



ASAP/10

the association for the study
of the arts of the present

October 17–20, 2018
New Orleans, Louisiana



#ASAP10

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ASAP/10

the association for the study
of the arts of the present

Arts of Our Time

October 17-20, 2018

HOSTED BY THE NEW ORLEANS CENTER FOR THE GULF
SOUTH AT TULANE UNIVERSITY AND PELICAN BOMB
AT THE INTERCONTINENTAL NEW ORLEANS

Sponsored by

The New Orleans Center for the Gulf South at Tulane University, Pelican Bomb, and the Tulane University School of Liberal Arts.

With additional support from

The Association for the Study of the Arts of the Present; Tulane University's Newcomb Art Department; Newcomb Art Museum of Tulane University; the New Orleans Museum of Art; and Critical Minded, an initiative to invest in cultural critics of color cofounded by the Nathan Cummings Foundation and the Ford Foundation.



PELICAN BOMB |



welcome

Dear ASAP/10 Participants,

Welcome to ASAP/10! This year we are delighted to be in New Orleans, an

appropriately festive location as we celebrate our tenth anniversary. It's hard to believe that a decade has already passed since that first conference in Knoxville, Tennessee. ASAP/1 had approximately 120 participants; the keynotes were Anton Vidokle, Sianne Ngai, and Ngũgĩ wa Thiong'o; and there was a lovely event at the Knoxville Museum of Art. Introducing the program, Amy J. Elias, Founding President of ASAP and the conference organizer wrote, "You are part of a historic moment: the birth of a new international arts society!" The second-person hailing was implicitly a provocation: The arts of the present belong not just to a temporality, but to those who demand that their presence be acknowledged.

Fortunately, many amongst us have taken up the call. ASAP has grown quickly in the space of a decade, becoming an intellectual home for scholars and artists invested in the contemporary arts. ASAP/Journal is flourishing, as is our online open access platform, ASAP/J. We received more votes in our recent election than ever before; and I am delighted to welcome to the motherboard Tatiana Flores as 2nd Vice President and Elise Archias as member-at-large. Furthermore, we have added a new communications position to our organization; we are pleased to have Eunsong Kim aboard. Our CFP for ASAP/10 drew a record number of proposals, making it more difficult than ever to make acceptance decisions, even though we have four times the number of participants this year than we did in Knoxville. As you may know, we have recently moved to an annual conference calendar, beginning last year with ASAP/9 in Oakland. Next year, we will be in College Park, Maryland, and we have a host of exciting possibilities brewing for subsequent years. In addition, we will continue to host smaller, international symposia annually. This past May we held a successful event at Vrije University in Amsterdam, and we look forward to 2019 at the University of Hong Kong. And on a celebratory note, I am pleased to announce the inaugural year for the Amy J. Elias Founders Award, which offers travel support to independent artists, graduate students, and non-tenure track faculty for whom it may be difficult to pay for conference attendance. Thanks to the generosity of the membership, we are able to support six awards this year.

More important than our growth has been our ability to address more vigorously the mission of ASAP. The present is indeed a moving target, and can only be harnessed by a capacious conversation, one that is interdisciplinary, transmedial, and international. I hope this program you hold in your hands meets these criteria. In addition to the excellent proposals we were able to include, we are honored to have the artist Dread Scott and Professor Daphne A. Brooks as our keynote speakers. We are excited as well to be teaming up with the Newcomb Art Department at Tulane University and their Sandra Garrard Memorial Lecture Series to offer our membership an opportunity to attend a talk by the multimedia artist Trevor Paglen. In a recent motherboard meeting, my colleague Yogita Goyal (President for 2018-19) expressed the abiding imperative that many of us share, to "keep ASAP weird." The programming committee this year has worked very hard in this spirit to maintain and expand the distinctiveness of ASAP, but it is ultimately the membership that determines our fate. Please do let us know what you think works and what doesn't.

Finally, I want to thank all the people who worked so hard to make ASAP/10 possible. I am deeply grateful to our hosts, Rebecca Snedeker and Cameron Shaw, along with the organizations they represent, the New Orleans Center for the Gulf South at Tulane University and Pelican Bomb. Denise Frazier was an absolute force of nature in the planning of the conference, and I cannot overstate how appreciative I am for her efforts. Thanks as well to the other members of the conference programming committee—Adrian Anagnost, Ignacio Sánchez Prado, Amy J. Elias—who made a difficult process much easier with their intelligence and dedication. The ASAP Motherboard was characteristically dependable in giving guidance and advice along the way; I want in particular to thank Mark Goble and Angela Naimou for sharing their knowledge from previous conference organizing experiences.

Sincerely,

Joseph Jonghyun Jeon
President 2017-18, ASAP

Welcome to New Orleans! Not only are we celebrating an important anniversary for ASAP, this year marks the tricentennial of the colonial founding of New Orleans. All year long, many of our local cultural institutions—large and small—have been producing programming that examines the past and present of our city and our imaginings for its future. We hope that your time in New Orleans allows you to come to know this place in new ways.

Though different in our approaches, both of our organizations—the New Orleans Center for the Gulf South at Tulane University and Pelican Bomb—are dedicated to documenting, celebrating, and critically reflecting on the distinct cultures and ecologies of this city and region. One of the many reasons we were so eager to host ASAP was to invite you to be active participants in this work, sharing your scholarship and creativity to shed light on the formal, social, and political significance of the arts today. Our local and Gulf South artists and scholars have been traditionally underrepresented in ASAP's membership, so we are particularly excited for the new encounters and generative possibilities that await.

We are also especially happy to share the ongoing work of Tulane University, the New Orleans Center for the Gulf South, and Pelican Bomb. Two of the conference's evening programs will take us to Tulane, an epicenter for local research with a global vision. On Wednesday, before or after the Sandra Garrard Memorial Lecture with Trevor Paglen, you are invited to visit artists Fallen Fruit's *EMPIRE* at Newcomb Art Museum. The installation is part of a citywide project initiated and co-presented by Pelican Bomb. And on Thursday, Tulane's School of Liberal Arts is hosting an evening reception, followed by our first keynote lecture from artist Dread Scott—whose project *Slave Rebellion Reenactment* has engaged the New Orleans Center for the Gulf South over several years. These projects are important to us, and we hope they'll provide insight into some of the multifaceted conversations taking place in our city surrounding culture, power, liberation, and posterity.

As you move through and learn about New Orleans, we expect that many of the questions this conference explores will resonate with your experiences: What roles can we imagine for the arts in relation to the great social, political, and ecological crises of our times? How can an understanding of place, as cultivated by works of art, deepen our ability to engage in democracy and to imagine our collective destiny? What can artists, activists, and scholars do to sustain and support the work of decolonization, anti-oppression, and liberation movements? What roles can we imagine for contemporary art that support or challenge our perspectives and understandings of archetypes, stereotypes, and the fullness of the human condition?

This is a tremendously critical and fruitful time in our city, country, and world to be asking these questions and to be considering the breadth and richness of approaches to their answers that the contemporary arts can provide. We want to express our deep appreciation to ASAP President Joseph Jonghyun Jeon, for his generous and strategic partnership, and echo his gratitude to our program committee, with additional thanks to Amy J. Elias for organizing this year's book exhibit. We also want to thank our phenomenal team members Denise Frazier, Charlie Tatum, Regina Cairns, and Aaron Cohen, as well as Katrina Andry, for our beautiful logo. Finally, we are grateful to Tulane's School of Liberal Arts Dean Brian Edwards and former Dean Carole Haber and their teams for their support and for understanding the extraordinary value of this gathering.

Enjoy!

Yours,

Rebecca Snedeker
James H. Clark Executive Director
New Orleans Center for the Gulf South
Tulane University School of Liberal Arts

Cameron Shaw
Executive Director and Founding Editor
Pelican Bomb

ASAP/10 Conference Overview

Arts of Our Time, October 17-20, 2018

Hosted by the New Orleans Center for the Gulf South at Tulane University and Pelican Bomb at the InterContinental New Orleans

WEDNESDAY, OCTOBER 17

2:00-6:00 pm	Registration Grand Staircase Foyer
5:00 pm	Buses to Tulane University from the InterContinental New Orleans and back are available on a first come, first served basis. (Travel time approximately 30 minutes including traffic.)
6:30 pm	Artist Talk: Trevor Paglen Freeman Auditorium, Woldenberg Art Center, Tulane University (Attendance for this event is expected to be high. Please arrive early.)
5:00-9:00 pm	Fallen Fruit's <i>EMPIRE</i> on view Newcomb Art Museum, Woldenberg Art Center, Tulane University

THURSDAY, OCTOBER 18

8:00 am-6:00 pm	Registration Grand Staircase Foyer
8:30-10:30 am	Session 1 (Seminars)
9:00 am-5:00 pm	Book Exhibit Marigny Atrium
10:45 am-12:15 pm	Session 2
12:15-1:30 pm	Lunch Break
1:30-3:00 pm	Session 3
3:15-4:45 pm	Session 4
5:00 pm	Buses to Tulane University from the InterContinental New Orleans and back are available on a first come, first served basis. (Travel time approximately 30 minutes including traffic.)
5:30 pm	Reception Dixon Hall, Tulane University
6:30 pm	Keynote: Dread Scott, Artist Dixon Hall, Tulane University

CONFERENCE OVERVIEW

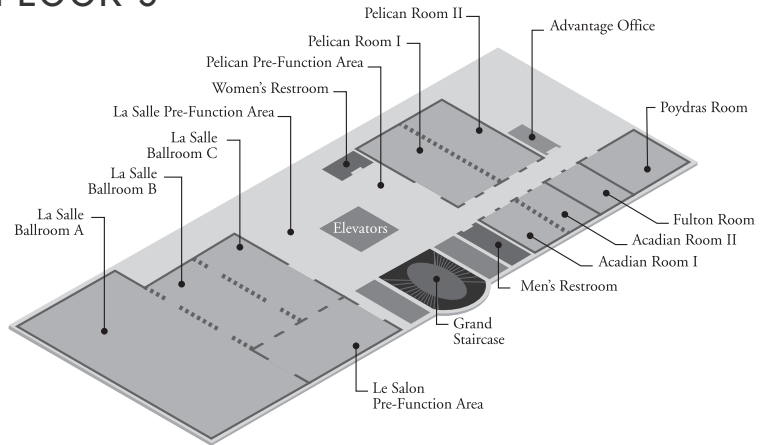
FRIDAY, OCTOBER 19

8:00 am–6:00 pm	Registration Grand Staircase Foyer
8:30–10:00 am	Session 5
10:15–11:45 am	Session 6
11:45 am–12:45 pm	ASAP Members and Award Lunch (All are welcome) Frenchmen Ballroom (InterContinental New Orleans, 2nd Floor)
1:00–2:30 pm	Session 7
2:45–4:15 pm	Session 8
4:30–6:00 pm	Session 9
6:15 pm	Buses to the New Orleans Museum of Art from the InterContinental New Orleans and back are available on a first come, first served basis. (Travel time approximately 15 minutes including traffic.)
5:00–9:00 pm	Friday Nights at NOMA New Orleans Museum of Art (1 Collins C. Diboll Circle)

