AS SLOWLY AS POSSIBLE
24-26 May 2018
Vrije Universiteit Amsterdam

A Symposium of the Association for the Study of the Arts of the Present

Organized by CLUE+ Interfaculty Research Institute
Organizing Committee
Dr. Erin La Cour, Literatures in English, Vrije Universiteit Amsterdam

Prof. Dr. Katja Kwastek, Modern and Contemporary Art History, Vrije Universiteit Amsterdam

Prof. Dr. Diederik Oostdijk, Literatures in English, Vrije Universiteit Amsterdam

Student Assistant
Nicholas Burman

This conference is hosted by the CLUE+ Interfaculty Research Institute for Culture, Cognition, History and Heritage, in collaboration with the Association for the Study of the Arts of the Present.

Thanks to our partners at the Netherlands Institute for Cultural Analysis, Perdu, FOAM Photography Museum, Stedelijk Museum Amsterdam, Slow Research Lab, and Vacant Stories.
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Schedule

All events will take place in the main building (HG) of the Vrije
Universiteit Amsterdam (De Boelelaan 1105, 1081 HV Amsterdam), except for
Saturday afternoon, when we will be hosted by Perdu (p. 82).

Mieke Bal’s 5-channel video installation “Reasonable Doubt” will be on view
throughout the symposium in the Kerkzaal (16A00).

**Thursday 24 May**

10:00-12:00  
Netherlands School for Cultural Analysis (NICA)  
pre-symposium seminar for graduate students  
(HG-08A20)

12:00-12:30  
Registration (Kerkzaal)

12:30-13:00  
Welcome (HG-14A00)

13:00-15:00  
PANELS  
Slow Asias (HG-13A33)  
Media Dispositives (HG-14A33)

15:00-15:30  
Coffee Break (15th floor)

15:30-17:30  
PANELS  
Post-Colonial Temporalities (HG-13A33)  
Human-Machine Temporalities (HG-14A33)

17:30-18:00  
Break

18:00-19:30  
Keynote Lecture  
Wolfgang Ernst: “AS (S)LOW AS POSSIBLE?:  
On Machinic Non-sense of the Sonic ‘Present,’ and on  
Digital Indifference towards ‘Time’”  
Moderator: Katja Kwastek  
(HG-KC07, ground floor)

19:30  
Reception (HG-KC07, ground floor)
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<td>20:00</td>
<td>Conference Dinner at the Hortus Botanicus (registration required, paid for individually) (directions p. 82)</td>
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Saturday 26 May

09:30-10:00 Registration (Kerkzaal)

10:00-12:00 PANELS
   Slow Futures (HG-11A24)
   Slow Modernism (HG-11A33)

12:00-13:00 Lunch break

13:00-15:30 PANELS
   The Long Durée (HG-11A24)
   Anthropocene Temporalities (HG-11A33)

15:30-16:30 Break and travel time to Perdu (directions p. 82)

16:30-16:45 Welcome

16:45-17:15 Considerations on “Slowness” by Slow Research Lab (Perdu)

17:15-19:00 Closing Roundtable Discussion
   “Slow Critique” with Birgit Kaiser, Mieke Bal, Maria Fusco, & Jeremiah Day
   Moderators: Katja Kwastek & Erin La Cour (Perdu)

Literature

Selected works on the topic of the conference, including works by our keynotes, will be available for purchase at the University Bookstore, located on the ground floor (Mon-Fri 09:00-18:00, Sat 10:00-16:00).
Sunday 27 May (optional events)

11:00  Tour of Foam Photography Museum (tickets available for purchase)
Meeting point: information desk in the entry area of the museum for a
guided tour. Limited availability. Please reserve a spot by sending an email to
asapamsterdam@gmail.com. The tour is free, but participants must purchase
an entrance ticket to the museum beforehand at the ticket office or online

11:00  Tour of Stedelijk Museum Amsterdam (tickets available for purchase)
Meeting point: information desk in the entry area of the museum for a
guided tour. Limited availability. Please reserve a spot by sending an email to
asapamsterdam@gmail.com. The tour is free, but participants must purchase
an entrance ticket to the museum beforehand at the ticket office or online at

12:00  Vacant Stories - The (Aspiring) Amsterdam Museum of Squatting and Social
Activism (by donation)
In this donation-based walking tour/conversation we will explore the effects
of alternative social movements on the public spaces and life of
Amsterdam. During times such as these, when the possibility of
anti-commercial alternatives is exiting our collective understanding of past
and possible futures, we will be taking to the streets to reawaken the
memories of and engage with current political, social and protest
movements. The tour will take around 2.5 hours, and will start at 12:00 at
Dam Square. To reserve your spot, please email Alon
at vacantstories@gmail.com.

15:30  An Afternoon Panel on the Importance of Taking One’s Time: Performance
Art and the Architecture and Perception of Time, organized by Barbara
Krulik (free entry)
The Vondelbunker, a “hidden” squat, provides a raw laboratory atmosphere
for our panel discussion, which will focus on time in performance art and
practice—in its broadest sense: duration, memory, ephemera, patience, and
temporary architecture and events. An informal discussion of real time,
perceived time, how performance is conceived and executed, and how it feels
to be ‘present’ in the slowness of time will be approached by our panel of
Dutch artists from the fields of fine arts, architecture, dance, theater, and
literature: Gijs van Bon, Marjolijn Guldemond, Kirsten Heshusius, and Frank
van de Ven. The panel will be moderated by independent curators Barbara
Krulik (US/NL) and Mildred Durán Gamba (CO/FR) as well as Jonathan Paul
Eburne (US), Editor, ASAP/Journal. To reserve your spot, please email Barbara
by 25 May at barbaraskrulik@gmail.com.
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Wolfgang Ernst
Thursday 25 May
18:00-19:30
Moderator: Katja Kwastek, Professor of Modern and Contemporary Art History, Vrije Universiteit Amsterdam (HG-KC07)

Lecture:
“AS (S)LOW AS POSSIBLE?: On Machinic Non-Sense of the Sonic ‘Present,’ and on Digital Indifference towards ‘Time’”

Ontological reflection on the essence of "time" has been the domain of philosophy, art, poetry and aesthetics so far. If such a discursive vocabulary of "time" is replaced by corresponding technical terms, the term implodes into a multitude of techno-mathematically differentiated operations. The verbal ekphrasis of the "slowness" theme can then be substituted by techno-mathematical termini technici like signal delay / delta-t, and (a)temporal storage. From the media-archaeological point of view, electronic media make no difference between time scales which appear to the "inner time consciousness" of humans like "slow" or "fast." This makes a structural analogy between "musical" and electronic temporalities attractive, where, e.g., a high or low tone are not primarily experienced in terms of speed but as numeric frequencies.

With the concept of "implicit sonicity" as a background, the lecture will refer to Norbert Wiener’s cybernetic interpretation of the organ tone, John Cage’s composition Organ²/ASLSP, sounding matter, Fourier’s implicitly "sonic" analysis of heat conduction, electro-acoustic time stretching, the reciprocal relation between storage and transmission, and the temporality of Arctic temperature.

Trained as a historian and classicist, Wolfgang Ernst grew into the emergent technology-oriented “German school” of media studies. Since 2003, he is Professor for Media Theories at the Institute for Musicology and Media Science at Humboldt University, Berlin. Before attending to media materialities, his focus has been on archival theory and museology. His current research covers media archaeology as method, theories of technical storage, technologies of cultural transmission, micro-temporal media aesthetics and their chronopoetic potentials, and sound analysis (“sonicity”) from a media-epistemological point of view. His books include Digital Memory and the Archive (2013); Chronopoetics. The temporal being and operativity of technological media (2016); and Sonic Time Machines. Explicit Sound, Sirenic Voices and Implicit Sonicity in Terms of Media Knowledge (2016).
Mieke Bal
Friday 26 May
13:00-14:30
Moderator: Ginette Verstraete, Professor of
Comparative Art and Media, Vrije Universiteit
Amsterdam
(HG-14A00)

Lecture:
“Slow Looking & Visual Thinking”

The lecture is based on the work of three contemporary artists, Dutch artist Roos
Theuws, Norwegian artist Jeannette Christensen, and Colombian artist Doris
Salcedo, who all, each in a different way, experiment with and thus transform
traditional mediums. They have in common a deep involvement with temporality.
Through some of their artworks, I will examine what it means for art to be slow,
promote slow processing, and create occasions for thinking. Art can help make a
plea for a slow-down of our current culture of haste. It can do so through an
interruption of the routines of the everyday. This interruption entices us to become
aware of time, while ordinary life erases such awareness. Time, then, is a condition
for thinking.

The video installation “Reasonable Doubt” binds slowness to thinking as a social
process. The installation is a double portrait made out of scenes from the lives of
French-Dutch philosopher René Descartes and Queen Kristina of Sweden. This work
will be installed in the Kerkzaal throughout the conference. The discussion of the
artworks leads to the conclusion that thought has social, inter-historical, and formal
aspects that together make art an eminent medium to encourage thinking in a
world badly in need of serious thought. This makes the connection or integration of
(interdisciplinary) academic and artistic research the most effective road towards
an improvement, however small and tenuous, of the current state of the world.

Mieke Bal is a cultural theorist, critic, video artist and occasional curator. She works
in cultural analysis, literature and art, focusing on gender, migratory culture,
psychoanalysis, and the critique of capitalism. Her many books include a trilogy on
political art: Endless Andness (on abstraction), Thinking in Film (on video
installation), both 2013, Of What One Cannot Speak (on sculpture, 2010). Some of
her work comes together in A Mieke Bal Reader (2006). Her video project Madame
B, with Michelle Williams Gamaker, is widely exhibited, and combined with
Hans Fidom, Adam Rahbee & Mirjam Meerholz
Friday 25 May
18:00-18:30
(Kerkzaal, HG-16A00)

Soundscape/Performance: “ORGAN2 / ASLSP” (John Cage, excerpt)

In 2001, an intriguing performance of John Cage’s composition ASLSP – As Slow As Possible – started in the Burchardkirche in Halberstadt, Germany: it is meant to last until the year 2640, stretching the idea of slowness to infinity. Cage composed the score in 1985, for a piano competition; in 1987, he made a version for organ. In 2017, inspired by the Halberstadt version, Hans Fidom made and performed an eight-hour version, celebrating the new organ at the Martinskirche in Kassel, during Documenta 14. He invited sound artist Mirjam Meerholz to add sounds like the ones that can be heard in the background during the famous interview with Cage in the 1992 Sebestik-Documentary “Listen,” when Cage stressed that he “just love[s] the activity of sounds.” In effect, each performance follows Cage’s score very precisely, yet produces sounds never heard before. During the ASAP-conference, 1/8 part of the Kassel score will be performed, using the little organ (played by Hans Fidom) and the carillon (played by VU University organist/carillonist Henk Verhoef) in/on the top floor of the VU University main building, including Mirjam Meerholz’s fourteen-loudspeaker soundscape. The audience is invited to walk around, in order to move through moving sounds.

Hans Fidom holds the chair Organ Studies at VU University, which is active at the intersection of disciplines such as Sound Studies, Heritage Studies, Philosophy, History, Art and Music Studies. The chair has been established by the Amsterdam venue Orgelpark since 2010.
Maria Fusco
Friday 26 May
18:30-19:15
Introduction: Erin La Cour, Lecturer, Literatures in English, Vrije Universiteit Amsterdam
(Kerkzaal, HG-16A00)

Perfromative Reading:
“Legend of the Necessary Dreamer”

Legend of the Necessary Dreamer is:
- a novella
- a prose essay
- an excavation
- a work of impatience and death

Maria Fusco will make a performative reading from her book Legend of the Necessary Dreamer, which was written on-site in the historic Palácio Pombal as part of her residency there for the Lisbon Architecture Trienale. The book employs three ambient writing methodologies: auto-fiction, the fabular, and forensic deceleration to embody history and to perform theory.

"A new classic of female philosophical fiction." - Chris Kraus, author of I Love Dick

Maria Fusco is an award-winning Belfast born writer based in Glasgow, working across fiction, criticism, and theory; her work is translated into ten languages. She is a Reader in Interdisciplinary Writing at the University of Edinburgh and was Director of Art Writing at Goldsmiths, University of London. Her latest books are Legend of the Necessary Dreamer (London: Vanguard Editions, 2017) and Give Up Art: Collected Critical Writings (LA/Vancouver: New Documents, 2017). Master Rock is a repertoire for a mountain, commissioned by Artangel and BBC Radio 4. Her solo-authored books are With A Bao A Qu Reading When Attitudes Become Form, 2013 (LA/Vancouver: New Documents, 2013), Gonda, 2012 and The Mechanical Copula, 2011 (both published Berlin/NY: Sternberg Press) and she is founder of The Happy Hypocrite. She is Research Fellow at Amsterdam School for Cultural Analysis, University of Amsterdam, 2018. www.mariafusco.net.
Jeremiah Day
with music by Bart de Kroon
Friday 26 May
18:30-20:00
Introduction: Diederik Oostdijk,
Professor of Literatures in English,
Vrije Universiteit Amsterdam
(Kerkzaal, HG-16A00)

Performance: “The Chair Remains Empty / But the Place is Set”

This recent work is a further development of Jeremiah Day’s personal and idiosyncratic performance practice, bringing together the forms of the slide-show, the tradition of the bard, and the focus on the body as working material that emerged from post-modern dance. The performance departs from research into the work of Hannah Arendt and in particular her widely ignored affirmative argument for council democracy, as elaborated by the writer and activist Fred Dewey.

Jeremiah Day is an American artist living in Germany. His performances and installations have been shown internationally in such institutions as the Centre George Pompidou in Paris and the Santa Monica Museum of Art in Los Angeles, among others. From 2003-4 Day was participant at the Rijksakademie von beeldende kunsten in Amsterdam and lived and worked in the city for many years, representing Amsterdam in the Shangai Biennial of 2012 along with Falke Pisano and Nicoline van Harskamp. In 2010, Day collaborated with VU Amsterdam and MaHKU Utrecht on a unique collaboration in Doctoral work in art practice, which was supported by the NWO as a special pilot project and in 2017 led to Day being awarded a PhD from the VU. As part of this collaboration, in 2012 Day hosted an international conference on Hannah Arendt’s work on culture in the Kerkzaal of the VU.

