Association for the Study of the Arts of the Present 10th Annual Conference
17th to 20th October 2018

(Program DRAFT – Subject to change)

Wednesday, 17th October – 6:00pm
(Please note a later start time may be announced in September.)

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

Trevor Paglen, Artist

Freeman Auditorium, Woldenberg Art Center, Tulane University

Transportation will be provided to and from the InterContinental Hotel for conference participants.

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, Van Abbe Museum, Frankfurter Kunstverein, and Protocinema Istanbul, and has participated in group exhibitions at the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, Tate Modern, 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 Magazine, the New Yorker, and Artforum.
T.1 Thursday, 18th October – 8:30am – 10:30am – Seminars

“OPEN” seminars invite audience participation and will provide an overview of the precirculated material.

“CLOSED” seminars assume that participants have read the precirculated material.

T.1.1 Imagining the End of Capitalism in the Global South (OPEN)
Darwin Tsen, Carthage College (organizer)
Dorian Lee Jackson, Kennesaw State University (organizer)
Carlos Amador, Michigan Technological University
Brantley Nicholson, Georgia College
Victoria Lupascu, Pennsylvania State University
Felix Fuchs, McGill University
James Arnett, University of Tennessee-Chattanooga
Moises Park, Baylor University
Robin Blyn, University of West Florida
Anahi Douglas, State University of New York at Old Westbury
Rebecca Janzen, University of South Carolina

T.1.2 The End Is Near: Doomsday, Dystopia, Disaster, and Contemporary Aesthetics (OPEN)
Allison Schifani, University of Miami (organizer)
Nathan Jessee, Temple University
Katherine Kelp-Stebbins, Palomar College
Jeffrey Scheible, King's College London
Lindsay Thomas, University of Miami

T.1.3 Formalism and Political Efficacy (CLOSED)
Benjamin Widiss, Hamilton College (organizer)
Rachel Greenwald Smith, Saint Louis University (organizer)
Ken Allan, Seattle University
Elise Archias, University of Illinois at Chicago
Timothy Aubry, Baruch College
Jennifer Ashton, University of Illinois at Chicago
Marissa Lopez, 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
Warren Liu, Scripps College
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

T.1.4 Speculative Souths (OPEN)
Amy Clukey, University of Louisville (organizer)
Erich Nunn, Auburn University (organizer)
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

T.1.5 Where Is Poetry to You?: Rearticulating Strategies for Social Practice (OPEN)
Maryam Parhizkar, Yale University (organizer)
Daisy Atterbury, The Graduate Center, City University of New York (organizer)
Genji Amino, Columbia University (organizer)
Tonya Foster, California College of the Arts
Dixie Li, University of Pennsylvania
Collier Nogues, University of Hong Kong
Lo Ferris, University of California, Berkeley
Anastasia Nikolis, University of Rochester
Dorothy Wang, Williams College
Ronaldo Wilson, University of California Santa Cruz
Eunsong Kim, Northeastern University

T.1.6 Ordinary Media: Emerging Genres in Everyday Formats (OPEN)
Daniel Snelson, University of California, Los Angeles
James Hodge, Northwestern University
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

T.1.7 Fluid Matters: Flows, Creeps and Controls in our Surroundings (OPEN)
Book of the Deep
Rebecca Snedeker, New Orleans Center for the Gulf South, Tulane University (organizer)
Gulf/s
Torkwase Dyson, Independent Artist
Claire Tancons, Independent Curator and Writer
Golden Waste: The Last Scent of a Land
Manon Bellet, Independent Artist
Glacial Cosmology
Carleen Sheehan, Fordham University
Hollow Tree
Kira Akerman, Independent Filmmaker and Artist
Drawing Water in New Orleans
Aron Chang, Independent Urban Designer
Oxbow Index
Adam Crosson, Tulane University
Securing the Crisis: Race and the Poetics of Risk in 21st Century American Literatures
Janet Kong-Chow, Princeton University
Liquefaction towards a Posthuman Feminist Poet(h)ics
siegrmar zacharias, Independent Artist
Seismic Sound Lab
Ben Holtzman, Columbia University
Douglas Repetto, Independent Artist

T.1.8 Crossing the Literary/Genre Divide (OPEN)
Aku Ammah-Tagoe, Stanford University (organizer)
Jeremy Rosen, University of Utah (organizer)
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
Alejandro Omidsalar, University of Texas at Austin
Namwali Serpell, University of California, Berkeley
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

T.2 Thursday, 18th October – 10:45am – 12:15pm

T.2.1 Data Bodies and/as Performance
Chair: Paul Benzon, Skidmore College

Digital Epidermalization as Political Performance Art
Elise Morrison, Yale University
Performing Breath Data: Measurement and Theatricality
Kate Elswit, University of London
Motion Capture, Face Replacement, and Realist Acting
Christopher Grobe, Amherst College

T.2.2 Caribbean Studies Now - Roundtable
Chairs: Sheri-Marie Harrison, University of Missouri and Nadia Ellis, University of California, Berkeley
Archipelagic Literary Fields: A Case Study from Puerto Rico
Sergio Gutiérrez Negrón, Oberlin College and Conservatory
Ronald Moodie’s Savacou and the Present Past of Caribbean Studies
Nijah Cunningham, Princeton University
Thinking Jamaica Visually
O’Neil Lawrence, National Gallery of Jamaica
Improvisation and the Caribbean Black Radical Imaginary
Carter Mathes, Rutgers University
Generating a Caribbean Arts Community
Marielle Barrow, Caribbean Intransit

T.2.3 **Extractive Economies and Ecologies of the South**
Chair: Leif Sorensen, Colorado State University

Dead Wells, Living Testimonies: Denaturalizing Venezuelan Petrocultures in *Pozo muerto*
  Sean Nesselrode Moncada, Rhode Island School of Design
Work Sites
Zarouhie Abdalian, Independent Artist
Crude Precarity
  Sara Mameni, California Institute of the Arts
On *Infrastructural Trauma*
  Dany Naierman, Independent Artist

T.2.4 **Drawn-Out Feelings: Grief, Ecstasy, Ambivalence, Injury**
Chair: Joan Lubin, Cornell University

There is No Such Thing as a Non-Sequitur: Grief in *Rosalie Lightning*
  Elizabeth Freeman, University of California, Davis
I’m Dying To!: Ecstasy in Lynda Barry’s *Cruddy*
  Dana Seitter, University of Toronto
Drawing Ambivalence: The Psychoanalysis of Psychoanalysis in *Are You My Mother?*
  Nat Hurley, University of Alberta
Touching Interiority: Girl Journal Aesthetics in *My Favorite Thing is Monsters*
  Rebecca Wanzo, Washington University in St. Louis

T.2.5 **Troubling the State: The Artful Politics of Liberal Democracy**
Chair: Benjamin Widiss, Hamilton College