SATURDAY, OCTOBER 20

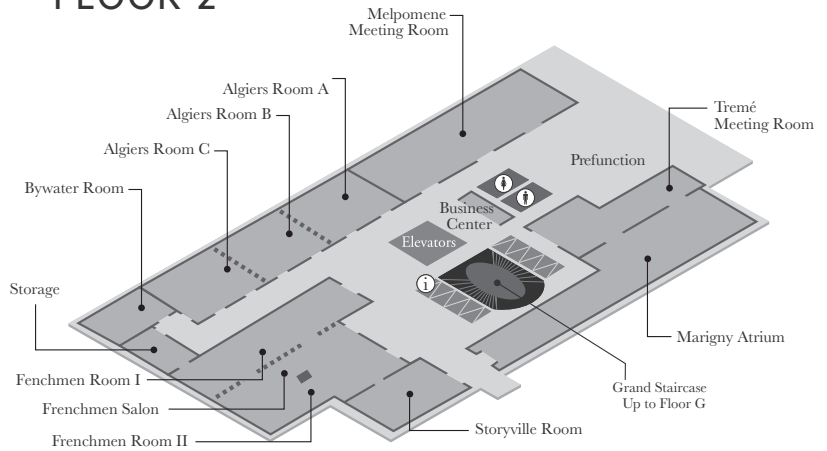
8:00–10:00 am	Registration Grand Staircase Foyer
8:30–10:30 am	Session 10 (Seminars)
10:45 am–12:15 pm	Session 11
12:15–1:30 pm	Lunch Break
1:30–3:00 pm	Session 12
3:15–4:45 pm	Session 13
5:15 pm	Keynote: Daphne A. Brooks, Professor of African American Studies and Theater Studies, Yale University La Salle Ballroom A (InterContinental New Orleans, 3rd Floor) ASAP/10 closing reception to follow La Salle Ballroom B and C

FLOOR 3

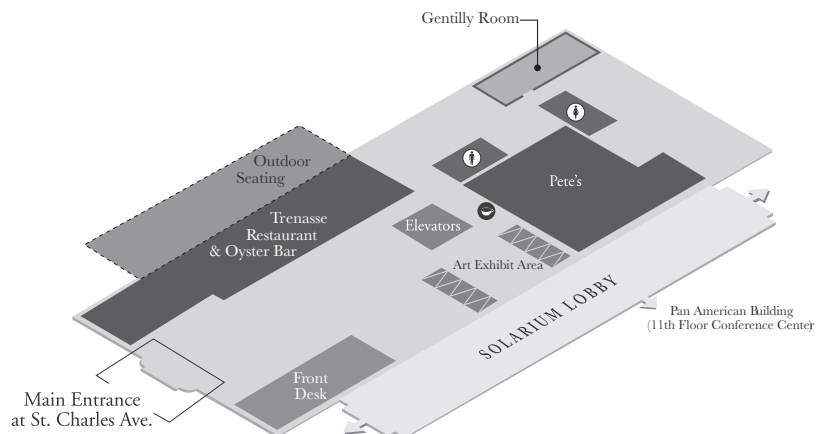


InterContinental New Orleans Floorplans

FLOOR 2



FLOOR 1



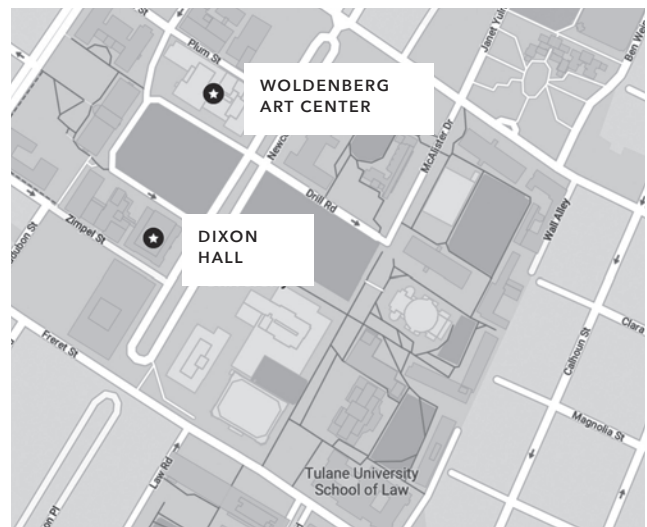
Maps



NEW ORLEANS



CENTRAL BUSINESS DISTRICT



TULANE UNIVERSITY

Keynote Speaker

**Thursday,
October 18**



5:30 pm // Reception, Dixon Hall,
Tulane University

6:30 pm // Talk, Dixon Hall, Tulane University

Buses to and from Tulane University and
the InterContinental New Orleans are
available on a first come, first served
basis. Buses depart the hotel at 5:00 pm.

Dread Scott, Artist

Dread Scott makes revolutionary art to propel history forward. He first received national attention in 1989 when his art became the center of controversy over its transgressive use of the American flag while he was a student at the School of the Art Institute of Chicago. President George H.W. Bush called his art “disgraceful” and the entire U.S. Senate denounced and outlawed this work. His work has been included in exhibitions at MoMA PS1, New York, and the Walker Art Center, Minneapolis, and he has performed at the Brooklyn Academy of Music. Scott’s work is in the collection of the Whitney Museum of American Art, New York, and has been featured on the cover of *Artforum* and in the *New York Times*. He is a recipient of a 2018 United States Artists fellowship and grants from Creative Capital and the Open Society Foundation. He works in a range of media including performance, photography, printmaking, and video. His current project, *Slave Rebellion Reenactment*, is restaging and reinterpreting Louisiana’s German Coast revolt of 1811. This uprising, on the outskirts of New Orleans, was the largest rebellion of enslaved people in North American history. With 500 reenactors, the reenactment will animate a hidden history of people with an audacious plan to take up arms to fight for emancipation and end slavery.



This event is made possible with support from Tulane University School of Liberal Arts.

Keynote Speaker

**Saturday,
October 20**



5:15 pm // La Salle Ballroom A

ASAP/10 closing reception to follow.
La Salle Ballroom B and C

(InterContinental New Orleans, 3rd floor)

**Daphne
A. Brooks,
Professor
of African
American
Studies and
Theater
Studies, Yale
University**

Daphne A. Brooks is the author of two books: *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910*, winner of the Errol Hill Award from the American Society for Theatre Research, and *Jeff Buckley's Grace*. Brooks is currently working on a three-volume study of black women and popular-music culture entitled *Subterranean Blues: Black Women Sound Modernity*. The first volume in the trilogy, *Liner Notes for the Revolution: The Archive, the Critic, and Black Women's Sound Cultures*, is forthcoming from Harvard University Press. Brooks is also the author of the liner notes for *The Complete Tammi Terrell* and *Take a Look: Aretha Franklin Complete on Columbia*, each of which has won the ASCAP Foundation Deems Taylor/Virgin Thompson Award for outstanding music writing. She is the editor of *The Great Escapes: The Narratives of William Wells Brown, Henry Box Brown, and William Craft* and the performing arts volume of *The Black Experience in the Western Hemisphere* series, edited by Howard Dodson and Colin Palmer.

Special Programs

Wednesday, October 17



6:30 pm // Freeman Auditorium,
Woldenberg Art Center, Tulane University

Buses to and from Tulane University and the InterContinental New Orleans are available on a first come, first served basis. Buses depart the hotel at 5:00 pm.

Attendance for this event is expected to be high. Please arrive early.

Trevor Paglen, Artist

**Artist Talk Hosted by Newcomb
Art Department, Tulane University,
Sandra Garrard Memorial Lecture
Series**

Trevor Paglen's work spans image-making, sculpture, investigative journalism, writing, engineering, and numerous other disciplines. Among his chief concerns are learning how to see the historical moment we live in and developing the means to imagine alternative futures. He has had one-person exhibitions at Vienna Secession; Eli and Edythe Broad Art Museum at Michigan State University; Van Abbemuseum, Eindhoven; Frankfurter Kunstverein; and Protocinema Istanbul and has participated in group exhibitions at the Metropolitan Museum of Art, New York; the San Francisco Museum of Modern Art; Tate Modern, London; and numerous other venues. He has launched an artwork into distant orbit around Earth in collaboration with Creative Time and the Massachusetts Institute of Technology, contributed research and cinematography to the Academy Award-winning film *Citizenfour*, and created a radioactive public sculpture for the exclusion zone in Fukushima, Japan. He is the author of five books and numerous articles on subjects including experimental geography, state secrecy, military symbology, photography, and visuality. Paglen's work has been profiled in the *New York Times*, *Vice*, the *New Yorker*, and *Artforum*.

Before and after the talk, ASAP/10 attendees are invited to visit *EMPIRE*, a site-specific installation by artists Fallen Fruit at Newcomb Art Museum of Tulane University. *EMPIRE* brings together objects from across Tulane University's special collections to explore the history of people and place in terms of cultural legacy, historical narrative, and social constructs. The installation is part of the citywide project "Fallen Fruit of New Orleans," presented by Pelican Bomb, A Studio in the Woods, and Newcomb Art Museum. On Wednesday, October 17, the museum is staying open until 9:00 pm.

This event is made possible with support from Tulane University's Newcomb Art Department and Newcomb Art Museum of Tulane University.



NEWCOMB
ART MUSEUM of Tulane

Special Programs

Friday, October 19

5:00-9:00 pm // New Orleans Museum of Art
(1 Collins C. Diboll Circle)

Buses to and from Tulane University and the InterContinental New Orleans are available on a first come, first served basis. Buses begin departing the hotel at 6:15 pm.

Friday Nights at NOMA

The New Orleans Museum of Art is pleased to invite ASAP/10 attendees to a special Friday Nights at NOMA program that will feature live music by Blato Zlato, a cash bar, and a series of three ten-to-fifteen minute "Small Talks" on the contemporary art projects currently on view at NOMA.

At 7:30 pm, Katie Pfohl, NOMA's Curator of Modern and Contemporary Art, speaks about "Ear to the Ground: Earth and Element in Contemporary Art." Located in the museum's 2nd floor Modern and Contemporary Art galleries, "Ear to the Ground" features work by local and international artists who utilize natural elements like earth, wind, water, and fire, showing how nature can spur artistic innovation and spark new thinking about human culture and community.

At 8:00 pm, independent curator Melissa Messina will speak in NOMA's 2nd floor Focus Gallery about "Mildred Thompson: Against the Grain," which marks the first solo museum presentation of the experimental wood works of American artist Mildred Thompson in more than thirty years.

At 8:30 pm, Allison Young, NOMA's Andrew W. Mellon Foundation Fellow for Modern and Contemporary Art, will speak about "Lina Iris Viktor: A Haven. A Hell. A Dream Deferred." Created for NOMA's Great Hall, the exhibition presents a mythicized history surrounding America's involvement in the colonization of the West African nation of Liberia.

The museum and bar will remain open until 9:00 pm for ASAP/10 attendees. Free museum admission and discounted drinks offered to those with an ASAP/10 conference badge.

NOMA
New Orleans Museum of Art

This event is made possible with support from the New Orleans Museum of Art.

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Wednesday, October 17

6:30PM

Freeman Auditorium, Woldenberg Art Center, Tulane University	<p>Artist Talk Hosted by Newcomb Art Department, Tulane University</p> <p>Sandra Garrard Memorial Lecture Series</p> <p>Trevor Paglen, Artist</p> <p>Buses to and from Tulane University and the InterContinental New Orleans are available on a first come, first served basis. Buses depart the hotel at 5:00 pm.</p> <p>Attendance for this event is expected to be high. Please arrive early.</p>
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5:00-9:00PM

Newcomb Art Museum of Tulane University	<p>Fallen Fruit's <i>EMPIRE</i></p> <p>This installation is part of the citywide project "Fallen Fruit of New Orleans," presented by Pelican Bomb, A Studio in the Woods, and Newcomb Art Museum.</p>
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Thursday, October 18

SESSION 1 // 8:30-10:30AM // SEMINARS

Acadian Room	<p>T.1.1 Imagining the End of Capitalism in the Global South (OPEN)</p> <p>Seminar Organizers: Darwin Tsen, Carthage College Dorian Lee Jackson, Kennesaw State University</p> <p>Carlos Amador, Michigan Technological University Brantley Nicholson, Georgia College Victoria Lupascu, Pennsylvania State University Felix Fuchs, McGill University James Arnett, University of Tennessee at Chattanooga Moises Park, Baylor University Robin Blyn, University of West Florida Anahí Douglas, State University of New York at Old Westbury Rebecca Janzen, University of South Carolina Nicole Marie Gervasio, Brown University</p>
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THURSDAY

SESSION 1 // 8:30–10:30AM (continued)

OPEN seminars invite audience participation and will provide an overview of any precirculated material. **CLOSED** seminars assume that participants have read the precirculated material.

