskar Sarkar, Film and Media Studies

FEATURED FELLOW:

Michael Morgan: *The Odyssey Project*

The People's Voice (Theater 43/143) is an innovative course that pairs social justice organizations in the community with UC students to forge a mutual learning environment with a creative and potentially life-altering outcome. The current community partner is Los Prietos Boys Camp, a rehabilitative facility whose mission is to teach its wards life skills and prevent further transgressions against the law. In this course, UC students collaborate with a select group of teens to tell their life stories using the heroic template of Homer's *Odyssey*. In the summers of 2011 and 2012, a group of teens from Los Prietos, accompanied by probation officers to guarantee safety, were bused into UCSB. Through a series of workshops, writing and improvisational exercises, the participants paralleled the Homeric hero's circuitous route home by exploring past deeds and confronting their issues. In the process, they learned how theatrical action could have a healing and transformational impact on their lives. The project provided a level playing field where everyone, UC students and the Los Prietos Boys Camp wards, were all heroes in their journey toward identity and recovering their authentic voices in society. Out of this collaboration, *The Odyssey Project* emerged as a public performance presented at Center Stage, a downtown venue. This was a symbolic and a literal return for the wards to their community. In 2012, this important reconnection with society was made possible by the generous support of the IHC.

The Odyssey Project is a multicultural experiment that brings together contemporary youth culture with a literary pinnacle of Western civilization. The participants progress from interpretation to ownership and authorship as they evolve in the process to a point where they are able to re-write the *Odyssey* in their own words. The project seeks to validate the culture, music and choice-making ability of the participants by bringing their writings into a shared theatrical space with an acknowledged masterwork of western literature. The purpose is not to privilege the master narrative but to enter, examine and co-opt it toward creating a new form and expression. This democratizing approach in co-authorship dignifies and elevates the participants in order to shift the paradigm of victimhood to empowerment.

Currently, a short film is being edited that documents the creative process that took place in the class. The film will examine the efficacy of art as a rehabilitative alternative to incarceration and penalty, and will be available in January 2013. For more information about bringing the class or film to your organization, please contact Michael Morgan, Senior Lecturer in the Department of Theater and Dance: mmorgan@theaterdance.ucsb.edu

IHC RESEARCH FELLOWS

The following individuals and groups were granted IHC awards during the 2011-2012 academic year:

FACULTY FELLOWS:

RELEASE TIME AWARD:

This award releases faculty from teaching during one quarter in order to concentrate on research projects.

Adrienne L. Edgar, History, *Marriage, Modernity, and the 'Friendship of Nations': Interethnic Intimacy in Soviet Central Asia, 1917-1991*

David Novak, Music, *Keywords in Sound Studies*

Teresa Shewry, English, *Possible Ecologies: Literature, Nature, and Hope in the Pacific*

Mhoze Chikowero, History, *African Music, Power and Being: Zimbabwe 1930s-1985*

Sharon Farmer, History, *Mediterranean Workers, the French Court, and the Beginnings of the Silk Cloth Industry in Thirteenth-Century Paris*

COLLABORATIVE AWARDS:

These awards support conferences at UCSB or in the Santa Barbara area, collaborative research or instructional projects by faculty in one or more departments, and initiatives to bring visiting scholars and arts practitioners to campus for collaborative research or teaching.

Risa Brainin, Theater and Dance, *Appogiatura, a world premiere by James Still*

Roberto Strongman, Black Studies, *UC Caribbean Conference: "Rising Tides"*

Peter Sturman, History of Art & Architecture; Xiaorong Li, East Asian Languages & Cultural Studies, *Image and the Imaginary in Seventeenth-Century China*

Aranye Fradenburg, English, *"Can Fiction Make Us Care?"*

Ruth Hellier-Tinoco, Music, *Women Singers in Global Contexts: Music, Biography, and Identity*

Jane Mulfinger, Art, and Stephanie Washburn, College of Creative Studies, *This Was Funny Yesterday: Humor and Power in Contemporary Art*

VISUAL, PERFORMING AND MEDIA ARTS AWARDS:

These awards support innovative projects in the visual, performing and media arts that engage creatively with issues of interdisciplinary concern.

Xarene Eskandar, Media Arts & Technology, *SoundCloud*

David Gordon, Music, Kon-Hyong Kim, Media Arts & Technology, *SoundGene*

Solen Kiratli DiCicco, Media Arts & Technology, *Soundfield*

Michael Morgan, Theater and Dance, *The Odyssey Project*

JUNIOR FELLOWS:

PREDOCTORAL RESEARCH AWARDS:

Pre-doctoral fellowships support doctoral candidates and advanced MFA students whose research facilitates dialogue across the traditional disciplinary boundaries within the arts and humanities, and/or between the arts & humanities, sciences, and social sciences.

