

ASAP

the Association for the Study
of the Arts of the Present

老地·新境
Old Lands, New Ground:

A Symposium of the Association for
the Study of the Arts of the Present
當代文藝研究學會研討會

7th June (Fri) – 9th June (Sun) 2019

Tai Kwun Centre for Heritage and Arts, Hong Kong



THE UNIVERSITY OF HONG KONG
SCHOOL OF ENGLISH
<https://english.hku.hk>



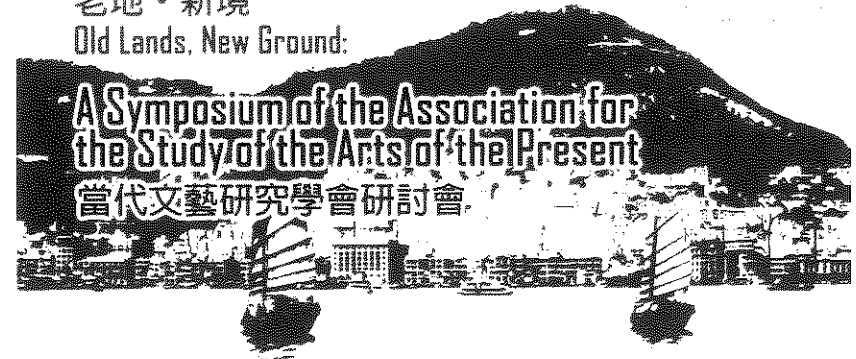
藝術學系
Department of Fine Arts

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Tai Kwun Centre for Heritage and Arts, Hong Kong

Organizing Committee:

Melissa Lee, Curator of Education and Public Programs, Tai Kwun

Dr. Elizabeth Ho, Assistant Professor, School of English, University of Hong Kong

Dr. Yeewan Koon, Associate Professor, Department of Fine Arts, University of Hong Kong

Dr. Edgar Schmitz, Artist and Senior Lecturer in Art, Goldsmiths University of London

With special thanks to: Prof. Jonathan Eburne, Editor ASAP/Journal

Student Assistant:

Sinead Kwok

With Thanks to: Samantha Chan, Anny Hui, Mandy Leung and Tamix Wong

This conference is organized by the School of English and the Department of Fine Arts, The University of Hong Kong, in collaboration with the Association for the Study of the Arts of the Present, with venue at Tai Kwun Centre for Heritage and Arts.



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藝術學系
Department of Fine Arts

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Conference Schedule

7th June 2019 (Friday)

- 10:00 – 10:30 **Registration & Welcome**
Lobby of JC Cube Auditorium
All panels will take place in the Auditorium
- 10:30 – 12:30 **Panel 1: “Art, Praxis, Migration”**
Chair: Rafael Lubner
- Art Provoking Law: Uncivil Obedience and the Unsettling of Immigration Law
Monica Steinberg
- Encountering New Ground in the Process of Fabrication
Dominique Baron-Bonarjee
- Inventing the Land of Missing People: Postcolonial Aesthetics and Korean Minjung Art
Alex Taek-Gwang Lee
- Theresa H.K. Cha’s Barren Cave Mute: Alchemical Migrations of the Self
Laurel V. McLaughlin
- 12:30 – 14:00 **Lunch on Your Own**
- 13:00 – 14:00 **Guided Tour and Complimentary Entry to: “Murakami vs Murakami”**
Tour led by Melissa Lee, Education and Public Programs Curator (Tai Kwun)
JC Contemporary & F Hall Studio at Block 17
- 14:00 – 16:00 **Panel 2: “Landscapes of Late Capitalism”**
Chair: Melissa Lee
- Emoji, or Notes on Contemporary Art’s New Social Landscapes
Joan Kee
- The Perverse Universals of the Microeconomic Mode
Jane Elliott
- We are Data!: Tweek Surveillance in July and Heti
Jeff Clapp
- ‘To Serve Man’: The United Nations’ Art Collection
Nico Israel

- 16:00 – 16:30 **Coffee Break**
- 16:30 – 18:30 **Panel 3: “The Poetics of Globalized Labor”**
Chair: Jonathan Eburne
- Foxconn People: Towards a Multinational Labor Poetry
Ezra Olson
- Lascars and Shipbreakers: Representations of the East Bengali Shore
Nasia Anam
- The Old and New Grounds of the Occasional Poem
Shirley Lau Wong
- Reenacting the Golden Spike
Julia H. Lee
- 18:30 – 19:00 **Break**
- 19:00 – 21:00 **Keynote Presentation: Sarah Morris: “No Inside Outside”**
JC Cube Auditorium
- 21:00 **Reception @ Behind Bars**
Tai Kwun, Shop 15, G/F
Complimentary drink and snacks provided

8th June 2019 (Saturday)

10:00 – 12:30 **Panel 4: “Lands of Mine”**
Chair: Yeewan Koon

Forrest Bess: Between Lands
Mark Turner

Aspects of Land Art & New Territories of Fiction: Reviewing Robert
Smithson's Spiral Jetty...
Françoise Sammarcelli

Unexceptional Art: Between Landscape and the Nude
Arne De Boever

Edward Burtynsky and the Victorian Anthropocene
Haewon Hwang

Photography Against Enclosure: Victor Burgin's Digital Loops
Domietta Torlasco

12:30 – 14:00 **Lunch on Your Own**

14:00 – 16:00 **Panel 5: “Minoritarian Poetics”**
Chair: Ezra Olson

Ammazone.mp3: ReDiscovering Matrionoriented PsychoPhiloPoetics with
Jeju Halmanq and Mosuo Amma
Q aka Kyoo Lee

Writing Sexuality in Sinophoncity: Nushu and Women's Art in a
Relational World
Xuefei Ma

The Science Fictionality of *Native Speaker*
Christopher Fan

Rising from the Mighty Waves: Chinese Land Reclamation in J.H. Prynne
Lucas Klein

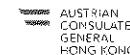
16:00 – 16:15 **Coffee Break**

16:15 – 18:15 **Panel 6: “Animate Dust's Ceremonial Settlements: Spots of the Present”**
Chair: Alex Tang

Animate Dust's Ceremonial Settlements: Spots of the Present

Animate Assembly

- Esther Leslie
- Edgar Schmitz
- Anke Henning
- Verina Gfader



Verina is supported by the Austrian Consulate General Hong Kong

18:15 – 18:30 **Break**

18:30 – 20:00 **Keynote Presentation: Presented by Dept of Fine Arts (HKU): Patty
Chang: “Miik Debt”**
JC Cube Auditorium

20:30 **ASAP Banquet (Optional)**
Tsui Hang Village, 2/F New World Tower, 16-18 Queen Rd, Central

9th June 2019 (Sunday)

10:00 – 12:30 **Panel 7: “Old Grounds for New Cities”**
Chair: Domietta Torlasco

Locked Room: Map-ability and Cramped Spaces in Contemporary Fiction and Culture
Elizabeth Ho

Mobius Future: The Carceral City as a Chronotope of Post-History
Elana Gomel

Flesh and Stone in Lonely Cities: Walking the Pops
Eckart Voigts

Urban Leitmotifs of Hong Kong and Singapore
Eddie Tay

How Blue Was My Valley (Nam Tin): A Dialogue between Cultural and Personal Memory
Kin Wai Chu

12:30 – 14:00 **Lunch on Your Own**

14:00 – 16:00 **Panel 8: “The Afterlives of Property: Global Perspectives on Decolonial Aesthetic Practices”**
Chair: Christopher Fan

“We Are the Limestones”: Human and Nonhuman Engagements in Contemporary Philippine Ecopoetry
Trisha Remetir

Visual Art and African Extractivisms
Christine Okoth

After the Japanese Apocalypse: Healing from the Residues of the Nation-State
Andrew Kim

Elysia Crampton: Geology, Futurity, Fugitivity
Rafael Lubner

16:00 – 16:30 **Coffee Break**

16:30 – 18:00 **Panel 9: “Where We Go from Here: Local Groundings, Collective Futures”**
Chair: Collier Nogues

Where We Go from Here: Local Groundings, Collective Futures
Tammy Ho
Jason Wee
Nuraliah Norasid

18:00 – 18:15 **Good-byes!**

Keynote Speakers' Biographies

Sarah Morris

Artist's talk: "No Inside Outside"

Friday 7 June

19:00 – 21:00

JC Cube Auditorium



Since the mid-1990s, Sarah Morris has been making abstract paintings and films to investigate what she describes as "urban, social and bureaucratic typologies". These works, based on different cities, are derived from close inspection of architectural details combined with a critical sensitivity to the psychology of a city and its key protagonists.

Morris began her career making graphic paintings that adapted the dramatic, emotive language used in newspaper and advertising tag lines. Her city-based paintings are executed in household gloss paint on square canvases, employing rigorous, all-over grids that reference architectural motifs, signs or urban vistas. Their vivid colours derive from each city's unique vocabulary and palette, but, most importantly, its dynamic. In her film work, Morris both seduces and alienates the viewer, employing different kinds of cinematography, from documentary recording to seemingly set-up narrative scenarios. In her film *Los Angeles* (2005), for instance, Morris explores an industry fuelled by fantasy and examines the trenchant relationship between studio, producer, director and talent. In *Capital*, part of Morris' series about Washington DC, Morris gained unprecedented access to the inside workings of Clinton's last days in office.

Following *Los Angeles*, Morris embarked on more intimate portrait films, such as *Robert Towne* (2005) and *1972* (2008), which shift the viewpoint from the panorama of a city to an individual portrait of one of its protagonists, as a way of examining it from the inside out. Following these works, Morris made *Beijing* (2008), a film about one of the most intricate and ambiguous international broadcasted events of past years - the 2008 Olympic Games. Morris's more recent series of work about Rio de Janeiro depicts the multifarious and complex layers of this most contradictory of cities, from its highly orchestrated and eroticised surface image, to its vast urban sprawl. In the new series of *Rio* paintings (2012-13), Morris both expands and reduces her abstract compositions, and in the *Rio* film (2012), images of the city's beaches, fruit stands, hospitals, iconic modernist architecture, football stadiums, factories and favelas are combined with images from the office of Oscar Niemeyer, the mayor of Rio and the parades of the city's famous Carnival.

In 2014, Morris's focus shifted to Paris in the film *Strange Magic*, in which the artist explores a wide spectrum of narratives that operate under the umbrella of the Louis Vuitton Moët Hennessy conglomerate. Commissioned for the opening of the Fondation Louis Vuitton in Paris, the film, like Morris's paintings, looks to decode the built environment, exploring cultural, economic and social typologies. Deconstructing the machinery behind France's most desired commodities - champagne, perfume, fashion - the artist probes concepts of national identity and the inherent fantasy in the pursuit of luxury. As Morris has said of the work: "It all comes down to production. The production of space, the production of brands, the production of art. The production of dreams and desire, paradoxically intangible at the end of the day."

Sarah Morris was born in 1967 in the UK and lives and works in New York. She has exhibited extensively including solo exhibitions at Ullens Center for Contemporary Art, Beijing (2018); Espoo Museum of Modern Art, Finland (2017); M Museum, Leuven, Belgium (2015); Kunsthalle Bremen, Germany (2013); Wexner Center for the Arts, Columbus, Ohio (2012); Fondation Beyeler, Basel, Switzerland (2008); Museum Boijmans van Beuningen, Rotterdam (2006); Palais de Tokyo, Paris (2005); Hamburger Bahnhof, Berlin (2001); and Modern Art Oxford, UK (1999). Group exhibitions include Solomon R. Guggenheim Museum, New York (2017); Tate Triennial, Tate Britain, London (2003); 25th Bienal de São Paulo (2002); and 4th Site Santa Fe Biennial, New Mexico (2001).

