



Creative Resilience and COVID-19

Figuring the Everyday in a Pandemic

Edited by Irene Gammel and Jason Wang

THE COVID-19 PANDEMIC SERIES



CREATIVE RESILIENCE AND COVID-19

Creative Resilience and COVID-19 explores arts, culture, and everyday life as a way of navigating through and past COVID-19. Drawing together the voices of international experts and emerging scholars, this volume navigates themes of creativity and resilience in relation to the crisis, trauma, cultural alterity, and social change wrought by the pandemic.

The cultural, social, and political concerns that have arisen due to COVID-19 are inextricably intertwined with the ways the pandemic has been discussed, represented, and visualized in global media. The essays included in this volume are concerned with how artists, writers, and advocates uncover the hope, plasticity, and empowerment evident in periods of worldwide loss and struggle—factors which are critical to both overcoming the COVID-19 pandemic and fashioning the post-COVID-19 era. Elaborating on concepts of the everyday and the outbreak narrative, *Creative Resilience and COVID-19* explores diverse themes including coping with the crisis through digital distractions, diary writing, and sounds; the unequal vulnerabilities of gender, ethnicity, and age; the role of visibility and creativity including comics and community theatre; and the hopeful vision for the future through urban placemaking, nighttime sociability, and cinema.

The book fills an important scholarly gap, providing foundational knowledge from the frontlines of the COVID-19 pandemic through a consideration of the arts, humanities, and social sciences. In doing so, *Creative Resilience and COVID-19* expands non-medical COVID-19 studies at the intersection of media and communication studies, cultural criticism, and the pandemic.

Irene Gammel is Professor of Art, Literature, and Culture and Director of the Modern Literature and Culture (MLC) Centre at Ryerson University, Canada.

Her research focuses on gender and modernity in literary and visual culture. She is the author of *I Can Only Paint: The Story of Battlefield Artist Mary Riter Hamilton* (McGill-Queen's University Press, 2020), *Looking for Anne of Green Gables: The Story of Lucy Maud Montgomery and Her Literary Classic* (St. Martin's Press, 2008) and *Baroness Elsa: Gender, Dada, and Everyday Modernity* (MIT Press, 2002). She is also co-editor of *Florine Stettheimer: New Directions in Multimodal Modernism* (Book*hug, 2019), *Body Sweats: The Uncensored Writings of Elsa von Freytag-Loringhoven* (MIT Press, 2011) and *Crystal Flowers: Poetry and a Libretto by Florine Stettheimer* (Book*hug, 2010). She cohosts the MLC Pandemic Webinar Series, which explores the social, cultural, and creative dimensions of the COVID-19 crisis through arts, humanities, and social sciences research by a network of international scholars.

Jason Wang is a Postdoctoral Fellow at the Modern Literature and Culture Research Centre at Ryerson University, Canada. His research explores how modernist and contemporary literature and media encode power, politics, and social values. His doctoral dissertation, entitled "Urban Walking: Configuring the Modern City as Cultural and Spatial Practice," explored the aesthetics of spatial politics and the politics of spatial aesthetics in urban literature and culture from the early twentieth century to the post-industrial era. He has contributed chapters to *Florine Stettheimer: New Directions in Multimodal Modernism* (Book*hug, 2019) and *Confluences 2: Essays on the New Canadian Literature* (Mawenzi House, 2017) as well as the *Routledge Encyclopedia of Modernism*. He also cohosts the MLC Pandemic Webinar Series.



FIGURE 0.1 Amitava Kumar, *Coronavirusdiary Day 34*, 15 April 2020, drawing. Courtesy of the artist.

The COVID-19 Pandemic Series

This series examines the impact of the COVID-19 pandemic on individuals, communities, countries, and the larger global society from a social scientific perspective. It represents a timely and critical advance in knowledge related to what many believe to be the greatest threat to global ways of being in more than a century. It is imperative that academics take their rightful place alongside medical professionals as the world attempts to figure out how to deal with the current global pandemic, and how society might move forward in the future. This series represents a response to that imperative.

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CREATIVE RESILIENCE AND COVID-19

Figuring the Everyday in a Pandemic

*Edited by
Irene Gammel and Jason Wang*

Cover image: Amitava Kumar, Coronavirusdiary Day 29, 10 April 2020, drawing. Courtesy of the artist.

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verschwinden darf” (“Why face-to-face teaching cannot go away”) in *Frankfurter Allgemeine Zeitung*.

