Editor's Preface

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BRIAN CONNORS-MANKE's broadcast journalism degree from The Ohio State University has allowed him the opportunity of frequent travel, and his camera is usually part of the luggage. The last two years he's been a Computer Stats Coordinator for *ABC Sports College Football* and he was a member of the *Monday Night Football* production crew prior to that.

P.R. DYJAK is a poet who has earned a M.A. in English, a M.F.A. in Poetry, a M.A. in Women's Studies, and is currently working on a Ph.D. in English at the University at Albany (SUNY). Her work has appeared in *Kalliope, Diner, Caprice, Passages North*, and other national literary magazines and anthologies. In 2001, her poem "Woman Without a Country" was a finalist in the Sue Sanels Elkkind Poetry contest of *Kalliope: a journal of women's literature and art*. Her poem "Zero the Gloryless" was selected by Pierre Joris as the local winner of the Phyllis Hurd Liston Poetry Prize, sponsored by the American Academy of Poets 2003. Ms. Dyjak is very interested in feminist spirituality, the web of life, and the way religion teaches people to grant authority to particular structures of power. Her poetics is driven both by concepts and the music of language.

TERRI GINSBERG has taught film, literary and cultural studies at Dartmouth College, Rutgers University, New York University, and the City...
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JOHN MARTIN is a native of Houston, Texas, where he grew up and attended college, absorbing something of the mythic attitude and the futuristic aspirations of that place. He later moved to Chicago and spent nine years haunting the gothic corridors of an urban graduate program. He's now basking in the warm southern glow of North Carolina--where he's a visiting instructor of English at Wake Forest University--and finding some time, at last, to write the poetry that's been wiggling under his skin.

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BOB MULLIGAN is an educator in the field of special education with thirty-one years of teaching, consulting, and program administration to his credit. He has a Ph.D. in Educational Psychology from Temple University and academic publications in the areas of adults with learning disabilities, transition, and the social construction of disability. His poetry has appeared in the Schuylkill literary journal as well as the Poetseers and A Man Overboard online journals.

NIAME recently received her Ph.D in sociology at the University of Oregon. She is currently adjunct faculty at the University of New Mexico. Her areas of expertise include the sociology of culture, social theory, the sociology of religion, and social movements.

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ELKE STREIT DE OLIVEIRA was born in Rio de Janeiro in 1973. She graduated in Law from Universidade Gama Filho in 1994. She also graduated in English and specialized in English Teaching from Universidade Federal do Espirito Santo. Nowadays she works as an English teacher and translator. She enjoys reading Brazilian writers such as Clarice Lispector and Chico Buarque.

SARAH E. TACKETT is a graduate of Tulane University of New Orleans. She is currently studying for her Master's degree at the University of Kentucky. She plans to further her study of English and Social Theory at the doctoral level. Sarah is native of Lexington, Kentucky, and spends her spare time enjoying all the "freedom" that President Bush has allotted Eiericans/Emerica.

MICHAEL TILLEY is a Philosophy Ph.D. student at the University of Kentucky. He is primarily interested in social philosophy, Kierkegaard, and Hegel. His research is directed toward developing a theory of community which is capable of resolving the conflict between solidarity and difference.
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JAMES WREN is a former professor of Japanese language and literature and a physician in internal medicine and immunogenetics, now retired because of lupus, Parkinson's Disease, and a genetic seizure disorder. He began writing creatively some two years ago. "After finishing three doctoral programs and practically deforesting the entirety of the woodlands of Northeast Asia," he quips, "What else could I do but write!" "The finer arts of provocation" are at the center of most of his recent writings. Having relocated from Japan, Hawai'i, and more recently California, Wren now makes his home in the Deep South, round the 'burbs of Birmingham, Alabama. He is in his early forties..., or as best he can recall these days.

Marcia England
Editor's Preface

God was big in '04. From the blockbuster success of Mel Gibson's The Passion of the Christ in February to the red state/blue state divide in November, religion came back into the American vernacular with a vengeance. Religion has experienced a resurgence of interest in Western popular culture and academia within the past few years, while the rest of the world has long recognized the political, economic and social implications of religious identification. This incarnation of disclosure examines the role of religion in the production of identity from multiple perspectives, looking particularly at how the processes of religious identification are used to create, mediate, and resist social change.

I feel an incredible personal connection to this issue. Even though I am now a staunch atheist, religion has been a huge part of both my academic and 'civilian' identity. Raised Catholic by my mother, I later converted to a non-denominational church when my parents divorced and my father rediscovered religion. This church was later rocked by a series of scandals when the pastor and several elders of the church were charged with sexual misconduct, reports of child abuse were alleged, and a congregation member murdered her child "to free her from demons." After I disentangled myself from this church, I still wanted to give religion a try. All throughout junior high and high school, I attended various churches with friends hoping to find a fit. While I eventually abandoned my search and opted instead for atheism, I was still fascinated by the topic, taking class after class on religion throughout my undergraduate and graduate studies. When I was given the opportunity to edit disclosing's issue on religion and identity, I jumped at the chance.

As always, disclosing employs an interdisciplinary approach to its examination of social theoretical issues. Our contributors come from disciplines that include Sociology, Biology, Education, English, Japanese Studies and Philosophy. We begin our investigation into religion and identity and its many incarnations with fractal art meant to stimulate the religious imagination. From here, "incarnations" begins
its journey into the construction of personal, familial, community and national identities through a variety of mediums: poetry, prose, photographs and paint. On behalf of the editorial collective, I welcome you to the latest edition of disClosure.

acknowledgments
disClosure is not possible without the effort of a number of people who sign up for a lot more than a semester's worth of work. I would like to thank the editorial collective for their support, enthusiasm and humor. Professor Dana Nelson, our faculty advisor, provided much-appreciated advice and grounding during the beginning of this journey (we miss you). She taught us what it meant to be both critical and collegial. I would like to thank Professor Virginia Blum for the seemingly endless energy she pumps into the Committee on Social Theory and Chris Wolcott for answering question after question without complaint. Jeff West deserves a whoop-whoop for his editing endeavors. Thank you to Brandon Absher and Stephanie Simon, who had to deal with my anxiety over every editorial decision. Danny Mayer and Keith Woodward (note: more Danny than Keith) deserve thanks for providing me with a working model of what an “editor” should be. Thanks to the Department of Geography and the Committee on Social Theory, who provided the space and resources to produce this issue.

The Committee on Social Theory, the Vice-President for Research and Graduate Studies, the College of Arts and Sciences and the Student Government Association provided the funding for this issue of disClosure. Thank you for your support year after year.

Finally, and most sincerely, thank you to all our contributors for their hard work and creativity.