Patty Chang

Performance: "Milk Debt"

Saturday 8 June

18:30 – 20:00

JC Cube Auditorium

Supported by: Department of Fine Arts, HKU

Collaborating Partner: Tai Kwun



Milk Debt is a performance developed by Patty Chang specifically for Hong Kong that simultaneously explores individual actions and collective fears through the lens of motherhood, the boundaries between fear and desire, and cycles of reciprocation. Chang engages geographies, land, and the body by connecting affective and emotional resonances with ideas of place and belonging.



Patty Chang is known for her work in performance, video, writing and installation that explores physical and emotional interactions and consequences of acts in relation to subjects that are often considered taboo such as death and loss. She currently holds the position of Professor of Art at USC Roski School of Art and Design. She is the recipient of numerous awards from leading institutions including the Rockefeller Foundation, a Guggenheim Foundation fellowship and was recently made visiting artist of the Dunhuang Foundation. Her works have been shown internationally including at Museum of Modern Art (NY), Guggenheim Museum (NY), Hammer Museum (LA), Moderna Museet (Stockholm), BAK (Netherlands) and M+ (Hong Kong). Her acclaimed work, *The Wandering Lake* 2009-2017, will be traveling to the Institute of Contemporary Art in Santa Monica in 2019.

Optional Events

Friday 7 June

13:00 – 14:00

Guided Tour and Complimentary Entry to: "Murakami vs. Murakami"

Tour led by Melissa Lee, Education and Public Programs Curator (Tai Kwun)

JC Contemporary & F Hall Studio at Block 17

Presented by: Astrup Fearnley Museet, Oslo

Tai Kwun Contemporary is proud to announce MURAKAMI vs MURAKAMI, a major survey exhibition of the Japanese artist Takashi Murakami (b. 1962, Tokyo, Japan), which opens from 1 June to 1 September 2019. The exhibition will explore the multifaceted universe of the cultural phenomenon of this Japanese super-star artist. Taking over all art galleries at Tai Kwun, this comprehensive survey will feature over 60 paintings and sculptures in a stunning, immersive setting that showcases the intriguing paradoxes embodied in the diverse work and life of Takashi Murakami.

One of the most influential artists in the world, Takashi Murakami has the ability to amaze as well as to confound, with a particular but subtle critique of contemporary culture. He also has an uncanny knack for reaching out far beyond the realm of contemporary art to a broader mainstream audience.

Curated by Gunnar B. Kvaran, Director of Astrup Fearnley Museet (Oslo, Norway) and Tobias Berger, Head of Art at Tai Kwun, MURAKAMI vs MURAKAMI features divergent extremes of the artist's oeuvre—from his large-scale post-apocalyptic works to his optimistic flower pieces, and then to his contemplative Enso paintings, offering Buddhist visions of enlightenment. Also on view for the first time is a showcase of some of the artist's iconic and outlandish costume designs, which visitors will experience alongside other important video works, samples from his private art collection, as well as the artist's spectacular wall and floor art—which serves up a forceful yet complex visual impact.

Over the course of three months, Tai Kwun Contemporary will host a wide range of public programming and educational events. These include videos by Takashi Murakami to be screened regularly on the Laundry Steps, as well as a public discussion with Takashi Murakami and Tobias Berger. Other events slated to be present include frequent guided tours, educational workshops, public talks, anime and film screenings, among others.

A special pop-up store will also open in F Hall Studio over the course of the exhibition, where visitors can freely enjoy neon and wallpaper works by Takashi Murakami. In many ways an extension of the artist's intervention in a broader visual culture, the pop-up store will offer Takashi Murakami products for sale, including Tai Kwun-exclusive items made for the occasion of the exhibition.

(<https://www.taikwun.hk/en/programme/detail/murakami%20vs%20murakami/362>)

Panel Overviews

Panel 1: “Art, Praxis, Migration”

Friday 7 June

10:30 – 12:30

JC Cube Auditorium

Chair: Rafael Lubner, Doctoral Candidate at King’s College London

Papers:

Monica Steinberg

Art Provoking Law: Uncivil Obedience and the Unsettling of Immigration Law

Dominique Baron-Bonarjee

Encountering New Ground in the Process of Fabrication

Alex Taek-Gwang Lee

Inventing the Land of Missing People: Postcolonial Aesthetics and Korean Minjung Art

Laurel V. McLaughlin

Theresa H.K. Cha’s Barren Cave Mute: Alchemical Migrations of the Self

Monica Steinberg

The University of Hong Kong

Art Provoking Law: Uncivil Obedience and the Unsettling of Immigration Law

In 2009, artist Nuria Güell organized the Barcelona-based exhibition, *Offside*, wherein she contracted with an illegal immigrant who played a game of hide and seek with viewers inside the gallery space. Supplied with an official employment contract, this unnamed figure was thus able to attain legal immigration papers, allowing him to cross a seemingly insurmountable legal boundary. Scholars and artists have long been interested in creative practices intersecting with political protest and civil disobedience (conscientious law-breaking as a means of expressing dissent). But what happens when one works within the law in an aberrant or irregular manner? Güell’s hiring of an individual to shift his status to “legal” builds on an increasing trend in art after 1970 wherein law itself functions as the foundation for creative expression and progressive purpose. I argue that this unorthodox strategy of working within the law—complicit with the letter of the law but defiant of normative rule-following—activates a strategy of *uncivil obedience*. Uncivil obedience is a looking glass version of civil disobedience comprising a hyperbolic acquiescence to established regulations, becoming a means of protesting the very rules that are being followed. Through socially engaged projects, Güell, as well as artists such as Ricardo Dominguez and Tania Bruguera, frustrate and contest immigration laws delimiting geographic movement and migration according to superimposed political borders and citizenship. Their projects are grounded in a form of literalistic rule-following, demonstrating how an art practice comprising bureaucratic antagonism might express dissent ironically through radical compliance rather than defiance.

Monica Lee Steinberg is a postdoctoral fellow in the Society of Fellows in the Humanities at The University of Hong Kong. Steinberg works on the intersection of art, fictional attribution, and the law. Her writing has appeared in journals such as *American Art*, *Archives of American Art*, and *Oxford Art Journal*, among others. She has contributed to exhibition catalogues such as *The Abstract Impulse* and the Venice Biennale’s *Love Me, Love Me Not: Contemporary Art from Azerbaijan and its Neighbours*, and to edited volumes such as the forthcoming *Humor, Globalization, and Culture-Specificity in Modern and Contemporary Art*. Her research has received generous support from The Amon Carter Museum, The Smithsonian Institution, The Georgia O’Keeffe Museum, The Huntington, The Radcliffe Institute at Harvard, Brandeis University, and several other institutions.

Dominique Baron-Bonarjee

Goldsmiths University of London

Encountering New Ground in the Process of Fabrication

Mariam is a Syrian woman who made the arduous journey from Aleppo to Berlin as a refugee accompanying her only son. She is 52 years old, her five daughters and her husband are still in Aleppo. Now, in an unfamiliar situation, she is learning a new language (German) through a placement with an electronic tailoring collective called KobaKant. The loss of her home has been tragic and a source of emotional trauma but her thread of connection to her past is a passion for crochet. The sadder she feels, the faster she works she explains: "crochet stops me from thinking".

At KobaKant she is fabricating the Crochet Resistance costume. The concept of this art project is to create a chainmail garment from 'women's work', a soft armour, a feminine and feminist resistance. The costume is designed to have elements of repetition, broken by zones of change in structure: at these liminal points, there is a need to think, to make choices, to change speed. In an interview Mariam explains her confusion and challenge at this work, doing her hobby outside the intimacy of home, being forced to think beyond regularity, and how it becomes a space to reconsider her craft, and relate it to war, displacement and grief. As opposed to the immateriality of conceptual art, I explore the fabrication process as a place for embodied learning, a space to enact and reflect on possible transitions from old lands to new ground.

Dominique Baron-Bonarjee is a PhD researcher in Art at Goldsmiths University of London. Her practice-led research looks at the body's use-value as instrumental to notions of identity and self-worth and looks to technology to amplify questions of productivity, measure and time. She uses inventive and embodied methods of listening and sensing to invoke non-linear temporalities, that glitch the familiarity of daily life. An engagement with Eastern philosophy and beliefs introduces alternate perspectives, that interrogate normativity by considering human and nonhuman, along a line of equality.

Alex Taek-Gwang Lee

Kyung Hee University

Inventing the Land of the Missing People: Postcolonial Aesthetics and Korean MinjungArt

According to the Tate Gallery website, Minjungart is "a South Korean socio-political art movement that emerged in 1980 after the Gwangju Massacre, in which some 200 peaceful demonstrators were killed by government troops ... With their struggle, came a desire to create a truly Korean form of modern art that rejected the influences of the West and took inspiration instead from traditional Korean culture." This information provides us the general understanding of the Korean Minjungart and at the same time reveals its dilemma, a dilemma lurking in the way of (re-)creating a tradition in a modern form. This idea is nothing less than the modus operandi of modernism, that which a high modernist like T.S. Eliot argued in his essay of the relationship between tradition and the individual talent. My presentation aims to intervene in the historical scene of the Korean art and bring forth the presupposition that Minjungart is the aesthetic attempt to re-imagine or invent the land of the forgotten people who are missing: the term Minjung(민중, 民衆) is the code word of "people"(인민, 人民) to avoid censorship during the 1980s. In those days, the term people alluded to North Korea because the official title of the country in the north is the Democratic People's Republic of Korea. I will discuss the aesthetics of the Korean Minjung art movement and attempt to locate it in the broader context of the postwar world system by focusing on a particular artist such as O Yoon(1946-86).

Alex Taek-Gwang Lee is Professor of Cultural Studies at Kyung Hee University, South Korea. He has written extensively on French and German philosophy and its non-Western reception, Korean cinema, popular culture, art, and politics. He edited and published the third volume of *The Idea of Communism* series.

Laurel V. McLaughlin

Bryn Mawr College

Theresa Hak Kyung Cha's Barren Cave Mute: Alchemical Migrations of the Self

In Theresa Hak Kyung Cha's 1974 performance, Barren Cave Mute, at the University of California, Berkeley, she wielded a lit candle, melting wax-inscribed titles on large hanging sheets of paper, illuminating the words and space for viewers in an otherwise darkened room. In this paper I contend that Cha's Barren Cave Mute embodied a series of temporal, memorial, locational, and bodily transformations, revealing an "un-grounded" identity, paradoxically moored in what she called "alchemical" terrain in her MFA thesis Paths, or what cultural theorist Mieke Bal terms a "migratory aesthetic." In this way, Cha forged a relational, and perhaps unstable "ground" of self, situated between familial memories and her own, temporalities of past and present, and locations of South Korea and San Francisco, which she eventually dispersed to her audience.

Scholars have historicized Cha's early performances within regional Bay Area ritual practices of the 1970s, as performance artists psychologically and spiritually sought to extend themselves beyond their corporeal bounds, and to South Korean contexts through the inherited trauma of her parents during the Korean War and shamanistic practices of movement. This paper positions Cha between these historical "grounds" through Bal's migratory aesthetics, composed of time, memory, and embodiment. Cha's use of her body, symbolic materials, and documentation of the performance in photographs emblemize these migratory components, challenging binaric understandings of her identity. By drawing on the ancient and global practice of "alchemy" Cha's ritual acts blur categorical boundaries, transmuting wax into ash, text into body, and ephemerality into photography.