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On 17 March 2020, Ontario announced its first death by COVID-19 and declared a provincial state of emergency under the *Emergency Management and Civil Protection Act*. The closure of businesses and facilities was ordered. With Ryerson University in Toronto closing, our team at the Modern Literature and Culture Research Centre moved online without delay. By late March we had launched the Pandemic Webinar series. At the time of writing these acknowledgements, the webinar series is still running—the longest cultural and arts-focused initiative addressing the COVID-19 pandemic in Canada and possibly in the world. To date we have had over 60 international speakers and almost 2,000 participants, offering an international dialogue on the role of the arts and culture in navigating the pandemic and preparing for recovery.

We thank our distinguished speakers, all of whom participated at short notice and free of charge and several of whom are featured in this collection of essays alongside other scholars whose essays we solicited. A collective endeavor from its start, this book has benefited from the work, passion, and care of its contributors, who diligently worked with us, respecting our often-tight timelines without compromising scholarly rigor and accuracy, for which we are most grateful. All chapters are original and exclusive to this volume, except for Dominic Pettman's chapter, which is an expanded version of a short piece that appeared in *boundary 2* online and is reprinted herein with permission.

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We hope this book will help readers both during and after the pandemic as they mobilize creative expression into hopeful and resilient action. We see this book as the beginning of a conversation and look forward to the responses from readers.

This book is dedicated to all those who endured COVID-19.

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INTRODUCTION

Irene Gammel and Jason Wang

When COVID-19 struck, Indian American writer Amitava Kumar, the author of Barack Obama’s beloved novel *Immigrant, Montana* (2017), lived with his family in a small town in upstate New York. With shock and dismay, he consumed the daily news of death tolls from around the world—and felt propelled to respond to a world filled with “bad news.” By creating artistic postcard collages and incorporating newspaper snippets into them (see frontispiece), Kumar created his coronavirus diary as an ongoing serial. For example, on Day 29, 10 April 2020, he painted a single flower (culled from the bunch of tulips his wife had brought home) to “pay tribute [to the nameless dead] through painting” (Figure I.1).¹ Painted in gouache and drawn in ink on the obituary pages of the *New York Times*, the cut flower functions as an object of mourning, reminding the literary reader of Walt Whitman’s sprig of lilac in his poem “When Lilacs Last in the Dooryard Bloom’d.” In Whitman’s powerful elegy for Abraham Lincoln and the casualties of the American Civil War, the sprig provided the talisman for the journey of the dead.

Likewise, in Kumar’s artistic COVID-19 “postcard,” the flower’s beauty with its vibrant orange-red color is suggestive of life and excitement, reminding viewers of what has been lost. The flower’s odd horizontal position evokes the static position of a dead body or a coffin in the ground. This flower stands in for the lost body. Newspaper snippets float around the flower, words rising like bubbles in water: *Covid-19, pandemic, coronavirus, funny home videos, a big broth, a song*. As Kumar explains: “It is my belief that literature will always save your life. This might just be my professional bias, but in this new world, where we are told not to touch for fear of contagion, I find a greater purpose in using words.”² Indeed, his postcards combine both literary arts and painting, assembling a found visual poetry with its collaged aesthetic of ready-mades. His drawings are based on the



FIGURE 1.2 Wang Jueping, 逆行 *Against the Grain*, February 2020, digital illustration. Courtesy of the artist.

dimension to this artistic execution, which is nonetheless profoundly moving and complex as a work of art, depicting infected human lungs and DNA strands, as well as a nurse with a syringe dominating the image. In the bottom foreground is a group of six medical professionals, swathed in personal protective equipment, moving as a team from right to left—as if moving against time.