A Greenberg Effect: Visual Art and Health Care Politics in Paula Fox’s 1960s Fiction
  Mary Esteve, Concordia University
Conservative Pastorals: Guy Davenport’s Post-Welfare Utopias
  Stephen Schryer: University of New Brunswick
The Politics of Slime Mold: Thinking Direct Democracy with Heather Barnett
  Robyn Blyn, University of West Florida

T.2.6 **Art After Galtung: Structural Violence and the Arts of the Global South** - Roundtable
Chair: 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

**T.2.7 Deconstructing the South I**
Chair: Amy Clukey, University of Louisville

Confronting Colonialism in the Gulf South: The Art of Xandra Ibarra and Ana Mendieta
  Elizabeth Rodriguez Fielder, University of Pittsburgh
Exhibiting an Alter-South: Imagined Discourses and Southern Art
  Jordan Amirkhani, University of Tennessee at Chattanooga
Metropolis South: Superhero Narratives and Southern Exceptionalism in Michael Bishop's *Count Geiger's Blues*
  Brannon Costello, Louisiana State University
Art or Elimination: Mosquitoes in the Gulf South
  Hayley Alexander, Tulane University

**T.2.8 State of the Art, Art of the State I: Capital, Law, and Form**
Chair: Jennifer Ashton, University of Illinois at Chicago

Inventing a Neoliberal Aesthetic: Reyner Banham’s Los Angeles
  Todd Cronan, Emory University
Derivatives in *The Wrong Man*
  Charles Palermo, College of William & Mary
The Art of State
  Blake Stimson, University of Illinois at Chicago
George Saunders and the Spirit of Hobby Lobby
  Lisa Siraganian, Southern Methodist University

**T.2.9 Time, Genre, and the Contemporary Novel – Roundtable**
Chair: Mitch Murray, University of Florida
Mitchum Huehls, University of California, Los Angeles
Mathias Nilges, St. Francis Xavier University
Kylie Korsnack, Vanderbilt University
Sujin Youn, University of California, Los Angeles

**Thursday, 18th October – 12:15pm – 1:30pm – Lunch Break**

**T.3 Thursday, 18th October – 1:30pm – 3:00pm**

**T.3.1 Between C & D and the Aesthetics of 1980s Downtown New York**
Chair and Respondent: Andrew Strombeck, Wright State University

Boomers in Boomtown: What Were They Thinking?
  Robert Siegle, Virginia Polytechnic Institute and State University
Reconstructing Downtown: The Politics of Coming of Age in Reagan’s America and Other Reflections on Authoritarianism, Kitsch, and the Avant-Garde
  Catherine Liu, University of California, Irvine
*Between C & D* between New York and New Narrative
Diarmuid Hester, University of Cambridge

T.3.2 **Minoritarian Geographies: Aesthetics, State Violence, and Global Scales of Difference**
Chair: C. Riley Snorton, Cornell University

- Ricky Tagaban’s Skin Works
  - Katherine Brewer Ball, Wesleyan University
- Staging the Asylum: Javier Téllez’s Disability Aesthetics and the Global South
  - Leon Hilton, Brown University.
- Collective Corpses: *Antigona Gonzalez*, Experimental Poetics, and the Plurality of Mourning
  - Iván A. Ramos, University of Maryland, College Park
- TBA
  - Leticia Alvarado, Brown University

T.3.3 **Images Otherwise**
Chair: Andrew Johnston, North Carolina State University

- Screens Shot: Mediating the Interactive Interface
  - Jacob Gaboury, University of California, Berkeley
- Images of Discorrelation
  - Shane Denson, Stanford University
- Photogrammetry and Algorithmic Space in VR
  - Brooke Belisle, State University of New York at Stony Brook
- AI and the Objects of Machine Images
  - Andrew Johnston, North Carolina State University

T.3.4 **Late Capitalism and Its Discontents: Reflections from Latinx, Lusophone African, and Latin American Contexts** – Roundtable
Chair: Emily Hind, University of Florida

- Rebecca Janzen, University of South Carolina
- Edward Chauca, College of Charleston
- Francesca Dennstedt, Washington University in St Louis
- Victoria L. Garrett, College of Charleston
- Tiffany D. Creegan Miller, Clemson University

T.3.5 **Paleofuturism** – Roundtable
Chair: Charles Tung, Seattle University

- Aaron Jaffe, Florida State University
- Laura Richardson, Rice University
- Alison Sperling, Santa Clara University
- Mark Goble, University of California, Berkeley
- Rebekah Sheldon, Indiana University Bloomington

T.3.6 **Unleashed: What Do We Owe Other Animals?** – Artist Presentations
Chair: Jonathan Eburne, Pennsylvania State University
The Unreliable Bestiary
Deke Weaver, University of Illinois at Urbana-Champaign

Ruminant
Ruth Burke, Bowling Green State University

Agility
Jean Carlomusto, Long Island University Post
Holly Hughes, University of Michigan

T.3.7 Deconstructing the South II
Chair: Cameron Shaw, Pelican Bomb

Fables of the Reconstruction: On Mythmaking and Southern Identity in Indie Rock Music
Shaun Cullen, Middle Tennessee State University
Writing and Filming Disorder in New Orleans: Aspects of the Noir Genre after Hurricane Katrina
Françoise Sammarcelli, Sorbonne Université, Paris
"Gone with the Wind Fabulous": The Plantations of River Road in Lemonade and The Beguiled
Kim Manganelli, Clemson University
Life Is Improvisation & Other Lessons of New Orleans Music
Joel Dinerstein, Tulane University

T.3.8 Rural/Urban Aesthetics
Chair: Elise Archias, University of Illinois at Chicago

The Emergence of Visual Literacy: Sequential Photography in Rochester in the 1960s
Adam Jolles, Florida State University
Josh Ellenbogen, University of Pittsburgh
"Weaving Something Other Than a Shroud": Radical Queer Rurality in Electric Dirt and Goodbye Gauley Mountain
Sage Gerson, University of California, Santa Barbara
The New Urban Documentary and Slow Violence
Alexander Jones, Vanderbilt University

T.3.9 Black Utopias - Roundtable
Chair: Nadia Ellis, UC Berkeley
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

T.4 Thursday, 18th October – 3:15pm – 4:45pm

T.4.1 Nimble Foods for Climate Chaos – Roundtable
Chair: Allison Carruth, University of California, Los Angeles
Marina Zurkow, New York University
Anna Rose Hopkins, Hank and Bean
Henry Fischer, Hank and Bean

T.4.2 **Sounding Against Police Violence**
Chair and Respondent: Carter Mathes, Rutgers University

Sounds of Misery and Sanctuary
Courtney Bryan, Tulane University
You Bang, We Bang Back: Musical Responses to a Police Killing in New Orleans
Matt Sakakeeny, Tulane University
Listening to Police Sexual Assault in the Dark Satire of Lil Wayne’s R&B hit “Mrs. Officer”
Daphne Carr, New York University

