



Imaginary Futures:  
Utopias, Dystopias &  
Protopias of Cultural  
Studies

Imaginary  
Futures

CULTURAL STUDIES ASSOCIATION  
TWENTY THIRD ANNUAL MEETING  
CALIFORNIA INSTITUTE OF THE ARTS  
MAY 29 - 31, 2025

HOMATU

**TWENTY-THIRD ANNUAL CONFERENCE OF  
THE CULTURAL STUDIES ASSOCIATION**

# **Imaginary Futures: Utopias, Dystopias, and Protoperias of Cultural Studies**

**May 29-31, 2025**  
**California Institute of the Arts**  
In-Person Conference

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# Lateral

Lateral is the peer-reviewed, open access journal of the Cultural Studies Association, published semiannually each fall and spring.

The journal accepts submissions on any topic related to the field or practice of cultural studies within historical and/or contemporary contexts. Strong submissions situate their considerations of cultural practices, critical theories, and/or pedagogies within established and emerging conversations on racism, capitalism, sexuality, gender, ability, colonialism, and their many intersections. In addition to finished academic papers, the editors also welcome contributions that engage or have the potential to engage the multimedia and interactive aspects of this open-access, web-based platform.

## Upcoming deadlines

General submissions are accepted on a rolling basis, with preferred deadlines and special sections listed below:

April 15, 2025	Preferred deadline for Fall 2025 issue
October 15, 2025	Preferred deadline for Spring 2026 issue
Open deadlines	Aporias Political Economy and the Arts Positions Years in Cultural Studies

<https://csalateral.org>

# POSITIONS Podcast

Published by Lateral, Journal of the Cultural Studies Association

**Positions is the podcast of the Cultural Studies Association, hosted by the peer-reviewed, open access journal *Lateral*. Positions aims to provide critical reflection & examination on topics in cultural studies for scholars, students, and a general audience.**

## **New Episode Now Streaming:**

### ***AI Literacy and the Changing Digital Political Landscape***

**Delores Phillips and Cultural Studies Association's New Media and Digital Cultures Working Group Co-Host Reed Van Schenck discuss AI literacy, digital politics, and the 2024 U.S. presidential election with authors Elizabeth Losh (William and Mary) and Rita Raley (UC Santa Barbara). This podcast is accompanied by a scholarly commentary by Stefania Milan.**

# Lateral

Journal of the Cultural Studies Association



# TWENTY-THIRD ANNUAL MEETING

## May 29-31, 2025

### CULTURAL STUDIES ASSOCIATION

#### **Officers and Administration:**

Robert Carley, Texas A&M, President and Acting Executive Director (2024-2026)  
Delores Phillips, James Madison University, Vice President (2024-2026)  
Sean Johnson Andrews, Columbia College Chicago, Immediate Past President (2024-2025)  
Ricky Crano, Tufts University, Treasurer, Non-voting Member (2020–2025)  
Chris Alen Sula, Pratt University, Lateral  
Jennifer Scuro, Molloy University, NY (2022-2025)  
Lucy March, University of Pennsylvania (2022-2025)  
Megan Wood, Ohio Northern University (2024-2027)  
Leigh Gaskin, Unaffiliated Researcher (2024-2027)  
Mark Nunes, Appalachian State University (2024-2027)  
Stefanie A. Jones, Eero Laine, Chris Alen Sula, Co-Editors, Lateral Journal  
Michelle Fehsenfeld, North Park University, Administrative Manager

#### **Executive Committee:**

Robert Carley, Texas A&M (2024-2026)  
Delores Phillips, James Madison University (2024-2026)  
Ricky Crano, Tufts University (2020-2025)  
Megan Wood, Ohio Northern University (2024-2027)  
Jennifer Scuro, Molloy University, NY (2022-2025)

#### **Governing Board:**

Robert Carley, Texas A&M, President and Acting Executive Director (2024-2026)  
Delores Phillips, James Madison University, Vice President (2024-2026)  
Sean Johnson Andrews, Columbia College Chicago, Immediate Past President (2024-2025)  
Ricky Crano, Tufts University, Treasurer, Non-voting Member (2020–2025)  
Chris Alen Sula, Pratt University, Lateral  
Jennifer Scuro, Molloy University, NY (2022-2025)  
Lucy March, University of Pennsylvania, Student Board Member (2022-2025)  
Megan Wood, Ohio Northern University (2024- 2027)  
Leigh Gaskin, Unaffiliated Researcher (2024 - 2027)  
Mark Nunes, Appalachian State University (2024-2027)  
Christopher Thomas, Old Dominion University, Student Board Member (2025 - 2028)  
Terilee Edwards-Hewitt, George Mason University, Student Board Member (2025 - 2028)

### **Nominating Committee:**

Leigh Gaskin, Unaffiliated Researcher (2024-2027)

Michelle Fehsenfeld

### **Past Presidents:**

Sean Johnson Andrews, Columbia College Chicago, Immediate Past President (2024-2025)

Helen Kapstein, John Jay College of Criminal Justice, CUNY, Immediate Past President (2020-2022)

Toby Miller, University of California, Riverside, Immediate Past President (2018–2020)

Paul Smith, George Mason University, Past President (2016–2018)

Jaafar Aksikas, Columbia College Chicago, Past President (2014–2016)

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Patricia Clough, City University of New York (2010–2012)

Randy Martin, New York University (2008–2010)

Sangeeta Ray, University of Maryland (2006–2008)

David R. Shumway, Carnegie Mellon University (2004–2006)

## **2025 CSA Conference Committees**

### **Program Committee:**

Lucy March, University of Pennsylvania (2022-2025)

Mark Nunes, Appalachian State University (2024-2027)

Robert Carley, Texas A&M (2024-2026)

Sean Johnson Andrews, Columbia College Chicago (2024-2025)

### **Policy Committee:**

Leigh Gaskin, Unaffiliated Researcher (2024-2027)

Lucy March, University of Pennsylvania (2022-2025)

### **Student Travel Committee**

Megan Wood, Ohio Northern University (2024-2027)

Ricky Crano, Tufts University (2022–2025)

Leigh Gaskin, Unaffiliated Researcher (2024-2027)

### **Working Groups**

Jennifer Scuro, Molloy University, NY (2022-2025)

Delores Phillips, Delores Phillips, James Madison University (2024-2026)

### **Awards Committee: First Book Prize, Randy Martin Prize and Outstanding Service and Leadership**

Robert Carley, Robert Carley, Texas A&M (2024-2026)

Andrew Culp, California Institute of the Arts

Mark Nunes, Appalachian State University (2024-2027)

## **CSA General Membership Meeting Video**

The **2025 General Membership meeting video** [Link TBD] provides an opportunity for you to learn a bit more about our governing board, their work within the organization and request to connect with other members or interests you have within the CSA. The financial health of the organization is always available to review upon request.

# TWENTY-THIRD ANNUAL MEETING

## May 29-31, 2025

### Schedule Overview

#### Thursday

8:30-10:00 am	Concurrent Sessions
10:15-11:45 am	Concurrent Sessions
11:00 am	MakerSpace Session (The Lund)
12:00-1:00 pm	Break for Lunch, The People's Cafe Food Truck (Main Parking Lot)
1:30-3:00 pm	Concurrent Sessions
3:15-4:45 pm	Concurrent Sessions
5:00-7:00 pm	Native Inclusion & Welcome Reception (The Lund and Main Gallery)

#### Friday

8:30-10:00 am	Concurrent Sessions
10:15-11:45 am	Concurrent Sessions
12:00-1:00 pm	Break for Lunch, MakerSpace session (The Lund), The People's Cafe Food Truck (Main Parking Lot)
1:30-3:00 pm	Concurrent Sessions
3:15-4:45 pm	Concurrent Sessions
5:00-7:00 pm	Presidential Plenary (The Lund)
Ongoing	MakerSpace sessions (XBox & Outside Main Building)

#### Saturday

8:30-10:00 am	Concurrent Sessions
10:15-11:45 am	Concurrent Sessions
11:00 am	MakerSpace session (The Lund)
12:00-1:00 pm	Break for Lunch (sponsored by George Mason University and CSA; Main Gallery)
1:30-3:00 pm	Concurrent Sessions
3:15-4:45 pm	Concurrent Sessions
5:00-7:00 pm	<i>Lateral</i> Plenary (The Lund)
Ongoing	MakerSpace sessions (XBox & Outside Main Building)

### Registration Help Desk, Book Exhibit, Coffee House

The 2025 Coffee House is sponsored by the School of Critical Studies/ Program in Aesthetics and Politics department of CalArts.

## Welcome from the CSA President

I'm so glad that you all decided to join us for the 23rd Annual Cultural Studies Association (CSA) Conference, Imaginary Futures: Utopias, Dystopias & Protopias of Cultural Studies. As significant contemporary work in cultural studies has noted we are currently in the throes of something far deeper and possibly more extensive than a mere legitimization crisis but, rather, an interregnum. This has made international travel risky and uncertain at best for many. I'd like to personally express my gratitude to our international members for joining us this year. The CSA, for as long as I've been attending it, always reflects a strong and substantial international presence from many different countries, continents, and regions. Moreso since we had adopted a hybrid conference model as the Covid pandemic continued but travel became somewhat more available and, to some, permissible.

In fact, this is the first time, since 2019, that we've had a fully non-virtual meeting. As a community, we remain overwhelmingly committed to increasing access to the conference for all continuing and future participants. One advantage to having a virtual component to our meeting, that was synchronous to the in-person one, was a greater virtual international presence at the meeting. However, our annual surveys suggested a prodigious need for holding fully in-person meetings. Going forward, the CSA plans to alternate between fully virtual meetings and fully in-person meetings. And, we'll continue to look for ways to both expand and enhance the virtual experience. Put simply, this means that next year's meeting, 2026, will be in cyberspace and the year following that, 2027, will be a fully in-person meeting. Also, we'll soon have a confirmed location for our 2027 meeting and will announce it accordingly.

It's a propitious time for the organization. Lateral has been publishing for over a decade. In that time, it's grown to include an expansive book review section, a Years in Cultural Studies section, several forums, and, most recently the Positions Podcast. There are also several special sections: Crip Pandemic Life: A Tapestry, Aporias, and Political Economy and the Arts. Lateral is directly affiliated with and publishes the Cultural Construction of Race and Racism Research Collective, a project space that was facilitated through a substantial SSRC Area Mapping Platform Partner Site Award which helped produce and amplify Lateral's open-access platform. We continue to recognize our membership through the Outstanding Service and Leadership Award and the Randy Martin Prize. Most recently, we've introduced the First Book Prize which has been an unmitigated success. This year we fielded twenty-two submissions for the prize, more than doubling the number of submissions that we've received in the past. In the coming year, we may offer a book prize that recognizes the contributions of mid-to-late career scholars as well. All of these initiatives have brought greater visibility to the CSA but their main goal is to recognize outstanding contributions of our members to the scholarly conversations that constitute cultural studies and, also, to the organization.

A subsidiary and presumptive goal, however, of our substantive programming and awards is to maintain and, hopefully increase (the presumptive bit) CSA membership. Although there are few alternatives to the CSA it remains a conference of choice for many. For many, the CSA is neither their main professional meeting nor is the CSA attached to a discipline (though it may be attached to programs). I have been involved with the governance of other organizations and all associations' conferences—especially those not regarded as the central, professional, association or organization—struggle to maintain but especially increase participation. The CSA is no different in this regard.

And, so, I'd like to close by saying that we not only value our current membership and are constantly seeking out ways to welcome new members but, most importantly, the organization runs on you—the members. Before I close, and in this vein, I want to say how much I appreciate all the work that has been done over the past few months to make this 23rd annual meeting happen. We're all indebted to Michelle Fehsenfeld, our Administrative Manager, whose love for this organization is reflected, each year, in just how incredible the meeting is. At CalArts, Andrew Culp, Michael Bryant and Abigail Salling have exceeded our needs for an annual meeting. I also want to extend a warm thank you to Dennis Garcia for his invocation at the start of the meeting this year.

The CalArts main campus sits on the unceded ancestral lands of the Chaguayavitam, the people of Chaguayanga, whose present-day descendants are citizens of the Fernandeño Tataviam Band of Mission Indians. They have been here for millennia and will forever call this place home. Through meaningful partnership and collaboration, CalArts is committed to lifting up their stories, culture, and community.

Regarding our members who are officers, governing board members, and who serve on committees: The Program Committee (Lucy March—who worked up to the very last minute, and Mark Nunes—whose undeniable and long-term dedication to the CSA) hammered out every detail until it was smooth. I want to thank the Working Group Coordinators (Vice President, Delores Phillips and Jen Scuro) the Working group chairs, the Governing Board who contributed to all the preliminary work that went into the program. Last, my co-committee members for the Awards Review Board, Mark Nunes and Andrew Culp, reviewed over 20 books in less than a month's time. I want you both to know how much I value your judgement and your scholarship. Please forgive me if I've forgotten anyone.

But, to continue, if you, new and returning members, value this space and the activity that happens in it, please get involved. We need you to make it happen. If you don't know how, please come talk to me. I'll be around!

**Robert F. Carley**

Texas A&M University, College Station

President and Acting Executive Director, Cultural Studies Association

Co-editor, *Lateral: Journal of the Cultural Studies Association*

# Welcome from the Programming Committee

On behalf of the Program Committee, we would like to welcome everyone to the twenty-first annual meeting of the Cultural Studies Association. This year, the annual Cultural Studies Association Conference is being held in-person on the California Institute of the Arts campus in beautiful Valencia, California, a departure from the hybrid model we maintained for three years following our first fully virtual conference in 2020. To allow for both the benefits of an in-person conference and the expanded access of an online conference, the CSA plans to maintain an alternating, biennial structure of in-person conferences (on odd years) and online conferences (on even years). We look forward to enjoying the community, collegiality, and mutual support that an in person conference offers before we alternate to the virtual format in 2026.

