



**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

Anahí 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
Dixon 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
siegmund 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 Seitler, 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: *Antígona 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 Vō 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

1614

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

Welcome to the [Blank]dome: The 20th- and 21st-Century Evolution of the Dome as Architectural Space and Artistic Symbol

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

Thierry Mugler, Iman, and Cookies: Understanding Cross-Cultural Pastiche in 1980s Fashion
Victoria Pass, Maryland Institute College of Art
“Con acento propio”: Student nationalism, text, and image in *Revista Alero*
Adriana Obiols, Tulane University

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'Adí, University of Massachusetts, Lowell

César Aira: *Mysteries and the Carnavalesque*

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

F.6.7 Art, Blackness, History

Chair: Lisa Uddin, Whitman College

[b]reach: Adventures in Heterotopia, a Post-modern Global Funk Folk Opera in Three Acts

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

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

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, Haverford 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 Ibrinke, 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-fication 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 Televisual Daughters': A Sacred Side of Black
Feminist Media Activism

Josslyn Lockett, 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
Hoday 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

Sylvester'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 Carnavalesque

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

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 Nikolopoulou, 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
Adedoyin 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 Ruíz, Claremont Graduate University
Gina McDaniel Tarver, Texas State University

Edie Wolfe, Tulane University
Kency Cornejo, University of New Mexico

S.10.6 Symbols, Sites, and Sounds of Dispossession, Resistance, and Possibilities: Exploring Black Feminists Art Praxes and Imaginaries (OPEN)

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 Glenum, 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

Chair: Margaret Ronda, University of California, Davis
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

S.11.5 Imaginary and Illusory Peoples of Europe

Chair: Sarah Evans, Northern Illinois University

The Performative 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

Collective Image-Making: Visual Culture of the Polish 'Solidarity'
Movement (1980-1981)

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 Riffs 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.