Bart de Kroon is a multi-instrumentalist and experimental composer who also performs under the alias Homemade Empire.
Closing Event
Saturday 26 May
16:30-19:30
Perdu Theatre for Poetry and Experimenta (directions p. 82)

Slow Research Lab
Considerations on “Slowness”

This presentation will offer a window into the multidisciplinary research and experimental practice of Slow Research Lab, which operates at the intersections of phenomenology and ecology, mathematics and somatics, language and landscape, and more. The platform’s director, Carolyn F. Strauss, will reflect on that work while interweaving it with the research presented and ideas shared during ASAP/Amsterdam. The result gestures toward an expanded realm of collective (Slow) praxis in which to (re-)imagine human life and activity in a complex, interdependent world.

Mieke Bal, Jeremiah Day, Maria Fusco, and Birgit Kaiser

Roundtable Discussion: “Slow Critique”
Moderators: Katja Kwastek and Erin La Cour

This roundtable discussion will concentrate on the objectives, agency, and impact of "slow practice," both artistic and academic, societally engaged or discursively reflective. The panelists will discuss the critical potential of slow practices, in all their variety, from ethics to aesthetics, ecology to politics, from institutional critique to media-reflexivity, and of interventions aimed at global or local, institutional or individual, macro- or micro levels of change.
Birgit M. Kaiser

Birgit M. Kaiser is Associate Professor of Comparative Literature and Transcultural Aesthetics at Utrecht University. Her research spans literatures in English, French and German of the 19th to the 21st century, always with a focus on literature as a mode of poetic knowledge production, on the relation of literature, aesthetics and affect, as well as on writing subjectivity in transcultural and post/colonial constellations of power. With Kathrin Thiele, she founded the interdisciplinary research network Terra Critica, an international research network in the humanities, bringing together scholars specializing in critical and cultural theory, as well as practitioners in education, activism and the arts. Its aim is to reexamine critical theory and critique under the conditions of the 21st century – given our immanent, terran existences, globally entangled across flows of capital, people, and ideas and living in ecological and economical multidependences. Her publications include Figures of Simplicity. Sensation and Thinking in Kleist and Melville (2011), the co-edited anthology Symptoms of the Planetary Condition: A Critical Vocabulary (2017), and two collections on postcolonial and transnational literatures, Postcolonial Literatures and Deleuze. Colonial Pasts, Differential Futures (with Lorna Burns, 2012), and Singularity and Transnational Poetics (2015).

For the CVs of Mieke Bal, Maria Fusco, and Jeremiah Day, see pgs. 14, 16, and 17.
Panel: Slow Asias
Thursday 24 May
13:00-15:00
HG-13A33

Chair: Elizabeth Ho, Assistant Professor at the University of Hong Kong

Papers:

Joseph Jeon
“Born to See, Not to Run: Slow Surveillance in Slow Video and Cold Eyes”

Youngmin Choe
“Reiteration and the Slow Gaze as Artisanal Labor: Kim Ki-duk’s Arirang and Kim Sooja’s Thread Routes”

Moonin Baek
“Slow Expansion of Screening: Female Fandom of The Merciless”

Christopher T. Fan
“Slow Life in Still Life”
**Joseph Jeon**  
“Born to See, Not to Run: Slow Surveillance in Slow Video and Cold Eyes”

The title of this paper comes from the medical diagnosis for the protagonist the 2014 film *Slow Video*, Yeo Jang-boo, by his ophthalmologist, who discovers that he can see real time events in slow motion, an ability that makes the experience of running disorienting. An outcast as a child, Yeo finds his calling as a surveillance expert working in a government office where he can monitor simultaneously the thousands of CCTV feeds that record daily life in Seoul. Another way of thinking about Yeo’s ability, in the language of this panel and ASAP symposium, is that he is able to see fast things as slow. So, within the context of Korean surveillance culture and the hyper-capitalist logics that inhere therein, this paper considers what it might mean to slow not the object of our view, but the perspectival apparatus we bring to bear on it, as a means of pushing back against the fictions that normalize not just the ideological structures that scaffold contemporary life, but also the unseen through temporalities in which they come into view.

Youngmin Choe
“Reiteration and the Slow Gaze as Artisanal Labor: Kim Ki-duk’s Arirang and Kim Sooja’s Thread Routes”

This paper addresses works by the South Korean filmmaker Kim Ki-duk and the multimedia artist Kim Sooja, in which a propensity toward slowness gets manifested in a sustained focus on artisanal labor. In the reiterative act of making things, prolonged moments of silence speak self-reflexively and meditatively not only to the harried temporality of global cultural production, but also to a critical re-evaluation of the laboring body’s relation to the art object. For the greater part of the twentieth century, skilled labor and craftsmanship in South Korea was considered useless and as low-value in industrial manufacturing which valued speed and mass production for rapid national growth. The shift to the service industry in the late 1980s saw South Korea enter a late industrial age, decreasing production and employment in the manufacturing sectors that were so instrumental in driving South Korea’s economic miracle in the decades after the Korean War (1950-53). A gradual decline in manufacturing employment and an increase in South Korean foreign direct investment (FDI) accelerated deindustrialization, prompting a reassessment of social attitudes towards artisanship and the values associated with skilled labor such as perseverance, endurance, and commitment, emerging in the wake of a sequence of financial crises as representing alternative, but also a return to traditional, forms of labor. This paper will consider how Kim Ki-duk’s mockumentary Arirang and Kim Sooja’s conceptual film series Thread Routes draw affinities between multiple medium (in Arirang, between film and painting, and in Thread Routes between textile and drawing, for instance), and between body and space, to question what the slowing of the gaze on slower modes of production might mean to the viewer.

Youngmin Choe is Associate Professor of East Asian Languages and Cultures at the University of Southern California. She is the author of Tourist Distractions: Traveling and Feeling in Transnational Hallyu Cinema (Duke University Press, 2016).
Moonin Baek

“Slow Expansion of Screening: Female Fandom of The Merciless”

This presentation examines the slow expansion of screen audience for the Korean film The Merciless (Bulhandang; dir. Byeon Seong-hyeon, 2017), which originally failed at the box office. Undeterred by this failure, a group of female fans, mostly in their 20s and 30s, volunteered their time and energy to reanimate the film, not only performing “repetitive appreciation of the film” but also expanding their activities to include renting premium theaters such as Busan Cinema Center for screenings, inviting actors and filmmakers to the event, and even manufacturing fancy merchandise based on the film themselves. These female fans, who were referred to after their object of enthusiasm (Bulhandangwon), in adopting this slow and persistent appreciation of a specific film thus became a recent cinematic manifestation of the longstanding tradition of Korean female fandom, starting with K-pop idols in the 1990s, which included, among other practices, a series of fan fictions that parodied dominant Korean masculinist visions and the formations of homosocial desire that were prominent within them. The slow perusal accompanying the continuous fan activities reveals female desire for the ultimate control of sexuality by playing with competing masculinities in mainstream popular culture.

Moonin Baek is a professor of Korean language and literature and a Director of Institute of Media Art at Yonsei University. She is the author of Zoom-Out: Politics of Korean Cinema (2001), Crippled Daughters of Chunhyang (2001), Figural Images (2004), Scream under the Moon: Korean Horror Film History through Female Ghosts (2008), Im Hwa (林和)’s Cinema (2015) and co-author of What is Choseon Cinema? (2016). Her current project focuses on the impact of the imported films on Korean cinema and on the masculinities in contemporary cultural spheres.
Christopher T. Fan
“Slow Life in Still Life”

An American response to the phrase “China’s slow rise” can only be one of incomprehension. So deep is the Orientalist cultural logic there that fast is the only speed at which China could possibly have come to eclipse US hegemony: fast as in taken by surprise, fast as in too fast and thus illegitimate. Jia Zhangke’s oeuvre has risen to international prominence over the past twenty years mainly through festivals and art-house distribution because of the confluence of his films’ aesthetic achievements and their neorealist documentation of China’s postsocialist rise, especially from the perspective of the Chinese proletariat. While Anglophone critics have generally acknowledged the apparent contradiction between the temporal slowness of Jia’s style (long takes, time-images, narrative pacing, etc.), little attention has been paid to Jia’s actors’ slow acting. Rather, the slowness of Jia’s films typically affords Anglophone critics an opportunity to draw naturalistic analogies between Jia’s human subjects and the immense “manufactured landscapes” (to use Edward Burtynsky’s phrase) of rapid industrialization. Speed is thus spatialized at the expense of human character. This paper will push back against this critical tendency—which, this paper further argues, is part and parcel of a broader American Orientalist logic that self-sabotages attempts at humanizing Chinese proletariat character—by drawing attention to the slow acting of Jia’s actors, especially in his 2006 film Still Life. Rather than allow Chinese proletariat character to be reduced to an index of the vicissitudes of global capitalism, and thus evacuate that character of desire and fantasy, this paper argues that slow acting enables audiences to cognize a totality in which speed is in fact the culmination of slow, individual actions motivated by slowly ideated human desires and fantasies, in which a dialectic of failure and success is responsible for much of the slowing down.

Christopher T. Fan is assistant professor of English at UC Irvine. He is working on a book about Silicon Valley fiction and racial formation, as well as a book on depictions of China’s rise in Anglophone cultural production. His work has been published in American Quarterly, the Journal of Asian American Studies, the Journal of Transnational American Studies, Post45, Public Books, and The New Inquiry. He is a co-founder of Hyphen magazine, and currently serves as Senior Editor there.
Panel: Media Dispositives
Thursday 24 May
13:00-15:00
HG-14A33

Chair: Mark Goble, Associate Professor of English at the University of California

Papers:

Judith Rodenbeck
“Walkers”

Diego Mantoan
“Speeding Up Though Slowing Down: Video Art Caught Between Frantic Technological Development and the Rediscovery of Contemplative Aesthetics”

Divya Nadkarni
“Slow Time/Slow Form: Architectural Time-Space and the Poetry of Larry Levis”

Ariane Noël de Tilly
“The Phenomenon of Slow Motion Perception in the Works of Scott Billings and the Raqs Media Collective”
Judith Rodenbeck

“Walkers”

Walker, a short 2012 film by the Taiwanese director Tsai Ming-Liang, tracks the glacially-paced movements of a red robed man through the cluttered urban scape of Hong Kong. Over the course of 25 minutes, the course of a cinematic day, we observe the subject’s absolute concentration on his feet and on the fine motor skills of nearly-imperceptible forward motion—and his apparent obliviousness to the bustle around him. Commissioned by the Hong Kong Film Festival, Walker unfolds less as narrative than as what the film-maker has called an “installation” or a “painting.” Yet one might also say, by contrast, that its gestural repertoire—its excruciatingly slow movement—demands of the viewer a sympathetic visual concentration that, in turn, renders palpable the dispositive of film itself.

The paper takes as its starting point a short text penned in 1992 by the philosopher Giorgio Agamben. “By the end of the nineteenth century,” writes philosopher Giorgio Agamben, “the Western bourgeoisie had definitely lost its gestures.” In “Notes on Gesture” Agamben locates the first fully scientific physiological description of the mechanics of walking alongside the chronophotography of Etienne-Jules Marey, the incipience of Taylorization, the disappearance of walking as an everyday practice—and the emergence of the cinema. For Agamben, gesture “allows the emergence of the being-in-a-medium of human beings.” Taking up contemporary art projects (by Cardiff, Huyghe, Muñoz, inter alia) that emphasize walking, this paper reconsidered Agamben’s discussion of gesture, in particular his formulation of “being-in-a-medium.”

Judith Rodenbeck is Associate Professor of Media & Cultural Studies at the University of California, Riverside. She has written extensively on experimental performance practice, on postwar and contemporary art, and on photography. She is the author of Radical Prototypes: Allan Kaprow and the Invention of Happenings (MIT, 2011).
Diego Mantoan
“Speeding Up Though Slowing Down: Video Art Caught Between Frantic Technological Development and the Rediscovery of Contemplative Aesthetics”

Since the 1960s visual artists have experimented with moving image technologies, since they appeared a swifter and more direct means of representation. The rise of this medium, however, did not speed up the consumption of art as expected. On the contrary, artists rather use video art and video installations to create an immersive and durable experience that is hardly achievable with traditional techniques. Warhol’s early experiments stressed the importance of duration for a contemplative reception, while Naumann built surrounding installations that affect the viewer’s state of mind. A later generation of artists represented by Barney, Hatoum, Gordon, Rist and Díaz Morales reshaped the temporal categories for arts consumption and its aesthetic appreciation. Indeed, Hatoum’s full-time video of an endoscopy (Corps Étranger, 1994), Gordon’s slow-motion projection of Hitchcock’s Psycho (24 Hour Psycho, 1993) or the infinite fall of Díaz Morales (Suspension, 2017) demand slowness on the part of the spectators to be processed visually, emotionally and mentally.

Hence, this proposal looks at the case of video art and video installations to analyse how artists employed a new medium – based on velocity – to address instead prolonged duration, thus making time and slowness a critical feature for the consumption of contemporary art. The paper argues that video art and video installations resist the voracity of quick consumption and thus counter the seemingly unstoppable speed of contemporary life, as well as of technological development, driving contemporary art towards the experience of slowness.

Diego Mantoan is a research fellow in art history and theory at Ca’ Foscari University (Venice) holding a PhD at Freie Universität Berlin. He was director assistant and jury secretary at Venice Biennale, while he later established a career as art archive curator in Germany. He has worked for celebrity artist Douglas Gordon (Berlin) and is still in charge of archive development at Julia Stoschek Collection (Düsseldorf) and Sigmar Polke Estate (Cologne). He is a regular contributor to the cultural state broadcast Rai Radio3 and works as an art historian for the Peggy Guggenheim Collection in Venice.

His latest book The Road To Parnassus. Artist Strategies in Contemporary Art was long listed for the Berger Prize 2016 by The British Art Journal in London.
Divya Nadkarni
“Slow Time/Slow Form: Architectural Time-Space and the Poetry of Larry Levis”

How could a notion of slowness be conceptualised for/in poetry, and what would the value of such a conceptualisation be? Though poems are often characterised by a brevity, a certain pace amenable to the speed of new media technologies, they manage to encompass complex temporalities, often protracted, lingering, or at once instantaneous, that don’t easily afford interpretation either narratively (as a novel might) or teleologically.

