

arts & the public

ASAP/7

the association for the study
of the arts of the present

September 24-27, 2015
Greenville, SC



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WELCOME TO ASAP/7:

// arts & the public

ASAP/7: ARTS & THE PUBLIC is the seventh annual meeting of the Association for the Study of the Arts of the Present (ASAP). An international, nonprofit association, ASAP hosts conferences and symposia that bring together internationally recognized scholars, writers, designers, and artists to discuss and debate the latest developments in the literary, visual, and performing arts. Since ASAP/1, the organization's inaugural conference in Knoxville, TN in 2009, the association has established itself as an international network for the transdisciplinary study of the arts. Annual meetings alternate between US and international locations: Trier (2010), Pittsburgh (2011), London (2012), Detroit (2013), Shanghai (2014).

This year's conference, hosted by Clemson University in Greenville, SC, is the largest ASAP gathering to date, with some 300 scholars and artists participating. We're thrilled to welcome you to Greenville, a city whose thriving downtown owes its revitalization to a stunning work of public art: architect Miguel Rosales's Liberty Bridge. The bridge is in Falls Park, a space envisioned by longtime Greenville Mayor Knox White. We thought it fitting, then, that we would kick off our conference with a plenary dialogue between Rosales and White.

That dialogue introduces the conference theme of "Arts & the Public." From parks, schools and museums to monuments, performances, and protests, the public encompasses less a specific domain than a varying set of political institutions, community spaces, and cultural objects. Whether construed as virtual or bureaucratic, as utopian or ecological,

the public can be both a catalyst for artistic production and an object of cultural critique, as has been so elegantly demonstrated by Doris Sommer's Cultural Agents Initiative, which brings together academic learning and civic engagement to promote the divergent thinking of arts and humanities in the service of solving global problems.

We envision this conference as an opportunity for participants to think inventively about the intersections between and among the public, its manifestations and conceptualizations, and the visual, literary, performing, musical, and media arts of the present. Such is the thinking behind internationally acclaimed artist and activist Wangechi Mutu's recently launched campaign called *Africa's Out!* Founded by Mutu, *Africa's Out!* is a far-reaching platform to initiate, create, and make happen the radical ideas that change the way we all engage with Africa and, more specifically, the way Africans reach out to empower one another.

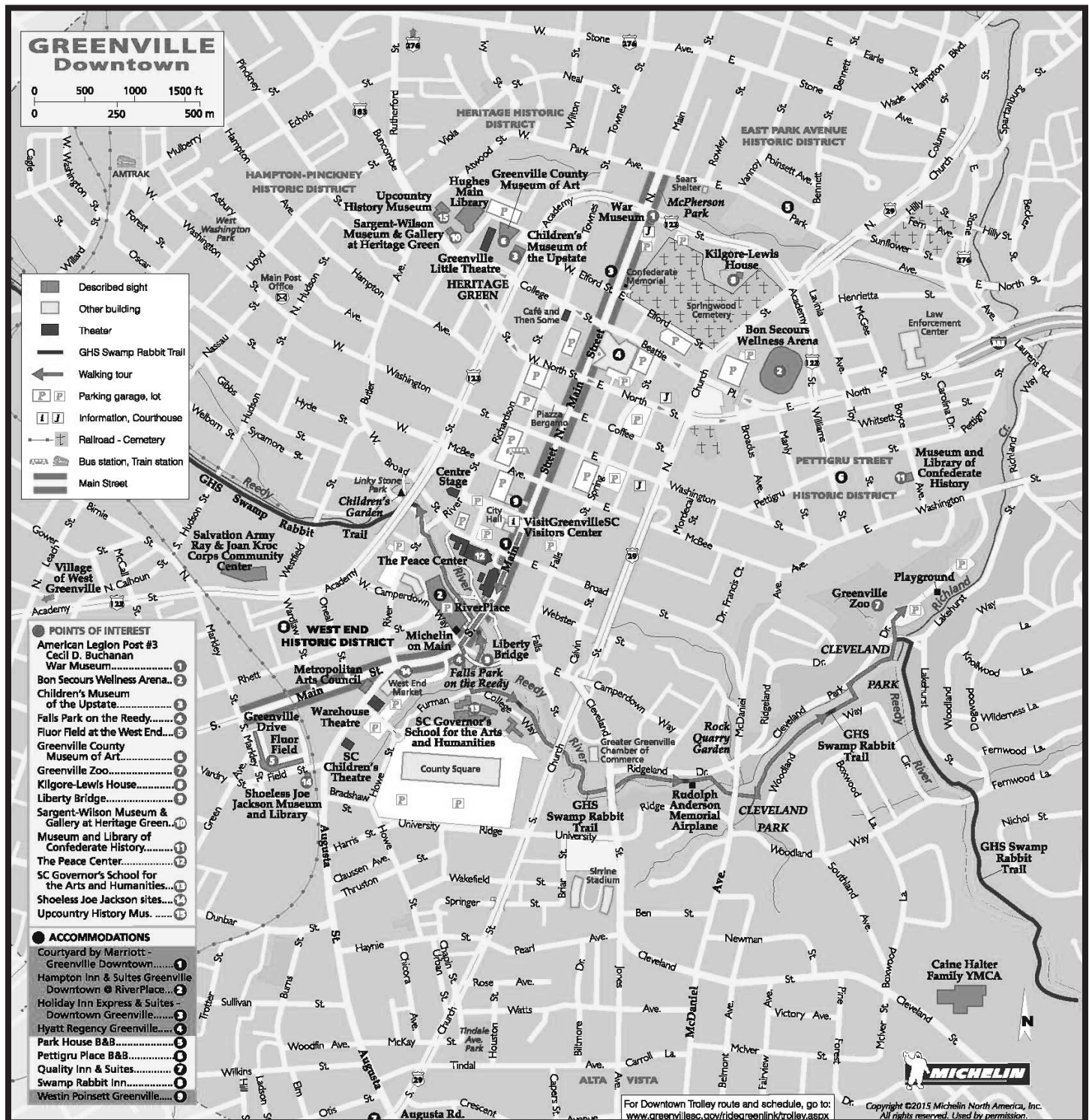
The mission of ASAP is uniquely reflected by Clemson University's College of Architecture, Arts and Humanities (CAAH), the lead sponsor for ASAP/7. With an emphasis on the connections between the visual and performing arts, design and architecture, and texts and languages, CAAH embodies the transdisciplinary commitments of ASAP. We're delighted to have you all here for ASAP/7!

Yours,
Cameron Bushnell, Emily Clarke,
Michael LeMahieu, Angela Naimou
ASAP/7 Organizing Committee

