

Capacious 2018 Conference Program

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Panel Presentations

#FeesMustFall and Decolonizing the Curriculum: Stellenbosch University Students' and Lecturers' Affective Reactions

Neeske Alexander

In South African higher education institutions, the student protests of 2015–2016 called for the decolonisation of higher education spaces and equal access to these spaces. We collected data from students and lecturers from five different faculties over the period of one year in order to better understand the affective reactions of students and lecturers and the effects the protests had on their experiences. Relevant here is the affect of persistent, repetitious practices of power that oppress bodies and provide them with the potential for realising a world outside of these practices of power as well as the affective nature of crowd behaviours, belonging and postcolonial, hybridised and migrant voices. It was discovered that the protests had a great affective impact on participants. Strong emotions and beliefs affected the relationships between students and lecturers and African centrality was suggested as a framework for curriculum change.

Imagining and desiring otherwise, practices at the heart of utopianism, are rhetorical, pedagogical, radical, and affective acts, rooted in the belief that the world can be remade for the better and arguing for, designing, and enacting this vision of the good life. I argue we must shift affective education from focusing on happiness, optimism, positive thinking, and resiliency to critical pedagogy, radical hope, and humanization. The utopian function of hope informs a pedagogy based on nurturing (in Ernst Bloch's words) the "Not-Yet-Become," which stands in stark contrast to self-help, positive psychology, and positive education. While these movements exploit the rhetoric of utopia, this masks their conservative pedagogies, which build from what already is, nurtures the neoliberal affective goals of individual improvement and responsibility, and reifies the status quo. Using hope rather than happiness as pedagogical strategy directs education towards substantive change and a more just society. I also introduce ethical and political dimensions to contemporary debates about positive education by contrasting it with critical pedagogy, which allows for a fuller account of human flourishing, one attentive to inequality, social reform, and the material conditions of students' existence.

Affect and the Impasse: Sexual Abuse, Humiliation, and Blockages to Action

Kyla Allison

Humiliation is a changing, moving, and shaping force within experiences of sexual abuse. It is felt differently dependent on circumstance. It can create tension, and it can form blockages to action. It makes impasses. It shifts within narratives and expe-

periences of abuse in a variety of ways, from the potential for humiliation that arrives with certain violations, to the shaming of women who speak out about their experiences of sexual abuse, to the ways in which women attempt to protect the egos of men during heterosexual encounters often to their own detriment. It is even seen in the narratives of "humiliation" that circulate around men who have been accused of sexual abuse which seek to disempower, discredit, and smear the women accusing them. As such, this paper argues that humiliation presents itself as an affective force which creates, enables, and maintains blockages to action in and around experiences of sexual abuse. It focuses on and compares two central case studies; the widely circulated accusations levelled at Aziz Ansari of sexual misconduct, and *The New Yorker* short story "Cat Person" by Kristen Roupenian. In contrasting these two case studies, it explores the ways in which humiliation acts as a shaping force within experiences of sexual abuse to create specific affectively felt impassés that hinder women from speaking out and from taking action during and after their experiences of sexual abuse. In unpacking the specifically gendered impassés that cling to experiences of sexual abuse, this paper will explore the affective dynamism of the current cultural moment, understanding this moment as transformative in many ways for the landscape of gendered oppression and sexual abuse more widely.

Body Memory, Aesthetic Affect, and Gendered Experience

Stephen Amico

Critiques of phenomenological analyses have often highlighted what is assumed to be a methodological and epistemological reliance upon a disembodied, transcendental idealism. Such critiques may certainly be gainsaid by attention to the ways in which numerous theorists—Merleau-Ponty and Lingis, among others—have explored the centrality of the corporeal and the affective, positing an experiencing subject that is necessarily both embodied and embedded. And although phenomenological accounts of embodiment have been problematized insofar as "*the*" body appears as a masculinist universal (erasing difference related to gender, race, or geocultural location), several feminist authors—highlighting the centrality of lived experience to feminist theory and politics—have suggested productive ways to enlist phenomenology in critical analyses of gender. In this paper, focusing on two live concerts by the Russian pop superstar Valeriia in the spring of 2017, I will endeavour to extend this rapprochement between phenomenology and gender studies. Key variables in my analysis include Valeriia's status as an "aspirational" post-Soviet woman (survivor of domestic abuse, vocal "patriot") as well as the concerts' locations in Tallinn and Tartu (resulting in the construction of a concurrently Estonian/Russian space). Highlighting the corporeally affective puissance of a specifically sonic expressive/aesthetic interaction—exceeding the linguistic, resisting finitude—as well as the ways in which embodied memory and imagination troubles temporal linearity, I will argue that phenomenological analysis holds great potential for contextualized analyses of corporeally specific experience that nonetheless resists the trap of an essentialist sexual dimorphism.

Mediated Vulnerability, Mediated Care: Witnessing Queer and Trans Intimate Publics Online

Alexia Arani

My Facebook feed is filled with microcosms; intimate, though, distanced glimpses into the lives and subjectivities of the queer and trans folk who brush up against me in virtual space. My Facebook feed is filled with radical vulnerability; accounts of lived experiences of homophobia, transphobia, racism, "you don't look sick," poverty, trauma, familial conflict, abuse, apathy, and mental illness. Folks who are so frequently invalidated, belittled, and ignored open themselves up to others, offering windows into their affective experiences through intimate online posts. What are the potentialities of these intentional acts of vulnerability? What possibilities do they open up for witnessing, and for moving and being moved?

