

**ASAP/9: The Arts of the Present, October 26-28, 2017
DRAFT PROGRAM**

<p align="center">Thursday, October 26 Session 1 8:30 - 10:00 AM</p>	
<p>All Rooms TBA</p>	<p>1. Senses of Partition (seminar) Seminar Organizer: Emma Stapley, University of California, Riverside</p> <p>Yumi Pak, California State University, San Bernadino Julia Bloch, University of Pennsylvania Julie Burrelle, University of California, San Diego Ashon Crawley, University of Virginia Sarah Dowling, University of Washington, Bothell Matthew Goldmark, Florida State University Joo Ok Kim, University of Kansas Christopher Perreira, University of Kansas Sunny Xiang, Yale University</p>
	<p>2. Reassembling the City Chair: Lee Konstantinou, University of Maryland</p> <p>Jason Arthur, Rockhurst University, "Carver County as Toxic Postmetropolis"</p> <p>Thomas Heise, Penn State University at Abington, "Dreaming New York: The Displacement of Memory in Teju Cole's <i>Open City</i>"</p> <p>Arthur Strombeck, Wright State University, "Richard Serra, Gary Indiana, and the Assemblage of <i>Tilted Arc</i>"</p> <p>Respondent: Lee Konstantinou, University of Maryland</p>
	<p>3. Crisis, Community, and the Idea of "Europe" Chair: TBD</p> <p>Kate Elswit, The Royal Central School of Speech and Drama, University of London, "Anti-Nationalism and Love with Europa Europa"</p>

	<p>Matthew Liberti, University of Michigan, “Virtual Citizenships: Restorative Civic Duty in Aleksandar Hemon’s <i>The Lazarus Project</i>”</p> <p>Nilgun Bayraktar, California College of the Arts, “Performing Non-belonging: Intersections of Screen Art, Music Video, and Refugee Mobilities”</p> <p>Guy Reynolds, University of Nebraska-Lincoln, “A <i>Clockwork Orange</i>, Brexit and Pop: Anthony Burgess’s Quarrel with Mass Culture”</p>
	<p>4. The “Post-Cold War” and the Culture of the Present Chair: Neda Atanasoski, University of California, Santa Cruz</p> <p>Sorin Cucu, CUNY, LaGuardia Community College, “Cold-War 2.0? Holographies of Wonder and Angst”</p> <p>Anita Starosta, University of Pennsylvania, “Where Was the Cold War? Circumscriptions from the European Second World”</p> <p>Shaung Shen, Penn State University at University Park, “Language Politics from the Perspective of the ‘Post-Cold War’”</p> <p>Respondent: Neda Atanasoski, University of California, Santa Cruz</p>
	<p>5. Performance as Pedagogy: Training Audiences for Encounters with Difference Chair: Jennifer Brody, Stanford University</p> <p>Heidi Coleman, University of Chicago, “Sex and Respect on Stage: Failures of Orientation”</p> <p>Kyle Frisina, University of Michigan, “Staging Ethical Encounters: Claudia Rankine’s <i>Citizen: An American Lyric</i>”</p> <p>Patrick Jagoda, University of Chicago, “Parasitical Pedagogies: Games, Performance, and Alternate Realities”</p> <p>Respondent: Jennifer Brody, Stanford University</p>

	<p>6. I Love Chris Kraus Chair: Rachel Greenwald Smith, St. Louis University</p> <p>Mitchum Huehls, UCLA, “<i>I Love Dick</i> and the Case Study”</p> <p>Kim Calder, UCLA, “Becoming Alien, Becoming Impersonal: Chris Kraus’s Ethic of Decreation in <i>Aliens & Anorexia</i>”</p> <p>Andrew Marzoni, Georgia Tech, “On the Road Again: Chris Kraus’s <i>Torpor</i> as Post-Theory Beat Novel”</p> <p>Respondent: Rachel Greenwald Smith, St. Louis University</p>
	<p>7. Characters without Identity: Emergence, Process, and the Site of the Subject Chair: TBD</p> <p>Michael Benveniste, University of Puget Sound, “Constitutive Subjects: Emergent Character and the Burden of Authenticity in Contemporary Asian American Literature”</p> <p>Marco Caracciolo, Ghent University, “Narrating Animals, Understanding Character: Contemporary Fiction and Nonhuman Subjectivities”</p> <p>John Hegg Lund, Washington State University, “Space, Sequence, and Species in Richard McGuire’s <i>Here</i>”</p> <p>Erin James, University of Idaho, “Character in the Anthropocene”</p>

BREAK

<p>Thursday, October 26 Session 2 10:15 - 11:45 AM</p>	
	<p>8. Propositions for a New Art Economy Chair: TBD</p> <p>Participants and format TBA</p>

	<p>9. Film In and Out of Place Chair: TBD</p> <p>Lisa Patti, Hobart and William Smith College, “Streaming Women’s Cinema: Mapping the Locations of Global Women’s Filmmaking in the Era of Online Distribution”</p> <p>Anna Schectman, Yale University, “<i>Découpage</i>: From Craft to Film Form”</p> <p>Leigh Anne Duck, University of Mississippi, “Juke Time: The Noir Chronotope in Hollywood South”</p>
	<p>10. Varieties of Institutional Experience Chair: Evan Kindley, Claremont McKenna College</p> <p>Thom Dancer, University of Toronto, “Matters of Trust”</p> <p>Kathryn Roberts, Harvard University, “Bespoke Institutions: What Can Writers’ Colonies tell us about Literary Value(s)?”</p> <p>Scott Selisker, University of Arizona, “Institution, Network, Game: Dynamics of the Sellout”</p> <p>Respondent: Mark McGurl, Stanford University</p>
	<p>11. Arts of the Self: Selfies, Self-Portraits, and Contemporary Art Chair: Damon R. Young, University of California, Berkeley</p> <p>Tavia Nyong’o, Yale University, “Lyle Ashton Harris’ Snapshot Sociality”</p> <p>Nicole Erin Morse, University of Chicago, “Whose Self in the Selfie?: Posthuman, Networked Selves in Selfies and Self-portraits”</p> <p>Gary Kafer, University of Chicago, “Believing is Being: Selfies, Referentiality, and the Politics of Belief in Amalia Ulman’s Instagram”</p>

	<p>Elisa Giardina Papa, University of California, Berkeley, “Datafied Bodies”</p>
	<p>12. Breaking Bonds, Engaging Boundaries Chair: TBD</p> <p>C. O. Grossman, Stanford University, “Beyond ‘Beyond Borders’”</p> <p>Joshua Miller, University of Michigan, “Danny Lyon’s Southwestern ‘Photoliterature’: Childhood, Racialized Poverty, and Phototextual Disguise”</p> <p>Michelle Ty, Clemson University, “Migration and ‘Receptive Capacity’ of the Nation-State”</p> <p>Jennifer S. Ponce de Leon, University of Pennsylvania, “Coloniality as Alternate Reality”</p>
	<p>13. Pacific Racial Time: State, Racial, and Aesthetic Forms Chair: TBD</p> <p>Marci Kwon, Stanford University, “Still Stranded Here on Earth: Martin Wong, Angels of Light, and Cantonese Opera”</p> <p>Amber Jamilla Musser, Washington University in St. Louis, “Mimicry, Fetishism, and the Value of Feminine Aggression”</p> <p>Ivan Ramos, University of California, Riverside, “Drawing Intimacies: Shizu Saldamando, Form, and Sonic Relationalities”</p> <p>Hentyle Yapp, New York University, “Shine Bright Like a Diamond: Fireworks, Shine, and Post-Socialist Form from Cuba to China”</p>
	<p>14. Contamination and the Future Form Chair: TBD</p> <p>Gloria Chan-Sook Kim, Cornell University, “Speculating the Transnatural Microbe”</p>

	<p>Alison Sperling, University of Wisconsin, Milwaukee, “Radioactive Tides: Post-Life After Nuclear Contamination”</p> <p>Alicia Imperiale, Cornell University, “Triggering Differentiation and Mutation in Architectural Form”</p> <p>Respondent: Ron Broglio, Arizona State University</p>
--	--