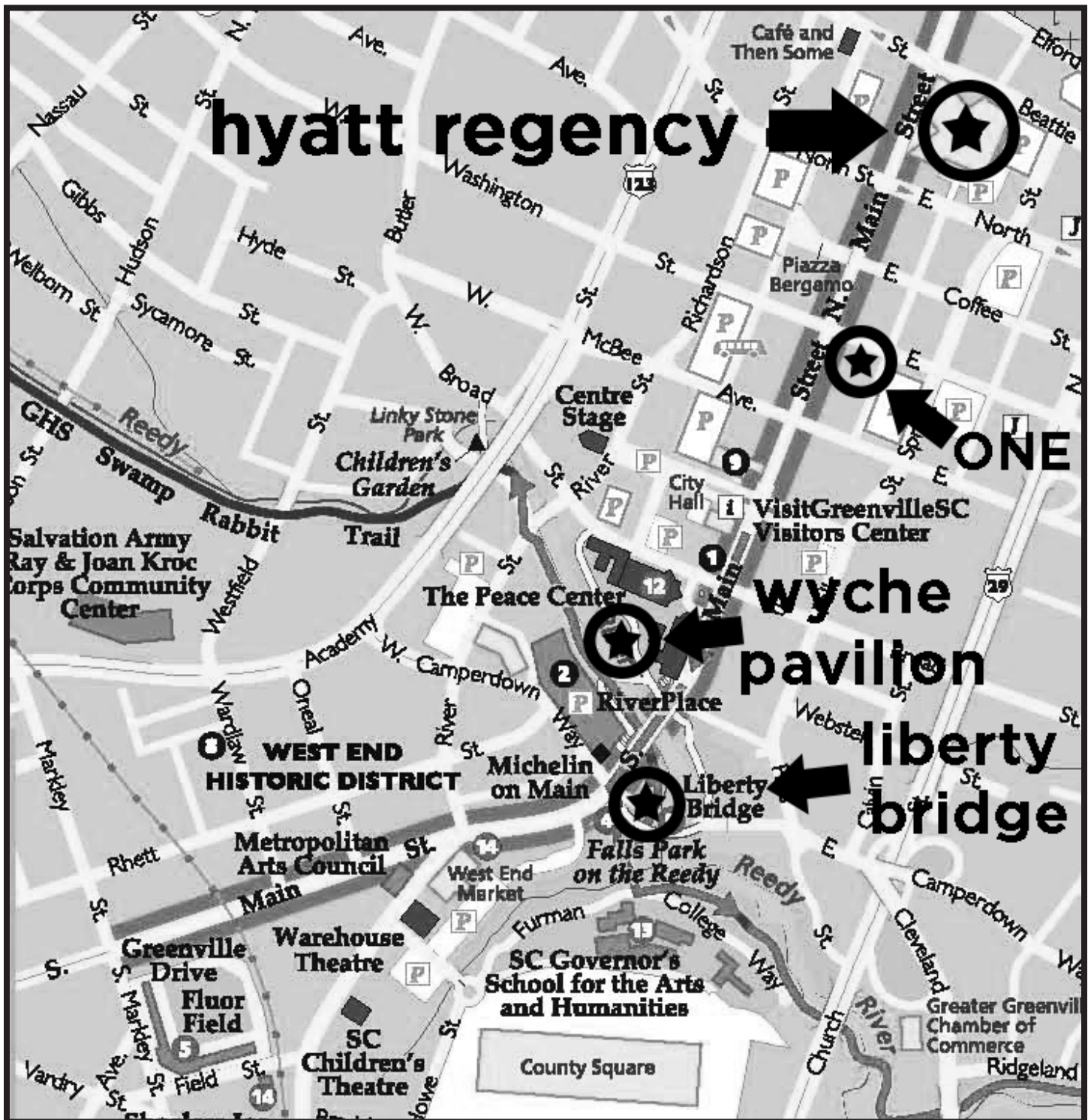


Getting Around Greenville

// downtown map



// a closer look



CONFERENCE OVERVIEW

// at a glance

ASAP/7: Arts & the Public September 24–27, 2015

*Hosted by Clemson University
at the Hyatt Regency in Greenville, SC*

Wednesday, September 23

6:30 pm	ASAP Planning Workshop and Dinner <i>Crepe Myrtle</i>
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Thursday, September 24

10:00–5:00 pm	Registration <i>Meeting Planner Office</i>
10:00–5:00 pm	Book Exhibit/The Scholar's Choice & JHUP <i>Prefunction Space</i>
12:00–1:30 pm	Panel Session I
1:45–3:15 pm	Panel Session II
3:30–5:00 pm	Panel Session III
5:30–6:30 pm	<i>The True Art of Bridge Design</i> : Plenary Dialogue with Miguel Rosales and Knox White; Respondent, David Franco <i>Regency DE</i>
6:30–7:00 pm	Walk/Shuttle to Liberty Bridge <i>Falls Park on the Reedy</i>
7:00–8:30 pm	Reception <i>Wyche Pavilion, 200 South Main St.</i>

Friday, September 25

8:00-8:30 am	Continental Breakfast <i>Prefunction Space</i>
8:00-5:00 pm	Registration <i>Meeting Planner Office</i>
8:00-5:00 pm	Book Exhibit/The Scholar's Choice & JHUP <i>Prefunction Space</i>
8:30-10:00 am	Panel Session IV
10:15-11:45 am	Panel Session V
12:00-1:00 pm	Members' Lunch <i>Regency AB</i>
1:15-2:45 pm	Panel Session VI
3:00-4:30 pm	Panel Session VII
5:00-6:00 pm	<i>Aesthetics, One Step at a Time: Plenary</i> Address by Doris Sommer <i>Regency DE</i>
6:00-7:30 pm	Reception <i>Regency AB</i>
7:00-8:30 pm	Film Screening: <i>Old South-a documentary</i> Online Q&A with Director Danielle Beverly at 8:00 pm <i>Regency DE</i>

Saturday, September 26

8:00-8:30 am	Continental Breakfast <i>Prefunction Space</i>
8:00-5:00 pm	Registration <i>Meeting Planner Office</i>
8:00-5:00 pm	Book Exhibit/The Scholar's Choice & JHUP <i>Prefunction Space</i>
8:30-10:00 am	Panel Session VIII
10:15-11:45 am	Panel Session IX



12:00-1:00 pm	Break
1:15-2:45 pm	Panel Session X
3:00-4:30 pm	Panel Session XI
5:00-6:00 pm	<i>The End of carrying All:</i> Plenary Address by Wangechi Mutu <i>Clemson ONE, 1 North Main St.</i>
6:00-7:30 pm	Reception <i>Clemson ONE, 1 North Main St.</i>

Sunday, September 27

8:30-10:00am	Conference Breakfast <i>Regency DH</i>
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PLENARY SPEAKERS

Thursday, Sept. 24 / 5:30-6:30 pm / Regency DE

Miguel Rosales and Knox White: *The True Art of Bridge Design, a Dialogue*

Miguel Rosales is an award-winning architect. Born in Guatemala City and living in Boston, Rosales is recognized internationally as an expert on bridge aesthetics and design. He is president and principal designer of Rosales Partners. He has more than 25 years of experience as lead designer for major infrastructure projects across the US and abroad. Rosales received his MS in architecture studies from MIT (1987) and his Diploma in Architecture from Universidad Francisco Morroquin (1985) in Guatemala City. He has received grants from the NEA, AIA/AAF and MIT to research bridge and infrastructure design, and is the recipient of several awards, including a 1993 Young Architects Design Award from *Progressive Architecture* magazine. Rosales is perhaps most well-known for helping to develop the innovative cable-stayed Zakim bridge in Boston and guiding it through a complex public participation process.



Knox White, Mayor of Greenville, SC since December 1995, has emphasized neighborhood revitalization, economic development and transformational projects for downtown. Key strategic projects have included creating Falls Park, restoring the Westin Poinsett Hotel and Court Street, adding a downtown baseball stadium (Fluor Field), developing the Reedy River riverfront, and supporting public art initiatives.

White is a native of Greenville and a graduate of Wake Forest University and the University of South Carolina School of Law. He is a partner in the law firm of Haynsworth Sinkler Boyd, where he heads the firm's immigration and customs practices.



Friday, Sept. 25 / 5:00-6:00 pm / Regency DE

Doris Sommer: *Aesthetics, One Step at a Time*

Doris Sommer is the Ira Jewell Williams Professor of Romance Languages and Literatures at Harvard University. She is the author of *Bilingual Aesthetics: A New Sentimental Education* (2004), *Proceed with Caution, When Engaged by Minority Writing in the Americas* (1999), and *The Work of Art in the World* (2014). Committed to exploring the ways in which the arts intersect with social change, she also serves as director of the Cultural Agents Initiative, an organization at Harvard that promotes the arts and humanities as social resources and fosters creativity and scholarship that contribute to the education and development of communities worldwide. Sommer has also created Pre-Texts, an international arts-literacy project that translates high literary theory through popular creative practices. Pre-Texts develops avid and creative readers by using classic literature as a prompt for making art.



Saturday, Sept. 26 / 5:00-6:00 pm / Clemson ONE

Wangechi Mutu: *The End of carrying All*

Wangechi Mutu, a Nairobi-born artist living in New York, uses collage, painting, photography, video and sculpture to explore the contradictions of female and cultural identity. She makes reference to colonial history, contemporary African politics, and the international fashion industry. Representing cultural conceptions of female bodies in transmuted form, her exhibitions explore themes of metamorphosis (London's Victoria Miro), fantastic journeys (Sydney's Museum of Contemporary Art Australia) and return (Los Angeles' Susanne Vielmetter Los Angeles Projects). Before turning to art, Mutu studied anthropology at Wales' United World College of the Atlantic, earning an International Baccalaureate in 1991. After she moved to the United States, she became a student of art at New York's Cooper Union for the Advancement of Arts and Science, earning a BFA in 1996. In 2000, she completed her MFA in sculpture at Yale University School of Art.