<p>Algiers Room A</p>	<p>T.1.2 The End Is Near: Doomsday, Dystopia, Disaster, and Contemporary Aesthetics (OPEN) Seminar Organizer: Allison Schifani, University of Miami Nathan Jessee, Temple University Katherine Kelp-Stebbins, University of Oregon Jeffrey Scheible, King's College London Lindsay Thomas, University of Miami</p>
<p>Frenchmen Room I</p>	<p>T.1.3 Formalism and Political Efficacy (CLOSED) Seminar Organizers: Benjamin Widiss, Hamilton College Rachel Greenwald Smith, Saint Louis University Ken Allan, Seattle University Elise Archias, University of Illinois at Chicago Timothy Aubry, Baruch College, City University of New York Jennifer Ashton, University of Illinois at Chicago Marissa López, University of California, Los Angeles Jason Baskin, University of Exeter Leigh Claire La Berge, City University of New York Long Le-Khac, Washington University in St. Louis Sarah Osment, New College of Florida Elda Maria Roman, University of Southern California Davis Smith-Brecheisen, University of Illinois at Chicago Blake Stimson, University of Illinois at Chicago</p>
<p>Acadian Room II</p>	<p>T.1.4 Speculative Souths (OPEN) Seminar Organizers: Amy Clukey, University of Louisville Erich Nunn, Auburn University Jonathan Field, Clemson University Joanna Davis-McElligatt, University of Louisiana at Lafayette Shannon Finck, University of West Georgia Leif Sorensen, Colorado State University Tiffany Barber, University of Virginia Deborah Barker, University of Mississippi Jennie Lightweiss-Goff, University of Mississippi Frank Cha, Virginia Commonwealth University Amy King, University of North Carolina at Chapel Hill Katlyn Williams, University of Iowa</p>

SESSION 1 // 8:30-10:30AM (continued)

<p>Algiers Room B</p>	<p>T.1.5 Where Is Poetry to You?: Rearticulating Strategies for Social Practice (OPEN) Seminar Organizers: Maryam Parhizkar, Yale University Daisy Atterbury, The Graduate Center, City University of New York Genji Amino, Columbia University</p> <p>Tonya Foster, California College of the Arts Collier Nogue, University of Hong Kong Lo Ferris, University of California, Berkeley Anastasia Nikolis, University of Rochester Dorothy Wang, Williams College Eunsong Kim, Northeastern University Jacquelyn Ardam, Colby College</p>
<p>Melpomene Meeting Room</p>	<p>T.1.6 Ordinary Media: Emerging Genres in Everyday Formats (OPEN) Seminar Organizers: Daniel Snelson, University of California, Los Angeles James Hodge, Northwestern University</p> <p>Paul Benzon, Skidmore College Mashinka Firunts, University of Pennsylvania Kareem Estefan, Brown University Sarah Sweeney, Skidmore College Tung-Hui Hu, University of Michigan Iggy Cortez, University of Pennsylvania Scott Richmond, University of Toronto Michael Nardone, University of Montreal Brian Kim Stefans, University of California, Los Angeles Jessica Pressman, San Diego State University</p>

SESSION 1 // 8:30-10:30AM (continued)

<p>Pelican Room II</p>	<p>T.1.7 Fluid Matters: Flows, Creeps, and Controls in Our Surroundings (OPEN) Seminar Organizer: Rebecca Snedeker, New Orleans Center for the Gulf South, Tulane University</p> <p>Torkwase Dyson, Independent Artist Claire Tancons, Independent Curator and Writer Manon Bellet, Independent Artist Carleen Sheehan, Fordham University Kira Akerman, Independent Filmmaker and Artist Aron Chang, Independent Urban Designer Adam Crosson, Tulane University Janet Kong-Chow, Princeton University</p>
<p>Tremé Meeting Room</p>	<p>T.1.8 Crossing the Literary/Genre Divide (OPEN) Seminar Organizers: Aku Ammah-Tagoe, Stanford University Jeremy Rosen, University of Utah</p> <p>Sara Sligar, University of Southern California Theodore Martin, University of California, Irvine Mark Jerng, University of California, Davis Seo-Young Chu, Queens College, City University of New York Tom Perrin, Huntingdon College Joan Lubin, Cornell University Alexander Manshel, Stanford University Jane Hu, University of California, Berkeley Devin Day, University of Missouri Mitch Murray, University of Florida Katherine Snyder, University of California, Berkeley</p>



<p>Algiers Room A</p>	<p>T.2.1 Data Bodies and/as Performance Chair: Paul Benzon, Skidmore College</p> <p>Elise Morrison, Yale University, "Digital Epidermalization as Political Performance Art" Kate Elswit, University of London, "Performing Breath Data: Measurement and Theatricality" Christopher Grobe, Amherst College, "Motion Capture, Face Replacement, and Realist Acting"</p>
<p>Pelican Room II</p>	<p>T.2.2 Caribbean Studies Now - Roundtable Chair: Sheri-Marie Harrison, University of Missouri</p> <p>Sergio Gutiérrez Negrón, Oberlin College and Conservatory, "Archipelagic Literary Fields: A Case Study from Puerto Rico" Nijah Cunningham, Princeton University, "Ronald Moodie's <i>Savacou</i> and the Present Past of Caribbean Studies" O'Neil Lawrence, National Gallery of Jamaica, "Thinking Jamaica Visually" Carter Mathes, Rutgers University, "Improvisation and the Caribbean Black Radical Imaginary" Marielle Barrow, Caribbean Intransit, "Generating a Caribbean Arts Community"</p>
<p>Algiers Room B</p>	<p>T.2.3 Extractive Economies and Ecologies of the South Chair: Leif Sorensen, Colorado State University</p> <p>Sampada Aranke, School of the Art Institute of Chicago, Title TBA Zarouhie Abdalian, Independent Artist, "Work Sites" Sara Mamani, California Institute of the Arts, "Crude Precarity" Dany Naierman, Independent Artist, "On <i>Infrastructural Trauma</i>"</p>

SESSION 2 // 10:45AM-12:15PM (continued)

<p>Acadian Room I</p>	<p>T.2.4 Drawn-Out Feelings: Grief, Ecstasy, Ambivalence, Injury Chair: Joan Lubin, Cornell University</p> <p>Elizabeth Freeman, University of California, Davis, "There is No Such Thing as a Non-Sequitur: Grief in Rosalie Lightning" Dana Seitler, University of Toronto, "I'm Dying To!: Ecstasy in Lynda Barry's <i>Cruddy</i>" Nat Hurley, University of Alberta, "Drawing Ambivalence: The Psychoanalysis of Psychoanalysis in <i>Are You My Mother?</i>" Rebecca Wanzo, Washington University in St. Louis, "Touching Interiority: Girl Journal Aesthetics in <i>My Favorite Thing Is Monsters</i>"</p>
<p>Acadian Room II</p>	<p>T.2.5 Troubling the State: The Artful Politics of Liberal Democracy Chair: Sarah Evans, Northern Illinois University</p> <p>Mary Esteve, Concordia University, "A Greenberg Effect: Visual Art and Health Care Politics in Paula Fox's 1960s Fiction" Stephen Schryer, University of New Brunswick, "Conservative Pastorals: Guy Davenport's Post-Welfare Utopia" Robyn Blyn, University of West Florida, "The Politics of Slime Mold: Thinking Direct Democracy with Heather Barnett"</p>
<p>Frenchmen Room I</p>	<p>T.2.6 Art After Galtung: Structural Violence and the Arts of the Global South - Roundtable Chair: Laura Finch, University of Michigan</p> <p>Gloria Fisk, Queens College, City University of New York Priscilla Wald, Duke University Rebecca Evans, Winston-Salem State University Jessica Hurley, University of Chicago Alex Fyfe, Pennsylvania State University Claudette Lauzon, Simon Fraser University Livia Stone, Illinois State University</p>

<p>Algiers Room C</p>	<p>T.2.7 Deconstructing the South I Chair: Amy Clukey, University of Louisville</p> <p>Elizabeth Rodriguez Fielder, University of Pittsburgh, "Confronting Colonialism in the Gulf South: The Art of Xandra Ibarra and Ana Mendieta"</p> <p>Jordan Amirkhani, American University, "Exhibiting an Alter-South: Imagined Discourses and Southern Art"</p> <p>Brannon Costello, Louisiana State University, "Metropolis South: Superhero Narratives and Southern Exceptionalism in Michael Bishop's <i>Count Geiger's Blues</i>"</p>
<p>Melpomene Meeting Room</p>	<p>T.2.8 State of the Art, Art of the State I: Capital, Law, and Form Chair: Jennifer Ashton, University of Illinois at Chicago</p> <p>Todd Cronan, Emory University, "Inventing a Neoliberal Aesthetic: Reyner Banham's Los Angeles"</p> <p>Charles Palermo, College of William & Mary, "Derivatives in <i>The Wrong Man</i>"</p> <p>Blake Stimson, University of Illinois at Chicago, "The Art of State"</p> <p>Lisa Siraganian, Southern Methodist University, "George Saunders and the Spirit of Hobby Lobby"</p>
<p>Tremé Meeting Room</p>	<p>T.2.9 Time, Genre, and the Contemporary Novel - Roundtable Chair: Mitch Murray, University of Florida</p> <p>Mitchum Huehls, University of California, Los Angeles</p> <p>Mathias Nilges, St. Francis Xavier University</p> <p>Kylie Korsnack, Vanderbilt University</p> <p>Sujin Youn, University of California, Los Angeles</p>

Lunch Break

<p>Algiers Room A</p>	<p>T.3.1 <i>Between C & D and the Aesthetics of 1980s Downtown New York</i> Chair and Respondent: Andrew Strombeck, Wright State University</p> <p>Robert Siegle, Virginia Polytechnic Institute and State University, "Boomers in Boomtown: What Were They Thinking?"</p> <p>Catherine Liu, University of California, Irvine, "Reconstructing Downtown: The Politics of Coming of Age in Reagan's America and Other Reflections on Authoritarianism, Kitsch, and the Avant-Garde"</p> <p>Diarmuid Hester, University of Cambridge, "<i>Between C & D</i> between New York and New Narrative"</p>
<p>Frenchmen Room I</p>	<p>T.3.2 <i>Minoritarian Geographies: Aesthetics, State Violence, and Global Scales of Difference</i> Chair: C. Riley Snorton, Cornell University</p> <p>Katherine Brewer Ball, Wesleyan University, "Ricky Tagaban's Skin Works"</p> <p>Leon Hilton, Brown University, "Staging the Asylum: Javier Téllez's Disability Aesthetics and the Global South"</p> <p>Iván A. Ramos, University of Maryland, College Park, "Collective Corpses: <i>Antígona Gonzalez</i>, Experimental Poetics, and the Plurality of Mourning"</p> <p>Leticia Alvarado, Brown University, "Gathering Malady: Xandra Ibarra + Doreen Garner"</p>
<p>Algiers Room B</p>	<p>T.3.3 <i>Images Otherwise</i> Chair: Andrew Johnston, North Carolina State University</p> <p>Jacob Gaboury, University of California, Berkeley, "Screens Shot: Mediating the Interactive Interface"</p> <p>Shane Denson, Stanford University, "Images of Discorrelation"</p> <p>Brooke Belisle, State University of New York at Stony Brook, "Photogrammetry and Algorithmic Space in VR"</p> <p>Andrew Johnston, North Carolina State University, "AI and the Objects of Machine Images"</p>
<p>Melpomene Meeting Room</p>	<p>T.3.4 <i>Late Capitalism and Its Discontents: Reflections from Latinx, Lusophone African, and Latin American Contexts - Roundtable</i> Chair: Emily Hind, University of Florida</p> <p>Rebecca Janzen, University of South Carolina</p> <p>Edward Chauca, College of Charleston</p> <p>Francesca Dennstedt, Washington University in St. Louis</p> <p>Victoria L. Garrett, College of Charleston</p> <p>Tiffany D. Creegan Miller, Clemson University</p>

