

(dis)junctions 2010: *States of Crisis*  
April 9-10, 2010

For (dis)junctions 2010, we are seeking papers that explore the construction, definitions of, and reactions to "crisis" in all its various permutations. Considering the states of crisis across the world—at home and abroad, in the space of the domestic and in the public arena—this year's conference strives to provide an interdisciplinary space to discuss the conditions, consequences, and productivity of the many forms of "crisis." The focus of the conference is to engage with crisis as both an abstract theoretical concept and a material reality that impacts individuals and populations. (dis)junctions anticipates responses to further explore how "crisis" challenges, structures, and affects our understanding of the world and ourselves.

Papers may address topics such as, but not limited to: questions of identity, nation, and culture, representations of crisis in the media, crisis within academia, religion and violence, economic crisis, environmental crisis, race theory, gender and sexuality as categories of crisis, the mechanisms for change, play as "productive crisis," play as a mode of resistance, narrative representations of the "natural" or sociopolitical world, and questions of identity and "self" in relation to the ever-in-crisis global landscape.

Panel Specific CFPS

**(dis)junctions 2010: Shakespeare and Popular Culture**

This call for papers is for a proposed panel at (dis)junctions, the University of California, Riverside's 17th Annual Humanities Graduate Conference, which will be held on April 9-10, 2010. □

Marjorie Garber's *Shakespeare and Modern Culture* (2008) makes the following claim: "Shakespeare makes modern culture; modern culture makes Shakespeare" (xxxiii). Following this premise, this panel seeks papers that consider the works of Shakespeare as seen in modern popular culture, through adaptation, parody, and allusion. How does Shakespeare "write" modern culture? How and why are his works applicable today? What types of comments do these appropriations of Shakespeare make?

Alternatively, papers may also investigate the second statement of Garber's *chiasmus*, exploring the ways in which modern culture "writes" Shakespeare. What does it mean to be "Shakespearean" and how has the term been informed by contemporary attitudes?

With either of these academic paths, papers may choose to incorporate the conference's theme of "States of Crisis." Does any of the modern work put Shakespeare's original text into crisis? Or, to use Garber's terms, are we losing Shakespeare to "Shakespeare"?

Please send abstracts of 250-300 words to Sarah Antinora at [santi001@ucr.edu](mailto:santi001@ucr.edu) by March 5, 2010. Please let me know of any potential A/V needs; every effort will be made to accommodate you.

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## **Victorian Literature and Culture**

This panel will focus on crises in Victorian literature and culture. Papers can examine any aspect of Victorian scholarship.

Possible topics may include but are not limited to:

The Industrial Revolution

The Condition of England Question

The Crisis of Faith

Darwinism

Gender Roles

The Twilight of Empire

The Indian Rebellion of 1857

Racial Relations

Aestheticism and Decadence

Abstracts of 200-300 words should be emailed to Gretchen Bartels at [g.bartels@gmail.com](mailto:g.bartels@gmail.com) by March 5, 2010 (text in the body of the message; please no attachments).

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## **DETECTIVE FICTION**

Contributors are invited to submit critical works on detective fiction. Papers may focus on the detective across media, whether in literature, film, drama, or other cultural productions. What cultural work does detective fiction fulfill? How is the work of the detective related to cultural or individual crises? What gave rise to detective fiction and narratives of detection in the nineteenth century? How has the figure of the detective changed over time? How does gender influence the work of detecting? In what ways is detective fiction related to but different from the gothic or sensation literature? How has postmodernism altered the way we interact with or think about mystery?

Abstracts of 250-300 words should be emailed to Gretchen Bartels [g.bartels@gmail.com](mailto:g.bartels@gmail.com) by March 5, 2010 (text in the body of the message; please no attachments).

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## **(dis)junctions 2010: 9/11 and the "War on Terror" as Sites of Crisis**

This call for papers is for a proposed panel at (dis)junctions, the University of California, Riverside's 17th Annual Humanities Graduate Conference, which will be held on April 9-10, 2010. This year's theme is "States of Crisis." □

In keeping with that theme, this panel seeks papers that consider the events of 9/11, its aftermath, and the "War on Terror." As the conference encourages an interdisciplinary approach, the papers

investigating this site of crisis from diverse fields of study will be given preference. Topics to consider alongside 9/11 and the "War on Terror":

- journalism, 24 hour news, and news parody
- the economy
- film and television
- popular culture
- performing arts
- rhetoric and composition
- technology
- psychology
- national security and personal freedoms

The above suggestions are not meant to limit the types of discussions that could take place, but instead are meant to be merely a starting point. Relevant papers from all disciplines will be considered.