SESSION SCHEDULE

Thursday, September 24

Session I (12:00-1:30 pm)

1.1

Seminar: Vernacular Culture and Modern Art: A Case Study of Artur Żmijewski and the 7th Berlin Biennale (Gardenia)

Moderator: Paweł Dobrosielski, University of Warsaw

Participants:

1. Paweł Dobrosielski, University of Warsaw
2. Jonathan P. Eburne, Penn State University
3. Olga Kaczmarek, University of Warsaw
4. Iwona Kurz, University of Warsaw
5. Piotr Filipkowski, Polish Academy of Sciences
6. Artur Szarecki, University of Warsaw
7. Zofia Waślicka, Artist and collaborator with Artur Żmijewski

1.2

Seminar: Site Specificity Without Borders (Magnolia)

Moderators: David J. Alworth, Harvard University; Matthew Hart, Columbia University

Participants:

1. Vincent Adiutori, University of Illinois at Chicago
2. James J Hodge, Northwestern University
3. Claire Hurley, University of Kent
4. Nico Israel, Hunter College/CUNY Graduate Center
5. Peter L'Official, Harvard University
6. Lytle Shaw, New York University

1.3

Seminar: Women's Body Spaces in Global Culture (Dogwood)

Moderator: Justyna Beinek, Sewanee: The University of the South

Participants:

1. Pippa Browne, Artist



2. Marysia Galbraith, University of Alabama
3. Sara Nimis, Sewanee: The University of the South
4. Paige Schneider, Sewanee: The University of the South
5. Emily Schuckman-Matthews, San Diego State University
6. Monika Siebert, University of Richmond

1.4

Animate, Beautiful, and Engaged Public Art: The Collaborative Media Art Projects of Lynn Tomlinson (Video Screening and Discussion) (Regency F)

Moderator: A.D. Carson, Clemson University

Online Q&A with Artist and Session Organizer:

1. Lynn Tomlinson, Towson University
2. Craig Saper, University of Maryland-Baltimore County

1.5

North American Neoliberal Imaginaries (Regency G)

Chair: Sheila Liming, University of North Dakota

1. “Narrating the National Security Crisis” – Oswaldo Zavala, CUNY Graduate Center
2. “Neoliberalism as Keyword” – Sarah Brouillette, Carleton University
3. “The Discreet Charm of the Symbolic Order” – Ignacio M. Sánchez Prado, Washington University in Saint Louis
4. “The Extra-Capitalist Extreme” – Alissa G. Karl, SUNY Brockport

1.6

Process and Presence in Contemporary Art (Regency H)

Chair: Mark Goble, University of California, Berkeley

1. “On Becoming: The Making of an Artist as Art” – Abbey Shaine Dubin, Artist
2. “Multiple Presence of Bodies In Performance” – Aylin Doğan, Bahçeşehir University (Istanbul)
3. “In Process: Making Race, Ethnicity, and Migration Personal for the Public Through Alternative Approaches” – Nathan Skulstad, Messiah College

1.7

Temporalities of the Present (Redbud)

Chair: Daniel Worden, University of New Mexico

1. “Present -> Past -> Future: The Temporalities of The Proleptic Novel and Overpainting” – Gloria Fisk, Queens College, CUNY
2. “Remembering the Archive: Temporal Politics of Photography” – Clorinde Peters, McMaster University

1.8

Young, Loud, and Snotty: Punk’s Pedigree and Power (Crepe Myrtle)

Chair: Rachel Greenwald Smith, Saint Louis University

1. “The Young Man Held a Gun to the Head of God” – David A. Shafer, California State University, Long Beach
2. “Teenage Kicks in a War Zone: Ulster Punk, 1977-1982” – Andrew H. Carroll, California State University, Long Beach
3. “What It Meant: New York City’s Hardcore Punk in the 1980s” – Alan Parkes, California State University, Long Beach
4. Constructing Punk Counterpublics: Neoliberalism and the Rise of Punk in Buenos Aires, Montevideo, and São Paulo – Leif Sorensen, Colorado State University

1.9

Network Aesthetics (Azalea)

Chair: Jason Gladstone, University of Colorado, Boulder

1. “Harmonica, Kazoo: The Subversive Instruments of Thomas Pynchon’s *Gravity’s Rainbow*” – Zena Meadowsong, Rowan University
2. “The Aesthetic of Misconnection: Fatih Akin and the Neoliberal Network” – Robin Blyn, University of West Florida
3. “Mapping the Historical Present: Digital Game Culture and the Network Imaginary” – Patrick Jagoda, University of Chicago



Session II (1:45-3:15pm)

2.1

Automotive Landscapes: Two Installation Art Projects (Redbud)

Chair: Jonathan P. Eburne, Penn State University

1. “Tar Sand and a Camper Van: A Journey to Becoming Public Space” – Allison Rowe, University of Illinois at Urbana-Champaign
2. “*The Ford Folly*: Installation and Presentation” – Chris Cassidy, University of North Carolina at Greensboro, and Seth Ellis, University of Michigan

2.2

Roundtable: Open or Framed? What’s at Stake for Interpreting Art? (Gardenia)

Moderator: Amy J. Elias, University of Tennessee

Participants:

1. Terry Smith, University of Pittsburgh
2. Hillary Chute, University of Chicago
3. James Braxton Peterson, Lehigh University
4. Christian Moraru, University of North Carolina at Greensboro
5. Brian McHale, Ohio State University

2.3

Human Rights Cultural Production and the Creation of the Public Sphere (Regency H)

Chair: Eric Lott, CUNY Graduate Center

1. “Open Secrets: How Literature and Activism Contribute to Public Awareness of Guantánamo Bay Prison” – Elizabeth Swanson Goldberg, Babson College
2. “Spectacles of Survival Realism” – Patricia Stuelke, Dartmouth College
3. “Interpellating a Public for Human Rights: Embodied Vulnerability and Political Community in Joshua Oppenheimer’s *The Look of Silence*” – Alexandra Schultheis Moore, University of North Carolina at Greensboro

2.4

Neoliberalism and the Literary Sphere (Regency F)

Chair: Sarah Brouillette, Carleton University

1. “Neoliberalism and Contemporary Literature” – Mitchum Huehls, University of California, Los Angeles, and Rachel Greenwald Smith, Saint Louis University
2. “Neoliberalism and the New Materialism” – Min Hyoung Song, Boston College
3. “Banking on the Lyric: Poetry and its Futures” – Jennifer Ashton, University of Illinois at Chicago
4. “Globalization and the Neoliberal Novel at Scale” – Matthew Wilkens, University of Notre Dame

2.5

Aesthetic Materialism (Regency G)

Chair: Robin Blyn, University of West Florida

1. “Interest in Psycho?” – Charles Palermo, College of William & Mary
2. “Graphite, Ink, Steel: The Materials of Minimalism in Donald Judd, Donald Barthelme, and Lydia Davis” – Daniel Worden, University of New Mexico
3. “Literalism Without Objecthood: The Earthworks Art of Michael Heizer and Robert Smithson” – Jason Gladstone, University of Colorado, Boulder
4. “‘The canvas comes down to earth’: Simon Hantaï ca. 1960” – Molly Warnock, Johns Hopkins University

2.6

Cities Tell Stories: Urban Art, Living History (Magnolia)

Chair: Alissa G. Karl, SUNY Brockport

1. “Thinking by Streets: Imagining Immigrant Publics in Sam Selvon’s *The Lonely Londoners*” – Ian Bignall, Rutgers University
2. “Urban Encounters: Capturing the Everyday in Street Photography” – renée c. hoogland, Wayne State University

2.7

Latin America: Haunting, Exile, and Return (Dogwood)

Chair: Leif Sorensen, Colorado State University

1. “Documenting Memory: Precarious Survival and Affective Hauntings” –



Kaitlin Murphy, University of Arizona

2. “Mapping of the Spanish Exile in Mexico City: The Historical Center and Colonias in the South West of the Metropolis” – Salvador Oropesa, Clemson University
3. “The Sound of Indifference: Affective Performance in Claudia Llosa’s *La teta asustada* (2009)” – Pablo Celis-Castillo, Elon University

2.8

Reparative and Unreparative Aesthetics (Crepe Myrtle)

Chair: Angela Naimou, Clemson University

1. “A *Subtlety*’s Aesthetic of Repulsion” – Tiffany Barber, University of Rochester
2. “A Turing Test: The Calculus of Queer Reparation” – Steven Blevins, Independent Scholar
3. “Neo-Abolitionist Publics and the Specter of History” – Yogita Goyal, University of California, Los Angeles

Session III (3:30-5:00pm)

3.1

Roundtable: Scholarly Publishing in a Networked Digital Milieu (Magnolia)

Moderator: Michael Nardone, Concordia University

Participants:

1. Courtney Berger, Duke University Press
2. Julia Bloch, *Jacket2*
3. Roland Greene, *Arcade*, MLA

3.2

Monuments and Anti-Monuments to the 1970s (Dogwood)

Chair: Franny Nudelman, Carleton University

1. “‘You know, there aren’t any mountains in Manhattan’: Anti-Monuments in Seventies-Set Fiction” – Jason Arthur, Rockhurst University
2. “Time’s Up: Ben Lerner’s *10:04* and the Revision of the Me Decade” – Kathy Knapp, University of Connecticut
3. “Storming Heaven: Philippe Petit, *Man On Wire*, and the Reinvention of Lower Manhattan” – Eric Lott, CUNY Graduate Center

4. “Lost Cities of Chicago’s South Side” – Carlo Rotella, Boston College

3.3

Genre Fictions of Economic Crisis (Crepe Myrtle)