T.4.3 **Performing Care: Queer Homage, Tribute, and the Politics of Relation in Contemporary Art**
Chair: Eunsong Kim, Northeastern University

More Life: Dahn Vô and the Powers of Performance
Joshua Chambers-Letson, Northwestern University
Queer Homage and the Melodrama of Subjectivity (James Baldwin, Lyle Ashton Harris, Ming Wong)
Damon Young, University of California, Berkeley
Care Beyond Repair: Politics of Homage in Antoine Volodine’s “Speech to the Nomads and the Dead”
Eglantine Colon, University of California, Berkeley

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Izidora Leber Lethe, Independent Artist

T.4.4 **Contemporary Black Memoir: Explorations of the Self in Pieces, Fragments and Wholes**
Chair and Respondent: Stefan Wheelock, George Mason University

To Write Ourselves Whole: Black Women Athletes and Post-Career Memoirs
Amira Rose Davis, Pennsylvania State University
‘Recording the Language of Self-Hate’: Alienated Embodiment in The Black Notebooks: An Interior Journey
Guy Mark Foster, Bowdoin College
How to Win Fiends and Influence A&R’s
Richard Purcell, Carnegie Mellon University

T.4.5 **Paper Monuments as Praxis - Roundtable**
Chair: Suzanne-Juliette Mobley, Small Center for Collaborative Design, Tulane University
Bryan Wagner, University of California, Berkeley
Bryan Lee, Colloqate Design
Henry Lipkis, Independent Artist
Langston Allston, Independent Artist
T.4.6 **American Racecraft: Law, Language, and Literature**
Chair: Rachel Watson, Howard University

The 1968 Fair Housing Act, *The Landlord*, and the Residential Language of Race and Racism  
Adrienne Brown, University of Chicago  
Generic Racism  
Michael LeMahieu, Clemson University  
Imagining Collective Action: The Class Action Lawsuit and Contemporary Literature  
Rachel Watson, Howard University

T.4.7 **Theoretical Spaces**
Chair: Mark Goble, University of California, Berkeley

Speculative Nostalgia and Futurism in *The Discovery of Voyager*, a Performance at a New Orleans Sonic Sculpture Garden.  
Daniel Sharp, Tulane University  
Marcel Brousseau, University of Texas at Austin  
Reading the Interface of Imaginary Infrastructure  
Dan Punday, Mississippi State University  
A psychogeography of Emancipation Park  
Regina Agu, University of Houston and Project Row Houses

T.4.8 **Radical Interrogations I**
Chair: Ignacio Sanchez Prado, Washington University in St. Louis

Sounds of the Post-Dictatorial Cities: Punk Mappings of Buenos Aires, Montevideo and São Paulo  
Leif Sorensen, Colorado State University  
The Dialogic Boycott  
Mashinka Firunts, University of Pennsylvania  
Revolutionizing Aesthetics  
Jennifer S. Ponce de León, University of Pennsylvania  
Gabriel Rockhill, Villanova University  
Defining the Sacred and the Profane in Vibha Galhotra’s *Manthan*  
Ila Sheren, Washington University in St Louis

T.4.9 **Historical Revisionings**
Chair: Adrian Anagnost, Tulane University

The Rejection of Cindy Sherman’s *Centerfolds* as an Episode in the Feminist Sex Wars  
Sarah Evans, Northern Illinois University  
A History of Synergy: The Telecommunications Act of 1996, Miramax Books, and Helen DeWitt’s *The Last Samurai*  
Lee Konstantinou, University of Maryland
Thursday, 18th October – 6:00pm – Keynote

Dixon Hall, School of Liberal Arts, Tulane University

Transportation will be provided to and from the InterContinental Hotel for conference participants.

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 G.H.W. Bush called his art “disgraceful” and the entire US Senate denounced and outlawed this work. His work has been included in exhibitions at MoMA PS1, the Walker Art Center and performed at the Brooklyn Academy of Music. Scott’s work is in the collection of the Whitney Museum of American Art and has been featured on the cover of Artforum and the front page of NYTimes.com. He is a recipient of a 2018 United States Artists Fellowship and grants from the Creative Capital and the Open Society Foundation. He works in a range of media including performance, photography, screen-printing, and video. His current project, Slave Rebellion Reenactment, will restage and reinterpret Louisiana’s 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 their emancipation by ending slavery.

F.5 Friday, 19th October – 8:30am – 10:00am

F.5.1 Imagining Catastrophe
Chair: Lee Konstantinou, University of Maryland

The Worst Part of Every Zombie Movie is the End: The Time Remaining After the Apocalypse
David Bering-Porter, The New School

Family Emergencies: Apocalypse and the Ends of Family in Contemporary American Fiction
Robert Kilpatrick, Carnegie Mellon University

Lurid Accounts: Imagining Sea Level Rise in Kim Stanley Robinson’s New York 2140
Sheila Liming, University of North Dakota

Gentrification After the End of History
Andrew Strombeck, Wright State University
F.5.2 **Urban Materiality in Latin American Art Practice**  
Chair: Maia Gil'Adi, University of Massachusetts, Lowell

César Aira: Mysteries and the Carnivalesque  
Monika Gehlawat, University of Southern Mississippi

Uneven Architectures: Ruin and City Rubble in Contemporary Mexico  
Jesús Costantino, University of New Mexico

The Blackest Art: André Eugène and the Atis Rezistans  
Christopher Garland, Georgia Southern University

F.5.3 **Forging a Perverse Aesthetics of Refuge in Asian/American Popular Media**  
Chair: Joseph Jeon, University of California, Irvine

Sincere in Their Perversity: *Vietgone* and the (Im)possibility for Refugee Laughter in Camp  
Chris A. Eng, Syracuse University

The Fetish of Adaptation  
Michelle N. Huang, Northwestern University

Awkward ‘n’ Awesome Rock ‘n’ Roll: Race, Cuteness, and the Late Hipster in Akira Boch’s *The Crumbles*  
Douglas S. Ishii, Emerson College

Revolting Self-Care: Mark Aguhar’s Virtual Separatism  
James McMaster, New York University

F.5.4 **Droppin' the Knowledge**  
Chair: Andrew Hoberek, University of Missouri

On Postcritique (from Bad to Worse)  
Walter Benn Michaels, University of Illinois at Chicago

What Materialist History Actually Looks Like  
Adolph Reed, University of Pennsylvania

On Racial Capitalism  
Kenneth Warren, University of Chicago

F.5.5 **Chronopoetics of Black Visual Culture**  
Chair: Dan Sharp, Tulane University

Face Value: Notes on New Black Portraiture  
Tiffany Barber, University of Delaware

The Desert High of Noah Purifoy’s Outdoor Art Museum  
Lisa Uddin, Whitman College

Reframing Michael Jackson Through the Lens of Todd Gray  
Nikki Greene, Wellesley College

Disintegration Loops: Black Sonic Visuality and Contemporary Art  
Michael Gillespie, The City College of New York, CUNY