SESSION 3 // 1:30-3:00PM (continued)

<p>Tremé Meeting Room</p>	<p>T.3.5 Paleofuturism - Roundtable Chair: Charles Tung, Seattle University</p> <p>Aaron Jaffe, Florida State University Laura Richardson, Rice University Mark Goble, University of California, Berkeley Rebekah Sheldon, Indiana University Bloomington Merinda Simmons, University of Alabama Ben Lee, University of Tennessee, Knoxville</p>
<p>Algiers Room C</p>	<p>T.3.6 Unleashed: What Do We Owe Other Animals? - Artist Presentations Chair: Jonathan Eburne, Pennsylvania State University</p> <p>Deke Weaver, University of Illinois at Urbana-Champaign, <i>The Unreliable Bestiary</i> Ruth Burke, Bowling Green State University, <i>Ruminant</i> Jean Carlomusto, Long Island University Post, and Holly Hughes, University of Michigan, <i>Agility</i> Lee Deigaard, The Front, <i>Navigations, Peregrinations</i></p>
<p>Acadian Room I</p>	<p>T.3.7 Deconstructing the South II Chair: Cameron Shaw, Pelican Bomb</p> <p>Shaun Cullen, Middle Tennessee State University, "Fables of the Reconstruction: On Mythmaking and Southern Identity in Indie Rock Music" Françoise Sammarcelli, Sorbonne Université, Paris, "Writing and Filming Disorder in New Orleans: Aspects of the Noir Genre after Hurricane Katrina" Kim Manganelli, Clemson University, "'Gone with the Wind Fabulous': The Plantations of River Road in <i>Lemonade</i> and <i>The Beguiled</i>" Joel Dinerstein, Tulane University, "Life Is Improvisation & Other Lessons of New Orleans Music"</p>
<p>Acadian Room II</p>	<p>T.3.8 Rural/Urban Aesthetics Chair: Elise Archias, University of Illinois at Chicago</p> <p>Adam Jolles, Florida State University and Josh Ellenbogen, University of Pittsburgh, "The Emergence of Visual Literacy: Sequential Photography in Rochester in the 1960s" Sage Gerson, University of California, Santa Barbara, "'Weaving Something Other Than a Shroud': Radical Queer Rurality in <i>Electric Dirt</i> and <i>Goodbye Gauley Mountain</i>"</p>

THURSDAY

SESSION 3 // 1:30-3:00PM (continued)

Pelican Room II	<p>T.3.9 Black Utopias - Roundtable</p> <p>Chairs: Jonathan Schroeder, University of Warwick, and Victoria Papa, Massachusetts College of Liberal Arts</p> <p>Jonathan Schroeder, University of Warwick Victoria Papa, Massachusetts College of Liberal Arts Marina Bilbija, Wesleyan University Z'étoile Imma, Tulane University David Kazanjian, University of Pennsylvania Steffani Jemison, Independent Artist</p>
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Break

SESSION 4 // 3:15-4:45PM

Frenchmen Room I	<p>T.4.1 Nimble Foods for Climate Chaos - Roundtable</p> <p>Chair: Allison Carruth, University of California, Los Angeles</p> <p>Marina Zurkow, New York University Anna Rose Hopkins, Hank and Bean Henry Fischer, Hank and Bean</p>
Acadian Room I	<p>T.4.2 Sounding Against Police Violence</p> <p>Chair and Respondent: Carter Mathes, Rutgers University</p> <p>Courtney Bryan, Tulane University, "Sounds of Misery and Sanctuary" Matt Sakakeeny, Tulane University, "You Bang, We Bang Back: Musical Responses to a Police Killing in New Orleans" Daphne Carr, New York University, "Listening to Police Sexual Assault in the Dark Satire of Lil Wayne's R&B Hit 'Mrs. Officer'"</p>

THURSDAY

SESSION 4 // 3:15-4:45PM (continued)

Algiers Room A	<p>T.4.3 <i>After the Party: A Manifesto for Queer of Color Life</i> - Roundtable Book Discussion and Artist Conversation</p> <p>Chairs: Joshua Guzman, University of California, Los Angeles, and Jeanne Vaccaro, University of California, Davis</p> <p>Joshua Chambers-Letson, Northwestern University Damon Young, University of California, Berkeley Nao Bustamante, University of Southern California</p>
Algiers Room B	<p>T.4.4 Contemporary Black Memoir: Explorations of the Self in Pieces, Fragments and Wholes</p> <p>Chair and Respondent: Stefan Wheelock, George Mason University</p> <p>Amira Rose Davis, Pennsylvania State University, "To Write Ourselves Whole: Black Women Athletes and Post-Career Memoirs"</p> <p>Guy Mark Foster, Bowdoin College, "'Recording the Language of Self-Hate': Alienated Embodiment in <i>The Black Notebooks: An Interior Journey</i>"</p> <p>Richard Purcell, Carnegie Mellon University, "How to Win Fiends and Influence A&Rs"</p>
	<p>T.4.5 Cancelled</p>
Melpomene Meeting Room	<p>T.4.6 American Racecraft: Law, Language, and Literature</p> <p>Chair: Rachel Watson, Howard University</p> <p>Adrienne Brown, University of Chicago, "The 1968 Fair Housing Act, <i>The Landlord</i>, and the Residential Language of Race and Racism"</p> <p>Michael LeMahieu, Clemson University, "Generic Racism"</p> <p>Rachel Watson, Howard University, "Imagining Collective Action: The Class Action Lawsuit and Contemporary Literature"</p>

SESSION 4 // 3:15-4:45PM (continued)

<p>Pelican Room II</p>	<p>T.4.7 Theoretical Spaces Chair: Mark Goble, University of California, Berkeley</p> <p>Daniel Sharp, Tulane University, "Speculative Nostalgia and Futurism in <i>The Discovery of Voyager</i>, a Performance at a New Orleans Sonic Sculpture Garden"</p> <p>Marcel Brousseau, University of Texas at Austin, "Welcome to the [Blank]dome: The 20th- and 21st-Century Evolution of the Dome as Architectural Space and Artistic Symbol"</p> <p>Dan Punday, Mississippi State University, "Reading the Interface of Imaginary Infrastructure"</p> <p>Regina Agu, University of Houston and Project Row Houses, "A Psychogeography of Emancipation Park"</p>
<p>Algiers Room C</p>	<p>T.4.8 Radical Interrogations I Chair: Ignacio Sánchez Prado, Washington University in St. Louis</p> <p>Leif Sorensen, Colorado State University, "Sounds of the Post-Dictatorial Cities: Punk Mappings of Buenos Aires, Montevideo and São Paulo"</p> <p>Mashinka Firunts, University of Pennsylvania, "The Dialogic Boycott"</p> <p>Jennifer S. Ponce de León, University of Pennsylvania, and Gabriel Rockhill, Villanova University, "Revolutionizing Aesthetics"</p> <p>Ila Sheren, Washington University in St. Louis, "Defining the Sacred and the Profane in Vibha Galhotra's <i>Manthan</i>"</p>
<p>Tremé Meeting Room</p>	<p>T.4.9 Historical Revisionings Chair: Adrian Anagnost, Tulane University</p> <p>Sarah Evans, Northern Illinois University, "The Rejection of Cindy Sherman's <i>Centerfolds</i> as an Episode in the Feminist Sex Wars"</p> <p>Lee Konstantinou, University of Maryland, "A History of Synergy: The Telecommunications Act of 1996, Miramax Books, and Helen DeWitt's <i>The Last Samurai</i>"</p> <p>Victoria Pass, Maryland Institute College of Art, "Thierry Mugler, Iman, and Cookies: Understanding Cross-Cultural Pastiche in 1980s Fashion"</p> <p>Adriana Obiols, Tulane University, "'Con acento propio': Student Nationalism, Text, and Image in Revista Alero"</p>

Reception and Keynote | 5:30 PM

5:30 pm // Reception hosted by Tulane University's School of Liberal Arts

6:30 pm // **Dread Scott, Artist**
Dixon Hall, Tulane University

Buses to and from Tulane University and the InterContinental New Orleans are available on a first come, first served basis. Buses depart the hotel at 5:00 pm.

Friday, October 19

SESSION 5 // 8:30-10:00AM

Acadian Room I	<p>F.5.1 Imagining Catastrophe</p> <p>Chair: Lee Konstantinou, University of Maryland</p> <p>David Bering-Porter, The New School, "The Worst Part of Every Zombie Movie Is the End: The Time Remaining After the Apocalypse"</p> <p>Robert Kilpatrick, Carnegie Mellon University, "Family Emergencies: Apocalypse and the Ends of Family in Contemporary American Fiction"</p> <p>Sheila Liming, University of North Dakota, "Lurid Accounts: Imagining Sea Level Rise in Kim Stanley Robinson's <i>New York 2140</i>"</p> <p>Andrew Strombeck, Wright State University, "Gentrification After the End of History"</p>
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SESSION 5 // 8:30-10:00AM (continued)

<p>Pelican Room II</p>	<p>F.5.2 Urban Materiality in Latin American Art Practice Chair: Maia Gil'Adí, University of Massachusetts, Lowell</p> <p>Monika Gehlawat, University of Southern Mississippi, "César Aira: Mysteries and the Carnavalesque"</p> <p>Jesús Costantino, University of New Mexico, "Uneven Architectures: Ruin and City Rubble in Contemporary Mexico"</p> <p>Christopher Garland, Georgia Southern University, "The Blackest Art: André Eugène and the Atis Rezistans"</p>
<p>Algiers Room A</p>	<p>F.5.3 Forging a Perverse Aesthetics of Refuge in Asian/American Popular Media Chair: Joseph Jonghyun Jeon, University of California, Irvine</p> <p>Chris A. Eng, Syracuse University, "Sincere in Their Perversity: <i>Vietgone</i> and the (Im)possibility for Refugee Laughter in Camp"</p> <p>Michelle N. Huang, Northwestern University, "The Fetish of Adaptation"</p> <p>Douglas S. Ishii, Emerson College, "Awkward 'n' Awesome Rock 'n' Roll: Race, Cuteness, and the Late Hipster in Akira Boch's <i>The Crumbles</i>"</p> <p>James McMaster, New York University, "Revolting Self-Care: Mark Aguhar's Virtual Separatism"</p>
<p>Melpomene Meeting Room</p>	<p>F.5.4 Droppin' the Knowledge Chair: Andrew Hoberek, University of Missouri</p> <p>Walter Benn Michaels, University of Illinois at Chicago, "On Postcritique (from Bad to Worse)"</p> <p>Adolph Reed, University of Pennsylvania, "What Materialist History Actually Looks Like"</p> <p>Kenneth Warren, University of Chicago, "On Racial Capitalism"</p>
<p>Pelican Room I</p>	<p>F.5.5 Chronopoetics of Black Visual Culture Chair: Daniel Sharp, Tulane University</p> <p>Tiffany Barber, University of Delaware, "Face Value: Notes on New Black Portraiture"</p> <p>Lisa Uddin, Whitman College, "The Desert High of Noah Purifoy's Outdoor Art Museum"</p> <p>Nikki Greene, Wellesley College, "Reframing Michael Jackson Through the Lens of Todd Gray"</p> <p>Michael Gillespie, The City College of New York, City University of New York, "Disintegration Loops: Black Sonic Visuality and Contemporary Art"</p>

