

# Contributors

**Tony Bennett** is Professor of Sociology at the Open University, where he is also Director of the Pavis Centre for Social and Cultural Research. His recent publications include *The Birth of the Museum* (1995), *Culture: A Reformer's Science* (1998) and, as co-author, *Accounting for Tastes: Australian Everyday Cultures* (1999).

**Sarah Berry** is author of *Screen Style: Fashion and Femininity in 1930s Hollywood* and has published articles on interactive media, fashion, and film. She works as an information architect and interactive media developer.

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**C. L. Cole** is an Associate Professor of kinesiology, sociology, and women's studies at the University of Illinois at Urbana-Champaign. Her teaching and research investigate sexuality, citizenship, and the production of deviant bodies in post-Second World War America. She is also working on two new projects: the new urban health culture, which takes San Francisco as its central case; and transsexuals and sporting bodies, which uses the Gay Games as its case study.

**Rosemary Coombe** occupies the Canada Research Chair in Law, Communication, and Cultural Studies at York University. She is the author of *The Cultural Life of Intellectual Properties: Authorship, Appropriation and the Law* (1998). Currently she is working on issues involving indigenous knowledge, human rights, and the politics of globalizing intellectual property laws.

**Melissa Deem** is an Assistant Professor in Women's Studies and Rhetoric at the University of Iowa. Her work has been published in *Public Culture* and *Critical Studies in Mass Communication*. She is currently writing a book which maps the contemporary political discourses of and about feminism in the United States, as

well as establishes the contemporary relevance of various anomalous feminist rhetorical practices dating to about 1968, the period commonly referred to as second wave feminism.

**Marianne de Laet** is an anthropologist of science and technology, with a background in the sociology of scientific knowledge. Her research concerns technology transfer, appropriate technology, and intellectual property issues – especially as they play out in developing countries and in big science and engineering projects. She is currently a Senior Research Fellow and Lecturer in the Humanities at the California Institute of Technology.

**John Nguyet Erni** is an Associate Professor in the Department of Communication, University of New Hampshire, where he teaches media and cultural studies. He is the author of *Unstable Frontiers: Technomedicine and the Cultural Politics of “Curing” AIDS* (1994), *Epidemic Imaginary in a Southeast Asian City: HIV/AIDS, Empirical Worlds, Postcolonial Readings* (forthcoming), and special issue editor of “Becoming (Postcolonial) Hong Kong,” *Cultural Studies* (forthcoming). In addition, he has published in various journals, among them *Cultural Studies*, *Critical Studies in Mass Communication*, *Identities: Global Studies in Culture and Power*, *Science as Culture*, *Sexualities*, *Praxis*, and *Hong Kong Cultural Studies Bulletin*. His research and teaching focus on the intersections of culture, media, biomedical health, cities, gender and sexual politics, and Asian modernity. In 2000–1 he is Visiting Associate Professor at the City University of Hong Kong.

**Andrea Fraser** is a New York-based artist whose work is identified with Institutional Critique. Since 1984 she has produced performances, videos, installations, and publications with museums and foundations throughout the United States, Europe, and Latin America. She is currently working on a collection of her essays and scripts.

**Ana María Ochoa Gautier** is currently Professor in the Anthropology Department of the Universidad Autónoma del Estado de Morelos in Cuernavaca, Mexico. Until last year she was researcher at the Instituto Colombiano de Antropología in Bogotá, Colombia. Her work is on cultural policy and on the music industry in Latin America.

**Mark Gibson** teaches Cultural Studies at Murdoch University in Western Australia. He has published around the theme of “post-Cold War” political formations in popular culture, and is currently completing a project on the history of the concept of power in Cultural Studies.

**Douglas Kellner** is George Kneller Chair in the Philosophy of Education at UCLA and is author of many books on social theory, politics, history, and

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**Jason King** is a performer, playwright, songwriter, musician, and vocal arranger. In his spare time, he is a doctoral candidate in Performance Studies at New York University and adjunct faculty in the Asian/Pacific American Studies Program, Tisch Drama and the Gallatin School of Individualized Study. Most recent essays appear in: *Callaloo*, *The Velvet Light Trap*, *Women and Performance: A Journal of Feminist Theory*. Creative work includes: *The Story of My Father* (Crossroads Theater Company); a pop soul children's musical, *Jump Up to the Future!*; and a forthcoming revue on jazz legend Abbey Lincoln.

**Geoffrey Lawrence** is Foundation Professor of Sociology at Central Queensland University, Australia. He has been involved in the critical analysis of sport for several decades with co-edited titles including: *Power Play: Essays in the Sociology of Australian Sport* (1986); *Sport and Leisure: Trends in Australian Popular Culture* (1990); and *Tourism, Leisure, Sport: Critical Perspectives* (1998).

**Justin Lewis** has written several books about media and culture. His particular interests are media influence, cultural policy and the ideological role of media in contemporary societies. His most recent book: *Constructing Public Opinion: How Elites Do What they Like and Why We Seem to Go Along With It*, is an analysis of the media and public opinion.