Chair: Thom Dancer, University of Toronto

1. “Charles Yu’s *How to Live Safely in a Science Fictional Universe*, the Genre Turn, and Capitalist Realism” – Devin Day, University of Missouri
2. “The Neoliberal Gothic and the Geographies of Economic Crisis” – Emily Johansen, Texas A&M University

3.4

Neoliberalism, Social Protest, and Violence in Brazilian, Chilean, Colombian, and Mexican/American Cultural Production (Redbud)

Chair: Ignacio M. Sánchez Prado, Washington University in Saint Louis

1. “Body-less Communities in Mexican/American Art” – Edward Chauca, West Virginia University
2. “‘As pedras gritarão’: (Re)Writings of the History of the Massacre in Eldorado dos Carajás in Brazil” – Tiffany Creegan Miller, Clemson University

3.5

Before and After Occupy (Regency G)

Chair: Min Hyung Song, Boston College

1. “From Within: Performativity and the Public in Sharon Hayes’ *In the Near Future, New York*” – Rachel Zimmermann, University of California, Riverside
2. “Mina Loy in the Age of Occupy: Trash Assemblage and the Aesthetics of Nonviolent Protest” – Amy Elkins, Emory University
3. “The Poetics of Occupy: Radicalized Language, Contingent Subjectivity, Combinatorial Politics” – Barrett Watten, Wayne State University



3.6

Roundtable: The Comics Canon: What *Don't* We Study, and Why? (Gardenia)

Moderator: Andrew Hoberek, University of Missouri

Participants:

1. Jackson Ayres, Texas A&M University, San Antonio
2. Colin Beineke, University of Missouri
3. Andrew Hoberek, University of Missouri
4. Lee Konstantinou, University of Maryland
5. Qiana Whitted, University of South Carolina

The True Art of Bridge Design

5:30-6:30pm, Regency DE, Hyatt Regency

Plenary Dialogue with architect Miguel Rosales and Greenville Mayor Knox White. Respondent, David Franco (Clemson University)

Events to follow:

6:30-7:00pm, Walk/Shuttle to Liberty Bridge at Falls Park on the Reedy

7:00-8:30pm, Reception at Wyche Pavilion, *200 South Main Street*

Friday, September 25

Session IV (8:30-10:00)

4.1

Roundtable: Reading Together: A Cross-Institutional Pedagogic Experiment with Mark Z. Danielewski's *The Familiar* (Gardenia)

Moderator: Amy J. Elias, University of Tennessee

Participants:

1. Kate Marshall, University of Notre Dame
2. Lindsay Thomas, Clemson University
3. Rita Raley, University of California, Santa Barbara

4.2

Towards a Black Archive: Race and the Archival Impulse in Recent Contemporary Art (Magnolia)

Chair: renée c. hoogland, Wayne State University

1. Lauren Cramer, Georgia State University
2. Kristin Juarez, Georgia State University
3. Cameron Shaw, *Pelican Bomb*
4. Clinton Fluker, Emory University

4.3

Good Aesthetics / Bad Aesthetics (Dogwood)

Chair: Andrew Hoberek, University of Missouri

1. “Anti-Jazz, Doesn’t Rock, Ain’t Country: How Genre Provides the Language of Aesthetic Critique in Popular Music Studies, For Better or Worse” – Gabriel Solis, University of Illinois at Urbana-Champaign
2. “Self versus Style: A New Model to Replace the Caveat of the Memoir Book Review” – Sarah Heston, University of Missouri
3. “‘Picturing the Whole’ or, which lives matter doesn’t matter” – Walter Benn Michaels, University of Illinois at Chicago

4.4

The Poetics of Postwar Public Feeling (Regency F)

Chair: Brian McGrath, Clemson University

1. “*The Thin Red Line*, Wallace Stevens, and the Problem of the War Hero” – Roy Scranton, Princeton University
2. “Escaping the Permanent Memorial: Imagining War in the Poetry of Günter Eich and Carolyn Forché” – Abby Murray, Binghamton University
3. “George Oppen’s War and the ‘Meaning of Being Numerous’” – Melissa Parrish, Rutgers University

4.5

The Receptive Ends of Intermedia Art (Regency G)

Chair: Michael Nardone, Concordia University

1. “The Politics of Protest: An Intertextual Reading of John Adams’ *Doctor Atomic* and John Cage’s *0’00*” – Sara Haefeli, Ithaca College
2. “Listening to David Foster Wallace” – Yonina Hoffman, Ohio State University



4.6

Limiting Place in Contemporary Writing (Regency H)

Chair: Matthew Hart, Columbia University

1. “Neoliberalism, AIDS, and the Dwindling Commons” – Sean Grattan, Gettysburg College
2. “Local Things: Place and the Material World in the Novels of Tom McCarthy” – Jesse Bordwin, University of Virginia
3. “City Limits: Crime and Gentrification in Contemporary American Fiction” – Angela S. Allan, Harvard University

4.7

Queer Recuperations (Redbud)

Chair: Steven Blevins, Independent Scholar

1. “(Reparative) Reading is Fundamental: Alaska Thunderfuck’s Redeployment of Camp Drag” – Peter Marra, Wayne State University
2. “Installation Art and the Disappearance of Queer Architecture” – J. D. Schnepf, Harvard University
3. “Choreographing Cultural Danglings” – Gregory King, Swarthmore College

4.8

The Carnival Arts: Resistance, Community and Identity (Crepe Myrtle)

Chair: Alison McLetchie, Claflin University

1. “Visual Culture in Diaspora: The Trini Mas’ Camp as a Gendered Cultural Form” – Ping-Ann Addo, University of Massachusetts, Boston
2. “Art and Drama in de Mas” – Violet V. Cuffy, Queen Margaret University, Edinburgh
3. “Is Carnival Time Again: Constructing Caribbean Identity in the Southern United States” – Daina Nathaniel, Queens University of Charlotte, and Alison McLetchie, Claflin University
4. “Under Threat: Performance Art in Carnival” – Maria Nunes, Independent Scholar and Photographer

4.9

Rhetorics of Pastness and the Identity of the Present (Azalea)

Chair: Steven Belletto, Lafayette College

1. “Still Speaking for You?: Ralph Ellison’s *Invisible Man* and the Rhetoric of Pastness” – Torleif Persson, Rutgers University
2. “Not Your Father’s Nostalgia: Marxist Criticism, Queer Theory, and the Politics of 1960s Historical Memory” – Marissa Brostoff, CUNY
3. “Buns in the Oven: Holocaust Metaphor in Second-Wave Feminism” – Annie Atura, Stanford University

Session V (10:15-11:45)

5.1

Black Publics and Counterpublics (Gardenia)

Chair: Yogita Goyal, University of California, Los Angeles

1. “The Dark Room Collective as Countercurrent” – Susan Cooke Weeber, Penn State University
2. “‘Can You Use That Word in a Sentence’: Kiese Laymon and a Contemporary Black Print Counterpublic” – Vincent Haddad, Wayne State University
3. “Narrating Infrastructural Racism in Philadelphia’s MOVE Bombing” – Anne Stewart, University of Texas at Austin

5.2

Never-ending Ends: How to Make Time in Narrative (Magnolia)

Chair: Preston McLane, Florida State University

1. “*Almanac of the Dead*: The Sacred Text of History” – Kim Calder, University of California, Los Angeles
2. “Memoir and Messianic Time: Private to Public, Chronology to Alchemy” – Sarah Heston, University of Missouri
3. “Everything is Ending, Just Not Yet: Private Bodies, Public Texts” – Joanna Luloff, University of Colorado, Denver
4. “Future Art, or Meaning Beyond the End” – Sarah Zurhellen, University of Missouri



5.3

Atomic Anthropocene (Dogwood)

Moderator: Roy Scranton, Princeton University

Participants:

1. Janet Biggs, Artist
2. Amy J. Elias, University of Tennessee
3. Connor Pitetti, Stony Brook University
4. Natasha Zaretsky, Southern Illinois University

5.4

Blurred Lines: Super Realism and the Contemporary Moment (Regency F)

Chair: Kathy Knapp, University of Connecticut

1. “‘I am an Opera. A Riot. A Menace.’: Unwriting Feminist Biography” – Alexis Boylan, University of Connecticut
2. “The Past That Isn’t Even Past: Roth and Alternate History” – Aaron DeRosa, California State Polytechnic University, Pomona
3. “The Truth in the Inanimate Lie” – Emily Ward Bivens, University of Tennessee

5.5

Untimely Publics (Redbud)

Chair: Mitchum Huehls, University of California, Los Angeles

1. “On Timely History and Untimely Art in Claudia Rankine and Henry Dumas” – Abram Foley, Penn State University
2. “‘NOT PEOPLE’S PARK/PEOPLE’S PLANET’: Radical Ecologies and Untimely Poetics in the Early 1970s” – Margaret Ronda, University of California, Davis
3. “The Untimely Poetics of the Midcentury Poetry Anthology” – Scott Challener, Rutgers University