This year's theme, "Imaginary Futures: Utopias, Dystopias, and Protopias of Cultural Studies," calls upon us to interrogate the material, conceptual, and experiential openings and closures created in imagining a future-to-come. How does this casting forward afford opportunities to imagine other modes of being, or in its inverse, create closures that exclude, other, and abject manners of living that do not fit within a "utopian" framework? In our optimistic embrace of future-building, let us never forget the genocidal and eugenic tendencies embedded within a host of blueprints for a 'perfect' society. Part of the work of cultural studies indeed involves the sort of interventions and provocations within these idealized frames to reveal those structures of power and oppression that expose the dystopian realities of these imaginary futures. Our cover image comes from Fritz Lang's *Metropolis* (1927) and presents a familiar trope in 20<sup>th</sup> century science fiction cinema: the future as utopia-gone-wrong, often imagined as a dystopic erasure of an equally imaginary, more "human" (and *humane*) past. And while a number of presentations at this year's conference do explore this utopic/dystopic dyad through science fiction and speculative literature and film, as always our cultural studies colleagues embrace a range of genres, practices, and topoi to help lay bare the ideological underpinnings of these imaginary pasts and futures, as well as the structures of power that they help manifest.

We also include the concept of "protopia" in this year's conference—a framing of imaginary futures that is less at home in the popular culture imagination. While we may trace the origins of the neologism to the speculations of technofuturists—most notably Kevin Kelly's *What Technology Wants* (Penguin, 2011)—the term has come to be used to frame the partial, multiple, competing, and overlapping processes that give rise to imagining that *another future is possible*. While presented as a third term outside of the utopian/dystopian binary, we resist staging as some sort of dialectical outcome. Casting forward imaginary futures is a fraught process, to say the least.

We are incredibly grateful for the different perspectives and forms of disciplinary expertise represented in the papers, praxis sessions, roundtables, and MakerSpace contributions that make up this exciting program. We hope you will find this year's conference engaging and thought-provoking. It has been an honor and a pleasure to assemble such a rich offering of original, provocative, and critically-engaged presentations. We are encouraged by the number of scholars, artists, and practitioners who see cultural studies as a natural location for your work, and anticipate lots of generative and inspiring conversations over the next three days. Finally, we are thankful that you have chosen to share your work with us and all those attending CSA 2025.

**Lucy March, Program Committee Co-chair, University of Pennsylvania**

**Mark Nunes, Program Committee Co-chair, Appalachian State University**

# Conference Information

## Conference Location

The conference will be held fully in person on the campus of the California Institute of the Arts, located at 24700 McBean Pkwy, Valencia, CA 91355.

On campus, the registration desk, book exhibit, and all conference sessions will take place in **The Main Building Lobby**. Plenary receptions will take place right outside The Lund. See the schedule of sessions for details. [A comprehensive map of CalArts' campus may be found at this link.](#)

All participants can connect further with one another during and after the conference on the [CSA Discord channel](#).

## Badges

In-person conference participants should display their **Conference Badges** (retrieved at the registration desk) when entering CalArts buildings. You should also display your badge at all times while in the classrooms.

## Amenities

Gender neutral and accessible restrooms are available in the main building.

Snacks, Water, and Coffee are available to conference participants in the Coffee House set up near the book exhibit and Speculative Arcade in the main lobby beginning at 8am each morning of the conference.

## Wi-Fi Connection

To connect to CalArts' campus wifi, please follow directions on their network.

## Parking

Visitors to the CalArts' campus may park freely in the lot in front of the main building (aka Big Blue Wall).

## Sustainability

We are doing our very best to manage our organizational impact on the environment through to the duration of our in-person event.

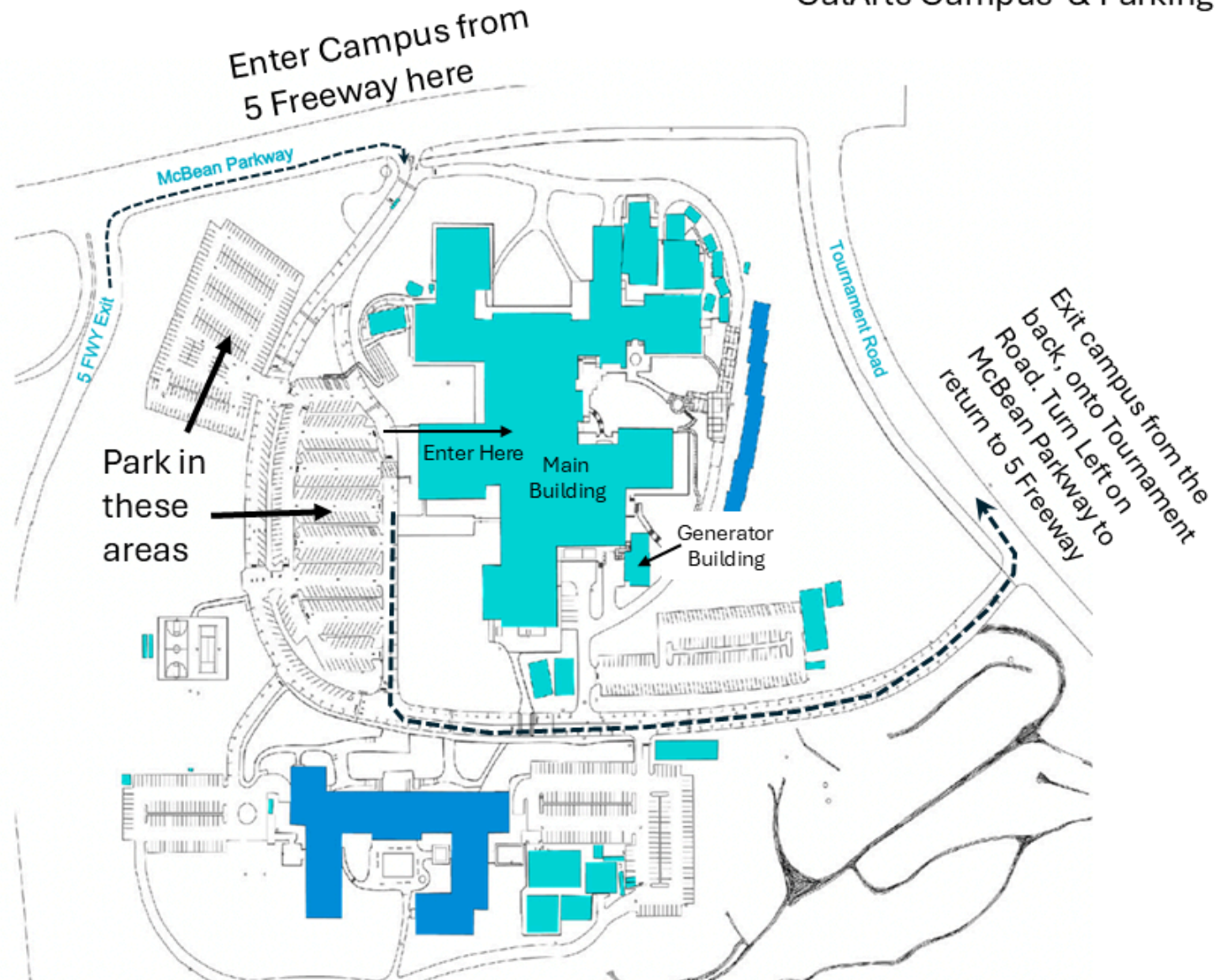
Please consider contributing to our efforts by bringing reusable coffee/tea cups and water bottles. We will have refill stations for both items to enjoy throughout the event. Your program is available digitally to reduce our carbon footprint caused by paper programs.

Additionally, we have purchased compostable coffee cups and reception cups/plates/napkins, kindly dispose in recyclable trash bins.

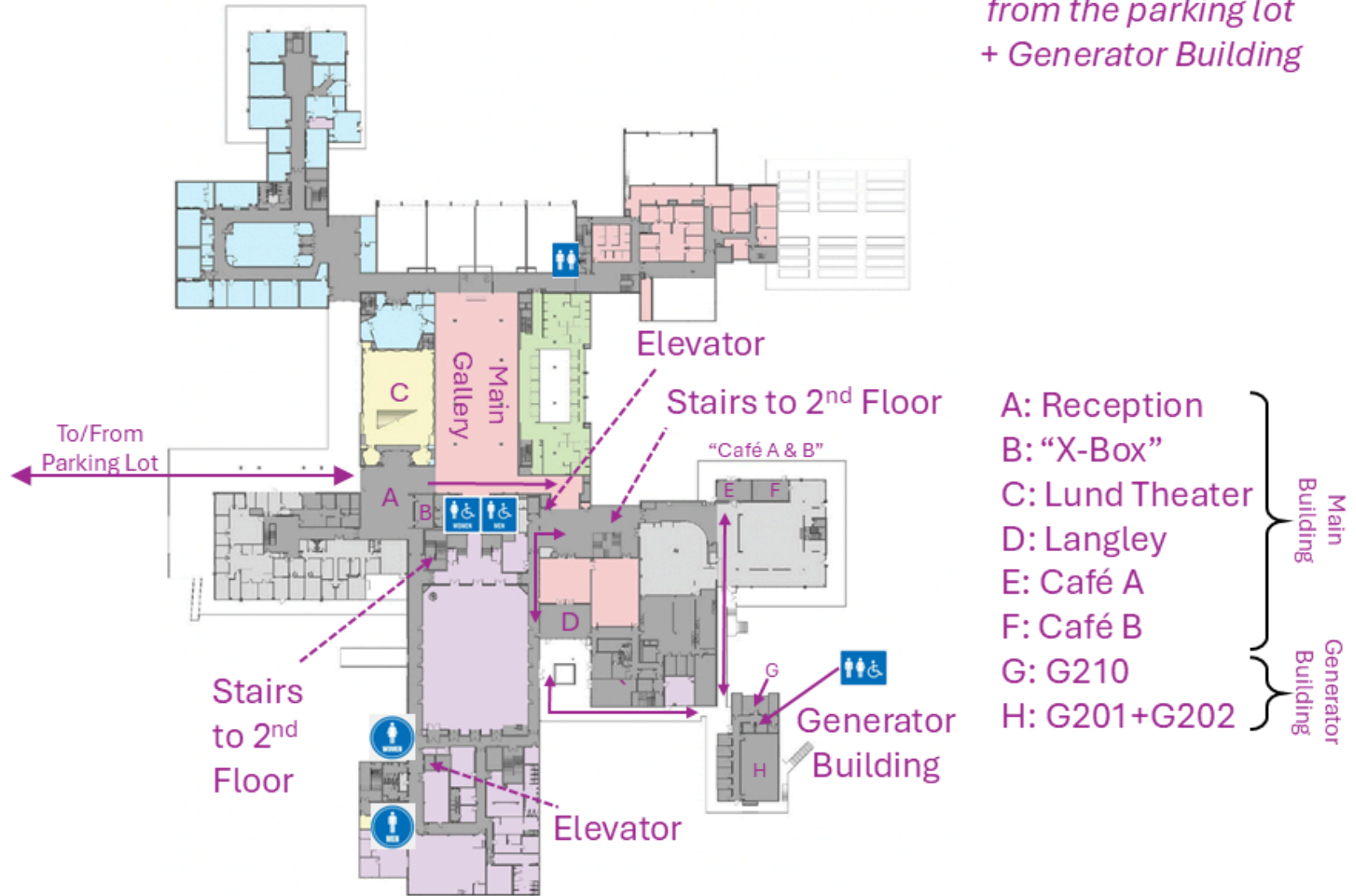
At the conclusion of the 2025 CSA Conference, please consider dropping your lanyard/badge holder off at the registration desk basket for reuse.

# Campus Map

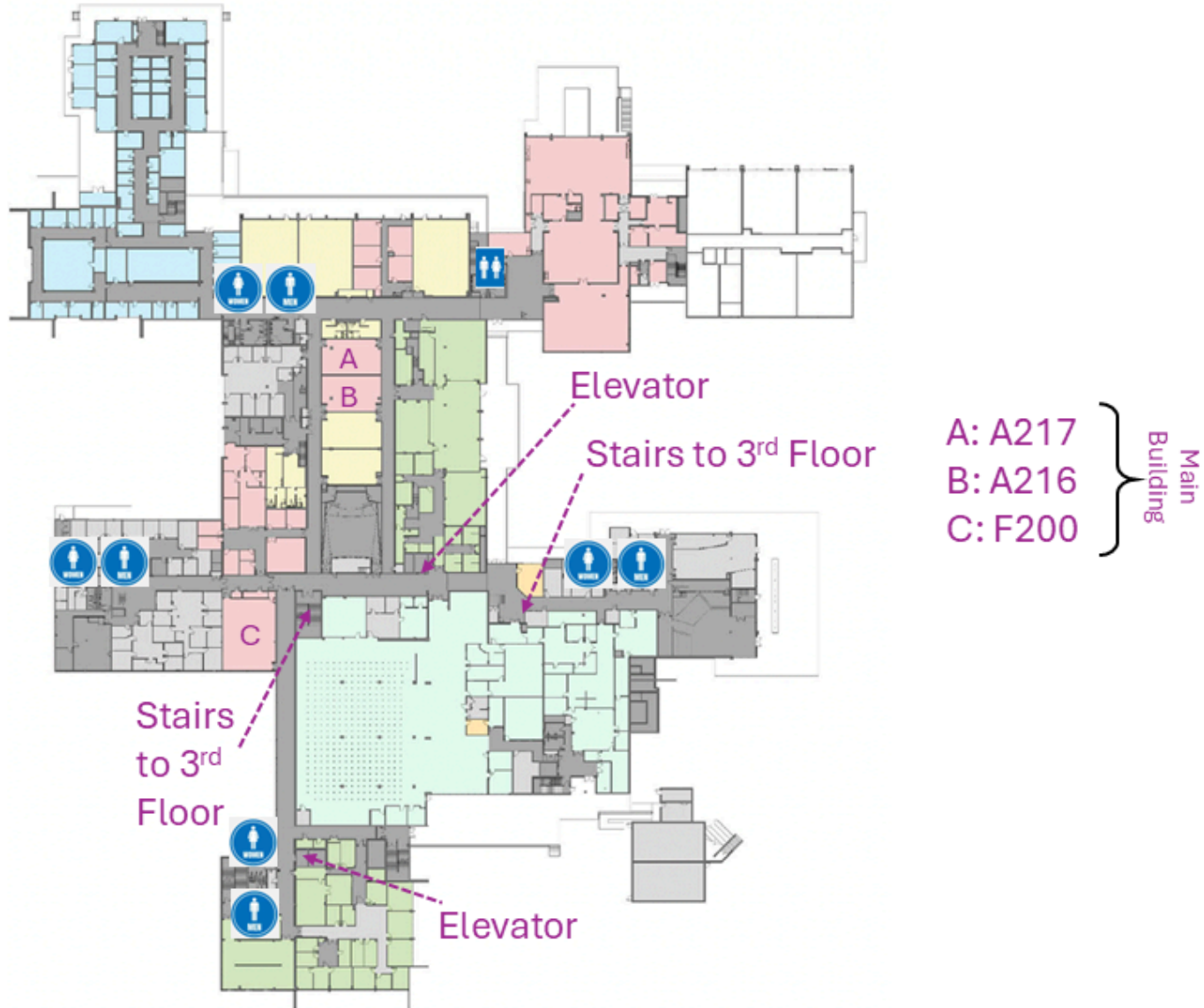
## CalArts Campus & Parking



Third Floor  
*The floor you entered on  
 from the parking lot  
 + Generator Building*



## Second Floor



## Instructions for Panel Chairs/Mods & Participants

This year's conference will be held in a fully in-person format. All conference rooms will be equipped with a computer and A/V projection capabilities for slides and any audiovisual material participants wish to show during their talk.

