Critical Theory Institute
University of California, Irvine

Wellek Library Lectures 2002

Paul Gilroy
(Sociology & African American Studies, Yale)

Elements of Post-colonial melancholia

Living with difference Human rights and the racial nomos Race is ordinary

May 13, 14 & 16, 2002

5-7 pm: HIB100

Critical Theory Institute
UC, Irvine
433 Krieger Hall
Irvine, CA 92697-5525

Phone: 949-824-5583
Fax: 949-824-2757

Director:
James Ferguson

Office Manager:
Lisa Ness

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PAUL GILROY

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2002

WELLEK LIBRARY LECTURES

1981  Harold Bloom  The Breaking of the Vessels
1982  Perry Anderson  In the Tracks of Historical Materialism
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1985  J. Hillis Miller  The Ethics of Reading
1986  J.-F. Lyotard  Peregrinations
1987  Louis Marin  Pascalian Propositions Today
1988  Murray Krieger  The Reopening of Closure
1989  Edward Said  Musical Elaborations
1990  Hélène Cixous  Three Steps on the Ladder of Writing
1991  Fredric Jameson  The Seeds of Time
1992  Geoffrey Hartman  The Fateful Question of Culture
1993  Evelyn Fox Keller  Refiguring Life
1994  Wolfgang Iser  The Range of Interpretation
1995  Rosalind E. Krauss  Formlessness
1996  Étienne Balibar  Extreme Violence & the Problem of Civility
1997  H. D. Harootunian  History's Disquiet
1998  Judith Butler  Antigone's Claim
1999  Jean Baudrillard  The Murder of the Real, the Final Solution, & the Millennium
2000  Gayatri C. Spivak  The New Comparative Literature
2001  Homi K. Bhabha  Quasi-Colonial; Shadows & Citizens; Global Measure
PAUL GILROY

A Bibliography

Compiled by

Eddie Yeghiayan

Texts by Paul Gilroy
Discussions of Paul Gilroy's Works
   Reviews of Paul Gilroy's books and books he contributed to
   Special issues of journals
   Texts on Paul Gilroy

Texts by Paul Gilroy

1980


   "This paper was written as part of the ongoing work of the Race and Politics subgroup at the Centre for Contemporary Cultural Studies, Birmingham University."

1981


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1982


1983


"C4\-: Bridgehead or Bantustan." *Screen* (July-October 1983), 24(4-5):130-136.

"Paul Gilroy reviews Channel 4's Black Programmes."

2

The text is a conflation of two separate interviews—one conducted by Alan Mackenzie in 1973, the other by Paul Gilroy in 1982.


Translation by A. Breyvogel of "You can't fool the youths...Race and Class Formation in the 1980s" (1981).

1984


1985


1986


A pamphlet.

1987


Contents:
1 ‘Race’, Class and Agency:15-42
2 ‘The whisper wakes, the shudder plays’: ‘Race’, Nation and Ethnic Absolutism:43-71
3 Lesser Breeds without the Law:72-113
4 Two Sides of Anti-Racism:114-152
5 Diaspora, Utopia and the Critique of Capitalism:153-222
6 Conclusion: Urban Social Movements, ‘Race’ and Community:223-248

1988


This paper was read at the Conference Critical Difference: Race, Ethnicity & Culture, Southampton University, 22 October 1988, organized by John Hansard Gallery as part of the programme during Rasheed Araeen’s retrospective: From Modernism to Postmodernism (1959-1987).


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1989


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1990

This talk given in connection with the Other Story exhibition, 10 January 1990, Royal Festival Hall.
"This issue is dedicated to the memory of the philosopher and writer C. L. R. James who died on the 31st May 1989 at the age of 89."

"Climbing the Racial Mountain." Mediamatics (Summer 1990), 4(4):189-197.
An Interview conducted by Paul Gilroy with Isaac Julien on his film Looking For Langston.

"David A. Bailey: From Britain, Barbados or Both?" Creative Camera (1990), 2:10-13.


"Frank Bruno or Salman Rushdie?" Media Education (1990), 14.


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1991


Contents:
1 ‘Race’, Class and Agency: 15-42
2 ‘The whisper wakes, the shudder plays’: ‘Race’, Nation and Ethnic Absolutism: 43-71
3 Lesser Breeds without the Law: 72-113
4 Two Sides of Anti-Racism: 114-152
5 Diaspora, Utopia and the Critique of Capitalism: 153-222
6 Conclusion: Urban Social Movements, ‘Race’ and Community: 223-248


Paul Gilroy, Homi Bhabha and Stuart Hall discuss Isaac Julien’s film Young Soul Rebels.