Paul Reed Baltimore, History, *From the Camel to the Cadillac: The Culture of Consumption and the U.S.-Saudi Special Relationship*

Anne Cong-Huyen, English, *Host and Server: The Literature and Media of Temporariness in an Age of Globalized Networks*

Eric Fenrich, History, *The Color of the Moon: The American Manned Space Program and Racial Inclusion, 1957-1978*

Andrew J. Henkes, Theater and Dance, *Profit, Performance, and Politics: Gay Nightlife in Los Angeles and West Hollywood, 1967-2010*

Carly Thomsen, Feminist Studies, *"I'm Just Me": Queer Critiques of Gay Visibility, Identity, and Community from LGBTQ Women in the Rural Midwest*

GRADUATE COLLABORATIVE AWARDS:

These awards support graduate students in organizing conferences, symposia, exhibitions, and performances.

Pablo Colapinto, Media Arts & Technology; David Gray, Film and Media Studies; Rahul Mukherjee, Film and Media Studies;

Jade Petermon, Film and Media Studies; Lindsay Thomas, Film and Media Studies, *Media Fields Journal: Critical Explorations in Media and Space*

Alison Reed, English; Shannon Brennan, English; Kristie Soares, Comparative Literature; Jessica Lopez Lyman, Chicano Studies,

Bodies in Space III: A Guerilla-Style Graduate Conference

Abigail P. Dowling, History; Paul Megna, English, *Fear and Loathing in the Middle Ages, 2012 Annual Medieval Studies Graduate Student Conference*

Nathan French, Religious Studies; Sohaira Siddiqui, Religious Studies; Andrew Magnusson, History, *Locating the Shari'a: Creating New Sources for Knowledge and Inquiry*

RESEARCH FELLOWS:

The IHC Research Fellowship is for recent UCSB Ph.D.s in the humanities and the humanistic social sciences. The Fellows are affiliated with the IHC and have opportunities to participate in the Center's classes, activities and research groups.

Mary Garcia, Comparative Literature

Sarah Hirsch, English

Amber Workman, Spanish and Portuguese

Congratulations to the 2011-2012 Research Fellows who have found employment outside UCSB:

Jessica Ambler, History of Art: Curatorial Assistant, Santa Barbara Museum of Art

Yanoula Athanassakis, English: ACLS New Faculty Fellow, Women's and Gender Studies, Rutgers University

UC INSTITUTE FOR RESEARCH IN THE ARTS NEWS

The University of California Institute for Research in the Arts (UCIRA) is a statewide program dedicated to supporting and promoting arts practice and research across the University of California system. Through our grants program we offer support for individual and collaborative projects in all disciplines. We also support special projects affiliated with our three current areas of interest: Art+California, Art+Exchange, and Art+Science.

UCIRA publishes SOTA (State of the Arts) – an online and print publication series dedicated to instigating dialogues about arts and education within the University of California system. Find us online at ucsota.wordpress.com.

Since 2005, UCIRA has presented a semi-annual State of the Arts conference, an event designed to bring together artists, scholars and arts administrators from across the UC system, and connect their work to creative dialogues and partners from throughout the state. Our next event will focus on the theme *RE:Visions of Common Wealth and the Territory of Art*. Curated by Julie Lazar, the conference/festival will be the culminating event of a year-long research program designed to explore the place of UC arts research in public culture and art as a critical factor in nurturing and enhancing the 'common wealth.'

For more information, please visit www.ucira.ucsb.edu

IV ARTS NEWS

Now in its eighth year, IV Arts is a grassroots arm of the IHC, actively exploring the relationship between campus and community, culture and civil society, particularly in the neighborhood closest to the university: Isla Vista. While Magic Lantern Films fills Friday and Monday nights with a wide variety of cinematic pleasures from the arthouse to the grindhouse, IV Live holds down the historic Embarcadero Hall with weekly improvisational theater shows. *Word: Isla Vista Arts & Culture Magazine* is soon to publish its eighteenth issue, reflecting journalistic concerns from lifestyle features to politically-engaged reporting. Beyond the UCSB student community, *Nuestra Voz* summer theater camp annually reaches into the heart of the I.V. youth community with made-to-order summer theater. All of these endeavors have academic links to courses in the university in Film & Media, Theater and Dance and the IHC, turning out students who care deeply about bettering the places where they live. Director Ellen Anderson is available for consultation with campus organizations producing or planning new cultural events in Isla Vista: eanderson@theaterdance.ucsb.edu

PLATFORM

The IHC is pleased to host PLATFORM exhibition space. Originating from the French word *plateforme*, meaning "ground plan" or "flat shape," PLATFORM is an exhibition space and journal designed to bolster the careers of young international artists through the submission and display of two-dimensional media, time-based artwork and creative writing. The exhibit space aims to create bridges between individuals, communities and cultures. All submissions to PLATFORM are completed online and must adhere to the theme and specifications set by the curators. Because of the online submission process, PLATFORM does not require artists to pay submission fees or ship physical art objects, creating an opportunity for artists to participate regardless of their location or resources. For more information, visit www.ihc.ucsb.edu/platform.

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