

Global CFP

Verge: Studies in Global Asias



Verge-sponsored Panels 2022 AAAS

Submission Deadline | September 17, 2021

- **Speculative Ageographies: The Ruin and Renewal of Global Asias** | Su Young Lee (szl598@psu.edu)
- **Children Born of War: Global Asias, the Ruins of Militarisms, and Entangled Kinships** | Catherine H. Nguyen (chnguyen@fas.harvard.edu) & Amy Chin (achin@vassar.edu)
- **The Global Centers of Asian Diasporic Contemporary Art** | Jayne Cole (jcole12@uregon.edu)

250 word abstracts and **2-page CVs** should be submitted to organizers by **September 17, 2021**. Please find the individual panel statements and the organizers' contact information below.

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Speculative Ageographies: The Ruin and Renewal of Global Asias

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Global Asias, a framework that encourages understanding the varied material and conceptual dimensions of Asia in dynamic tension, emerges through overlaps, contradictions, and asymmetry. Tina Chen proposes imaginable ageography to describe the (im)possibilities of mapping Global Asias, pointing to speculative fiction as particularly useful for drawing attention to how the meaning of “Asian” spaces derive from the entangled relation between geographical demarcation and conceptual signification. This panel highlights the ageographical representations of Global Asias in speculative fiction, inviting papers that theorize the genre’s investment in world-building in relation to the diverse contexts of imagining the spaces formed by thinking together Asia, its diasporas, and their multiple expressions.

Perhaps because speculative fiction is almost always linked to world-building, it is a genre that seems especially apt for imagining the ruin and renewal of spatially and ideologically bound entities that cannot be easily grasped visually or in their full entirety. In this context, how is “Asia” evoked, rejected, or remade in speculative world-building? Beyond simply Orientalizing or managing anxieties about alternate Asias, how can speculation about the ageographical materializations of Asia help reorient us to the processes of colonization, racialization, and exploitation that have historically occurred both through and outside the logics of spatial distinction? What might be the utility of a term like “Global Asias” when displaced to other temporalities and worlds? Using the genre of speculative fiction to draw attention to the imaginative undertaking it takes to produce—or disassemble—Asia as more than place, we welcome papers that explore the amorphous and ageographic nature of Global Asias.

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Children Born of War: Global Asias, the Ruins of Militarisms, and Entangled Kinships

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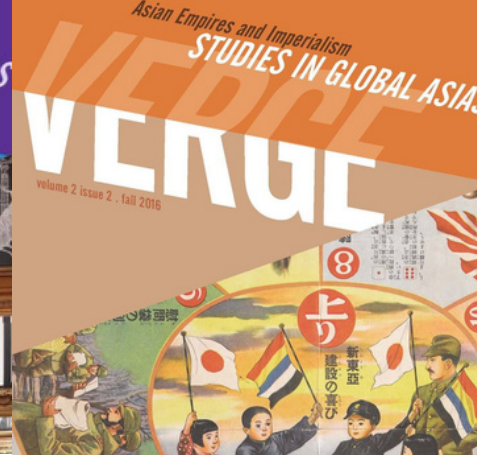
This panel explores how militarism links the fields of Asian studies, Asian American studies, and Asian Diaspora studies. Militarism—a structuring force that operates through conscription, migration, citizenship, and adoption—has enabled colonial encounters, sexual relationships, and family formation across Asia and its imperial histories. Through the optic of the child born of war—that is, children born to foreign fathers and local mothers—this panel teases out how militarism conditioned not only their existence but the worlds through which they move.

By following the child as a person, figure, and/or category, we trace how entangled histories of European and Asian colonialisms, and Cold War logics in the Transpacific and Tiger economies, hinge on how the child was produced and treated. Against dominant European frameworks that focus on children born of war and their integration into society, our panel uses Lisa Yoneyama's *Ruin as Method* as method to reframe the child born of war through structures of militarism specific to Asia and its histories of Western imperialism as well as Asian imperialism within Asia outside the instrumentalizing gaze.

Children born of war have been implicitly examined through the lenses of critical adoption studies, critical refugee studies, critical military studies, and transpacific feminisms. In this call, we turn to Global Asias as a scholarly approach that allows us to study children born of war specifically as an analytic, one that interrogates the intersections of subjectivity, kinship, and militarism across generations and the transpacific to refine the meaning of terms like “global” and “Asia.”

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Children Born of War: Global Asias, the Ruins of Militarisms, and Entangled Kinships

Questions we are interested in include: Who constitutes a child born of war? In what ways can the term be expanded? What are the material, socio-historical, etc., conditions that produced this child? How does war (trans)form familial relations? How do we narrate the stories of children and the empire?

Possible topics may include:

- children (born) of war, for example, Korean-Vietnamese children born during the Vietnam War, children of comfort women
- childhood
- adoptees and adoption
- family separation, borders, partition
- mixed race children
- refugee populations
- family and kinship
- soldier paternity
- birth and first mothers
- sex workers
- comfort women
- sponsorship
- citizenship
- race, mixed race
- narratives and identity

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The Global Centers of Asian Diasporic Contemporary Art

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Amidst the global turn of the late-twentieth century, major artistic centers such as New York City, Paris, Tokyo, and Sao Paulo have increasingly become important sites of Asian diasporic artist collectives and artmaking. However, current understandings of contemporary Asian diasporic art often do not account for site-specificity, even though artists of Asian descent have settled in numerous cities outside the continent. Referencing a vast global network of Asian diasporic artists active today, this panel aims to challenge an often nation-based understanding of diasporic art production to reveal local histories.

Using an urban-focused approach championed by art historians such as Jenny Lin, Meiqin Wang, and Meiling Cheng, this panel asks scholars and artists to consider Asian diasporic art in relation to key sites of production outside of Asia and/or countries of origin. How have specific cities influenced Asian diasporic art production? How does contemporary art produced abroad challenge or reveal tensions within our current understandings of national and cultural identity? How do these local investigations aid in understanding transnational, global art history? Finally, how can utilizing a Global Asias approach aid in nuanced understandings of Asian diasporic art?