Please send abstracts of 250-300 words to Sarah Antinora at [santi001@ucr.edu](mailto:santi001@ucr.edu) by March 5, 2010. Please let me know of any potential A/V needs; every effort will be made to accommodate you.

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### **War and Crisis**

The (dis)junctions 2010 general CFP asks us to consider the following: "How does the framework of crisis impact communities across the globe in manifold ways? How have states of crisis functioned across time and space and in relation to questions of citizenship and nation?" The War and Crisis panel is asking for papers that are especially concerned with war in its most broad conceptualization and how war and the violence thereof has caused profound impact on the varying people involved with war (those that fight, the families of those who fight, and the communities that are directly or indirectly affected by the violence of war). Mary McCarthy wrote, "In violence we forget who we are." In thinking about McCarthy's quote, the War and Crisis panel asks how the violence of war shapes, reshapes, destructs, and/or manipulates various communities?

Abstract: 250 – 500 words

Deadline: March 5<sup>th</sup>

E-mail: Shannon Tarango, [sherv001@ucr.edu](mailto:sherv001@ucr.edu)

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### **The Post Apocalyptic in Literature and Film**

The general CFP for the 2010 (dis)junctions conference asks for papers that "explore the construction, definitions of, and reactions to 'crisis' in all its various permutations." In keeping with that theme, The Post Apocalyptic panel is asking for papers that explore the tropes of post apocalyptic literature and film and how crisis functions within these spaces. Some possible

topics include: the planet in crisis, the crisis of panic amongst those facing extinction, the possible violence of the “survival of the fittest” mentality, the various religious texts that explore notions of apocalypse and how this effects those that practice these religions, and the threat of a post-human planet. Of course, any topic not listed here that attempts to pair crisis and post apocalypse is also welcomed.

Abstracts: 250 – 500 words

Deadline: March 5<sup>th</sup>

E-mail abstracts to: Shannon Tarango at [sherv001@ucr.edu](mailto:sherv001@ucr.edu)

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### **Spoken Word: Destructive Language**

The general CFP for the 2010 (dis)junctions conference asks us to take an interdisciplinary approach to “considering the states of crisis across the world.” In keeping with that theme, the Destructive Language panel is asking participants to give performances that generate discussion surrounding the varying degrees to which language itself can cause crisis/destruction. It might also be useful to consider the degrees to which the absence of language, or the censorship of a particular community/people, is a different kind of crisis-causing equation. Benjamin Lee Whorf said: "Language shapes the way we think, and determines what we can think about." This quote might be used as a jumping off point to considering the impact of language and the repercussions therein.

Candidates for participation have the choice of sending one (or more if you wish) of the following materials:

- link to youtube video that demonstrates a portion of the performance you wish to give
- an abstract (250 words) that gives a good approximation of the forthcoming performance
- the poem itself, in written form

### **Deadline for submission is March 5th**

Submit to: Shannon Tarango at [sherv001@ucr.edu](mailto:sherv001@ucr.edu)

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### **BRUCE SPRINGSTEEN:**

Contributors are welcome to submit papers investigating any aspect of the music, philosophy, or career of Bruce Springsteen. Creative and performance pieces inspired by or in response to Springsteen’s music will also be considered. In keeping with this year’s conference theme, submissions of particular interest might deal with issues of crisis in Springsteen’s oeuvre, although all Springsteen-related submissions are welcome. Possible topics include:

Crises of masculinity in Springsteen’s music

Social activism and Springsteen’s music

Springsteen’s philosophy of love

Cars and driving in Springsteen’s music

Nebraska and criminality

Born to Run and movement / freedom  
“Born in the USA” and the Vietnam War / veterans’ issues  
“My Hometown” and crises of place / identity  
“Glory Days” and the passage of time  
“Streets of Philadelphia” and the AIDS epidemic  
The Ghost of Tom Joad and immigration issues  
The Rising and Post-9/11 America

Abstracts of 250-300 words should be emailed to Ray Crosby at [raycrosby@gmail.com](mailto:raycrosby@gmail.com) by March 5, 2010. Please indicate any A/V needs.