1992


Excerpt from ‘There Ain’t No Black in the Union Jack’ (1987), pp. 154-156.


Reprint of The Empire Strikes Back (1982)


This issue is edited by David A. Bailey and Stuart Hall and entitled "The Critical Decade: Black British Photography of the 1980s."

1993


Contents:

1 The Black Atlantic as a Counterculture of Modernity: 1-40
2 Masters, Mistresses, Slaves, and the Antinomies of Modernity: 41-71
3 "Jewels Brought from bondage": Black Music and the Politics of Authenticity: 72-110
4 "Cheer the Weary Traveller": W.E.B. Du Bois, Germany, and the Politics of (Dis)placement: 111-145
5 "Without the Consolation of Tears": Richard Wright, France, and the Ambivalence of Community: 146-186
6 "Not a Story to Pass On": Living Memory and the Slave Sublime: 187-223


"Mixing It." *Sight and Sound* (September 1993), 3(9):24-25.


**Contents:**
- Introduction: 1-15
- **Part One Black and English: a lived contradiction**
  - 1 One Nation under a Groove: 19-48
  - 2 The Peculiarities of the Black English: 49-62
  - 3 Nationalism, History and Ethnic Absolutism: 63-73
  - 4 Art of Darkness: Black Art and the Problem of Belonging to England: 74-85
  - 5 Frank Bruno or Salman Rushdie?: 86-94
- **Part Two Diaspora Identities, Diaspora Aesthetics**
  - 6 Cruciality and the Frog's Perspective: An Agenda of Difficulties for the Black Arts Movement in Britain: 97-114
  - 7 D-Max: 115-119
  - 8 It Ain't Where You're From, It's Where You're At: The Dialectics of Diaspora Identification: 120-145
  - 9 On the Beach: David A. Bailey: 146-152
  - 10 Whose Millennium is This? Blackness: Pre-Modern, Post-Modern, Anti-Modern: 153-165
  - 11 Climbing the Racial Mountain: A Conversation with Isaac Julien: 166-172
- **Part Three Black Atlantic Exchanges**
  - 12 Living Memory: A Meeting with Toni Morrison: 175-182
  - 13 Spiking the Argument: Spike Lee and the Limits of Racial Community: 183-191
  - 14 It's a Family Affair: Black Culture and the Trope of Kinship: 192-207
  - 15 A Dialogue with bell hooks: 208-236
  - 16 Wearing Your Art on Your Sleeve: Notes Towards a Diaspora History of Black Ephemera: 237-257


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1 videocassette (59 min.): sd., col. & b&w; 1/2 in.

This issue is entitled "Keywords," edited by Roland-François Lack.

"Foreword." In Ivor Gaber and Jane Aldridge, eds., In the Best Interests of the Child: Culture,

"Racism: A Real Case to Answer." Review of Pat Shipman's The Evolution of Racism:
Human Differences and the Use and Abuse of Science. New Scientist (November 26,

"Sounds Authentic: Black Music, Ethnicity, and the Challenge of a Changing Same."
In Sidney J. Lemelle and Robin D.G. Kelley, eds., Imagining Home: Class, Culture and
Nationalism in the African Diaspora, pp. 93-117. The Haymarket Series. London &

"Urban Social Movements, 'Race' and Community." In Patrick Williams and Laura
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1995

"'After the Love Has Gone': Bio-Politics and Etho-Poetics in the Black Public Sphere." In
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1996


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1997


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1998


Interview with Richard C. Green and Monique Guillory.


Special issue on "Rethinking Ethnic and Racial Studies," edited by Martin Bulmer and John Solomos.

1999


Published in collaboration with Dia Center for the Arts, New York.


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This Special Issue is on "Performativity and Belonging," edited by Vikki Bell.


20pp. A pamphlet.

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On Post-colonial London.

Rotterdam, the Netherlands: PhotoWork(s) in Progress/Nederlands Foto Instituut, 1999.


1 videocassette (52 min.) VHS: sd., col. with b&w sequences; ½ in. Originally released as a motion picture in 1989.
Credits: Producer, Avril Johnson. Editor, Brand Thumin.
Performers: Paul Gilroy, Gail Lewis, George Shire, Homi Bhaba, Rosina Visram, David Yallo, Andy Coupland.
Narrator: Amanda Symonds.