F.5.6 **The Hustleman Cart: Collaborative Curating and Community Engagement at NOMA** – Roundtable  
Chair: Allison Young, New Orleans Museum of Art  
Katie Pfohl, New Orleans Museum of Art
Marta Rodriguez Maleck, Good Children Gallery
Carla Williams, Material Life Shop
Cristina Molina, The Front
Lucia Campos, Puentes New Orleans

F.5.7 Radical Interrogations II
Chair: Charles Altieri, University of California, Berkeley

Radical Editions: The Post-Digital Print Bootleg
Daniel Snelson, University of California, Los Angeles
“Anti-Narrative Activism”: Mieke Bal’s and Iain Sinclair’s New Modelings of Politics
Robert Caserio, Pennsylvania State University
Armand Schwerner’s Scholar-Translator: Notes, Paratexts, Avant-Garde Poetics, and Institutional Form(ation)s
Alan Golding, University of Louisville

F.5.8 In Time – Short Films and Responses
Chair: Eric Herhuth, Tulane University

Reading response to Edyn in Exile
Corrie White, Independent Scholar
Screening of Edyn in Exile
Sarah Lasley, Indiana University
Reading response to Frame Work
Selby Nimrod, Bard College
Screening of Frame Work
Masha Vlasova, Indiana University

F.5.9 Queer Poetics
Chair: Jacquelyn Ardam, Colby College

Harry Matthews, Masturbation, and Global Queering
Benjamin Kahan, Louisiana State University
Queer Contiguity and the Narration of Kinship in The Argonauts
Tyler Bradway, State University of New York at Cortland
Upon Leaving Dictée: Feminist Cruising and the Poetics of Cinema
Rachel Carroll, University of Wisconsin, Madison
Lyric Impotence
Brian Glavey, University of South Carolina

F.6 Friday, 19th October – 10:15am – 11:45am

F.6.1 Considering Decolonial and Anti-Oppression Movements in Media Production and Distribution Ethics – Artist Roundtable
Chair: Talena Sanders, Sonoma State University

The Argus Project and Decolonial Magic
Ligaiya Romero, Independent Filmmaker and Artist
Santuario
Pilar Timpane, Independent Filmmaker
Winter in the Blood
Andrew Smith, University of California, Davis

F.6.2 The Latin American Contemporary
Chair: Emily Hind, University of Florida

Latin American Antiphilosophies
Christina Soto Van der Plas, University of California, Riverside

El Adorno Mexicano. The Art of the Novel in Latin America Today
Emilio Sauri, University of Massachusetts, Boston

Latin America's Contemporary Gaze: The Question of Horror and Ruin
Ignacio Sánchez Prado, Washington University in St. Louis

Contemporary Mexico and the Colombian Model
Emily Hind, University of Florida

F.6.3 Crime and Fiction
Chair: Michelle Chihara, Whittier College

Literariness and Crime: South African Novels of Terrorism
Michaela Bronstein, Stanford University

Violence, Representation, Ethics: Winslow, Bolaño and Crime Fiction in Juárez
Andrew Pepper, Queen’s University Belfast

The Redevelopment of U.S. Crime Literature: Crime, Community, and a Sense of Place
Thomas Heise, Pennsylvania State University at Abington

War-on-Crime Fiction
Theodore Martin, University of California, Irvine

F.6.4 Impossible Times - Roundtable
Chair: Gloria Fisk, Queens College, CUNY
Marissa Brostoff, The Graduate Center, City University of New York
Peter Coviello, University of Illinois at Chicago
Lakshmi Padmanabhan, Brown University
Gabriel Solis, University of Illinois at Urbana-Champaign

F.6.5 A Macro Remix: What Audio Tape Didn’t Catch
Chair and Respondent: Daniel Kane, University of Sussex

Taping and the Institution: Lead Belly and African American Literature
Florence Dore, University of North Carolina at Chapel Hill

Direct currents of Marxism: The Walkman, the Boombox, and the Cultural Turn
J.D. Connor, University of Southern California

Hostile Research: The 1960s Surveillance Avant-Garde and the New Historiography
Lytle Shaw, New York University

F.6.6 Racial Capitalism with Chinese/American Characteristics
Chair: Andrew Leong, University of California, Berkeley
An Embarrassment of Riches: The Chinese Gold Digger in *Five Star Billionaire* and *Crazy Rich Asians*

Cheryl Naruse, Tulane University

Consumption, Production, Control: “Chinese” Opium and the Psychoactive Reader

Andrew Leong, University of California, Berkeley

Solidarity Without the Solid

Sunny Xiang, Yale University

“A Terrible Symmetry” in Black and Yellow: Paul Chan’s *Waiting for Godot* in New Orleans and S. Leo Chiang’s *A Village Called Versailles*

Christopher Fan, University of California, Irvine

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**F.6.7  Art, Blackness, History**

Chair: Lisa Uddin, Whitman College


kai lumumba barrow, Gallery of the Streets

Big Freedia’s Reality: Questioning the Queen of Bounce in Popular Media

Alix Chapman, Spelman College

National Imaginaries and Black Death

Sarah Stefana Smith, American University

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**F.6.8  Ground and Figure: Place, Race, and Structures of Habitation**

Chair: Amy Herzog, Queens College, City University of New York

From Woodcrest to the Hood: Boondocks and the Quandary of the Suburbs

Jonathan Gray, The Graduate Center, City University of New York

Round Seven

Kevin Jerome Everson, University of Virginia

Plantation Heirlooms: Kerry James Marshall and “Imperiled” Femininity

Macushla Robinson, The New School

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**F.6.9  Play and the Aesthetics of Irreverence and Inscrutability**

Chair: Gayatari Gopinath, New York University

Irreverent Play in the Light Works of Elizabeth and Iftikhar Dadi

Natasha Bissonauth, Haveford College

Imagine There Is No (Native) Woman: Parody and Play in Pushpamala’s *Native Women of South India*

Laksmi Padmanabhan, Dartmouth College

(De)Colonial Erotics and the Opacity of Indigeneity

Armando García, University of California, Riverside

Unreliable Surfacing: Queer Skin, Asian Impenetrability, and Gender Play in Contemporary Fiction

Vivian L. Huang, Williams College
Friday, 19th October – 11:45pm – 1:00pm

ASAP Member’s and Award Lunch (All are welcome)

F.7 Friday, 19th October – 1:00pm – 2:30pm

F.7.1 Scales of the Political - Roundtable
Chair: Henry Ivry, University of Toronto
Lynn Keller, University of Wisconsin-Madison
Tobias Boes, University of Notre Dame
Derek Woods, Dartmouth College
Ben De Bruyn, Maastricht University
Thom Dancer, University of Toronto

F.7.2 The List: Literary Information and Questions of Value
Chair: Theodore Martin, University of California, Irvine

