h a u n t

DEADLINE EXTENDED: SUNDAY MARCH 15, 2015

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It is unclear where we are moving but we are moving.

For the second issue of *Haunt Journal of Art*, we aim to push against writing *about* art that is faithful to traditional cultural and literary theory; instead, we write *near* art[1].

There is some impracticality to this performance – to succumb to distance, to gaps, to forge space between ineffable scapes[2]. Writing and art, or art writing, are not objectively given relations that look the same from every angle. Instead, they are deeply perspectival positions, inflected by the historical, linguistic, and political situatedness of different sorts of actors within and exterior to the arts: nation-states, diasporic communities, neighbors, art cliques, friends, families, individuals.

We ask not how these intricate, overlapping and fractal shapes constitute a simple and stable system for writing, but what their dynamics are. How does one imagine differently from four steps to the right and back a foot? And how might this make more meaningful the relationship between writing, art, their forms, and their connective tissues?

Submissions may draw upon but are not limited to more traditional areas of study within art (e.g. art history, cinema, visual studies, design, literature, architecture) in addition to more interdisciplinary perspectives (e.g. critical race theory, queer studies, gender studies, science and technology studies). We would also like to encourage forms that break entirely from these existent threads, that play in poetics, that play with form altogether to achieve new and unforeseen space.

Email submissions to hauntjournal@uci.edu by SUNDAY MARCH 15, 2015.

-Editors

[1] "I do not intend to speak about/Just speak near by. " from *Reassemblage : From the Firelight to the Screen* by Trinh T. Minh-Ha
[2] Arjun Appadurai's use of the suffix –*scapes* comes to mind, as in ethnoscapes, mediascapes, technoscapes, financescapes and ideoscapes, and the importance of the modernity of globalization.