A small number of student volunteers are available to assist with any issues or questions you may have during the conference.

We encourage all participants to connect with one another during and after the conference on the [CSA Discord channel](#).

### Chairs/Moderators

- In cases where there was no volunteer for chair, the Program Committee has chosen a panelist to serve; if you have been chosen, but do not feel able to serve as chair, please pass the role along to another member of the panel. Thank you in advance for your service.
- Chairs/Moderators should arrive in the room where the session will take place at least 10 minutes in advance and make sure everything is working properly. Encourage fellow panelists to do the same.
- Technology set-up issues usually cut into panel time. Please have the panelists check tech equipment in advance. Please check that all visuals function before your session begins.
- Please keep panel presentations to 20 minutes. When one panelist goes over time, other panelists are deprived of an equal opportunity to present their work. Audience members are also deprived of enough time to ask questions and engage the panelists and presenters.
- Give panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
- Please end your panel or workshop promptly to allow participants and audience members enough time to get to the next panel.

Presidential Plenary: *Theoretical Imaginaries and The Deathly Antagonisms of Bad New Times*  
The Lund & The Lund Reception Space  
Friday, May 30<sup>th</sup> 5:00-7:00



Jack Bratich  
Rutgers University  
*Another End of the World is Possible: Deathstyle Fascism and interregnum imaginaries*

Antonio Gramsci famously pointed our attention to the *interregnum* where “the old is dying and the new cannot yet be born ...*morbid phenomena* of the most varied kind come to pass.” How do we imagine (in) this interregnum? Fascism’s effort to control the imagination is a “morbid symptom” that seeks to control the passage to another world or, more accurately, the end of the world. I focus on the collective production of a mythic “secular otherworld” (Schnapp), *aphantasmagoria* often through a “derealization” that seeks to shape reality itself. Drawing from my book *On Microfascism*, this talk lays out the fascist phantasmagoria of recent years (e.g., fashwave, meme magic, tradwives, and martyred mass shooters) as a type of necropolitical digital media imaginary. *This is what I call a deathstyle*: a pervasive, immersive and participatory civil necromancy that plays out in *homi-suicidal* action. Finally, I propose we take up the call expressed in graffiti during Nuit Debout protests in 2016: “another end of the world is possible.” How does what is imaginable work in the service of fighting against fascism’s preferred method of ending the world? I draw upon the work on Deep Adaptation, collapsology, and “re-existence” (Adolfo Albán Achinte) to counter their deathstyles in a time of collapse.



Andrew Culp  
California Institute of the Arts  
*Predict, Police, Repeat: Life Caught in the Feedback State*

This talk excavates the cybernetic dimensions of contemporary power. I do so by conceptualizing the feedback loops used in contemporary governance as portable machines for capturing surplus life, labor, and meaning. I trace predictive policing dashboards, logistics interfaces, urban design, and other technologies back to the post-World War 2 cybernetic revolution. At its core, I unearth the “black-box epistemology” employed by these devices to reanimate the ancient logic of enclosure in real-time. In turn, they illustrate a shift from rule by decree to rule by constant calibration. I conclude with a sketch of counter-operations that have the potential to disrupt the loop, namely, nonexistence, the differential event, and ungovernability, as inspired by Black radical Selma James’s 1971 classic, *Sex, Race, and Class*.



Sarah Earnshaw  
KU Eichstätt-Ingolstadt  
*All power to the imagination!: Cultural Studies and Articulating Autonomous Labour Futures*

Calls to mobilise the imagination are a staple of radical politics; yet, the seeming impossibility to imagine otherwise is vital to the maintenance of “capitalist realism”. While the burgeoning revival of the US labour movement across sectors and positions - organising the once unorganisable - faces intensifying assaults, and the antagonisms of an indebted class laid bare by the assassination of a billionaire healthcare CEO dull and dissipate, this paper asks how cultural studies can contribute to articulating class compositional terrains through attention to imagination as both social practice and creative force of (protopian) potential. Drawing upon Shukaitis’ *Imaginal Machines* (2009) as well as the theory and practice of articulation, I consider spatially and temporally embedded imaginaries of labour futures amid decompositional dynamics recapturing imagination, through reference to a selection of worker-to-worker movements. Exploring the mobilisation of imagination in class struggle as collective experimentation and embodied everyday experience as well as an ongoing labour of becoming, how might cultural studies hold open and sustain such ruptures? How do cultural imaginaries of the future of work, from post-work utopias to tech-dystopias of overwork or obsolescence, inform the supposed horizons and, in turn, how can theories of cultural power learn from and co-create the organising of subversive potential in the here and now? As projections of the future workplace abound, and especially as audacious fascism becomes increasingly banal, we need all power to the imagination!

# Thanks to Our Institutional Members

## **2025 Featured Members:**

California Institute of the Arts

George Mason University

University of South Florida

Claremont Graduate University

## **Become an Institutional Member Today!**

### **Benefits of CSA Institutional Membership**

**(Membership year runs from January 1 - December 31)**

As a CSA institutional member, you can list your program, department, center, or nonprofit organization in our annual conference program and our online member directory; host an event and distribute promotional literature about your program at the conference; receive three complimentary conference registrations annually for two students and one faculty member in academic organizations or for staff in non-academic affiliated organizations; post complimentary employment listings through our listserv and website; access our resources, including our publication platform/journal *Lateral*; and participate in our electronic discussion forums to share ideas and learn about new developments in the field.

For more information, please visit: <http://www.culturalstudiesassociation.org/membership#institutional>

# Make(r)Space Ads



# SPECULATIVE ARCADE

@ CULTURAL STUDIES ASSOCIATION  
2025 CONFERENCE

Aidan Strong  
Vinny Roca  
Elliot Bear Yu  
Evan Ibarra  
Hua Chai  
Sagan Yee  
Michael Luo  
SpecGamesW25

From reconfiguring the past to imagining new modes of production, the works in Speculative Arcade explore and question the potential of games and play to imagine alternative forms of living and find dormant possibilities within the present. In a moment when the future seems narrowed, as the present collapses into the past, Speculative Arcade seeks to carve an alternative — this exhibition invites viewers and players to dwell in the speculative and play with possibility.

WALT DISNEY MODULAR THEATER (XBOX)  
THURSDAY - SATURDAY (8AM - 7PM)

# Peoples' Café

Native and Fusion Foods



10809 Garvey Ave.

El Monte, CA 91733

info@peoplescafe.la

Office: 626-361-7428

Mobile: 626-949-3753

El Pueblo Unido Jamás Será Vencido

The People United will Never be Defeated

Catering, Halal, Vegan and Vegetarian Options Available

## Sandwiches made with bánh mì

### Amaru's Rebellion

peruvian chicken, bell peppers, red onions, tomatoes, aji verde

### Chinga La Migra

shredded chicken, refried pinto beans, lettuce, tomatoes, chipotle-mayo, cotija cheese

### Free Palestine

chicken shawarma, baba ghanoush, cucumber, onions, tomatoes, hummus, pickled turnips

### Ho Chi Minh City

lemongrass chicken, pickled carrots and daikon, cilantro, bean sprouts, chili-garlic sauce, mayo aioli

### Kumeyaay Caesar

chicken breast, caesar dressing, romaine lettuce, parmesan cheese

### Siempre 26

turkey breast, turkey bacon, dijon mustard, pickles and swiss cheese

### Szechuan Guru Vato

breaded chicken, bell peppers, chili paste, refried pinto beans, onions, tamarind chutney

### Tatánka's Revenge

ground bison, arugula, bell peppers, onions, tomatoes, chipotle-mayo

## Vegan/Vegetarian

### Gramsci Caprese

basil pesto (with parmesan cheese and walnuts) mozzarella, squash, tomatoes

### Tres Adelitas

refried pinto beans, corn polenta, squash, sun dried tomatoes

### Tyrannosaurus Eggs

chopped hard-boiled eggs, cranberries, vegan mayonnaise, mustard, minced celery, onions, and walnuts

### Reuben Salazar

beets, Horseradish, Sauerkraut, Vegan mayo, Pickle relish

### Violeta Mapuche

deviled potatoes, choclo (corn), fava bean spread, roasted pine nuts, kinwa (quinoa), and chimichurri

### West Bank

vegan tuna salad with chickpeas, mayo, celery, onion, capers and dill

## Salads

### Atahualpa Kinwa

quinoa, chickpeas, cucumber, onion, tomatoes, parsley, lemon vinaigrette

### Beet the System

beets, apples, mixed greens, walnuts, burrata cheese, balsamic vinaigrette

### Free the Land

mixed greens, seasonal fruit, nuts

### Kumeyaay Caesar

romaine lettuce, parmesan cheese, croutons, caesar dressing with egg yolk, lemon juice and anchovies

## Soups of the Day

### Great Law of Peace

(seasonal) squash, carrot, potatoes

### Fideo Pangayaw

noodles, tomato sauce, chili powder

### Mental Fruit

lentils, carrots, onions, potatoes

### Pre-Cuauhtémoc

Corn kernels, chicken, red chiles

### Soup for the Soul

chicken, noodles, carrots, celery

## Waffles

### 1933 Berry Strike

mixed berry sauce and medley with mascarpone whipped cream

### 1954 Coup d'état

bananas and pecans

### Native Land

blue corn, piñon (pine nuts), mixed berries and mascarpone whipped cream

### No Thanksgiving

Turkey bacon, cheddar cheese, orange-jalapeno marmalade

### Xocolatl

chocolate, bananas, and mascarpone whipped cream

### Spirit Blanket

sage, rosemary, turkey bacon, corn and mascarpone cream

## Drinks

### Earth Liberation

Cucumber lemonade

### Fascist Blood

iced hibiscus tea, citrus, and spices

### Guerrilla Horchata

Rice milk with spices (contains nuts)

## Coffee

### Café de Olla

Allspice, anise, cloves, cinnamon, orange peel, piloncillo, vanilla

### Champurrado

Corn flour, chocolate, and spices

### Horchata Latte

Cold brew with rice milk and spices

## Teas

### Blood in-Blood Out

hibiscus tea, citrus, and spices with no sweetener

### Cálmate

chamomile, lavender, mint, rose hips

### Das Kapital

Golden milk with coconut, turmeric, and warming spices blend

### Detox

lemon, ginger, honey, green tea

### La Delicada

licorice, fennel, mint, black tea

### Tierra y Libertad

jasmine, lavender, rose hips, orange blossoms

CSA  
Imaginary Futures: Utopias,  
Dystopias & Prototypes of  
Cultural Studies

# Fishy Fantasies



## Protect the Nest



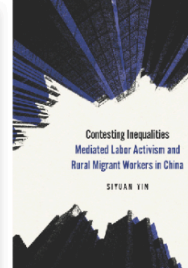
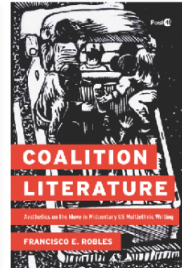
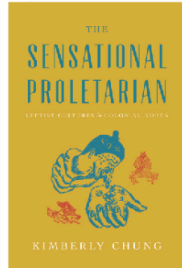
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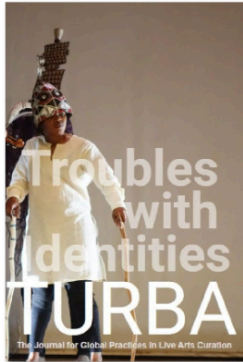
*Mediated Labor Activism and Rural Migrant Workers in China*  
Siyuan Yin

### The Sexual Economy of Capitalism

Noam Yuran  
CURRENCIES: NEW THINKING FOR FINANCIAL TIMES

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# Essential reading in cultural studies from berghahn



## TURBA

The Journal for Global Practices in Live Arts Curation

Managing Editor: Dena Davida

TURBA is the first journal for the study, theory, and praxis of curatorial strategies in the live arts. The live arts are broadly defined as those arts in which contingent, momentary acts and events, performed by human or other autonomous agents, are crucial to the aesthetic perception and the emergence of meaning in ephemeral time-based work.