Squatter Regionalism
   Loren Glass, University of Iowa
Agents Seeking Fiction: Writer’s Market, Agency, and Contemporary Genres
   Laura B. McGrath, Stanford University
The Shadow Canon: Fiction and Value in the MFA Program
   Harilaos Stecopoulos, University of Iowa
Inspiration Machines: Writers’ Colonies and the Evidence of the Guest List
   Kathryn Roberts, University of Groningen

F.7.3 Contemporary Refusals
Chair: Mitchum Huehls, University of California, Los Angeles

Discarding the Chicano: Cyclona’s Performance of Queer Refuse
   Joshua Guzmán, University of California, Los Angeles
The Factory of Dreams
   Marissa López, University of California, Los Angeles
Network Unavailable: Tao Lin’s Taipei
   Jason Gladstone, University of Colorado Boulder
Clunky Webcomics
   Daniel Worden, Rochester Institute of Technology

F.7.4 Great Migrations: Blackness as Transgression in American Film
Chair: Courtney R. Baker, Occidental College

Sonic Invasions: The Queer and Black Registers of In Cold Blood
   Courtney R. Baker, Occidental College
Wading in the Waters (or the Woods): Pastoral Imagery in Contemporary Independent Black Cinema
   Mikal J. Gaines, Massachusetts College of Pharmacy and Health Sciences
Inside Exile: Documenting the Life of Kathleen Neal Cleaver
Robin J. Hayes, Progressive Pupil
Documenting Black Horror: Generic Instability and Spectatorial Empathy in Get Out
Eden Osucha, Bates College

F.7.5 **Moored to Death: Reconsidering the Death Drive In End Times** – Roundtable
Chair: Stefanie Sobelle, Gettysburg College
Sarah Blackwood, Pace University
Brian Connolly, University of South Florida
Rishi Goyal, Columbia University
Casey Shoop, University of Oregon
Michelle Chihara, Whittier College

F.7.6 **In Public(s): New Notions of Paratextual Encounter**
Chair: Jennifer DeVere Brody, Stanford University

Typefaced: Fran Ross Designs *Oreo*
Kinohi Nishikawa, Princeton University
Future Classics
David Alworth, Harvard University
Performance as Paratext: The Public Life of 21st-Century American Literature
Kyle Frisina, University of Michigan
The Circulatory Fate of African Literature
Olabode Ibironke, Rutgers University

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

Blackout
Sultana Isham, Independent Artist
Republica: Temple of Color and Sound
Kristina Kay Robinson, Independent Writer
Sleeper Cell
A Scribe Called Quess?, Independent Writer
The Stranger Disease
Christopher Kaminstein, Goat in the Road Productions
The Way at Midnight
Nick Slie, Mondo Bizarro
Vessels
Rebecca Mwase, Independent Artist

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
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

F.7.9  **Genre Fiction and Globalization**  
Chair: Andrew Hoberek, University of Missouri

Globalization and Logistics in Emily St. John Mandel's *Station Eleven*  
and Colson Whitehead's *Zone One*  
Devin Day, University of Missouri  
The Genre-ficication of the Literary in Contemporary Publishing  
Jeremy Rosen, University of Utah  
Our Bodies, Our Debts, Our Territories: Horror and the Art of Feminist Assembly  
Patricia Stuelke, Dartmouth College

F.8 Friday, 19th October – 2:45pm – 4:15pm

F.8.1  **The Film History of Black Feminism**  
Chair: Hayley O'Malley, University of Michigan

June Jordan's Anticolonial Lens  
Erica R. Edwards, Rutgers University  
Everyday Feminism: Kathleen Collins' *Losing Ground* and the Radical Potential of Amateur Artmaking  
Hayley O'Malley, University of Michigan  
Bodies at/of Work: The Cinematic Archive of Julie Dash's *Daughters of the Dust*  
Samantha Sheppard, Cornell University  
‘...And Many are My Televsual Daughters’: A Sacred Side of Black Feminist Media Activism  
Josslyn Luckett, University of Pennsylvania

F.8.2  **State of the Art, Art of the State II: The Palpable and the Possible**  
Chairs: Lisa Siraganian, Southern Methodist University

Frankenthaler’s Culture, Mitchell’s Palpable World  
Elise Archias, University of Illinois at Chicago  
Truth and Concretism  
Nicholas Brown, University of Illinois at Chicago  
Toward a Newer Babylon: Hélio Oiticica and Constant Nieuwenhuys  
Adrian Anagnost, Tulane University  
Elegy and Possibility  
Oren Izenberg, University of California, Irvine

F.8.3  **Past as Prologue: Mining the African American Past for 21st Century Viewers**  
Chair: Jennifer DeClue, Smith College
Visualizing the Record: Black Women’s Archival Emergence in Kara Walker’s *Bureau of Refugees*
Jennifer DeClue, Smith College

They Don’t Know: White Sight and Black Feeling in Arthur Jafa’s *Love is the Message, the Message is Death*
Christina Knight, Haverford College

Beyond the Word: Redefining “Hell” in a Sermon, Art Exhibit, and Film
Leslie Wingard, The College of Wooster

Screening Slavery: The Political Imagination of Black Suffering
Kellie Carter Jackson, Wellesley College

F.8.4 **Homing In, Homing Out**
Chair: Garnette Cadogan, University of Virginia

Hunger Artistry
Jonathan Eburne, Pennsylvania State University

Homing
Karen Jacobs, University of Colorado Boulder

Julia Pastrana’s Long Journey Home
Laura Anderson Barbata, University of Wisconsin-Madison

F.8.5 **Becoming Undisciplined** - Roundtable
Chair: Heather Houser, University of Texas at Austin
Allison Carruth, University of California, Los Angeles
Elaine Gan, University of Southern California
Stephanie LeMenager, University of Oregon
Adena Rivera-Dundas, University of Texas at Austin

F.8.6 **Scale, Representation, and the Ontology of the Presents** – Roundtable
Chair: Matt Hart, Columbia University

Objects in Mirror Are Closer Than They Appear: Some Problems with Distance
Sean Grattan, University of Kent

Ultra Megalopolis: The Critical Allure of Large Cities
Aku Ammah-Tagoe, Stanford University

Marvels of the Social Mind: Microeconomics Thinks the Aggregate
Annie McClanahan, University of California, Irvine

The Mathematician and the Image-Maker: Vilem Flusser’s Medium Historicity
Charles Tung, Seattle University

Working Feeling: The Poetics of Scale & the Poetics of Labour
Sam Weselowski, University of Kent

Conglomeration, Gigantism, and the Technocratic Idiom in Late Modern America
Richard Popp, University of Wisconsin-Milwaukee

F.8.7 **Difference and Defiance** – Artist Roundtable
Chair: Katrina Andry, Independent Artist
Emily Wilkerson, Independent Curator and Writer
Abdi Farah, Independent Artist  
Dan Tague, Independent Artist  

F.8.8 **The Labor Abstraction: Valuing Cultural Work after Financialization**  
Chair: Michael Szalay, UC Irvine  