Laurel McLaughlin is a Ph.D. candidate in the History of Art at Bryn Mawr College, working with Professor Homy King. Her dissertation traces the strategies of "migratory aesthetics" in the work of contemporary feminist performance artists working in the United States from the 1960s to present. She has presented her research at The University of Pittsburgh, the University of Pennsylvania, Bryn Mawr College, and Georgia State University and has worked at several art institutions, such as the Philadelphia Museum of Art, the Slought Foundation, the Pennsylvania Academy of the Fine Arts, and the Bryn Mawr College Special Collections. She has co-curated the exhibitions, *Beyond Boundaries: Feminine Forms* at Bryn Mawr College and the Pennsylvania Academy of the Fine Arts (PAFA); *SWARM*. (featuring the work of Didier William and Nestor Armando Gil) at PAFA; and *Infinite Spaces: Rediscovering PAFA's Permanent Collection*, in addition to working as a PAFA curatorial assistant on the exhibitions *Nick Cave: Rescue and the current retrospective*, *Rina Banerjee: Make Me a Summary of the World*, among others. Most recently, she assisted with the exhibition *Camp Pause*, by artist Tania El Khoury and developed a series of programs and Symposium in conjunction with the artist's residency, ear-whispered, as a Bryn Mawr College Ridgway Curatorial Fellow.

Panel 2: "Landscapes of Late Capitalism"

Friday 7 June

14:00 – 16:00

JC Cube Auditorium

Chair: Melissa Lee, Education and Public Programs Curator, Tai Kwun

Papers:

Joan Kee

Emoji, or Notes on Contemporary Art's New Social Landscapes

Jane Elliott

The Perverse Universals of the Microeconomic Mode

Jeff Clapp

We are Data!: Twee Surveillance in July and Heti

Nico Israel

'To Serve Man': The United Nations' Art Collection

Joan Kee

University of Michigan

Emoji, or Notes on Contemporary Art's New Social Landscapes

Of all changes to language made in the past decade, the most seismic may be those brought on by emojis, the tiny pictograms now gracing countless screens all over the world on a bewildering range of platforms. Launched in 1999 by a Japanese mobile telephone company seeking to retain old users and attract new ones in a competitive domestic market, emojis have pushed us to think about communication as a new terra incognita mapped onto preexisting terrains of visual representation. But what happens when emojis surface in the context of contemporary art, a field far less plausible as a category of historical periodization than as a space of profound ambivalence towards the commodifying impulses of capitalism? Taking literary theorist Sianne Ngai's efforts to picture the visual environment of late capitalism via the categories of the zany, the interesting, and the cute, I argue that contemporary art inverts the emoji – one of the more exemplary symptoms of neoliberalism and its attendant demands for affect performance – to foreground conditions of the inertial, the banal and the creepy as a new baseline for socially motivated critique. How do the works of artists like John Baldessari, Antoine Catala, Laura Owens and Nina Chanel Abney mobilize emoji to grapple with a new global geography defined by the speed at which social intervention collapses into mere spectacle? I argue how contemporary art via emojis offers new grounds on which to expand old struggles over representation towards new, and more importantly, unforeseen limits.

Joan Kee is Associate Professor in the History of Art at the University of Michigan. She is the author of *Models of Integrity: Art and Law in Post-Sixties America* and *Contemporary Korean Art: Tansaekhwa and the Urgency of Method*.

Jane Elliott

King's College London

The Perverse Universals of the Microeconomic Mode

This paper takes as its framework the new aesthetic, conceptual and political ground created by what I call the microeconomic mode, a predominant cultural formation that combines abstraction, extremity, and individual choice regarding life itself. From pop cultural phenomena such as *Game of Thrones* and *The Hunger Games* to the literary triumph of Jesmyn Ward's *Salvage the Bones*, I argue, the microeconomic mode redefines human being as the intersection of inescapable embodiment, threats to survival, and suffering agency, or the unwilling enactment of individual, allocative choice. Here, I consider the consequences of this new ground for longstanding debates regarding the role of suffering and compassion in the recognition of universal personhood, via readings of the recent films *Wind River* (2017), *Mission: Impossible—Fallout* (2018) and *Avengers: Infinity War* (2018). In contrast to the dramas of exclusion and inclusion that structure narratives regarding universal personhood, I suggest, the microeconomic mode produces a perverse form of radically universal humanity, in which every single conscious human being is defined by the drive to stay alive at other human beings' expense. This radically universal approach to human existence interrupts the hierarchical circuits of the sentimental imagination, I demonstrate, but it also entails and enables new, powerful justifications for radically asymmetrical access to thriving. By way of a conclusion, I trace the role of this new ground of human being in the narratives framing border policies of the Trump regime.

Jane Elliott is Reader in Contemporary Literature, Culture and Theory at King's College London. Her publications include *The Microeconomic Mode: Political Subjectivity in Contemporary Popular Aesthetics* (2018), the edited collection *Theory after 'Theory'* (2011) and *Popular Feminist Fiction as American Allegory: Representing National Time* (2008).

Jeffrey Clapp

Education University of Hong Kong

We are Data!: Twee Surveillance in July and Heti

John Cheney-Lippold's *We Are Data: Algorithms and the Making of Our Digital Selves* (2017) describes how the world's largest companies work on an industrial scale to surveil, analyze, and categorize individuals. The effects of this invisible and often automated labor subtend what Shoshana Zuboff, in a 2019 book, has described as *The Age of Surveillance Capitalism*. But whereas for Zuboff citizens should come together to "fight for a human future," for Cheney-Lippold, a finally dehumanized condition "will never arrive . . . because it's already kind of here" (265). This polarity of approaches, one grounded in liberalism, the other in posthumanism, may be used to frame a series of contemporary texts that explore the texture of algorithmic life through the aesthetic of the twee. Performances of the twee aesthetic in works like *It Chooses You* by Miranda July (2008) and *How Should A Person Be?* by Sheila Heti (2012) are premised upon the conditions of surveillance capitalism, while at the same time positioning the aesthetic as a redoubt of resistance to contemporary rhetorics of efficiency, transparency, and knowability. By reading July and Heti in the context of surveillance capitalism, this paper shows how one of contemporary culture's seemingly minor aesthetics—the twee—enacts a kind of "writer's block" on the road that leads from the author's identity to algorithmic identification.

Jeffrey Clapp is Assistant Professor and Acting Head of the Department of Literature and Cultural Studies at the Education University of Hong Kong. He is writing a book about the emergence of surveillance cultures in democratic societies. His work has appeared or is appearing in *Post45*, *Textual Practice*, *Texas Studies in Literature and Language*, *College Literature*, and elsewhere.

Nico Israel

CUNY Graduate Center and Hunter College

'To Serve Man': The United Nations' Art Collection

In this paper, I explore the thus far little-researched artworks housed in the UN Headquarters in New York City, an art collection of about 150 works from all over the world, most of which works were created between 1960 and 1980, during the height of the Cold War. The art exhibited represents starkly different approaches to the ideals of international cooperation propounded by the UN, from various forms of abstraction (Leger, Chagall, Barbara Hepworth) to Socialist Realism (the USSR's Vuchetich), to so-called third world art addressing internationalism through a revival of ideas of traditional sculpture (MD Runda [from Indonesia] Ibra Tall [from Senegal] and Ben Enwonwu [from Nigeria]). The collection as a whole, in its specific location (a series of buildings designed by Le Corbusier and Oscar Niemeyer on land donated by Nelson Rockefeller), raises important questions not only about what kind of art best represents the declared aspirations of the United Nations, but, more broadly, about what might constitute modernity and universality both in art and in politics. To theorize my claims, I trace a trajectory of recent critical approaches to the question of the United Nations in the era of globalization (Hardt and Negri, Joseph Slaughter, Bruce Robbins)—an era in which the nation-state-driven model of internationalism on which the UN was founded has been displaced, as also exemplified by recent "global" tendencies in literature and art scholarship. To challenge the implications of some of this work, I conclude with a brief coda concerning the recent Hollywood blockbuster film *Black Panther*, which begins and ends its narrative with short but crucial scenes involving the United Nations, and offers a fictional African country's own rejoinder to the UN's universal positions in light of renewed nationalisms in contemporary global politics.

Nico Israel is a professor of English and Comparative Literature at the CUNY Graduate Center and Hunter College. He is the author of two books, *Spirals: The Whirled Image in Twentieth-Century Literature and Art* (Columbia UP, 2015), and *Outlandish: Writing between Exile and Diaspora* (Stanford UP, 2000). He has published numerous articles on literature, literary theory and continental philosophy, and seventy-five essays on contemporary visual art, many of them for *Artforum*.

Panel 3: "The Poetics of Globalized Labor"

Friday 7 June

16:30 – 18:30

JC Cube Auditorium

Chair: Jonathan Eburne, Professor at Penn State University

Papers:

Ezra Olson

Foxconn People: Towards a Multinational Labor Poetry

Nasia Anam

Lascars and Shipbreakers: Representations of the East Bengali Shore

Shirley Lau Wong

The Old and New Grounds of the Occasional Poem

Julia H. Lee

Reenacting the Golden Spike

Ezra Olson

Stanford University

"Foxconn People": Towards a Multinational Labor Poetry

Writing just months before his death, the 24-year-old poet and laborer Xu Lizhi presents his poetry as a "silent distress signal" issued "again and again from the dark." While for Xu's speaker this signal returns only the "echo of desperation," in our own time Xu's writing has become urgently relevant to a population few might have predicted: the working class of Southeastern Wisconsin, in the U.S. Midwest. Xu Lizhi committed suicide shortly after returning to Shenzhen, where he was set to resume working for his prior employer of several years: the Taiwanese electronics manufacturer Foxconn. Xu Lizhi's death in 2014 testifies to how little had changed in the years following 2010, when a rash of suicides among its workers compelled Foxconn to install nets encircling its taller buildings. Despite the company's reputation, in 2018 Wisconsin Governor Scott Walker—after effectively gutting his state's organized labor forces—finalized a deal with Foxconn for a new megaplant in Wisconsin's Racine County, pledging at least \$3 billion in taxpayer-funded subsidies. Though the plant will likely fall far short of creating the 13,000 jobs originally promised, it has nevertheless transformed Southeastern Wisconsin, where many members the working class are now joining Xu Lizhi in becoming "Foxconn People." This paper reads Xu's work for the profound message it can, should, and—if critics such as the presenter do their part—will carry to prospective labor readerships in Wisconsin and around the world. It hopes to take an important step towards delivering this message, at once contouring and modelling the critic's role in realizing such readerships by connecting them with the texts that signal from the dark.

Ezra Olson is a third year PhD candidate in English at Stanford University, working primarily in 20th century American literature with a focus on anthologization. He grew up in a suburb of Milwaukee, Wisconsin, and for several years of his childhood lived immediately next door to the then-future-Governor Scott Walker. He wrote about this experience in an essay called "Walker by the Wash Brite," a version of which was published online by *n+1*. He would like to thank his Stanford colleague and HKU alum Helena Hu for her help in examining Xu Lizhi's poetry and its translations.