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### **MAD MEN:**

Contributors are welcome to submit papers investigating the popular AMC television show Mad Men. In keeping with this year’s conference theme, submissions of particular interest might deal with issues of crisis in the lives of the characters or in the cultural milieu of the show’s 1960s setting. Possible topics include:

The multiple lives of Don Draper  
Betty Draper and female sexuality  
The show’s depiction of race/gender/sexuality  
Pregnancy as crisis  
Advertising and the moral crisis of American Capitalism  
Mad Men and the changing face of the American workplace  
The Cuban Missile Crisis / JFK Assassination and collective response to (inter)national crisis  
Mad Men and Frank O’Hara’s “Meditations in an Emergency”  
Cultural nostalgia and Mad Men’s popularity today

Abstracts of 250-300 words should be emailed to Ray Crosby at [raycrosby@gmail.com](mailto:raycrosby@gmail.com) by March 5, 2010. Please indicate any A/V needs.

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### **Men in Feminism**

The general focus of this panel is the theorization, criticism, and/or pedagogical implications of men in feminism. Several existing studies have looked at the “problem” of male feminism within academic discourse and classroom instruction, notably *Feminism Without Women* (Modleski), *Engendering Men: The Question of Male Feminist Criticism* (eds. Joseph Boone and Michael Cadden), *Men Who Believe in Feminism* (Goldrick-Jones), *Feminism With Men* (Schacht and Ewing), and *Female Impersonation* (Tyler). Is it true that men who identify as feminists are “colonists” of a sort, attempting to “penetrate” the boundaries of and gain leverage within a field of study whose aim, ironically, has been to resist male domination and enlarge female autonomy? Are male feminists “theoretical impersonators” whose interest in feminism is simply a desire to wield a form of disciplinary and discursive power often denied to them? What should be the ethical responsibilities of a male feminist, and how do they differ from those for women? How might these questions be brought to bear on feminist literary criticism, feminist literature, feminist sociology, feminist anthropology, feminist film criticism, feminist psychoanalytic criticism, or feminist political activism?

Finally, in keeping with the overarching theme of this year's (dis)junctions conference, we ask how or whether male feminism constitutes a *crisis* for feminism, in its multiform articulations and concerns? Is it possible to conceive of male feminism as a *productive* crisis? We welcome submissions addressing any part of this broad theoretical topic.

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### **PILGRIMAGE:**

Contributors are welcome to submit papers investigating the phenomenon of pilgrimage from any number of perspectives: historical, theological, philosophical, anthropological, literary, economic, artistic, architectural, etc. Possible topics include:

Major / lesser-known world pilgrimage sites / routes

Relics / souvenirs

Hagiography

The art and architecture of pilgrimage

Representations of pilgrimage / pilgrims in literature

Turnerian anthropology and pilgrimage

Pilgrimage and national / regional / local identity

Pop-culture pilgrimage sites (e.g. Graceland, Abbey Road)

Pilgrimage to sites of death / loss (e.g. Auschwitz, Hiroshima, New York City's "Ground Zero")

Pilgrimage in the 21<sup>st</sup> century

Abstracts of 250-300 words should be emailed to Ray Crosby at [raycrosby@gmail.com](mailto:raycrosby@gmail.com) by March 5, 2010. Please indicate any A/V needs.

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### **LONDON:**

Contributors are welcome to submit papers examining metropolitan London—in literature, history, art, architecture, etc. Possible topics include:

Medieval London and the birth of England's capital

Early Modern London as cultural / artistic hub

London as metropole in the expanding Empire

Victorian London and class / race / gender

Life in wartime London

London's response to historical crises

London landmarks in art / literature

City characters unique to London

Abstracts of 250-300 words should be emailed to Ray Crosby at [raycrosby@gmail.com](mailto:raycrosby@gmail.com) by March 5, 2010. Please indicate any A/V needs.