5.6

Local Movements and Global Aesthetics (Crepe Myrtle)

Chair: Nandini Dhar, Florida International University

1. “Radical Poetics in Putin’s Russia” – Marijeta Bozovic, Yale University
2. “Art and Notions of Change: Creating Trans/National and Global Publics

- through Art from Morocco” – Sarah Dornhof, Freie Universität Berlin
3. “Creole Music of the French West Indies” – Michael La Rose, George Padmore Institute

5.7

Cartoon and Critique in Contemporary France (Regency G)

Chair: Joseph Mai, Clemson University

1. “‘Je suis Charlie?’: The Meaning of Audience in Contemporary Satire” – Janessa Toro, University of Missouri
2. “‘With a Pencil as Their Only Weapon’: Contemporary Cartoons and the Public” – Françoise Sammarcelli, Université Paris-Sorbonne
3. “Inciteful Remarks: Michel Houellebecq, Islamophobia, and the Contemporary Public Sphere” – Cornelius Collins, Fordham University

5.8

Picturing Crisis in Mexico and Spain (Regency H)

Chair: Kaitlin Murphy, University of Arizona

1. “Painting Artists: Portrait Painting as Research on Art and Identity Politics in Regions of Conflict” – Zoe Bray, University of Nevada, Reno
2. “Writing without Writing: Writing beyond Words in the Narrative of Mario Bellatin” – Carolina Tobar, Brown University

Session VI (1:15-2:45)

6.1

Audible Publics: Politics and Practices in Contemporary Music and Sound Art (Gardenia)

Chair: Jessica Prinz, Ohio State University

1. “Public History and Sonic Address: Howe, Bergvall, Philip, Gyra” – John Melillo, University of Arizona
2. “Strange to Your Ears: Field Recording and/as Experimental Music” – Craig Eley, Wisconsin Public Radio / ACLS Public Fellow
3. “John Coltrane and the Signifyin(g) Monk: A Theory of the Rhizomatic Scale” – Garry Bertholf, Clemson University



6.2

Activist Art and Counter Publics (Magnolia)

Chair: Lily Wei, Ohio University

1. “The Glocalization of Gaga” – Meghan Quinlan, University of California, Riverside
2. “Social Movement Art in Contemporary India and Charting an Alternative Memory of the Neoliberal Glitter” – Nandini Dhar, Florida International University
3. “From Public Protests to Staging the Public: Performing Advocacy in Post-Recession Athens” – Natalie Zervou, University of California, Riverside

6.3

New York Schools (Dogwood)

Chair: Monika Gehlawat, University of Southern Mississippi

1. “‘I Like People, and I Like People to Like Me’: Joe Brainard’s Anti-Entrepreneurial Poetics” – Marcus Merritt, Wayne State University
2. “Warhol’s Little King” – Anthony E. Grudin, University of Vermont
3. “Art as a Problematic Gift: Jonathan Safran Foer, Charles Simić, and the Literary Reception of Joseph Cornell” – Siofra McSherry, Freie Universität Berlin

6.4

Being and Embeddedness: Sites of the Present (Regency F)

Chair: Melissa Parrish, Rutgers University

1. “Sleeping Soldiers: Tim Heatherington RIP” – Franny Nudelman, Carleton University
2. “New Naturalisms” – Joshua Williams, University of California, Berkeley
3. “Art as Narrative: The Circle Journals of Huron Valley Correctional” – Theresa N. Rojas, Massachusetts Institute of Technology

6.5

Poetics of Critical Black Memory: Claudia Rankine’s *Citizen: An American Lyric* (Redbud)

Moderator: Michael B. Gillespie, City College, CUNY

Participants:

1. “Hurston, Rankine, and a History of Racial Feeling” – Sonya Posmentier,

New York University

2. “‘What’s Up, Internet’: The Lyrical YouTube in Claudia Rankine’s *Citizen*” – Tessa Joseph-Nicholas, University of North Carolina at Chapel Hill
3. “‘It wasn’t a match.... It was a lesson.’: Sport and Spectacle in Claudia Rankine’s *Citizen*” – Jonathan W. Gray, John Jay College, CUNY
4. “Race, Privacy, and Profiling: Rankine’s Lyric Exegesis” – Eden Osucha, Bates College

6.6

A Poetics of Unsustainability: Public Spaces in Recent Experimental Poetry (Regency G)

Chair: Seth McKelvey, Southern Methodist University

1. “Unsustainable Poetics and Conceptual Writing: Generative Constraints and the Limits of Audience in Gregory Betts’ *If Language*” – Erica Fischer, University of South Carolina
2. “A Poetics of ‘Lethe’: The Linguistic Space of Glimmer in J. H. Prynne’s Poetry” – Ming-Qian Ma, SUNY Buffalo
3. “Unsustainable Consumption and Public Spaces in Tom Phillips’s *A Humument*” – Susan Vanderborg, University of South Carolina

6.7

Affect, Abjection, and Nostalgia in Contemporary Chicano Performance (Regency H)

Chair: Pablo Celis-Castillo, Elon University

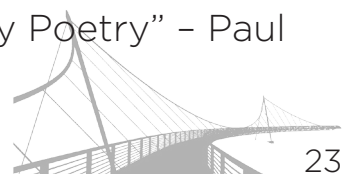
1. “A ‘Necessary Theater’ and a ‘Performance of Memory’: The Air Force Persona of the Royal Chicano Air Force” – Ella Diaz, Cornell University
2. “‘I Love You Like Chicanos Love Morrissey’: Stylized Affects and Latina/o Cultural Politics” – Eliza Rodriguez y Gibson, Loyola Marymount University
3. “Rejecting Abjection: The Long History of Chicano Punk Aesthetics” – Marissa López, University of California, Los Angeles

6.8

Public Sightings, Emergent Visibilities (Azalea)

Chair: Paula J. Massood, Brooklyn College, CUNY

1. “Speculative Urbanism: Performing for Uncertain Publics” – Allison Schifani, Case Western Reserve University
2. “On Appearance: Visibility and Virtuality in Contemporary Poetry” – Paul



Jaussen, Lawrence Technological University

3. “Critiquing the ‘Digital Ecosystem’: The Deep Web in Contemporary Art” – Jeff Scheible, SUNY Purchase
4. “Hypermimesis: Mirroring Reflections in Contemporary SF Films” – Nidesh Lawtoo, Johns Hopkins University

6.9

Siren Sense: The Synaesthetics of Desire (Group Multimedia Performance) (Crepe Myrtle)

Participants:

1. Melissa Bailer, Rice University
2. Alanna Beroiza, Rice University
3. Judith Roof, Rice University

Session VII (3:00-4:30)

7.1

Capture (Gardenia)

Chair: Abram Foley, Penn State University

1. “Mapping Practices in Post-Reunification Hong Kong: Capturing Space” – Elizabeth Ho, Lingnan University, Hong Kong
2. “Capturing Desire Online: *MTV’s Catfish: The TV Show*” – Sam McBean, Queen Mary University of London
3. “*Gone Girl* and the Microeconomic Mode” – Jane Elliott, King’s College London

7.2

Roundtable: Disobedient Poetics (Magnolia)

Moderator: Evie Shockley, Rutgers University

Participants:

1. Julia Bloch, University of Pennsylvania
2. Amy De’Ath, Simon Fraser University
3. Walt Hunter, Clemson University
4. Andrea Quaid, University of California, Santa Cruz
5. Lindsay Turner, University of Virginia
6. Catherine Wagner, Miami University

7.3

Culture Jam: Experimenting with Creative Critique in Music, Print, & Film (Redbud)

Chair: Joanna Luloff, University of Colorado, Denver

1. “I Am Not Your Enemy: Jamming, Clashing, and Locating Antagonism in Local Arts Communities” – Sheila Liming, University of North Dakota
2. “Critic Jamming: Camden Joy vs. The Advertocracy” – Samuel Cohen, University of Missouri
3. “Wild Style and (at) Work” – Richard Purcell, Carnegie Mellon University

7.4

Free Jazz/Future Past (Dogwood)

Chair: Garry Bertholf, Clemson University

1. “Free Jazz without Freedom” – Paul Youngquist, University of Colorado, Boulder
2. “Nation Times” – Aldon Nielsen, Penn State University
3. “Free Jazz as Living History and Politics in Paul Beatty’s *Slumberland*” – Grégory Pierrot, University of Connecticut
4. “Fred Moten’s Structures of Feeling” – Benjamin Lee, University of Tennessee

7.5

Old & New Media in the Time of Reading (Regency F)

