

h a u n t

Editor's Note

Only seldom do actions follow the path of a single instinct or stimulus. When we put out the word about the inaugural issue of *Haunt Journal of Art*, we did not know what to expect and at the same time we knew we had to give in to the borderland of the call we set out—we asked for speculative and innovative writing methods that suggest or demand responses in the reception of contemporary art. The difficulty, and it is also true for introductions like these, is that when your mom is a psychic it is difficult to come home drunk. Similarly, when you call for innovation it seems difficult to come by, because it resists call and response formations. We chose these seven submissions because they forced us to reverse our touch, lending to textured ways of feeling and perceiving. They forced us to reflect on the silliness of the invention of innovation, while simultaneously doing the hard work of thoughtfully writing through and near art.

With an alloy of strangeness and beauty, Rachelle Sawatsky intimates waves rather than claim them, to be nearer to the comfort of a familiar sphere. In her review of Jennifer Doyle's new book, *Hold It Against Me*, Kellie Lanham (co-editor of *Haunt*) meets Doyle half way, upending categories and allowing walls to soften and become permeable, if only for a moment, to another's experience of making, knowing, seeing and scrutinizing emotion in contemporary art. Navigating through a highly individual course of discovery, Rochele Gomez writes through private spaces that in turn inscribe her everyday life, closing the door to one era's movements to open coming possibilities. What could be a stronger case for affection than to have someone on your mind? In Jess Arndt and Lítia Perta's (faculty advisor of *Haunt*) epistolary exchange, evidence of this loving way of thinking is real and well in their appreciation of each other and of the queen Bey. Amelia Acker's review of the artist project, *Squamuglia*, relays her account of the event and the ways mobile telephony re-orient the conventions of looking at art; while Aaron Guerrero recalls and recalls, stimulating not sublimating drives and their original disorder. Finally, including an introductory text by William J. Simmons, commencing in a taxi ride somewhere in New York far from Irvine, Amy Sillman, Nicole Eisenman and Simmons playfully and artfully introduce what we anticipate will be an important and lasting discussion: what Sillman has called, "queer formalism." Gathered here are contributions from ten artists, thinkers and writers who have set out from different premises and met on the common ground of the inaugural issue of *Haunt Journal of Art*. We are grateful to our contributors' works and will gladly take whatever shape their reception ushers in.

-Amanda McGough

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For more information on forthcoming calls and submissions guidelines please visit our website.

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