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### **COSMOPOLITANISM:**

Contributors are welcome to submit papers examining cosmopolitanism, cosmopolitan theory, cosmopolitanism in literature, cosmopolitan ethics, etc. Possible topics include:

The roots / routes of cosmopolitanism

Contemporary cosmopolitan thought  
Cosmopolitanism and government  
Cosmopolitanism and the environment  
Cosmopolitanism and the global economy  
Cosmopolitanism in a particular literary piece / genre / period  
Cosmopolitanism and “states of crisis”

Abstracts of 250-300 words should be emailed to Ray Crosby at [raycrosby@gmail.com](mailto:raycrosby@gmail.com) by March 5, 2010. Please indicate any A/V needs.

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### **Speculative Fiction**

Contributors are invited to submit critical works that consider speculative fiction in its many forms—print, film, television, etc. In keeping with this year’s conference theme, this panel is interested in the role of crisis in these narratives. How is crisis represented in speculative fiction? How does speculative fiction shape our experiences and understanding of crisis? How have depictions of crisis in speculative fiction changed over time? Possible topics (though contributors are not limited to these) may include:

Novels, short stories, poems  
Movies and T.V.  
Fan communities  
Gender and sexuality  
Mythology and history  
Depictions of conflict  
Utopias and dystopias  
Fantasy, science-fiction, and horror

Abstracts of 250-300 words should be e-mailed to Jennifer Kavetsky ([jkave001@ucr.edu](mailto:jkave001@ucr.edu)) by March 5<sup>th</sup>.

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### **AVATAR**

(dis)junctions 2010: "States of Crisis" welcomes panel participants for a discussion of James Cameron's *Avatar* in relationship to the overall theme of the conference: crisis. How does this popular cultural production relate to the conditions of possibility or impossibility for ethnic rhetoric(s)? How does the film speak to the interrelationships between crisis and imperialism/empire? Crisis and technology? Crisis and access to citizenship? Crisis and nation? Crisis and genocide? Please consider these questions as general guidelines. Participants are welcome to explore any other relevant aspects of the film and/or reactions to the film as well.

Please send abstract proposals to [regis.mann@email.ucr.edu](mailto:regis.mann@email.ucr.edu) by 5 p.m. (PST) on March 5, 2010. You may direct any questions to the aforementioned email or to [disjunctions2010@gmail.com](mailto:disjunctions2010@gmail.com).

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### **Digital Worlds**

Contributors are invited to submit critical works that consider digital worlds. In keeping with this year’s conference theme, this panel is interested in the role of crisis in these constructed environments. How do virtual worlds represent crisis? How do users participate in and contribute

to these representations? What are the relationships between on-line and off-line experiences and our understanding of crisis? Possible topics (though contributors are not limited to these) may include:

On-line games  
Fan communities  
Avatars  
Gender and Sexuality  
Relationship Formation  
Mythology and history in game worlds  
Role-playing in digital environments  
Digital world creation and design

Abstracts of 250-300 words should be e-mailed to Jennifer Kavetsky (jkave001@ucr.edu) by March 5<sup>th</sup>.

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**\*Visual Art\***

**-Paradigmatic shifts across time and space-**

In keeping with this year's conference theme, "States of Crisis", you are invited to submit papers that strive to provide a discussion of the conditions, consequences, and productivity of the many forms of "crisis" in the visual arts.

In particular, we are looking for the ways that art, architecture and museum display have pushed against, played with or have been complicit in shifts in historical, social or cultural consciousness. The focus of the conference is to engage with crisis as both an abstract theoretical concept and a material reality that impacts individuals and populations.

Some other possible motifs (though contributors are not limited to these) might include:

**Medium:** sculpture, painting, craft(s), murals, ephemeral, installation, prints, outdoor/environmental, digital/media, folk and film.

**Periods:** Ancient, Medieval, Renaissance or Early Modern, Victorian/English, Modernism, Early American.

Abstracts should be submitted to Masha at [disjunctions2010@gmail.com](mailto:disjunctions2010@gmail.com) by March 5, 2010

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**Crisis in Postcolonial Studies**

This panel will address the current crisis within postcolonial studies as an academic discipline.

How is postcolonial studies relevant to current global and regional issues? How might the incorporation of postcolonial thought allow for a better understanding of our world? How should postcolonial thought be incorporated within the academy? Papers may address the relevance of postcolonial theory to issues of gender and sexuality, neocolonialism and imperialism, ethnicity, minority discourses, globalization, nationalism, politics, diplomacy, economics and war. They



may also address postcolonial theory's relationship with other fields of study, such as ethnic studies, feminist studies, queer theory, religious studies, rhetorical studies, etc.