LUNCH BREAK
11:45-1:00

<p>Thursday, October 26 Session 3 1:00 - 2:30 PM</p>	
	<p>15. Impossible Times I (seminar) Seminar Organizers: Gloria Fisk, Queens College and Sarah Chihaya, Princeton University</p> <p>Matt Hart, Columbia University Jess Hurley, University of Chicago Caroline Edwards, Birkbeck, University of London Amy Elias, University of Tennessee Namwali Serpell, University of California, Berkeley Sean Grattan, University of Kent Gloria Fisk, Queens College Sarah Chihaya, Princeton University</p>
	<p>16. Media, Atmospherics, and Risk Chair: TBD</p> <p>Yun Peng, Univ. of Hawai'i Manoa, “Breathing Smog in a Sick Building: Tsai Ming-liang’s Environmental Poetics “</p> <p>Zachary Horton, University of Pittsburgh, “Chemtrail's Particulates as Multiscalar Cartography”</p> <p>Hsuan Hsu, UC Davis, “Olfactory Art and Differential Deodorization”</p>

	<p>Christopher Miller, University of California, Berkeley, “States of Nature in the work of Keston Sutherland and Rob Halpern”</p>
	<p>17. Race and Contemporary Aesthetics Chair: Kinohi Nishikawa, Princeton University</p> <p>J. Dillon Brown, Washington University in St. Louis, “On Not Being Able to Perform Black Power in Earl Lovelace’s <i>The Dragon Can’t Dance</i>”</p> <p>Daphne Carr, New York University, “Woop! Woop!: Listening to the Policing of Black Life through Hip Hop”</p> <p>Nicholas Sammond, University of Toronto, “Raw. Abject. Resistance”</p> <p>Stacey Shin, UCLA, “‘Take Root Among the Stars’: Afrofuturist Environmentalism in Octavia Butler’s <i>Parable</i> Series and the Sculptures of Cyrus Kabiru”</p>
	<p>18. Poetics in the Present Chair: TBD</p> <p>Rebecca Macmillan, The University of Texas at Austin, “Archiving Place: The Ethics of Dwelling in the Poetry of Juliana Spahr”</p> <p>Ben Hickman, University of Kent, “After the Avant-Garde: Vulnerability and Contemporary Poetry”</p> <p>Sam Huber, Yale University, “White Poetry in the Place of Politics”</p> <p>Alan Golding, University of Louisville, “‘Bryn Mawr was the Turning Point’: Mark Nowak’s Pedagogical Poetics”</p>
	<p>19. Feminist Mediums Chair: Sarah Evans, Northern Illinois University</p>

	<p>Jessica Prinz, Ohio State University, "Weaving and Words in the Art of Ann Hamilton"</p> <p>Theresa L. Geller, Grinnell College, "The Wages of W.A.R.: Activist Historiography and the Feminist Art Movement"</p> <p>Christine Robinson, UCLA, "Glossolalia: Sarah Charlesworth's Histories of Photography"</p> <p>Christian Van Houten, New York University, "Ruth Asawa in San Francisco"</p>
	<p>20. The Aesthetics of Social Media Chair: TBD</p> <p>Ed Finn, Arizona State University, "To Every Art Its Autotune: Beauty in the Age of Algorithms"</p> <p>Paul Benzon, Skidmore College, "Digital Melt: Shelley Jackson's <i>Snow</i> and the Deep Time of Instagram"</p> <p>Diana Rosenberger, Wayne State University, "The Fiction of Free Play: Twitter, Tao Lin, and Aesthetic Judgement in the 21st Century"</p> <p>Jane Hu, University of California, Berkeley, "Lost in Emoji: Character, Affect, and Universal Yellowface"</p>
	<p>21. Language, Translation, and Global Scale Chair: TBD</p> <p>Seo-Young Chu, Queens College, "North Korean Vibes, Korean American Pronouns"</p> <p>Anna Ziajka Stanton, The Pennsylvania State University, "Arabic Writing in a Translatable Present"</p> <p>Lise-Helene Smith, California State Polytechnic University, Pomona, "Resistance in Vietnamese American Experimental Poetry"</p>

	Tze-Yin Teo, University of Oregon, <i>The Noise of Big Translation</i>
--	--

BREAK

Thursday, October 26 Session 4 2:45-4:15	
	<p>22. Impossible Times II (seminar) Seminar Organizers: Gloria Fisk, Queens College and Sarah Chihaya, Princeton University</p> <p>Aku Ammah-Tagoe, Stanford University Alexander Manshel, Stanford University Benjamin Widiss, Hamilton College Rebecca Walkowitz, Rutgers University Emily Hyde, Rowan University Charles Tung, Seattle University Monika Gehlawat, University of Southern Mississippi Sarah Evans, Northern Illinois University</p>
	<p>23. Visual Culture and the Remediation of Black Life Today Chair: TBD</p> <p>Kinohi Nishikawa, Princeton University, “New Black Book Covers”</p> <p>Rebecca Wanzo, Washington University in St. Louis, “Blaxploitation Comics Aesthetics”</p> <p>Kimberly Juanita Brown, Mount Holyoke College, “Photography and Melancholia in Toni Morrison’s <i>Jazz</i>”</p> <p>Hayley O’Malley, University of Michigan, “Museums, Movies, and Toni Morrison: Bridging Worlds at the Louvre and in <i>Home</i>”</p>

	<p>24. Poetry-Reality-Hunger Chair: Mark McGurl, Stanford University Aaron Jaffe, Florida State University, “Poetry as Data Exhaust: The Case of Ben Lerner”</p> <p>Andrew Epstein, Florida State University, “Found Language as Fuel: Appropriation and Reality Hunger in Contemporary Poetry”</p> <p>Merve Emre, McGill University, “Tao Lin's Social Media Poetics”</p>
	<p>25. Commodities, c. 1960 Chair: TBD</p> <p>Lisa Siraganian, Southern Methodist University, “Warhol Incorporated, 1957”</p> <p>Charles Palermo, College of William and Mary, “Marnie’s Jobs, 1964”</p> <p>Todd Cronan, Emory University, “Eames Feedback, 1960”</p> <p>Nicholas Brown, University of Illinois, Chicago, “Tropicália, 1968”</p>
	<p>26. Ethics of Protest Chair: TBD</p> <p>Nuno Pedrosa, IMMA - Laboratory for Artistic Research, “Challenging the Museum, Using Works of Art”</p> <p>Dena Fehrenbacher, Harvard University, “Tone and Representational Ethics: <i>Palestinians Podcast</i> as a Case Study”</p> <p>Jesse Matz, Kenyon College, “Montage Diversity: Pepsi-Cola 1969/2017”</p> <p>Randy Fertel, Fertel Foundation, “Trump as Dionysos: Nothing New Under the Sun”</p>

	<p>27. The Small Press and the Feminist Critic (roundtable) Chair: TBD</p> <p>Mecca Jamilah Sullivan, University of Massachusetts, Amherst</p> <p>Urmila Seshagiri, University of Tennessee</p> <p>Melanie Micir, Washington University in St. Louis</p> <p>Muriel Leung, University of Southern California</p> <p>Anna Ioanes, Georgia Tech</p> <p>Danielle Dutton, Washington University in St. Louis</p>
	<p>28. Anatomy of a Door (artists panel) Chair: Stefanie Sobelle, Gettysburg College</p> <p>Andy Diaz Hope, Independent Contemporary Artist</p> <p>Laurel Roth Hope, 2017 Smithsonian Artist Research Fellow, National Zoological Park</p> <p>Stefanie Sobelle, Gettysburg College</p>
	<p>29. The Scale of the Subject Chair: TBD</p> <p>Matt Hooley, Clemson University, "Recovery and Opacity: Will Wilson's Critical Indigenous Photographic Exchange"</p> <p>Mark Minch, University of California, Riverside, "Ishi's Death Mask: Crime Scene, Portrait, Specimen"</p> <p>Khury Petersen-Smith, Tufts University, "Women, Children, and Power: Contrasting representations of Koreans, Japanese, and Okinawans"</p>