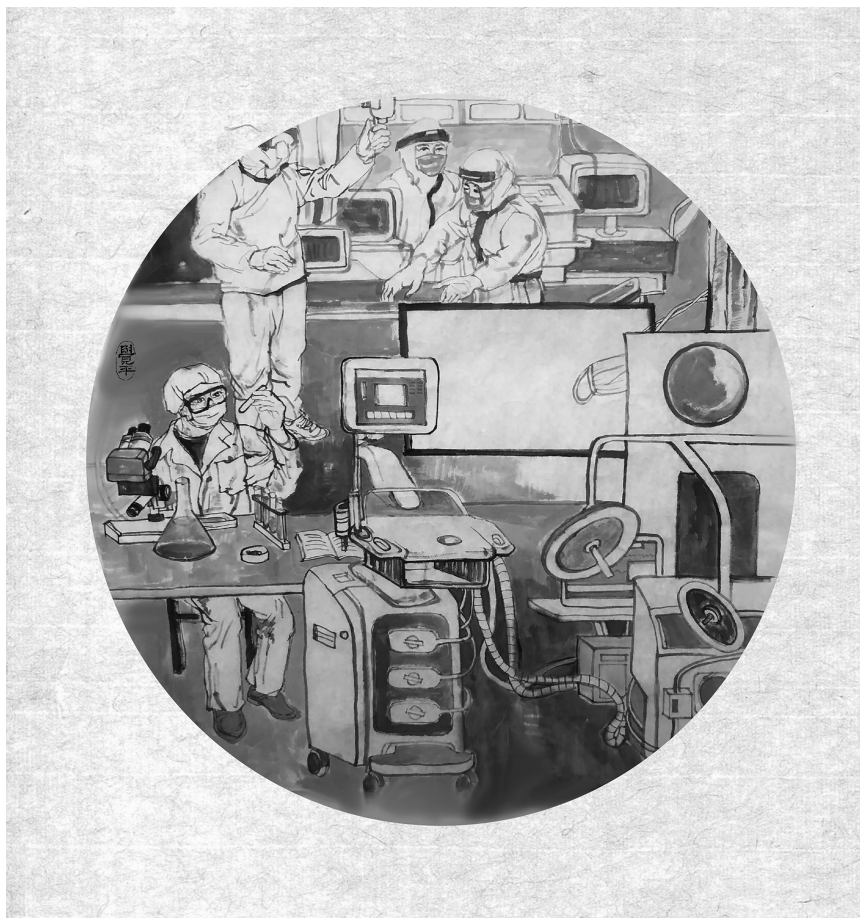


FIGURE I.3 Wang Jueping, 争分夺秒战疫情 *Race against Time to Fight the Epidemic*, April 2020, ink on paper, 65 x 65 cm. Courtesy of the artist.

Similar social themes and values underpin Wang Jueping's April 2020 ink wash on paper, entitled *Race against Time to Fight the Epidemic* (Figure I.3). She consistently emphasizes the idea of "united effort" that penetrates the very ethos of Chinese collective culture and resilience in confronting crises. Here, resilience emanates from the trust in and embrace of scientific research and medical knowledge, but also from the medical staff's collective dedication and integrity. Wang Jueping draws viewers' attention to the everyday life of the medical professional in a hospital during the pandemic, providing a glimpse of urgent and hopeful actions. These works don't glorify a certain group as heroes; rather, the painting's semiotic communicates an ethics of appreciation. A key element in quickly containing the pandemic lies in ordinary people (including medical professionals) doing their part, whether it's on the front line or staying at home.

These works exemplify what is at the heart of this volume of essays. The cultural, social, and political concerns that have been brought to the forefront in our daily lives during COVID-19 are deeply entangled in the ways the pandemic is discussed, represented, and visualized in media and culture. By taking a communication and culture focus, the essays included in this volume explore these connections and bridge the sociopolitical and the artistic by exploring arts, culture, and everyday life as a way of navigating through and past COVID-19. During the pandemic, the most ordinary decisions and routines have become infused with ethical and existential questions—in other words, the crisis of the pandemic is often a crisis of the personal as well as the collective. The malaise of everyday life revealed during COVID-19 isn't necessarily a *result* of the pandemic, either; rather, it is often an exacerbation of the precarities that have already been a part of our natural and built environments.

Methods, theories, and keywords

Since the everyday is a key concept in the cultural and social experience of the pandemic, we chose to make it a focal point of our collection. In his seminal 1947 study *Critique of Everyday Life*, French sociologist Henri Lefebvre discussed everyday life as the space through which capitalism survives, thrives, and reproduces itself, and yet also through which the revolutionary potential for agency and empowerment can be tapped. In Lefebvre's dialectical paradigm, the everyday and modernity, as categories of social critique, inevitably reveal contradictions, as he writes:

Images, the cinema and television divert the everyday by at times offering up to it its own spectacle, or sometimes the spectacle of the distinctly non-everyday; violence, death, catastrophe, the lives of kings and stars—those who we are led to believe defy everydayness. Modernity and everydayness constitute a deep structure that a critical analysis can work to uncover.⁵

In Lefebvre's conceptualization of everyday life, capitalism colonizes every aspect of human activities, making the quotidian dull, boring, and monotonous, and filling the subject with emptiness. In other words, in order to combat alienation, people have to overcome the everydayness. However, since the pandemic has confined people to the home—a point we are highly mindful of, as we write from our home desks and kitchen tables—we have witnessed a dismantling of the very boundaries between home and work by relegating many workers and teachers to their home offices, thus profoundly unsettling the conventional boundaries between private and public life.⁶