Taking as an example the later work of the American poet Larry Levis, in dialogue with the notion of temporality in architecture as posited by the philosopher Andrew Benjamin, this paper argues that to conceptualise slow time in poems, poetic form needs to be conceptualised spatially. Levis, for example, writes about memory. But the arrangement of memory in his work is not merely temporal; it is equally spatial. It is materialised in space and embedded through an orderless repetition of words and motifs. This spatial arrangement engenders more fascinating mutations within the field of memory than would have been possible were the focus laid wholly on temporality.

In dialogue, thus, with Andrew Benjamin’s Architectural Philosophy (2000) which argues for an approach to architecture as “built time”, this paper develops a concept of slow time in poetry made possible only by an interaction between spatiality (in form and content) and temporality (in content and expression).

Divya Nadkarni is a PhD researcher at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her research focuses on the value and impact of political poetry today, rethinking the notion of political activism through poetry. She has completed her MA in Literary Studies from the University of Amsterdam and an MA in Cultural Studies from the University of Mumbai.
Ariane Noël de Tilly
“The Phenomenon of Slow Motion Perception in the Works of Scott Billings and the Raqs Media Collective”

In this paper, I will examine how slow motion, in the work of Vancouver-based artist Scott Billings and of the Delhi-based Raqs Media Collective, becomes the carrier of meaning on the cognitive plane as well as on the historiographical plane. Billings’ A Risky Jump (2015) presents a slowed down version of a 13-foot fall the artist staged in his studio and was inspired by Dziga Vertov’s 1918 death-defying leap across rooftops filmed with a slow motion camera. By using slow motion, Billings’ work also aimed at opening the human eye to what Vertov has termed the “Kino-Eye”, or the realm that “the naked eye does not see.” In addition to slowing down the footage of his fall, like Vertov had done about a century earlier, Billings lays bare in the exhibition space the mechanisms employed during the shooting. He intends to make evident that the time of the shooting (a one second fall) is directly opposed to the time of viewing (7:30 minutes). In Re-Run, Raqs Media Collective restaged a 1948 photograph of Henri Cartier-Bresson taken for Life Magazine in Shanghai, which documented the chaos that took place when the currency crashed during the transition from the Kuomintang to the Communist Party. Re-Run presents a shot of a few seconds of a crowd moving back and forth stretched to more than seven minutes. By featuring a fall and a moving crowd respectively as slowly as possible, the investigations of temporality of Billings and Raqs Media Collective call for a reflection on how artists connect past artworks and historical thinking to the complexity of contemporary events.

Ariane Noël de Tilly holds a doctorate from the University of Amsterdam and was a Postdoctoral Research and Teaching Fellow at the University of British Columbia from 2011 to 2013. Her research focuses on the exhibition and preservation challenges of contemporary artworks, and on the exhibition history of video art. Ariane has previously worked at the National Gallery of Canada and is currently teaching at Emily Carr University of Art + Design in Vancouver, Canada.
Panel: Post-Colonial Temporalities
Thursday 24 May
15:30-17:30
HG-13A33

Chair: Leif Sorensen, Associate Professor of English at Colorado State University

Papers:

Simona Schneider
“Glacial Double-Time in Akomfrah’s Nine-Muses”

Christine Okoth
“Consumption and Containment: Border Infrastructures and Contemporary Migrant Literature”

Matthew Whittle
“Trophy Hunting, Taxonomy & the ‘Animal Mask’ in Colson Whitehead’s The Underground Railroad and Jordan Peele’s Get Out”

Paul Benzon
“Cinematic Slow Time and the Media Archaeology of Whiteness”
I would like to consider The Nine Muses (dir. John Akomfrah, 2010) as a lyric film and characterize the lyric time in the context of slowness and glacial time, and the sleek, ice cold aesthetic of advertising and commodity culture the film employs in the scenes shot in Alaska. Whereas the scenes in snow are often read as timeless, “nowhere,” a utopia of sorts that lends a neutral position from which to survey the representation of migrant populations that fed Britain’s industrial machine, I wish to look at the way the film introduces particularity slowly to its car commercial and outdoor-wear aesthetic. I posit that the film makes this move in order to historicize the melting glaciers.

Comparing the film to the lyric of Night Mail (1936), with a screenplay by W.H. Auden, and Dziga Vertov’s A Sixth Part of the World (1926), with intertitles from Walt Whitman’s “Salut au Monde” (1850), I will tease out the pace of Akomfrah’s early 21st lyric in relation to these films from almost a century before and interrogate the tension between the lyric and propagandistic methods they employ. I argue that the serial, iterative slowness of the film and the glacial pace implied by the landscape nonetheless manifest a double-time of dual identification, that which the texts perform by ventriloquizing the poetry of Emily Dickinson, James Joyce, and e. e. cummings, among others, from the position of a racial minority as a critique of ‘access’ to a position of ‘otherness’ as itself commodity.

Simona Schneider is a PhD Candidate at UC Berkeley writing a dissertation on the Lyric in Cinema and Spectatorship.
Christine Okoth

“Consumption and Containment: Border Infrastructures and Contemporary Migrant Literature”

This paper relates the production and consumption of migrant literatures to contemporary debates around slowing down the ‘flow’ of migrants into fortress Europe and the United States. I explore in how far the act of slowing down migrant movement acts as a precursor for those acts of interruption, obstruction, and detention that lie at the basis of physical border infrastructures and cultural institutions. Though the latter present themselves as facilitators of increased and accelerated mobility, in the case of migrant cultural production they similarly manage and delay avenues of circulation and critical engagement.

Moving from Braden King’s recent short film on ‘freeport’ art storage sites to Sarah Brouillette’s analyses of literary NGOs and charities in the African literary scene, I suggest that the consumption of migrant narratives is closely tied to a logic of controlled and gradual integration. If we think of the literary institution as a mechanism for intermittent mobility then reading practices themselves also become implicated in acts of logistical violence that operate by and through the management of speed and slowness. Okey Ndibe’s 2014 novel Foreign Gods Inc. acts as a literary reference point to these arguments. In the novel, the protagonist Ike attempts to benefit from the popularity of African art by stealing a village deity from his Nigerian homestead and selling it to a New York art dealer. Whilst Ike’s journey is marred by slow and interrupted movement, the statue’s subsequent life as a commodity is characterised by rapid transportation. In Foreign Gods Inc., slowness functions as a means of disaggregating migrant art from its migrant producers.

Christine Okoth is a doctoral candidate in the Department of English at King’s College London. Her thesis entitled ‘Writing Material: Extractive Reading and African Migrant Literature’ investigates how contemporary fictions of migration are read as reproductive of U.S. national projects. She teaches Literary Theory and American Literature at King’s.
Matthew Whittle
“Trophy Hunting, Taxonomy & the ‘Animal Mask’ in Colson Whitehead’s The Underground Railroad and Jordan Peele’s Get Out”

In this paper, I examine the imagery of trophy hunting and taxonomy in Colson Whitehead’s novel The Underground Railroad (2017) and Jordan Peele’s satirical horror film Get Out (2017). The former is set during the early 1800s and follows the journey of an escaped slave (Cora) in the American South, while the latter takes place in modern-day upstate New York as a young African American (Chris) meets his white girlfriend’s parents for the first time. Although working within different generic forms, Whitehead and Peele reveal how contemporary American race relations must be understood in terms of the multi-layered temporalities of the nation’s past and present: the imagery of trophy hunting and the display of bodies as specimens invites a concern for the ongoing confluence between racial and ecological hierarchies that legitimized colonialism and slavery. In doing so, the stories of Cora and Chris involve a strategy that Neel Ahuja has termed the ‘animal mask’ to describe an ironic appropriation of ‘an animal guise’ to unveil the ‘historical logic of animalization inherent in processes of racial subjection’ (2009).

In addition, these works depict their protagonists inhabiting the dual status of both prey and predator; they foreground the fragile dominance of the colonial hunter/slave catcher and invest the hunted ‘specimen’ with its own agency. In doing so, The Underground Railroad and Get Out present us with a challenge to the hierarchies that have historically naturalised a binary opposition between the hunter and the hunted, between prey and predator and between the viewer and the viewed.

Matthew Whittle is a Lecturer in Postcolonial Literature at the University of Kent. His book Post-War British Literature and the “End of Empire” (Palgrave, 2016) deals extensively with the literary depictions of decolonization and mass immigration, whilst his latest work explores the relationship between hunting, taxonomy and postcoloniality. He has contributed to The Independent, Newsweek and The Conversation.
Paul Benzon
“Cinematic Slow Time and the Media Archaeology of Whiteness”

David Lowery’s 2017 film A Ghost Story hinges on a profound investigation of cinematic slowness. The film centers on the character C, who dies in its early scenes, and spends the remainder of the film haunting his home, moving through time from the present to the future to the moment of Manifest Destiny and back again. Covered in a white sheet—the archetypal signifier of hauntological ghostly presence—C is visible only to the film’s viewers, not to any of its characters. He moves through the film’s world with ghostly slowness, often remaining still through its overwhelmingly long takes.

In this paper, I read C’s slowness as an archaeological excavation of the relations between white identity and time-based media. I suggest that C’s uncanny haunting of the cinematic frame invokes two crucial moments in the genealogy of visual media. On one hand, his slow, still presence within the moving image echoes late-nineteenth-century spirit photography, in which long exposure times produced images seemingly populated by spectral bodies. At the same time, such a sheet-covered body on film cannot help but invoke The Birth of a Nation, D.W. Griffith’s seminal film that is at once both a landmark in cinematic technique and a propagandic mythology of white supremacy and the Ku Klux Klan. Tracing how C’s image circulates across medium and temporality within A Ghost Story, I show how the film represents the intertwined dynamics of whiteness and visual technology as haunting not only modern and contemporary America, but indeed each other.

Paul Benzon is a Visiting Assistant Professor of English and Media and Film Studies and Associate Director of the Media and Film Studies Program at Skidmore College. His research explores the intersections between contemporary literary and media experimentation, technological and textual materiality, and media history. His work has appeared or is forthcoming in PMLA (where it won the William Riley Parker Prize in 2010), Narrative (where it received the James Phelan Prize in 2013), electronic book review, and Media-N, as well as several edited collections on media studies and digital humanities, media technology and obsolescence, and experimental publishing. He is currently at work on a book project entitled A Partial History of Deletion: Absence, Obsolescence, and the Ends of Media.
Panel: Human-Machine Temporalities
Thursday 24 May
15:30-17:30
HG-14A33

Chair: Sanne Koevoets, Lecturer, Comparative Arts and Media, Vrije Universiteit Amsterdam

Papers:

Indiana Seresin
“Soul Delay: Intimacy and the Tempo of the Real in William Gibson’s Pattern Recognition”

Alex Thinius
“Caring in Two Modes of Slowness: An Existential Analysis of Qu Xiao-song’s Ji#3 and of Bohren & der Club of Gore”

Erin E. Edwards
“An Eterniday of Machines: Count Zero and the Joseph Cornell Box”

David Gauthier
“Phase to Phase: Rendering the Sea’s Oscillations, Predictions & Chronographs”
Indiana Seresin

“Soul Delay: Intimacy and the Tempo of the Real in William Gibson’s *Pattern Recognition*”

What is the beat-per-minute of human reality? This question is taken up in William Gibson’s novel *Pattern Recognition* (2003), a text that juxtaposes the hyperspeed of the digital present with the human desire for slowness as a necessary condition of intimacy. For Lauren Berlant, *Pattern Recognition* provokes the question of why “so many novels [are] so quickly written, these days, about the intimate experience of disasters such as 9/11” (2008; emphasis added). Berlant’s gesture toward the relation between speed and the “intimate experience” of reality is the starting point of this paper. I suggest that *Pattern Recognition*’s investment in the idea of intimacy as necessarily slow may, 15 years after the book’s publication, appear outmoded. Does the jet lag-induced “soul delay” experienced by the novel’s protagonist, Cayce Pollard, still ring true in a time when capitalism and digital connectivity arguably leave us with a sense of permanent soul dislocation? In a world in which our intimate lives have been so thoroughly colonized by the internet, the patient obsession with which Cayce and her online community of “footageheads” analyse silent fragments of a mysterious film appears almost archaic. As Veronica Hollinger identifies, *Pattern Recognition* is set in “a present infused with futurity, no longer like itself, no longer like the present” (2006). Looking back on this future-present from the actual future, I parse out the multiple concurrent tempos of Gibson’s novel in order to investigate moments at which intimacy is staged as somehow slower than the world in which it takes place.

Indiana Seresin is a postgraduate student in English at the University of Cambridge, where she writes on issues of sociality in speculative literature and theory. She holds a BA from Harvard University with highest honors in Comparative Literature and Studies of Women, Gender, and Sexuality. Her research at Cambridge is funded by a Newton Scholarship.
Alex Thinius
“Caring in Two Modes of Slowness: An Existential Analysis of Qu Xiao-song’s Ji#3 and of Bohren & der Club of Gore”

The paper discusses two approaches to slowness – akin to silence and as slow motion – as heard in Ji#3 (Qu Xiao-song, 1994) and doom jazz as two modes of care. Both the framing in Ji#3 and by doom jazz bands suggests an existential analysis according to which we care for our being in the face of its transcendence – transcendence as resonance with others, embedded in a world, or towards death.

Temporal expansion of a theme is a joint moment of slowing down in both forms. But Ji #3, the paper argues, enacts slowness through a contrast to single short series of events, each with detailed, fast movements, opening up spaces of silence. Entitled Silent mountain, the piece is framed by the epigraph “it goes to where it came from”. Instructions read “meditatively”, “very sensitively and mysteriously”, or “peacefully”, ranging mostly between pianississimo and mezzo-piano, with exceptional events up to mezzo-forte. Slowness, I argue, arises here in-between and aligned with silence and open spaces.

In contrast, the absence of actual silence in slow core, doom jazz, or drone doom bands like Savoy Grand, sunn O))), or Bohren & der Club of Gore is striking: targeting their audience as “patient friends of uneventful music”. Slowness is enacted as reduced speed, bridging and filling the spaces between the (sometimes exaggeratedly heavy) attacks by long sustained pedal notes, feedbacks, resonating sounds, or noise, never leaving the audience alone. Slowness, I argue, arises here as slow motion and aligned with darkness, fatalism, and melancholy.