	<p>Anna C. Cruz, Tufts University, “The Moor as Cultural Praxis: (Re)Inventing Geographies and Histories through Hip-Hop and Portraiture”</p>
	<p>30. Community Public Art in an Era of Public Restructuring Chair: TBD</p> <p>Rigo 23, San Francisco Art Institute, “Other Forms of Social Interaction in the Age of Social Media: Art Engaged Socially, Outside of the Shiny Screen”</p> <p>Ella Diaz, Cornell University, “Was it Ever Just Another Poster?: The Content & Form of the Protest Poster, 1976 to 2017”</p> <p>Jesus Barraza, Dignidad Rebelde, “Dignidad Rebelde: Art in Action”</p> <p>Robin Balliger, San Francisco Art Institute, “Murals in Contested Urban Space: Appropriating Symbols of Community for Gentrification and Urban Governance in West Oakland, CA”</p>

BREAK

<p>Thursday, October 26 Session 5 4:30-6:00</p>	
	<p>31. Literary Institutions and Literary Labor Chair: TBD</p> <p>Harry Stecopoulos, University of Iowa, “‘We’ll be patriotic to more than one place’: Maxine Hong Kingston, <i>Tripmaster Monkey: His Fake Book</i>, and the Cultural Cold War”</p> <p>Laura McGrath, Michigan State University, “Agented Fiction”</p>

	<p>Amy Lee, University of California, Berkeley, “The Labors of Literacy in Asian American Literature”</p> <p>Lindsay Baltus, University of California, Davis, “We Were Publishers Once: Print Feminism and Postfeminism in Convergence Culture”</p>
	<p>32. Disobedient Poetics Redux: Poetry Against Fascism (roundtable) Chair: Michael Dowdy, University of South Carolina</p> <p>Daniel Borzutzky, Wilbur Wright College, “Neoliberal Urbanism and Racial State Violence: Poetries in the Blankest of Times”</p> <p>Marijeta Bozovic, Yale University, “Second Sex after the Second World: Socialist Feminisms in Contemporary Russian Poetry”</p> <p>Susan Briante, University of Arizona, “Documentary Poetics”</p> <p>Rachel Galvin, University of Chicago, “Contemporary U.S. Poetry’s Critique of War Culture”</p> <p>J. Michael Martinez, University of Colorado Boulder, “How a Name Perceives a Body”</p> <p>Teresa Veramendi, Naropa University, “Embodying Power, Oppression, & Intersectionality”</p>
	<p>33. Texts and Technologies Chair: TBD</p> <p>Brian Stefans, UCLA, “The Productive Anomaly: Simondonian Technicity and the Information Age Book”</p> <p>Dan Punday, Mississippi State University, “Writing Interfaces in Emergency Exit”</p> <p>Alexander Manshel, Stanford University, “The Lag: Technology and Fiction in the Twentieth Century”</p>

	<p>Françoise Sammarcelli, Paris Sorbonne University, “Investigating the Languages of Collaboration and Hybridization in Today’s Artistic Creation”</p>
	<p>33. Against Endtimes: Continuity as Critique (roundtable) Chair: Amy Elias, University of Tennessee</p> <p>Allison Carruth, University of California, Los Angeles, “Land artists and resilient ecologies in precarious times”</p> <p>Jessica Pressman, San Diego State University, “Bookishness: The Afterlife of Books in the Digital Age”</p> <p>Rita Raley, University of California, Santa Barbara, “The Afterlife of Machine Writing”</p> <p>Rebecca Snedeker, Tulane University, “Timefulness: Procession and Pilgrimage in 21st-Century Coastal Louisiana”</p> <p>Cameron Shaw, Pelican Bomb, “What is the Indigenous?”</p> <p>Amy Elias, University of Tennessee, “Continuity as Resistance: Indie Futurism”</p>
	<p>34. Artist Panel: Graffiti between the Borders of Preservation, Design and Gentrification Chair and Moderator: Abram Cortese, Cornell University / TED</p> <p>Featured artists: Auksone, Meres, SeeTf, TooFly, Dave Young Kim</p>
	<p>35. Apocalypse I Chair: Jessica Hurley, University of Chicago</p> <p>Leif Sorensen, Colorado State University, "The Apocalypse is an Inhuman Story"</p> <p>Rebecca Evans, Winston-Salem State University, "The Best of Times, the Worst of Times, the End of Times?: Apocalypse</p>

	<p>and Generic Hybridity in the Contemporary Ecological Imagination"</p> <p>Dan Sinykin, University of Notre Dame, "White Rapture: Evangelism, Terrorism, Trump"</p>
	<p>36. "Cranes in the Sky": Surface, Style, and the Politics of Black Women's Contemporary Performance (seminar) Seminar Organizer: Gayle Wald, George Washington University</p> <p>Nadia Ellis, University of California, Berkeley Daphne Brooks, Yale University Ruth Feldstein, Rutgers University, Newark Tanisha Ford, University of Delaware Uri McMillan, UCLA Samantha Pinto, Georgetown University Gayle Wald, George Washington University</p>
	<p>37. Contemporary Art and Modernist Histories Chair: TBD</p> <p>Malgorzata Rymsza-Pawlowska, American University, "Presenting the Past: The Historical Practice of Ant Farm"</p> <p>Jason Gladstone, The University of Colorado Boulder, "Environmental Technics: Earthworks Art (c. 1969)"</p> <p>Daniel Snelson, Northwestern University, "Supertemporal: Ever the Avant-Garde of the Avant-Garde, To Heaven and Beyond!"</p> <p>renee hoogland, Wayne State University, "The Art of Non-Narrative: Nancy Mitchnick's Logic of Painterly Sensation"</p>

KEYNOTE AT PACIFIC FILM ARCHIVE, 7:30

Friday, October 27
Session 6
9:00-10:30

38. The Greatest American Novel of the 21st Century (roundtable)

Chair: Min Song, Boston College

Patricia Stuelke, Dartmouth College

Min Song, Boston College

Sangeeta Ray, University of Maryland, College Park

Lee Konstantinou, University of Maryland, College Park

Molly Geidel, University of Manchester

Respondent: Gordon Hutner, University of Illinois, Urbana-Champaign

39. Cultural Forms and the Language of Finance

Chair: Annie McClanahan, University of California, Irvine

Michelle Chihara, Whittier College, "TED Talks & Ideas Like Currency"

Arne De Boever, California Institute of the Arts, "Automatic Art, Automated Trading"

Christian Haines, Dartmouth College, "Infrastructural Futures, or, Speculating on the Oikos in the Anthropocene"

Peter Hitchcock, CUNY – Graduate Center, "Abject Financialization and the Object of Finance"

40. Solidity and Solidarity

Chair: TBD

Ken D. Allan, Associate Professor of Art History, Seattle University, "Mineral Vision(s): W. G. Sebald and Robert Smithson"

	<p>Benjamin Widiss, Associate Professor of Literature, Hamilton College, “The Realist Flood Plain”</p> <p>Elise Archias, Assistant Professor of Art History, University of Illinois, Chicago, “The Artist’s Two Bodies”</p> <p>Blake Stimson, Professor of Art History, University of Illinois, Chicago, “On Clowning”</p>
	<p>41. Knowledge and Nature at the Limits of the Present Chair: TBD</p> <p>Karen Jacobs, University of Colorado Boulder, “Visualization, Geomancy, and the Challenge of Knowing HAARP”</p> <p>Vincent Adiutori, University of Illinois, Chicago, “Neutralizing the Sublime/Naturalizing the Stuplime: On the Work of Andreas Gursky, Trevor Paglen, and Theaster Gates”</p> <p>Torsa Ghosal, California State University, Sacramento, “Plasticity of Archival Memory: On the Metacognitive Experiences Afforded by Barbara Milman’s Artists’ Books”</p>
	<p>42. The Beats and Their Afterlives (seminar) Seminar Organizer: Steven Belletto, Lafayette College</p> <p>Regina Weinreich, School of Visual Arts Jonah Raskin, Sonoma State University Kirby Olson, SUNY-Delhi Erik Mortenson, Wayne State University Polina Mackay, University of Cyprus Brenda Knight, Independent Researcher Ronna Johnson, Tufts University Kurt Hemmer, Harper College Nancy Grace, College of Wooster Aaron Goldsman, Emory University Kristin George Bagdanov, University of California, Davis Steven Belletto, Lafayette College Shaun Cullen, Middle Tennessee State University</p>