SESSION 5 // 8:30-10:00AM (continued)

Tremé Meeting Room	<p>F.5.6 The Hustleman Cart: Collaborative Curating and Community Engagement at NOMA - Roundtable</p> <p>Chair: Allison Young, New Orleans Museum of Art</p> <p>Marta Rodriguez Maleck, Good Children Gallery</p> <p>Ruth Owens, The Front</p> <p>Ryn Wilson, The Front</p> <p>Lucia Campos, Puentes New Orleans</p> <p>Nahomi Gomez, Puentes New Orleans</p> <p>Carla Williams, Material Life</p> <p>Jet Costello, Independent Artist</p> <p>Katie Pfohl, New Orleans Museum of Art</p>
Acadian Room II	<p>F.5.7 Radical Interrogations II</p> <p>Chair: Charles Altieri, University of California, Berkeley</p> <p>Daniel Snelson, University of California, Los Angeles, "Radical Editions: The Post-Digital Print Bootleg"</p> <p>Robert Caserio, Pennsylvania State University, "'Anti-Narrative Activism': Mieke Bal's and Iain Sinclair's New Modelings of Politics"</p> <p>Alan Golding, University of Louisville, "Armand Schwerner's Scholar-Translator: Notes, Paratexts, Avant-Garde Poetics, and Institutional Form(ation)s"</p>
Algiers Room B	<p>F.5.8 In Time - Short Films and Responses</p> <p>Chair: Eric Herhuth, Tulane University</p> <p>Sara Jane Stoner, The Graduate Center, City University of New York, Reading response to <i>Edyn in Exile</i></p> <p>Sarah Lasley, Indiana University, Screening of <i>Edyn in Exile</i></p> <p>Selby Nimrod, Bard College, Reading response to <i>Frame Work</i></p> <p>Masha Vlasova, University of North Texas, Screening of <i>Frame Work</i></p>

SESSION 5 // 8:30-10:00AM (continued)

Algiers Room C	<p>F.5.9 Queer Poetics Chair: Jacquelyn Ardam, Colby College</p> <p>Benjamin Kahan, Louisiana State University, "Harry Matthews, Masturbation, and Global Queering"</p> <p>Tyler Bradway, State University of New York at Cortland, "Queer Contiguity and the Narration of Kinship in <i>The Argonauts</i>"</p> <p>Rachel Carroll, University of Wisconsin, Madison, "Upon Leaving Dictée: Feminist Cruising and the Poetics of Cinema"</p> <p>Brian Glavey, University of South Carolina, "Lyric Impotence"</p>
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SESSION 6 // 10:15-11:45AM

Algiers Room A	<p>F.6.1 Considering Decolonial and Anti-Oppression Movements in Media Production and Distribution Ethics - Artist Roundtable Chair: Talena Sanders, Sonoma State University</p> <p>Ligaiya Romero, Independent Filmmaker and Artist, <i>The Argus Project</i> and <i>Decolonial Magic</i></p> <p>Pilar Timpane, Independent Filmmaker, <i>Santuario</i></p> <p>Andrew Smith, University of California, Davis, <i>Winter in the Blood</i></p>
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SESSION 6 // 10:15-11:45AM (continued)

Pelican Room I	<p>F.6.2 The Latin American Contemporary Chair: Emily Hind, University of Florida</p> <p>Christina Soto Van der Plas, University of California, Riverside, "Latin American Antiphilosophies"</p> <p>Emilio Sauri, University of Massachusetts, Boston, "El Adorno Mexicano: The Art of the Novel in Latin America Today"</p> <p>Ignacio Sánchez Prado, Washington University in St. Louis, "Latin America's Contemporary Gaze: The Question of Horror and Ruin"</p> <p>Emily Hind, University of Florida, "Contemporary Mexico and the Colombian Model"</p>
Melpomene Meeting Room	<p>F.6.3 Crime and Fiction Chair: Michelle Chihara, Whittier College</p> <p>Michaela Bronstein, Stanford University, "Literariness and Crime: South African Novels of Terrorism"</p> <p>Andrew Pepper, Queen's University Belfast, "Violence, Representation, Ethics: Winslow, Bolaño and Crime Fiction in Juárez"</p> <p>Thomas Heise, Pennsylvania State University at Abington, "The Redevelopment of U.S. Crime Literature: Crime, Community, and a Sense of Place"</p> <p>Theodore Martin, University of California, Irvine, "War-on-Crime Fiction"</p>
Pelican Room II	<p>F.6.4 Impossible Times - Roundtable Chair: Gloria Fisk, Queens College, City University of New York</p> <p>Marissa Brostoff, The Graduate Center, City University of New York</p> <p>Peter Coviello, University of Illinois at Chicago</p> <p>Lakshmi Padmanabhan, Brown University</p> <p>Gabriel Solis, University of Illinois at Urbana-Champaign</p>
Tremé Meeting Room	<p>F.6.5 A Macro Remix: What Audio Tape Didn't Catch Chair and Respondent: Daniel Kane, University of Sussex</p> <p>Florence Dore, University of North Carolina at Chapel Hill, "Taping and the Institution: Lead Belly and African American Literature"</p> <p>J.D. Connor, University of Southern California, "Direct Currents of Marxism: The Walkman, the Boombox, and the Cultural Turn"</p> <p>Lytle Shaw, New York University, "Hostile Research: The 1960s Surveillance Avant-Garde and the New Historiography"</p>

SESSION 6 // 10:15-11:45AM (continued)

Acadian Room I	<p>F.6.6 Racial Capitalism with Chinese/American Characteristics</p> <p>Chair: Andrew Leong, University of California, Berkeley</p> <p>Cheryl Naruse, Tulane University, "An Embarrassment of Riches: The Chinese Gold Digger in <i>Five Star Billionaire</i> and <i>Crazy Rich Asians</i>"</p> <p>Andrew Leong, University of California, Berkeley, "Consumption, Production, Control: 'Chinese' Opium and the Psychoactive Reader"</p> <p>Sunny Xiang, Yale University, "Solidarity Without the Solid"</p> <p>Christopher Fan, University of California, Irvine, "The Genres of Occupational Concentration in Post-1965 Asian American Fiction"</p>
Algiers Room B	<p>F.6.7 Art, Blackness, History</p> <p>Chair: Lisa Uddin, Whitman College</p> <p>kai lumumba barrow, Gallery of the Streets, "[b]reach: Adventures in Heterotopia, a Post-modern Global Funk Folk Opera in Three Acts"</p> <p>Alix Chapman, Spelman College, "Big Freedia's Reality: Questioning the Queen of Bounce in Popular Media"</p> <p>Sarah Stefana Smith, American University, "National Imaginaries and Black Death"</p>
Acadian Room II	<p>F.6.8 Ground and Figure: Place, Race, and Structures of Habitation</p> <p>Chair: Amy Herzog, Queens College, City University of New York</p> <p>Jonathan Gray, The Graduate Center, City University of New York, "From Woodcrest to the Hood: Boondocks and the Quandary of the Suburbs"</p> <p>Kevin Jerome Everson, University of Virginia, "Round Seven"</p> <p>Macushla Robinson, The New School, "Plantation Heirlooms: Kerry James Marshall and 'Imperiled' Femininity"</p>

SESSION 6 // 10:15-11:45AM (continued)

Algiers Room C	<p>F.6.9 Play and the Aesthetics of Irreverence and Inscrutability</p> <p>Chair: Gayatri Gopinath, New York University</p> <p>Natasha Bissonauth, Haverford College, "Irreverent Play in the Light Works of Elizabeth and Iftikhar Dadi"</p> <p>Lakshmi Padmanabhan, Dartmouth College, "Imagine There Is No (Native) Woman: Parody and Play in Pushpamala N.'s <i>Native Women of South India</i>"</p> <p>Armando García, University of California, Riverside, "(De)Colonial Erotics and the Opacity of Indigeneity"</p> <p>Vivian L. Huang, Williams College, "Unreliable Surfacing: Queer Skin, Asian Impenetrability, and Gender Play in Contemporary Fiction"</p>
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ASAP Members & Awards Lunch

11:45 am-12:45 pm, Frenchmen Ballroom
InterContinental Hotel, 2nd Floor

All are welcome.

SESSION 7 // 1:00-2:30PM

Algiers Room A	<p>F.7.1 Scales of the Political - Roundtable</p> <p>Chair: Dana Seitler, University of Toronto</p> <p>Henry Ivry, University of Toronto</p> <p>Lynn Keller, University of Wisconsin-Madison</p> <p>Emily Raymundo, Dartmouth College</p> <p>Ben De Bruyn, Maastricht University</p>
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SESSION 7 // 1:00-2:30PM (continued)

<p>Pelican Room I</p>	<p>F.7.2 The List: Literary Information and Questions of Value Chair: Theodore Martin, University of California, Irvine</p> <p>Loren Glass, University of Iowa, "Squatter Regionalism" Laura B. McGrath, Stanford University, "Agents Seeking Fiction: <i>Writer's Market</i>, Agency, and Contemporary Genres" Harilaos Stecopoulos, University of Iowa, "The Shadow Canon: Fiction and Value in the MFA Program" Kathryn Roberts, University of Groningen, "Inspiration Machines: Writers' Colonies and the Evidence of the Guest List"</p>
<p>Melpomene Meeting Room</p>	<p>F.7.3 Contemporary Refusals Chair: Mitchum Huehls, University of California, Los Angeles</p> <p>Joshua Guzmán, University of California, Los Angeles, "Discarding the Chicano: Cyclona's Performance of Queer Refuse" Marissa López, University of California, Los Angeles, "The Factory of Dreams" Jason Gladstone, University of Colorado Boulder, "Network Unavailable: Tao Lin's <i>Taipei</i>" Daniel Worden, Rochester Institute of Technology, "Clunky Webcomics"</p>
<p>Acadian Room I</p>	<p>F.7.4 Great Migrations: Blackness as Transgression in American Film Chair: Courtney R. Baker, Occidental College</p> <p>Courtney R. Baker, Occidental College, "Sonic Invasions: The Queer and Black Registers of <i>In Cold Blood</i>" Mikal J. Gaines, Massachusetts College of Pharmacy and Health Sciences, "Wading in the Waters (or the Woods): Pastoral Imagery in Contemporary Independent Black Cinema" Robin J. Hayes, Progressive Pupil, "Inside Exile: Documenting the Life of Kathleen Neal Cleaver" Eden Osucha, Bates College, "Documenting Black Horror: Generic Instability and Spectatorial Empathy in <i>Get Out</i>"</p>

SESSION 7 // 1:00-2:30PM (continued)