A. Thinius is a PhD researcher at ASCA/Philosophy and Public Affairs, University of Amsterdam, with a project on the ontology of gender. He studied musicology, cultural-/social/anthropology and philosophy at Universities of Münster, Bochum, and Nijmegen, and Jazz/Pop at ArtEZ Arnhem.
Erin E. Edwards
“An Eterniday of Machines: Count Zero and the Joseph Cornell Box”

Describing the incompatible timescales of humans and machines, the asynchronous narratives of William Gibson’s Count Zero (1986) force the reader continually to “receive an interrupt.” One such narrative follows an artificial intelligence who “forges” Joseph Cornell boxes, turning back to the modernist artist whose “frozen poems” seemingly arrest time. The AI claims that its artistic product is not only the forged box but also the fabrication of “time and distance”—and the possibility of a humanist consciousness organized around Benjamin’s aural object. AI artwork, however, simultaneously restructures the human consciousness that experiences both the machine’s flickering micro-temporalities and its slow, perpetual processing. The AI thus interrupts the possibilities of “time and distance,” but even to privilege them is to disallow the complexity of the “original” Cornell assemblages: Cornell understood his work as evoking an “eterniday” in which, not unlike Count Zero, human and nonhuman temporalities and spatialities intersect. This paper reads the proliferative temporalities of Count Zero and the Cornell box through one another in order to pose the following questions: How do the seemingly disparate temporalities of humans and machines co-produce one another, and how might such co-production function as continual interruption? If we understand an “interrupt” from a programming perspective as a “programmed delay,” how interruptive or oppositional are such co-productions? Operating within an overarching narrative of 24/7 late capitalism, how is the “eterniday” of human-machine co-production merely a programmed interruption, rather than an interrupted program?

Erin E. Edwards is associate professor of English at Miami University, where she teaches courses on modernism, posthumanism, and experimental film. Her book, The Modernist Corpse: Posthumanism and the Posthumous, was published by University of Minnesota Press in 2018. This paper is part of a second book project that focuses on nests in literature, visual art, and digital contexts in order to interrogate the changing functions of home and migration within human-nonhuman ecologies.
**David Gauthier**

“Phase to Phase: Rendering the Sea’s Oscillations, Predictions & Chronographs”

In my presentation, I will show and discuss two commissioned sound art installations for the exhibition *The New Observatory* presented at FACT, Liverpool in the summer of 2017. The works, entitled 53°32’.01N, 003°21’.29W, *from the Sea* and *Measure for Measure for Measure* each address the notion of oceanographic instrumentation used to measure the diverse periodic oscillations of the sea. The first piece is a dual-channel video featuring a lone waverider buoy deployed at sea which measures waves’ height, period, and direction. As a display, the video foregrounds those elements of information-gathering which are lost by numerical and geographical data depictions: the wild forces of the world, and the angst of the instruments that face them. The second piece addresses the phenomenon of oceanic tides in their relation to predictions and simulations. The installation reflects the ways in which traditional tide level measurements have been replaced by predictive mathematical models that are able to accurately forecast what sea levels ought to be at any given time and at any given place, raising questions of what is the ”here” and what is the ”now” of measurement. In describing the process of making these works, using them as vantage points, I will focus my talk on the strategies in producing artwork with earthly temporalities, that is, tempos that are slower than humans’ perceptive registers. In so doing, I will discuss the juxtaposition and articulation of different times and intervals that prevail between physical phenomena, instruments, and human perception.

**David Gauthier** is an artist whose work addresses questions of legibility and illegibility of modern techno-scientific equipment. His recent commissioned artworks have been exhibited internationally in venues such as Transmediale (Berlin), bb15 gallery for contemporary art (Linz), FACT (Liverpool) and Alt_Cph (Copenhagen). David is currently a PhD fellow of the Netherlands Institute of Cultural Analysis (NICA) based at the Amsterdam School of Cultural Analysis (ASCA), University of Amsterdam. His academic research explores what the advent of technological errors can reveal about the various processes of machinic subjugation sustained by contemporary new media. davidgauthier.info
Panel: Protest & Propaganda
Friday 25 May
10:00-12:00
HG-12A33

Chair: Steyn Bergs, PhD candidate, Contemporary Art History, Vrije Universiteit Amsterdam

Papers:

Fabienne Rachmadiev
“Messianic Time, Tsimtsum, and Slowness in The Work of Pavel Pepperstein”

Bart van Klink
“Art and Legal Change”

Tal Beery
“A Slow Pedagogy for Instituent Practice”

Elizabeth Ho
“Temporal Rifts in Hong Kong: Marches, Occupation, and the Arts of Protest”
Fabienne Rachmadiev
“Messianic Time, Tsimtsum, and Slowness in The Work of Pavel Pepperstein”

The sense of a ‘rupture’ in time caused by the fall of the USSR, still looms in Russia today. Attempts to deal with this legacy range from the nostalgic longing for the ‘better days’ of socialism, to a renewed glorification of Russia as empire or the resignation brought about by the reality of capitalism and authoritarian rule. Voices of resistance can be discerned too, among them those of artists who address the change of not only political systems, but also the rips in the fabric of everyday life.

The collapse of the USSR is characterised by Boris Groys as a time of ‘tsimtsum’, meaning both a void and a possibility for new creation. One artist who started his art practice during Glasnost and remains prolific to this day, is Pavel Pepperstein (Moscow, 1966). In his work he uses numerous references to medical and therapeutic ‘healing’ procedures, as well as ‘left-overs’: e.g. recycling the aesthetics of the avant-garde. Pepperstein seeks to ‘repair’ the past - echoing Benjamin’s concept of messianic time - by juxtaposing it with visions of ‘future landscapes’, and to slow down the ‘progress’ of Russia’s capitalism.

This paper looks at the ways artists address the new ‘post-Soviet’ reality, making use of both Groys ‘tsimtsum’ and Benjamin’s notion of messianic time. In Benjamin’s view, Jetztzeit or ‘nowness’ allows for small moments of redemption: repairing old objects, new use of empty spaces etc. The aim is to analyse how these time-related notions shed light on the way Pepperstein and other artists both question and represent times of crisis.

Fabienne Rachmadiev holds an MA in Art History from Leiden University. Currently she is a PhD candidate on the Netherlands Organisation for Scientific Research-funded project Sublime Imperfections: Creative Interventions in Post-1989 Europe at the Amsterdam School of Cultural Analysis (University of Amsterdam). Her research focuses on the aesthetics and politics of imperfection in cultural practices in former Soviet countries, specifically Russia and the Central Asian countries Kazakhstan and Kyrgyzstan. In 2016, she was selected for The Royal Netherlands Academy of Arts and Sciences Young Artists and Scientists honours programme.
Bart van Klink  
“Art and Legal Change”

Law seems to be either too late or too soon, but never ‘in time’. The law is destined to be either too late, unable to keep up the pace with our fast-changing world, or too soon, offering aspirational norms for which people not seem to be ready. However, by connecting to what is already present and what is emerging in our social practices, it may make room for what is not yet there. Only by changing our normative order slowly and gradually from within, building on the existing legal forms, normative traditions and social practices, there is sufficient time both for deliberation and reflection and for gaining support for the changes proposed. As Ernst Bloch argues (in The Hope Principle), time creates the space needed for change, improvement and a re-interpretation of what is already there. With time comes hope – the hope that we can construct a better future by reconstructing our past. In my paper I want to investigate how can art can contribute to legal change through hope. To what extent is art capable of influencing – either speeding up or slowing down – the process of legal change by imagining alternative worlds. As an example I will focus on the work of Jonas Staal, in particular his project Art, Property of Politics, which challenges current notions of political representation.

Bart van Klink is professor of Legal Methodology at Vrije Universiteit Amsterdam. He studied Literature Studies in Utrecht.
Tal Beery
“A Slow Pedagogy for Instuent Practice”

Instuent practices, a term first proposed by Gerald Raunig to describe critical efforts to “transform the arts of governing” and participate in the processes of instituting, have been gaining relevance in recent years. Stepping beyond critique as such, practitioners are rehearsing institutional paradigms with legal, administrative, and facilitative frameworks that make space for new relations to emerge. Since practitioners choose to engage directly in the structures of power and to wield them, they offer what may be considered as a “next wave” of institutional critique, or perhaps as its affirmative afterlife. Instuent practices are collaborative and unfold over long periods of time. Unlike relational aesthetics and social practice, instuent practices typically refuse to aestheticize social interaction. They draw upon business, law, and political science, as well as performance, sculpture, and curatorial practice to reanimate the institution as a legitimate arena for critical engagement. While art schools seek to incorporate this new development, the hybridity and duration inherent to the practice present a unique set of institutional and pedagogical challenges. The semester, the studio, the critique, notions of individual authorship, evaluation metrics, the pace of study, the expected pace of production, and disciplinary silos make it exceedingly difficult for students to engage in this emerging field.

Continuing where Raunig left off, and complicated by Pascal Gielen’s recent work on verticality within the art academy, this paper considers how art schools might adjust to accommodate those artists undertaking new instuent practices. It distills principles for the slow multidisciplinary pedagogy required for these practices to thrive in the academy by drawing on frameworks developed by Social Practice Queens, Nomad9 MFA, and School of Apocalypse.

Tal Beery is a New York-based artist and educator. He is co-founder of Eco Practicum, an artist-run school for ecological justice and founding faculty at School of Apocalypse, examining the connections between creative practice and notions of survival. Beery is also a core member of Occupy Museums, a collective fighting the economic and social injustices propagated by institutions of art and culture. His curatorial research considers the relationships between art and epochal change. Beery’s written work and interviews have appeared in numerous publications and his personal and collaborative works have been exhibited in museums and galleries in the US and Europe, including the 2012 Berlin Biennale, Brooklyn Museum, and the 2017 Whitney Biennial.
Elizabeth Ho

“Temporal Rifts in Hong Kong: Marches, Occupation, and the Arts of Protest”

In response to China’s 2014 release of a White Paper that radically redefined Hong Kong’s autonomy under “One Country, Two Systems,” more than half a million Hong Kongers took to the streets on July 1 in protest. Bottlenecks appeared throughout the city and frustrated marchers did not reach their destination until midnight. These official strategies of enforced slowness contrast with the cultivation of slowness exhibited in the Umbrella Movement’s occupation of key sites of the city center a few months later. At protest sites, images of people ‘doing nothing’ were prevalent, detailing the practices of endurance and voluntary slowness that would potentially materialize the everyday practices of a more thoughtful and caring community. This paper argues that in the last decade, Hong Kong has developed from a “borrowed place living on borrowed time” to a space of multiple temporalities: the official, (Chinese) national time that privileges the speed of deregulated economic progress and rapid urbanization (Mainlandization) versus those who resist or are left out of this unrelenting fast pace. The dwindling participation in protest marches since 2014, I argue, does not reflect Hong Kongers’ rejection of or indifference to democratic participation. Rather, there is no longer belief in the efficacy of moving from A to B. Instead, the Umbrella Movement reclaimed public space for slowness, providing local resources for individuals to decelerate their lives. Re-reading a range of images from recent protests, art, comics and films, this paper explores the temporal rifts that exacerbate social inequities in the city.

Elizabeth Ho is Assistant Professor at the University of Hong Kong where she teaches postcolonial literature and theory. She is the author of a monograph, Neo-Victorianism and the Memory of Empire (Continuum/Bloomsbury 2012); co-editor of a collected edition, Thatcher & After: Margaret Thatcher’s Afterlife in Contemporary Culture (Palgrave, 2010) and has published in journals such as Cultural Critique, Antipodes and College Literature. She also serves as Consultant Editor of Neo-Victorian Studies, for whom she is editing a special issue on ‘Neo-Victorian Asia’. She is now working on her second monograph, Map-able: The Politics of Postcolonial Space.
Panel: Slow Materialisms
Friday 25 May
10:00-12:00
HG-14A33

Chair: Diego Mantoan, Research Fellow at Ca’ Foscari University Venice

Papers:

Rahma Khazam
“Journeys through Deep Time”

Christopher Howard
“The Slowest Kinetic Artist”

Lytle Shaw
“A Sedimentation of the Rhine: Robert Smithson and Dutch Liquefacture”

Mona Schieren
“The Topos of Slowness of Minerals in Asianistic Reception”
Rahma Khazam

“Journeys through Deep Time”

Geological processes are characterized by imperceptible slowness and infinite remoteness. This paper will explore our growing awareness of these processes through the work of artists such as Ursula Biemann and Ilana Halperin, who contextualize human activity with respect to the slowness of geological time.

Biemann’s video essay *Black Sea Files* (2005) consists of interviews with oil workers, refugees, farmers and prostitutes who have worked or lived along the construction route of the giant subterranean oil pipeline running westwards from the Caspian Sea: it documents the living conditions of these little-known victims of environmental change. Ilana Halperin’s photograph *Boiling Milk Solfatara* (1999) shows the artist heating up a saucepan of milk in a 100C sulphur spring, while her exhibition “Steine” (2012) highlighted the relationship between kidney stones and landmasses, blurring the borders between the biological and the geological.

Likewise enhancing our appreciation of incommensurable temporal and spatial dimensions, Katie Paterson has mapped dead stars and compiled a slide archive of darkness captured at different times and places throughout the universe and spanning billions of years. My paper will explore these and similar works from a media-archaeological perspective, relating them to nonhuman-based understandings of temporalities. It will show how these works decentre the human and flatten the culture/nature hierarchy, giving us a new perspective on our place in the universe and an insight into the profundity of deep time.

**Rahma Khazam** is an independent researcher, critic and art historian. She studied philosophy and art history and received her Ph.D. from the Sorbonne in aesthetics and art theory. Her main research areas are contemporary art and architecture, contemporaneity, modernism, image theory, speculative realism and sound art. Her writing has been published in exhibition catalogues, edited volumes and contemporary art magazines such as *Frieze* and *Springerin* and she is currently preparing a book on the work of the artist Franck Leibovici. She is a member of AICA (International Association of Art Critics), NECS (European Network for Cinema and Media Studies) and EAM (European Network for Avant-Garde and Modernism Studies) and received the AICA France Award for Art Criticism in 2017.
Christopher Howard
“The Slowest Kinetic Artist”

Art collector David Bermant once called Terry Fugate-Wilcox his “slowest kinetic artist.” The statement describes a series of Diffusion sculptures from an all-but-forgotten New York–based artist. Starting in 1970, Fugate-Wilcox bolted together planks or pieces of similarly sized metals (gold and lead, zinc and copper, aluminum and magnesium). The idea was that eventually—anywhere from 500 to 5,000 years—the pieces would have fully merged. The process of adjacent solid elements swapping atoms until their chemical identity is transformed is called vacancy or substitutional diffusion. Gas diffusion occurs when, for example, molecules from perfume sprayed in a room disperse so widely that, after a while, the scent dissipates completely. Solid matter does the same thing—but much more slowly.