This presentation explores the affective politics of radical vulnerability and the forms of witnessing and care it engenders within queer and trans intimate publics online. I draw on auto-ethnography, digital ethnography, and interviews to explore the ethical and affective dimensions of bearing witness to the mediated vulnerability of another. I ask: When is witnessing a form of care? And, when can witnessing be an act of violence? Using the lived experiences of queer and trans folk who live with mental illness, disabilities, and the daily traumas of being marked as Other, I explore the ethics of witnessing online vulnerability, with special attention to how witnessing can become a conduit for other forms of solidarity, care, and mutual support.

Ecological Panic!

Mathew Arthur

In the thick of ecological ruin, anxiety closes in. And, yes, anxiety is a theoretical catch-all that crops up in deferments of embodied negativity that somehow work to immunize individuals from messy worlds. But, like "affect," "anxiety" is a word that labours to hold difference across knowledge spaces (from intimate sites of autoethnography to global abstractions of neuroscience) and embodiments (from the normative ontologies of natural and social sciences to body-making practices alien to the mainstream). Anxiety is not a benign conceptual object, it is a way of acting on and being acted on by the world that drives neuroplastic change, alters what relations bodies hold together (as a shorthand, cardiovascular, nervous, digestive, endocrine, and immune systems), and inhibits some practices of being a body and enables others. For millions of North Americans living out panic disorders—often chalked up to genetic and biochemical factors, but triggered in part by the entangled always-aftermaths of precarity and ecological ruin—anxiety perhaps better names what it means to be a body that is vulnerable to what worlds are being made. Working through my own experience of being disordered, I want to try at a way of thinking anxiety as a mode of attunement to one's "own" body as nonsovereign. Even as panic stories a cognitive and physiological present with the effects of future threat, I have a hunch that the porosity of the panicked body can be restoried as a means to imagine other-than-catastrophic ways of being-with a world. Alongside toxicities, multispecies contaminations, and impure com-

plicities, panic and other anxiety disorders offer a way to think beyond the segregations and containments of the human. Tangles of inquiry around anxiety that might be picked up here include: the relationship between the enteric nervous system and microbial communities, b12 deficiency-related panic symptoms and the ethics of eating, anti-capitalist temporalities of the sped-up or slowed-down body, implosions of nature/culture in the imbricating material and semiotic effects of anxiety, or the diagnostic features of panic disorder like sweating or shortness of breath as theoretical jump-offs for thinking the ecological politics of porosity.

Neuroaffective Design and Fintech: Nonintentional Experience in High Cost Short Term Credit

James Ash

This paper draws upon the example of High Cost Short Term Credit (HCSTC) products, such as pay day loans, accessed via digital interfaces and devices to examine new practices of affective interface design in Fintech (Financial Technology). Utilising interviews with HCSTC website designers and users of these products, the paper develops a neuroaffective account of decision making as a form of technological nonconscious, in which the key role of interface design is to minimise conscious reflection. HCSTC website interfaces work to sidestep reflection by minimising frictions at key stages of the application process that might generate negative or troubling affects. The sidestepping of consciousness is refined by practices of data driven design, where the contingencies of nonconsciousness are engineered through analytics in order to increase rates of application. Working through the example of HCSTC, the paper complicates a notion of neuroaffective control as a smooth or automatic operation of power, instead emphasising the necessity of both continuity and discontinuity as key to modulating affect digitally.

Dis/orienting Encounters: An Inquiry into the Affective Encounters of Racialized Autistic Children

Henna Aslam

Although there is no genetic link between race and neurodevelopmental conditions such as autism, there is an unevenness in the prevalence and outcomes for racialized children. To explore this unevenness, I move past medical and social models dominant in health and rehabilitation science that ascribe social and innate deficits to individual bodies, and draw on the works of Deleuze and Guattari, and Sarah Ahmed to explore how racialized autistic children emerge through relational affective encounters. I argue that bodies can become oriented to diagnosis and intervention through historical notions of cognitive (in) capacity re-activated in health and educational settings, while bodies simultaneously undermine these orientations by affirming capacities that often go unrecognized. For my empirical study, I will employ a variety of participatory multi-sensory methods to tune into dis/orienting affective encounters in a school readiness program for young autistic children living in a South Asian community in Toronto. In this paper, I will discuss the affective encounters of racialized autistic

children that emerge in the preliminary stage of my study as well as the opportunities and challenges engendered by this method/ological approach for empirical research.

The Vegan Campaign in Israel: Affect and Transformation

Sharon Avital

Israel boasts the highest percentage of vegans in the world. With over 13% of the population of Israel becoming vegan or vegetarian in the past five years, the campaign for vegan lifestyle can be seen as one of the more successful persuasive campaigns in recent history. This paper rhetorically analyzes this campaign and identifies a few affective elements that functioned as persuasion in the particular sociological context of the time.

The massive protests against corporate and establishment power and corruption that reached their visible pick in Israel and around the world in 2011; the apparent failure of these protests in the following years; spiritual awakening and new age practices such as yoga that promote a healthy, spiritual life style and minimal harm—all meant that people were eager to change their inner and outer reality but were at a loss as for the proper way for action.