	<p>43. Curating for Blackness: Towards Black Digital Study (seminar) Seminar Organizer: Lauren Cramer, Pace University</p> <p>James Tobias, University of California, Riverside Alessandra Raengo, Georgia State University Michele Prettyman Beverly, Mercer University Charles "Chip" Linscott, Ohio University Keith Harris, University of California, Riverside Ezekiel Dixon-román, University of Pennsylvania Lauren Cramer, Pace University Derek Conrad Murray, University of California, Santa Cruz Sarah Jane Cervenak, University of North Carolina at Greensboro J. Kameron Carter, Duke University</p>
	<p>44. The Apocalyptic Imaginary in Post-9/11 Literature and Culture Chair: TBD</p> <p>Charles Sumner, University of Southern Mississippi, "Siege Satisfaction in Don DeLillo's <i>Falling Man</i>"</p> <p>Phillip Grayson, St. John's University, "'What it is is, it is what it is': The Unconditionally Singular Covenants of <i>Bleeding Edge</i>"</p> <p>James Rankin, Colorado State University, "'The People of the Apokalis': The Ecoeschatology of <i>Animal's People</i>"</p> <p>Jesus Costantino, University of New Mexico, "Fungus, Brains, and Twinkies: Flavors of Apocalypse"</p>
	<p>45. Queer Visions Chair: TBD</p> <p>Derrick King, University of Florida, "Nobody Was Supposed to Know: Racialized Surveillance and Literary Form in the Contemporary Queer Historical Novel"</p> <p>Alanna Beroiza, Rice University, "Re-framing Narrative/Gender in the Work of Chase Joynt"</p>

	<p>Jessica Pruett, University of California, Irvine, "Moving in Every Direction: Boy Bands, Lesbian Aesthetics, and Queer Politics on Stage"</p> <p>Daren Fowler, Georgia State University, "Becoming Visible, Becoming Matter: An Aesthetic of Queer Visual Politics"</p>
	<p>46. New Directions in Latin/o American Art: Projects from Pacific Standard Time LA/LA Chair: TBD</p> <p>Tatiana Flores, Associate Professor, Rutgers University, "Relational Undercurrents: Contemporary Art of the Caribbean Archipelago"</p> <p>Elena Shtromberg, Associate Professor, University of Utah, "Video Art in Latin America"</p> <p>Aleca LeBlanc, Assistant Professor, University of California, Riverside, "Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros"</p> <p>C. Ondine Chavoya, Professor, Williams College, "Axis Mundo: Queer Networks in Latino L.A."</p>

BREAK

<p>Friday, October 27 Session 7 10:45-12:15</p>	
	<p>47. Afro-Atlantic, Latin/x, and Transpacific Speculations: Radical Traditions across Deep Time (roundtable) Chair: TBD</p> <p>Aimee Bahng, Pomona College</p> <p>Michelle Commander, University of Tennessee, Knoxville</p> <p>Renee Hudson, University of California, San Diego</p>

	<p>48. Artists as Migrants/Migrants as Artists (roundtable) Chair: Lydia Nakashima Degarrod, California College of the Arts</p> <p>Fernando Torres, Independent Contemporary Artist</p> <p>Pallavi Sharma, California College of the Arts</p> <p>Carla Pinochet, Universidad Alberto Hurtado</p> <p>Susan Ossman, University of California, Riverside</p> <p>Taraneh Hemami, California College of the Arts</p>
	<p>49. Weaponizing Competencies (roundtable) Chair: Jonathan P. Eburne, Pennsylvania State University</p> <p>Courtney D Morris, Pennsylvania State University Tyler Coburn, Independent Artist Antek Walczak, Independent Artist Simon O’Sullivan, Goldsmiths, University of London Susan Schuppli, Goldsmiths, University of London Edgar Schmitz, Goldsmiths, University of London Jonathan P. Eburne, Pennsylvania State University</p>
	<p>50. Precarious States and the Work of Art Chair: TBD</p> <p>Yanhua Zhou, University of Arizona, “Examining the Affective Apparatus of Rural Society in Mainland China through Socially Engaged Art: A Case Study of <i>Someone Nearby</i>”</p> <p>Sara Blair, University of Michigan, “The Afterlife of Analogue: Photography and the Art of Precarity”</p> <p>Richard Purcell, Carnegie Mellon University, “20 Feet From Precarity: Blackness, Music and Work in Contemporary Documentary Film”</p> <p>Ian Bignall, Rutgers University, “Autonomy on the Dole: Buchi Emecheta and the Welfare-State Künstlerroman”</p>
	<p>51. Criticality and the Pictures Generation</p>

	<p>Chair: Anthony Grudin, University of Vermont</p> <p>Leah Pires, Columbia University, “‘Recognition Maybe, May Not Be Useful’: Louise Lawler as Double Agent”</p> <p>Annamarie Perl, Princeton University, “From Criticality’s Invention to its Association with the Pictures Movement”</p> <p>Sarah Evans, Northern Illinois University, "The Flesh into Word: David Salle as Angela Carter's Moral Pornographer"</p>
	<p>52. In a World: Professions and Practices of World Building</p> <p>Chair: Colleen Lye, University of California, Berkeley</p> <p>Maria Shivani Bose, Clemson University, “Computational Worldviews in Contemporary Novels”</p> <p>J.D. Connor, USC School of Cinematic Arts, “A Magic World at Magic Hour: Terrence Malick and Jack Fisk in the 70s”</p> <p>Michael Szalay, University of California, Irvine, “‘Hell is Empty’: <i>Deadwood</i>, <i>Westworld</i>, and the Authorless Landscape”</p> <p>Daniel Reynolds, Emory University, “Fumito Ueda’s Ecological World Building”</p>
	<p>53. Unexpected Subjects: Girls in Contemporary Visual Culture</p> <p>Chair: TBD</p> <p>Jen Kennedy, Queens University, “Traffic in Girls”</p> <p>Angelique Szymanek, Hobart and William Smith Colleges, “Untruthful Girls”</p> <p>Aliza Shvarts, New York University, “Nonconsensual Collaborations, 2012-Present”</p> <p>Respondent: Trista E. Mallory, Whitney Museum of American Art and The New School</p>
	<p>54. State Violence and Visions of Justice</p>

	<p>Chair: TBD</p> <p>Elizabeth Swanson, Babson College, “Exceptional Space, Everyday Time: The Problematic of Carceral Space-Time in Mohamedou Ould Slahi’s <i>Guantanamo Diary</i>”</p> <p>Diana Ruiz, UC Berkeley, “In the Archives, at the Morgue: Recent Visual Rhetorics of Political Resistance”</p> <p>Alex Aubry, Al Nahda/Art of Heritage Collection, “Gulf Voices at the Intersection of the Arts and Social Justice”</p> <p>Taiwo Adeto Osinubi, University of Western Ontario, “Queer Life and Prison Economies of the Human”</p>
	<p>55. Reading August Wilson Politically Chair: Richard Purcell, Carnegie Mellon University</p> <p>Alan Nadel, University of Kentucky, “Can’t Fix Nothing with the Law’: <i>Radio Golf</i> and the Lesson of the Color Line”</p> <p>Nathan L. Grant, St. Louis University, “The Price of the Ticket: Civil Rights Meets Faceless Incivility in August Wilson’s <i>Two Trains Running</i>”</p> <p>David R. Shumway, Carnegie Mellon University, “August Wilson’s Realism: Ghosts and History in <i>The Piano Lesson</i>”</p> <p>Respondent: Richard Purcell, Carnegie Mellon University</p>