Algiers Room B	<p>F.7.5 Moored to Death: Reconsidering the Death Drive In End Times - Roundtable Chair: Stefanie Sobelle, Gettysburg College</p> <p>Sarah Blackwood, Pace University Brian Connolly, University of South Florida Rishi Goyal, Columbia University Casey Shoop, University of Oregon Michelle Chihara, Whittier College</p>
Treme	<p>F.7.6 In Public(s): New Notions of Paratextual Encounter Chair: Jennifer DeVere Brody, Stanford University</p> <p>Kinohi Nishikawa, Princeton University, "Typefaced: Fran Ross Designs Oreo" Kyle Frisina, University of Michigan, "Performance as Paratext: The Public Life of 21st-Century American Literature" Olabode Ibironke, Rutgers University, "The Circulatory Fate of African Literature"</p>
Algiers Room C	<p>F.7.7 The Gulf South as the Stage: Immersive, Research-Based Theater and Performance in New Orleans - Artist Talks Chair: Denise Frazier, New Orleans Center for the Gulf South at Tulane University and Goat in the Road Productions</p> <p>Sultana Isham, Independent Artist, "Bloodline" Kristina Kay Robinson, Independent Writer, "Republica: Temple of Color and Sound" Christopher Kaminstein, Goat in the Road Productions, "The Stranger Disease" Nick Slie, Mondo Bizarro, "The Way at Midnight" Rebecca Mwase, Independent Artist, "Vessels"</p>
Acadian Room II	<p>F.7.8 Global Souths Slantwise: A Reading and Discussion Featuring Rosa Alcalá, Susan Briante, Mauricio Kilwein Guevara, Farid Matuk, and Rodrigo Toscano Chair: Michael Dowdy, University of South Carolina</p> <p>Rosa Alcalá, University of Texas at El Paso Susan Briante, University of Arizona Mauricio Kilwein Guevara, University of Wisconsin-Milwaukee Farid Matuk, University of Arizona Rodrigo Toscano, The Labor Institute</p>

SESSION 7 // 1:00-2:30PM (continued)

<p>Pelican Room II</p>	<p>F.7.9 Genre Fiction and Globalization Chair: Andrew Hoberek, University of Missouri</p> <p>Devin Day, University of Missouri, "Globalization and Logistics in Emily St. John Mandel's <i>Station Eleven</i> and Colson Whitehead's <i>Zone One</i>"</p> <p>Jeremy Rosen, University of Utah, "The Genre-fication of the Literary in Contemporary Publishing"</p> <p>Patricia Stuelke, Dartmouth College, "Our Bodies, Our Debts, Our Territories: Horror and the Art of Feminist Assembly"</p>
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SESSION 8 // 2:45-4:15PM

<p>Pelican Room I</p>	<p>F.8.1 The Film History of Black Feminism Chair: Hayley O'Malley, University of Michigan</p> <p>Erica R. Edwards, Rutgers University, "June Jordan's Anticolonial Lens"</p> <p>Hayley O'Malley, University of Michigan, "Everyday Feminism: Kathleen Collins' <i>Losing Ground</i> and the Radical Potential of Amateur Artmaking"</p> <p>Samantha Sheppard, Cornell University, "Bodies at/of Work: The Cinematic Archive of Julie Dash's <i>Daughters of the Dust</i>"</p> <p>Josslyn Luckett, University of Pennsylvania, "'...And Many Are My Televisual Daughters': A Sacred Side of Black Feminist Media Activism"</p>
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SESSION 8 // 2:45-4:15PM (continued)

<p>Pelican Room II</p>	<p>F.8.2 State of the Art, Art of the State II: The Palpable and the Possible Chair: Lisa Siraganian, Southern Methodist University</p> <p>Elise Archias, University of Illinois at Chicago, "Frankenthaler's Culture, Mitchell's Palpable World"</p> <p>Nicholas Brown, University of Illinois at Chicago, "Truth and Concretism"</p> <p>Adrian Anagnost, Tulane University, "Toward a Newer Babylon: H�lio Oiticica and Constant Nieuwenhuys"</p> <p>Oren Izenberg, University of California, Irvine, "Elegy and Possibility"</p>
<p>Algiers Room A</p>	<p>F.8.3 Past as Prologue: Mining the African American Past for 21st-Century Viewers Chair: Jennifer DeClue, Smith College</p> <p>Jennifer DeClue, Smith College, "Visualizing the Record: Black Women's Archival Emergence in Kara Walker's <i>Bureau of Refugees</i>"</p> <p>Christina Knight, Haverford College, "They Don't Know: White Sight and Black Feeling in Arthur Jafa's <i>Love Is the Message, the Message Is Death</i>"</p> <p>Leslie Wingard, The College of Wooster, "Beyond the Word: Redefining 'Hell' in a Sermon, Art Exhibit, and Film"</p> <p>Kellie Carter Jackson, Wellesley College, "Screening Slavery: The Political Imagination of Black Suffering"</p>
<p>Algiers Room B</p>	<p>F.8.4 Homing In, Homing Out Chair: Garnette Cadogan, University of Virginia</p> <p>Jonathan Eburne, Pennsylvania State University, "Hunger Artistry"</p> <p>Karen Jacobs, University of Colorado Boulder, "Homing"</p> <p>Laura Anderson Barbata, University of Wisconsin-Madison, "Julia Pastrana's Long Journey Home"</p>
<p>Acadian Room I</p>	<p>F.8.5 Becoming Undisciplined - Roundtable Chair: Heather Houser, University of Texas at Austin</p> <p>Allison Carruth, University of California, Los Angeles</p> <p>Stephanie LeMenager, University of Oregon</p> <p>Melody Owen, Independent Artist</p> <p>Adena Rivera-Dundas, University of Texas at Austin</p>

SESSION 8 // 2:45-4:15PM (continued)

Melpomene Meeting Room	<p>F.8.6 Scale, Representation, and the Ontology of the Presents - Roundtable Chair: Matt Hart, Columbia University</p> <p>Sean Grattan, University of Kent, "Objects in Mirror Are Closer Than They Appear: Some Problems with Distance"</p> <p>Aku Ammah-Tagoe, Stanford University, "Ultra Megalopolis: The Critical Allure of Large Cities"</p> <p>Annie McClanahan, University of California, Irvine, "Marvels of the Social Mind: Microeconomics Thinks the Aggregate"</p> <p>Charles Tung, Seattle University, "The Mathematician and the Image-Maker: Vilem Flusser's Medium Historicity"</p> <p>Sam Weselowski, University of Kent, "Working Feeling: The Poetics of Scale & the Poetics of Labour"</p> <p>Richard Popp, University of Wisconsin-Milwaukee, "Conglomeration, Gigantism, and the Technocratic Idiom in Late Modern America"</p>
Algiers Room C	<p>F.8.7 Difference and Defiance - Artist Roundtable Chair: Katrina Andry, Independent Artist</p> <p>Emily Wilkerson, Independent Curator and Writer</p> <p>Abdi Farah, Independent Artist</p> <p>Dan Tague, Independent Artist</p>
Acadian Room II	<p>F.8.8 The Labor Abstraction: Valuing Cultural Work after Financialization Chair: Michael Szalay, University of California, Irvine</p> <p>Caroline Woolard, University of Hartford, "Artists Report Back: News from the Forefront of Art and Labor"</p> <p>Michelle Chihara, Whittier College, "Unleash the Creatives: A Crash Course in Creativity Crash Courses"</p> <p>Leigh Claire La Berge, City University of New York, "The Artwork of Children's Labor: Children as Unwaged Workers in Contemporary Art"</p>
Tremé Meeting Room	<p>F.8.9 Karaoke and Ventriloquism Across Media and Performance I - Roundtable Chair: Sarah Kessler, University of Southern California</p> <p>Karen Tongson, University of Southern California</p> <p>Homay King, Bryn Mawr College</p> <p>Taylor Black, Duke University</p>



SESSION 9 // 4:30–6:00PM

Acadian Room I	<p>F.9.1 Eating Her Out: Racialized Femininities at the Limits of Matter, Sensation, and Food</p> <p>Chair: Iván A. Ramos, University of Maryland</p> <p>Christina León, Princeton University, "Biting Back: Ludic Carnality, Food Fetish, and Queer Relationality in Nao Bustamante's <i>Indigurrito</i></p> <p>Summer Kim Lee, Dartmouth College, "Cold Leftovers: Sensing Matters of Asian Femininity and Other Wasted Goods in Mila Zuo's <i>Carnal Orient</i>"</p> <p>Amber Jamilla Musser, Washington University in St. Louis, "Listening with Latex: Topping, Racial Contamination, and Brown Jouissance"</p>
Algiers Room A	<p>F.9.2 Printing Ecologies in the Global South: Case Studies in Museality and Subversive Corporeality</p> <p>Chairs: Lesley Wolff, Florida State University, and Amy Bowman-McElhone, University of West Florida and Florida State University</p> <p>Paul Niell, Florida State University, "History, Contemporaneity, and the Coloniality of Printed Images in the Urban Atlantic"</p> <p>Lesley Wolff, Florida State University and Norton Museum of Art, "Curatorial Conversation: (Un)Refined Approaches to <i>The Kingdom of This World</i>"</p> <p>Khalulah Nuruddin, Independent Artist</p> <p>Amy Bowman-McElhone, University of West Florida and Florida State University, "Decolonizing the White Cube: Visualizing Difference through Print Media and Curatorial Practice in Katrina Andry's <i>Depose and Dispose (of)</i>"</p> <p>Katrina Andry, Independent Artist</p> <p>Joseph Herring, University of West Florida</p>
Pelican Room II	<p>F.9.3 The Slow Burn: Karl Ove Knausgaard's Struggle - Roundtable</p> <p>Chair: Omari Weekes, Willamette University</p> <p>Rachel Greenwald Smith, Saint Louis University</p> <p>Katherine Hill, Adelphi University</p> <p>Marissa Brostoff, The Graduate Center, City University of New York</p> <p>Diana Hamilton, Baruch College, City University of New York</p> <p>Jess Arndt, Independent Writer</p>

SESSION 9 // 4:30–6:00PM (continued)

Acadian Room II	<p>F.9.4 New Takes on Independent Black Filmmaking - Roundtable</p> <p>Chair: Hayley O'Malley, University of Michigan</p> <p>Michelle Materre, The New School</p> <p>Michelle Beverly, Mercer University</p> <p>Frank Cason, Jr., North Carolina State University</p> <p>Terri Francis, Indiana University Bloomington</p> <p>Thulani Davis, University of Wisconsin Madison</p>
Pelican Room I	<p>F.9.5 Crisis Harmonies - Roundtable</p> <p>Chair: Michael Gillespie, The City College of New York, City University of New York</p> <p>Amy Herzog, Queens College, City University of New York, "Sylvester's 'You Make Me Feel (Mighty Real)'"</p> <p>Peter Coviello, University of Illinois at Chicago, "#MeToo in Contemporary Music"</p> <p>Scott Heath, Georgia State University, "Future's 'Mask Off'"</p> <p>Walton Muyumba, Indiana University Bloomington, "Jason Moran and the Bandwagon's 'RFK in the Land of Apartheid'"</p>
Algiers Room B	<p>F.9.6 Cultural Constructions</p> <p>Chair: Jane Hu, University of California, Berkeley</p> <p>Anna Martine Whitehead, School of the Art Institute of Chicago, "Notes on Territory/ Surrounding Desire"</p> <p>Casey Ruble, Fordham University, "Eulalie: A Case Study of America's Identity Formation"</p> <p>Jane Hu, University of California, Berkeley, "East Asian Body Genres: <i>Snowpiercer</i> and <i>Train to Busan</i>"</p> <p>Cameron Bushnell, Clemson University, "Orientalism Undisciplined"</p>
Melpomene Meeting Room	<p>F.9.7 Models of Artistic Resistance and Activism in the Americas</p> <p>Chair: Christopher Dunn, Tulane University</p> <p>Gina McDaniel Tarver, Texas State University, "Luis Ernesto Arocha's Experimental Films and the Carnavalesque"</p> <p>Erina Duganne, Texas State University, "The Potentiality of Central America in Yvonne Rainer's <i>The Man Who Envied Women</i>"</p> <p>Terri Weissman, University of Illinois at Urbana-Champaign, "Consuming Labor: Ciudad Juárez, Violence and Women at the Border"</p> <p>Edie Wolfe, Tulane University, "Place-Making, Post-Colonialism and Self-Sufficiency in Post-Maria Puerto Rican Art"</p>