The vegan movement was able to mobilize guilt, frustration and desire for change by identifying a clear enemy and a clear solution. It was able to link various struggles together while still allowing the audience to decouple the vegan crusade from the controversial political dispute with the Palestinians. The links and separations were made possible by defining the battle as a dualist zero sum argument that is based on post human logic, the deconstruction of hierarchies and ethics of agency.

Speakers and activists successfully framed animal suffering as "holocaust," and "slavery" normally reserved for humans. By doing so, they were able to transform conventional hierarchy in which man is considered superior to animal and to equate the massive corporate power that oppresses the middle and lower classes as responsible for said suffering. This move evoked anger and guilt but redemption and salvation were offered as a clear solution for these needs resulting in mass conversion of lifestyle. This paper therefore expands our discussion on emotions and persuasion, especially as they relate to guilt, ethics and online mobilization of affect.

Neuroplasticity's Affective Conduits

Holly Avella

This presentation will explore scientific and theoretical bases for multisensory social affective conduits such as dancing, listening to music, or petting a dog, and their relation to neuroplasticity and other neurochemical processes. Mirror neurons, along with the hormones oxytocin and vasopressin, have aroused much speculation about empathy, the brain, and plasticity. The question is what exactly activates those neurons and neurotransmitters and what acts on the brain to enable the restructuring of

both its chemical processes and physiological composition. Sight, smell, sounds, and touch have been implicated in forms of affect sharing and their effects on the brain.

Just as recent research in the brain-gut connection has broadened the view of the brain sciences to understand neurochemical processes as networked throughout the body rather than largely fixed in the brain, incorporating affect's transmission can map socially embodied interaction onto neuroprocesses (and the reverse). If we think of plasticity in terms of affects, the body (or brain) is enabled or disabled through encounters. It is capacitated or incapacitated through a folding in of the external to the internal. Neurologist Antonio Damasio affirms this process in the brain in relation to its capacity to act. This presentation will look at affects and their (likely and unlikely) conduits as agonists and antagonists in the brain's capacity to act both on itself and on others.

Breathing in Time: Contagion and Affect in *Safe* (1995) and *Cure* (1997)

Emma Ben Ayoun

In her 2017 book *Bodies in Suspense*, Alanna Thain considers theories of cinematic time in relation to film studies' corporeal turn, and in particular to theories of affect. She writes: "what cinema gives us is . . . a direct, self-referential experience of the incorporeal dimension of the body . . . affect opens up new ways of conceiving the body in terms of its temporal dimension." Thain's work, which provides an important re-reading of Deleuze and Massumi in the context of genre studies, surprisingly fails to acknowledge the significance of disease and disability studies in considering the relationship between affect, time, and embodiment. A diffuse, disembodied form of time infiltrates so many disease and disability narratives, across media, fictive or otherwise: the rupturing moment of infection, of accident; the "progress" of the epidemic; the "flu season;" the discourses of "development" that surround both the normative body and global public health.

In this paper, following work in disease and disability studies alongside writing by Bill Albertini, Laura U. Marks, Sianne Ngai, and Eve Kosofsky Sedgwick, I will consider the notion of contagion as both an affective and a temporal phenomenon, characterized by ambivalence, excitement, delay, and suspense as it is proposed by Thain (she describes suspense as "the felt force of becoming") in two films of the mid-nineties: Kiyoshi Kurosawa's *Cure* (1997) and Todd Haynes' *Safe* (1995). In their oblique, elliptical formal and narrative approaches to disease and disability, these films suggest that the affective mechanisms of contagion are uncannily close to those of the cinematic image, made legible only in and through the body in time.

Pedagogies of White Affect: Racial Monotony in Reality TV Soap Operas

Blake Karsten Beaver

White feeling pervades contemporary media idioms, spanning technologies (television, social platforms) and genres (reality TV, soap opera, image-text meme, Vine video),

circulating through terms like "basic," and gathering social capital via social influencer and reality TV celebrity. In an effort to capture these instantiations of racial feeling, my paper investigates what I call pedagogies of white affect. Following Eugenie Brinkema's affective formalism, my paper closely examines the didactic distribution of white racialized emotions, sentiments, and "vibes" in the reality TV soap operas *Keeping Up with the Kardashians* and *Real Housewives*.¹ Across these programs, I highlight techniques in *mise-en-scène*—in particular, interior design, makeup, and costume—and non-representational forms—specifically color, tone, pitch, and inflection—to demonstrate how white racialized affect transmits and teaches televisually. My working hypothesis asserts that reality TV soap operas imagine and instruct white affect through forms of visual and aural monotony: homogeneity of color, flatness of iconic/sonic tone, and persistent tedium.

I position my intervention at the convergence of film/TV studies' theoretical formalisms and philosophies of affect. In line with Brinkema, my analysis treats these educating/ed white affects in their particularity. By contrast, my analysis of pedagogies of white affect considers both conscious, representational emotions and their interlocking pre/nonconscious intensities: for example, where speech meets tone and design meets atmosphere. As a deliberately speculative intervention, my emotional hermeneutics will imagine how the tele-viewer absorbs white affect through reality TV soap operas, answering Stream 17's foremost questions about affect's imaginative education, expression, and interpretation.

