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Volume four

2017

Editor's Note

In the spring of 2017 we launched our call for submissions for the fourth issue of *Haunt Journal of Art*. Although the impetus for this publication continues to be a commitment to being a home for speculative forms of writing that speak adjacent to or within the field of contemporary art, the weight of the present beckons a consideration of the potential for speculative writing to subvert the way in which we see, perceive, and produce.

The responses we received to our call for poetic interventions, ruminations on transparency and opacity, and mediations on perceptual limitations speaks to the potential of creative practices to fruitfully trouble and illuminate whilst maintaining their singular forms and sensibilities. Regina Agu's "Reprise" and Kim Zumpfe's "finding it again" consider the relationship between visible and invisible structures of violence. Erik Benjamins' "Whirring Down the Capujinenstraat," Kathryn Lien's "Soap Egg Grapes," and Lucas Regazzi's "Grocery List for Sweet Breakfast" propose a recalibration of our perceptions of embodiment as both poetic interventions and new sensorial and conceptual landscapes. The limits of perception in relation to capitalism, death, and the environment are explored in Emily Watlington's "Total Freedom to Dissolve: Shigeko Kubota's Video Sculptures." The concept of limitation is also taken up in Kelly Donahey's "As Something Fallen From Its Own Naturalness", a text whose form resists linear narrative, proposing a turn towards textual rupture as a means of expanding meaning. Neil Chapman's "Mostish Will Speak on Darkness" employs fictional form and multiple discourses to explore darkness as a metaphor for subjectivity. Lastly, our interview with Jared Sexton begins with the notion of the color black as a paradox of nothing and everything, and considers the economies - both economic and libidinal - that complicate it.

It is our hope that the collection of texts in this fourth issue of *Haunt* will resonate, provoke, and trouble where necessary.

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

Haunt Journal of Art is a graduate student run, peer-reviewed, open access journal from the University of California, Irvine, published online through eScholarship. We believe speculative and innovative art writing practices are paramount to the development of radical thinking and imagination.

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