Whereas Lefebvre theorizes the everyday as a social critique, Michel de Certeau investigates routine practices of the everyday, which he locates between two types of practices: strategy and tactic. *Strategies* imply institutional and structural power that produces the rules and regulations that constitute social

life, while *tactics* are individuals' acting in environments, providing opportunities for ordinary people to question, challenge, and even subvert the official rules that institutions impose on them. Tactics provide a means to individualize mass culture (constituted by strategies) in everyday situations and reappropriate the quotidian as a creative resistance. He writes: "Everyday life invents itself by poaching in countless ways on the property of others."⁷ Besides Lefebvre and de Certeau, others have offered philosophical and sociological case studies on the relationship between everyday life and the modern world. In *Being and Time* (1927), Martin Heidegger argues for a phenomenology of the everyday, which is the starting point to investigate the meaning of Being because the everyday is where we are—what Heidegger calls *Da-sein* (being-there).⁸ Moreover, Jürgen Habermas's book *Theory of Communicative Action* (1981) probes how everyday life is shaped by corporate capitalism, mass consumption, and the political, economic, and administrative rationalization of public life. These theorists consistently explore the everyday as a modern phenomenon—secular, universal, and ideally democratic.

Offering a feminist critique of these earlier approaches, Rita Felski's book *Doing Time: Feminist Theory and Postmodern Culture* (2000) focuses on three key concepts—time, space, and modality—to shift our understanding of the fabric of everyday life in a way that gains relevancy for the COVID-19 and post-COVID-19 eras.⁹ For example, using de Certeau's idea of home as "an active practicing of place," Felski suggests that home is shaped by conflicts and power struggles just like any other space—private or public.¹⁰ Felski's approach to everyday life challenges the idea that women have to be liberated from the home to be modern. To understand everyday life, she suggests, we need to study the concept of habit, namely, the familiar routine acts, which can be a source of power instead of alienation. Ultimately, then, modernity is concerned with this process of transformation in the present, a sense of change and a concept of identity that is always already in the process of becoming, as suggested also in Marxist critic Marshall Berman's book *All that is Solid Melts into Air: The Experience of Modernity* (1982). Berman argues that modernity is linked to the experience of crisis, an apt reminder that the pandemic has left many people in a state of ongoing crisis and uncertainty, reminding us further that, historically, pandemics have played an important role in accelerating processes of modernization.

So how are communication and media implicated in these modernizing processes? Priscilla Wald's book *Contagious: Cultures, Carriers, and the Outbreak Narrative* (2008) has documented how "outbreak narratives" shape our understanding and the pandemics themselves by placing them within accessible narrative frameworks.¹¹ At the same time, as Elizabeth Outka argues in her book *Viral Modernism* (2019), it is through silences and silencing, as well as through the fragmentary gaps of information—the individual, affective bodies hidden behind body counts, and the "invisible quality" of such viral threats¹²—that we can begin to approach a more encompassing understanding of past pandemics'

spectral effects, repetitions, and presence in our current condition. Indeed, the broader importance of the essays collected in *Creative Resilience and COVID-19* derives from the fact that since media representations (of data, health, isolation, etc.) are central sources of information, the cultural analyses of that discourse gain prominence, revealing how some of the biases embedded in our discussion of pandemics need to be teased out to avoid scientific narratives from replicating them. In short, the humanities, arts, and social sciences can alert the experts and decision makers to their own blind spots and biases.

While the non-medical study of COVID-19 has been dominated by policy studies, Routledge's COVID-19 Pandemic series has shifted the focus and opened the lens to a consideration of sociological and anthropological themes, with the series editor J. Michael Ryan asserting: "While the pandemic has brought humanity together in some noteworthy ways, it has also laid bare many of the systemic inequalities that lay at the foundation of our global society."¹³ Thus, in his own two edited volumes, Ryan explores concerns related to institutional adaptations including higher education, local and global communal consequences, as well as the impact of the novel coronavirus on marginalized groups. He is also concerned with the virus's environmental impact, poverty and homelessness, different ways of understanding the virus through social science research and empirical studies, and the way in which the virus has become normalized and integrated into commonplace routines and practices. Additionally, there is an emerging literature on COVID-19. In *The Pandemic: Perspectives on Asia (2020)*, which covers the early phase of COVID-19 in East Asia, India, and the United States, editor Vinayak Chaturvedi argues that even though coronaviruses themselves have a long history, the pandemic did not have a historic precedent.¹⁴ Meanwhile, policy and economics studies have called for a massive restructuring after the pandemic in order to generate more equitable economic recovery,¹⁵ while also exploring the tensions between the pull of isolationism on one hand and globalization on the other.¹⁶