Pedagogies of Happiness

Jill Belli

This presentation explores the institutionalized affective pedagogies of positive psychology, "the science of happiness," and its attempts to cultivate individual well-being and inform political, socio-economic, and educational policies. Grounded in positive psychology, positive education advocates teaching well-being, and is being deployed to shape learning outcomes in a variety of educational contexts. I analyze these movements' ideological commitments through utopian studies, complicating their version of the happy individual and good society, and highlighting their impact on educating students and the more ambiguous, consequential affective work of "educating desire," to use Miguel Abensour's term.

Imagining Intersectional Intersubjectivity: Black Feminism, Affective Interventions, and Remaking Discursive Space for Zora Neale Hurston & Audre Lorde

Dionne Bennett

This paper explores connections between the discourses of Affect Studies, Intersubjectivity, and Intersectional Feminism by examining those discourses through the lens of essays by Zora Neale Hurston and Audre Lorde. It argues that concepts of Affect, Intersubjectivity, and Intersectional Feminism can be analyzed in relationship to one

another in ways that both enhance and problematize epistemologies and narratives of emotion, culture, and politics. While the writings of Hurston and Lorde are part of the discourses of Black Feminist and Intersectional Feminist Studies, they are rarely mentioned within Affect Studies or within either philosophical or psychoanalytic analyses of Intersubjectivity. This paper argues that their essays in particular—Hurston's in the 1920s through the 1950s and Lorde's in the 1980s—both contribute to contemporary Affect Studies and Intersubjectivity constructs by centering an analysis of the cultural politics of expression and emotion in relationship to the Intersections of race and gender. It analyzes their essays in historical context to analyze what they reveal about contemporary critical discourses and spaces and about how intellectual narratives are constructed. The paper examines the framing of Intersectionality and Intersectional feminism in the work of Kimberlé Crenshaw and Patricia Hill Collins, of Affect Studies in the work of Sara Ahmed and Clare Hemmings, and of Intersubjectivity in the work of Jessica Benjamin, Edmund Husserl and Jürgen Habermas. It applies these frames to the essays of Hurston and Lorde to reveal Hurston and Lorde reshape those frames in ways that expand and elucidate complex and diverse intellectual and emotional subjectivities and spaces.

The Non-Human Witness: Its Objectivity and Affectivity in the Courtroom

Jonas Bens

Witnesses can be human or non-human. The bloody murder weapon, the video tape catching the crime, the perpetrator's fingerprint on a sheet of paper often replace the human being giving testimony. Human witnesses account for past events as subjects—with all the assumptions of subjectivity that entails. Non-human witnesses account for the past as objects—with all the assumptions of objectivity that entails. Based on ethnographic work in legal contexts, this paper aims at theorizing the role of non-humans in giving testimony in the courtroom. Deploying the lens of affect theory, the non-human witness can be conceptualized as a non-human body entangled in affective relations with other human and non-human bodies. The basic argument is that affective dynamics between human and non-human bodies in the courtroom enfold differently than between human bodies. In this sense, objectivity can be seen as an affective dynamic that can enfold between subjects (human bodies) and objects (non-human bodies). The legal process is then an attempt to objectify the witness by stripping its subjectivity. Non-human witnesses are prime candidates for providing objective testimony because they are mostly not seen as subjects in the first place. The law attempts to establish objective affective dynamics by de-subjectifying the witness rather than to simply re-enact the past in a truthful way. In this context, the non-human witness is a powerful, maybe an all-too powerful device in the courtroom.

The Affect of Freedom, or Feeling Free

Denise Bergold-Caldwell

Since Toni Morrison's essay "Playing in the Dark: Whiteness and the Literary Imagination," we know that representations of freedom requires an other, as foil and as threat, if freedom is to be perceived and felt. The research project "Ethnosexism:

Figurations of antifeminism after Cologne" explores media accounts and discourses representing black and brown men as a threat to women's freedom in Germany.

As Gabriele Dietze (2016) a German feminist researcher on postcolonial, intersectional and anti-occidental argued at the time, that the claim was not "that German white women and girls can be objects of sexual assault, but rather that this happens during their demonstration of freedom in the public space without fear". Race, space, and gender combine in affect-saturated narratives purporting to know what freedom is and what it feels like, where it can and cannot be felt, and by whom. Working between the case of New Years Eve Cologne (2015) and the more recent commentary on the perceived lack of freedom that the mother of the first child born in 2018 in Vienna symbolizes, I trace the system of showing and talking about the freedom of women, that affective communities perceive.

The presentation aims to provide a deeper understanding on how we have to become a witness on this affect-logics and how it affects communities. In order to analyze those intersecting's, the goal is to keep an alternative view at hand on those racialized and sexualized abilities of feeling free.

Poetic Resonance as Affect in English Education

Alecia Beymer & Scott Jarvie

In this paper we consider poetic resonance—how texts come to matter across persons—as affect at work across interactions with teachers and students, curriculum content, and classroom spaces. Specifically, we are interested in resonance as "a function of attunement," wondering how we might expand this definition through our teaching in an undergraduate English methods course with pre-service teachers. Inspired by what one of our teachers remarked of song lyrics: "they feel close, like memories", we work to engage that closeness through the distinct ways we are moved by and through our rich material and textual lives. In becoming attentive to the relational—both human and nonhuman—aspects of education, we draw on Seigworth and Gregg, who discern affect as "rising in the midst of in-between-ness: in the capacities to act and be acted upon." We seek in the study to understand how resonance shapes and resides in affects arising in the course. In particular, we explore how inviting "what undoes, what unsettles, that thing [we] cannot name, what remains resistant, far away (haunting, and ever so beautiful)," into the classroom space may enable us to incorporate more inventive and equitable teaching practices. We assert an interesting and worthwhile interconnectedness between resonance and affect that offers ways of appealing to the most humane forms of teaching.