Abstracts should be 200-250 words, and should be emailed to [jbest002@ucr.edu](mailto:jbest002@ucr.edu) by March 5, 2010.

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### Comparative Literature Panel

This panel is interested in the "narrative representations of the sociopolitical world" as a theme, particularly as this idea relates to filmic representations of East Asian subjects in "Western" films (i.e. films directed by "Western" directors, produced mainly for "Western" audiences). Some film scholars have argued that it no longer makes sense to talk about representations of minority groups in "national" cinemas, because the entire idea of the nation-state and national cinema is passé. But the cinematic "global landscape" is in a state of crisis. How can we discuss the representations of Chinese diasporic populations in Western countries without reference to national identity?

We invite papers that address questions such as:

- How are "Eastern" subjects represented by "Western" (European/U.S.) filmmakers?
- And the inverse: how are "Western" subjects depicted in East Asian (Taiwanese/Hong Kong/Mainland Chinese) cinema?
- Or, to broaden the scope of topics, I welcome papers that address these same concerns as they relate to current novels, literature, TV shows or even the media.
- What is the definition of truly "multicultural" cinema?
- What happens when East Asian cinema is analyzed through a "Western" theoretical apparatus?

Please email abstracts of 250-300 words to Flannery Wilson at [fwils001@student.ucr.edu](mailto:fwils001@student.ucr.edu) by March 5, 2010.

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### Anxieties of Influence: The Literary Extended "Family"

This panel seeks to explore the various manifestations of literary "anxieties of influence" as understood by Harold Bloom, then feminist critics Sandra Gilbert and Susan Gubar. How do writers, poets, scholars, and critics reconcile their relationship with their forebears, if at all? How do race, gender, class or sexuality complicate or enhance a writer's literary ancestry, fictive or actual? As a scholar, how are your literary relationships evident in your work? Please send abstracts of 250-300 words to Lisette Ordorica Lasater at [llasa001@ucr.edu](mailto:llasa001@ucr.edu) by March 5, 2010.

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### MEDIEVAL LITERATURE

This panel welcomes papers investigating any aspect of medieval literature.

Possible topics include, but are not limited to:

"States of Crisis" in the medieval world, or the medieval roots of modern states of crisis  
Arthurian literature

Early medieval poetry, epic, and saga  
Chaucer  
Anachronism and historical representation  
11<sup>th</sup>-12<sup>th</sup> century epics  
The spaces and landscapes of the medieval world in literature  
Gender and medieval representations of the body  
Religion and magic in the medieval romance

Abstracts of 250-300 words should be emailed to [thomas.schneider@email.ucr.edu](mailto:thomas.schneider@email.ucr.edu) by March 5, 2010. Please indicate any A/V needs you may have.

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### **Chicana/Latina Identity in Crisis?**

The theme of this particular panel pays close attention to Chicana/Latina identity in its various forms. The larger theme of the UCR (Dis)Junctions Conference 2010, “States of Crisis,” presents us with a unique opportunity to explore the state of our Chicana/Latina identity from different multidisciplinary perspectives. It gives us a chance to examine the different crisis’ our identities are faced with on a daily basis. It forces us to critically engage with the work that we have done and what is yet to come.

This panel is inspired by a quote from Gloria Anzaldúa’s , “La Conciencia de la mestiza/ Toward A New Consciousness.” She says, “the new mestiza copes by developing a tolerance for contradictions, a tolerance for ambiguity. [...] She has a pluralistic personality, she operates in a pluralistic mode— nothing is thrust out, the good the bad and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else.” I am most interested in exploring how we are coping with the ambiguity and contractions of our daily lives. How are these contradictions affecting our lives? How are we surviving? And how can we move forward?

I want to use this space to generate discussion and promote solidarity. I am looking for a variety of projects across disciplines focused on identity. Please send 250-300 word abstracts, proposals, or questions to Sonia Alejandra Rodriguez at [srodr021@ucr.edu](mailto:srodr021@ucr.edu) by March 5, 2010

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### **RENAISSANCE LITERATURE**

Contributors are invited to submit papers investigating any aspect of Renaissance or Early Modern literature. In keeping with this year's conference theme, we are especially interested in exploring moment of conflict and collision in the early modern period, but papers dealing with any Renaissance or Early Modern themes and texts are welcome. Some possible topics (though contributors are not limited to these) might include:

drama and the stage  
Shakespeare and other authors  
desire and eroticism  
gender identity and performativity  
magic and magicians  
markets, commodities, and exchange  
early imperialism and colonial tendencies

Abstracts of 250-300 words should be emailed to Kristin Noone at [kristin.noone@email.ucr.edu](mailto:kristin.noone@email.ucr.edu) by March 5, 2010. Please indicate any A/V needs.