Chair: Gabriel Hankins, Clemson University

1. “On Twitterature: @MayorEmanuel and the Architecture of a Real Time Digital Literature” – Travis Mushett, Columbia University
2. “Toward a Genealogy of Lethargic Media” – Tung-Hui Hu, University of Michigan
3. “The Ecstasy of Live Tweeting Fiction First Drafts: Facing Public Humiliation (and Learning the Principles of Particulate Stimulation) from First Drafting Fiction on Social Media” – F. Simon Grant, Georgia Regents University

7.6

Surviving Liberalism: Pastoral Art, Vernacular Politics (Regency G)

Chair: Dominic Mastroianni, Clemson University

1. “Seeing a Holy Ghost: Gram Parsons’s Posthumous Fame and Southern



Gothic Afterlife” – John Stanislawski, Independent Scholar

2. “Damming the River in *Deliverance*: The Private Use of Public Land” – Ben Murphy, University of North Carolina at Chapel Hill
3. “Rockin’ in the Free World: Cold War Liberalism and the Lyrics of Neil Young” – Shaun Cullen, California State University, Northridge

7.7

Measured in Doorways and Streetcorners: The Body and Metropolitan Form (Azalea)

Chair: Gloria Fisk, Queens College, CUNY

1. “Becoming the Third Space: Miru Kim’s Body Performance in the Public Space” – Jieun Lee, University of Georgia
2. “David Wojnarowicz’s *The Waterfront Journals* and the 1975 New York Fiscal Crisis” – Andrew Strombeck, Wright State University
3. “Zadie Smith’s *NW* and Spatial Form” – Adam R. McKee, Queensborough Community College, CUNY

7.8

Social Practice In and Around Latin America (Regency H)

Chair: John Alba Cutler, Northwestern University

1. “Collaborative Interventions to Corrective Justice: Transnational Transdisciplinary Approaches to Social Art Practice” – Laura Anderson Barbata, Artist, Miembro del Sistema Nacional de Creadores, FONCA-CONACULTA, México; Honorary Fellow, University of Wisconsin, Madison
2. “Puno MoCA or the Art of Impermanence” – Cesar Cornejo, University of South Florida
3. “Thoughts on Impure Art” – Edgar Endress, George Mason University
4. “Historicizing Social Practice in Latin American Art” – Tatiana Flores, Rutgers University

7.9

Cultural Agents/ Pre-Texts Workshop (Crepe Myrtle)

Workshop led by Doris Sommer (Harvard University). Limited to pre-registered participants.

Aesthetics, One Step at a Time

5:00-6:00 pm, *Regency DE, Hyatt Regency*

Plenary Address by Doris Sommer, Ira Jewell Williams Professor of Romance Languages and Literatures at Harvard University, and Faculty Director of the Cultural Agents Initiative

Reception to follow, *Regency AB*

Old South - a documentary

7:00-8:30 pm, *Regency DE, Hyatt Regency*

Film screening, 55 minutes. Online Q&A with Director Danielle Beverly at 8:00 pm

Saturday, September 26 ***Session VIII (8:30-10:00)***

8.1

Out of Context: Critical Fictions of Contemporary Literature (Gardenia)

Chair: Lisi Schoenbach, University of Tennessee

1. "Cosmic Realism" – Kate Marshall, University of Notre Dame
2. "Superficial Reading" – Theodore Martin, University of Wisconsin, Milwaukee
3. "Inefficient Causality" – Thom Dancer, University of Toronto

8.2

Monuments: Time, Entropy, Ecology (Magnolia)

Chair: Adam R. McKee, Queensborough Community College, CUNY

1. "Notional Monumoments" – Preston McLane, Florida State University
2. "Sights and Sites: Machines across Mediums" – Vincent Adiutori, University of Illinois at Chicago
3. "The Aesthetics of Power" – Frank C. Martin II, University of South Carolina



8.3

Theatrical Publics: Challenging the Status Quo through Pedagogy and Dramaturgy (Dogwood)

Chair: Cynthia Port, Coastal Carolina University

1. “The Myth of Canadian Multiculturalism in Robert Chafe’s *Oil and Water*” – Susanne Shawyer, Elon University
2. “Community Engagement and Theatre Pedagogy: Davidson College Bullying Prevention Troupe” – Sharon Green, Davidson College
3. “The Mass Games: Artistic, Cultural, and Ideological Exchange between North Korea and Guyana in the 1980s” – Vicki S. Kwon, University of Alberta
4. “How to Read the Principle of Hope and the Oakland Public School” – Carla Harryman, Eastern Michigan

8.4

Literature and Violence under Globalization (Regency F)

Chair: Walt Hunter, Clemson University

1. “Cosmopolitan Mourning in Kamau Brathwaite’s *Born to Slow Horses*” – Omaar Hena, Wake Forest University
2. “‘Always start with a big explosion’: Representing Violence in Post-9/11 Genre Fiction” – Leif Sorensen, Colorado State University
3. “Writing about Writing about Violence” – Kara Lee Donnelly, University of Notre Dame

8.5

Black Visual Publics (Regency G)

Chair: Eden Osucha, Bates College

1. “Form and Informality: (Black) Study and the Contours of A Black Public” – Alessandra Raengo, Georgia State University
2. “‘We Don’t Need to Dream No More; We Got Real Estate’: *The Wire*, Urban Development, and the Frustrations of the American Dream” – Paula J. Massood, Brooklyn College, CUNY
3. “Conscious Quiet, A Wild Mode of Black Visual Culture” – Lokeilani Kaimana, University of Texas at Austin
4. “Do I Move You?” – Michael B. Gillespie, City College, CUNY

8.6

Neoliberalism's Media Ecologies of Pessimism and the Public Sphere (Regency H)

Chair: Catherine Zuromskis, Rochester Institute of Technology

1. "Appropriating and Recoding Masculine *Ressentiment*: Douglas Gordon's *through a looking glass*" – Margot Bouman, Parsons the New School for Design
2. "No One's Gonna Save You from the Beast About to Strike: *Thriller* and the End of Cultural Liberalism" – A. Joan Saab, University of Rochester
3. "Art in the Anthropocene Era: Maya Lin's *Confluence Project*" – Matt Reynolds, Whitman College

8.7

Rude (Crepe Myrtle)

Chair: Brian McHale, Ohio State University

1. "Rude Objects and Public Space: Ed Kienholz in 1960s Los Angeles" – Ken Allan, Seattle University
2. "Mr. Impersonality: Vito Acconci's Performances of Physicality and Desire" – Elise Archias, University of Illinois at Chicago
3. "The Projective Correlative: The Object Life of Contemporary Fiction" – Benjamin Widiss, Hamilton College

8.8

Old and New Media in the Time of Writing (Redbud)

Chair: Tung-Hui Hu, University of Michigan

1. "Imagining Future Writing: The Avant-garde, Technology, and Electronic Texts" – Daniel Punday, Purdue University-Calumet
2. "Rewiring the Novel: *Americanah*, Social Media, and Literary Characters" – Anastatia Curley, University of Virginia
3. "Fictions of Immanence: The Rabelaisian Web and 'Outsider' Writing" – Brian Kim Stefans, University of California, Los Angeles

8.9

Remediations and the Poetics of Dwelling (Azalea)

Chair: Susan Cooke Weeber, Penn State University

1. "Layers. The Multiplicity of Interfaces in *Décollages*" – Julie Dentzer, Ohio State University



2. “Dennis Oppenheim: Conceptual Art as Urban Intervention” – Paula Geyh, Yeshiva University
3. “Casa Malaparte: Architectural Symbolism in Film” – Graciela Tissera, Clemson University

Session IX (10:15-11:45)

9.1

Wanted/Evidence: Dance as Social Justice (Magnolia)

Participants:

1. “Wanted” – Nyama McCarthy-Brown, Indiana University, and Kasim McCarthy-Brown
2. “Evidence” – Gregory King, Swarthmore College

9.2

Normal Pandemonium: The Social Forms of Contemporary Fiction (Gardenia)

Chair: Sarah Wasserman, University of Delaware

1. “In Search of Lost Language: Collecting Words and the Recuperation of Culture in Margaret Atwood’s *Oryx and Crake*” – Abigail Reardon, Rutgers University
2. “Cults, Institutions, and Publics in *Snow Crash* and in Theory” – Scott Selisker, University of Arizona
3. “Public Space, Private Histories in Teju Cole’s *Every Day Is for the Thief*” – Matthew A. Shipe, Washington University in Saint Louis

9.3

The Travelling Africa(n) in Contemporary Arts (Dogwood)

Chair: Gichingiri Ndigirigi, University of Tennessee

1. “Mabati Art” – Naomi Wanjiku Gakunga, Independent Designer
2. “All Out: The Insatiable Safari-ing (Quest, Journey) in Kenyan Musicville” – Jean Kidula, University of Georgia
3. “Reverse Appropriations and Transplantation in the African Contemporary Novel” – Gichingiri Ndigirigi, University of Tennessee