Room for Learning

Erika Biddle

This paper will explore how spaces for innovation come to be, and how they transform subjectivities in the mutual process of learning from architecture—not as fixed forms

but as buildings "built for change." In particular we will explore two key aspects of a truly adaptive architecture: learning and control.

Focusing on learning (feedback) and control, this paper will chart how the machine for living (in) becomes a living architecture, by drawing upon examples of spaces built within and against institutions that have innovated how affects and collective practices shape architecture—e.g., for making medical research more collaborative and open (the MNI in Montreal), as a laboratory for research and development during World War II (Building 20 at M.I.T.).

Learning is the crux of every adaptive model and critical to give effect to Reyner Banham's ideal of the "well-tempered environment," which—despite having been developed nearly fifty years ago—still challenges the way we see architecture. Banham worked against architecture as an art form we live in, in favor of a more ethical rendering of architecture as the art of living in common. His work addresses the co-evolution of technologies that have shaped our experience and "intelligent use" of buildings.

Building on Banham, we will also engage Stewart Brand's concern with the long view of the built environment's adaptability. In his 1994 text, *How Buildings Learn*, Brand discusses how we need to reconceptualize buildings—not only in terms of an ethics for living as opposed to aesthetics, but also as a process—one that is never finished, demands iteration, is "no more controllable than it is predictable," and is ultimately shaped by human use.

Control, as Brand hints, is also fundamental to adaptation. And it is not control in the permissive sense, whereby architects design moveable walls or multi-use spaces to allow its occupants to alter spaces along certain pre-set lines. It is control asserted by occupants in subtle and not-so-subtle transgressions against the designers' intent that at times resemble the practice of bricolage.

Event and Pact: Deleuze, Lacan, and the Form of Affects

Matthew Wesley Bost

This essay places Gilles Deleuze and Jacques Lacan in conversation around the concept of Event. These thinkers are frequently read as opposed, with Deleuze positioned as a thinker of surplus and affect in excess of signification and Lacan as a thinker of lack and the structuration of affect through language. Drawing on recent work by Eleanor Kaufman, Kiarina Kordela, and others who have sought to trouble this divide, I read Deleuze's *Logic of Sense* as a point of further conversation between the two thinkers. I position *Logic* as a continuation of Deleuze's earlier work on Spinoza, arguing that Deleuze turns to structure and surplus (and implicitly to thinking affect and its structuration) to grapple with the problems a monist ontology poses for the relationship between words and things, considered as registers of a larger, single substance. I place *Logic* in conversation with Lacan's discussions of anxiety and the Real, where he explicitly grapples with affect as both surplus to and generated by the same interaction between words and things Deleuze wrestles with. Finally, I read Deleuze's discussion of counter-effectuation or -actualization (the continually creative shaping of Event in and through its effects) in conversation with Lacan's

discussion of the effects of full speech, or of speech that palpates the Real, theorizing the residue of Event in both thinkers as collective pact or (in Spinozist terms) the constitution and negotiation of a collective body. My reading creates a Spinozist bridge between Deleuze and Lacan that can help scholars think about the political implications of theories of Event, the relationship between Event, affect and structure, and the role of affect in constituting and shaping political community.

Slow Scholarship in Writing Retreats: A Diffractive Methodology for Response-able Pedagogy

Vivienne Bozalek

The corporatization of universities has led to increasing pressure on academics to publish as quickly and prolifically as possible. Writing retreats have been used as one way of ensuring the production of academic papers by providing spaces for academics to write, and pressurizing them to publish shortly thereafter. This paper provides an alternative way of viewing and conducting writing retreats—that of Slow scholarship, which foregrounds attentiveness, care, thoughtfulness and quality rather than quantity and production. A "response-able" pedagogy is suggested as a way of enacting a Slow scholarship, using a diffractive methodology for reading and writing and responding to peers' writing at writing retreats. The presentation begins with a review of the context in which higher education currently finds itself, and elaborates on how the corporatization of the university has impacted on writing for publication. The following part of the presentation introduces the Slow movement and how scholarship may be differently undertaken as a Slow practice and ontology. The presentation then considers how a Slow scholarship might be enacted at writing retreats through diffractive methodology, as an alternative reading of texts, in order to affect and to be affected as writers. This part of the paper also considers how a diffractive methodology could be an instance of what might be considered as response-able pedagogical practices in academia. The paper concludes with a synthesis of how a response-able pedagogy for writing retreats which is embodied and accountable, and which is affective, might be made possible through a Slow scholarship ontology.