Nasia Anam

University of Nevada

Lascars and Ship Breakers: Representations of the East Bengali Shore

Tracing colonial and postcolonial Bengali figures as the Babu, the sepoy, weaver, coolie, and lascar brings into relief a history of Bengali migrant labor, between colony and metropole, but also South-to-South movement across the subcontinent, into the Indian Ocean and Caribbean. This paper interrogates the literary depiction of the kinds of labor assigned to different categories of Bengalis, specifically in Tahmima Anam's 2016 novel, *The Bones of Grace*. Attending to Anam's rendering of the infamous ship-breaking yards on the shores of Chittagong, Bangladesh, I examine depiction of the East Bengali shore as a space of deindustrialization, where vessels of global capital are quite literally demolished. I will contrast this to the importance of this same shore in the history of the British Empire, as the space from which the majority of lascars were collected to man ships circulating through nodes of the imperial network. Additionally, I will examine the novel's stark contrast between the representation of intellectual work among the bourgeois Bengali academics shuttling between university and research sites against that of precarious migrant laborers moving between the hazards of Bangladeshi ship yards and dangerous construction sites of the Middle East. I thus argue that Anam's depiction of Chittagong's shore encapsulates the way Bengali labor has always featured in colonial and postcolonial literature as metonym for both the success and dissolution of imperial and hegemonic power.

Nasia Anam is an Assistant Professor of English and Global Anglophone Literature at University of Nevada, Reno. Her research focuses on representations of the Muslim migrant in postcolonial and colonial literature. She received her Ph.D. in Comparative Literature at UCLA, and has since taught at California Institute of the Arts, Williams College, and Princeton University. Her writing and reviews have appeared in *ASAP/Journal*, *Interventions*, *Post45 Contemporaries*, *Verge: Global Asias*, *The Los Angeles Review of Books*, and *The Aerogram*.

Shirley Lau Wong

Westfield State University

The Old and New Grounds of the Occasional Poem

As a genre that memorializes a specific event, occasional poetry is often defined by its temporality. By contrast, this presentation approaches occasional poetry as an also emplaced genre that grounds itself in a specific site. I explore the work of contemporary Irish poets who anchor their occasional poems in a rapidly globalizing, Celtic Tiger-era Dublin, from the 1990s to the present. Irish poets have a unique attachment to occasional poetry because Yeats establishes the genre's major preoccupations in "Easter 1916" (arguably the most famous occasional poem in English): the poet's public persona, relationship between poetry and history, and social dimension of poetic production. What's overlooked by scholars, I argue, is how Yeats sets his poem against the backdrop of the Georgian architecture of "grey eighteenth-century houses" in Dublin. For the bulk of my presentation, I will examine how the poet Paula Meehan engages with Yeats' literary inheritance and writes occasional poetry that critiques the financialization of the Irish economy (particularly in Dublin), which began attracting multinational foreign investments by lowering corporate tax rates in the 1980s. I focus on Meehan's "Six Sycamores" (2009), a poetic sequence commissioned by Dublin's Office of Public Works to commemorate the construction of a new building in the historic district of Merrion Square. While Merrion Square is known as the "heart of Georgian Dublin" and a synecdoche for the political and moneyed elite of Ireland, Meehan points to the hidden labor costs and exploitation of natural resources that have undergirded the construction of the district's grand buildings. The occasional poem offers Meehan a vehicle to not only critique the patronage of public art but also experiment with scales of temporality and space: the construction of a public building and the *longue durée* of natural history, a small Dublin quarter and the networks of financialization and environmental degradation that stretch across the globe.

Shirley Lau Wong is an assistant professor of 20th/21st-century British and Anglophone literatures at Westfield State University, where she teaches courses on poetry and poetics, postcolonial studies, and ecocriticism. She has articles published or in process in *The Cambridge Journal of Postcolonial Studies*, *Textual Practice*, *The Global South*, and *NOVEL: A Forum on Fiction*. She is currently at work on a book project entitled, *Poetics of the Local: Globalization, Place, and Contemporary Irish Poetry*.

Julia H. Lee

University of California at Irvine

Reenacting the Golden Spike

This paper takes up the symposium theme of “Old Lands, New Ground” in relation to Chinese labor and the Transcontinental Railroad by examining Chinese American reimaginings of the “Golden Spike,” the ceremonial moment at Promontory Point, Utah on May 10, 1869 that marked the joining of the Central Pacific and Union Pacific lines into the Transcontinental Railroad. The famous photograph of the celebration depicts railroad executives, local officials, and working men crowding around two train engines; just as famously, the photograph does not include any of the approximately 12,000 Chinese men who were employed in building the railroad. In this paper, I analyze historical and cultural reenactments of the Golden Spike celebration, first on the part of the descendants of the Chinese railroad workers, who have been photographed recreating the iconic image, and then in the multimedia works of U.S.-based Chinese artist Zhi Lin, whose *Names of the Unremembered: Transcontinental* and “*Chinaman’s Chance*” on Promontory Summit: *Golden Spike Celebration, 12:30 pm, 10th May 1869* restage the moment of the Transcontinental’s completion. I argue that these reenactments do not simply attempt to recover the lives of the Chinese workers who have been erased from history and memory, but rather seek to reclaim the very ground that was denied to those workers. These reenactments transform the railroad from a symbol of nationalist pride into a different kind of sign, one that marks the physical violence and discursive erasure that Chinese laborers and Chinese Americans have endured for centuries.

Julia H. Lee is Associate Professor of Asian American Studies at the University of California at Irvine with faculty affiliations in English, Gender and Sexuality Studies, the Center for Critical Korean Studies, and the PhD Program in Culture and Theory. She is the author of *Interracial Encounters: Reciprocal Representations in African- and Asian American Literatures, 1896-1937* (NYUP, 2011) and *Understanding Maxine Hong Kingston* (University of South Carolina Press, 2018). Her current work-in-progress, *The Racial Railroad*, looks at the train as an exemplary contact zone for exploring issues relating to race in American culture. She teaches undergraduate and graduate courses in the Contemporary Asian American novel, Asian American Women, Race and Urban Space, the Asian American Bildungsroman, and Asian American Cultural Theory.

Panel 4: “Lands of Mine”

Saturday 8 June

10:00 – 12:30

JC Cube Auditorium

Chair: Yeewan Koon, Associate Professor at the University of Hong Kong

Papers:

Mark Turner

Forrest Bess: *Between Lands*

Françoise Sammarcelli

Aspects of Land Art & New Territories of Fiction: Reviewing Robert Smithson’s *Spiral Jetty*...

Arne De Boever

Unexceptional Art: Between Landscape and the Nude

Haewon Hwang

Edward Burtynsky and the Victorian Anthropocene

Domietta Torlasco

“Photography Against Enclosure: Victor Burgin’s *Digital Loops*”

Mark Turner

King's College London

Forrest Bess: Between Lands

Forrest Bess (1911-77) remains an elusive figure in the story of twentieth-century American art, who occupies two 'lands': rural Texas and Manhattan (epicentre of the 'new' American art at mid-century). There are also other 'grounds' he rambles across in his imagination – ancient indigenous lands, where he finds rituals that he borrows for developing his own theories of sexuality that permeate his later works. An abstractionist who worked on a small scale, his paintings coincide with the famous Abstraction Expressionist 'Irascibles', including Barnett Newman, Jackson Pollock, Mark Rothko; however, his understanding of his own queer sexuality also marks him as different and an 'outsider'. More radically, in the mid-1950s, he sought to prove his theories through self-experimentation on his own body, including experimentations in self-mutilation. As he saw it, he was altering his body from a male to that of a hermaphrodite, to embody a third self. Bess is a mode of universalism, a sign of an ultimate form of humanity, uniting opposites, bringing the outside in, and vice versa. Bess's self-surgery to become a hermaphrodite challenges one of the foundational binary structures of Western culture, the sex/gender system of male/female and hetero/homo. Arguably, his entire life and the way he worked challenged conventional binary structures of one kind or another: rural and metropolitan, rational and irrational, science and magic. All of these landscapes converge in his works, which draw new parameters and new grounds for contemporary representations of selfhood, sexuality and aesthetic innovation.

Mark Turner is a Professor of Nineteenth and Twentieth Century Literature at King's College London whose primary areas of research interest include the relationship between literature, media and culture since the nineteenth century, and Anglo-American queer studies. He has published widely on various aspects of literature, journalism, photography, film, painting and popular culture. He is currently co-editing, with John Stokes, a major new edition of Oscar Wilde's journalism for Oxford University Press and has recently completed one article on Derek Jarman and London in the 1980s and another on the idea of 'zigzagging' in the modern city. He is also working on a piece about literature and global movement in the 19th century and is developing a new project about the American gallerist Betty Parsons and her queer artists, particularly Forrest Bess.

Françoise Sammarcelli

Sorbonne Université, Paris

Aspects of Land Art and New Territories of Fiction: Re-viewing Robert Smithson's *Spiral Jetty with Theories of Forgetting* (2014) and *There's No Place Like Time* (2015) by Lance and Andi Olsen

This paper aims to examine the recent collaborative work of Lance and Andi Olsen as part of a conversation both with the conventional codex and with the aesthetics of Land Art. While the project of Land Art involved expanding the boundaries of art by using the materials of the Earth and taking art out of the museum, Lance and Andi Olsens' recent work aims at reacting to mass production and textual disembodiment and eventually "unbinding" the book. Deeply influenced by Robert Smithson's famous earthwork *Spiral Jetty* (1970) built on the northeastern shore of the Great Salt Lake, Lance Olsen borrows his concept of entropology « meaning highly developed structures in a state of disintegration » and comments on the beauty inherent in the process of wearing down, or "misremembering" oneself. Brilliantly intertwining stories of illness and loss, *Theories of Forgetting* (2014) is a double-entry novel: every page is divided in half, with the top part telling the story of Alana, a middle-aged film-maker, or of Hugh her widowed husband, depending on which side of the book one happens to be reading. Alana is trying to complete an experimental documentary on the *Spiral Jetty* while she is fighting a disease which causes a growing amnesia. Fragmentation is combined with visual hybridity in this collage-like text displaying elaborate typographical effects and including black and white photographs, most of which represent works of Land Art, either Smithson's *Spiral Jetty* (seen from all kinds of angles and perspectives) or Nancy Holt's *Sun Tunnels*, or these artists themselves. In 2015 Alana, the film-maker character, became the protagonist of *There is No Place Like Time*, a three-dimensional fiction consisting of a "real" retrospective of her work, including videos, texts and objects (with a real catalog). This multimodal installation, « a novel you can walk through », transforms fiction into an unstable reflexive environment. The emergence of Land Art coincided with that of the ecological movement in the United States; likewise, one may also wonder if these recent productions, foregrounding new types of relations within the aesthetic space, offer a kind of ecological metafiction.

Françoise Sammarcelli is Professor of American literature at Paris Sorbonne Université where she created the Research Group on Text and Image. A former editor of the *French Journal of American Studies* (RFEA: *Revue Française d'Etudes Américaines*), she is the author of a book on John Barth (*John Barth: les bonheurs d'un acrobate*, Belin, 1998) and many articles addressing issues of representation, intertextuality and the relation between text and image. She has also edited several books and special journal issues including *Picture and Memory* (Presses de l'Université Paris Sorbonne 2009), *Obscurity* (Michel Houdiard 2009) and *Visual Texts, Textual Pictures* (2016). She is currently the co-editor of French online journal *Sillages Critiques*.

