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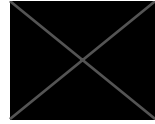
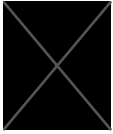
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Curatorial and Artist Pages



On Anniversaries

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On this occasion of the journal's 10th anniversary, we consider the term “anniversary” as a concept anchored in generativity: an encounter of simultaneously looking back and looking forward. This series of artists' pages invited the featured artists to think critically about “Asian diasporic visual art”—as a label, a process, a genre, an evolution, a disruption, or even an obstacle in this current political moment. As editors, we invited the artists featured here to consider their changing relationship to that label: where their work intersects with it, or why they do or do not identify with it. We are not necessarily looking for some grand theory of the term “Asian diasporas.”

However, in reviewing past issues of the journal in which these artists' work has made a meaningful contribution to what might constitute that category, we hold this space to recognize their ongoing contributions to conversations around decolonization and futurity.

For us, revisiting Gaye Chan's *Eating in Public* feels urgent in a moment when economies of mutual aid are key to survival (the contradictions of a "post-pandemic" era; solidarity movements for Palestine, Iran, Lebanon, etc.). We were also curious about the complicated idea of community that "Asian diasporas" might bring up. Calling attention to contemporary parallel discourses around invasive species and xenophobia, Chan's current project *WE [ED]S* considers the resistive qualities of non-human life too often rendered simply excess or waste. What follows is a call to recognize that, as "climate catastrophes also usher in unprecedented movements across the globe, it is perhaps no accident that intensifying nationalisms simultaneously fortify their borders." Relishing in the capacity for weeds to replenish depleted resources, for humans and nonhumans alike, Chan provides both recipe and roadmap for not only survival, but also subterranean thriving.

Laura Kina's efforts juxtapose and intertwine Palestinian and Okinawan solidarities at a moment when the stakes of de-occupation complicate what "Asian diasporas" could mean going forward. Written on the eve of the 2024 United States presidential elections, artist-scholar-activist Kina addresses fellow Asian American artists as she reflects on what art and activism have looked like for her since becoming involved in protest movements against the genocide in Gaza. Kina speculates on the politics of visibility and the extractive/distractive labour of real-time response during these uncertain times as she calls for intersectional solidarity, resistance, survival, and for artists to be involved in building alternative worlds."

Similarly, Julius Manapul's work asks us to look both backward and forward to embrace the category of "Asian diasporic visual art" in its global complexities and contradictions: where and how should we situate the Asian diaspora in relation to colonizations past and present? To possible futures? The energies animating Manapul's installations (or what he calls "transitional spaces") do more than simply evoke what has been lost through colonial conquest; in their generative synthesis, his works performatively imagine the possibilities of worldmaking for queer Filipinx subjects throughout the diaspora.

Taken together, these artists illustrate the ways that Asian diasporic art is pushing out and beyond the category of "Asian diasporic art," challenging settled notions of subjects and objects that might fit neatly into it. We are energized by the ways their work offers new possible future directions for

imagining and activating new ways of being in and with the world. As these artists' works illustrate, *ADVA* has had a sustained commitment to showcasing such work throughout its first decade, and we look forward to seeing the pathbreaking work to come in our next decade.

Notes on Contributors

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is an Associate Professor of Ethnic Studies and Southeast Asian Text, Ritual, Performance (SEATRiP) at the University of California, Riverside. She earned her PhD in American Studies from the Department of Social and Cultural Analysis at New York University. Her book *Performing Vulnerability: Risking Art and Life in the Burmese Diaspora* (University of Washington Press, 2025) is an interdisciplinary project that uses visual and performance analysis, ethnographic interviews, and archival research to explore how diasporic artists and activists use bodily abstraction and, in some cases, self-injury, to express their vulnerability to challenges of military rule as well as resettlement. Her most recent writings appear in the *Critical Ethnic Studies Journal*, *American Quarterly*, *Amerasia Journal*, and the *Routledge Handbook of Refugee Narratives*. She sits on the editorial board of the *Critical Ethnic Studies Journal* and is a US Area Editor at *ADVA*.

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