Volume 3/2024, 2 issues p.a.

## JOURNAL OF BODIES, SEXUALITIES, AND MASCULINITIES

Editors: Jonathan A. Allan, Chris Haywood, and Frank G. Kariotis

## BOYHOOD STUDIES

An Interdisciplinary Journal

Interim Editors: Jonathan A. Allan and Chris Haywood

## CONTENTION

The Multidisciplinary Journal of Social Protest

Editors: Benjamin Abrams and Giovanni A. Travaglino

## CRITICAL SURVEY

The Journal for Global Practices in Live Arts Curation

Editor: Graham Holderness

## EUROPEAN COMIC ART

Editors: Laurence Grove, Ann Miller, and Anne Magnussen

## GIRLHOOD STUDIES

An Interdisciplinary Journal

Editor-in-Chief: Claudia Mitchell



## MIGRATION AND SOCIETY

Advances in Research

Editors: Mette Louise Berg, Elena Fiddian-Qasmiyeh, and Tatiana Thieme

## MUSEUM WORLDS

Advances in Research

Editors: Alison K. Brown and Conal McCarthy

## PROJECTIONS

The Journal for Movies and Mind

Editors: Ted Nannicelli, Joseph P. Magliano, and Maarten Coëgnart

## SARTRE STUDIES INTERNATIONAL

An Interdisciplinary Journal of Existentialism and Contemporary Culture

Executive Editors: John Gillespie, Katherine Morris, T. Storm Heter, and Constance Mui

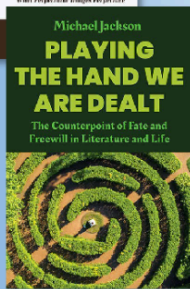
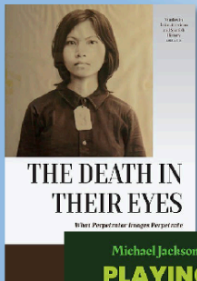
Published in association with the United Kingdom Sartre Society and the North American Sartre Society.

## SCREEN BODIES

The Journal of Embodiment, Media Arts, and Technology

Editor: Andrew Ball

## berghahn books



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Practice, Performance and Power  
Jonathan McIntosh

### INGMAR BERGMAN OUT OF FOCUS

Film Cultures and International Reception

Edited by Jono Van Belle, Fernando Ramos Arenas, Maria Paz Peirano

### PLAYING THE HAND WE ARE DEALT

The Counterpoint of Fate and Freewill in Literature and Life  
Michael Jackson

### SUBJECTIVITY AT LATIN

AMERICA'S URBAN MARGINS

Edited by Kopper, M and Richmond, M. A.

### BEYOND PAIN

The Anthropology of Body Suspensions  
Federica Manfredi

### RECONSTRUCTING HOMES

Affective Materiality and Atmospheres of Belonging

Edited by Eerika Koskinen-Koivisto, Kristiina Korjonen-Kuusipuro, Viktorija L.A. Ceginskas, Anna Kajander, Helmut De Nardi

### REVERSIBLE AMERICA

Cowboys, Clowns, and Bullfighters

Frédéric Saumade and Jean-Baptiste Maudet

### THE DEATH IN THEIR EYES

What Perpetrator Images Perpetrate

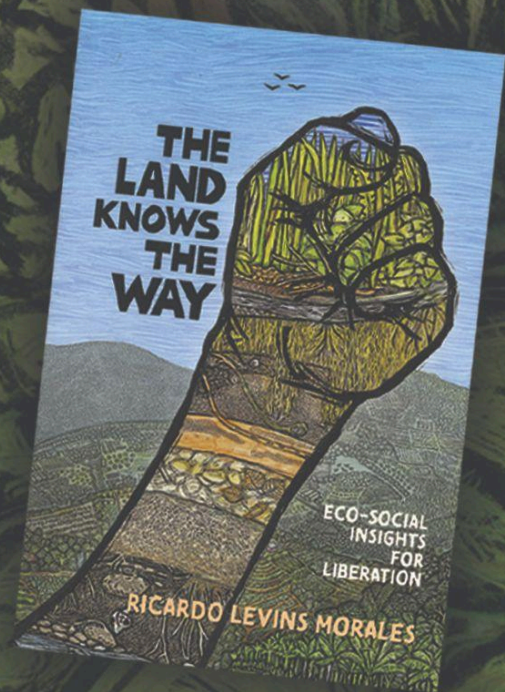
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For more information please contact Interim Director of Cultural Studies Dr. Lisa Rabin at [lrabin@gmu.edu](mailto:lrabin@gmu.edu)  
For details on the Cultural Studies PhD and monthly Colloquium series please visit <https://culturalstudies.gmu.edu/>



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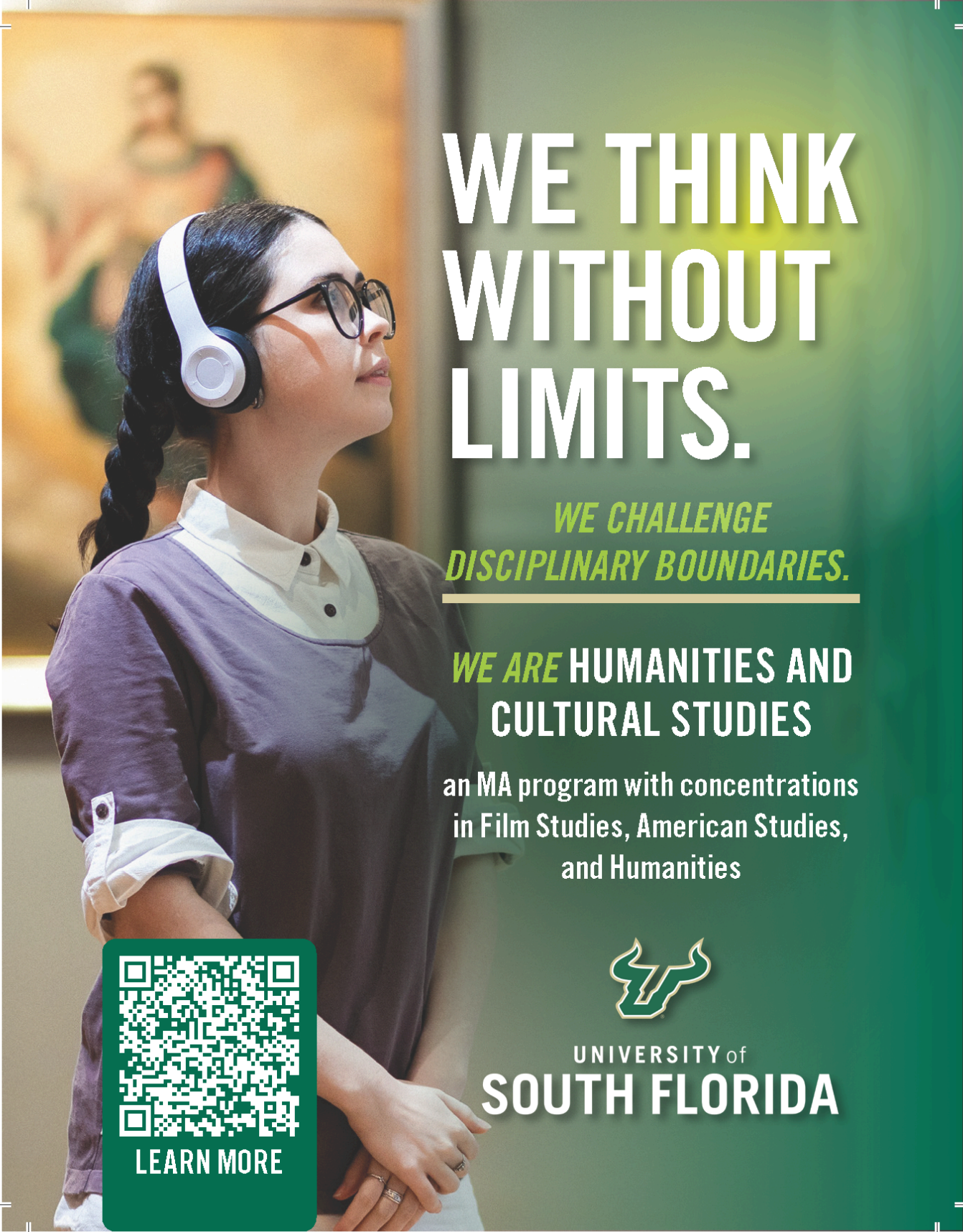
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# Schedule of Sessions

ALL TIMES ARE WESTERN TIME ZONE (LOS ANGELES, UTC-8:00)  
DATES ARE THURSDAY, MAY 29, 2025 - SATURDAY, MAY 31, 2025

## ThursdayOngoing

### XBOX | MakerSpace Exhibit

#### Speculative Arcade

Aidan Strong, Vincent Roca, and Michael Luo

From reconfiguring the past to imagining new modes of production, the works in Speculative Arcade explore and question the potential of games and play to imagine alternative forms of living and find dormant possibilities within the present. In a moment when the future seems narrowed, as the present collapses into the past, Speculative Arcade seeks to carve an alternative — this exhibition invites viewers and players to dwell in the speculative and play with possibility. Speculative Arcade includes digital games, networked experiences, and analog role playing games by Los Angeles based artists including Aidan Strong, Vinny Roca, Elliot Bear Yu, Evan Ibarra, Hua Chai, Sagan Yee, Michael Luo, and more.

### Outside Main Building | MakerSpace Exhibit

Fishy Fantasies: Bridges Beyond Waters

Roya Ziba

<https://www.royaziba.com/fishyfantasies>

This site-specific installation suspends ceramic articulated fish from native and heritage trees, particularly oaks threatened by development, activating a layered meditation on diasporic memory, ecological precarity, and cultural inheritance. Inspired by an ancestral heirloom, the work also draws from the symbolism of California's golden state fish, the Garibaldi, a protected fish, often associated with guardianship and freedom. These articulated forms, some of which may become nesting sites, gesture toward interspecies refuge and transformation.

Developed through conversations with conservationists and shaped by histories of war, sanctions, and displacement, the project refuses the erasure of lineages, both botanical and human. Visitors are invited to reflect and contribute to an evolving sound composition through the installation's digital portal, donating their thoughts to amplify awareness of endangered trees and the futures we hope to protect.

## Thursday 8:30-10:00

### session A | Cafe A | Panel

#### Voices and Bodies of Resistance: Transnational Narratives of Resistance and Transgression

Chair: Terrin Rosen, Independent Researcher

Blake Cravey, University of Georgia

“Expanding Love: Black Feminism and Love Reimagined”

Sarah Jung, University of Hawaii at Manoa

“Racing for Justice: Lewis Hamilton, Formula 1, and the Struggle for Sporting Utopias”

Terrin Rosen, Independent Researcher

“Bride of ISIS’: Affective Narratives of Seduction, Fantasy, and Trauma in Terrorism Scholarship”

### session B | Cafe B | Panel

#### Freedom, Feeling, and the Utopian Self

Chair: Nejat Kedir, University of California, Berkeley

Darrell Moore, Claremont Graduate University

“Baldwin's Call, Our Response”

Aaron Borok, Trent University

“Seeds of Feeling: Yokohama Kaidashi Kikou and Affect at the End of the World”

Nejat Kedir, University of California, Berkeley

“Racial Blackness and Utopian (Im)Possibilities in Wynter’s The Hills of Hebron”

### session C | G201 | Praxis

#### CENTO AS LIBERATION ALCHEMY: musings

Jo Alvarado, University of California, Los Angeles

**session D | G202 | Theories of Cultural Studies Panel**

**Birmingham's Afterlives: (Re)Casting the Theoretical and Methodological Histories of Cultural Studies in Bad New Times**

Chair: Robert F. Carley, Texas A&M University, College Station

Eleana Sanchez, Universite Toulouse Jean Jaures

"The Early Expansion of British Cultural Studies: a Case Study of the Centre for Contemporary Cultural Studies (1964-1988)"

Robert F. Carley, Texas A&M University, College Station

"Beyond Racial Capitalism: Stuart Hall, Articulation, Violence, and the Global Reproduction of Capitalism"

**session E | F200 | Praxis**

**Dystopian Performativity**

Rick Mitchell, California State University, Northridge

Henry Samuelson, California State University, Northridge

"The Dystopian Performativity of Sony Labou Tansi's 'Qui a Mangé Madame d'Avoine Bergotha?': Satire, Ritual, and the Subversion of Utopian Dreams" (This session will include a staged-reading and discussion of Who Ate Our Lady of the People, an adaptation by Leslie Katz of the play Qui a Mangé Madame d'Avoine Bergotha? by renowned Congolese writer Sony Labou Tansi.)