Arne De Boever

California Institute of the Arts

Unexceptional Art: Between Landscape and the Nude

In my talk, I propose to ask how the work of the Los Angeles-based painter Becky Kolsrud draws from both the tradition of landscape painting and the tradition of the nude. I will consider the tension between landscape and the nude in Kolsrud's paintings through the lens of François Jullien's under-recognized philosophy. Both a Hellenist and Sinologist, Jullien has in his many books provided diverging analyses of the landscape, which he considers typical of ancient Chinese aesthetics (and, more broadly, thought), and the nude, which Jullien associates with Western aesthetics and thought. Characterized by what Jullien (after Roland Barthes) calls "blandness," Chinese landscapes counter the event-based and exceptionalist Western aesthetic of the nude with an unexceptional aesthetic of what Jullien calls "silent transformations." Kolsrud's work is remarkable in that it draws from both traditions—the Far Eastern landscape and the Western nude—to produce a nude that participates in the unexceptionality of the ancient Chinese landscape. My talk argues that Kolsrud's work thus manages to unwork a typically Western "aesthetic exceptionalism" into a practice and theory of what I call "unexceptional art." Such a project is particularly timely in view of the various exceptionalisms that trouble our contemporary moment: from the political exceptionalisms associated with the current revival of national sovereignty and authoritarianism, to the academic exceptionalism of superstar professors and their abusive pedagogies.

Arne De Boever teaches American Studies in the School of Critical Studies at the California Institute of the Arts, where he also directs the MA Aesthetics and Politics program. He is the author of *States of Exception in the Contemporary Novel* (Continuum, 2012), *Narrative Care* (Bloomsbury, 2013), *Plastic Sovereignities* (Edinburgh UP, 2016), and *Finance Fictions* (Fordham UP, 2018). His new book *Against Aesthetic Exceptionalism* will be published in the *Forerunners* series with the University of Minnesota Press (2019).

Haewon Hwang

The University of Hong Kong

Edward Burtynsky and the Victorian Anthropocene

Canadian photographer Edward Burtynsky (1955-present) is most famous for his haunting, large-scale, aerial images of geological attrition through human industry on natural environments from mines and oil fields, to farmland and shipyards. His work on *The Anthropocene Project* is a culmination of his efforts with other visual artists to document these seismic planetary shifts on a fittingly large artistic scale, including an exhibition in Ontario this year and in Bologna in 2019, a documentary film, a multi-media installation, a new collection of photographs by Burtynsky and an educational programme aimed at classroom teaching. As contemporary and 'now' as these 'new lands' are, I want to examine the dialogue they maintain with 'old grounds' in the scientific and cultural discourse of the nineteenth century that originally produced the word 'ecology' (Ernst Haeckel, *Generelle Morphologie*, 1866) and engaged with the devastating impact of industrialisation and imperialism. By examining Burtynsky's works and the images in *The Anthropocene Project* alongside the scientific discussions of Charles Darwin, Charles Lyell, as well as literary/artistic studies of geological and urban shifts in Alfred Lord Tennyson, Gustave Doré and JMW Turner, this interdisciplinary paper will explore the continuities and discontinuities in the projection and scale of the environmental disaster portended and feared by societies more than a century apart.

Haewon Hwang is currently an Associate Professor of English at The University of Hong Kong. She completed her undergraduate studies in Russian Literature at Harvard University and holds an MA and PhD in English from King's College London. Her research interests include literature of the city, modernity, literary theory and global literatures. Her monograph *London's Underground Spaces: Representing the Victorian City, 1840-1915* (Edinburgh University Press, 2013) examines the relationship between the construction of underground infrastructures in London and connects them to the fears, anxieties and revolutionary ideas that erupted on the surface of the city. She is currently working on a project that looks at transnationalism and the city, focussing on the lives of Russian revolutionary émigrés in fin-de-siècle London and the life of translator Constance Garnett.

Domietta Torlasco

Northwestern University

Photography Against Enclosure: Victor Burgin's Digital Loops

In the last ten years, artist and writer Victor Burgin has produced digital projection works that unfold as theoretical investigations of specific sites: the Tempelhof Airport in Berlin, a Frank Lloyd Wright cottage in Wisconsin, and the intersection of 34th and State Street in Chicago. In all cases, Burgin employs the algorithmic animation of still images to explore the temporal complexity of photography in relation to both physical and psychic space. In this paper, I will focus on *Prairie* (2015, 8 min.), which was created in the context of "Overlay," a collaborative project investigating the controversial history of urban planning on the Chicago South Side. Now occupied by the Mies van der Rohe's Crown Hall building at the Illinois Institute of Technology, the land at the intersection of 34th and State had seen the flourishing of The Mecca apartment building (the city's most vital center of African American culture, demolished in order to make room for the modernist 'masterpiece' in the 1950s) and, decades earlier, the arrival of white settlers. *Prairie* makes visible this layering as a configuration of images that appear only to disappear, and then appear and disappear again. It is my contention that Burgin's digital practice points toward a reinvention of photography, one that substitutes the punctual recording of a state of affairs with the performance of a certain rhythm. In the case of *Prairie*, this rhythm at once registers and disturbs the century-long history of colonial and racial violence that has shaped this plot of land. Here photography emerges as an art of duration capable of seeing beyond the frames and temporal borders imposed by official historiography.

Domietta Torlasco is a critical theorist, filmmaker, and associate professor at Northwestern University. Her video essays have screened at national and international venues, including the Galerie Campagne Première in Berlin, the Walker Art Center in Minneapolis, and the MOCA in Los Angeles. She is also the author of two books that investigate cinema's capacity to remember forgotten pasts and imagine alternative futures: *The Time of the Crime: Phenomenology, Psychoanalysis, Italian Film* (Stanford University Press, 2008); and, *The Heretical Archive: Digital Memory at the End of Film* (University of Minnesota Press, 2013).

Panel 5: "Minoritarian Poetics"

Saturday 8 June

14:00 – 16:00

JC Cube Auditorium

Chair: Ezra Olson, doctoral candidate at Stanford University

Papers:

Q aka Kyoo Lee

Amazone.mp3: ReDiscovering Matrionoriented PsychoPhiloPoetics with Jeju Halmana and Mosuo Amma

Xuefei Ma

Writing Sexuality in Sinophonicity: Nushu and Women's Art in a Relational World

Christopher Fan

The Science Fictionality of Native Speaker

Lucas Klein

Rising from the Mighty Waves: Chinese Land Reclamation in J.H. Prynne

Q aka Kyoo Lee

John Jay College & The Graduate Center, CUNY

Ammazone.mp3: ReDiscovering Matrionoriented PsychoPhiloPoetics with Jeju Halmang and Mosuo Amma

Recasting politicized *matriarchy* into a more culturally expanded notion, “matri(dis)orientation,” this project sets out to articulate its poetical, psychoanalytic and philosophical dimensions along with its paradigm-shifting potentials by linking and contemporizing two archetypical “earth mother” figures in the East Asian “minor” imaginary, *Halmang* (Grandmother, Old Woman) in the foundational legend of Jeju Island, Korea, and *Amma* (Grandmother, Matron) in the Mosuo People, an ethnic minority in China, both of whom, through my own modest fieldwork as well as heterotopic reading, I have come to see as already more deeply interesting and radically powerful than just “matriarchs.”

Q aka Kyoo Lee, a Professor of Philosophy and Gender Studies at CUNY, a transdisciplinary scholar-writer, is the author of *Reading Descartes Otherwise: Blind, Mad, Dreamy, and Bad* and *Writing Entanglish*. Her texts have appeared in *3:AM Magazine*, *Asian American Literary Review*, *The Brooklyn Rail*, *Dis*, *Flash Art*, *The Volta* and *the White Review*, among others. A member of PEN America Translation Committee and Poetry Translation Center (London), she coedits *philoSOPHIA: A Journal of transContinental Feminism* (SUNY Press) and is on the boards of *Belladonna**, *Derrida Today*, *Litmus Press*, *Open Humanities Press*, *Simone de Beauvoir Studies* and *Women's Studies Quarterly*. Her current project includes the Mellon Public Seminar at CUNY Graduate Center, *mp3: Poetry, Philosophy, Performativity*.

Xuefei Ma

University of Arizona

Writing Sexuality in Sinophonicity: Nüshu (“女書”) and Women’s Art in A Relational World

Nüshu (“女書”, Women’s Writing/Scripts) is women-invented scripts used in rural Jiangyong county in south China. Being women’s means of communication in the past and on the verge of disappearance at present, nüshu inspires artistic practice that I call “nüshu-oriented women’s art” following Graham Harman (2018). Drawing upon Shu-mei Shih’s notion of “Relational World” (2016), this paper proposes “relational nüshu”—an assemblage of women, their writing technik, and the artistic products—to understand the interconnections of “nüshu-oriented women’s art” from world-historical perspectives and engage politically with the articulation of nüshu’s multiplicity that is “doubly marginalized” (Chiang and Heinrich, 2013) due to its coupling of women’s sexuality and sinophonicity. Specifically, this paper analyzes two artworks: *The He Jiyu Lamentation* (2018)—my collaborative work with a local nüshu practitioner Hu Meiyue, and a cross-media concert dance *Herstory* (“女書”, 2007), choreographed by Helen Lai and presented by CCDC, Hong Kong. The former retrieves a long-lost traditional genre of nüshu text back to life with its nuanced relations with Hanzi while the latter sexualizes women’s bodily and post-body experience to elaborate the ephemerality of Hong Kong’s sinophone historiography. Both are produced through women’s strategic orchestration on the agency of time, unevenly and contingently distributed in each element of its relational world, human and non-human (Jane Bennett, 2010). As such, the relational nüshu provides a site to re-write the Hanzi-centered male-dominated aesthetics and constitute women’s sinophone landscape of sexuality.

Xuefei Ma is a PhD candidate at East Asian Studies and Gender and Women’s Studies in the University of Arizona. Her research interests include Sinophone Studies and women’s art, women’s history in modern China, feminist anthropology on women’s cultural production, feminist media studies and aesthetics.

Christopher Fan

UC Irvine

The Science Fictionality of *Native Speaker*

"The Science Fictionality of *Native Speaker*" re-casts Lee's 1995 novel as a drama of professional identity formation rather than racial identity formation, which is how the novel has almost exclusively been read. After demonstrating how racial dilemmas are in fact diegetically secondary or subordinate to the novel's core concerns -- work, overwork, and the bleeding of work identities into personal identities -- this paper shows how the novel situates its characters in the contexts of 1) the crisis of NYC's postwar deindustrialization and financial crises, and 2) South Korea's too rapid industrialization -- and overproduction of technical professionals (e.g., industrial engineers like Henry Park's father) -- vis-a-vis US cold war geopolitics. As a novel about the political economic determinants and consequences of professionalization in a technical field, *Native Speaker* sheds light on Lee's entire oeuvre as responding to the gravitational pull of science fiction, now understood as a literary genre AND as homologous to a post-1965 Asian American racial form. This movement culminates in Lee's most recent novel, *On Such a Full Sea* (2015), which is a dystopian science fiction novel. Moreover, the gravitational pull of science fiction as a social and generic form that Lee's oeuvre throws into relief helps us to see the same forces at work in post-1965 Asian American fiction more broadly.

Christopher Fan is an assistant professor in the English department at UC Irvine, and was formerly a UC Chancellor's postdoc in the English department at UC Riverside. His scholarly work has been published in *American Quarterly*, *Post45*, *the Journal of Asian American Studies*, and *the Journal of Transnational American Studies*. He is currently working on a book tentatively titled *Principles of Selection: Asian American Fiction after 1965*, which is about Asian racial form and literary form in the era of deindustrialization.