FRIDAY

SESSION 9 // 4:30–6:00PM (continued)

<p>Algiers Room C</p>	<p>F.9.8 Global War ASAP?: Altercations, Sectarianisms, and Precarities of Today Chair: Jocelyn Fenton Stitt, University of Michigan</p> <p>Monica Popescu, McGill University, "Rethinking Imperialism and War Today: Luanda, Angola, and the Cold War"</p> <p>Matthew Dischinger, Georgia Institute of Technology, "What's Old Is New: War Trauma in the Future Gulf South of Omar El Akkad"</p> <p>Pallavi Rastogi, Louisiana State University, "Chick-Lit as Conflict Relief in <i>The Diary of a Social Butterfly</i>"</p>
<p>Tremé Meeting Room</p>	<p>F.9.9 How We Write (Well) - Roundtable Chair: Sarah Wasserman, University of Delaware</p> <p>Jed Esty, University of Pennsylvania</p> <p>Irvin Joseph Hunt III, University of Illinois at Urbana-Champaign</p> <p>Frances Macdonald, University of Louisville</p> <p>Whitney Trettien, University of Pennsylvania</p> <p>Kinohi Nishikawa, Princeton University</p>

SPECIAL PROGRAMS // 5:00–9:00PM

<p>New Orleans Museum of Art (1 Collins C. Diboll Circle)</p>	<p>Friday Nights at NOMA</p> <p>The New Orleans Museum of Art is pleased to invite ASAP/10 attendees to a special Friday Nights at NOMA program that will feature live music by Blato Zlato, a cash bar, and a series of three ten-to-fifteen minute "Small Talks" on the contemporary art projects currently on view at NOMA.</p> <p>Buses to and from Tulane University and the InterContinental New Orleans are available on a first come, first served basis. Buses begin departing the hotel at 6:15 pm.</p> <p>Free museum admission and discounted drinks offered to those with an ASAP/10 conference badge.</p>
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Saturday, October 20

SESSION 10 // 8:30-10:30AM // SEMINARS

<p>Melpomene Meeting Room</p>	<p>S.10.1 Rethinking the Refugee (OPEN)</p> <p>Seminar Organizers: Angela Naimou, Clemson University Yogita Goyal, University of California, Los Angeles</p> <p>Nasia Anam, Princeton University Héctor Hoyos, Stanford University Aurélié Matheron, Pennsylvania State University Marguerite Nguyen, Wesleyan University Debarati Sanyal, University of California, Berkeley SA Smythe, University of California, Irvine Min Song, Boston College Penny Vlagopoulos, St. Lawrence College Jennifer Scappettone, University of Chicago Courtney Morris, Pennsylvania State University Lindsey Cienfuegos, Columbia University</p>
<p>Tremé Meeting Room</p>	<p>S.10.2 Public Arts and Humanities Writing Workshop (OPEN)</p> <p>Small group workshops on writing for multidisciplinary publications, led by editors and experienced writers. Hosted by Exploratory ASAP Graduate Committee. All are welcome.</p> <p>Seminar Organizers: Arthur Wang, Yale University Kyle Frisina, University of Michigan</p> <p>Merve Emre, University of Oxford Lee Konstantinou, University of Maryland Jill Richards, Yale University Cameron Shaw, Pelican Bomb Moirá Weigel, Harvard University</p>

OPEN seminars invite audience participation and will provide an overview of any precirculated material.

CLOSED seminars assume that participants have read the precirculated material.

SESSION 10 // 8:30-10:30AM (continued)

<p>Algiers Room A</p>	<p>S.10.3 Decolonial Ruptures, Excesses, Din: Challenging Realism in the American and Global South (CLOSED)</p> <p>Seminar Organizers: Yumi Pak, California State University, San Bernardino Crystal Mun-Hye Baik, University of California, Riverside</p> <p>Julia Bloch, University of Pennsylvania Julie Burrelle, University of California, San Diego Michelle Cho, University of Toronto Ashon Crawley, University of Virginia Jeremy Matthew Glick, Hunter College, City University of New York Matthew Goldmark, Florida State University Asimina Ino Nikolopoulou, Grinnell College Vineeta Singh, College of William & Mary Emma Stapely, University of California, Riverside Rachel Zolf, University of Pennsylvania</p>
<p>Algiers Room B</p>	<p>S.10.4 Global South Urbanisms: Aesthetics and Politics (OPEN)</p> <p>Seminar Organizer: Karin Shankar, Pratt Institute</p> <p>Shayoni Mitra, Barnard College, Columbia University Lakshmi Padmanabhan, University of California, Berkeley Annie Malcolm, University of California, Berkeley Laura Finch, University of Michigan Adedoyin Teriba, Pratt Institute Ranjit Kandalgaonkar, Independent Artist Paige Johnson, University of California, Berkeley Iván A. Ramos, University of Maryland</p>
<p>Acadian Room I</p>	<p>S.10.5 Complex Connectivity and Radical Inclusion: Towards Another Art History (OPEN)</p> <p>Seminar Organizer: Tatiana Flores, Rutgers University</p> <p>Elena Shtromberg, University of Utah Aleca Le Blanc, University of California, Riverside C. Ondine Chavoya, Williams College Harper Montgomery, Hunter College, City University of New York Alma Ruíz, Claremont Graduate University Gina McDaniel Tarver, Texas State University Edie Wolfe, Tulane University Kency Cornejo, University of New Mexico</p>

SESSION 10 // 8:30-10:30AM (continued)

<p>Algiers Room C</p>	<p>S.10.6 Symbols, Sites, and Sounds of Dispossession, Resistance, and Possibilities: Exploring Black Feminists Art Praxes and Imaginaries (OPEN)</p> <p>Seminar Organizer: Shana griffin, PUNCTUATE</p> <p>kai lumumba barrow, Gallery of the Streets</p> <p>Jazz Franklin, Gallery of the Streets and Patois Film Festival</p> <p>Tia-Simone Gardner, University of Houston</p> <p>Queta Beasley Harris, artAUBURN</p> <p>S. Mandisa Moore-O'Neal, Moore-O'Neal Law Group and Black Youth Project 100, New Orleans</p> <p>Wendi O'Neal, Jaliyah Consulting</p> <p>Adee Roberson, Independent Artist</p> <p>Essence Harden, University of California, Berkeley</p> <p>Kerrie Stewart, Independent Scholar</p>
<p>Pelican Room II</p>	<p>S.10.7 Surveillance as Infrastructure (OPEN)</p> <p>Seminar Organizers: Jeffrey Clapp, Education University of Hong Kong</p> <p>Maria Bose, Clemson University</p> <p>Aaron Derosa, California State Polytechnic University, Pomona</p> <p>J.D. Schnepf, Princeton University</p> <p>Chad Bennett, University of Texas</p> <p>Daphne Carr, New York University</p> <p>Karen Fang, University of Houston</p> <p>Catherine Liu, University of California, Irvine</p> <p>Mackenzie Weeks Mahoney, University of California, Irvine</p> <p>Scott Selisker, University of Arizona</p> <p>Nancy Quintanilla, Cornell University</p> <p>David Rosen, Trinity College</p> <p>Aaron Santesso, Georgia Institute of Technology</p> <p>Betiel Wasihun, Technical University of Berlin</p>

SESSION 10 // 8:30-10:30AM (continued)

<p>Frenchmen Room I</p>	<p>S.10.8 Carnival Arts and the Festive Economy in New Orleans (OPEN) Seminar Organizers: Helen Regis, Louisiana State University Martha Radice, Dalhousie University Rebecca Sheehan, Oklahoma State University Rachel Carrico, University of Oregon Lily Keber, Independent Filmmaker and Artist Lynnell Thomas, University of Massachusetts, Boston Madeline Fussell, Louisiana State University Rachel Breunlin, Neighborhood Story Project and University of New Orleans Bruce "Sunpie" Barnes, Independent Artist Antonio Garza, University of New Orleans Ryan Hodgson-Rigsbee, Independent Artist</p>
<p>Acadian Room II</p>	<p>S.10.9 The New Presentism: Interventions of the Ordinary Crisis (OPEN) Seminar Organizers: Barrett Watten, Wayne State University Lara Glenum, Louisiana State University Danielle Pafunda, University of Maine Rodrigo Toscano, The Labor Institute Tyrone Williams, Xavier University</p>

Break

<p>Acadian Room I</p>	<p>S.11.1 Literary Attachments Chair: Jessica Pressman, San Diego State University</p> <p>Jessica Pressman, San Diego State University, "Being Bookish: Objects and Selves, or On the Importance of My Macbook Computer Case"</p> <p>Julia Lee, University of California, Irvine, "Environmental Attachments: Representing the Morecambe Bay Tragedy"</p> <p>Michael Borgstrom, San Diego State University, "Unfriended: Failed Attachments and the Curious Case of Ralph Werther"</p> <p>Kiene Brillenburg Wurth, Utrecht University, "Creativity, 'Experimental Literature,' and Re-Attached Readership"</p>
<p>Acadian Room II</p>	<p>S.11.2 Trash, Time, and Toxicity in Contemporary Art and Literature Chair: Heather Houser, University of Texas at Austin</p> <p>Aurélie Matheron, Pennsylvania State University, "Aesthetics and Politics of Trash and Temporality in Fabrice Monteiro's <i>The Prophecy</i>"</p> <p>Clint Wilson III, Rice University, "We Await Silent Tristero's Empire: Waste, Waiting, and the Postmodern"</p> <p>Laura Richardson, Rice University, "The Slow Time of Oracular Trash Heaps"</p>
<p>Tremé Meeting Room</p>	<p>S.11.3 Critique, Creation, and Curation: Responding to Narratives of Collapse Chair: Joanna Luloff, University of Colorado, Denver</p> <p>Joanna Luloff, University of Colorado, Denver, "The Aesthetics of Ruin: Touring and Curating the Apocalypse"</p> <p>Andrea Claire Morningstar, Independent Filmmaker and Artist, "Documenting Detroit: Resisting a Narrative of Collapse"</p> <p>Sarah Zurhellen, Appalachian State University, "Curating the Present: Makerspaces and Art-Based Inquiry in the Humanities"</p> <p>Sarah Hagelin, University of Colorado Denver, "HBO's <i>Treme</i> and the Problem of 'Quality' Television"</p>

SESSION 11 // 10:45AM-12:15PM (continued)

<p>Pelican Room II</p>	<p>S.11.4 Poetry's Social Forms - Roundtable Chair: Margaret Ronda, University of California, Davis</p> <p>Lindsay Turner, Furman University Teresa Villa-Ignacio, Stonehill College Chris Nealon, John Hopkins University Samia Rahimtoola, Bowdoin College Dorothy Wang, Williams College Harris Feinsod, Northwestern University</p>
<p>Algiers Room A</p>	<p>S.11.5 Imaginary and Illusory Peoples of Europe Chair: Hannah Feldman, Northwestern University</p> <p>Julia Tulke, University of Rochester, "The Performative Politics of Street Art in Contemporary Athens"</p> <p>Brianne Cohen, University of Colorado Boulder, "Don't Look Away: Preventing Violence Through Amalgamated Photography"</p> <p>Magda Szczésniak, University of Warsaw, "Collective Image-Making: Visual Culture of the Polish 'Solidarity' Movement (1980-81)"</p>
<p>Algiers Room B</p>	<p>S.11.6 Like Rape: Coercion, Comparison, and Sexual Harm - Roundtable Chairs: Arthur Wang, Yale University, and Samantha Pergadia, Washington University in St. Louis</p> <p>Arthur Wang, Yale University, "Sexual Ludology: Game Theories and Coercive Media"</p> <p>Samantha Pergadia, Washington University in St. Louis, "'Like I Was the Cow': Mammary Rape, Dairying, and Analogies of Sexual Violence in <i>Beloved</i>"</p> <p>Jill Richards, Yale University, "The Case of the Rhineland Bastards"</p> <p>Gabriel Rosenberg, Duke University, "The Trouble with Animal Innocence, Or Should I Castrate My Dog?"</p> <p>Amanda Su, University of California, Berkeley, "Constructing 'Sexual Slavery' Through Comfort Women Memorials"</p> <p>Moirá Weigel, Harvard University, "Everybody's Rape Memoirs: Consciousness Raising in the Age of #MeToo"</p>