ASAP MEMBERS AND AWARDS LUNCH 12:15-1:30

<p>Friday, October 27 Session 8 1:30-3:00</p>	
	<p>56. Sound and Difference Chair: TBD</p>

	<p>Tom McEnaney, University of California, Berkeley, “Sonic Revolutions: Tape, Testimonio, and Electroacoustic Experimentation in Cuba”</p> <p>David Suisman, University of Delaware, “The Militarization of the Ear: Music and War-Making from Ancient Greece to LollaFallujah”</p> <p>Sunny Xiang, Yale University, “Punctuated Sounds: Theresa Hak Kyung Cha’s <i>Speech Lessons</i>”</p> <p>Harry Burson, University of California, Berkeley, “Echoes of the Counterculture: Space, Memory, and Environment in Bay Area Sound Art”</p>
	<p>57. Contemporary Ireland at the Edge of the Present (roundtable) Chair: Eric Falci, University of California, Berkeley</p> <p>Paige Reynolds, College of the Holy Cross Sarah Townsend, University of New Mexico Matthew Spangler, San Jose State University Eric Falci, University of California, Berkeley</p>
	<p>58. Poetry and Political Action in the Long Crisis (roundtable) Chair: TBD</p> <p>Sarah Brouillette, Carleton University Christopher Chen, University of California, Santa Cruz Joshua Clover, University of California, Davis Elliott Colla, Georgetown University Amy De’Ath, Simon Fraser University Walt Hunter, Clemson Margaret Ronda, University of California, Davis</p>
	<p>59. Featured Artist’s Talk: Favianna Rodriguez in Conversation with Tatiana Flores</p>
	<p>60. Woke Pedagogies: Teaching Art in/and the Present (Roundtable) Chair: TBD</p>

	<p>Jacquelyn Ardam, Colby College, "Poetry and Politics at the Liberal Arts College"</p> <p>Angela C. Bell, Lafayette College, "Pedagogy, Privilege, and Prejudice: We Need to Talk About Racism"</p> <p>Ronjaunee Chatterjee, Loyola Marymount University, "Feminist Political Imaginaries"</p> <p>Will Clark, University of California, Los Angeles, "Teaching Deviance: Queer Fiction after Marriage Equality, and the Deviant Critique of Gay Neoliberalism"</p> <p>Nneke FitzClarke, Dominican University of California, "Intersecting Feminism: Race and Privilege in the Liberal Bubble"</p> <p>Stephanie Gomez Menzies, University of California, San Diego, "Examining Summer Bridge as Social Justice: On Teaching Ethnic Studies under Trump"</p> <p>Amy R. Wong, Dominican University of California, "Literary Methods and Critical Media Studies in a Post-Fact Era"</p>
	<p>61. After Everything Chair: TBD</p> <p>Monica Kaup, University of Washington, "New Ecological Realisms in Contemporary Post-Apocalyptic Fiction"</p> <p>Jeremy Rosen, University of Utah, "Bending and Blending Genre: Lethem's <i>Gun, with Occasional Music, Westworld</i>, and the Genre Turn in Contemporary Literary Fiction"</p> <p>Arthur Wang, Yale University, "Dehumanizing Consent: Sex and Coercion Across Species"</p> <p>Heather Hicks, Villanova University, "On Claire Vaye Watkins's <i>Gold Fame Citrus</i> and the (Native) American Apocalypse"</p>
	<p>62. Space: Imaginary/Algorithmic: Texts Chair: TBD</p>

	<p>Michael Miller, Rice University, "Algorithmic Authenticity in Joshua Cohen's <i>Book of Numbers</i>"</p> <p>Melissa Bailar, Rice University, "(Anti-)Maps as (Anti-)Art"</p> <p>Judith Roof, Rice University, "Plains Talk"</p> <p>Clint Wilson, Rice University, "In No Time Flat: Maps of the Future, Designs of the Past"</p>
	<p>63. Genres of the Anthropocene Chair: TBD</p> <p>Henry Ivry, University of Toronto, "Missives from the mossy margins': Ruth Ozeki's Ecology of Forms"</p> <p>Emily Watlington, Massachusetts Institute of Technology, "Learning How to Die in the Anthropocene: Shigeko Kubota, Water, Video, Death"</p> <p>Benjamin Robertson, The University of Colorado Boulder, "The Stillness of the Earth: The Anthropocene, Fantasy, and Secondary Worlds"</p> <p>James Zeigler, University of Oklahoma, "Anthropocene Ecologies and Comic Book Timing"</p>
	<p>64. Human Rights and Assemblage in the Afterlives of Empire Chair: Angela Naimou, Clemson University</p> <p>Samantha Pinto, Georgetown University, "#developmentgoals: Exposing Colonialism, Feminism, and Sovereignty in Contemporary African Diaspora Art"</p> <p>Crystal Parikh, New York University, "Assembling Iris Chang: Racial Paranoia and the (After) Lives of Empire"</p>

	<p>Alexandra S. Moore, Binghamton University, "Ghost Detainees and Invisible State Power: Human Rights without Subjects in the Work of Edmund Clark"</p> <p>Respondent: Angela Naimou, Clemson University</p>
--	---

BREAK

<p style="text-align: center;">Friday, October 27 Session 9 3:15-4:45</p>	
	<p>65. Contouring Form: A Look at the Figurative Practices of Chitra Ganesh (artists panel)</p> <p>Chitra Ganesh in conversation with Rashmi Viswanathan, New School University</p>
	<p>66. Weaponized Media Chair: TBD</p> <p>Eyal Amiran, University of California, Irvine, "Weaponization, Not Weapons in Goldberg, Blair, and Almadhoun"</p> <p>Ranjodh Dhaliwal, University of California, Davis, "Pessimism and Dystopia in Contemporary Glitch Art and Memes"</p> <p>Qian Chen, TKWW Media Group (Hong Kong), "The Age of Bullet-curtain: The Semio-cybernetics of 'Densely Contexted' Digital Texts"</p>
	<p>67. The Los Angeles Review of Books at Six (roundtable) Chair: Sara Marcus, Princeton University</p> <p>Evan Kindley, Claremont McKenna College Lee Konstantinou, University of Maryland Stefanie Sobelle, Gettysburg College Andrew Hoberek, University of Missouri - Columbia Sarah Mesle, University of Southern California Michelle Chihara, Whittier College</p>

	<p>68. Generation and the Arts of the Present Chair: TBD</p> <p>Lawrence Rinder, Director and Chief Curator, Berkeley Art Museum and Pacific Film Archive, “Presentness in Bay Area Art from the Nineteenth Century until Now”</p> <p>James Smethurst, Professor, University of Massachusetts Amherst, “‘What Time Is It?’: Past and Present in African American Music from Bebop to Hip Hop”</p> <p>Barrett Watten, Professor, Wayne State University, “Cultural Logics of Generation in the Poetics of the Present”</p>
	<p>69. Towards a Radical Feminist Poetics (roundtable) Chair: TBD</p> <p>Meg Day, Franklin & Marshall College Tonya Foster, California College of the Arts Andrea Quaid, Bard College Mg Roberts, Kelsey Street Press Lindsay Turner, University of Virginia Stephanie Young, Mills College</p>
	<p>70. Intimacy and New Media (roundtable) Chair: TBD</p> <p>Sam McBean, Queen Mary University of London Zara Dinnen, University of Birmingham Rob Gallagher, King's College London</p>
	<p>71. The Poetics and Politics of Soul (roundtable) Chair: TBD</p> <p>Ed Pavlić, University of Georgia Walton Muyumba, Indiana University Emily Lordi, University of Massachusetts, Amherst Ayesha Hardison, University of Kansas</p>