This paper introduces Fugate-Wilcox’s Diffusion sculptures—not critically examined since the 1970s—and compares them to similar work by his contemporaries (André, Judd, Morris, Serra). The durational experience of circumnavigating Minimalist sculpture made viewers acutely aware of their physical setting, a phenomenological activation of present time. Fugate-Wilcox accommodated this reading but added future time. He encouraged viewers to consider where his sculpture would be in hundreds or thousands of years, what it might look like, and how it had changed. He understood that art inevitably ages over time and chose to embrace the paths materials take when set in motion and left alone.

Christopher Howard is an independent art historian, critic, and editor based in Astoria, New York. His writing has been published by Artforum, Modern Painters, Art Papers, the L Magazine, the Brooklyn Rail, Burnaway, the International Review of African American Art, and the Art Book, among others. Howard contributed an essay to Gilles Rotzetter: What’s Broken Becomes Better (Kunstmuseum Luzern, 2017). His first book, Jean Freeman Gallery Does Not Exist, will be published by MIT Press in 2018. His next project will examine museum and gallery advertisements in American and European art magazines from the 1960s and 1970s.
Lytle Shaw
“A Sedimentation of the Rhine: Robert Smithson and Dutch Liquefacture”

In “A Sedimentation of the Mind: Earth Projects,” Robert Smithson writes: “We have heard much about ‘cool’ or ‘hot’ art, but not much about ‘wet’ and ‘dry’ art. The wet mind enjoys ‘pools and stains’ of paint. ‘Paint’ itself appears to be a kind of liquefaction. Such wet eyes love to look on melting, dissolving, soaking surfaces that give the illusion at times of tending toward gaseousness, atomization or fogginess” (108-9). Smithson’s immediate reference is color field painting, and its dominant reception within models of instantaneous perception that would minimize precisely these material, durational aspects of this painting’s physical basis in pooled, poured pigment. While many of Smithson’s artworks can be imagined as cultivations of the slow pooling and soaking that color field paintings evokes but represses, my talk will nominate the artist’s one Dutch earthwork—Broken Circle (1971)—as a project that mobilizes the specific characteristics of the Dutch project of land reclamation as a context for the slow melting and soaking, the liquefaction and seepage, the artist wants to cultivate within a “wet” art. The second part of the paper, then, will locate a precedent for Smithson’s interests in wet art in the works of seventeenth-century landscape painter Jan van Goyen, who pooled wet pigment on his panels and gradually pulled recognizable forms out of them, in effect re-enacting the work of Dutch hydraulic engineers, while also developing an ongoing temporality at odds with the more punctual humanism one finds in the humanist landscapes of Claude and Poussin.

Lytle Shaw is a professor of English at NYU and a contributing editor for Cabinet Magazine. Books from him include Frank O’Hara: The Poetics of Coterie, Fieldworks: From Place to Site in Postwar Poetics, The Moiré Effect, and the forthcoming Narrowcast: Poetry and Audio Research. He has also had museum catalog essays on Smithson, Gerard Byrne, Paul McCarthy, Zoe Leonard and other artists published by the De Hallen Museum, Dia Center, the Reina Sophia, the Drawing Center and other museums. Recently, Shaw has completed a draft of a MS on the provocative temporal and material dimensions of seventeenth-century Dutch landscape painters Van Goyen, Ruisdael and Hobbema, New Grounds for Dutch Landscape.
Mona Schieren
“The Topos of Slowness of Minerals in Asianistic Reception”

‘A boy whenever he had a problem / he called this rock up out of the mud / he turned into a rock / he summoned a vision of quiet’, noted the painter Agnes Martin around 1970 in her Writings. In doing so, the Canadian-American artist took up a Buddhist topos that promises quietness and slowness to a person who succeeds in ‘becoming a stone’. Agnes Martin employed the title ‘stone’ for an amazingly large number of her minimalistic grid paintings and drawings over the course her artistic career (1960–2004). In a first step, light will he shed on the connection between these works and Martin’s perception practices and her approaches to art reception in which ‘slowness’ plays a central role.

Secondly, I will examine the ‘becoming a stone’ topos as it appears in the current discourse concerning anthropogenic climate change against the backdrop of Elizabeth Povinelli’s Geontologies (2016). The Indian historian Dipesh Chakrabarty, for example, thus underscores the need to expand cultural categories and rational concepts in order to encompass other forms of knowledge and perception of time.

The installation of the Institute of Incongruous Translation with the title Carbon Theater (Sharjah Biennale, 2017) can be associated with the mental exercise invoked by Chakrabarty that can also be found in Buddhist practices. It is the challenge to think of the world in terms that are not human in order to trigger perception in favour of a deceleration of change. A ‘decolonizing of thought’ also allows animistic perspectives to be integrated that in complex dynamics regard subjectivity as a form of knowledge, which in turn can be associated with Martin’s concept of perception and slowness that permits more than just human points of view.

Mona Schieren is vice-director of the Institut für Kunst- und Musikwissenschaften and teaches Theory and History of Art at the University of the Arts Bremen. She studied art history and philosophy at the University of Hamburg and École Nationale d’Art de Nice. She was head of the research project iMediathek and since 2008 part of the EU-project GAMA. Gateway to Archives of Media Art, (2002–2009) and lecturer at the Department of Cultural History, University of Hamburg.
Panel: Audience & Duration  
Friday 25 May  
15:00-17:00  
HG-12A33

*Chair: Judith Rodenbeck, Associate Professor of Media & Cultural Studies at the University of California Riverside*

Papers:

**Sarah Sweeney**  
“Towards a Temporal Sublime”

**Alice Bennett**  
“Slow Words”

**Françoise Sammarcelli**  

**Catalina Imizcoz**  
"‘Teach Me How to Look at What I’m Trying to See’: On the Temporal Codes of Conduct of Dance Exhibitions"
Sarah Sweeney

“Towards a Temporal Sublime”

In 2001 Lisa Smith and Jeffrey Smith found that the mean time visitors spent looking at a painting was 27.2 seconds, while the median time was 17 seconds, and the longest time was 3 minutes, 48 seconds. This data suggests that museums and galleries are spaces of fast looking, where works of art are consumed in under a minute. Within this fast paced space what does it mean to create temporal work that requires several hours or a day to view? What duration constitutes a vastness of time that is sublime or beyond comprehension for the modern viewer?

In this paper I will consider the vastness of the sublime as described by Edmund Burke in relationship to extended duration films like Andy Warhol’s five hour film Sleep, Douglas Gordon’s 24 Hour Psycho and Christian Marclay’s twenty four hour film The Clock. I will also look at serial Instagram works like Shelley Jackson’s ongoing project SNOW and my own year long piece Reimaging Erica. I will discuss my own experience of creating work for an audience that is watching a narrative unfold at a speed of several frames per day. Through comparisons of these works I will work to chart the experience of a maker and viewer of slow media, thinking carefully about what is at stake when a work is viewed over hours, weeks or years.

Sarah Sweeney received her BA in Studio Art from Williams College and an MFA in Digital Media from Columbia University School of the Arts and is currently Associate Professor of Art at Skidmore College. Her digital and interactive work interrogates the relationship between photographic memory objects and physical memories, and is informed by both the study of memory science and the history of documentary technologies. She explores the space between information that is stored corporeally in our memory and the information that is captured and stored in memory objects created by documentary technologies including camera phones, stereoscopic cameras, and home video cameras. She is the creator of The Forgetting Machine, an iPhone app commissioned by the new media organization Rhizome. Her work has appeared nationally and internationally in exhibitions.
**Alice Bennett**

“Slow Words”

This paper identifies slowness as a key term in contemporary debates about reading, focus, and attentiveness. Reading, within a narrative of contemporary distraction-crisis, is imagined as a casualty of forms of mass distraction which are associated with speed, instantaneity, and the digital. Proponents of “slow reading” suggest that reading slowly can correct a modern preference for speed that contributes to distracted obliviousness, haste, and carelessness. This paper teases out a relationship between attention, slowness, and care in the context of discourses surrounding literary reading.

I offer two arguments in this paper: firstly, that slowness has long been a valorised concept in literary reading, from early manifestations of close reading onwards, and that in spite of interventions such as N. Katherine Hayles’ identification of hyper attention and deep attention as paired modes of literary attention, models for reading in literary studies still tend to prefer slowness. Secondly, this paper warns of some of the pitfalls of a wholehearted celebration of the slow: firstly, the denigration of some of the pleasures of speed and swiftness (a tendency that has, historically, gone hand-in-hand with academic reading’s preference for slowness) and, secondly, the danger of treating slowness itself a productivity tool; a form of commodified mindfulness or life-hacking in which slowness is used instrumentally to promote acceleration elsewhere.

Alice Bennett is senior lecturer in twentieth-century and contemporary literature at Liverpool Hope University, UK. Her next book, *Contemporary Fictions of Attention*, will be published by Bloomsbury in 2018.
Françoise Sammarcelli


In 1993 Douglas Gordon appropriated Alfred Hitchcock’s famous film *Psycho* and slowed it down to approximately two frames a second (instead of the usual twenty-four). The resulting work, *24 Hour Psycho*, is a silent, disorienting installation that draws our attention to time and memory while questioning authorship.

References to this conceptual work which explores the power of slowness provide the framing-device for Don DeLillo’s 2010 novel *Point Omega*. The latter opens and ends with sections about a man in a museum watching the film, and offers the man’s comments as well as ekphrastic descriptions of the slow-motion images (particularly Hitchcock’s murder scene). In the other chapters of the book, this metapictorial motif is combined with the story of a retired "defense intellectual", formerly involved in the Iraq war, and a film-maker who is going to devote a documentary to his testimony. Their retreating to the desert, where they are joined by the old man’s daughter, leads to a reflection on nature and culture, war ideology and geological time, while the reference to French philosopher Teilhard de Chardin introduces the motif of introversion and the possible transformation of mind and soul, perhaps “a leap out of our biology”.

This paper aims to examine the complex reflection on time and perception activated by this intricate intersemiotic network. The reader and viewer are confronted with the need to change perspectives in order to respond to these challenging works that experiment with slowness, problematizing the notion of what “happens” and how meaning is constructed.

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

Friday Panels — Audience & Duration — 15:00-17:00 — HG-12A33
Catalina Imizcoz

"'Teach Me How to Look at What I’m Trying to See’: On the Temporal Codes of Conduct of Dance Exhibitions"

This paper analyses the temporal codes of conduct that govern dance exhibitions, focusing on the spectatorship etiquette that results from their stage-to-gallery transpositions.

Its starting point are two recent works: “Retrospective” by Xavier Le Roy and Work/Travail/Arbeit by Anne Teresa de Keersmaeker.

Contextualizing these two exhibitions in the growing relationship between choreography and art institutions, the paper departs from a question that is ever more productive when set in a loop: how is the museum in and out of sync with dance and how does dance synchronize with the times of the museum?

Social behavior at these hybrid exhibitions – that are removed from the traditional economies of museum and theatre spectatorship – is molded by a sense of indeterminacy: one that stems from the possibility of renegotiating the terms of spectatorship rather than subsuming under a pre-existing set of conventions. These conventions are cemented on the institution’s constant state of availability – the fact that artworks are continually present in its space.

The relocation of dance into the museum triggers a series of overarching questions: How does the audience of the 21 century deal with museums’ unfaltering availability? Is it encouraging and stimulating? Has it become out of step with the commodified behaviors that otherwise govern social relations?

Instead, dance implies trespass and negotiation, forcing the work and the viewer to reconvene anew each time. This paper will use dance-in-the-gallery-space to disclose art institution’s temporal codes of conduct.

Catalina Imizcoz is an editor and writer based in London and Buenos Aires. Specialized in exhibition studies, her research investigates the publications that have shaped the field with a focus on critical histories of exhibitions. She has been published by Kunstlicht Journal, Revista Caiana and Third Text. She has contributed to publications such as Vitamin C: Clay and Ceramics in Contemporary Art (London: Phaidon, 2017) and The Middle of the World (Paris: Empire Books, 2017). She works at Phaidon Press, in the Art and Photography editorial team.
Panel: Processual Archives
Friday 25 May
15:00-17:00
HG-14A33

Chair: Roel van den Oever, Assistant Professor of English Literature and American Studies, Vrije Universiteit Amsterdam

Papers:

Ekaterina Kochetkova
“Hasten Slowly: On the Perception of Time and Space in Ian Hamilton Finlay’s Little Sparta”

Trine Friis Sørensen
“To Centennial in an Age of Biennials"

Marcus Verhagen
“Viewing Velocities”

Nadia de Vries
“Sharing Sickness: Terminal Illness Blogs and Pain as Linear Narrative”
Ekaterina Kochetkova
“Hasten Slowly: On the Perception of Time and Space in Ian Hamilton Finlay’s Little Sparta”

Since ancient times, gardens are considered as perfect microcosms governed by their inherent laws and rhythms. Thus, the flow and perception of time in gardens are somewhat different from those in the surrounding world – and in most cases, are spaces designed for slow and meditative movement where it is necessary to contemplate the marvels of nature and art. Scottish artist and poet Ian Hamilton Finlay stands as an ardent proponent of this classical tradition, and his masterwork – the garden of Little Sparta near Edinburgh – embodies the famous motto of Emperor Augustus: Festina lente, or ‘Hasten slowly.’ The continuum of time and space is broken here, as Little Sparta references other times and spaces – from ancient Mediterranean to revolutionary France, and from English parks of the Enlightenment to naval battles in the Pacific during World War II. Finlay once remarked that ‘it is quite a natural process to use other times to understand your own time,’ so in his garden the passage of real time, notable in the change of day cycles and seasons, intersects with reconstructed times long gone by but evoked in cleverly designed objects scattered all over the territory. Local and global, contemporary and historic, artificial and natural, physical and imaginary landscapes coincide in a journey that plays with the viewer’s senses and makes time virtually disappear. This journey requires a measured pace and a scrutinizing gaze to focus on certain perspectives and decipher the meanings concealed in Finlay’s objects that synthesize forms, inscriptions, and contexts.