**Eric K. W. Ma** is an Associate Professor at the School of Journalism and Communication, the Chinese University of Hong Kong. He is the author of *Culture, Politics and Television in Hong Kong* (1999).

**George E. Marcus** is Professor and Chair of the Department of Anthropology at Rice University. In 1986, he edited with James Clifford the volume *Writing Culture*, and co-authored with Michael Fischer, *Anthropology as Cultural Critique*. In the same period, he established the journal *Cultural Anthropology*. More recently, he founded and edited a documentary series of annuals, focused on communicating through conversations with diverse social actors the conditions of the *fin-de-siècle*. This series, known as Late Editions, has come to a close with *The Final Edition – Zeroing in on the Year 2000*. His latest work is *Ethnography Through Thick and Thin* (1998), in which he argues for changes in the research practice at the heart of anthropology.

**Jorge Mariscal** is Associate Professor of Chicano and Spanish literature at the University of California, San Diego. He is the editor of *Aztlán and Viet Nam: Chicano and Chicana Experiences of the War* (1999), and is currently completing a collection of essays on the Chicano Movement. He has served on the board of directors of the Centro Cultural de la Raza in San Diego and is an active member of Project YANO, a volunteer antimilitarism organization.

**Randy Martin** is Professor of Art and Public Policy and Associate Dean of Faculty and Interdisciplinary Programs at Tisch School of the Arts, New York University. Previously he was Chair of the Department of Social Science at the Pratt Institute, where he developed an undergraduate program in Cultural Studies. His *On Your Marx: Relinking Socialism and the Left* is forthcoming from University of Minnesota Press.

**Richard Maxwell** is Associate Professor of Media Studies at Queens College-City University of New York. He is the author of *The Spectacle of Democracy: Spanish Television, Nationalism, and Political Transition* (1995) and editor of the forthcoming *Culture Works: The Political Economy of Culture*. His essays on global marketing have appeared in *Media, Culture, and Society*, *Cultural Studies*, *The Journal of International Communication*, *Social Text*, and in the recent collections entitled, *Contemporary Spanish Cultural Studies* (2000) and *Consuming Audiences: Production and Reception in Media Research* (2000).

**Alec McHoul** is Professor of Communication Studies at Murdoch University, Western Australia. He is currently working on an edited collection called *How to Analyse Talk in Institutional Settings* (with Mark Rapley) and a book which analyzes the problematic concept of representation in Cultural Studies.

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**Paul Moore** is a lecturer in Cultural and Media Studies at the University of Ulster, Coleraine. His Ph.D. research was an ethnographic study of an outlaw motorcycle group in Northern Ireland, a group he rode with for two years. He is

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**Silke Morgenroth** studied archaeology, history, and literature in Bochum and Hamburg. She is the author of *Analysen und Interpretation: Hausreste im arch-äologischen Befund* (1998). She has been working as a journalist and since 1999 as an author, mainly on fictional projects.

**Suvendrini Kanagasabai Perera** completed her BA at the University of Sri Lanka and her Ph.D. at Columbia University, New York. She currently teaches in the School of English at La Trobe University, Melbourne, Australia. Her essays have appeared in *Cultural Studies*, *The Journal of Intercultural Studies*, *Social Identities*, *Discourse*, *Journal of Postcolonial Studies*, and *Race & Class*. She is author of *Reaches of Empire* and editor of *Asian and Pacific Inscriptions: Identities/Ethnicities/Nationalities*. Her current research interests are in counter-histories of multiracial societies.

**Paul Smith** is currently working as Professor of Media and Cultural Studies at the University of Sussex. His most recent books are: *Clint Eastwood, Boys* (ed.), and *Millennial Dreams*. He is currently working on a cultural studies manifesto and a book about the political economy of the new media.

**Robert Stam** teaches cinema in the Cinema Studies Department at NYU. He is the author of many books on cinema and culture, including, most recently, *Film Theory: An Introduction*, *Tropical Multiculturalism*, *Unthinking Eurocentrism* (with Ella Shohat), and *Subversive Pleasures*. He has won Fulbright, Guggenheim, and Rockefeller awards.

**Graeme Turner** is Professor of Cultural Studies and Director of the Centre for Critical and Cultural Studies, University of Queensland, Brisbane, Australia. He is the author of a number of books on cultural studies, including *British Cultural Studies: An Introduction* (1990 and 1996). His most recent book is (with Frances Bonner and P. David Marshall), *Fame Games: The Production of Celebrity in Australia* (2000).

**Frank Webster** is Professor of Sociology and Head of Department, Cultural Studies and Sociology, University of Birmingham, UK. His books include *Theories of the Information Society* (1995), *Times of the Technoculture* (with Kevin Robins, 1999), *Information Technology: A Luddite Analysis* (with Kevin Robins, 1986), and *Culture and Politics in the Information Age: A New Politics?* (2001)

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