Artists Report Back: News from the Forefront of Art and Labor  
Caroline Woolard, University of Hartford  
Unleash the Creatives: A Crash Course in Creativity Crash Courses  
Michelle Chihara, Whittier College  
The Artwork of Children’s Labor: Children as Unwaged Workers in Contemporary Art  
Leigh Claire La Berge, City University of New York  

F.8.9 **Karaoke and Ventriloquism Across Media and Performance I** – Roundtable  
Chair: Sarah Kessler, University of Southern California  
Karen Tongson, University of Southern California  
Homay King, Bryn Mawr College  
Taylor Black, Duke University  
Tav Nyong’o, Yale University  

F.9 Friday, 19th October – 4:30pm – 6:00pm  

F.9.1 **Eating Her Out: Racialized Femininities at the Limits of Matter, Sensation, and Food**  
Chair: Iván A. Ramos, University of Maryland  

Biting Back: Ludic Carnality, Food Fetish, and Queer Relationality in Nao Bustamante’s *Indigurrito*  
Christina León, Princeton University  
Cold Leftovers: Sensing Matters of Asian Femininity and Other Wasted Goods in Mila Zuo’s *Carnal Orient*  
Summer Kim Lee, Dartmouth College  
Listening with Latex: Topping, Racial Contamination, and Brown Jouissance  
Amber Jamilla Musser, Washington University in St Louis  

F.9.2 **Printing Ecologies in the Global South: Case Studies in Museality and Subversive Corporeality**  
Co-Chairs: Lesley Wolff, Florida State University and Amy Bowman-McElhone, University of West Florida and Florida State University  

History, Contemporaneity, and the Coloniality of Printed Images in the Urban Atlantic  
Paul Niell, Florida State University  
Curatorial Conversation: (Un)Refined Approaches to *The Kingdom of This World*  
Lesley Wolff, Florida State University and Norton Museum of Art
Edouard Duval-Carrié, Independent Artist
Decolonizing the White Cube: Visualizing Difference through Print Media and Curatorial Practice in Katrina Andry’s Depose and Dispose (of)
Amy Bowman-McElhone, University of West Florida and Florida State University
Katrina Andry, Independent Artist
Joseph Herring, University of West Florida

F.9.3 The Slow Burn: Karl Ove Knausgaard’s Struggle - Roundtable
Chair: Omari Weekes, Willamette University
Rachel Greenwald Smith, Saint Louis University
Katherine Hill, Adelphi University
Marissa Brostoff, The Graduate Center, City University of New York
Diana Hamilton, Baruch College
Jess Arndt, Independent Writer

F.9.4 New Takes on Independent Black Filmmaking - Roundtable
Chair: Hayley O’Malley, University of Michigan
Michelle Materre, The New School
Michelle Beverly, Mercer University
Frank Cason, Jr., North Carolina State University
Terri Francis, Indiana University Bloomington
Thulani Davis, University of Wisconsin Madison

F.9.5 Crisis Harmonies – Roundtable
Chair: Michael Gillespie, City College of New York, City University of New York
James Brown’s “Please, Please, Please” (live)
Emily Lordi, University of Massachusetts, Amherst
Sylvestor’s “You Make Me Feel (Mighty Real)”
Amy Herzog, Queens College, City University of New York
#MeToo in contemporary music
Peter Coviello, University of Illinois at Chicago
Future’s “Mask Off”
Scott Heath, Georgia State University
Jason Moran and the Bandwagon’s “RFK in the Land of Apartheid”
Walton Muyumba, Indiana University Bloomington

F.9.6 Cultural Constructions
Chair: Jane Hu, University of California, Berkeley
Notes on Territory / Surrounding Desire
Anna Martine Whitehead, School of the Art Institute of Chicago
Eulalie: A Case Study of America’s Identity Formation
Casey Ruble, Fordham University
East Asian Body Genres: Snowpiercer and Train to Busan
Jane Hu, University of California, Berkeley
Orientalism Undisciplined
Cameron Bushnell, Clemson University

F.9.7 Models of Artistic Resistance and Activism in the Americas
Chair: Christopher Dunn, Tulane University

Luis Ernesto Arocha’s Experimental Films and the Carnivalesque
Gina McDaniel Tarver, Texas State University
The Potentiality of Central America in Yvonne Rainer’s The Man Who Envied Women
Erina Duganne, Texas State University
Consuming Labor: Ciudad Juarez, Violence and Women at the Border
Terri Weissman, University of Illinois at Urbana-Champaign
Place-Making, Post-Colonialism and Self-Sufficiency in Post-Maria Puerto Rican Art
Edie Wolfe, Tulane University

F.9.8 Global War ASAP?: Altercations, Sectarianisms, and Precarities of Today
Chair: Jocelyn Fenton Stitt, University of Michigan

Rethinking Imperialism and War Today: Luanda, Angola, and the Cold War
Monica Popescu, McGill University
What’s Old is New: War Trauma in the Future Gulf South of Omar El Akkad
Matthew Dischinger, Georgia Institute of Technology
Chick-lit as Conflict Relief in The Diary of a Social Butterfly
Pallavi Rastogi, Louisiana State University

F.9.9 How We Write (Well) – Roundtable
Chair: Sarah Wasserman, University of Delaware
Jed Esty, University of Pennsylvania
Irvin Joseph Hunt III, University of Illinois at Urbana-Champaign
Frances Macdonald, University of Louisville
Whitney Trettien, University of Pennsylvania
Kinohi Nishikawa, Princeton University

S.10 Saturday, 20th October – 8:30am – 10:30 am

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

S.10.1 Rethinking the Refugee (OPEN)
Angela Naimou, Clemson University (organizer)
Yogita Goyal, University of California, Los Angeles (organizer)
Nasia Anam, Princeton University
Héctor Hoyos, Stanford University
Aurelie Matheron, Pennsylvania State University
Marguerite Nguyen, Wesleyan University  
Debarati Sanyal, University of California, Berkeley  
Cathy Schlund-Vials, University of Connecticut  
Sa Smythe, University of California, Irvine  
Min Song, Boston College  
Penny Vlagopoulos, St. Lawrence College  
Eun-Gwi Chung, Hankuk University of Foreign Studies

S.10.2 **Public Arts and Humanities Writing Workshop (OPEN)**  
Arthur Wang, Yale University (organizer)  
Kyle Frisina, University of Michigan (organizer)  
Small group workshops on writing for multidisciplinary publications, led by editors and experienced writers. Hosted by ASAP Grad Caucus. All are welcome.