SATURDAY

SESSION 11 // 10:45AM-12:15PM (continued)

<p>Algiers Room C</p>	<p>S.11.7 Futurities Chair: Amy Crum, Tulane University</p> <p>Amy Crum, Tulane University, "Asco's No Movies: Imaging Futurity" Katherine Snyder, University of California, Berkeley, "Apoca-Lists" Stephen Voyce, University of Iowa, "Art in the Age of Permanent War"</p>
<p>Frenchmen Room I</p>	<p>S.11.8 Blackness and Creative Process Joshua Miller, University of Michigan, "The Language of the Camera: James Baldwin as a Theorist of the Visual" Abram Foley, University of Exeter, "Blues Philologies: Renee Gladman and John Keene" Andrew Epstein, Florida State University "Get Out and Amiri Baraka's <i>Dutchman</i>: The Subway and the Sunken Place" Queta Beasley Harris, artAUBURN, "Art as Interruptive Practice: The Collaborative Disruption and Trans-local Solidarity of <i>Eco-hybridity: a Love Song for NOLA - a Visual [Black] Opera in 5 Movements</i> (a Katrina 10 commemoration)"</p>
<p>Melpomene Meeting Room</p>	<p>S.11.9 ASAP at 10: A Presidential Roundtable Chair: Jonathan Eburne, Pennsylvania State University</p> <p>Joseph Jeon, University of California, Irvine Andrew Hoberek, University of Missouri Matthew Hart, Columbia University Yogita Goyal, University of California, Los Angeles Amy J. Elias, University of Tennessee, Knoxville Ignacio Sánchez Prado, Washington University in St. Louis Mark Goble, University of California, Berkeley</p>

Lunch Break

<p>Acadian Room I</p>	<p>S.12.1 Livability and the Arts of Climate Change Chair: Christopher Oliver, Tulane University</p> <p>Thomas Davis, Ohio State University, "Pipelines, Water, and Attachments on an Altered Planet"</p> <p>Margaret Ronda, University of California-Davis, "On Rifts and Reparations: Materialist Method and Climate Change Poetics"</p> <p>Min Hyoung Song, Boston College, "On the Lyrical and Climate"</p>
<p>Melpomene Meeting Room</p>	<p>S.12.2 A Town Like New Orleans? Punk in the Second Cities Chair: Lytle Shaw, New York University</p> <p>Daniel Kane, University of Sussex, "Yeah, I Write a Lot"</p> <p>Mimi Haddon, University of Sussex, "'Everybody is Either a Hillbilly or a College Student': The Discourse of Post-Punk Regionalism with Pylon and MX80"</p> <p>Gavin Butt, University of Sussex, "Leeds: A Town Like New Orleans?"</p>
<p>Acadian Room II</p>	<p>S.12.3 Blackness as Futurity: A Non-Linear Approach Chair: Kate Baldwin, Tulane University</p> <p>Lauren Cramer, Pace University, "For the Culture, For the Future: On Jay-Z's 4:44"</p> <p>Alessandra Raengo, Georgia State University, "Black America. Again"</p> <p>Charles "Chip" Linscott, Ohio University, "From the Auction Block to the Airlock: Black Flight and Black Habitation Under Technocapitalism"</p> <p>Keith M. Harris, University of California, Riverside, "'I have seen the future and it will be': Considering the lineage of futurity from <i>Killer of Sheep</i> to <i>Black Panther</i>"</p>
	<p>S.12.4 Cancelled</p>

SESSION 12 // 1:30-3:00PM (continued)

<p>Algiers Room B</p>	<p>S.12.5 Narratives and Counternarratives: A Conversation with John Keene Chair: Kimberly Andrews, Washington College</p> <p>John Keene, Rutgers University-Newark Abram Foley, University of Exeter Aldon Lynn Nielsen, Pennsylvania State University Evie Shockley, Rutgers University Susan Weeber, University of Rochester Phillip Brian Harper, New York University Tyrone Williams, Xavier University</p>
<p>Algiers Room C</p>	<p>S.12.6 Contemporary Art and Curating Around the Choreographic Turn - Roundtable Chair: Edgar Schmitz, Goldsmiths, University of London</p> <p>Andrea Phillips, Baltic, Northumbria University Sarah K. Rich, Pennsylvania State University Dorothee Richter, Zurich University of the Arts</p>
<p>Frenchmen Room I</p>	<p>S.12.7 Some Modernist Presents Chair and Respondent: Stefanie Sobelle, Gettysburg College</p> <p>Urmila Seshagiri, University of Tennessee, "Almodóvar, Lahiri, and the Practice of Modernism" Elizabeth Sheehan, Oregon State University, "Refashioned States: Modernism and Afghanistan in Mariam Ghani's <i>A Brief History of Collapses</i>" Martin Harries, University of California, Irvine, "Heiner Gobbels and Collage"</p>
<p>Pelican Room II</p>	<p>S.12.8 Unflinching Aesthetics: Challenging Gendered Stereotypes of Violence - Roundtable Chair: Jina Kim, Mount Holyoke College</p> <p>Amy Monaghan, Clemson University Anna Ioanes, Georgia Institute of Technology Amy King, Georgia Institute of Technology Norrell Edwards, University of Maryland, College Park Shannon Finck, University of West Georgia</p>

SATURDAY

SESSION 12 // 1:30-3:00PM (continued)

Tremé Meeting Room	<p>S.12.9 What Does a Critical Practice Look Like? Navigating Neoliberal Aesthetics?</p> <p>Chair: Eunsong Kim, Northeastern University</p> <p>William Anderson, Independent Scholar</p> <p>Kim Nguyen, CCA Wattis Institute for Contemporary Arts</p> <p>Maryam Monalisa Gharavi, Independent Artist</p> <p>Allia Griffin, Santa Clara University</p> <p>Nasrin Himada, Independent Scholar</p> <p>Amanda Russhell Wallace, Smith College</p> <p>Lisa Vinebaum, School of the Art Institute of Chicago</p> <p>Jennifer Tamayo, University of California, Berkeley</p>
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Break

SESSION 13 // 3:15-4:45PM

Melpomene Meeting Room	<p>S.13.1 Can Novels Really Do Theory?</p> <p>Chair: Matthew Hart, Columbia University</p> <p>Timothy Bewes, Brown University, "Pornography/Theory: <i>I Love Dick</i> and Real-Time Writing"</p> <p>Sarah Chihaya, Princeton University, "Artful Dodging"</p> <p>Merve Emre, Oxford University, "Decadent Sociology"</p> <p>Matthew Hart, Columbia University, "Contemporary Literature and the Incompetent Critic"</p>
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SESSION 13 // 3:15-4:45PM (continued)

<p>Acadian Room I</p>	<p>S.13.2 Producing Race: Performance Cultures and the Global South Chair: Samantha Pinto, Georgetown University</p> <p>Samantha Pinto, Georgetown University, "<i>The Real Housewives</i>, the Harlem Renaissance, and the Production of Contemporary Black Feminisms"</p> <p>Shane Vogel, Indiana University Bloomington, "Blackness and Beckett: Toward a Materialist History of the Africana Absurd"</p> <p>Alexandra Vazquez, New York University, "Breve y Fácil: Natalio Galán's New Orleans Sonatas"</p> <p>Gayle Wald, George Washington University, "Ella Jenkins and Musical Multiculturalism"</p>
<p>Algiers Room A</p>	<p>S.13.3 Generic Problems Chair: Zachary Lazar, Tulane University</p> <p>Maxe Crandall, Stanford University, "Reza Abdoh's Trans Aesthetics"</p> <p>Brian Kim Stefans, University of California, Los Angeles, "What Was Poetics, And Where Did It Turn Right?"</p> <p>Laura Vrana, University of South Alabama, "'Churning in the Gut': Brenda Marie Osbey's Epic History of New Orleans"</p> <p>Mónica Ramírez-Montagut, Megan Flattley, and Laura Blereau, Newcomb Art Museum, Tulane University, "Social Practice as Exhibition Strategy"</p>
<p>Tremé Meeting Room</p>	<p>S.13.4 Social Reproduction Theory and Culture Chair: Annie McClanahan, University of California, Irvine</p> <p>Michael Szalay, University of California, Irvine, "Social Reproduction Theory and the Everyday"</p> <p>Sarah Brouillette, Carleton University, "SRT and the Mass Market Romance Novel"</p> <p>Dennis Lopez, California State University, Long Beach, "'Don't You Ever Get Tired?': Social Reproduction and the Laboring Body in Helena Maria Viramontes' <i>Under the Feet of Jesus</i>"</p>

SESSION 13 // 3:15-4:45PM (continued)

<p>Acadian Room II</p>	<p>S.13.5 State of Exposure: “Post-Truth” and the Politics of Looking - Roundtable Chair: renée hoogland, Wayne State University Diana Rosenberger, Wayne State University John Brooks, Indiana University Ella Tucan, Wayne State University Molli Spalter, Wayne State University Vincent Haddad, Central State University</p>
<p>Algiers Room B</p>	<p>S.13.6 Performative Enactments Chair: John Ray Proctor, Tulane University Miki Kaneda, Boston University, “Swallowing, Spitting, Leaking, Bleeding (Three Transpacific Stories of Experimental Performance)” MaryGrace (MG) Bernard, University of Denver, “Revealed: Performing the Disabled Body with Chronic Illness” Jessica Prinz, Ohio State University, “Ann Hamilton and Susan Stewart: Performance and Poetry” Manol Gueorguiev, Independent Artist, “Unbuilt Stages”</p>
<p>Pelican Room II</p>	<p>S.13.7 Karaoke and Ventriloquism Across Media and Performance II Chair: Karen Tongson, University of Southern California Sarah Kessler, University of Southern California Jeanne Vaccaro, University of California, Davis Summer Kim Lee, Dartmouth College Jennifer Doyle, University of California, Riverside</p>
<p>Algiers Room C</p>	<p>S.13.8 Queering Time and Space in New Orleans - Roundtable Chair: Lauren Heintz, California State University, Los Angeles Elizabeth Steeby, University of New Orleans Alix Chapman, Spelman College Treva Ellison, Dartmouth College Red Vaughan Tremmel, Tulane University</p>

SESSION 13 // 3:15-4:45PM (continued)

Frenchmen Room I	S.13.9 Climate Change and What a Difference Art Can Make - Artist Discussion Chair: Ama Rogan, A Studio in the Woods, Tulane University Amy Lesen, ByWater Institute, Tulane University Kathy Randels, ArtSpot Productions Julie Kumari Drapkin, ISeeChange John Kleinschmidt, Independent Artist Pippin-Frisbie Calder, Independent Artist
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Keynote | 5:30 PM

Daphne A. Brooks,
Professor of African American Studies and Theater Studies,
Yale University

La Salle Ballroom A (InterContinental Hotel, 3rd Floor)

ASAP/10 closing reception to follow.
La Salle Ballroom B and C

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