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## **MYTHOLOGY AND FOLKLORE**

Myth, fairy tales, and folk heroes are an indelible part of global culture. In keeping with this year's conference theme, this panel is interested in how mythologies or mythical heroes function to redefine or reassert cultural identities at moments of crisis—creating relationships between this world and the fairy world, between the past and the present, between one culture and another. Possible topics (though contributors are not limited to these) may include:

Comparative mythology

Moments of conflict in mythological settings

Folk heroes in popular culture

Reading mythology in terms of cultural capital

Film or other adaptations

Heroism

Cross-culture comparison/transmission

Children's fairy tales

Abstracts of 250-300 words should be emailed to Kristin Noone at [kristin.noone@email.ucr.edu](mailto:kristin.noone@email.ucr.edu) by March 5, 2010. Please indicate any A/V needs.

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## **CHANGES IN MIDDLE-EARTH: THE EVOLUTION OF TOLKIEN'S FANTASY**

This panel is interested in exploring moments of crisis and transformation as related to Tolkien's work, both internal (for example, conflict among the Fellowship of the Ring) or external (for example, the First World War and its influence on Tolkien's work). Papers may focus on topics such as: warfare and kingship in Tolkien's works; the relationship of Middle-Earth to England and to J.R.R. Tolkien's life experiences; J.R.R. Tolkien's sense of history as a 'long defeat'; the various cultures brought into contact in his writings; film adaptations of his works; and any other related topics.

Abstracts of 250-300 words should be emailed to Kristin Noone at [kristin.noone@email.ucr.edu](mailto:kristin.noone@email.ucr.edu) by March 5, 2010. Please indicate any A/V needs.

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(dis)junctions Media Festival 2010

States of Crisis, New Interventions: A Festival of Contemporary Independent Screen Cultures from Digital Video to Social Media

We are seeking media works for the (dis)junctions Multi-Media Festival 2010 that complement this year's theme: States of Crisis. States of Crisis in screen cultures is a fitting theme for this year's Multi-Media Festival which combines the traditional film festival with other artistic and creative works. Crisis may be broadly determined as the subject of the text or an idea the text itself illustrates. The crisis of knowledge and art in the digital age, crisis of communication with

the proliferation of communications technologies, crisis of identity in a postmodern world, crisis or media interpretation, and economic crisis in contemporary culture are just some of the themes that we hope to explore through this festival. Submissions for the festival may include, but are not limited to, digital or analogue photography exhibitions, alternative textualities (i.e. hyperlinked text, poetry through text messaging, first-person narration via social networking media, collaboratively authored texts making innovative use of print or social media, etc.), and film and digital shorts of no more than 20 minutes duration. The festival begins with a screening and exhibition of all the chosen works, followed by a round table discussion with the artists and a reception with refreshments. At the end of the night, awards may be given in the following categories: Best Digital/Film Short, Best Still Image Exhibition, Best Digital Media (non-film) Presentation, Audience Choice Award. The festival will take place at the close of (dis)junctions on April 10<sup>th</sup> 6-8pm.

Please submit an abstract of no more than 250 words describing your work along with whichever of the following best suits your project:

- a DVD of your film or media file
- or
- a PDF or JPEG sample of your project

Please include the name of the creator(s) and contact information. All submissions must be received by March 8, 2010.

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#### Food Fights: Current Trends and Historical Movements

The recent explosion of interest in the way food is produced, and the proliferation of alternatives to agribusiness begs the question of whether this is an elite movement which takes place at the expense of attention to national and world hunger. This panel welcomes papers on that question, as well as other topics which include, but are not limited to:

- ethical eating
- health and the medicalization of food
- pleasure and prohibition
- writing food
- culture and community

Please submit Abstracts of 250-300 words to Laurence at [laurence@cloverfieldpress.com](mailto:laurence@cloverfieldpress.com)  
By March 5, 2010.