Since 2009, Ekaterina Kochetkova holds a PhD in Art History, and since 2015 is Senior Research Fellow at Art History Department of the Faculty of History at Lomonosov Moscow State University. She focuses her research on the history and theory of landscape art and architecture. At the Faculty of History of Lomonosov Moscow State University, Ekaterina teaches the history of modern and contemporary art, as well as specialized courses for art professionals (museum studies, project management, marketing, and communications.)
**Trine Friis Sørensen**  
“**To Centennial in an Age of Biennials**”

Up against the expeditious recurrence of biennial events in today’s contemporary art world, there is something altogether offbeat about a centennial: It takes a hundred years to come into being and contrary to the art biennial the potential repeatability of a centennial is too sluggish to serve as an operational curatorial form. 2017 marked the centennial of Kunsthal Aarhus (DK) – a non-collecting art institution that unlike a museum is not invested in longevity and preservation, but has a decidedly contemporary outlook. Heeding these institutional conditions and considering what kind of questioning they engender, I curated “The Timeshare Project” at Kunsthal Aarhus, a project that hinges on these institutional circumstances by replacing a diachronic excavation of a local history (a common modus operandi of anniversaries at large) with a synchronic opening up of Kunsthal Aarhus to a global present. The project, in turn, invited five international art organisations and collectives to present weeklong programs at Kunsthal Aarhus and to produce individual publications. In my presentation, I will examine the host of disjunctive temporalities that “The Timeshare Project” both accentuates and produces – all of them a great deal faster than the slow centennial on which the project pivots. I will argue that these different temporalities, institutional and curatorial alike, constitute a coming together of different temporalities in the same present making the centennial decidedly contemporary (Osborne, 2013).

**Trine Friis Sørensen** is a curator and a New Carlsberg Foundation postdoctoral fellow between Aarhus University and Kunsthal Aarhus (DK) in the context of which she curated “The Timeshare Project” (2017). Her research examines epistemic potentials in and of curating and curatorial forms by way of practice-based inquiries. TFS's PhD (Copenhagen, 2015) developed the commission as a curatorial mode of inquiry in the context of archival research, and her current research engages with institutional and curatorial temporalities. Her recent writing is published in MASKA Performing Arts Journal and Nordic Journal of Aesthetics.
Marcus Verhagen
“Viewing Velocities”

The understanding that the experience of viewing art in a museum is or should be slow is one that has been rehearsed many times. In recent years it has taken on a new urgency as writers and artists have presented the perceived slowness of art viewing as an antidote to the ever-quicker temporalities of modern existence—antidotes to what Hartmut Rosa has termed “social acceleration” in a study in which he argues that recent waves of technological, economic and social change have left us struggling to harmonise the temporal registers of experience. The view of the museum as a sanctuary from the pace and agitation of public life has been put forward not just by commentators who perceive art viewing as a defence against social acceleration but also by those who stress the accelerated cadences of mass culture in particular and see slowness as one of the distinguishing marks of advanced art. These views are seductive—but should be treated with caution. Behind them lies the assumption that museums and galleries are to some degree insulated from broader social and economic pressures. This assumption has always been open to question. It is doubly problematic at a time when public art institutions receive progressively less state funding and so are increasingly exposed to the forces—and cadences—of commerce. This paper seeks to put forward a new understanding of the temporal dimensions of art viewing through an examination of figures running through museums in Florian Slotawa’s Museum Sprints (2000-2001) and Martin Creed’s Work No. 850 (2008).

Marcus Verhagen has a PhD in art history from the University of California at Berkeley. He has taught at universities in both Britain and the United States and currently works as programme director of the MA in Contemporary Art at Sotheby’s Institute of Art, London. Writing occasionally on the 19th century but primarily on contemporary art, he has contributed to a number of catalogues and anthologies, as well as to periodicals such as Representations, New Left Review, Third Text and Afterall. He has written numerous articles and reviews for art magazines—for, among others, Art Monthly, ArtReview, and Frieze. Much of his work revolves around globalization. He has, for instance, written articles on migration, translation and tourism as crucial concerns in contemporary art. His book Flows and Counter-Flows; Globalisation in Contemporary Art was published by Sternberg Press in early 2017. Since the completion of the book, he has concerned himself with new temporalities. His most recent article, “The Waiting Game” (Art Monthly, October 2017), looks at the political resonances of waiting as the experience is treated in the work of a number of contemporary artists, starting with Roman Ondák.
Nadia de Vries
“Sharing Sickness: Terminal Illness Blogs and Pain as Linear Narrative”

“I’m sixteen. Five months ago, I was diagnosed with terminal cancer. Now I measure time in distinct chunks, focusing on events – a holiday or a party.” Such is the opening to The Anonymous Revolutionary, a terminal illness blog by teenage cancer patient Max Edwards. As Edwards’s blog illustrates, the online world has created a platform for a variety of communities, including the terminally ill. Other than other lifestyle bloggers such as foodies and fashionistas, however, the notion of time holds a particular stake for terminal illness bloggers. Blogs allow patients with severe illness to chronicle their symptoms, configure their pain as a linear narrative, and, as Carsten Stage writes, “help the bloggers to re-establish a sense of continuity and order” amidst the chaos of their sickness (Mediating and Remediating Death, 2016).

In this paper, I discuss the empathic purpose of time and linearity to terminal illness blogs. By documenting the experience of sickness as a narrative, terminal illness blogs do not only serve to track the patient’s medical progress, but also allow patients to make their illness a narratable object in the world. These text-based narrations, I argue, enable the patient to share their sickness with others as it unfolds in real time, and to leave behind a sustainable account of their illness for posterity – an account that the blogger, unfortunately, will not live to retell themselves.

Nadia de Vries is a PhD candidate at the Amsterdam School for Cultural Analysis (ASCA). Her research focuses on the aestheticization of the human corpse in virtual culture. She is the coordinator of ASCA’s Women in Theory reading group, and the author of the poetry collection Dark Hour (Dostoyevsky Wannabe, 2018).
Panel: Slow Futures  
Saturday 26 May  
10:00-12:00  
HG-11A24

Chair: Tal Beery, co-founder of Eco Practicum

Papers:

Leif Sorensen  
“Slow-pocalypse Now: Building Ruined Worlds”

Mark Goble  
“Exploded View: From 1968 to the End of Time”

Karen Jacobs  
“Murmurations of Homing”

Annette Svaneklink Jakobsen  
“Sensibility for the Wadden Sea: Relational Compositions Through Temporal, Spatial, and Disciplinary Scales”
Leif Sorensen
“Slow-pocalypse Now: Building Ruined Worlds”

This paper examines the ways that two landmarks in contemporary global speculative fiction (Liu Cixin’s Three Body trilogy and N. K. Jemisin’s The Broken Earth trilogy) grapple with the difficulties of representing slow violence. I argue that these works should be understood less as isolated, albeit important and celebrated, works of speculative fiction and more as contributions to the store of what Anna Tsing, Heather Anne Swanson, Elaine Gan, and Nils Bubandt have called arts of living on a damaged planet. In both series the authors use the resources of speculative world-building to produce worlds in which crises accrete gradually instead of being precipitated by a single inciting act.

The authors use the resources of the often-maligned serial form of popular speculative fiction to dilate and warp narrative time (Liu’s series spans centuries, and Jemisin’s jumps across timelines with little warning). This allows them to craft scenarios in which planetary ruin becomes an enduring specter to be confronted, rather than a challenge to be heroically overcome or an inescapable cataclysmic event. In so doing they offer planetary speculations that eschew the quick fixes of techno-solutionism in favor of open-ended projects of collaborative world creation without guarantees.

Leif Sorensen is Associate Professor of English at Colorado State University. He is the author of Ethnic Modernism and the Making of US Multiculturalism (Palgrave 2016) as well as several articles on twentieth and twenty-first century literature and culture. He has recently published on Colson Whitehead’s Zone One in Contemporary Literature, Richard Hell’s punk persona in Postmodern Culture, and America Paredes’s radio career in MELUS. He is currently working on a monograph on race, culture, ethnicity and speculative world-building titled Worlds of Difference.
Mark Goble
“Exploded View: From 1968 to the End of Time”

Since the late 1960s, no single special effect defines Hollywood action cinema more than the explosion, often shot adoringly in slow motion to make it the very signature of spectacle and destruction. Though taken to perhaps unwittingly parodic lengths by contemporary “auteurs” like Michael Bay and Zach Snyder, this paper will trace the history of the slow-motion explosion back to some of American cinema’s most highly regarded—and “high art”—films of the period. Beginning with Michelangelo Antonioni’s Zabriskie Point and its famous final shots of commodities exploding in slow motion, this paper explores the politics of time in this strange and controversial film in order to ask questions about history, modernity, and technology. While concerned with questions of temporality that are central to Antonioni’s cinematic modernism, the talk will also argue that his work of the late 1960s is best understood alongside other films (Bonnie and Clyde, 2001) that similarly try to capture the peculiar rhythms and duration of “1968” as a moment of emergent change and crisis that at the same time expresses some of modernity’s deepest, slowest histories. The talk follows Antonioni’s iconography of apocalypse as it comes to pattern the slow-motion explosion as a cinematic motif, tracing the aftershocks of Zabriskie Point as they are visible in such films as Bruce Conner’s Crossroads and far beyond. Tracing the media archaeology of slow motion as a special effect becomes a way of reflecting on the power of technology itself to define and aestheticize an epoch of human history that might be finally unendurable—even as it goes on forever.

Mark Goble is Associate Professor of English at the University of California, Berkeley and the author of Beautiful Circuits: Modernism and the Mediated Life (Columbia University Press). He is Past President of the Association for the Study of the Arts of the Present. He is currently at work on a book entitled Downtime: The Twentieth Century in Slow Motion.
Karen Jacobs
“Murmurations of Homing”

This paper defines “homing” as the human impulse to return in the context of how contemporary “home” itself has, from the 1990s, acquired greater conceptual mobility. Homing begins with “solastalgia”—the homesickness suffered while still at home—but disarticulates the impetus to find home from its material achievement. Homing is “slow” because its accomplishment is perpetually and definitionally deferred. It furthermore complicates narratives of residing and return by insisting that homing is irreducible to place. I pair homing with the term murmuration—one which references the aerial reconfigurations of sometimes thousands of birds in unpredictable, pulsating geometries—as an apt figure for the ways home is restructured in two American novels from the 1990s: Don DeLillo’s 1992 Mao II, and William T. Vollmann’s 1996 The Atlas. The two texts exemplify how homing is predicated on their male subjects’ struggles to be “in place” when places have been restructured by such factors as environmental homogenization, hypermobility, space-time compression, and global displacements. Whereas Mao II isolates the contradictions of scale between homing’s terrestriality (that takes human habitation as the norm) and planetarity (where earthly scales alter our interpretive categories), concluding that home is “a failed idea” (92), The Atlas takes that conclusion as its starting point. The longing which The Atlas’s diffuse narrator expresses for a lost sense of home ties it to the literatures of migration and diaspora while also resituating that longing within a dystopian psychogeography that stresses its debt to a solipsistic imagination of space and place.

Karen Jacobs is an Associate Professor of English at the University of Colorado at Boulder, where she specializes in twentieth-century and contemporary American literature, visual culture studies, and critical theory. She’s currently completing two monographs: Trace Atlas: American Spatial Itineraries “After” Postmodernism; and Afterimages: Nabokov • Sebald • Cole. Her work has appeared in such journals as Narrative, NOVEL, Twentieth-Century Literature, GLQ, Journal of Visual Culture, and Culture, Theory and Critique.
Annette Svaneklink Jakobsen
“Sensibility for the Wadden Sea: Relational Compositions Through Temporal, Spatial, and Disciplinary Scales”

Architecture has often been considered a long-lasting art form due to buildings’ material and physical stability that change slowly over the course of years or even centuries. Such slowness and spatial durability are opposed to the instantaneous expressions of multimedia installations and projections on the surfaces of buildings or in urban space. Recently, Sylvia Lavin has suggested that we comprehend the encounters between architecture and these other art forms as ‘kissing’.

This paper contributes to the necessary development of concepts that can help describe the present encounters between architecture and other art forms and disciplines. Based on a scale analysis, the paper will develop knowledge about how the sensibility to a subject matter – the Wadden Sea – is made possible by the relational compositions of space and exhibition design, geography, materiality, science, natural history, architecture and the human body and senses.

The Wadden Sea Centre in Denmark was inaugurated in 2017, and it gives the life and forces of the area an aesthetic and physical expression. Over time, the architecture will slowly change as the weather affects the thatched exterior. Across temporal, spatial and disciplinary scales, the Centre relates artistic expression, architectural materiality, spatial installations and the scientific collections of birds, eggs etc. to the body and the landscape. The paper argues that the composition of temporal and spatial layers in the Wadden Sea Centre is inextricably linked to affective ‘kissing’ across disciplines and art forms.

Annette Svaneklink Jakobsen is a writer and educator in architecture theory & history and spatial mediation. She is currently a part-time lecturer in Design Culture at the Department of Design and Communication, University of Southern Denmark (SDU), and has worked as an assistant professor at the Aarhus School of Architecture (AAA). Annette Svaneklink trained as an architect at the AAA and received her Ph.D. in 2008 with a thesis on the extensities and intensities of architectural mediation. The thesis explores spaces and concepts of movement, time and speed; particularly in writings by Paul Virilio, Henri Bergson and Gilles Deleuze. This has led to her continued research interests focusing on the affective intensities of architecture and inspired collaborations in multidisciplinary contexts such as the Senselab in Montreal.
Panel: Slow Modernism  
Saturday 26 May  
10:00-12:00  
HG-11A33

Chair: Jonathan Paul Eburne, Associate Professor of Comparative Literature, English, and French and Francophone Studies; Editor in Chief of ASAP/Journal

Papers:

Christa-Maria Lerm Hayes  
“James Joyce and The Politics of Temporal Manipulation in Performance Art and Conceptual Writing”

Hui-Han Chen  
“Cinematic Universalisation of Slowness: Transcendental Localisation in Tsai Ming-Liang’s Stray Dogs”

Jason Baskin  
“Slow Forms in the Curated City”

Ifat Reshef  
“The Slowness of ‘Boring Video Art’ as Enabling Temporal Metaphors”
Christa-Maria Lerm Hayes

“James Joyce and The Politics of Temporal Manipulation in Performance Art and Conceptual Writing”

When visual artists manipulate time, they - more often than not - refer to James Joyce's literary innovations in thematising the relationship between narrated time and reading time, as well as a cyclical view of history (à la Vico). Ulysses famously takes place on one day - and uses over 700 pages for this purpose: slowness entered the literary realm - and through it much visual art.