Lucas Klein

The University of Hong Kong

Rising from the Mighty Waves: Chinese Land Reclamation in J.H. Prynne

The theme of the 2019 ASAP symposium, "Old Lands, New Ground," calls to mind the components of the metaphor, figure and ground—even as the 2019 ASAP symposium's location in Hong Kong calls to mind the issue of land reclamation. These dual, and perhaps dueling, associations themselves invoke another problematic, which Eric Hayot has called "the metaphor problem" of China as depicted in European-language literature and scholarship: on the one hand, China often serves to represent the abstract or immaterial in Western literature (pure figuration), yet on the other hand scholars have argued that because of China's ontologically monistic philosophy, its literature is fundamentally this-worldly and non-fictional (total groundedness). In my presentation, I will look again at this dynamic, focusing on the poetry and poetics of J.H. Prynne (b. 1936)—who has called Chinese poetry a "metonymic system which encloses and pre-empts the largesse of unattached metaphor," yet whose writing of China in his poetry appears thoroughly detached: "Endless sorrow / rises from the misty waves, like a wick / in the light of conscience. Not feudal / nor slave-owning but the asiatic mode / as locally communal within a despotic state." What are the ethics of Prynne's claims—or reclamations—about Chinese literature and culture? While working toward a description of an ethics of translation and cross-cultural representation based on accountability, I will read "the metaphor problem" and Prynne's writings on China together, in hopes that in such light they can illuminate and be illuminated by each other.

Lucas Klein (PhD Yale) is a father, writer, and translator, as well as assistant professor in the School of Chinese at the University of Hong Kong. His translation *Notes on the Mosquito: Selected Poems of Xi Chuan* (New Directions) won the 2013 Lucien Stryk Prize, and his scholarship and criticism has appeared in *Comparative Literature Studies*, *LARB*, *Jacket*, *CLEAR*, *PMLA*, and other venues. Other publications include *October Dedications*, his translations of the poetry of Mang Ke (Zephyr and Chinese University Press, 2018), and contributions to *Li Shangyin* (New York Review Books, 2018), as well as the monograph *The Organization of Distance: Poetry, Translation, Chineseness* (Brill, 2018).

Panel 6: “Animate Dust’s Ceremonial Settlements: Spots of the Present”

Saturday 8 June
16:15 – 18:15
JC Cube Auditorium

Chair: Alex Tang, Professor at Kyung Hee University

Presentation:

Animate Assembly

Animate Dust’s Ceremonial Settlements: Spots of the Present

Animate Assembly

art.world.ac.uk/animate/

- Esther Leslie
- Edgar Schmitz
- Anke Hennig
- Verina Gfader



(Verina is supported by the Austrian Consulate General Hong Kong)

Animate Dust’s Ceremonial Settlements: Spots of the Present

The roundtable presentation proposes multiple animacies of dust as way of re-assessing relationships between site, materiality, legibility and the mutations enacted in their interplay. Dust never quite settles into either substance or medium, effect or disturbance, operating instead in a range of registers only ever recognizable in their oscillations. Dust is particulate floating in air or gases. Each mote is an animate form combined into a cloud of particles. What does it mean to consider a dust cloud as an animate form? Dust has a particular relationship to digital photography – it is its nemesis, but it also encoded in that machinery in terms of pixels, as well as a communicator, in that dust produces an effect of backscattering of light in the resultant image. Dust and its passage across landscapes is monitored by the digital. In what ways can dust engage in critical ecologies, scooping up our thinking to move across terrains that are actual and imagined? Dust carries cultural and social potentialities, expressing particulars from different universalities. It envelops materials belonging to entirely different territories and when “dust particles are composed, they combine countless terms, languages and materials”. (Negarestani). A question emerges: how to make the unsettlement and anonymity—the very sparkle of dust— ‘belong by not belonging’? (Maharaj) How does animation consciousness help in this?

For this session, dust is the sand in ... *Woman in the Dunes*, the sandpit as ruin in Robert Smithson’s *Monuments of Passaic*, or the outer realm of the Gulf as hyper-object. Dust provides the reflective particles that constitute and irritate photography; the sparkle in early Disney scenes, the dust of cinema, its grains, and the eco-cosmology of a new indifferent kind. Speculating on producing a theory of animate dust, our presentation is formatted as a choreographic exercise in collective reading and viewing.

Reference points: Michael Faraday and his hot air balloon; *Woman in the Dunes*; Footage of cosmic dust in ESA’s Rosetta Space Mission; video game *Dust: An Elysian Tail*; Rosa Barba’s film, *Subconscious Society* (2014); Reza Negarestani, *Cyclonopedia* (Melbourne, 2008); Sarat Maharaj, “Textile Art – Who are you?”, in *World Wide Weaving Atlas* (Oslo National Academy of the Arts, 2017, 7–10).

Animate Assembly is a discreet research hub, initiated by a cross-disciplinary and inter-institutional core group of researchers [**Esther Leslie** (Birkbeck, University of London), **Edgar Schmitz** (Goldsmiths, University of London), **Verina Gfader** (independent artist researcher, and affiliated with City University of Hong Kong), and **Anke Hennig** (Central Saint Martins, University of the Arts London and Ruhr University Bochum)]. The assembly takes shape through invited expert contributors producing entries for a speculative glossary of animation today. Contributions/ entries to date include 'ghosts of neen' (Miltos Manetas, Bogota/ New York), 'sweet science of images' (WJT Mitchell, Chicago), 'dance' (Jalal Toufic, Beirut), 'twine, wire, dust: on Moustapha Alassane' (Nikolaus Perneczky, London), 'face and inhabitation' (Federico Campagna).

Panel 7: "Old Grounds for New Cities"

Sunday 9 June

10:00 – 12:30

JC Cube Auditorium

Chair: Domietta Torlasco, Associate Professor at Northwestern University

Papers:

Elizabeth Ho

Locked Room: Map-ability and Cramped Spaces in Contemporary Fiction and Culture

Elana Gomel

Mobius Future: The Carceral City as a Chronotope of Post-History

Eckart Voigts

Flesh and Stone in Lonely Cities: Walking the Pops

Eddie Tay

Urban Leitmotifs of Hong Kong and Singapore

Kin Wai Chu

How Blue Was My Valley (Nam Tin): A Dialogue between Cultural and Personal Memory

Elizabeth Ho

The University of Hong Kong

Locked Room: Map-ability and Cramped Spaces in Contemporary Fiction and Culture

Kevin Brooks's controversial Young Adult novel, *The Bunker Diary* (2014), chronicles the life of a teenage boy, Linus, held captive in a bunker by an anonymous man. Soon after Linus arrives, several other kidnap victims of different ages and races are mysteriously brought to the bunker. With escape impossible, it becomes unclear why Linus feels compelled to map a finite, cramped space. Another captive narrative is Emma Donoghue's *Room* (2010), loosely based on the 2008 Fritzl kidnapping case in Austria. In *Room*, young Jack and his Ma inhabit a world shrunk down the size of a room; only by repeated drilling and memorialization of spatial relationships and mental mapping of a world he has never experienced allows Jack to carry out Ma's escape plan. Both the bunker and the room are not on any map and exist outside of geopolitical boundaries. Both spaces embody what William Walters and Barbara Luthi, taking their cue from Deleuze and Guattari's theory of minor politics, call "cramped space" which "registers degrees of deprivation, constriction, and obstruction" (361) that force us to radically rethink the linearity and access to mobility. If cramped space offers an "obstructed agency" (365) enabled by the intensification of social relations and mediating entities (those that can mediate reversals, change or even release), then mapping the cramped space of the bunker or the room suggests that map-ability can be a way to make sense of a carceral geography that has seeped into everyday space. This paper ends by situating map-ability and cramped spaces within a discussion of affordable housing and the trend of nano or micro apartments in urban centers across Asia.

Elizabeth Ho is Assistant Professor at the University of Hong Kong where she teaches postcolonial literature and theory. She is the author of a monograph, *Neo-Victorianism and the Memory of Empire* (Continuum/Bloomsbury 2012); co-editor of a collected edition, *Thatcher & After: Margaret Thatcher's Afterlife in Contemporary Culture* (Palgrave, 2010) and has published in journals such as *Cultural Critique*, *Antipodes* and *College Literature*. She also serves as Consultant Editor of *Neo-Victorian Studies*, for whom she is editing a special issue on 'Neo-Victorian Asia'. She is now working on her second monograph, *Map-able: The Politics of Postcolonial Space*.

Elana Gomel

Tel-Aviv University

Mobius Future: The Carceral City as a Chronotope of Post-History

We are living in the age of post-history (Fukuyama) and post-utopia (Bell), in which the infinite horizon of future possibilities that characterized the Western visions of progress has shrunk and folded in upon itself. Fredric Jameson described the ongoing paralysis of the historical imagination as "our inability to imagine the future" and linked it to the spatiality that pervades our culture. Space, rather than time, has become the cultural dominant of the era of the Anthropocene, in which the slow but inexorable advent of a climate catastrophe creates a pervasive sense of claustrophobia.

One of the most enduring images of this claustrophobia is science fiction has become the carceral city. By this I mean not simply a surveilled or bounded city but an urban conglomerate whose very topology precludes escape. Such an impossible urban space has been a staple of science fiction (SF) for many years but it is becoming more prevalent as an indication of the ongoing crisis of post-history.

I will trace the genealogy of the carceral city, starting with J. G. Ballard's classics "The Concentration City" (1957), "Billennium" (1962) and "Chronopolis" (1960), through the seminal film *The Dark City* (1998), and ending with contemporary literary incarnations of the same chronotope, such as Kelley Eskridge's *Solitaire* (2002), Matthew Mather's *Atopia* (2012), Edward Willett's *The Cityborn* (2017) and others. I will argue that the carceral city functions as a space of collective anxiety generated by the loss of the future. In its Mobius-strip topology, the very distinction between old and new is rendered moot.

Elana Gomel is an Associate Professor at the Department of English and American Studies at Tel-Aviv University. She has taught and researched at Princeton, Stanford, University of Hong Kong, and Venice International University. She is the author of six books and numerous articles on subjects such as narrative theory, posthumanism, science fiction, Dickens, and Victorian culture. Her latest books are *Narrative Space and Time: Representing Impossible Topologies in Literature* (Routledge 2014) and *Science Fiction, Alien Encounters, and the Ethics of Posthumanism: Beyond the Golden Rule* (Palgrave/Macmillan, 2014). As a fiction writer, she has published more than forty fantasy and science fiction stories and two novels.

Eckart Voigts

TU Braunschweig, Germany

Flesh and Stone in Lonely Cities: Walking the Pops

In his seminal *Flesh and Stone* (1994), the sociologist Richard Sennett seeks to tell the story of urban life through bodily experience and shows how urban architecture is produced in parallel to the corporeal experience of various specific periods. Taking this idea of the 'bodily' city as a starting point, the paper will discuss narratives of ambulatory experience as well as solitude and loneliness to examine visions of legible and unintelligible, inhabitable and inhospitable, visible and invisible cities, and euphoric and expectant as well as depressed and disappointed versions of city developments.

The focus of this paper will be on the public spaces of the city, the activity of walking, and the concept of the flâneur. Written only a week after the 'gilets jaunes' protests took to the Paris streets, this abstract proposes a paper that will explore the activity of walking and the topic of registering urban change. Discussing texts such as Matthew De Abaitua's *The Red Men* (2007), Sam Miller's *Delhi: Adventures in a Megacity*, Katherine Boo's *Behind the Beautiful Forevers* (2012) or Olivia Laing's *The Lonely City: Adventures in the Art of Being Alone* (2016) the paper will explore alternatives and antidotes to the corporate simulation of city space. This "insidious" landscape of "pseudo-public spaces" or privately owned public spaces ("Pops"), as well as the rise of both public security and private "defensive" architecture recently exposed in a *Guardian* dossier by Chris Michael. Pops appear to be unrestricted and public to the uninitiated because they are unless walkers behave in ways that corporate landowners do not approve of. But what if pedestrians refuse the behavioural catalogue of spending and consumption?