To date, there is no volume that focuses on the pandemic through the lens of communication and culture. Consequently, the essays included herein complement the medical and epidemiological studies as well as the sociological considerations to expand our knowledge at the intersection of communication, media studies, and the pandemic. In the process, these essays are inevitably concerned with themes of cultural alterity, such as age, class, gender, and ethnicity as well as with trauma and social justice. The essays that follow are concerned with how artists, writers, and advocates uncover the hope, plasticity, and empowerment evident in periods of worldwide loss and struggle—factors which are critical to both overcoming the COVID-19 pandemic and to the post-COVID-19 era. The present collection of essays thus addresses an important scholarly gap, providing foundational knowledge on the pandemic from the frontlines of COVID-19 through a consideration of the arts, humanities, and social sciences, with a focus on media and communication.

Introduction to chapters

The essays collected in this volume are based on our cohosted pandemic webinar series, which we launched at the Modern Literature and Culture Research Centre in March 2020 as a way of creating a platform for public discussion on the evolving crisis, and which became a community-building framework of support. Not only has this pandemic webinar community worked toward preliminary answers to key research questions, it has also provided a dynamic network of international insight and support, with each webinar crossing national borders and disciplinary boundaries. While communication software such as Zoom and Google Meet is not new, it has been used with a renewed interest during mass lockdowns and quarantines, rendering a digitally mediated community across generations, professions, countries of residence, and other physical barriers. To fill remaining gaps, we also solicited additional essays. The 17 essays collected herein are presented in four clusters, and while there is overlap across these clusters, they do signal focal points from navigating crisis to looking toward the future.

Crisis Space and Time is the focus of the first quintet of essays opening this collection, with a broad historical perspective from the Middle Ages to the twenty-first century. In chapter 1, “The Deadly Air We Breathe: How Infectious Illness Built the Modern City,” historian Mitchell Hammond explores city-dwellers in early modern Europe who experienced epidemics both as heightened manifestations of everyday challenges and as reckonings with the ultimate forces that governed existence. Disease outbreaks elicited calls for collective response from a city as a *corpus Christianum*. By looking at historical communication, Hammond tracks changes to the city itself in ways that have shaped our recent response to COVID-19.

In chapter 2, “‘Why has the outbreak turned so deadly?’: Diary from a Quarantined City,” Irene Gammel and Jason Wang explore Chinese author Fang Fang’s *Wuhan Diary* (2020), a narrative originating as a daily diary blog during the crisis in Wuhan, the megacity in Hubei Province, from January to March 2020. This essay considers the diary genre’s potential for navigating the COVID-19-induced crisis, shedding light on the symbolic and cognitive aspects of writing and narrating everyday life during a pandemic. The essay also raises questions about how such a public diary is shaped by its digital medium of communication, exploring the many diverse audiences for this kind of writing.

In chapter 3, “Listening through a Pandemic: Silence, Noisemaking, and Music,” David Cecchetto and Cameron MacDonald intersect sound studies with COVID-19 studies to yield insights into the relationship to proximity and intimacy during the pandemic. The chapter considers several sonic phenomena of the pandemic: the uncanny silence of an urban soundscape, played out against emptied city streets globally during several waves of the pandemic; the noise of the city rising in support of frontline workers, but also in protest against authorities; and the lyrics of popular music from indie to hyperpop. By considering sounds and aurality as spaces of becoming, this chapter argues that the sounds of

the pandemic offer different horizons for resilience, foregrounding also human flux and change.

In chapter 4, “Netflix and Chills: On Digital Distraction during the Global Quarantine,” cultural and media theorist Dominic Pettman chronicles his own lockdown in New York City at the outset of the pandemic in March 2020. Through embodied reflections, Pettman communicates the unsettling affective experience of mass quarantine, also highlighting the media’s function of distraction for those having to cope with uncertainly and boredom. By engaging with theories from Martin Heidegger, Giorgio Agamben, and Gilles Deleuze, the chapter looks at the role of popular culture Netflix shows during the lockdown, such as *The Circle* (2018–present), a British reality competition show, in which players, each in their separate apartment, communicate only through social media apps and *Love is Blind* (2020–present), an American dating reality series where couples cannot see each other before the engagement.