**session F | Langley | Film Studies Panel**

**Subversions, Liminality, and Liberatory Textuality in Film and Television**

Chair: Anne Ciecko, University of Massachusetts-Amherst

Carl Schmitz, University of California San Diego

"Painting in Liminal Cinematic Worlds: 'Picnic and Hanging Rock' and 'Severance'"

Soojung Paek, George Mason University

"Family as Social Class: Dystopian Social Order in Film 'Parasite'"

Anne Ciecko, University of Massachusetts-Amherst

"Global Protopian 'Pocket' Cinemoetics"

Nicholas Uptgrow, Howard University

“Down in the Valley’: A Critical Textual Analysis of the Representations of Sexuality and Masculinity of the Male Characters of P-Valley”

**session G | A216 | Pedagogy Panel**

**Manifesto for Protopian Design Pedagogies**

Arden Stern (ArtCenter College of Design) and Danielle Foushee (Arizona State U)

**session H | A217 | Environment, Space, and Place Panel**

**Public Art, Landscape Strategies, and the Future**

Chair: Ken Ehrlich, California Institute of the Arts and University of Southern California

Ken Ehrlich, California Institute of the Arts and University of Southern California  
“Rio Grande - Living Infrastructures”

Burç Kostem, University of Southern California  
“Techniques of Limitation: Communism, Transition and Eco-technical Struggles”

Muna Al Taweel, George Mason University  
"Whose Streets, Whose Voice? Reading Dissensus in Jordan's Urban Landscape"

Tara Edwards, California Institute of the Arts  
“Writing the Walls: The Graffiti Towers of Downtown Los Angeles”

**Thursday 10:15-11:45**

**session A | G201 | Panel**

**Transforming our Present, Creating our Future: Identity, Art, and Modernity**

Chair: Vanessa Sanders Taboada, University of North Carolina, Chapel Hill

Vanessa Sanders Taboada, University of North Carolina, Chapel Hill  
“Decolonial Discourse in Aquí Vive Gente”

Nadia Marshall, Edgewood College  
“Impressionist Art and Gender Intersectionality: Exploring the Roles of Women and Their Contribution to the Development of Modern Art”

Hannah Van Hove, Vrije Universiteit Brussel

“Looking Backwards Towards Imaginary Futures: 1970s Conceptual Women’s Writing and the Performance of the Everyday”

Alan Smart, University of Illinois Chicago

“New Babylon University: Knowledge Production as Spatial Production Between Art and Radical Politics of the 1960s”

**session B | Langley | Panel**

**The Domestic Front: Kinship, Caregiving, and Social Reproduction**

Kathalene Razzano, University of Maryland, Baltimore County

“Focus on the Family: Vance, Project 2025 and Our Families”

Jodi Davis, California State University, Fullerton

“Focus on the Family: Resisting Authoritarianism and Protecting Communities”

Sean Johnson Andrews, Columbia College Chicago

“Parenting against Cisness”

**session C | Cafe A |**

**Open**

**session D | Cafe B**

**Open**

**session E | A216 | Theories of Cultural Studies Panel**

**Project Formations; Remediations: Political “Means and Ends” of Cultural Theory**

Chair: Cedric Bobro, California Institute of the Arts

Douglas Spielman, San Francisco State University

“Non-Communicative Mediation and the Dystopia of Value: Communication Theory and Marx’s Critique of Value”

Juan Tarancon, University of Zaragoza

“‘What Ain’t to Be Just Might Happen’: Cultural Studies, Hope and Social Change”

Rainer Winter, University of Klagenfurt

“Aesthetics, Critique and Utopia: The Dimensions of Performative Social Science”

Cedric Bobro, California Institute of the Arts

“The Digital Topos: On the Technologization of the Imaginary in Monopoly Capitalism”

## **session F | G202 | Performance Panel**

### **Performance Interventions**

Chair: Miya Shaffer, York University

Amanda Yates Garcia, University of California, Los Angeles

“De-Centering the Dudes: Re-Centering Dance and Ecology in the Maypole Dances of Colonial New England”

Amorette Muzingo, California Institute of the Arts

“Critical Bed Theory: Experimental Contemplations of Intimacy”

Daniel Dilliplane, University of Milan

“Staging Post-Truth Digital Dystopia: Semiocapitalism, Algorithmic Affect, and the Future of Collectivity”

Miya Shaffer, York University

“Performing the Eugenic Future: Mixed-Race Faciality and Practices of Facial Optimization on TikTok”

## **session G | F200 | New Media & Digital Cultures Roundtable**

### **Incomplete, Incalculable, Incomputable: Media Histories of Futurity**

Chair: Rebecca Uliasz, University of Michigan

Rebecca Uliasz, University of Michigan

Tung-Hui Hu, University of Michigan

M. Beatrice Fazi, University of Sussex

Evan Donahue, Simon Fraser University

Charles Eppley, Arizona State University

Daniel Scott Snelson, University of California, Los Angeles

## **session H | A217 | Critical Feminist & Queer Studies Panel**

### **Alternative Futures**

Chair: Adrián I. P-Flores, University of California, Los Angeles

Charlotte Pu, University of California, Los Angeles

“Strange Mother, Freak Baby: Dystopian Reproductive Futurity in Ling Ma’s Fiction”

Rae Landingin, University of Florida

“The Poetics of Diasporic Trans Digital Spaces: Pleasure, Performance, Belonging and Care in Approaching Queer Futurity”

Paulina Lanz and Fernanda Soria-Cruz, University of Southern California

“Vocalic Futures: Sonidero Mic Practices as Protopian Technologies of Belonging”

Yasmine Agocs, University of Toronto

“The Clean Girl: A Not-So-Far Dystopic Cultural Performance”

## Thursday 11:00-12:00

### The Lund | MakerSpace Screening & Talk

#### The History of Labor in the American Animation Industry

Stephanie Delazeri

Join animator and labor researcher, Stephanie Delazeri for an exciting talk and screening covering the often hidden history of unions, strikes, and labor disputes between animation workers and studios. From police brutality to mafia goons, from suspicious deaths to exploitative studio

heads, there’s a lot more to the history of animation than just ‘drawing cartoons.’ This presentation aims to help artists, animation fans and animation professionals have a better understanding of the historical context that has led to modern animation workers still struggling to achieve livable wages and respectful working conditions despite creating media that generates billions of dollars in profit every year. By sharing the history of animation labor, we can support labor literacy in the craft, support the fight for better wages and working conditions, and strengthen working class solidarity among all artists in the entertainment field. The talk will utilize a plethora of archival images and footage throughout, concluding with a rare short documentary about the 1941 Disney strike, shot and edited by Disney striker, Ray Patin.

## Thursday 12:00-1:00 (Lunch)

### Main Parking Lot | Makerspace Event: Food Truck

#### Creating The Peoples Café

**Arón Montenegro, PhD | UCLA | Dept. of World Arts and Cultures/Dance**

The Peoples Café at the Memories of El Monte Community Arts Space is a multifaceted community hub addressing food insecurity through a hybrid soup kitchen and coffeeshop, while providing educational resources and programming on holistic wellness. Our mission is to build community through a transformative justice model supporting communities' self-determination. Prioritizing environmental justice, Peoples' Cafe focuses on sustainable agriculture, reintroducing Native foods to combat hunger, and promoting healthy eating through education within the Greater East Los Angeles and San Gabriel Valley areas. Through culinary arts, herbalism, and food justice advocacy, we provide education and training for residents on nutrition, physical and emotional wellness, and cooperative models in the workforce. We envision neighborhoods where local communities have the resources and strong interpersonal relationships to respond to problems constructively. Our contribution to the Make(r) Space will be based on a demonstration on some of our signature items and conversation about the joys and challenges in striving towards food sovereignty and autonomy within the metropolis of Los Angeles.

**Thursday 1:30-3:00**

**session A | G202 | Crip Theory / Critical Disability Studies Panel**

**Crip Archive, Crip Space, and Crip Futurities**

Chair: Jennifer Scuro, Molloy University

Julie Dind, Tokyo College, The University of Tokyo  
"Alter Topos: Reimag(in)ings of Space in the Age of Disability"

Jennifer Scuro, Molloy University  
"Can Trauma be Archived?"

Edith Hollander, University of Southern California  
"Cultures of Dis/Inclusivity: Disability, Academic Socialization, and Crip Futurity"

**session B | Cafe B | Panel**

**Eerie Screens: U/dystopia, Horror, and the Dialectics of Visual Culture**

Chair: Zari Taylor, New York University

Zari Taylor, New York University  
"Paradise: Utopia, Dystopia, or Protopia?"

Joey Abdallah-Robbins, George Mason University

“Invasive Species: (De)Colonization in Predator and Prey”

**session C | G201 | Panel**

**Empire’s Echoes: Aesthetics, Archives, and the Afterlife of Power**

Chair: Stephanie Sabo, California State University Long Beach

Anita Jain, California State Polytechnic University, Pomona  
“Intellectual Pessimism, Optimistic Will”

Re’ee Hagay, Vanderbilt University  
“Forgotten Silences, Uncrossed Frontiers: Edward Said’s Other Aesthetic Imaginary”

Stephanie Sabo, California State University Long Beach  
“Narrative Failure: Contemporary Artists Memorializing Collective Trauma”

**session D | Cafe A | Panel**

**Disaster Decolonization: Abolishing the Disaster of Settler Utopias for Indigenous Renewal**

Chair: Amra Salomón, University of California Santa Barbara

Meryem Kamil, University of California, Irvine  
“Infrastructural Destruction, Ecocide, and AI Representations of Gaza post-October 7th”

Jessica Ng, Princeton University  
“Black White Gold Mountain: Lithium mining for electric vehicles in settler climate futures”

Amra Salomón, University of California, Santa Barbara  
“Regeneration Beyond Colonialism”

**session E | F200 | New Media & Digital Cultures Panel**

**Memories of the Internet**

Chair: Peter Krapp, University of California, Irvine

Peter Krapp, University of California, Irvine  
“Is the Internet a Museum of Computing?”

Eric Hahn, Butler University  
“Archiving Loss: File Sharing and Digital Preservation”

Cem Addemir, University of California, Irvine

“From Politics of the Archive to the Archive of Politics: Preserving History on the Marxist Internet Archive”

**session F | A217 | Critical Feminist & Queer Studies Panel**  
**Queering Bodies, Time, and Space**

Chair: Adrián I. P-Flores, University of California, Los Angeles

Celeste Jasmine Cash, University of South Florida

“Coming Into Utopia: Queer World-Making in the Trans Erotic”

Joseph Appleton, The London School of Economics and Political Science

“Escaping the Present; or, Falling Out of Straight, Able-Bodied Time”

Alisha Dukelow, University of Southern California

“The Ironic Celestuality of Queer Femininity in Djuna Barnes's *Ladies Almanack* (1928)”

**session G | Langley | Film Studies Panel**

**Sino-Utopias on Screen and Stage**

Chair: Anne Ciecko, University of Massachusetts-Amherst and Elad Sobol, University of Pittsburgh

Yu Yang, Peking University

“The Triple Utopia in 21st-Century Mainland Chinese Popular Culture”

Elad Sobol, University of Pittsburgh

“Sino-Futurist Gazes Toward Utopia: Interpellating Jazz Musicians and the Soft Power of Documentaries”

Wanting Wang, University of Pennsylvania

“The Contradictions of Distinction: Clarifying Bourdieu's Aesthetic Theory Through Chinese Theatrical Arts”

**session H | A216 | Black and Race Studies Panel**

**Race Imaginations**

Chair: Terrell Taylor, William & Mary

Terrell Taylor, William & Mary

“Black Against the Dying (of the) White: Towards a Black Critical Cultural Vitalism”

Boz Garden, No Academic Affiliation  
"The Potential Future(s) of Slavery"

Rachel Williams, George Mason University  
"Unsettling the Present to Dream the Future: Haitian Migrants, Political Expediency, and the Category of the Human"

Curtis Marez, University of California San Diego  
"Brown Speculative Fictions: Chicana Futurisms in TV, Literature, and Performance"

## Thursday 3:15 - 4:45

**session A | Langley | Panel**

### **Brown Speculative Fictions: Chicana Futurisms in TV, Literature, and Performance**

Chair: Curtis Marez, University of California San Diego

Curtis Marez, University of California San Diego  
"Roswell, New Mexico and the Televisual Police and Prison Complex"

Tace Hedrick, University of Florida  
"Gloria Anzaldúa's Altered States: Transpersonal Psychology, Esotericism, and Rebirth of a Future Self"

B.V. Olgún, University of California Santa Barbara  
"Latinx Speculative Materialism: The Petite Bourgeois Turn in Latinx Studies and Rosaura Sánchez and Beatrice Pita's Post-Latinx Marxist Revolutionary Synthesis"

Stephanie Y. Martínez, University of California San Diego  
"Queer Brown Futures: Labor, Race, and the Climate of 1848/2048"

**session B | A217 | Panel**

### **Precarity and Postindustrial Promises: Labor, Capital, and Culture**

Chair: Eleana Sanchez, Université Toulouse Jean Jaures

Josh Widera, University of Southern California  
"21st Century Sandwichmen: Bicycle Couriers as Human Billboards"

Shukadev Amgain, George Mason University  
"Generative AI and Deskilling of IT Jobs: Hope and Despair of South Asian Graduates in the US"

Dana Marterella, Glendale Community College  
“Archetypes of American Capitalism and The Logic of Wealth: Horatio Alger's *Ragged Dick* as Prototypical Trumpism”

Riley Davoren, University of South Carolina  
“Capitalist Realism and Motherhood: Maternal Corporeality in *The Need*”

### **session C | G201 | Panel**

#### **Utopian Feminist and Queer Futurities**

Chair: Roshan Roymon, University of California, Santa Barbara

Maxi Wardcantori, Rutgers University  
“To Dream of the Future: Reimagining Community on a Lesbian Separatist Commune”

Kate Gilchrist, University College London  
“Queering the ‘Happily Ever After’: Utopian Fantasies of Single Female Futures”

Scott Campbell, Claremont Graduate University  
“Afropessimism and Palestinian Liberation”

### **session D | G202 | Roundtable**

#### **Arab Media, Politics and Consumer Culture: A Seminar**

Chair: Jaafar Aksikas, Columbia College

Jaafar Aksikas, Columbia College  
Abdullah M Dagamesh, Yarmouk University

### **session E | F200 | New Media & Digital Cultures Panel**

#### **Technostalgia and Protopean Futures**

Chair: Mark Nunes, Appalachian State University

Mark Nunes, Appalachian State University  
“Lingering on the Ruins of Cyberspace: Nostalgic Speculations on Digital Everyday Life”

Sam Hwang, University of Idaho  
“Problematizing the ‘Future We Were Promised:’ Nostalgic Escapism, Pseudo- Environmentalism, and the Frutiger Aero Aesthetic”

Trevor Redd Smith, University of California, Irvine  
“Hypnospace Outlaw and hypertextual utopia”

Jaime Riccio, City University of New York LaGuardia Community College  
“Futuring Chaos: Predictions of an Internet Entropia”

**session F | Cafe A |**

**Open**

**session G | A216 | Black and Race Studies Panel**

**Identity Articulations within A.I.**

Chair: TBD

Ayub Mwampela, Catholic University of America  
“Techno-Linguistic Dystopia: AI’s Role in Undermining African Linguistic Identity”

Muge Yuce, George Mason University  
“The AI of Attractions: AI-Generated Comedy and Imaginary Futures”

**Thursday 5:30-7:00**

**Native Inclusion & Welcome Reception**

Please join us for a Native Inclusion in the Lund, followed by a reception in the Main Gallery to open the conference.