9.4

Contemporary U.S. Latin@ Poetry: Its Politics and Its Publics (Crepe Myrtle)

Chair: Rachel Galvin, University of Chicago

1. "Mapping the 'New' Latin@ Poetics" – Michael Dowdy, Hunter College
2. "Rosa Alcalá, Mónica de la Torre, and the New Latina Aesthetics of Alienation" – John Alba Cutler, Northwestern University
3. "The Book of Transnationalism: Recent Work by Daniel Borzutzky" – Kristin Dykstra, Saint Michael's College
4. "Right in Your Face: Politics, Poetics and Immigration" – Daniel Borzutzky, Wilbur Wright College, City Colleges of Chicago

9.5

Take care. Maybe one day you'll escape your past. If you do, look for me. (Redbud)

Moderators: Edgar Schmitz, Goldsmiths, University of London, and Pieterel Vermoortel, FormContent

Participants:

1. Ed Atkins, Artist
2. Kodwo Eshun, Goldsmiths, University of London, and The Otolith Group
3. Jamie Richards, Artist
4. Maxa Zoller, Curator and Independent Scholar

9.6

Art and Labor after Art and Labor: The Aesthetics of Post-Studio Work (Regency F)

Chair: Vincent Adiutori, University of Illinois at Chicago

1. "Wages Against Artwork: The Social Practice of Decommodification" – Leigh Claire La Berge, Borough of Manhattan Community College, CUNY
2. "Artwork and Endlessness" – Jasper Bernes, University of California, Berkeley
3. "Labor After the Avant-Garde?" – Nicholas Brown, University of Illinois at Chicago



9.7

Developmental Narratives and Speculative Futures (Regency G)

Chair: Lindsay Thomas, Clemson University

1. “‘Three-Dimensional’ Words: Public Reality and the Performative Power of Speculative Narratives” – Ashley Winstead, Southern Methodist University
2. “What Does the Future Look Like?: Value, Ben Lerner’s *10:04*, and the Aesthetic Return” – Mitch R. Murray, University of Florida
3. “Breaking the Bildungsroman: Petromodernity and Retromodernity in Paolo Bacigalupi’s *Ship Breaker*” – Heather J. Hicks, Villanova University

9.8

Data, Design, and Form (Azalea)

Chair: Nico Israel, Hunter College/CUNY Graduate Center

1. “Fractal Forms: Robert Smithson’s ‘Spiral Jetty’” – Jessica Prinz, Ohio State University
2. “Friending Eddie Coyle: Metadata and Metapublics” – J. D. Connor, Yale University
3. “Neoliberalism and Public Form in Adler, Didion, and Hardwick” – Karen Steigman, Otterbein University

9.9

East-West Transnational Publics (Regency H)

Chair and Respondent: Justin Jesty, University of Washington

1. “Contemporary Chinese Photography: A Transnational View” – Sara Blair, University of Michigan
2. “Transnational Wiring” – Joseph Jonghyun Jeon, Pomona College

Session X (1:15-2:45)

10.1

Popular Conceptualisms (Regency F)

Chair: Erica Fischer, University of South Carolina

1. “Pentametron and the Digital Commons” – Eric Rettberg, Georgia Institute of Technology
2. “I Remember Stephanie Barber’s Night Moves” – Brian Glavey, University

of South Carolina

3. “Street Works: Everyday-Life Projects in Contemporary Poetry and Culture” – Andrew Epstein, Florida State University

10.2

Staging Appalachian Identity: Using a Storytelling Festival to Celebrate Heritage and Critique Cultural Norms (Magnolia)

Participants:

1. Sarah Boudreau, Young Harris College
2. Debbie Weston From, Young Harris College
3. Jared Champion, Young Harris College
4. Amanda Lawrence, Young Harris College
5. Ruth Looper, Young Harris College

10.3

Abstraction, Contingency, and Materiality (Dogwood)

Chair: Gus Stadler, Haverford College

1. “Galactic Abstraction: Race and ‘Hard’ Painting at the De Luxe Show” – Melissa S. Ragain, Montana State University
2. “Contingency and Abstraction in the Works of Paul Bowles and Jackson Pollock” – Monika Gehlawat, University of Southern Mississippi
3. “Abstraction and Materiality in Relational Art” – Meredith Hoy, Arizona State University

10.4

Roundtable: On Claudia Rankine’s *Citizen: An American Lyric* (Gardenia)

Moderator: Daniel Worden, University of New Mexico

Participants:

1. Roderick Ferguson, University of Illinois at Chicago
2. Evie Shockley, Rutgers University
3. Lisa Uddin, Whitman College
4. Kenneth W. Warren, University of Chicago
5. Maria Windell, University of Colorado, Boulder
6. Catherine Zuromskis, Rochester Institute of Technology



10.5

Academic Institutions and the Arts (and Humanities) of the Present: Reading the English Department (Regency G)

Chair: Samuel Cohen, University of Missouri

1. “Bad English: The Culture Wars Reconsidered” – John Marx, University of California, Davis
2. “Who’s Afraid of English Professors?” – Lisi Schoenbach, University of Tennessee
3. “On the Type of Writing Known as ‘Reading’” – Caleb Smith, Yale University

10.6

Future Present, Long Now (Regency H)

Chair: Lee Konstantinou, University of Maryland

1. “‘Something New’: Poetry and the Futurism of the Present” – Johanna Skibsrud, University of Arizona
- 2.. “Michael Chabon and the Clock of the Long Now” – Jesse Matz, Kenyon College

10.7

Public as Performance / Body as Art Object (Azalea)

Chair: Erin Goss, Clemson University

1. “Public Performances of Violence: A *Subtlety*’s Online Afterlife” – Anna Ioanes, Georgia Institute of Technology
2. “Caught Watching: The Narrative Implied by Haley Morris-Cafiero’s ‘Wait Watchers’” – Kacy Walz, University of Missouri
3. “The Political Aesthetics of the Stigma in Extreme Cinema, Photography, and Body Art” – Sabine Doran, Penn State University

10.8

All Together Now? Disincorporations of the Art Public (Redbud)

Chair: Joanna Fiduccia, University of California, Los Angeles

1. “A Wide Blank” – Tyler Coburn, Parsons the New School for Design
2. “+++++EVERYTHINGISM+++++” – Our Literal Speed
3. “Independent of the Public Grid Aurora Trace Builds Kinesphere Sculpture” – Kelly Nipper, Massachusetts Institute of Technology

4. “The invisible hand of the market is reaching for the phone in my pocket that already knows how far away I am from the Mona Lisa.” – João Enxuto and Erica Love, Welch Visiting Artists, Georgia State University

10.9

Network, Narrative, Migration: Process and Public Art (Crepe Myrtle)

Chair: Brian Kim Stefans, University of California, Los Angeles

1. “Speculating in Public: The Ambivalent Films of Terry Gilliam” – Christopher Kilgore, University of Texas at Arlington
2. “Narratives of Art in Placemaking: Creative Interventions in Built Environments and Landscape Studies” – Thelma Lazo-Flores, Chatam University
3. “Bird Brain: Maps for a Public Sensorium” – Marla Carlson, University of Georgia

Session XI (3:00-4:30)

11.1

Political Aesthetics: The Challenges of Identity, Performance, Expression, and Authenticity (Redbud)

Chair: Frank C. Martin II, University of South Carolina

1. “Identity Construction in Public: Material vs. Digital” – Marian Mazzone, College of Charleston
2. “Reshaping Indigenous American Identity Employing the Transformative Modes of Digital Expression” – Anthony Deiter, Claflin University
3. “Self-Projections: The Body as Expressive Instrument in Public Performance” – Michaela Pilar Brown, Howard University
4. “Performance, Politics, and the Public Sphere” – Annette Grevious, Claflin University

11.2

Criticism and Conviviality in Participatory Art (Gardenia)

Chair: Joseph Jonghyun Jeon, Pomona College

1. “The Pursuit of Social Criticality in Recent Rural Public Art Practices of China: A Case Study of ‘Yangdeng Cooperatives’” – Yanhua Zhou, Southwest University (China)



2. “New Public Art in Rural Japan: Seeding Post Growth Publics” – Justin Jesty, University of Washington
3. “Cooking and Driving as Protest: Art and Urban Renewal in Taiwan, Convivial Combats from 2010-2013” – Lily Wei, Ohio University

11.3

The Political Aesthetics of Video Games (Azalea)

Chair: Cynthia Haynes, Clemson University

1. “Affect at Play: Politics via Videogames” – Sara Shamdani, York University
2. “Nonhuman Art and Reconfiguring the Public Sphere” – Alex Christie, Loyola University Chicago

11.4

Economies of Fiction: Booms, Crises, Afterlives (Dogwood)