This paper will outline how and why temporal manipulation is often developed or to be found at times and in places of socio-political repression, such as during the Cold War in Eastern Europe, or at moments when democratisation initiatives are at their most creative, such as following 1968 - or currently.

Through Joyce, I hope to arrive at something like a politics of time manipulation in art, which will - hopefully but more implicitly - also work its way backwards and inform us about Joyce and his time. I will use as examples Joseph Beuys, performance, language and archival practices in Central and Eastern Europe during the Cold War, as well as current Conceptual Writing by the group information as material.

Christa-Maria Lerm Hayes is Professor of Modern and Contemporary Art History, University of Amsterdam. Until 2014 she worked at the University of Ulster, Belfast. Her books include: Brian O'Doherty/Patrick Ireland: Word, Image and Institutional Critique (ed., Valiz 2017), Post-War Germany and ‘Objective Chance’: W.G. Sebald, Joseph Beuys and Tacita Dean (Steidl 2011), Beuysian Legacies in Ireland and Beyond: Art, Culture and Politics (ed. with Victoria Walters, LIT 2011), Joyce in Art (Lilliput 2004), and James Joyce als Inspirationsquelle für Joseph Beuys (Olms 2001). She has curated exhibitions internationally.
Hui-Han Chen
“Cinematic Universalisation of Slowness: Transcendental Localisation in Tsai Ming-Liang’s Stray Dogs”

This paper aims to illuminate an overlooked area in the discussion of transnational slow cinema’s transcendence of its geographical, cultural, and local specificity. To wit, it questions whether this phenomenon of cinematic universalisation is free from teleological discourse. It does this by examining Tsai Ming-Liang’s long durational and dedramatised representation of a marginalised family drifting around deserted urban spaces in Taiwan in the film Stray Dogs (Jiaoyou, 2013). Instead of claiming that the phenomenology of “slow” World Cinema reaching the international and cinephilic film festival’s demographic is predicated on inheriting its European predecessors’ cinematographic realist style, I will argue that the dynamics between the contemporary slow cinema and its precursors is not a hierarchical and linear progression, but a mobile and intuitive dialogue. Indeed, the Bergsonian metaphysical discourse of duration and intuition applied here not only sheds light on Tsai’s obscure and poetic cinematic representation but also re-evaluates the genealogy and the evolution of “slow” World Cinema. Moreover, by not historicising the formal and stylistic features that Stray Dogs shares with (or inherits from) its forerunners in slow cinema (clearly and specifically, Tarkovsky), this thesis denies the categorisation of slowness in recent World Cinema as simply a regressive instance of Eurocentric nostalgia and makes the case for a specific, local, unique understanding of slowness as cultural, philosophical and aesthetic signifier instead.

Hui-Han Chen currently undertakes his PhD research in Film Studies at the University of Birmingham, UK. His research interests lie in European, Hispanic, and Taiwanese Slow-Cinema with the theoretical frameworks of Deleuzian and Bergsonian discourse. His PhD thesis examines the emergence of transnational slow cinema, the dynamics between its widely believed European predecessors, and its phenomenology of transcending its geographical specificity of local culture and value to reaching wider international audience.
Jason Baskin
“Slow Forms in the Curated City”

This paper will consider a range of contemporary writing that employs a modernist dialectics of uneven and non-synchronous temporality in order to engage urban experience in an age of neoliberal globalization.

The notable modernist returns of recent authors such as Lisa Robertson, Teju Cole, Tom McCarthy, Ben Lerner and Bhanu Kapil can be understood as responses to a significant, multi-decade wave of urbanization, akin to the one that characterized the early twentieth century moment of modernism’s emergence. Modernism, of course, posited the slowness of phenomenological experience as a site of momentary resistance to the encroachment of capitalist rationality in the imperial urban core. By contrast, as Christoph Lindner notes, today’s global cities produce both speed and slowness, offering curated moments of delay, reverie and interruption as commodities to those members of what the poet Lisa Robertson has called “the lyric class” who can afford the real estate.

What, then, is the valence of such modernist techniques in a period when aesthetic experiences are produced, not primarily by literature, but by the entrepreneurial city itself? This paper aims to think artistic temporality in dialectical relation to the contradictory temporalities of contemporary capitalist production at a variety of scales—from the phenomenal subject, to the city, to the globe. Rooted in the city, the slow forms these authors develop, I argue, necessitate that critics look beyond long-held models of aesthetic opposition predicated on spatial dynamics of distance, separation and autonomy for modes of critique rooted in intertwinement, relation and complicity.

Jason Baskin is Senior Lecturer in Contemporary Literature at University of Exeter, where he specializes in twentieth and twenty-first century literature and theory. His monograph, Embodying Experience: Modernism Beyond the Avant-Garde is forthcoming from Cambridge University Press. His writing has also appeared in Cultural Critique, Postmodern Culture, Mediations, and in the edited volumes Neoliberalism and Contemporary Literary Culture (Johns Hopkins, 2017) and Understanding Merleau-Ponty, Understanding Modernism (Bloomsbury, forthcoming).
**Ifat Reshef**

“The Slowness of ‘Boring Video Art’ as Enabling Temporal Metaphors”

A man/group of men marching repetitively in relation to a square – this is the temporal visualisation of human existence both Samuel Beckett (Quad, 1981) and Bruce Nauman (VideoPerformance, 1967-8) choose for their video artworks. From the Andante of Nauman’s "Dance-or-Exercise-on-the-Perimeter-of-a-Square-Square-Dance)" to the Adagio of "Walking-in-an-Exaggerated-Manner-around-the-Perimeter-of-a-Square", and from the Allegro of Beckett's "Quad I" to the Solemn Grave of "Quad II", the works use different tempos to delineate temporal metaphors of human durational existence (perhaps our only possible temporal existence).

But the ‘slow’ aspects I would like to address go beyond tempo, and suggest a cognitive-metaphorical-process enabled by the perceptual collision of ‘real time’ expectations with the slowed-down experience of ‘prolonged present’ (and ‘continuous present’), which is usually referred to by unwilling spectators as ‘boredom’.

Duration is generally perceived as a constant linear flow relating to progression, but in these artworks, conventional perceptions of advancement are not met, and the temporal structures become their central subject. The interaction of these temporal structures, revealed through the prolonged duration of the artworks with real time structure, constitute the works as Temporal Metaphors.

The interpretations I propose for these artworks rely on concepts of habit, memory, present-time and reality (or chance) phrased by Beckett (1931), Camus (1942), Cage (1961), Ricoeur (1978), and Deleuze (1997); they treat these artworks as temporal metaphors delineating realistic patterns of human existence through time, metaphors that occur in the temporal level of the works, therefore enabling insights into temporality that transcend language.

**Ifat Reshef** is a PhD candidate at Tel-Aviv University (in hiatus), researching temporal-aesthetics and temporal-semiotics in time-based artworks. This presentation is part of a dissertation on temporal metaphors within the temporal structure of projected artworks and their cognitive perception. A video artist and photographer holding a BA in fine arts (summa cum laude) and an MA in interdisciplinary arts (summa cum laude), Ms Reshef has been an assistant researcher for the past six years and has presented at international conferences in Jerusalem and Berlin.
Panel: The Long Durée  
Saturday 26 May  
13:00-15:30  
HG-11A24

Chair: Alec Badenoch, Beeld en Geluid Endowed Professor of Transnational Media, Vrije Universiteit Amsterdam

Papers:

Abram Foley  
“Editing and Entropy”

Michelle Smiley  
“Undoing Photographic Time: The Long Exposure and the Snapshot”

Kyveli Mavrokordopoulou  
“Fossilising Time: Julian Charrière’s Radioactive Photography”

Leo Rafolt  
“Durational Logic of Legal Discourse: Slow Performances of Terrible Fish and Cyankali §218”

Alexandra Karl  
“Wavelength’s Zenith: Timeless or Time-Specific?”
Abram Foley
“Editing and Entropy”

In her brief biographical description, the “writer, artist, editor, designer, curator, and scholar” Janice Lee identifies two common themes in her work: “slowness”; and asking the question, “how do we hold space open while maintaining intimacy?”. For Lee, slowness, openness, and intimacy often coalesce around creative acts of extended duration. For instance, her current book project, co-written with Jared Woodland, is an ekphrastic meditation on the Hungarian director Bela Tarr’s Sátántangó, a seven-hour film known for its reliance on the filmic long take, its bleak black-and-white landscapes, and its commitment to slow narrative pacing. Lee and Woodland write that Tarr’s long takes result in a film whose melancholic mood poses two questions: is the melancholy a result of “semiotic calamity, our inability to make meaning from our own stare? Or does the long take’s patience imply humanity and empathy?”

This paper studies Lee’s own work as the executive editor of Entropy Magazine (2014–) in light of the insights she brings to bear on Tarr’s filmmaking. Drawing on a variety of texts published in Entropy by both Lee and her contributors—including Lee’s essays on a “new cosmic slowness” that guides her—I will argue that Entropy operates as an editorial long take. It is at once a catchall assemblage eschewing narrative coherence, and the result of an artistic practice that sees enduring openness as a condition of artistic intimacy and empathy.

Abram Foley is Lecturer in Literature and the Creative Industries at the University of Exeter. He is Editor of ASAP/J, the open-access platform of ASAP/Journal, and he is currently completing a manuscript titled Editorial Theory and Postwar American Literature. His writing has appeared in Affirmations: Of the Modern, ASAP/Journal, Criticism, Twentieth-Century Literature, and elsewhere.
Michelle Smiley
“Undoing Photographic Time: The Long Exposure and the Snapshot”

Contemporary photographer Chris McCaw’s long-running Sunburn series enacts a temporality of waiting. Through the use of the long exposure, McCaw’s photographs upend our received notions about photography’s relation to time. The series began in 2003 on a camping trip in Utah when McCaw opened his camera’s shutter for an all-night exposure of the night sky. Failing to wake up the next morning, the intense light of the rising sun burned a hole in the film, registering the sun’s movement across the sky as a tear or “burn” in the negative, creating the series’ first Sunburn. Responding to this accident, McCaw’s Sunburn series takes on the long exposure as a working method, while also undoing an idea of the photograph as an instantaneous record of a bounded event. I examine the Sunburn series as a reception of Eadweard Muybridge’s famous serial photographs of animal locomotion alongside Henri Bergson’s theory of durational time. Bergson famously analogized the instantaneous photograph, like those of Muybridge, as a metaphor for the mind’s false relationship to the real world. According to the French philosopher, where the mind sees form, or stasis, there is in fact only formation, a perpetual becoming that he calls duration. McCaw complicates the widespread notion of the photograph as an instantaneous snapshot by emphasizing the materiality of his photographs. Streaks of melted silver gelatin reveal the durational hidden within the seemingly static medium of photography. The slow time of McCaw’s pictures help us reconsider both the photograph’s aesthetic nature and its relation to time.

Michelle Smiley is a PhD candidate at Bryn Mawr College where I am writing a dissertation on the technological development of photography in the United States. Her research spans the entirety of the history of photography, from its prehistory in chemical practice up through the work of contemporary artist-photographers like Hiroshi Sugimoto and Chris McCaw. Smiley has an upcoming publication in the Terra Foundation Essay Series for American Art on the work of the Philadelphia mechanic Joseph Saxton, who, in addition to being a master instrument maker, also produced the earliest-surviving American photograph. She has also done curatorial work for exhibitions at the National Gallery of Art in DC and the American Philosophical Society. Last year Smiley was a dissertation fellow at the Consortium for the History of Science, Technology, and Medicine in Philadelphia.
Kyveli Mavrokordopoulou

“Fossilising Time: Julian Charrière’s Radioactive Photography”

Fossils exemplify the materiality of the non-living and serve as a temporal index that points towards a non-human timescale (Rudwick, 1982). Julian Charrière departs from this materialization of time that is the fossil and prolongs it into the far future. In his photographic series The Polygon (2014), he shot the nuclear test site of Semipalatinsk in Kazakhstan; known as “The Polygon”, this is where the nuclear weapons testing was inaugurated by the USSR. Inspired by J.G. Ballard’s The Terminal Beach Charrière took those photographs in Kazakhstan, and exposed the negatives to radiation from soil taken on site.

In this paper, I focus on the slow temporality of radioactivity, the longue durée of the decay chain that is materially embodied by these photographs. I suggest these pictures as “future fossils”: they embody and extend the past (that of the first nuclear tests) and the present (that of the irradiated soil of The Polygon) into the future. By both depicting the site of nuclear radiation and bearing the actual trace of radioactivity, the images attempt to render visible the invisible forces present in the Semipalatinsk landscape. The use of radioactive substances for the development of the pictures underlines the growing importance of non-human timescales for contemporary art (Zylinska, 2017). My paper suggests the fossil as a material metaphor for the inhuman time of radioactivity, through Derrida’s notion of being-as-trace, that perceives trace as a structural logic that encompasses everything that endures in time, not solely the animate or organic (1984).

Kyveli Mavrokordopoulou is Onassis-doctoral fellow at the EHESS (Centre Georg Simmel) in Paris. Her research, entitled The Abyss of Time: the geological turn in contemporary art, explores deep time through artistic practices that confront the interminable temporality of ecological debt. In this regard, she looks at artistic practices that deal with the inhuman temporality of radiation, such as contaminated landscapes and deep geological disposals. In October 2017, she co-organised the interdisciplinary programme “Nuclear Waste Weeks” at the Environmental Humanities Center of the Vrije Universiteit in Amsterdam.
Leo Rafolt
“Durational Logic of Legal Discourse: Slow Performances of Terrible Fish and Cyankali §218”

Montažstroj’s Terrible Fish was a play for two women and one man, derived from a confessional poetry by Sylvia Plath, mainly her poem Three women, written for BBC Radio in 1962. Written for three voices, the poem describes a night at the delivery ward, and it becomes a trigger for exposing different conditions regarding the oppositions of life and death, health and illness, delivery and abortion, conscious and unconscious. In the slow, intuitive and fragmentary structure of the play, the goal was to find performance material in the slowness of poetic discourse. Montažstroj’s performance, thus, consisted of an installation of battery lights set up on microphone stands. These stands also served as barriers for the performers to move through space and to form movement into a dance. The body was slowed down to extreme. Another Montažstroj’s performance, evoking abortion problems, Cyankali §218, was set in Berlin’s working-class neighborhood in 1929. Paragraph 218 of the Criminal Code of German Reich, which illegalizes abortion, is effective. The play about the paradoxical nature of law was written by a doctor, artist and communist Friedrich Wolf in 1929. It served as a weapon in fight for women’s and workers’ rights. It was created as a part of a huge social movement to legalize abortion in Germany. In this cross-media project Montažstroj’s seeks for a sound reconstruction of the play in eight episodes, highlighting some of the socio-economic aspects of abortion, as well, emphasizing it through the invisibility and slowness of radio-dramatic discourse.