	<p>72. Writing in a Foreign Language Chair: TBD</p> <p>Jennifer Scappettone, University of Chicago, “Interlingual, Alingual Apokalupsis: Opacity and/as Disclosure in the Writing of Etel Adnan”</p> <p>Gabriele Lazzari, Rutgers University, “It’s Igiaba, but it’s also you.” Redefining Foreignness and Unfluency in Contemporary Italian Literature</p> <p>Joseph Litvak, Tufts University, “Semi-bilingual: Doing Stand-up Comedy in a Foreign Language”</p> <p>Rebecca L. Walkowitz, Rutgers University, “On Not Knowing: Women Writers and World Literature”</p>
	<p>73. Work Life, Wageless Life Chair: Joseph Jeon, Pomona College</p> <p>Jasper Bernes, Stanford University, “Character and Labor in the Postindustrial Economy”</p> <p>Annie McClanahan, University of California, Irvine, “Being Fucked and Getting Fucked Up”</p> <p>Margaret Ronda, University of California, Davis, “Lyrics of Immobile Life”</p> <p>Theodore Martin, University of California, Irvine, “Down and Out in Crime Fiction”</p>

KEYNOTE RACHEL KUSHNER, OAKLAND MUSEUM 6:00-7:30pm

Saturday, October 28

Session 10 8:30-10:00	
	<p>74. Darker than Blue: A Roundtable on Barry Jenkins’s <i>Moonlight</i> and Beyond (roundtable) Chair: TBD</p> <p>Andreana Clay, San Francisco State University Emily Lordi, University of Massachusetts, Amherst Ed Pavlić, University of Georgia Rizvana Bradley, Yale University Michael B. Gillespie, The City College of New York (CUNY)</p>
	<p>75. The Aesthetics and Politics of Logistics Chair: TBD</p> <p>Alden Sajor Wood, University of California, Irvine, “Narrative Logistics: Cognitive Mapping, Literary Space, and Aesthetic Infrastructure”</p> <p>Michael W. Wilson, Empire Logistics, “The Operational Dimension”</p> <p>Charmaine Chua, University of Minnesota, “Logistical Imperialism: Global Circulation and its Colonial Entanglements”</p> <p>Ken Ehrlich, California Institute of the Arts, TBA</p>
	<p>76. The Novel and Its Contemporaries Chair: TBD</p> <p>Madigan Haley, College of the Holy Cross: “Novel Endings; Or, Is the Essay Film actually a Novel?”</p> <p>Annie Galvin, University of Virginia: “‘If the Light Goes Out’: Excavating Spaces of State Confinement in War on Terror Art and Fiction”</p> <p>Cara Lewis, Indiana University Northwest: “The Virtues of Visual Art in the Contemporary Novel”</p>

	<p>77. Rhythmic Flows: Transmitting the Dancing Body in Zadie Smith’s <i>Swing Time</i> Chair: TBD</p> <p>Brynn Shiovitz, University of California, Los Angeles, “Medium Tempo: The Transatlantic Circulation of Dance in Zadie Smith’s <i>Swing Time</i>”</p> <p>Pamela Kravenbuhl, Northwestern University, “Re-Mediating Dance: the Politics of Body Flows across <i>Swing Times</i> and Platforms” (via Skype)</p> <p>Jennie Scholick, San Francisco Ballet, “Dancing in the Age of Digital Reproduction: Reading Dancing in Zadie Smith’s <i>Swing Time</i>”</p>
	<p>78. Contemporary Girlhood in Words and Images (Seminar) Seminar Organizer: Laura Finch, University of Michigan</p> <p>Heather Warren Crow, Texas Tech University Yuhe Wang, Yale University Ashley Smith, University of Wisconsin, Madison Rowan Renee, University of Michigan Sarah Projansky, University of Utah Lena Palacios, University of Minnesota-Twin Cities Hayley O’Malley, University of Michigan Sherrell Mcarthur, Boston University Lashawnda Lindsay-Dennis, Wellesley College Molly Geidel, University of Manchester Laura Finch, University of Michigan Samantha Colling, Manchester School of Art Natalie Clark, Thompson Rivers Ruth Nicole Brown, University of Illinois at Urbana-Champaign Marissa Brostoff, CUNY, Graduate Center</p>
	<p>79. Spells for the New Resistance (roundtable) Chair: TBD</p> <p>Sheri-Marie Harrison, University of Missouri - Columbia, “Helen Oyeyemi and the Eschewal of Predictability in Contemporary African Diasporic Fiction”</p>

	<p>Sarah Heston, University of Missouri - Columbia, “Virgo Rituals of the Millennium, or, How Pacifists Become Armed”</p> <p>Joanna Luloff, University of Colorado Denver, “The Female Golem: Servant or Avenger”</p> <p>Evan Kleekamp, Columbia College Chicago, “Blind Spaces in Can Xue and Clarice Lispector”</p> <p>Sarah Zurhellen, Appalachian State University, “An Incantation for Everyday Magic”</p>
	<p>80. Genre and Failed Empathy Chair: TBD</p> <p>Alissa G. Karl, SUNY Brockport, “Empathize!”</p> <p>Emily Johansen, Texas A&M University, “On Not Feeling with Others: Open City and Territorialized Cosmopolitanism”</p> <p>Davis Smith-Breicheisen, University of Illinois-Chicago, “After the Desert”</p> <p>Eugenio Di Stefano, University of Nebraska-Omaha, “After the Pink Tide: Affect and Latin American Film Today”</p>
	<p>81. Affective Recession: Aesthetics and Critique Without Big Feelings Chair: TBD</p> <p>Aubrey Anable, Carleton University, “What Am I Looking At? Didactic Video Art in the Age of Informatic Opacity”</p> <p>James J. Hodge, Northwestern University, “Mindlessness: Autistic Forms of Self Care in Digital Aesthetics”</p> <p>Tung-Hui Hu, University of Michigan, "How to Comply with an Algorithm: The Lethargic Media of Erica Scourti"</p> <p>Respondent: Tess Takahashi, Independent Researcher and Curator</p>

	<p>82. The Work of Reading in the Age of Alternative Facts (roundtable)</p> <p>Chair: Leila Mansouri, Scripps College</p> <p>Leila Mansouri, Scripps College, “Inconsistency”</p> <p>Sarah Blackwood, Pace University, “Self-Help”</p> <p>Ismail Muhammad, University of California, Berkeley, “Openness”</p> <p>Jane Hu, University of California, Berkeley, “Genre”</p> <p>Sarah Mesle, University of Southern California, “Crabbiness”</p> <p>Aku Ammah-Tagoe, Stanford University, “Relation”</p>
--	--

BREAK

<p>Saturday, October 28 Session 11 10:15-11:45</p>	
	<p>83. Prehistory of a Museum of Capitalism (curators panel and discussion)</p> <p>Chair: Christopher Chen, University of California, Santa Cruz</p> <p>Andrea Steves, FICTILIS Timothy Furstnau, FICTILIS</p>
	<p>84. Materiality in Contemporary Art: Compos(t)ing the Past Through the Present (roundtable)</p> <p>Chair: TBD</p> <p>Sarah Bezan & Hollande Bezan, The University of Alberta/Independent Artist, “Vegetal Flesh: Decomposing Embodiment in Literature and Art”</p> <p>Laura T. Smith, Stevenson University, “Somatic Epistemologies as Recovery Work”</p>

	<p>Jennifer Scappettone, University of Chicago, “Materiality of Poetry in the Age of Digital Reproduction and Ecoprecarity”</p> <p>Jenni Moody, University of Wisconsin, Milwaukee, “Nature’s Infinite Book: Materiality in Erasure Poetry”</p> <p>Kristin George Bagdanov, University of California, Davis, “Poetic Remediation”</p> <p>Jenna Goldsmith, Oregon State University, Cascades, “Compos(t)ition as Explanation: Gertrude Stein’s New Material in the New Millennium”</p>
	<p>85. Contexts, (Dis)continuities, and the Arts of Everyday Life (roundtable) Chair: Lyn Hejinian, University of California, Berkeley</p> <p>Jill Richards, Yale University Samia Rahimtoola, Bowdoin College Daniel Fisher, University of California, Berkeley Brandon Callender, University of California, Berkeley Barrett Watten, Wayne State University</p>
	<p>86. The Aesthetics and Politics of Slow (Media) Art Chair: Mark Goble, University of California, Berkeley</p> <p>Katja Kwastek, Vrije Universiteit, Amsterdam, “‘Be water, my friend’: Tidal Rhythms and Oceanic Streams as Metaphors and Agents of Slowness”</p> <p>Lutz Koepnick, Vanderbilt University, “Unheard of Resonances and Reverberations: Slowness in Contemporary Sound Art”</p> <p>Kevin Hamilton, University of Illinois, Urbana Champaign, “Beyond Abstention: a Slow Aesthetics of Media Participation and Refusal”</p>
	<p>87. Cinematic Horrors Chair: TBD</p>