**Friday Ongoing**

**XBOX | MakerSpace**

**Speculative Arcade**

Aidan Strong, Vincent Roca, and Michael Luo

From reconfiguring the past to imagining new modes of production, the works in Speculative Arcade explore and question the potential of games and play to imagine alternative forms of living and find dormant possibilities within the present. In a moment when the future seems narrowed, as the present

collapses into the past, Speculative Arcade seeks to carve an alternative — this exhibition invites viewers and players to dwell in the speculative and play with possibility. Speculative Arcade includes digital games, networked experiences, and analog role playing games by Los Angeles based artists including Aidan Strong, Vinny Roca, Elliot Bear Yu, Evan Ibarra, Hua Chai, Sagan Yee, Michael Luo, and more.

## **Outside Main Building | MakerSpace**

Fishy Fantasies: Bridges Beyond Waters

<https://www.royaziba.com/fishyfantasies>

Roya Ziba

This site-specific installation suspends ceramic articulated fish from native and heritage trees, particularly oaks threatened by development, activating a layered meditation on diasporic memory, ecological precarity, and cultural inheritance. Inspired by an ancestral heirloom, the work also draws from the symbolism of California's golden state fish, the Garibaldi, a protected fish, often associated with guardianship and freedom. These articulated forms, some of which may become nesting sites, gesture toward interspecies refuge and transformation.

Developed through conversations with conservationists and shaped by histories of war, sanctions, and displacement, the project refuses the erasure of lineages, both botanical and human. Visitors are invited to reflect and contribute to an evolving sound composition through the installation's digital portal, donating their thoughts to amplify awareness of endangered trees and the futures we hope to protect.

**Friday 8:30-10:00**

**session A | Cafe A |**

**Open**

**session B | Langley | Panel**

**Playful Worlds, Serious Futures: Games and Leisure Technologies**

Chair: Collin Hawley, George Mason University

Ilker Bahar, University of Amsterdam

“Cute, Goofy and Wholesome: Virtual Reality as a Utopian Horizon Against the Dystopic Legacy of Social Media”

Hoyon Mephokee, Washington University in St. Louis

“Fast and Furious: Mobile Aesthetics and Modernity at the 1900 Paris Exposition and Beyond”

Collin Hawley, George Mason University

“Smooches and Unspeakable Terror: Sexuality, Comedy, and Cosmic Pessimism in Lovecraftian Dating Simulators”

**session C | G201 | Panel**

**Surveilled Futures: Identity and the Nation in Media Futures**

Chair: Corinne Weinstein, Rutgers University

Dan Bustillo, University of California, Riverside

“Creative Non-Compliance in the Papeleo Regime”

Jenny Lee, University of Pennsylvania

“Feminist Labor Histories of Neighborhood Surveillance Futures”

Myra Mentari Abubakae, National University of Singapore

“Cinematic Futures of National Memory: Utopian and Dystopian Narratives in Indonesian Popular Culture”

Corinne Weinstein, Rutgers University

“Elevation, Ideology, and Identity: A Critical Examination of Elevating Experiences with Scripted Television”

**session D | G202 | Praxis**

**Shelter as Sanctuary: A Collaborative Workshop on Reproductive Care and Gender Justice in Crisis Spaces**

Maya Zanowski, Independent Researcher

**session E | F200 | New Media and Digital Cultures Praxis**

**Our HTML Neighborhood**

Aidan Strong, University of California, Los Angeles

*Please bring a laptop to participate in this praxis session.*

**session F | A217 | Critical Feminist & Queer Studies Panels**

## **Sex, Labor, and Play in Imaginary Futures: Re/Structuring Pleasure Beyond the Neoliberal Now**

Chair: Caitlin Graziani, University of California, Davis

Carissa Newsome, University of California, Santa Barbara  
“Is It Work, If I Enjoy It?”

Ginger Mueller-Testerman, University of California, Santa Barbara  
“Beyond the Normal Orgasm: Reimagining Pleasure Outside of Sexual Science”

Roshan Roymon, University of California, Santa Barbara  
“Not Safe for Work (or Future)?: Risk, Viral Erotics, and Queer-Crip Futurity in Viral Loads”

Cristina de la Riva, Widener University; University of Houston  
“Queering Mythology: Healing Sexual-Spiritual Trauma Through Gender Expansive Archetypal Symbolism”

### **session G | A216 | Black and Race Studies Roundtable**

#### **Meet the Authors: New Books on Race in Cultural Studies**

Chair: Douglas Ishii, University of Washington

Charles Athanasopoulos, The Ohio State University  
*Black Iconoclasm: Public Symbols, Racial Progress, and Post/Ferguson America* (Palgrave, 2024)

Jess A. Goldberg, New Mexico Highlands University  
*Abolition Time: Grammars of Law, Poetics of Justice* (University of Minnesota Press, 2024)

Kit Myers, University of California, Merced  
*The Violence of Love: Race, Family, and Adoption in the United States* (University of California Press, 2025)

Corinne Mitsuye Sugino, The Ohio State University  
*Making the Human: Race, Allegory, and Asian Americans* (Rutgers University Press, 2024)

**Friday 10:15-11:45**

### **session A | Cafe A | Panel**

#### **Contagions of Belief: Community, Conspiracy, and the Digital**

Chair: Jessica Martin, University of Leeds

Jessica Martin, University of Leeds  
“Anti-Fandom and the Governance of Snarking”

Chelsea Reynolds, Arizona State University  
“‘Everyone Has the Power to Become Their Own Healer’ vs. ‘Manifest Your Dream Life With Chat GPT:’  
A Comparative Analysis of Race, Gender, and Social Class in Wellness Influencer Discourse”

## **session B | A217 | Culture and War Panel**

### **The World Wide Web of War: Gaza as Global Conflict**

Chair: Howard Hastings, Indiana University of Pennsylvania

Natasha Williams, University of Pennsylvania  
“‘The Instagram Intifada’: Social Media, Public Opinion, & Collective Mobilization on Palestine”

Kenneth Habib, California Polytechnic State University, San Luis Obispo  
“Palestinian Resistance Through Transformations of Fairuz”

Ece Algan, California State University, San Bernardino  
“Framing Resistance: Turkish Media Portrayals of Pro-Palestine Protests and the Polarization of Protest Culture”

## **session C | G201 | Panel**

### **Fascism Revisited: Old Anxieties, New Formations**

***Now an open discussion on Trump, Project 2025 - new articulations of American Identity - come by!!***

Chair: Mobina Hashmi, Brooklyn College - City University of New York

Mobina Hashmi, Brooklyn College - City University of New York  
“The American Dream and Project 2025”

## **session D | G202 | Panel**

### **Queer Creative Worlds: Utopia, Affect, and Performance**

Chair: Jan Maramot, University of California, Irvine

Karl McIntyre, De Montfort University  
“Utopian Performatives: Hope and Inclusivity in Queer Middle Age”

Vanessa Holyoak, University of Southern California

"Performing Solastalgia: Queer Forms of Ecological Care in Contemporary Performance and Relational Art Practice"

**session E | Langley | Roundtable**

**On Soft Protopias and Analog Temporalities**

Chair: Christine Imperial, University of California, Davis

Christine Imperial, University of California, Davis

Sarah Yanni, Independent Scholar

Dan Paz, University of California, Davis

Simone Zapata, Independent Scholar

**session F | F200 | New Media & Digital Cultures Panel**

**DIY Futures**

Chair: Saumya Malhotra, University of Minnesota, Twin Cities

Saumya Malhotra, University of Minnesota, Twin Cities

"Jugaadu Futures: Decolonizing Socio-Technical Imaginaries"

Henna Zamurd Butt, University of Chicago

"Internet Futuring: How Communities Are Networking Themselves"

Sam Hunter, University of California, Los Angeles

"Antimonies of Digital Queers' Cyberutopia"

**session G | A216 |**

**Open**

**Friday 12:00-1:00**

**The Lund | MakerSpace**

**Desert Diaries (Speculative Landscapes: On Wargames, Agency, and Space-Time Imaginaries)**

K. Yoland, Independent Artist and Researcher

Desert Diaries was developed through site-writing and embodied movement across U.S. deserts (2012–2022). The writing draws on Yoland’s time at military training sites, including Fort Irwin, and encounters with border patrol, oil riggers, and off-grid communities. Shared by three unknown voices that could also be one, Desert Diaries moves through events that span vast distances and time. Its non-linear structure shifts between travel log, surveillance device, memory bank, and teleporter. The performers take on roles such as stranger, witness, and ghost-whisperer as the shapeshifting narrative navigates the deserts of the U.S. Southwest to surface often hidden histories of migration, poverty, loss, borders, and power. Yoland is grateful to perform Desert Diaries with the participation of four local artists working across creative and sonic practices, radio, theater and activism. The performers are Leah Bachar and Haydeé Jimenez, and the sound artists are Maneesh Raj Madahar and Mike Meanstreetz.

### **People’s Cafe | Main Parking Lot**

The Peoples Café at the Memories of El Monte Community Arts Space is a multifaceted community hub addressing food insecurity through a hybrid soup kitchen and coffeeshop, while providing educational resources and programming on holistic wellness. Our mission is to build community through a transformative justice model supporting communities' self-determination. Prioritizing environmental justice, Peoples’ Cafe focuses on sustainable agriculture, reintroducing Native foods to combat hunger, and promoting healthy eating through education within the Greater East Los Angeles and San Gabriel Valley areas. Through culinary arts, herbalism, and food justice advocacy, we provide education and training for residents on nutrition, physical and emotional wellness, and cooperative models in the workforce. We envision neighborhoods where local communities have the resources and strong interpersonal relationships to respond to problems constructively. Our contribution to the Make(r) Space will be based on a demonstration on some of our signature items and conversation about the joys and challenges in striving towards food sovereignty and autonomy within the metropolis of Los Angeles.

**Friday 1:30-3:00**

**session A | A216 | Visual Culture Panel**

**Visions of the Future: Identity, Agency, and Resistance through Sound and Screen**

Chair: Kenneth Habib, California Polytechnic State University, San Luis Obispo

Eddy Wang, University of Pennsylvania

“This Image is Inhospitable But Are We?: Vlogging and the Visual Racial Mundane”

Senka Anastasova, Ss. Cyril and Methodius University – Skopje

“Radical Political Philosophy Of Vintage Futurism Aesthetics And Cultural Materialisms”

Douglas Ishii, University of Washington

“Not Stories about Race, Per Se: Transpacific Hipster Geographies in the Asian American Indie Rock Indie Film”

Jared Lamanati, University of South Florida

“Caligari & Hereditary: A Cross-Cultural Analysis into Contemporary Gender and Politics”

## **session B | Langley | Panel**

**Open**

## **session C | G201 | Panel**

### **Queer Utopias and Dystopias: Theory, Affect, Temporality**

Chair: Benjamin Hanley, George Washington University

Jan Maramot, University of California, Irvine

“The Poetics of a Queer Utopia”

Alexander Rudenshiold, University of California, Irvine

Hazel Ali Zaman-Gonzalez, Pacific Lutheran University

“The Production of Furryspace: Furry as Queer Media Utopian Practice”

Yiou Max Yang, University of Southern California

“Performing Absence: Queer Utopias and the Unfinished Present”

Benjamin Hanley, George Washington University

“The Politics of Annihilation: A Queer/Crip Framing of Fear and Destruction”

## **session D | G202 | Panel**

### **“A Few Rules for Predicting the Future”: Octavia E. Butler, Womanist Philosopher of Climate Futures**

Chair: Shelley Streeby, University of California, San Diego

Shelley Streeby, University of California, San Diego

“Octavia E. Butler’s Ecological and Environmental Research”

Monique Dixon, University of California, San Diego

“The World is on Fire, but Octavia Butler Warned Us or Octavia E. Butler’s Methodology for Researching the Future”

Ayana Jamieson, California State Polytechnic University, Pomona

“Womanist Histofutures in the Rainforest: In Search of Octavia E. Butler in Peru”

## **session E | F200 | New Media & Digital Cultures Panel**

### **Control Systems and Protopean Exploits**

Chair: Andrew Culp, California Institute of the Arts

Hanyin Xu, Fakrur Razi Maamor (non-presenting) and Mohd Effindi Samsuddin (non-presenting),  
University of Malaya

“Fractured Visions of the Future: Digital Utopian Narratives and Postcolonial Dystopian Critique in Southeast Asian Public Art”

Andrew Culp, California Institute of the Arts

“Proposal for a Book on ‘Soft Control’”

David Gehring, George Mason University

“Towards Dystopia: A Critical Speculation into the Effects of Platformization on Offline Communities of Resistance”

## **session F | A217 | Critical Feminist & Queer Studies Praxis**

### **Present Futures: Experiments in Feminist Futurity - A Continued Dialogue...**

Lucila Rozas Urrunaga, University of Pennsylvania

Simron Gill, University of Pennsylvania (non-presenting)

Valentina Proust, University of Pennsylvania (non-presenting)

Cienna Davis, University of Pennsylvania (non-presenting)

Azsaneé Truss, University of Pennsylvania (non-presenting)

**Friday 3:15 - 4:45**

## **session A | A216 | Publishing Workshop**

**Intellect Publishing Workshop - with James Campbell from Intellect Books & Journals**

James will discuss the following topics: changes impacting the publishing industry, choosing the right publisher or journal for your research, submitting to a journal, developing a book proposal. He will also discuss, impact, Open Access, peer review and other key topics.