Vulnerabilities and Resilience is the focus of the next quartet of essays, exploring the impact of the pandemic on, and the resilience of, marginalized individuals and groups. In chapter 5, “Killing Swiftly: The Effects of COVID-19 on the Experience of the Elderly,” philosopher Geoffrey Scarre discusses the increase in the sense of vulnerability that many older people felt with the onset of COVID-19, which reversed the sense of security in old age that has been developing over recent decades. Pascal Bruckner’s book *A Brief Eternity: The Philosophy of Longevity* takes, as its starting premise, the idea that since 1945 “life has ceased to be short, as ephemeral as a passing train.” This book was originally published in French in 2019 but, in the short interval since then, has become a very dubious proposition. The chapter explores the impact of the crisis on attitudes towards mortality among the elderly as life once again takes on something of the sense of fragility that it possessed through most of history.

In chapter 6, “‘He’s thinking about sex, I’m thinking about survival’: Women’s Sexual, Domestic, and Emotional Labor during the COVID-19 Pandemic,” gender studies scholar Breanne Fahs draws from her experiences as a psychotherapist to highlight the ways that the pandemic lockdowns and quarantines exposed the fault lines of gendered, and often unseen, labor in the home. Specifically, she draws on descriptions of psychotherapy cases to discuss women’s domestic, sexual, emotional labor in the pandemic domestic space and how women communicated and negotiated not only their own existential crises and work-force pressures, but also the highly gendered forms of labor within the home.

In chapter 7, “‘It’s like not a very Marshallese way of life’”: Marshallese Cultural Resilience during COVID-19,” anthropologists and health studies scholars Ramey Moore, Pearl A. McElfish, and Sheldon Riklon focus on the Marshallese (Pacific Ocean) Islanders living in the United States under the Compact of Free Association (1986). The Marshallese have been deeply affected by the COVID-19 pandemic, with infections, hospitalizations, and mortality rates that far exceed other populations in the United States. The Marshallese have a strong collectivist culture, and the essay explores the Marshallese experiences during the

pandemic and creative resilience practiced by the community in meeting culturally important social needs through the use of telecommunication technologies. Combining health research with nuanced, culturally grounded perspectives, the essay helps provide a more complete picture of the impact of the COVID-19 pandemic, particularly for minority communities with historical traumas.

In chapter 8, “Sweden, COVID-19, and Invisible Immigrants,” journalism studies scholar Christian Christensen scrutinizes the international media coverage of Sweden’s infamous “light touch” COVID-19 strategy, revealing how this reporting is connected to another subject that dominated coverage of Sweden: immigrants and immigration. For years, immigrants were framed—by both right-wing and supposedly “progressive” outlets—as the central issue facing Swedish society, and as a problem and threat. In other words, the very people vilified by the media when arriving as refugees are the ones bearing the brunt of COVID-19. Coverage of this element of the impact of COVID-19 on Sweden has been striking in its absence.

Memory, Visuality, and Creativity is the focus of the next quartet of essays. In chapter 9, “Threshold Spaces: Visualizing COVID-19 and the Resilient Power of the City,” Irene Gammel and Natalie Ilsley explore the plethora of COVID-19 visual imagery that act as powerful communicative tools. The essay focuses on city photographs, namely: artists Bill Hayes’ and Ruth Corney’s respective New York and London photography at street level during the first wave of COVID-19 in 2020. By taking viewers inside threshold spaces such as doorways, windows, and front yards, the authors argue that these artists’ images dramatize possibilities of creativity and empathy at the borders of inside/outside, visible/invisible, and visual/verbal, soliciting the viewer’s empathy during COVID-19.

In chapter 10, “How Drawing Can Help Us See One Another: From Graphic Medicine to Diary Comics,” comics scholar Emmy Waldman discusses graphic narrative as an emerging realm of possibilities for documenting and responding to the trauma of the pandemic. The essay draws on theories of graphic medicine to explore COVID-19 diary comics, such as the *New York Times*’ Diary Project. The essay gives special attention to the drawn comics diary, analyzing how it helps artists and readers navigate the everyday experience of life amid contracted spaces and complex temporalities in quarantine.