Eckart Voigts is Professor of English Literature and Culture at TU Braunschweig, Germany and former President of CDE (2010-2016). He is co-editor of *Companion to Adaptation* (Routledge 2018), *Dystopia, Science Fiction, Post-Apocalypse* (WVT 2015), *Reflecting on Darwin* (Ashgate 2014), and a special issue of *Adaptation on Transmedia Storytelling* (OUP 2013). Since 2016 he has been co-PI of a research project on 'British-Jewish Theatre' (funded by VW Foundation). In 2018, he co-edited *Transforming Cities. Discourses of Urban Change* (Winter 2018) and moderated discussions in the OPEN CITY FORUM, which critically examined the principles of urban openness in the context of the Berlin Science Week, with guests including Tali Hatuka, Head of Laboratory for Contemporary Urban Design (LCUD), Tel Aviv University, Edgar A. Pieterse, Director of African Centre for Cities, University of Cape Town and Harald Welzer, Director of FUTURZWEI Stiftung Zukunftsfähigkeit. He has participated in ASAP 1, 2 and 6.

Eddie Tay

Chinese University of Hong Kong



"In photography, the smallest thing can be a great subject. The little, human detail can become a leitmotiv. We see and show the world around us, but it is an event itself which provokes the organic rhythm of forms." (Henri Cartier-Bresson, *The Mind's Eye*, p.29)

Urban Leitmotifs of Hong Kong and Singapore

The person in the above street photograph is feeling at ease in the street, rendering intimate a public space. How does the street speak to him, such that he feels entirely at ease? Surely his demeanor does not make sense. Yet it makes sense if we feel and think about Hong Kong as he does. There is a trajectory to be traced between such an innocuous act of occupying the pavement and Occupy Central which happened years after the above photograph had been taken. This paper is an autoethnographic presentation on what it means to be guided by urban landscapes. It is an assemblage of street photography, poetry and critical reflections.

Through street photographs that defamiliarize street scenes, one sees the urban landscapes of Hong Kong and Singapore as sites of organic events. An event, Derrida reminds us, "implies surprise, exposure, the unanticipatable" ("*A Certain Impossible Possibility*" p.441). Hong Kong and Singapore have often been characterized as terrains of social, political and economic exceptions. How may these exceptions be seen in ground-level events of feeling and thinking, and how may these organic events be seen as "lines of flight" (to borrow a concept from Deleuze and Guattari) such that they offer glimpses into future (im)possible events? Hence, this paper investigates urban leitmotifs found on the streets through which both cities begin to speak.

Eddie Tay is a street photographer, poet and academic based in Hong Kong. He teaches undergraduate courses on creative writing and reading poetry, as well as postgraduate courses on street photography and autoethnography at the Department of English, Chinese University of Hong Kong. He has written four volumes of poetry, the most recent being *Dreaming Cities*, a collection of street photography and poetry. His recent scholarly book, *Anything You Can Get Away With: Creative Practices*, plays with the language of poetry, street photography and creative writing scholarship.

Kin Wai Chu

University of Leuven

How Blue Was My Valley (Nam Tin): A Dialogue between Cultural and Personal Memory

Apart from providing functional space, architecture also plays a role in the construction of cultural identity. The incessant transformation of Hong Kong's cityscape has created a "culture and politics of disappearance", suggested by Ackbar Abbas who believes demolishing old buildings reinforces not only an ambience of ephemerality but also an insecure feeling about the future, especially during the transition period from the 1980s to 1990s.

As a form of contemporary arts, comics highlight the spatial-temporal representation of the past and present. Besides, the narratological and structural relationships between comics and architecture has made comics a suitable medium to narrate "Old Lands, New Ground" because architecture can be featured in the comic narratives while architecture can also be the structural form of comics. Such intricate dynamics are explored in the works of Chris Ware, Francois Schuiten and Benoit Peeters. Therefore, it comes as no surprise that some Hong Kong comic artists have produced graphic memoirs to document not only their bygone days but also the changing contours of the city.

This paper attempts to explore how personal and collective memories are engaged in a dialogue in the graphic memoir *How Blue was My Valley* (2006) created by Hok-tak Yeung who depicted what life was like living in a public housing estate in the 1970s. I would propose that this comic has generated a strong sense of nostalgia through its unconventional visual aesthetics as well as intertwining individual and collective narratives.

Kin Wai Chu is a PhD Fellow of the Research Foundation of Flanders (FWO) at University of Leuven, Belgium. She researches and writes on comics and cultural studies.

Panel 8: "The Afterlives of Property: Global Perspectives on Decolonial Aesthetic Practices"

Sunday 9 June

14:00 – 16:00

JC Cube Auditorium

Chair: Christopher Fan, Assistant Professor at UC Irvine

Papers:

Trisha Remetir

"We Are the Limestones": Human and Nonhuman Engagements in Contemporary Philippine Ecopoetry

Christine Okoth

Visual Art and African Extractivisms

Andrew Kim

After the Japanese Apocalypse: Healing from the Residues of the Nation-State

Rafael Lubner

Elysia Crampton: Geology, Futurity, Fugitivity

Trisha Remetir

UNC Chapel Hill

"We Are the Limestones": Human and Nonhuman Engagements in Contemporary Philippine Ecopoetry

What is it like to belong to the limestone? Writing in *Sustaining the Archipelago: an Anthology of Philippine Ecopoetry* (2018), Rina Garcia Chua poses an infrastructure of solidarity for those living in the ruins and edges of capitalism. Facing problems of ecological waste, rising waters, the dispossession of native island peoples for the sake of tourism, Chua writes, "We are not resilient, no, but we can be unified in our defiance; we are the people of the archipelago and we are here to tell the rest of the world how we have survived and how we will continue surviving and thriving, together" (xlviii). Echoing Pacific writers such as Epeli Hau'ofa and Tarcisius Kabutaulaka, Chua revisits archipelagic thinking in a time of ecological disaster and precarity.

This paper works through poems in this collection, approaching them through an archipelagic and apocalyptic lens.

Trisha Remetir is a doctoral candidate in the Department of English and Comparative Literature at UNC, Chapel Hill researching migration, labor, and intimacy across the Pacific.

Christine Okoth

University of Warwick

Visual Art and African Extractivisms

Though extractive capitalism has proliferated around the globe, scholarship on the subject remains focused on the particular forms of extractivism associated with fossil fuel production and the geographic space of Latin America. This paper takes up the challenges posed by what Sandro Mezzadra and Brett Neilson have called 'the multiple frontiers of extraction' by departing instead from an analysis of the mica and cocoa frontiers in Namibia and Ghana. Each region and commodity point to the operations that characterise contemporary extractive practices at its contemporary frontiers. Whilst mica, which has a range of uses from building material to make-up, reveals a flexibility of purpose inherent in contemporary extractivism cocoa, which remains a legacy crop in West Africa, makes plain the flexibility of technology that contemporary extractivism relies on. The work of visual artists Otobong Nkanga and Ibrahim Mahama are instructive here because they consider the methodological implications that the properties of contemporary extractivism engender. Nkanga's tapestries and mixed-media installations gesture towards the numerous angles from which extractivism locates and integrates both raw material and human resources. Mahama's work, on the other hand, contemplates the exhaustion of land through intensive crop farming by repurposing and recycling jute sacks used in cocoa production. Looking onto what Macarena Gómez-Barris calls 'the extractive zone' from the perspective of sub-Saharan Africa, Nkanga and Mahama's work considers how extractive logics refigure the relationships between labour, land, and capital circulation. In so doing, they reveal both the contemporary encroachments of extractivism's disaggregating impulse and its historic entanglement in processes of racialisation.

Christine Okoth is a Research Fellow at the University of Warwick working on the Leverhulme funded project *World Literature and Ecology in the Long 20th century*. Her research interests lie in contemporary literature, African literature and aesthetics, and materialist approaches to world literature. She received her PhD from King's College London in 2018 and is currently writing a monograph tentatively entitled 'The Contemporary Novel of Extraction.'

Andrew Kim

UNC Chapel Hill

After the Japanese Apocalypse: Healing from the Residues of the Nation-State

Hitoshi Ashinano's manga series *Yokohama Shopping Diary* (*yokohama kaidashi kikou*) imagines the quietistic post-apocalyptic landscape of what was once Yokohama, Japan, where humanoid robots live peacefully alongside a reduced and diminishing human population. I take up Ashinano's imaginary in order to ask: to what extent do the afterlives of property persist and/or change after the demise of the modern nation-state? And who is meant to inherit the earth? Through these questions I explore how we may decolonize the extinction process and imagine new ways for "humans" to persist - and heal - in times of slow death and capitalist ruin. A contemporary Japan in "existential precarity" (Anne Allison) significantly informs visions of a post-national Japanese future that demands collaborative survival between human and non-human populations. Ashinano's turn toward the pacific post-apocalyptic landscape should not be read as merely a post-human solution to climate change and ecological disaster, but rather points toward reconfigurations of the land as a border onto decolonial futures - a land that carries memories of occupation by the capitalist nation-state.

Andrew Kim is a doctoral candidate in Comparative Literature at UNC-Chapel Hill with research interests in contemporary literature, posthumanism, and colonial connections between Japan, Korea, and the United States.

Rafael Lubner

King's College London

Elysia Crampton: Geology, Futurity, Fugitivity

Over several albums, mixtapes and audio-visual performances, the musician Elysia Crampton has created an aesthetic tapestry that weaves together speculative fiction, abolitionist imaginaries and Andean modes of being and knowing. Her practice, which primarily consists of extended rhythmic collages that incorporates popular and traditional musical forms, seeks to challenge the hegemonic space-times of Western thought and to refuse the instrumentalised connection to the earth instantiated by what Brenna Bhandar has referred to as colonialism's 'property-identity nexus'. This paper responds to Crampton's work, seeking to explore the apertures she creates for thinking and being in and after coloniality. In particular, it is interested in how Crampton begins from an engagement with the temporalities of the geologic and the lithic in order to create transgeneric, transversal and transgendered forms of aesthetic production which work against Western temporal forms and modes of knowledge production.

Here land becomes a site for a different kind of speculation, one guided by a desire for futures and worlds that do not yet exist. Thinking land with Crampton allows for a folding together of the messy imbrications of desire, history and futurity, opening up a fugitive path away from colonial subjectivity and temporality. Through readings of her music, texts and performances, this paper will consider what it might mean to respond to Crampton's call to "go further and consider ourselves on a geological level".

Rafael Lubner is a doctoral candidate in the Department of English at King's College London. His research focusses on articulations of humanness in contemporary literature, examining its mediations by and through the technological and the geologic. He teaches Literary Theory at King's.