The session will be informal and there will be plenty of time for Q&A, so bring your questions and queries for James.

## **session B | Cafe A | Panel**

### **Architecture of the Possible: Spatial Imaginaries and Utopian Futures**

Chair: Ana Iwataki, University of Southern California

Nicole Flores, Queen's University

“Utopian Practice Within the Cracks of Vancouver's Downtown Eastside”

Ana Iwataki, University of Southern California

“Caring for the Future through the Activities of Archiving”

## **session C | Cafe B | Panel**

### **Sustainable Living: Climate, Catastrophes, and Counterfutures**

Chair: Zachary Madison, University of Kansas

Susan Driver, York University

“Hope and Joy as world-building practices within the storytelling of youth climate activists”

Kanishka Sikri, York University

“Writing to Become Alive”

Stevie Ruiz, California State University, Northridge

“On the Pacific Homefront: The Civilian Conservation Corps and the Making of the National Park Service in Hawaii”

Zachary Madison, University of Kansas

“Deloria v Blade Runner: A Comparative Interpretation of Catastrophe in the Intellectualism of Mike Davis and Vine Deloria, Jr.”

## **session D | A217 | Roundtable**

### **Counter-Signals 5: Systems and their Discontents**

Andrew Culp, California Institute of the Arts

Alan Smart, University of Illinois Chicago

**session E | F200 | New Media and Digital Cultures Panel**

**AI as Utopic/Dystopic Future**

Chair: Marcus Breen, Boston College

Marcus Breen, Boston College

“Cultural Studies Theory After the Digital Turn(s) – Is AI One Crisis Too Many?”

Tiff Graham, Otis College of Art and Design

“Work of the Future: Humans Adapting to AI and Robotic Machines in Reality and Science Fiction/Speculative Fiction Stories”

Abdullah Dagamseh, Yarmouk University

“Techno-Capitalism, AI, and the Posthuman Future: Klara and the Sun and the Contradictions of Imaginary Futures”

Emilio Barkett, Columbia University

“Imagining the Future: Sociotechnical Imaginaries in Artificial Intelligence Development at OpenAI”

**session F | Langley | Literature Panel**

**Literary & Legal Biopolitics**

Chair: Levi Craske, University of California, Davis

Levi Craske, University of California, Davis

“Take Warning By Me”: Whiteness as Property-in-Life in 18th Century New England Execution Discourses

James Rawn, University of California, Irvine

“The Queer Future’s Failure in Margaret Cavendish’s The Convent of Pleasure”

Rachael Mulvihill, Carnegie Mellon University

“Nostalgic Capitalism”

**session G | G202 | Crip Theory / Critical Disability Studies Praxis**

**Dystopic Toolkits: Harnessing Disabled, Crip, Mad Hope-Building**

Angela Carter, University of Minnesota

Jigna Desai, University of California, Santa Barbara

Pau Abustan, Cal State Los Angeles

**session H | G201 | Globalization and Culture Panel**

**The Persistent Presence of Colonialism in a Postcolonial World**

Chair: Cecilia Uy-Tioco, California State University, San Marcos

Cecilia Uy-Tioco, California State University, San Marcos

“The Philippine Telecommunication Industry: Colonial Past and Global Neoliberal Present”

Nii Kotei Nikoi, North Carolina State University

“Lawyerfication: The production of legal ideology in news”

**Friday 5:00-7:00**

**The Lund & The Lund Reception Space | Presidential Plenary**

Jack Z. Bratich, Rutgers University

Andrew Culp, California Institute of the Arts

Sarah Earnshaw, German Historical Institute Pacific Regional Office and the Zolberg Institute

**Saturday Ongoing**

**XBOX | MakerSpace**

**Speculative Arcade**

Aidan Strong, Vincent Roca, and Michael Luo

From reconfiguring the past to imagining new modes of production, the works in Speculative Arcade explore and question the potential of games and play to imagine alternative forms of living and find dormant possibilities within the present. In a moment when the future seems narrowed, as the present collapses into the past, Speculative Arcade seeks to carve an alternative — this exhibition invites viewers and players to dwell in the speculative and play with possibility. Speculative Arcade includes digital games, networked experiences, and analog role playing games by Los Angeles based artists including Aidan Strong, Vinny Roca, Elliot Bear Yu, Evan Ibarra, Hua Chai, Sagan Yee, Michael Luo, and more.

**Outside Main Building | MakerSpace**

Fishy Fantasies: Bridges Beyond Waters

<https://www.royaziba.com/fishyfantasies>

Roya Ziba

This site-specific installation suspends ceramic articulated fish from native and heritage trees, particularly oaks threatened by development, activating a layered meditation on diasporic memory, ecological precarity, and cultural inheritance. Inspired by an ancestral heirloom, the work also draws from the symbolism of California's golden state fish, the Garibaldi, a protected fish, often associated with guardianship and freedom. These articulated forms, some of which may become nesting sites, gesture toward interspecies refuge and transformation.

Developed through conversations with conservationists and shaped by histories of war, sanctions, and displacement, the project refuses the erasure of lineages, both botanical and human. Visitors are invited to reflect and contribute to an evolving sound composition through the installation's digital portal, donating their thoughts to amplify awareness of endangered trees and the futures we hope to protect.

**Saturday 8:30-10:00**

**session A | G202 | Panel**

**Public Art, Public Futures**

Chair: Rebecca Heimel, University of Sussex

Rebecca Heimel, University of Sussex

"Memorial to St. Louis Abandoned: Richard Serra's Twain"

Hanyin Xu, Fakrur Razi Maamor (non-presenting), Mohd Effindi Samsuddin (non-presenting)  
Universiti Malaya

"Fractured Visions of the Future: Digital Utopian Narratives and Postcolonial Dystopian Critique in Southeast Asian Public Art"

Celeste Navas, University of California, Davis

"Rethinking Logistic Parks: Latinx Artists, Public Art, and Cultural Identity in Southern California's inland region"

K. Yoland, Independent Artist and Researcher

"Fictioning Borders: Site-specific Performance and Resistance at the US/Mexico Border"

**session B | F200 | Panel**

**Thinking a Future Otherwise: Examining the Role of the Radical Imaginary**

Chair: Wednesday Hobson, Claremont Graduate University

Wednesday Hobson, Claremont Graduate University

“Vasquez Rocks: Science Fiction, the Filmed Site, and the Radical Imaginary”

Sara Uchôa, Claremont Graduate University

“The Radical Imagination of ‘Walking in the City’”

Everette Davidove, Claremont Graduate University

“Liberatory Trans Pedagogy”

Gongju Cha, Claremont Graduate University

“Mediating Change and Uncertainty Through Crisis: The Imaginative Fly in Everything Everywhere All at Once”

## **session C | Cafe A |**

**Open**

## **session D | A216 | Theories of Cultural Studies Praxis**

### **Crafting Justice: How to Wage Art Upon Law**

Ishani Chokshi, California Institute of the Arts

What if Yoko Ono had sued her Cut Piece audience? What if Marina Abramović had sued her Rhythm 0 harassers? Modern artists know that art has the ability to expose otherwise-unnameable realities: it can express unspeakable pains and reveal injustices. Why, then, is most artwork sequestered in galleries, rather than presented in a court of law? In this workshop, creatives will learn how to craft socially-impactful artworks which can serve as legal evidence to drive change and create justice for a better future. Taught by an artist and lawyer rooted in a long history of “artivism” in the United States, this crash course will equip participants with amateur legal skills (commonly taught in undergraduate law classes) and an activist practice through which they will learn how to produce “legal” artwork which can serve as proof of any injustice of their choosing. Participants will learn how to reframe the rules of legal evidence so as to manufacture an artistic prompt and craft an artwork in response. Be prepared to exercise your fullest critical thinking and artistic skills to create art and justice in hopes of a brighter future.

Artists working in any medium -- including music, the performing arts, visual arts, and creative writing -- are welcome. No prior knowledge of law is necessary and advanced legal skills will not be taught. The instructor will not provide any legal advice nor take on any client in any capacity through this workshop. The techniques explored here are experimental and their success in a court of law is not guaranteed. The workshop will be supplemented by a chapbook providing theoretical support.

**session E | Langley | Literature Panel**

**Literary Utopias & Dystopias**

Chair: Jiyon Byun, University of California, Irvine

Zihang Nie, The University of Tokyo

“Distorted Nostalgia and Dystopian Constructs in 'A Rose for Emily' through the Lens of Cognitive Schema Theory”

Abraham Walker, Fayetteville State University

“Syndicated Anarchism and the Anarchic Syndicate: Nomadic Utopia in Pynchon’s Against the Day”

Jiyon Byun, University of California, Irvine

“A World That Needs Disaster: Crime, Capital, and the Dystopian Future in Yun Ko-eun's The Disaster Tourist”

**session F | A217 | Culture and War Panel**

**Materializing Infrastructures and Technologies of Violence**

Chair: Linh Thuy Nguyen

Rana M. Jaleel, University of California, Davis

“Making Authoritarian Sex”

Erin McElroy, University of Washington

“Imperial Circuits of Recognition”

Linh Thuy Nguyen, University of Washington

“Measuring Deprivation”

Josen Diaz, University of California, Santa Cruz

“War and Rehabilitation”

**session G | G201 | Globalization and Culture Panel**

**Proto-Utopian Problems of Representation**

Chair: Kathalene Razzano, University of Maryland, Baltimore County

Alyssa Manansala, Brown University

“You’re Road’: The Filipina Performing Body and the Marriage Economy

Tracy Tinga, University of Maryland, Baltimore County

“Between Dystopia and Utopia: Kenyan Gen Z, Digital Resistance, and the Struggle for a New Future”

## **Saturday 10:15-11:45**

**session A | A216 | Black and Race Studies Panel**

**Illegible Acts of Resistance & Pedagogical Interruptions**

CANCELED

**session B | Cafe B | Panel**

**Future-China: Imagination, Medicine, and Media**

Zheng Wang, Nanyang Technological University, Singapore

Yuzhi Chen, California Institute of the Arts

“Sinocybersphere: A Creative Future for Digital Heterotopia”

**session C | Cafe A | Panel**

**Black Histories and Anti-Colonial Futures: Practicing Freedom and Liberation in the Diaspora**

Chair: Guadalupe García, University of California, San Diego

Guadalupe García, University of California, San Diego

“*El manglar*: the Urban Worlds of Colonial Havana”

Lisa Calvente, University of North Carolina at Chapel Hill

“Kicking it Back to the Future: Kung Fu Kenny and the Promise of Hip Hop

Megan Foster, University of North Carolina at Chapel Hill

“Carceral Wounds, Communal Healing: Reimagining Black Motherhood”

Stephanie Kaczynski, University of North Carolina at Chapel Hill

“Tracing Historical Resonances of Spatial Resistance to Police Violence in George Floyd Square”

**session D | Langley | Visual Culture Panel**

## **Decolonial Visions**

Chair: Aaron Katzeman, Getty Research Institute

Anaëlle Cama, University of Massachusetts Amherst

“Decolonizing the Imaginaire: AfriCOBRA's Black Aesthetics as a Liberatory Praxis”

Ifsha Zehra, University of California, San Diego

“Visualizing the Future, Presenting the Archives: A Case for Latent Visual Cultures”

Abel Gutierrez, UNC Chapel Hill

“An Incalculatable Thirst: The Fetishization of AI, Racialized Resource Scarcity, and Imagined Futures”

Aaron Katzeman, Getty Research Institute

“Fanonian Aesthetics: National Culture as Anti-colonial Avant-gardism”

## **session E | F200 | New Media & Digital Cultures Roundtable**

### **Teaching With/Against New Media**

Chair: Lucy March, University of Pennsylvania

Chair: Lucy March, University of Pennsylvania

Ricky Crano, University of California, Irvine

Andrew Culp, California Institute of the Arts

Josef Nguyen, University of Michigan

Mark Nunes, Appalachian State University

## **session F | G202 | Crip Theory / Critical Disability Studies Panel**

### **Crip of Color Worlding**

Chair: Theodora Danylevich, Independent Scholar

Grace Murry, Cornell University

“Octavia Butler’s “Clay’s Ark”: A Crip World-in-Becoming”

Jesse Cohn, Purdue University Northwest

“Disabling Utopia: Eugenics and the Subtractive Imagination in the Gordin Brothers’ Anarchy In a Dream”

## **session G | G201 | Music and Sound Studies Panel**

### **Performing Queer Music Utopias**

Chair: Gabriel Mindel, Minneapolis College of Art and Design

Quest Sky Zeidler, University at Buffalo – SUNY

"Maybe This Time: Cycles of Queer Utopia and Dystopia in 'Indecent' and 'A Transparent Musical'"

Liv Slaby, University of California, Los Angeles

"9000 Futures: Speculative Remix at the Intersections of DJing and Fan Creativity"

Matt LeVeque, California Institute of the Arts

"The Performance of Touch: Queer Utopianism in Experimental Percussion Practice"

## **session H | A217 | Culture and War Panel**

### **Cultural Policy in Conflict Zones: India, Israel, Palestine**

Chair: Howard Hastings, Indiana University of Pennsylvania

Syed Mir Waleed, University of California, Irvine

"Culturing War: Sports, Militarism, and Ethno-nationalism in Kashmir"

Clara Kaul, University of California, Davis

"Securing the Jewish Future: Trauma, Desire, and Empire in Birthright Israel"

Aparna Shastri, George Mason University

"Screen-Mediated Utopian Visions of Hinduism and Communal Othering of Muslims in India"

Luma Mousa, George Mason University

"Meta and Censorship of Palestinian Content"

**Saturday 11:00-12:00**

## **The Lund | MakerSpace**

### **The History of Labor in the American Animation Industry**

#### **Stephanie Delazeri**

Join animator and labor researcher, Stephanie Delazeri for an exciting talk and screening covering the often hidden history of unions, strikes, and labor disputes between animation workers and studios. From police brutality to mafia goons, from suspicious deaths to exploitative studio heads, there's a lot more to the history of animation than just 'drawing cartoons.' This presentation aims to help artists, animation fans and animation professionals have a better understanding of the historical context that has led to modern animation workers still struggling to achieve livable wages and respectful working conditions despite creating media that generates billions of dollars in profit every

year. By sharing the history of animation labor, we can support labor literacy in the craft, support the fight for better wages and working conditions, and strengthen working class solidarity among all artists in the entertainment field. The talk will utilize a plethora of archival images and footage throughout, concluding with a rare short documentary about the 1941 Disney strike, shot and edited by Disney striker, Ray Patin.