In chapter 11, “Going Digital in a Small City Hub: Community Theater and Dog Performance Events during Lockdown,” Karin Beeler and Stan Beeler explore the screen arts in the form of video production, Zoom recordings, and the posting of videos on YouTube and Facebook as tools for maintaining community activities even while physical interaction is impossible. While many essays in this volume focus on the impact of the pandemic in the large metropolis, this essay is concerned with the community life of the smaller city. More specifically, this essay addresses the value of screen culture in two key areas: the production and performance of community theater via Zoom; and the use of video technology and platforms for the recording and viewing of online canine sports. This essay

argues that the shifting of face-to-face interaction to various forms of online and onscreen expression has created new ways of connecting performers and audiences while preserving a sense of “everydayness” during a time when in-person interaction is extremely limited.

In chapter 12, “Becoming *Host*: Zooming in on the Pandemic Horror Film,” Simon Turner and Stuart J. Murray explore the uncanny effects of computer screen horror films during the pandemic by focusing on the British horror movie *Host* (2020), an independent 56-minute film directed by Rob Savage during the first wave of the COVID-19 pandemic. The horror genre typically enables a kind of identificatory catharsis, while also providing its viewership with the comfort of knowingly indulging in fiction. Yet *Host* unsettles this very comfort and conceit. This essay argues that *Host*’s originality—and its uncanny horror—owes less to its content than to its visual form. The film’s unrelenting and unbroken point of view via the Zoom interface frames the entire film through a medium become all too familiar during the pandemic. This familiarity almost guilelessly interpellates the viewer as a hapless participant in the murderous mayhem that unfolds both on-screen and, by extension, in a pandemic present marked by existential threat and mass death.

Adaptation, Hope, and Social Change is the focus of the fourth quartet of essays. In chapter 13, “Playing with the City: Leisure, Public Health, and Place-making during COVID-19 and Beyond,” recreation and leisure studies scholar Troy D. Glover discusses how *leisure-in-public*—those activities that take place outside of the home in the view of others for eudaimonic (i.e., personal enrichment) and/or hedonic (i.e., pleasure) purposes—offer (1) expressions of resilience, hope, and creativity in response to a public health crisis, and (2) potential post-pandemic placemaking strategies to bolster social connectedness, combat social isolation, and improve community capacity. Not surprisingly, public health restrictions during the pandemic constrained leisure-in-public by imposing physical distancing measures, stay-at-home orders, and amenity/event closures. Even so, people responded by going outdoors and exploring the public realm for leisure and local placemaking initiatives, whose significance are the focus of this chapter.

In chapter 14, “Rethinking the Spaces of Night-time Sociability,” media studies scholar Will Straw explores how citizens re-imagine the experience of bar and club sociability in a post-pandemic world in relation to architecture, the organization of space, and leisure activity. The post-confinement future after COVID-19 affects the quality of being sociable while the effects of social and spatial isolation prompt different norms and rules of social interaction. The post-pandemic nightlife in cities needs to be re-evaluated in order to extend the spatial-temporal paradigm of sociability. Ultimately, the way we think about night life will change during the post-pandemic era, as the pandemic casts its long shadow.

In chapter 15, “The End of *Kino* as We Know It? Reflecting on the Future of Cinemas in Germany and Beyond,” Claudia Kotte uses the 2020 Berlinale as a starting point to explore the impact of the COVID-19 pandemic on movie

theaters (called Kino) in Germany. The essay argues that given the meteoric rise of streaming giants and their substantial impact on film production, narrative conventions, and reception, the long-term fate of Kino is anything but certain, prompting calls for state intervention and the public funding of cinemas. The essay foregrounds specific shifts, including convergences, with cinemas and distributors in Germany who moved their programming online as a way of reconnecting with their audience. Conversely, new online platforms have experimented with creating synergies between streaming and theatrical modes. Ultimately, the pandemic and post-pandemic eras are marked by accelerated cultural transitions, convergences, and adaptations.

In chapter 16, “What COVID-19 Has Taught Academics: Historical Arguments for the Future of In-Person Teaching,” German literature scholar Kai Bremer uses Wilhelm von Humboldt’s ideal of education as *Bildung*, with its focus on the cultivation of the self to argue for fostering live academic participation in the post-pandemic era. The author homes in on the in-person, seminar-style of teaching, which was deprived of key elements during COVID-19 due to the abrupt switch to digital format. No matter which communication tools are used in remote teaching, chat software generally does not display more than the name of the participants. Conference or meeting software can show faces live, but the tiles are usually so small that little more than the basic features of the face are recognizable—that is, if the camera is not switched off altogether, or the connection is too shaky, or the students—justifiably—do not wish to give insight into their private spaces. Consequently, digital teaching cannot convey the full mimicry, gestures, and engagement that in-person teaching provides through live dialogue. Thus, this essay makes an argument for fostering in-person teaching in the future.