Panel 9: “Where We Go From Here: Local Groundings, Collective Futures”

Sunday 9 June
16:30 – 18:00
JC Cube Auditorium

Moderator: Collier Noguees, The University of Hong Kong

Presentation:
Tammy Lai-Ming Ho
Jason Wee
Nuraliah Norasid

Tammy Lai-Ming Ho
Jason Wee
Nuraliah Norasid

Where We Go from Here: Local Groundings, Collective Futures

Three regional arts practitioners will explore the role literary and visual arts play in continually reshaping community identity, and imagining alternative collective futures, in the face of manifold geopolitical forces making claims on our community spaces and kinships. Singaporean artist and writer Jason Wee discusses “A Post-Super-Future Asia,” an ongoing collaborative project developed through workshops in Berlin, Singapore, and Taiwan that speculates about the future of the terra vagus called Asia and reenvision social relations at a variety of scales beyond the limits of the nation-state. Filipino poet and essayist Lawrence Lacambra Ypil returns to early twentieth century photographs of Cebu as a site for critical and creative excavation of Philippine urban history during the American occupation, writing poems forward through the intersection of historical colonialism and present-day paracolonial urban space. Hong Kong poet and scholar Tammy Lai-Ming Ho considers her efforts to build local English-language literary infrastructures in light of what Hong Kong Studies scholar Chu Yiu-Wai has recently described as the “double marginalization of local studies—through internationalization and the rising interest in China.” Panelists will also discuss networks of arts and literary citizenship in Hong Kong’s near neighborhood, offering a broad view of how regional artists and writers anchor themselves in local contexts, while laying new ground together for collective visions of the future.

Tammy Lai-Ming Ho is the founding co-editor of *Cha: An Asian Literary Journal* and the scholarly journal *Hong Kong Studies*. She is an Associate Professor at the Department of English, Hong Kong Baptist University. Her second poetry collection is *Too Too Too Too* (Math Paper Press, 2018).








Jason Wee is an artist and a writer working between urbanism, queer feelings, poetry, and photography. He is the founder and director of *Grey Projects, an artists’ library and residency*, and an editor of the poetry journal *Softblow*. He is the author of the poetry collections *The Monsters Between Us* and *An Epic of Durable Departures* (both Math Paper Press) and co-editor of *We Contain Multitudes: Twelve Years of Softblow* (Epigram).

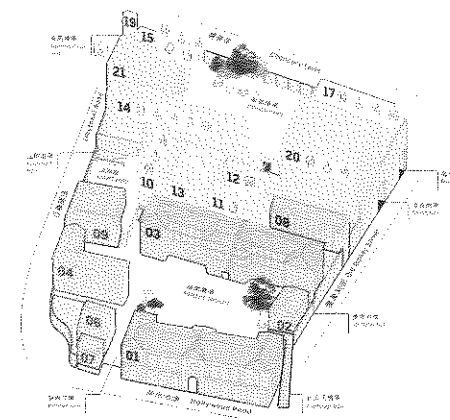
Nuraliah Norasid graduated with a PhD in English Literature and Creative Writing from Nanyang Technological University (NTU), her thesis a work of fiction that examined the creative use of writing in highlighting issues such as marginality, isolation and socio-historical traumas. That work eventually resulted in *The Gatekeeper*, the novel which won her the Epigram Books Fiction Prize in 2016. Her writing, both fiction and non-fiction, has been published in *Quarterly Literary Review Singapore* (QLRS), *Karyawan Magazine*, *Budi Kritik* and *Perempuan: Muslim Women in Singapore Speak Out*. Nuraliah was previously a research associate at the Centre for Research on Islamic and Malay Affairs (RIMA), where she studied the confluences of religion, race and class in modern Singaporean society, as well as the diversities and heritage of the country’s Malay/Muslim community. Outside of all that, Nuraliah enjoys highly solitary pursuits like stamp-collecting and single-player video games.

Collier Nogue (moderator) teaches creative writing in the Chinese University of Hong Kong's MA Program in Literary Studies, and is a PhD Fellow at the University of Hong Kong, where she studies 21st century anti-war poetry. She's the author of two poetry collections, a poetry editor at the journals *Juked* and *Tongue*, and the curator of Hong Kong's English-medium poetry craft talk series.

Directions

MAP & DIRECTORY

- 11 A Hall 
 - 12 B Hall 
 - 13 C Hall
 - 14 S Hall 
 - 15 E Hall 
 - 17 F Hall 
 - 19 Bauhinia House
 - 20 JC Contemporary 
 - 21 JC Cube 
- Laundry Steps



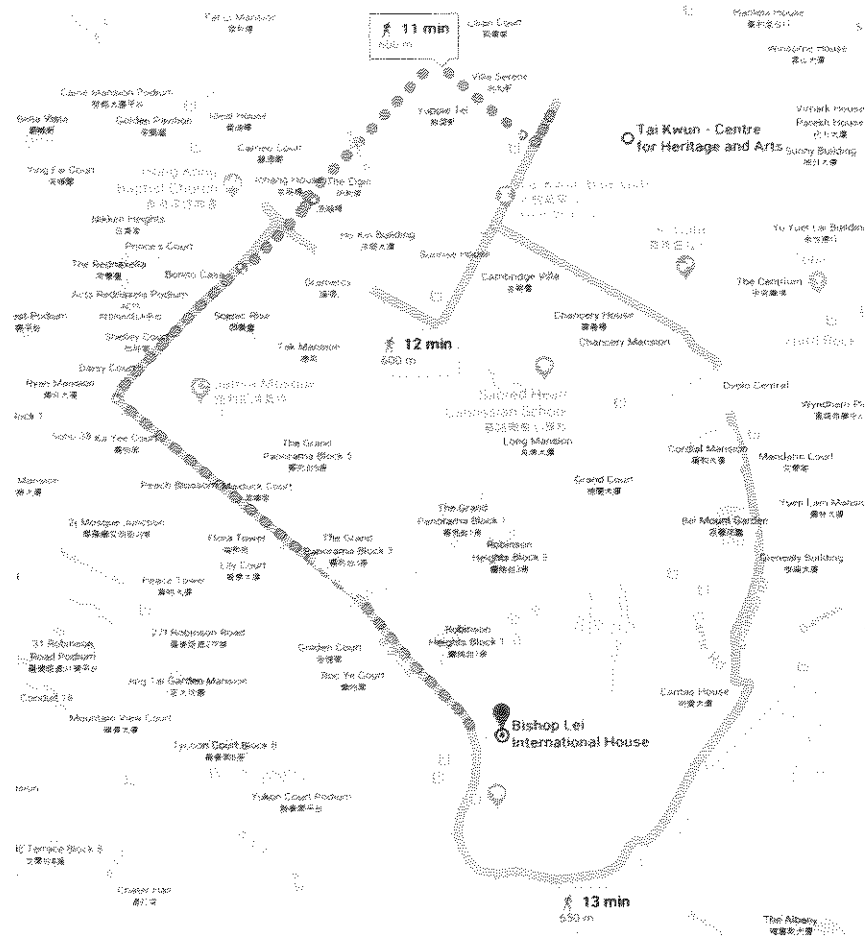
Multiple Entrances to Tai Kwun:

1. Bauhinia House Gate on Arbuthnot Road (Grey line on Google Map)
2. Blue Gate on Old Bailey Road
3. Pottinger Gate on Hollywood Road
4. Footbridge Gate entrance via Mid-Levels escalator footbridge

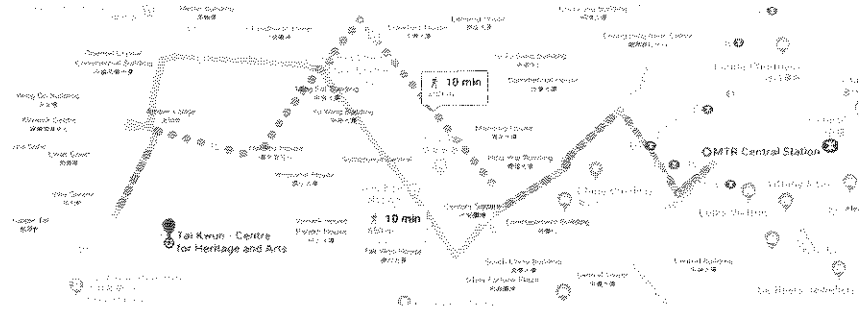
The closest entrance to JC Cube Auditorium is Bauhinia House Gate.

Friday's Reception: Behind Bars (G/F, Shop 15, Tai Kwun)

From Bishop Lei Intl. House to Tai Kwun:

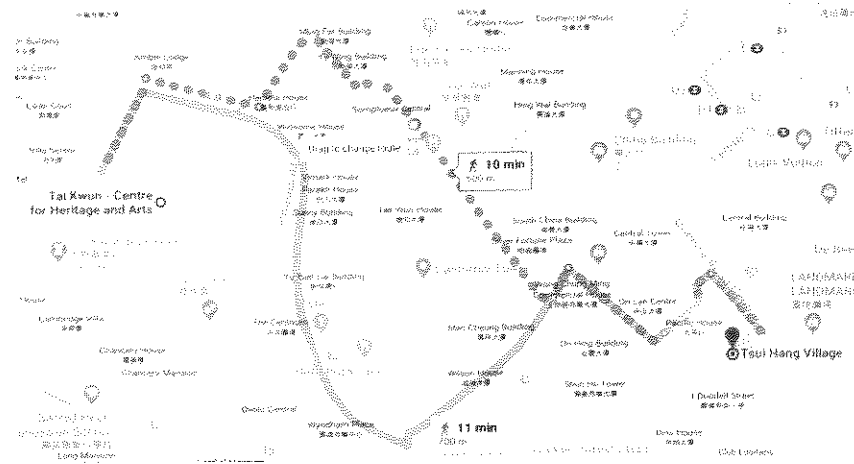


From Central MTR station, exit D2 to Tai Kwun:



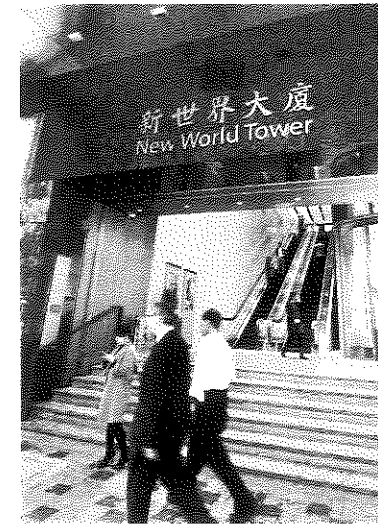
The dotted route will take you up the Mid-Levels escalator to the Tai Kwun footbridge entrance.

Saturday's Conference Dinner:
Tsui Hang Village
New World Tower
16-18 Queen's Road, Central



Tsui Hang Village:

Up the escalators, towards back of main lobby, up another short flight of stairs



Food and Drinks around Tai Kwun:

There are a few options for lunch within Tai Kwun. MaoMao Eat is probably the quickest. Tai Kwun is located in Central and the "SoHo" neighborhood around the Mid-levels escalator, an area saturated with supermarkets, bars, restaurants, and shops. Most restaurants will have an English menu (just ask if you don't see one). If you have a particular cuisine in mind, please ask the organizers. If not, happy exploring!

Nearest Coffee to Tai Kwun:

Pacific Coffee Company: 43 Lyndhurst Terrace

Nearest Michelin Starred Wonton Noodles to Tai Kwun:

Mak's Noodle: 77 Wellington St.

Nearest Vegetarian/Vegan Option to Tai Kwun:

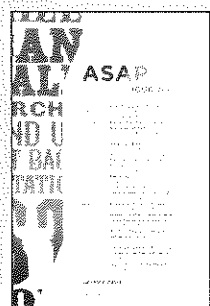
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Published three times a year in January, May, and September. Volume 4 (2019). P-ISSN: 2381-4705; E-ISSN: 2381-4721.

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