	<p>Rosalind Galt, King's College London, "Pontianak Politics: Gendered Resistance in the Malay Vampire Film"</p> <p>Danielle Morgan, Santa Clara University, "'How Are You Not Scared of This, Man?': <i>Get Out</i> and the Literal Horror of Racism"</p> <p>Rosalind Diaz, University of California, Berkeley, "Bodily Appropriations: Medicalized Racism, H. P. Lovecraft, and Jordan Peele's <i>Get Out</i>"</p> <p>Iggy Cortez, University of Pennsylvania, "Atmospherics of Opacity in Leos Carax's <i>Holy Motors</i>"</p>
	<p>88. Archives, Nostalgia, and Futurity Chair: TBD</p> <p>Ella Elbaz, Stanford University, "Conceiving New Horizons in Contemporary Israeli and Palestinian Art"</p> <p>Meredith Hoy, Arizona State University, "Mediated Memory: Refiguring Nostalgia in Contemporary Art"</p> <p>Sophia Mao, Harvard University, "Feeling Nostalgia's Loss, Doing Nostalgia's Work in Makoto Shinkai's <i>Your Name</i>"</p> <p>Stamatina Dimakopoulou, National and Kapodistrian University of Athens, "Encounters with the Archive of a 'nomadic sage': Contemporary Greek Artists on Nicolas Calas"</p>
	<p>89. The Postsocialist Origins of Post-45: "New" Genres and Subjects in the 1990s Chair: TBD</p> <p>Angela S. Allan, Harvard University, "The Unproductive Artist and the Slacker Aesthetic"</p> <p>Christopher T. Fan, University of California, Irvine, "Nerds, Silicon Valley, and the PMC Participant"</p>

	<p>Wendy Allison Lee, Skidmore College, “Margaret Cho and the Failed Family Sitcom”</p> <p>Kelly Rich, Harvard University, “The Novel of the Century”</p>
	<p>90. Realism, Genre, and History Chair: TBD</p> <p>Katherine Snyder, University of California, Berkeley, “Paranoia and the Limits of Interiority in Ishiguro’s <i>Never Let Me Go</i>”</p> <p>Vincent Haddad, Central State University, “The Social Function of Novelistic Realism in the Black Lives Matter Movement”</p> <p>Robert Kilpatrick, Carnegie Mellon University, “Realism, Genre Fiction, and the Family Politics of Form”</p> <p>Torleif Persson, Rutgers University, “Remembering John Edgar Wideman’s <i>Philadelphia Fire</i>”</p>
	<p>91. Design Cultures Chair: Justus Nieland, Michigan State University</p> <p>David Alworth, Harvard University, “Paratextual Art”</p> <p>Lee Konstantinou, University of Maryland, “Xu Bing’s Big Village”</p> <p>Heather Houser, University of Texas, “Petrochemical Aerials”</p> <p>Respondent: JD Schnepf, Harvard University</p>

LUNCH 11:45-1:00

**Saturday, October 28
Session 12**

1:00-2:30	
	<p>92. In Terms of Performance (ASAP featured roundtable)</p> <p>Joanna Haigood, Zaccho Dance Theater Rudolph Frieling, SFMOMA Uri MacMillan, UCLA Aimee Bahng, Pomona College Shannon Jackson, UC Berkeley</p>
	<p>93. Revolt, Rethink, Retrench: Feminist Thought and Practice, Late 1970s–Mid-1980s (seminar) Seminar Organizer: Sara Marcus, Princeton University</p> <p>Patricia Stuelke, Dartmouth College Tamara Spira, Western Washington University Francisco Robles, University of Notre Dame Kevin Quashie, Smith College Sara Marcus, Princeton University Sam Huber, Yale University Rachel Ellis Neyra, Wesleyan University Andy Campbell, University of Southern California</p>
	<p>94. Situating Formalism (seminar) Seminar Organizer: Walt Hunter, Clemson University</p> <p>Gillian White, University of Michigan Dorothy Wang, Williams College Prageeta Sharma, University of Montana Sawako Nakayasu, Poet Mayumo Inoue, Hitotsubashi University Walt Hunter, Clemson University Michael Davidson, University of California, San Diego A. D. Carson, University of Virginia Annie Bolotin, University of Michigan</p>
	<p>95. Our Everyday Planet, or The Banality of Environmental Evil (seminar) Seminar Organizer: Melissa Ragain, Montana State University</p> <p>Lily Woodruff, Michigan State University</p>

	<p>Nicole Seymour, Cal State Fullerton Anjuli Raza Kolb, Williams College Melissa Ragain, Montana State University Melanie Micir, Washington University in St. Louis Margot Lystra, Cornell University Sarah Kanouse, Northeastern University Katherine Fusco, University of Nevada Chery Fish, Borough of Manhattan Community College</p>
	<p>96. How to Cut and Share the Global Pie: Transcultural Approaches to Collaboration, Participation and Activism in Art (seminar) Seminar Organizers Franziska Koch, Ruprecht-Karls-Universität Heidelberg and Birgit Hopfener, Carleton University</p> <p>Mona Schieren, Hochschule für Kunst Bremen Dorothee Richter, Zürcher Hochschule der Künste Kerstin Meincke, Universität Duisburg-Essen Petra Lange-Berndt, Universität Hamburg Franziska Koch, Ruprecht-Karls-Universität Heidelberg Birgit Hopfener, Carleton University Claire Farago, University Duisburg Essen Nanne Buurman, Freie Universität Berlin</p>
	<p>97. Communities of the Neoliberal Chair: TBD</p> <p>JD Schnepf, Harvard University, "Harlem Do Not Want To Be Stopped From Exploding": Census Logic and African-American Literature"</p> <p>Maria Bose, Clemson University, "Random Walks: Teju Cole and the Algorithmic Logic of Racial Ascription"</p> <p>Catherine Liu, University of California, Irvine, "Thinning Social Bonds and Safe Spaces: Triggered in 2015"</p> <p>Aaron DeRosa, California State Polytechnic University, Pomona, "Market Sociality and the Neoliberal Brand"</p>

BREAK

Saturday, October 28
Session 13
2:45-4:15

98. Where The Arts Are Now: Theories of the Contemporary

Chair: TBD

Cameron Bushnell, Clemson University, "The Fully Committed Amateur"

Charles Altieri, University of California, Berkeley, "The Demands of Contemporaneity on Aesthetic Theory"

R. John Williams, Yale University, "World Presence: The Spiritual, Corporate, and Literary Technologies of Being Here Now"

Ann Hall, Louisville University, "Laboratories and Theatre"

99. Harun Farocki: The World Made Image

Chair: TBD

Homay King, Bryn Mawr College, "An Image Is Being Produced: Procedure and Cliché in the Films of Harun Farocki"

Domietta Torlasco, Northwestern University, "Soft Montage and the New Rhythms of (Film) Labor"

Jeffrey Skoller, University of California, Berkeley, "Process as Visual Form in the Observational Films of Harun Farocki"

100. Envisioning Blackness: Entanglements of Black Visual Culture

Chair: TBD

Rizvana Bradley, Yale University, "Glenn Ligon's 'Live': Black Humor's Edge"