## **Saturday 12:00-1:00**

### **Main Gallery**

**Lunch sponsored by the College of Humanities and Social Sciences, Cultural Studies Program, George Mason University & the Cultural Studies Association**

## **Saturday 1:30-3:00**

### **session A | A216 | Pedagogy Praxis**

#### **Migrating Pedagogies: Critical Teaching/Learning as Feminist Future-Present**

Gabrielle Civil, California Institute for the Arts  
Andrea Quaid, California Institute for the Arts  
Allison Yasukawa, Emily Carr University of Art & Design

### **session B | Langley | Panel**

#### **Imaginary Futures: Art, Technology, and the Reconfiguration of Utopian, Dystopian, and Protopian Cultural Imaginaries**

Chair: Yuzhi Chen, California Institute of the Arts

Zheng Wang, Nanyang Technological University, Singapore  
Yuzhi Chen, California Institute of the Arts  
“The Duality of China in Western Imaginaries: From Savage Dystopia to Tiktok Utopia”

Ze Gao, Hong Kong University of Science and Technology and Xi Qin, California Institute of the Arts  
“Algorithmic Subjectivity: AI, Information Architectures, and the Reconfiguration of Identity Narratives”

Mengyao Guo, Harbin Institute of Technology  
T. Y. Yi Tang, California Institute of the Arts  
“From Control to Collaboration: Reimagining Human-Robot Futures Through Cultural Narratives”

**session C | Cafe A**

**Open**

**session D | F200 | New Media & Digital Cultures Panel**

**Literacies and Navigations**

Chair: Mark Nunes

Simone Pellegrino, Goldsmiths College, University of London

“Oracular Culture: Fate, Fortune and the Surrogation of Imaginary Futures Amidst the Vanishing of Linear History”

María Abizanda-Cardona, Universidad de Zaragoza

“Crime Fiction and the Construction of Sociotechnical Imaginaries of the Posthuman”

Fan Liang, Duke Kunshan University

“From Dystopian Storytelling to Pleasure: Digital Reading Practices and Imaginary Futures in Chinese Infinite Fiction”

Seok Kang and Kayla Valadez, University of Texas at San Antonio

“Deepfakes’ Cognitive and Emotional Impact: A Systematic Review and Meta-Analysis of Individual Responses”

**session E | G201 | Music and Sound Studies Panel**

**Cultural Anxiety and Sonic Mediation**

Chair: Gabriel Mindel, Minneapolis College of Art and Design

Julia Peters, University of Pennsylvania,

“The Abject Feminine Primal Scream: PJ Harvey, the Sound Object, and Communal Angst”

Sofia Haytin, University of Southern California,

“‘If you need me, you can find me on the phone’: Techno-Ambivalence in the Music of Radiohead and Arab Strap”

Gabriel Mindel, Minneapolis College of Art and Design

“Prince’s Nuclear War”

**session F | A217 | Culture and War Panel**

**Soft Power to Hard: Culture Wars and Enabling Violence**

Chair: Howard Hastings, Indiana University of Pennsylvania

John E Armenta, University of California, San Diego

“Pete Hegseth, the US Department of Defense, and the Future of (Culture) Warfare”

Howard Hastings, Indiana University of Pennsylvania

“ Hamas, Human Rights, and Antisemitism: The Heritage Foundation’s Project Esther”

Zixiu Liu, Xi'an Jiaotong-Liverpool University

“What’s in a Visual Frame? Comparative Study of the 2023 War on Gaza Constructions in the Digital Age”

Sara Drake, Independent Researcher

“Cynomechanophobia: How We Learned to Stop Worrying and Love the Dogs”

**session G | G202 | Globalization and Culture Panel**

**Meet the Author: Tracy Tinga's *The Africa Rising Discourse: Tropes, Trophies and Social Actors***

Tracy Tinga, University of Maryland, Baltimore County

Kathalene Razzano, University of Maryland, Baltimore County

Nii Kotei Nikoi, North Carolina State University

Robert F. Carley, Texas A&M University, College Station

**Saturday 3:15 - 4:45**

**session A | A217 | Critical Feminist and Queer Studies Panel**

**Open**

**session B | Cafe A | Praxis**

**Games and Collaboration in Climate Justice**

Thomas Yount, Clean Earth Future

**session C | G201 | Panel**

**Dialectical Reason in Dystopian Times: For Frankfurt School Critical Theory in Cultural Studies**

Chair: Charles Thorpe, University of California, San Diego

Charles Thorpe, University of California, San Diego

“The Dark Carnival of Dionysian Reaction”

Reha Kadakal, California State University Channel Islands

“Collective Life as Unreason: Post-Apocalyptic/Dystopian Imagery and the End of Social as Representation”

Lauren Langman, Loyola University, Chicago

George Lundskow, Grand Valley State University (non-presenting)

“Star Trek or the Matrix: Progressive and Reactionary Visions of the Future”

## **session D | G202 | Performance Panel**

### **Performing Space**

Chair: Daniel Dilliplane, University of Milan

Katie Beswick, Goldsmiths University of London

“Park Hill, Utopian Possibilities: Art and Performance as Co-Option”

Bindi Kang, Emerson College

“Performing Haunted Utopias: The Cultural Dramaturgies of Beijing’s Model Buildings”

Laila Guadalupe Espinoza, University of California, Berkeley

“HerStories: Conjuring Life Beyond Femicide on the US/Mexico Borderlands Through the Color Magenta”

Rebecca Jackson, Regis University

“Singing Dixie: Confederate Performative Time and the Private Echoes of White Power Nostalgia”

## **session E | F200 | New Media & Digital Cultures Roundtable**

### **Algorithmic Cultures and Interventions**

Marcus Breen, Boston College

Ted Striphas, University of CO, Boulder

## **session F | Langley | Film Studies Panel**

### **Posthuman Technologies of Sci Fi and Fantasy**

Chair: Charles Butt, University of South Florida

Charles Butt, University of South Florida

“The Dystopian New Hollywood Blockbuster: Blade Runner 2049’s Self-Exculpating Romantic Aesthetics”

Mike Phillips, Coastline College  
“Eutopias: Streaming Neo-Reactionary SF”

Hanyu Wang, Communication University of China & Harvard University  
“Sinofuturist Imperial Hybrid of Chinese Historical Blockbusters in 2000s”

Zheng Wang, Nanyang Technological University, Singapore  
Yuzhi Chen, California Institute of the Arts  
“Sinocybersphere: A Creative Future for Digital Heterotopia”

## **session G | A216 | Pedagogy Panel**

### **Decolonizing Structures of Learning**

Chair: Theodora Danylevich, Independent Scholar

Rae-Anne Cohen, King’s College London  
“Unveiling Emotional Truths: Race, Resistance, and the Future of Equity in Elite Academic Spaces”

Ming-Kuo Hung, National Taiwan University of Science and Technology  
“Against Cultural Structure: A Constructivist Course in a Taiwanese High School Classroom”

Pricila Rodriguez, University of California, San Diego  
“Schooling as a Race-Making Project: Rethinking Narratives of Dropouts to Wayward Youth”

## **session H | Cafe B | *Lateral Works-in-Progress* Workshop**

Editors:

Robert Carley, Texas A&M University  
SAJ Jones, Punctum Books  
Eero Laine, University of Buffalo, State University of New York  
Yumi Pak, Occidental College  
Alyson Spurgas, Trinity College  
Chris Alen Sula, Pratt Institute

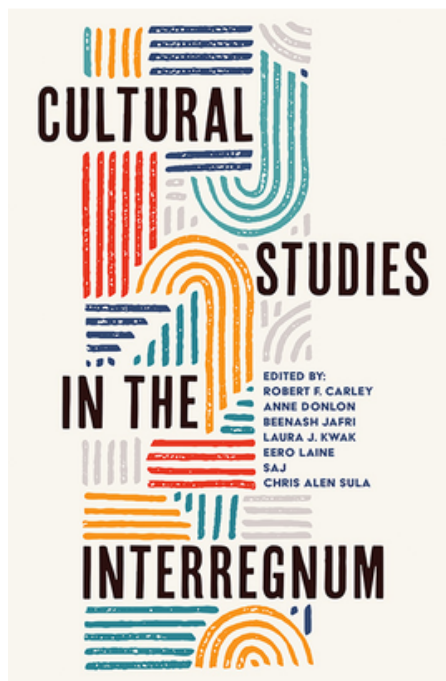
Sara Drake, Independent Researcher  
Tara Edwards, California Institute of the Arts  
Benjamin Hanley, George Washington University  
Vanessa Holyoak, University of Southern California  
Clara Kaul, University of California, Davis  
Saumya Malhotra, University of Minnesota, Twin Cities  
Alyssa Manansala, Brown University

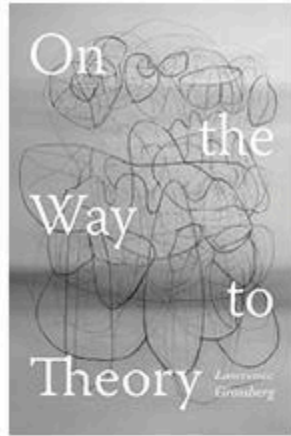
Charlotte Pu, University of California, Los Angeles  
Eddy Wang, University of Pennsylvania  
Eleana Sanchez, Universite Toulouse Jean Jaures

**Saturday 5:00-7:00**

## **The Lund & The Lund Reception Space | Lateral Book Launch**

Please join us for a book launch celebration for *Cultural Studies in the Interregnum* (Temple University Press, 2025). This will be a roundtable discussion about cultural studies and the political moment of the present with the volume co-editors followed by a reception. Refreshments provided in person.

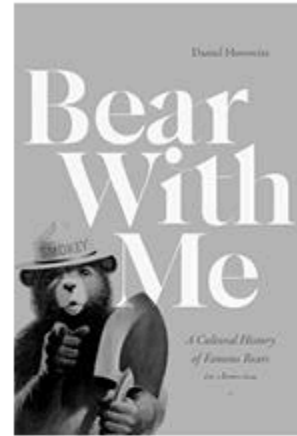




**The Witch Studies Reader**  
SOMA CHAUDHURI and  
JANE WARD, editors

**On the Way to Theory**  
LAWRENCE GROSSBERG

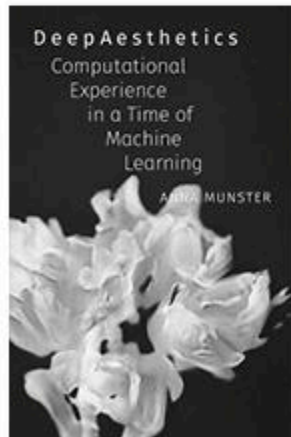
**DeepAesthetics**  
Computational Experience in a  
Time of Machine Learning  
ANNA MUNSTER  
*Thought in the Act*



**Bear With Me**  
A Cultural History of Famous Bears in America  
DANIEL HOROWITZ

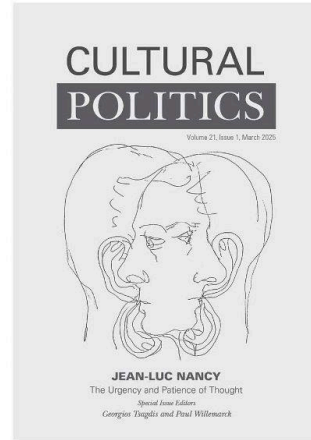
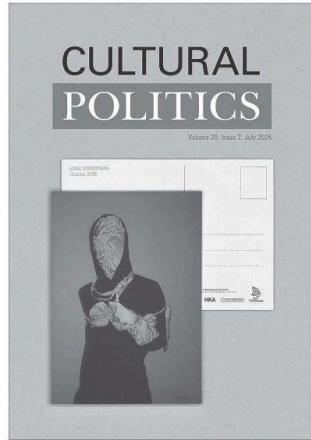
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Fania Records, Latin Music, and Salsa's  
Nuyorican Meanings  
MARISOL NEGRÓN  
*Refiguring American Music*

**The Politics of Collecting**  
Race and the Aestheticization of Property  
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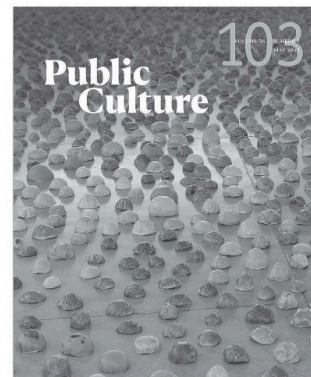
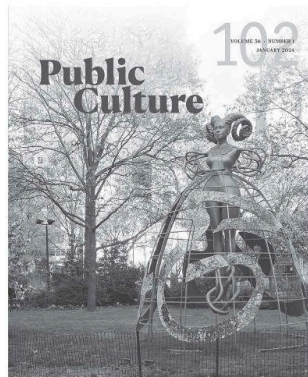
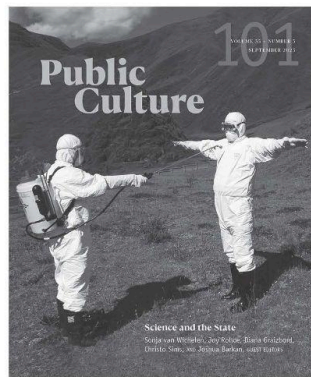


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