Re/turning as Slow Onto-Methodology: Affective Reading and Writing Together/Apart in the Turbulent South

Vivienne Bozalek, Veronica Mitchell, Abdullah Bayat, Daniela Gachago, & Nike Romano

As higher educators based at different institutions, we have found ourselves pulled together/apart with concerns around issues of social justice in our teaching, learning and research practices in times of contestation in South African universities over the last five years. We are all affected in different ways by issues of continuing inequality and discrimination in our contexts, reflecting wider societal challenges. Our re/turning encounters have helped us think and work through/with our challenges using a Slow onto-methodology, where our connections re/turn with/in the porous boundaries of work/public/private dis/comforting coffee shop spaces, where we talk, listen, engage, read, share and write about issues that affect us. In its in/determinacy, our

writing surfaces our shared vulnerabilities. Curiosity shapes our relations rather than critique, rendering us capable through attentiveness and openness in togetherness, learning with/through our difference(s).

A relational ontology underpins movements, thoughts and writing enacted over space-timemattering. Relationality is a key conduit for these affective encounters in and beyond coffee shops that together constitute space/time borderlands. The embodied entanglements / intra-actions / conversations generate ideas and provocations through varying tempos. The same issues re/turn over and over again—challenging, frustrating and affirming us as we grapple with the ambiguous complexities of our situations. In the quest for a different onto-methodological intra-action that responds to the immanence of the events themselves new concepts, knowledges, and practices of relating emerge. For this presentation a digital performance will express these turbulent affective flows.

#MeToo, Gendered Informality, and Logistics

Jack Bratich

All logistics are antagonistic since, as Harney and Moten note, logistics removes itself from the informality that founds its objects and itself. How is that informality gendered? "Modern logistics is founded with the first great movement of commodities, the ones that could speak." And what happens when contemporary logistics (the datafied self, shared through social media) are built on the unspoken and unspeakable? Recently, the public secret of gendered harassment and violence has found an increased audibility through the shared witnessing of experience under the name #MeToo. This paper examines #MeToo via two types of logistics and their accompanying gendered affects.

Logistics 1: Financialisation as "producing an entity hooked into financial affects in a way that make it more logistical object than strategic subject." When financialization encounters a milieu of patriarchy, we see another subjective relation in the spread of those logistics: a) a debt that is experienced as empowerment to access and control women's bodies and desires; b) capital's hegemonic positioning of the tech industry, whose masculine laborers continue to rely on women for their social reproduction expectations.

Logistics 2: A technical infrastructure that seeks to channel sociality. This is a subjectivity reduced to data produced by digital/immaterial/affective labor. But "uncertainty surrounds the holding of things" and now the logistics of sharing become the site where affects spill over their holds. With #MeToo, this realm of the informal includes witnessing, social cooperation, naming experience, analysis, and support which have been long standing actions by women irreducible to commodity capture. The aesthetic sociality of these shipped is fueled by rage, solidarity, courage, fierceness, resilience, support, and care.

Finally, the paper explores the responses to this sociality (Hollywood self-policing, commodifying of women's bodies, the Law).

Financialization, Media Infrastructure, and Sites of Protest: Dispatches from Athenry

Patrick Brodie

Sandro Mezzadra and Brett Neilson effectively outline the extension of finance capital and its turbulent logics into spheres of production, circulation, and everyday life which disproportionately affect violence upon already vulnerable groups and spaces, articulating across their oeuvre together the various sites and struggles at the places and moments that finance "hits the ground." What is most convincing about their arguments is the idea of the "multiplication" of labor via the proliferation of borders and hierarchies across the lines of everyday identity and labor formations through governing strategies of uneven policies, differential inclusion, and border control mechanisms, and in the functioning of capital (facilitated via governance) by the corporate functioning of global trade circuits, zoning technologies, and flexibilization, casualization, and normalization of turbulence and instability. But the reality is that these fields, state (or even supranational) governance and capital, are impossible to extricate, and attempting to do so seems not only an exercise in futility but counterproductive.

This paper will argue that sites of protest around capital and sovereignty are always circulating with these competing projects and ideologies at one and the same time. Using a case study from Athenry, County Galway, Ireland—where Apple has proposed to build a major data center campus—I will articulate the competing logics of corporate care, populism, state regulation, local politics, and environmental sustainability within two protest campaigns. While the popular "Apple for Athenry" appears as a labor struggle to attract corporate jobs, the opposition animates along lines of "environmental justice" as Apple has lied about its "green" credentials. Within both movements, the contradictions of community and governance are embodied. I will speculate about another approach, building out of the inevitable failure of both movements, organized around an approach to spatial development that enriches the common.

TRY ME: Sex Education "Play Spaces"

Lee Cameron

I facilitate adult erotic education "play-spaces"—research creation events in a downtown sex-positive sex shop. I use play as pedagogy generative of affective possibilities, opening the space for vulnerability, art-amusement, relationality, erotic tension.

These participatory community events let us see what happens when we mobilize a playful, affective, pedagogy. In this space, we make noises, we move our bodies along-together, we draw desire. We feel "you know, slightly turned on" (participant interview) eroticizing buttons and bags of milk.

At CAPACIOUS 2018, I address the contradictions I work through as "transcendental empiricist" educator and researcher: We are experimenting, playing (literally) with

feelings, giving permissions, making offers. What are we left with when a collective affective space runs sour, or breaches the limits of safety? A focus on educating with an attunement to affective intensities is risky—serving to both deterritorialize and re-stratify sexual scripts and codes. We feel a hot flush, the intensities written into the #metoo discourse du jour, we face an angry smattering of messy affects as a response: "So I have to bring a lawyer on dates if I want to touch her or I'm a . . .?"