S.10.3 **Decolonial Ruptures, Excesses, Din: Challenging Realism in the American and Global South (CLOSED)**  
Yumi Pak, California State University, San Bernardino (organizer)  
Crystal Mun-hye Baik, University of California, Los Angeles (organizer)  
Maile Arvin, University of Utah  
Julia Bloch, University of Pennsylvania  
Julie Burrelle, University of California, San Diego  
Michelle Cho, McGill University  
Ashon Crawley, University of Virginia  
Jeremy Matthew Glick, Hunter College, City University of New York  
Matthew Goldmark, Florida State University  
Asimina Ino Nikolopoulos, Northeastern University  
Vineeta Singh, University of California, San Diego  
Emma Stapely, University of California Riverside  
Rachel Zolf, University of Pennsylvania

S.10.4 **Global South Urbanisms: Aesthetics and Politics (OPEN)**  
Karin Shankar, Pratt Institute (organizer)  
Shayoni Mitra, Barnard College, Columbia University  
Lakshmi Padmanabhan, University of California, Berkeley  
Annie Malcolm, University of California, Berkeley  
Laura Finch, University of Michigan  
Adeoyin Teriba, Pratt Institute  
Ranjit Kandalgaonkar, Independent Artist  
Paige Johnson, University of California, Berkeley  
Ivan Ramos, University of Maryland

S.10.5 **Complex Connectivity and Radical Inclusion: Towards Another Art History (OPEN)**  
Tatiana Flores, Rutgers University (organizer)  
Elena Shtromberg, University of Utah  
Aleca Le Blanc, C., University of California, Riverside  
C. Ondine Chavoya, Williams College  
Harper Montgomery, Hunter College, City University of New York  
Alma Ruiz, Claremont Graduate University  
Gina McDaniel Tarver, Texas State University
Edie Wolfe, Tulane University
Kency Cornejo, University of New Mexico

Shana griffin, PUNCTUATE (organizer)
kai lumumba barrow, Gallery of the Streets
Jazz Franklin, Gallery of the Streets and Patois Film Festival
Tia-Simone Gardner, University of Houston
Queta Beasley Harris, artAUBURN
S. Mandisa Moore-O'Neal, Moore-O'Neal Law Group and Black Youth Project 100, New Orleans
Wendi O'Neal, Jaliyah Consulting
Adee Roberson, Independent Artist
Essence Harden, University of California, Berkeley
Kerrie Stewart, Independent Scholar

S.10.7 **Surveillance as Infrastructure (OPEN)**
Jeffrey Clapp, Education University of Hong Kong (organizer)
Maria Bose, Clemson University (organizer)
Aaron Derosa, California State Polytechnic University, Pomona
J.D. Schnepf, Princeton University
Chad Bennett, University of Texas
Daphne Carr, New York University
Karen Fang, University of Houston
Catherine Liu, University of California, Irvine
Mackenzie Weeks Mahoney, University of California, Irvine
Scott Selisker, University of Arizona
Nancy Quintanilla, Cornell University
David Rosen, Trinity College
Aaron Santesso, Georgia Institute of Technology
Betiel Wasihun, Technical University of Berlin

S.10.8 **Carnival Arts and the Festive Economy in New Orleans (OPEN)**
Helen Regis, Louisiana State University (organizer)
Martha Radice, Dalhousie University (organizer)
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

S.10.9 **The New Presentism: Interventions of the Ordinary Crisis (OPEN)**
Barrett Watten, Wayne State University (organizer)
Lara Gleenum, Louisiana State University, Baton Rouge
Danielle Pafunda, University of Maine, Orono
Rodrigo Toscano, The Labor Institute
Tyrone Williams, Xavier University

**S.11 Saturday, 20th October – 10:30am – 12:15 pm**

**S.11.1 Literary Attachments**
Chair: Jessica Pressman, San Diego State University

- Being Bookish: Objects and Selves, or On the Importance of My Macbook Computer Case
  Jessica Pressman, San Diego State University
- Environmental Attachments: Representing the Morecambe Bay Tragedy
  Julia Lee, University of California, Irvine
- Unfriended: Failed Attachments and the Curious Case of Ralph Werther
  Michael Borgstrom, San Diego State University
- Creativity, “Experimental Literature”, and Re-attached Readership
  Kiene Brillenburg Wurth, Utrecht University

**S.11.2 Trash, Time, and Toxicity in Contemporary Art and Literature**
Chair: Heather Houser, University of Texas at Austin

- Global Toxics and Planetary Citizenship in Alice Walker's *The Temple of My Familiar*
  Brandon Jones, University of Illinois at Urbana-Champaign
- Aesthetics and Politics of Trash and Temporality in Fabrice Monteiro’s *The Prophecy*
  Aurélie Matheron, Pennsylvania State University
- We Await Silent Tristero’s Empire: Waste, Waiting, and the Postmodern
  Clint Wilson III, Rice University

**S.11.3 Critique, Creation, and Curation: Responding to Narratives of Collapse**
Chair: Joanna Luloff, University of Colorado, Denver

- The Aesthetics of Ruin: Touring and Curating the Apocalypse
  Joanna Luloff, University of Colorado, Denver
- Documenting Detroit: Resisting a Narrative of Collapse
  Andrea Claire Morningstar, Independent Filmmaker and Artist
- Curating the Present: Makerspaces and Art-Based Inquiry in the Humanities
  Sarah Zurhellen, Appalachian State University
- HBO’s *Treme* and the Problem of “Quality” Television
  Sarah Hagelin, University of Colorado Denver

**S.11.4 Poetry’s Social Forms – Roundtable**
S.11.5 Imaginary and Illusory Peoples of Europe
Chair: Sarah Evans, Northern Illinois University

The Performatve Politics of Street Art in Contemporary Athens
Julia Tulke, University of Rochester
Don’t Look Away: Preventing Violence Through Amalgamated Photography
Brianne Cohen, University of Colorado Boulder
Magda Szczésniak, University of Warsaw

S.11.6 Like Rape: Coercion, Comparison, and Sexual Harm – Roundtable
Chair: Arthur Wang, Yale University

Sexual Ludology: Game Theories and Coercive Media
Arthur Wang, Yale University
“Like I Was the Cow”: Mammary Rape, Dairying, and Analogies of Sexual Violence in Beloved
Samantha Pergadia, Washington University in St. Louis
The Case of the Rhineland Bastards
Jill Richards, Yale University
The Trouble with Animal Innocence, Or Should I Castrate My Dog?
Gabriel Rosenberg, Duke University
Constructing “Sexual Slavery” Through Comfort Women Memorials
Amanda Su, University of California, Berkeley
Everybody’s Rape Memoirs: Consciousness Raising in the Age of #MeToo
Moira Weigel, Harvard University

S.11.7 Futurities
Chair: Amy Crum, Tulane University

Asco’s No Movies: Imaging Futurity
Amy Crum, Tulane University
Apoca-Lists
Katherine Snyder, University of California, Berkeley
Apocalyptic Affect and the Sublime in Nnedi Okorafor’s Who Fears Death and Lesley Nneka Arimah’s What It Means When a Man Falls from the Sky
Heather Hicks, Villanova University
Art in the Age of Permanent War
Stephen Voyce, University of Iowa
S.11.8 **Blackness and Creative Process**  
Chair: Matt Sakakeeny, Tulane University  