Chair: Cornelius Collins, Fordham University

1. “Colloquial Capitalism: *Gain* and the Powers of Imagination” – Mary Esteve, Concordia University, Montréal
2. “The Fantastic Corporation, or the Capabilities of Ethnic Fiction” – Deak Nabers, Brown University
3. “The Contemporary Novel and Totality after Crisis” – W. Oliver Baker, University of New Mexico
4. “After the Boom: Apocalypse and Economics in American Literature of the Neoliberal Period” – Dan Sinykin, Grinnell College

11.5

Roundtable: Music In Public (Magnolia)

Moderator: Mark Goble, University of California, Berkeley

Participants:

1. Peter Coviello, University of Illinois at Chicago
2. Mark Goble, University of California, Berkeley
3. Gus Stadler, Haverford College
4. Gayle Wald, George Washington University

11.6

Reading for the Future (Regency F)

Chair: Jesse Matz, Kenyon College

1. “Whitman’s Contemporary Novel?” – Sarah Wasserman, University of Delaware
2. “Photography and Futurity” – Emily Hyde, Rowan University
3. “10:04/10:05: Autobiography for the Future” – Marta Figlerowicz, Yale University

11.7

Contemporary Poetry and Its Publics (Regency G)

Chair: Benjamin Lee, University of Tennessee

1. “‘Running in Place’: Nomadic Resistance in Nathaniel Mackey’s *Splay Anthem*” – Seth McKelvey, Southern Methodist University
2. “What Does The Public Produce?: Aesthetic Variations of Community and Multitude in Competing Media” – Trevor Strunk, University of Illinois at Chicago
3. “Conceptualism in High Def: Kenneth Goldsmith, Dodie Bellamy, and Kate Durbin” – Kaplan Harris, St. Bonaventure

11.8

Productive Lies: Activism and the Parafictional (Crepe Myrtle)

Chair: Aga Skrodzka, Clemson University

1. “Honest Dishonesty: *The Colbert Report* and Making a Better Tomorrow, Tomorrow” – Sarah Archino, Furman University
2. “Political Prank Practice” – Clark Stoeckley, Bloomfield College
3. “Biography and Plausibility: The (Non)Fictional Histories of the Los Angeles Avant-Garde” – Monica Steinberg, CUNY Graduate Center

11.9

Post-postmodernism and the Public (Regency H)

Chair: Sara Haefeli, Ithaca College

1. “Of Missing Fathers and *Big Fish*: Reconstructive Tendencies after Postmodernism” – Irmtraud Huber, University of Bern
2. “World Literature, World Audiences, and Aesthetic Sovereignty in the Third Millennium” – Christian Moraru, University of North Carolina at Greensboro
4. “Performatist vs. Postmodern Space in David Foster Wallace” – Raoul Eshelman, Ludwig Maximilian University of Munich



The End of carrying All

5:00-6:00pm, *Clemson ONE, 1 North Main Street*

Plenary Address by Wangechi Mutu

Reception to follow

Sunday, September 27

Conference Breakfast

8:30-10:00 am, Regency DH, Hyatt Regency

INDEX OF PARTICIPANTS

// name & session

Addo, Ping-Ann	4.8	Brostoff, Marissa	4.9
Adiutori, Vincent	1.2, 8.2, 9.6	Brouillette, Sarah	1.5, 2.4
Allan, Angela S.	4.6	Brown, Nicholas	9.6
Allan, Ken	8.7	Browne, Pippa	1.3
Alworth, David J.	1.2	Calder, Kim	5.2
Archias, Elise	8.7	Carlson, Marla	10.9
Archino, Sarah	11.8	Carroll, Andrew H.	1.8
Arthur, Jason	3.2	Carson, A. D.	1.4
Ashton, Jennifer	2.4	Cassidy, Chris	2.1
Atkins, Ed	9.5	Celis-Castillo, Pablo	2.7, 6.7
Atura, Annie	4.9	Challener, Scott	5.5
Ayres, Jackson	3.6	Champion, Jared	10.2
Bailar, Melissa	6.9	Chauca, Edward	3.4
Baker, W. Oliver	11.4	Christie, Alex	11.3
Barbata, Laura Anderson	7.8	Chute, Hilary	2.2
Barber, Tiffany E.	2.8	Coburn, Tyler	10.8
Beineke, Colin	3.6	Cohen, Samuel	7.3, 10.5
Belletto, Steven	4.9	Collins, Cornelius	5.7, 11.4
Berger, Courtney	3.1	Connor, J. D.	9.8
Bernes, Jasper	9.6	Cornejo, Cesar	7.8
Beroiza, Alanna	6.9	Coviello, Peter	11.5
Bertholf, Garry	6.1, 7.4	Cramer, Lauren	4.2
Biggs, Janet	5.3	Cuffy, Violet V.	4.8
Bignall, Ian	2.6	Cullen, Shaun	7.6
Bivens, Emily Ward	5.4	Curley, Anastatia	8.8
Blair, Sara	9.9	Cutler, John Alba	7.8, 9.4
Blevins, Steven	2.8, 4.7	Dancer, Thom	3.3, 8.1
Bloch, Julia	3.1, 7.2	Day, Devin	3.3
Blyn, Robin	1.9, 2.5	De'Ath, Amy	7.2
Bordwin, Jesse	4.6	Deiter, Anthony	11.1
Borzutzky, Daniel	9.4	Dentzer, Julie	8.9
Boudreau, Sarah	10.2	DeRosa, Aaron	5.4
Bouman, Margot	8.6	Dhar, Nandini	6.2
Boylan, Alexis	5.4	Diaz, Ella	6.7
Bozovic, Marijeta	5.6	Dobrosielski, Paweł	1.1
Bray, Zoe	5.8	Doğan, Aylin	1.6



Donnelly, Kara Lee	8.4	Grattan, Sean	4.6
Doran, Sabine	10.7	Gray, Jonathan W.	6.5
Dornhof, Sarah	5.6	Green, Sharon	8.3
Dowdy, Michael	9.4	Greene, Roland	3.1
Dubin, Abbey Shaine	1.6	Grievous, Annette	11.1
Dykstra, Kristin	9.4	Grudin, Anthony E.	6.3
Eburne, Jonathan P.	1.1, 2.1	Haddad, Vincent	5.1
Eley, Craig	6.1	Haefeli, Sara	4.5, 11.9
Elias, Amy J.	2.2, 4.1, 5.3	Hankins, Gabriel	7.5
Elkins, Amy E.	3.5	Harris, Kaplan	11.7
Elliott, Jane	7.1	Harryman, Carla	8.3
Ellis, Seth	2.1	Hart, Matthew	1.2, 4.6
Endress, Edgar	7.8	Haynes, Cynthia	11.3
Enxuto, João	10.8	Hena, Omaar	8.4
Epstein, Andrew	10.1	Heston, Sarah	4.3, 5.2
Eshelman, Raoul	11.9	Hicks, Heather J.	9.7
Eshun, Kodwo	9.5	Ho, Elizabeth	7.1
Esteve, Mary	11.4	Hoberek, Andrew	3.6, 4.3
Ferguson, Roderick	10.4	Hodge, James J.	1.2
Fiduccia, Joanna	10.8	Hoffman, Yonina	4.5
Figlerowicz, Marta	11.6	hoogland, renee c.	2.6, 4.2
Filipkowski, Piotr	1.1	Hoy, Meredith	10.3
Fischer, Erica	6.6, 10.1	Hu, Tung-Hui	7.5, 8.8
Fisk, Gloria	1.7, 7.7	Huber, Irmtraud	11.9
Flores, Tatiana	7.8	Huehls, Mitchum	2.4, 5.5
Fluker, Clinton	4.2	Hunter, Walt	7.2, 8.4
Foley, Abram	5.5, 7.1	Hurley, Claire	1.2
From, Debbie Weston	10.2	Hyde, Emily	11.6
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Galbraith, Marysia	1.3	Israel, Nico	1.2, 9.8
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Gehlawat, Monika	6.3, 10.3	Jaussen, Paul	6.8
Geyh, Paula	8.9	Jeon, Joseph Jonghyun	9.9, 11.2
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McKelvey, Seth	6.6, 11.7	Punday, Daniel	8.8
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Rodriguez y Gibson, Eliza	6.7	Stanislawski, John	7.6
Rojas, Theresa N.	6.4	Stefans, Brian Kim	8.8, 10.9
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Sammarcelli, Françoise	5.7	Strunk, Trevor	11.7
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		Williams, Joshua	6.4
		Windell, Maria	10.4

Winstead, Ashley	9.7
Worden, Daniel	1.7, 2.5, 10.4
Youngquist, Paul	7.4
Zaretsky, Natasha	5.3
Zavala, Oswaldo	1.5
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