A conversation about sexual violence as taken over by violently vocal men at my most recent play-space session. The space we built together became stiff, tense, thick. As I write this, I find myself still stuck in the messiness. At CAPACIOUS 2018, I invite other members to listen and reflect on their own stuck places.

Planning Revolution: Situationist Architectures of Affect in the 1960s

Lindsay Caplan

The theorization of affective composition and attendant ideas about the liberatory potential of art and aesthetic experience tend to prioritize the fleeting, ephemeral, and spontaneous. Events are destabilizing; institutions inevitably compromised. But for a slew of visionary architects and designers in the 1960s, affective composition was an effect of architecture, an outcome of programming. In the writing and designs of Ivan Chtcheglov, Guy Debord, Constant Nieuwenhuys, and Nicholas Schöffer, affect was both a main goal and organizing principle: Chtcheglov centered his plan for a unitary urbanism on four affective quarters (bizarre, happy, noble, and tragic), and Constant's New Babylon was designed to redirect desire away from the postwar leisure society up into a flexible platform that would catalyze revolution. Schöffer envisioned a central computer in his cybernetic city regulating the aesthetics of the environment and equalizing the emotions of its citizens. Even Guy Debord, known for his critique of all social and emotional programming, claimed in 1960 that "the Situationist considers his environment and himself as plastic entities." Affect is, arguably, a vital part of the Situationist strategies of *détournement*, *dérive*, and psychogeography.

This paper will parse the relationship between affect and its programmed production in utopian visions of the 1960s. I argue that these thinkers anticipated the subsumption of desire and collectivity under advanced communicative capitalism. But in so doing, they point to how our subjectivities and social relations exceed capitalist logic—not through the eruptive effects of the event, but through the sustained endurance of alternative institutions.

Glimpsing Shadows: Affective Witnessing in Josuè Azor's *Noctambules*

Tesla Cariani

Shot along the streets of Port-au-Prince, Haiti at night and without flash, Josuè Azor's series of photographs, *Noctambules*, illuminates encounters of LGBTQ people—their communities and spaces. Many of Azor's photographs from this series are dark,

blurry, fragmented, and lit by a single source. Yet the colors are vibrant, lending an otherworldly quality to these images. Such artistic choices create what this paper identifies as an aesthetics of witnessing, placing the viewer into the role of spectator, glimpsing affectively charged encounters of people who are neither supposed to exist nor survive.

This paper, "Glimpsing Shadows: Affective Witnessing in Josuè Azor's *Noctambules*," draws on the work of Anna Gibbs and Maria Angel to take up questions of how visual media like photographs participate in the circulation and amplification of affects. In her article, "Contagious Feelings: Pauline Hanson and the Epidemiology of Affect," Anna Gibbs explores how "affect leaps from one body to another, evoking tenderness, inciting shame, igniting rage, exciting fear" (Gibbs 2001). While Gibbs, in line with Silvan Tomkins' emphasis on the affective dimensions of face, points to visual tactics like close-ups of faces in her discussion of the potential for affective contagion, this paper explores what happens when faces are obscured, shadowed, or left out entirely. What affective relations of witnessing occur in a glimpse? *Noctambules* relies on witnessing as political testimony of queer life, desires, joys, flourishings, and communal bonds under the cover of night. This paper argues that Azor's affectively-charged images evoke the capacities of witnessing to serve as visual sites of resistance, reshaping the possibilities for queer and trans* bodies within Haiti.

Anxious Affects: Narcissism and the Perils of Living in Trump Times

Tyler Carson

This paper draws on and assembles a growing public discourse of mental health professionals (mainly psychoanalysts but more recently a few psychiatrists) speaking out about the "mental stability" about both President Donald Trump as well as the "nervous conditions" of Generation X. More specifically, it seeks to contextualize the now frequently applied diagnostic category of narcissism onto Trump and the nervous condition of anxiety as the defining affect of Generation Y. A brief examination of the emergence of the category of anxiety and narcissism in psychoanalysis itself will be provided as will its later extensions and developments in other modes of critical inquiry, such as postmodernism, poststructuralism, and queer theory. The writings of Deleuze and Guattari will be crucial to delineating how the historic shift away from working within the rigid theoretical apparatus of psychoanalysis, instead moving towards "schizoanalysis" in the 1970s and 80s as a more capacious entrance point into exploring the affective politics of the contemporary political moment. The paper aims at not only to charting the rise of conservatism, white supremacy, and fascism worldwide, but also to examine the exacerbation of liberal anxieties around this so-called "global" political crisis. In an usual turn, it looks Robyn Wiegman's and Elizabeth Wilson's special issue on "Queer Theory without Anti-Normativity" for affective insights into how to navigate the fraught and fractured landscape of the US social, political, and cultural imaginary.