2000


Contents:
Introduction:1-8
I. Legal Observance, Nationalism, and Humanism
1. The Crisis of ‘Race’ and Raciology:11-53
2. Modernity and Infrahumanity:54-96
3. Identity, Belonging, and the Critique of Pure Sameness:97-133
II. Fascism, Embodiment, and Revolutionary Conservatism
5. "After the Love Has Gone: Biopolitics and the Decay of the Black Public Sphere:177-206
6. The Tyrannies of Unanimism:207-237
III. Black to the Future
7. "All about the Benjamin’s": Multicultural Blackness—Corporate, Commercial, and Oppositional:241-278


Excerpted from The Black Atlantic (1993).


2001


"Race in Britain: Heroes and villains: Good Guys, bad guys...and the absolute bigots: How Does Jack Straw fare in our race relations Oscars? Is Lenny Henry right-on or way-off? And what of Margaret Thatcher or Enoch Powell? The Observer’s panel of judges names the good, the bad and the ugly in the long battle for racial harmony." Observer [London] (November 25, 2001), Observer Special Supplement:5.

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Paul Gilroy's There Ain't No Black in the Union Jack (1987, 1991)


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Dayan, Joan. "Paul Gilroy's Slaves, Ships, and Routes: The Middle Passage as Metaphor":7-14.
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Cooper, Carolyn. "Race and the Cultural Politics of Self-Representation: A View from the University of the West Indies":97-105

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This issue is entitled "Is There Life after Identity Politics?"


Special Issue: Border Crossings: Multicultural and Postcolonial Feminist Challenges to Philosophy., (Part II).


This special issue is edited by Rey Chow and is entitled: "Modern Chinese Literary and Cultural Studies in the Age of Theory: Reimagining a Field."


Asserts that Paul Gilroy presents the most sustained defence of the concept of diaspora and wants to reconstruct the history of the West through the work of Du Bois and Richard Wright.


Cites Paul Gilroy's *There Ain't No Black in the Union Jack* (1987).

Special issue: The Politics of Culture.


On James Baldwin.


Part of a Special Section on Music & Politics.


Part of the special issue on Paul Gilroy's The Black Atlantic (1993).


This Special Issue is on "Performativity and Belonging," edited by Vikki Bell.


This Special Issue is on "Performativity and Belonging," edited by Vikki Bell.


Quotes what Paul Gilroy said in The Black Atlantic of Richard Wright: "His work articulates simultaneously an affirmation and a negation of
civilisation that formed him. It remains the most powerful expression of the insider-outsider duality which we have traced down the years from slavery."


This issue is entitled "Oceans Connect," edited by Kären Wigen and Jessica Harland Jacobs.


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Cites Paul Gilroy’s *The Black Atlantic* (1994).


Special Issue on “Caribbean Literature from Suriname, the Netherlands Antilles, Aruba, and the Netherlands,” edited by Hilda van Neck-Yoder.

This issue is entitled “Oceans Connect,” edited by Karen Wigen and Jessica Harland Jacobs.

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Special Issue on "Rethinking Ethnic and Racial Studies," edited by Martin Bulmer and John Solomos.


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Bonnett, Alastair. “Constructions of Whiteness in European and American Anti-Racism.”


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Chivallon, Christine. "Images of Creole Diversity and Spatiality: A Reading of Patrick Chamoiseau's Texaco." Ecumene (July 1997), 4(3):331, 335n34.


Quotes the following from Paul Gilroy, that he rejects an "African american version of cultural studies which shares a nationalistic focus that is antithetical to the rhizomorphic, fractal structure of the transcultural formation that is the black atlantic."


This special issue is entitled "Transcending Traditions," edited by Laura Chrisman, Farah Jasmine Griffin, and Tukufu Zuberi.


This issue is entitled "Inequality/Theory I, Post-Colonialism, Racism and Cultural Difference," edited by Richard H. King and Patrick Williams.

Quotes the following from Paul Gilroy:

"No single culture is hermetically sealed off from others. There can be no neat and tidy pluralistic separation of racial groups in this country. It is time to dispute with those positions which, when taken to their conclusions, say 'there is no possibility of shared history and no human empathy'. We must beware of the use of ethnicity to wrap a spurious cloak of legitimacy around
the speaker who invokes it. Culture, even the culture which defines the groups we know as races, is never fixed, finished or final."


Chu, Wei-cheng-Raymond. "Some Ethnic Gays are Coming Home; or, the Trouble with Interraciality." *Textual Practice* (Summer 1997), 11(2):221, 233n7.


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This special issue is on "Multiculturalism," edited by Jean-François Fourny and Marie-Paule Ha.


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On one of Paul Gilroy’s students, Maya Ruby.


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Mentions Paul Gilroy's view that the concept of diaspora is under-theorized.


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On Benedict Anderson’s *The Spectre of Comparisons*.

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