In the final section, “Global Consciousness of COVID-19: Where Can We Go from Here?,” COVID-19 Pandemic series editor J. Michael Ryan provides a coda to the volume by reflecting on how the pandemic is more than a snapshot in time: it is likely to become the beginning of a new era in global human-virus relations.

Before readers now turn to these essays, we offer one final thought. As we look ahead to the post-COVID-19 era, we will undoubtedly not return to the “normal” we once knew. Certainly, the post-COVID-19 era will include a period of mourning in the wake of and reckoning with the pandemic, similar to the way, after the First World War, fiction and visual art was concerned with memorializing the dead and critically investigating the institutional responses to war. Moreover, the concept of home will be transformed for ever, and for many the home will become the new working norm. In addition, a new sense of vulnerability will confront us with the fact that the COVID-19 pandemic is about the politics of the body. Some legitimately fear that the state of exception could become normalized—a potential danger to let the government exercise its absolute power over citizens regarding their freedom for movement and restrictions of everyday life. Looking beyond, we must recognize that post-COVID 19 more

is needed than the focus on bare life and the danger of losing it. But we are also witnessing transformations in communication and media, fueled by cultural, social, and political concerns. We are left encouraged by the resurgence of local and global communities in new ways, a resurgence driven also by hopes for recovery and a restructuring of the future.

Notes

- 1 Amitava Kumar, "Postcards: A #VQRTrueStory Essay," *Virginia Quarterly Review*, Summer 2020.
- 2 Kumar, "Postcards."
- 3 Jacques Derrida, *The Post Card: From Socrates to Freud and Beyond* (Chicago: Chicago University Press, 1987), 100–03.
- 4 Wang Jueping holds a master's degree in Chinese painting at China Academy of Art in Hangzhou, Zhejiang Province, one of the top art universities and design schools in China.
- 5 Henri Lefebvre, *Critique of Everyday Life: The Three-Volume Text* (London: Verso, 2014), 10–11.
- 6 For example, feminists like Simone de Beauvoir and Julia Kristeva have argued that women are the victims of everyday life and connected with repetition and cyclical time that is linked to the home space and domesticity, assumptions that are profoundly unsettled by the pandemic.
- 7 Michel de Certeau, *The Practice of Everyday Life*, trans. Steven F. Rendall (Berkeley: University of California Press, 2011), xii.
- 8 Martin Heidegger, *Being and Time*, trans. Joan Stambaugh (Albany: State University of New York Press, 2010 [1927]), 138.
- 9 Rita Felski, *Doing Time: Feminist Theory and Postmodern Culture*. (New York: New York University Press, 2000), especially chapter 3, "The Invention of Everyday Life," 77–98.
- 10 Felski, *Doing Time*, 87.
- 11 Priscilla Wald, *Contagious: Cultures, Carriers, and the Outbreak Narrative* (Durham: Duke University Press, 2008), 143.
- 12 Elizabeth Outka, *Viral Modernism: The Influenza Pandemic and Interwar Literature* (New York: Columbia University Press, 2019), 5.
- 13 J. Michael Ryan, ed., *COVID-19: Volume II: Social Consequences and Cultural Adaptations* (London: Routledge, 2021) and *COVID-19: Volume I: Global Pandemic, Societal Responses, Ideological Solutions* (London: Routledge, 2021). See also Deborah Wallace, *COVID-19 in New York City: An Ecology of Race and Class Oppression* (Cham: Springer, 2021) and Raj K. De Datta, *The Digital Seeker: A Guide for Digital Teams to Build Winning Experiences* (New York: Columbia Business School Publishing, 2021).
- 14 Vinayak Chaturvedi, ed., *The Pandemic: Perspectives on Asia* (New York: Columbia University Press, 2020), 1. See also David Kenley, ed., *Teaching about Asia in a Time of Pandemic* (New York: Columbia University Press, 2021).
- 15 See Patrick Allen, Suzanne J. Konzelmann, and Jan Toporowski, ed., *The Return of the State: Restructuring Britain for the Common Good* (Newcastle upon Tyne: Agenda Publishing, 2021) and Efe Can Gürcan, Ömer Ersin Kahraman, and Selen Yanmaz, ed., *COVID-19 and the Future of Capitalism: Postcapitalist Horizons Beyond Neo-Liberalism* (Halifax, NS: Fernwood Publishing, 2021).
- 16 Catherine Fieschi, ed., *Future Tense: Globalism after the Pandemic* (Newcastle upon Tyne: Agenda Publishing, 2021).

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