	<p>Lisa Uddin, Whitman College, "We're Going to Have a Ball: Black Spatial Praxes as Architectural Production"</p> <p>Michael Gillespie, The City College of New York, "Theme for a Jackal: Notes on Film Blackness"</p> <p>Leigh Raiford, University of California, Berkeley, "Burning All Illusion': Abstraction, Black Aesthetics and the Unmaking of Whiteness"</p>
	<p>101. Disposable Bodies: Reading the Figure of the Muslim and the Refugee in Contemporary Culture Chair: Zahid R. Chaudhary, Princeton University</p> <p>Angela Naimou, Clemson University, "Beyond Dread: Horror and the Speculative Fictions of the Refugee"</p> <p>Yogita Goyal, University of California, Los Angeles, "The Refugee Crisis and the Afterlife of Slavery"</p> <p>Debarati Sanyal, University of California, Berkeley,</p> <p>Respondent: Zahid R. Chaudhary, Princeton University</p>
	<p>102. Apocalypse II Chair: Dan Sinykin, University of Notre Dame</p> <p>Sarah Chihaya, Princeton University, "What is Missing"</p> <p>Jessica Hurley, University of Chicago, "The Politics of Hopelessness"</p> <p>Charles Tung, Seattle University, "Apocalyptic Alternativity"</p> <p>Respondent: Dan Sinykin, University of Notre Dame</p>
	<p>103. Performing Resistance Chair: Aku Ammah-Tagoe, Stanford University</p>

	<p>Monica Steinberg, University of Southern California, “An Aesthetics of Uncivil Obedience: Performance Art and the Legal Medium”</p> <p>Friederike Sigler, Academy of Fine Arts Dresden, “Art Strike and Strike Art”</p> <p>Mashinka Firunts, University of Pennsylvania, “A Pedagogy of Protest: The Postwar Lecture-Performance and the Berkeley Free Speech Movement”</p>
	<p>104. Generations in Contemporary U.S. Fiction Chair: Mitchum Huehls, University of California, Los Angeles</p> <p>Kathryn Knapp, University of Connecticut, “Generation Moratorium and the Contemporary Anti-Bildungsroman”</p> <p>Jeffrey Williams, Carnegie Mellon University, “The Case for Contemporary Generations”</p> <p>Samuel Cohen, University of Missouri, “Better Late Than Never: Prolepsis and Protest in Generation X”</p> <p>Respondent: Mitchum Huehls, University of California, Los Angeles</p>
	<p>105. Perilous Publics: Thinking, Writing, Critiquing for Contemporary Public Audiences Chair: TBD</p> <p>Sheila Liming, University of North Dakota, “Asynchronous Critique: Mark Greif, Donald Trump, and the Burdens of Timeliness”</p> <p>Karen Steigman, Otterbein University, “Political Junkie: Joan Didion and the Narrative of Public Life”</p> <p>Josh Roiland, University of Maine, “The Private Costs of Public Writing”</p>

	Respondent: Benjamin Aldes Wurgaft, Massachusetts Institute of Technology
	<p>106. Praxis, Ruptures & New Forms: Discussing Racial Violence and Contemporary Art (roundtable)</p> <p>Chair: Eunsong Kim, Northeastern University</p> <p>Lisa Vinebaum, School of the Art Institute of Chicago Jennifer Tamayo, Poet and Artist Jimena Sarno, Independent Contemporary Artist Maya Mackrandilal, City of Buena Park Eunsong Kim, Northeastern University Gelare Khoshgozaran, Contemporary Artist Aram Han Sifuentes, School of the Art Institute of Chicago Allia Griffin, Santa Clara University Yelena Bailey, Seattle Pacific University</p>

BREAK

<p>Saturday, October 28 Session 14 4:30-6:00</p>	
	<p>107. Commune Editions: “Period Style and the Art of the Present” (jointly-authored talk)</p> <p>Jasper Bernes, Stanford University Joshua Clover, University of California, Davis Juliana Spahr, Mills College</p>
	<p>108. Decolonizing the Nation: Public Art as Site of Protest Chair: TBD</p> <p>Stefanie Snider, Kendall College of Art and Design, “America is Black, Indigenous, and Muslim: Tatyana Fazlalizadeh’s Public Challenge to White Nationalism”</p>

	<p>Jamie Ratliff, University of Minnesota Duluth, “Queering the Allegory: Jessica Sabogal’s <i>Women Are Perfect</i>”</p> <p>Sam Watson, University of Wisconsin Green Bay, “Standing With Standing Rock in a Checkout Line on Etsy: A Search for Indigenous Voices”</p>
	<p>109. Anarchist Aesthetics Today (Roundtable) Chair: Robin Blyn, University of West Florida</p> <p>Abigail Susik, Willamette University Michael O'Bryan, Washington University Evelyn Gutierrez, Independent Artist and Activist Jose Cruz, Independent Artist and Activist Jesse Cohn, Purdue Northwest Robin Blyn, University of West Florida</p>
	<p>110. Environmental Design, Systems Thinking, and Modernist Resource Management Chair: TBD</p> <p>Jeff Menne, Oklahoma State University, “Hitchcock’s Closed Systems”</p> <p>Justus Nieland, Michigan State University, “Modernist Resource Management: The Environmental Design of John McHale”</p> <p>Jennifer Fay, Vanderbilt University, “Nuclear Design for a ‘Slightly Flawed Planet’: Edward Teller’s Geographical Engineering”</p> <p>Brian Jacobson, University of Toronto, “Crude Designs, or the Oil-Built World”</p>
	<p>111. Race and Economics Chair: TBD</p> <p>Lynn M. Itagaki, The Ohio State University, "Financial Naturalism: The Slow Violence of Race and Economics in Showtime’s <i>Billions</i> and Héctor Tobar’s <i>The Barbarian Nurseries</i>"</p>

	<p>Andrew Hoberek, University of Missouri, "Branding and Blackness: Colson Whitehead's <i>John Henry Days</i>"</p> <p>Sheri-Marie Harrison, University of Missouri, "Immigration and Finance in Yaa Gyasi's <i>Homegoing</i> and Imbolo Mbue's <i>Behold the Dreamers</i>"</p> <p>Dean Itsuji Saranillio, New York University, "'Statehood Sucks: The Present Consequences of Settler Futures'"</p>
	<p>112. Novel Discussion: George Saunders' <i>Lincoln in the Bardo</i> (seminar) Seminar Organizers: Gloria Fisk, Queens College, CUNY and Rachel Greenwald Smith, St. Louis University</p> <p>Benjamin Widiss, Hamilton College Harry Stecopoulos, University of Iowa Leif Sorensen, Colorado State University Margaret Ronda, University of California, Davis Alexander Manshel, Stanford University Michael LeMahieu, Clemson University Kathy Knapp, University of Connecticut Paul Jaussen, Lawrence Technical University Rachel Greenwald Smith, St. Louis University Sean Grattan, University of Kent Gloria Fisk, Queens College, CUNY Shelly Eversley, Baruch College, CUNY Jesse Bordwin, University of Virginia Sara Blair, University of Michigan Aku Ammah-Tagoe, Stanford University</p>
	<p>113. Coloring Queer Theory/ Queering Critical Race Studies (roundtable) Chair: TBD</p> <p>GerShun Avilez, University of North Carolina at Chapel Hill Travis Alexander, University of North Carolina at Chapel Hill Gabriel Rosenberg, Duke University I. Augustus Durham, Duke University</p>
	<p>114. The Lyric, Generic Hybridity and Social Action</p>

	<p>Chair: TBD</p> <p>Gillian White, University of Michigan, “All The Genres a Scene Could Be’: Poeticritical Hybrids and Social Hope,”</p> <p>Brian Glavey, University of South Carolina, “All Happy Families: Generic Attachments and Normativity in Eve Sedgwick and Maggie Nelson”</p> <p>Chad Bennett, University of Texas, Austin, “Being Private in Public: Claudia Rankine and John Lucas’s ‘Situation’ Videos”</p>
	<p>115. Creativity in Crisis: Artistic Collectivity and Political Engagement</p> <p>Chair: TBD</p> <p>Erica Levin, The Ohio State University, “Media Collectivity from Angry Arts to Blue Tubes”</p> <p>Elizabeth Ferrell, Arcadia University, “The Ring Around The Rose”</p> <p>Nicole Woods, University of Notre Dame, “Fluxus (Intra)Media”</p> <p>grupa o. k. (Julian Myers and Joanna Szupinska), “A Pseudo Collective Responds”</p>

Skyline Room Closing Reception 6:00-7:30