Leo Rafolt graduated Comparative Literature and Croatian Language and Literature on the Faculty of Social Sciences and Humanities University of Zagreb. There he finished his PhD studies in Comparative Literature and received his PhD in Theatre and Performance Studies in 2006. He also finished his second PhD study program in Kinesiology at the Faculty of Kinesiology in Zagreb in 2017. He finished his postdoctoral studies in Cultural Theory, Theatre and Performance Studies at the University of Tokyo and Osaka. From 2017 he works as an associate professor at Department of Applied Art at The Academy of Arts on Josip Juraj Strossmayer University in Osijek, where he is currently leading a Centre for Interdisciplinary Research in Arts and Sciences. He has published several books and more than one hundred research papers in different national and international journals. His research interests are Theatre and Performance Studies, Interculturalism and Performance, Japanese Budo, Somatic Principles in Budo and Arts, Theories of Movement, Biomechanics and (Martial) Arts.
Last year marked the fiftieth anniversary of Michael Snow’s film *Wavelength*. Produced in 1966-67 in New York, the film was heralded by critics as one of the most iconic, classical and canonical works of avant-garde film.

As a camera zoom which took 45 minutes to extend from one fixed point in a room to another, the work evoked a plethora of meanings. These ranged from the conceptualist’s love of word play, to a return to nature, to a meditation on the physics of the medium. The arrival of the camera’s frame upon its destination, a black and white photograph of a seascape, was both triumphant, as an homage to film’s photographic roots, and total, like an eclipse of the sun. More importantly, the collision of two colossal regimes of vision was described as a moment where the audience became conscious of ‘Now.’ In fact, it was claimed that this moment was synonymous with consciousness itself.

This paper will consider this reading, and explore how *Wavelength*’s ending holds up over time. Is the film’s zenith truly timeless and universal, or does it depict the Zeitgeist of 1967? While considering art forms contemporary with the film, such as minimalist painting and durational performance, we will discuss more recent readings which reveal frustration, dismissal and even rage. I will argue that, given the radical changes of today’s viewing sensibilities, Wavelength has become almost impossible to tolerate.

**Alexandra Karl** is an art historian and critic. She received a BFA from the University of Ottawa, a Masters from Munich’s LMU and a PhD from Cambridge. She is a lecturer in the Department of Philosophy and Humanities at Utah Valley University. Links to her essays and projects can be found at www.alexandra-karl.com
Panel: Anthropocene Temporalities  
Saturday 26 May  
13:00-15:30  
HG-11A33  

Chair: David Gauthier, University of Amsterdam  

Papers:  

Rebecca Collins and Johanna Linsley  
“Stolen Voices: A Slowly Expanding Eavesdrop on the East Coast of the UK”  

Ruby de Vos  
“‘The Power that Remains a Half-Century Later’: Radiotoxic Temporalities in ‘From Trinity to Trinity’”  

Karen Stock  
“The Sculpture of Jason deCaires Taylor as Anthropocene Chronometer”  

Monique Peperkamp  
“Ecological Urgencies and Physical Slowness”
Rebecca Collins and Johanna Linsley

“Stolen Voices: A Slowly Expanding Eavesdrop on the East Coast of the UK”

Stolen Voices uses listening as both a methodology and as a material. It is a research enquiry which uses eavesdropping to physically mine specific geographical locations for ‘sonorous data’. The use of sound and voices is derived from a process of ‘listening in’ to consider their overlooked potential for the creation of performance and the construction of a research investigation focused on the act of listening as both a spatial practice and as something that is necessarily collective. Some ‘event’ has taken place along the East Coast of the UK and we have been tasked with the job of figuring out what that is. While the outline of the event may be difficult to pin down, the urgency of investigation is fueled by concrete concerns. Unfolding over a number of years, in response to what we hear, the investigation necessarily proceeds slowly, in the opened up and hollowed out spaces of ‘sonorous time’ (Jean-Luc Nancy, 2007).

At its core, Stolen Voices is a research enquiry which asks: what is listening and what makes a listener? How can listening attune us to the complexities of contemporary political, economic, ecological and social processes? What kind of structures got us to where we are now, and how do we seek out levers for change? How do the rhythms and atmospheres of specific geographic locations inform, reveal and snatch on history?

Part performance, part methodological exposition, this paper invites you to listen in on a sequence of eavesdropped extracts from the East Coast of the UK.

Link to performance extract: https://soundcloud.com/stolen-voices-895422176/stolen-voices-aberdeen-episode

Johanna Linsley (UK/US) and Rebecca Collins (UK) began working together in 2014, with the support of the Live Art Development Agency, Sound & Music and Arts Bournemouth. Building on the success of this initial collaboration, Collins and Linsley continued to develop the project under the title ‘Stolen Voices’. Rebecca Collins is an artist researcher in Contemporary Art Theory at Edinburgh College of Art, University of Edinburgh. Johanna Linsley is an artist researcher at Roehampton University.
Ruby de Vos

“‘The Power that Remains a Half-Century Later’: Radiotoxic Temporalities in ‘From Trinity to Trinity’”

In this paper I develop the idea that the long life of radioactive matter produces a shift in the understanding of temporal relations. When bodies are exposed to radiation, the latter’s specific relation to time and space is imprinted on permeable matter. There it sometimes slowly unfolds and takes hold of the body, a material memory of the site and time of exposure that inevitably also reminds of effects that might still have to take hold.

Kyoko Hayashi’s short text From Trinity to Trinity (2000) engages with such a material memory as it describes the “slow violence” of the bombing of Nagasaki in 1945 on her life (Nixon 2011). Through a close reading of Hayashi’s story about a hibakusha (atomic-bomb survivor) visiting the site in the US where the first atomic bomb was detonated, I aim to develop the vocabulary for a rethinking of radiotoxic temporality within the present and through the body. I analyse how for the narrator radiotoxic time unfolds in what Neimanis and Loewen-Walker have called “thick time,” as past, present, and future converge on the level of Hayashi’s body as well as on the level of exposed landscapes she visits. I aim to show how the textual strategies employed in From Trinity to Trinity can provide a useful starting point for thinking about the difficulties of writing the materiality of radiotoxic time, as well as for exploring how the temporalities radiotoxicity produces intervene in hegemonic rhythms of human life.

Ruby de Vos is a PhD candidate at the University of Groningen, where she is working on her dissertation on toxicity in contemporary art and literature. She is the co-editor of the book Legibility in the Age of Signs and Machines (Brill, forthcoming).
Karen Stock
“The Sculpture of Jason deCaires Taylor as Anthropocene Chronometer”

The Anthropocene is the geological era in which human activity is the dominant influence on the ecology of the earth. Jason deCaires Taylor’s body of work is both a critique of and an alternative to the speed, narcissism, and hubris that characterize this era. Since 2006, Taylor has installed a number of sculptural environments on the ocean floor in Spain, Mexico, and the West Indies. These installations, composed of large groups or solitary figures, are casts of individuals that are made from pH-neutral marine cement and are designed to become home to corals, sea urchins, crustaceans, and fish. Taylor’s sculpture Anthropocene (2011) is a concrete reproduction of a Volkswagen Beetle with a human figure huddled on the windscreen. The vulnerable figure represents a bleak prophecy for man’s future; however, the sculpture provides refuge for sea creatures, and in that there is hope. The Anthropocene era may flourish if humanity can learn to question its own hegemony, slow down, unplug, and become cognizant of natural cycles, on a micro and macro level. Taylor’s sculptures are in a continual state of becoming. The success of the sculptures relies on the evolution away from a human likeness and the supplanting of the human figure by sea life. This encourages the viewer to reflect on alternative measures of time and progress. The technological advances that have spurred man’s obsessive counting of seconds, steps, and heartbeats, in order to wring the most out of each moment, has also deadened the quality of those moments. Taylor’s sculptures reveal the value of being still, being patient, and relinquishing control.

Karen Stock is Professor of Art History at Winthrop University, South Carolina. Dr. Stock received her PhD from the Institute of Fine Arts, New York University. She has published on Florine Stettheimer, Félix Vallotton, and Richard Dadd. Forthcoming essays include a discussion of the modernist dollhouse and a study of feminism in videogames.
Monique Peperkamp
“Ecological Urgencies and Physical Slowness”

Environmentalism foregrounds what is usually in the background. It implies the world consists of many worlds and temporalities, while simultaneously suggesting we synchronize our sense of time to address the ecological urgencies. Paradoxically therefore, the idea of slowing down may be one of the most critical components of art and philosophies that address this concern.

Artistic practices enhance an embodied understanding that challenges the presupposed opposition between knowledge and feeling, and transverses the boundaries of art itself. This requires time and attunement, but also knowledge and skills that both invite and exceed linguistic articulations. Timothy Morton has raised the question of how scientific knowledge and ‘hyperobjects’ relate to our perceptions. He has argued for an aesthetics that disturbs the idealized notion of nature, and helps to attune to the reality of the Anthropocene. Other authors with distinctly different ideas such as Donna Haraway and Sue Spaid, likewise advocate a specifically ecological awareness, and foreground experimental artistic collaborations and practices that address the ways we are part of nature-culture ecologies that we co-create with others, both human and nonhuman. ‘Science art worldings’ and ‘ecoventions’ may heighten a critical awareness and physical sensibility, inspire purposeful actions and propose alternatives that interfere with our daily routines. The extent to which these proposals resist the pressure to accelerate arguably is a defining aspect of its criticism.

Monique Peperkamp graduated as art historian at the University of Amsterdam, and trained as an artist at the Gerrit Rietveld Academy. She is currently working as a teacher at ArtEZ, University of the Arts. Her PhD research—Past Nature in Contemporary Art and New Materialisms. How Art and Philosophy Interact- is affiliated with the Amsterdam School for Cultural Analyses, and supervised by Christa Maria Lerm-Hayes, Miriam van Rijsingen and ArtEZ lector Peter Sonderen.
Directions & Orientation

Arriving from Schipol

Travellers arriving at Schipol Airport can take the train either to Amsterdam Centraal Station or to Station Amsterdam Zuid.

Getting to/from the university:

From Amsterdam Centraal Station:
- metro 51, direction Amstelveen Westwijk (16 minutes), stop at De Boelelaan/VU
- tram 5, direction Amstelveen Binnenhof (25 minutes), stop at De Boelelaan/VU
- tram 16, direction VUmc (25 minutes), stop at VUmc (final stop)

From Station Amsterdam Zuid:
- metro 51 (1 minute), direction Amstelveen Westwijk, stop at De Boelelaan/VU
- tram 5 (1 minute), direction Amstelveen Binnenhof, stop at De Boelelaan/VU
- walk (10 minutes)
Directions & Orientation

Friday Conference Dinner
Our Friday Conference Dinner will take place at Botanische tuin Zuidas, Van de Boechorststraat 8. This is a very brief walk across campus from the Main Building.

Saturday Closing Event
Saturday’s Closing Event will take at Perdu, a literary theatre space, in Central Amsterdam (Kloveniersburgwal 86).

From the VU, you can travel to Perdu via:
- tram 5, direction Amsterdam Centraal (25 minutes), stop at Spui, walk to Perdu (5 minutes)
- trams 16 or 24, direction Amsterdam Centraal (25 minutes), stop at Muntplein, walk to Perdu (5 minutes)
- metro 51, direction Amsterdam Centraal (16 minutes), stop at Waterlooplein, walk to Perdu (5 minutes)

Panels, Lectures, & Performances at the VU
The keynote lecture by Wolfgang Ernst will take place in the lecture hall directly opposite the main entrance on the ground floor.

All other events will take place in the main building (HG) of the VU on the upper floors, which are accessible via the stairs and elevators. Upon entering the main entrance of the building, turn left past the bookstore to see the entrance for the stairs and the elevator bank.
Cafés and Restaurants On and Around Campus

Campusplein

Grand Café - The Basket (Mon-Fri 10:00-22:00h, kitchen: 11:00-21:00h)

Café - Doppio Espresso (Mon-Fri 08:00-18:00h)

Spar Supermarket (Mon-Fri 08:00-20:00h, Sat 11:00-15:00h)

Main Building

Koffiecorner Rendez VU – ground floor (Mon-Thu 08.30-19:00h, Fri 08.30-16:30h, Sat-Sun 10.00-16.00h)

Koffiecorner Rendez VU – 8th floor (Mon-Fri 08:30-16:00h)

Canteen – VU Basement (Mon-Fri 10-20:00h, warm meals: 12:00-14:00h and 17:00-19:00h)

Initium

Kiosk (Mon-Fri 08:30-16:00h)

Off Campus

Snack Bar S&C (Mon-Sun 08:00-00:00)

There are also many food options near and around Station Amsterdam Zuid
NO TIME LIKE THE PRESENT!

Jonathan P. Eburne, Editor-in-Chief
The Pennsylvania State University

ASAP/journal is a peer-reviewed scholarly journal that explores new developments in post-1960s visual, media, literary, and performance arts. The scholarly publication of ASAP: The Association for the Study of the Arts of the Present, ASAP/journal has been awarded prizes for Best New Journal (2017) and Best Design (2016) from the Council of Editors of Learned Journals. The journal promotes intellectual exchange between artists and critics across the arts and humanities. Recognizing the pluridisciplinary nature of contemporary art and criticism across the globe, the journal publishes methodologically cutting-edge, conceptually adventurous, and historically nuanced research about the arts of the present. Each issue will include an interview with a practicing artist in addition to scholarly essays, an editors’ forum, and other regular features.

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JOHNS HOPKINS UNIVERSITY PRESS
The concept of slow time in contemporary art and culture is an important aspect of understanding the current world view. Slow motion, duration, and temporality are key elements in the perception of contemporary art works. Artists often focus on works that last longer than usual, such as installations and new media art. Time becomes a central element in the context of recent cinema, dance, and performance art. The slow temporalities of narrative and cultural productions are also significant in the current cultural landscape.