The Language of the Camera: James Baldwin as a Theorist of the Visual  
  Joshua Miller, University of Michigan  
Blues Philologies: Renee Gladman and John Keene  
  Abram Foley, University of Exeter  
*Get Out* and Amiri Baraka’s *Dutchman*: The Subway and the Sunken Place  
  Andrew Epstein, Florida State University  
Art as Interruptive Practice: The Collaborative Disruption and Trans-local Solidarity of *Eco-hybridity: a Love Song for NOLA - a Visual*  
  [Black] *Opera in 5 Movements* (a Katrina 10 commemoration)  
  Queta Beasley Harris, artAUBURN

S.11.9 **ASAP at 10: A Presidential Roundtable - Roundtable**  
Chair: Jonathan Eburne, Pennsylvania State University  
Joseph Jeon, University of California, Irvine  
Andrew Hoberek, University of Missouri  
Matthew Hart, Columbia University  
Yogita Goyal, University of California, Los Angeles  
Amy Elias, University of Tennessee, Knoxville  
Brian McHale, Ohio State University  
Ignacio Sanchez Prado, Washington University in St. Louis  
Robyn Warhol, Ohio State University  
Mark Goble, University of California, Berkeley

**Saturday, 20th October – 12:15pm – 1:30 pm Lunch Break**

S.12 **Saturday, 20th October – 1:30pm – 3:00pm**

S.12.1 **Livability and the Arts of Climate Change**  
Chair: Christopher Oliver  

Pipelines, Water, and Attachments on an Altered Planet  
  Thomas Davis, Ohio State University  
On Rifts and Reparations: Materialist Method and Climate Change Poetics  
  Margaret Ronda, University of California-Davis  
On the Lyrical and Climate  
  Min Hyoung Song, Boston College

S.12.2 **A Town Like New Orleans? Punk in the Second Cities**  
Chair: Lytle Shaw, New York University  

Yeah, I Write a Lot  
  Daniel Kane, University of Sussex
“Everybody is Either a Hillbilly or a College Student”: The Discourse of Post-Punk Regionalism with Pylon and MX80
Mimi Haddon, University of Sussex
Leeds: A Town Like New Orleans?
Gavin Butt, University of Sussex

S.12.3 Blackness as Futurity: A Non-Linear Approach
Chair: Joel Dinerstein, Tulane University
For the Culture, For the Future: On Jay-Z’s 4:44
Lauren Cramer, Pace University
Black America. Again
Alessandra Raengo, Georgia State University
From the Auction Block to the Airlock: Black Flight and Black Habitation Under Technocapitalism
Charles Chip Linscott, Ohio University
I have seen the future and it will be”: Considering the lineage of futurity from Killer of Sheep to Black Panther
Keith M. Harris, University of California, Riverside

S.12.4 A Working Group (working title) – Artist Presentations
Chair: João Enxuto, School of the Visual Arts
Erica Love, City College, City University of New York
Leah Pires, Columbia University
Aliza Shvarts, Independent Artist
Lise Soskolne, Independent Artist

S.12.5 Narratives and Counternarratives: A Conversation with John Keene
Chair: Kimberly Andrews, Washington College
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

S.12.6 Contemporary Art and Curating Around the Choreographic Turn – Roundtable
Chair: Edgar Schmitz, Goldsmiths, University of London
Andrea Phillips, Baltic, Northumbria University
Sarah K Rich, Pennsylvania State University
Dorothee Richter, Zurich University of the Arts

S.12.7 Some Modernist Presents
Chair and Respondent: Stefanie Sobelle, Gettysburg College
Almodóvar, Lahiri, and the Practice of Modernism
Urmila Seshagiri, University of Tennessee
Refashioned States: Modernism and Afghanistan in Mariam Ghani’s *A Brief History of Collapses*
Elizabeth Sheehan, Oregon State University
Heiner Gobbels and Collage
Martin Harries, University of California, Irvine

S.12.8 **Unflinching Aesthetics: Challenging Gendered Stereotypes of Violence** - Roundtable
Chair: Jina Kim, Mount Holyoke College
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

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

S.13 **Saturday, 20th October – 3:15pm – 4:45pm**

S.13.1 **Can Novels Really Do Theory?**
Chair: Matthew Hart, Columbia University

Pornography/Theory: *I Love Dick* and Real-Time Writing
Timothy Bewes, Brown University
Artful Dodging
Sarah Chihaya, Princeton University
Decadent Sociology
Merve Emre, Oxford University
Contemporary Literature and the Incompetent Critic
Matthew Hart, Columbia University

S.13.2 **Producing Race: Performance Cultures and the Global South**
Chair: Samantha Pinto, Georgetown University

*The Real Housewives*, the Harlem Renaissance, and the Production of Contemporary Black Feminisms
Samantha Pinto, Georgetown University
Blackness and Beckett: Toward a Materialist History of the Africana Absurd
Shane Vogel, Indiana University Bloomington
Breve y Fácil: Natalio Galán’s New Orleans Sonatas
Alexandra Vazquez, New York University
Ella Jenkins and Musical Multiculturalism
Gayle Wald, George Washington University

S.13.3 **Generic Problems**
Chair: Zachary Lazar, Tulane University
Reza Abdoh’s Trans Aesthetics
Maxe Crandall, Stanford University
What Was Poetics, And Where Did It Turn Right?
Brian Stefans, University of California, Los Angeles
“Churning in the Gut”: Brenda Marie Osbey’s Epic History of New Orleans
Laura Vrana, University of South Alabama
Social Practice as Exhibition Strategy
Mónica Ramírez-Montagut, Megan Flattley, and Laura Blereau, Newcomb Art Museum, Tulane University

S.13.4 **Social Reproduction Theory and Culture**
Chair: Annie McClanahan, University of California, Irvine
Social Reproduction Theory and the Everyday
Michael Szalay, University of California, Irvine
SRT and the Mass Market Romance Novel
Sarah Brouillette, Carleton University
“Don’t You Ever Get Tired?”: Social Reproduction and the Laboring Body in Helena Maria Viramontes’ *Under the Feet of Jesus*
Dennis Lopez, California State University, Long Beach

S.13.5 **State of Exposure: “Post-Truth” and the Politics of Looking** – Roundtable
Chair: renee 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

S.13.6 **Performative Enactments**
Chair: John Ray Proctor, Tulane University
Swallowing, Spitting, Leaking, Bleeding (Three Transpacific Stories of Experimental Performance)
Miki Kaneda, Boston University
Revealed: Performing the Disabled Body with Chronic Illness
MaryGrace (MG) Bernard, University of Denver
Ann Hamilton and Susan Stewart: Performance and Poetry
Jessica Prinz, Ohio State University
Unbuilt Stages
Manol Gueorguiev, Independent Artist
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

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

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

**Saturday, 20th October – 5:00pm – Keynote**

**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.