"An Unoccupied Woman": Mary E. Wilkins Freeman's Frustrating Spinster Affects

Austin Carter

What connects 21st-century feminist scholarship to the days of spinsters past? What tendrils of feminism's affective temporalities cling to the spinster—a figure who immediately conjures an image of 19th-century New England gentility and fussiness—and connect her to the present day? Heather Love's "Gyn/Apology: Sarah Orne Jewett's Spinster Aesthetics" works to unravel feminism's impulse to rehabilitate the spinster, while recent work on queer time suggest a sense of longing, of loneliness, and of pleasant hurt that characterizes the unaccompanied, untimely woman. Yet: I want to posit the spinster as a resistant figure—not just one who resists normative structures but one who resists her own categorization and who frustrates narrative impulses. How might analyzing the affects that *make* a spinster reveal something critical about the narratives feminist discourse has constructed around chrononormativity and single women? I center my analysis on *The Whole Family* (1906), a collaborative novel conceptualized by William Dean Howells and derailed by Mary Wilkins Freeman. Prickled by Howells' dismissive (and, to her mind, hopelessly old-fashioned) mention of the patriarch's old-maid sister, Freeman wrote the novel's irreverent second chapter from the aunt's perspective, insisting that it is only within the confines of her family's small town and smaller minds that she performs the role of 'old maid'—elsewhere she is vibrant, useful, and attractive. The collaborators' increasingly frantic (and futile) attempts to fix the narrative and re-characterize the aunt as 'disappointed' and delusional, I argue, capture the frustrating impossibility of Freeman's 'spinster affect' and call into question contemporary attempts to re-contextualize and re-understand the spinster's feminist possibilities.

Patreonic Instagramming: Exploring the Deterritorializing and Democratizing Affective Politics in Animal Rights Advocacy on Social Media

Stacia Cedillo

Broadly, animal rights activist organizations such as PETA have relied on media tactics such as *micro-shocking*, *normalization of guilt*, and *ritualization*, which have worked to manage emotion by insisting audiences bear witness to various forms and realities of animal cruelty. In this "era of becoming a witness," this paper asks: How are technologies of social media "deterritorializing" these familiar hegemonic structurings of witness/testimony relations in contemporary animal activist media(ted communities)? Following Wrenn's analysis of the limits to "moral shocks" in animal rights advocacy, I draw on ecomarxism, ecofeminism, multispecies studies, and environmental sociology to look at the unexpected intensities, pedagogies, and paradoxes which accompany the production of animal rescue testimony accounts on Instagram. To do this, I examine how four of my favorite popular animal rescue Instagram accounts (@boochaces; @goatsofanarchy; @centraltexaspigrescue; and @afelice16) open up new alternatives for witnessing and collective response by subverting humanist anthromorphication, utilitarian essentialism, and capitalist end-of-life care logics. I find that familiar affective witnessing strategies reliant on shock mechanisms are

displaced by affective intensities of love, comfort, care, healing, and rehabilitation. Additionally, traditional critiques of large industrial systems are de-centered in exchange for a radical (and often "illogical") valuation of individual non-human life. Implications of these deterritorializations are discussed in relation to the possibilities and predicaments of witnessing, testimony, and unfolding collective action through social media and crowdfunding communities.

Status-Visibility: On the Uses and Abuses of #humiliation

Sarah Cefai

If we recall the beginnings of Facebook as told by *The Social Network* (2010), we witness the origins of the status-update in the protagonist's experience of and desire for humiliation. Zuckerberg's course of action is rivalrous and gendered: having been humiliated by his experience of rejection, he sets out to return the favour. At the outset, the logic of ranking (status-visibility) is implicit as a cultural imperative as much as a technological one. With the burgeoning uses and abuses of Facebook and other social media platforms, the narrative and algorithmic formations of humiliation have only multiplied. Barely a media interaction escapes humiliation's affective structure—evident in discursive thematics as much as textual strategies of avoidance, negation or instigation. Where social media are taken as substantive, the discursive and affective structure of humiliation gathers force. This paper addresses the capaciousness of and push-back against humiliation in the social media context, examining how "the pursuit of visibility" is complicated by humiliation's shameful ways of seeing and being seen. This account of the "self-folding exteriority" of humiliation re-encounters the "historical stage" of shame, considering what is at stake in this structure of feeling.

Bad Sex: Humiliation, Anaïs Nin, and Contemporary Culture

Ruth Charnock

Bad sex is everywhere, from the scenes played out in the Weinstein case and others, through to the texts I'll discuss here which pivot on figures of bad sex: Jill Soloway's t.v version of Chris Kraus' *I Love Dick* (2017), Kristen Roupenian's 'Cat Person' (2017) and Sheila Heti's *How Should a Person Be?* (2010)

Bad sex feels ugly. It is sex that embarrasses, that promises but doesn't deliver, sex that we don't desire, or at least not now, not like this, not with him, or her, or them, or it, or me. Bad sex is sex had in clichés, sex that fails to absorb us, that leaves us on the outside—either shamefully interested and yet rebuffed, humiliated, or uninterested, unmoved. It can be sex that absorbs us too much, that holds us too close for comfort or desire, trying too hard to get us to want it, or not hard enough.

This paper will argue that we can productively read some of our own bad sex scenes through the work of another female writer: Anaïs Nin. Long-humiliated for the way she wrote and had sex, Nin is useful for thinking about contemporary depictions of bad sex

because of how her work solicits our investment in sex playing out a particular way, only to throw us back onto this investment, in scenes that (re)enact the gendered dynamics of humiliation and shame that attend contemporary bad sex.

"Visibility"—Envisioning the Affective Work of Arts

Yi Chen

This paper explores modes of art criticism and knowledge making which intersect with affective philosophies and methodologies. From Merleau-Ponty's phenomenological exploration of painting and bodily inhabitation of the world, to Barthes' ruminations on "obtuse meaning," "punctum" which are terms suggestive of the affective intensities of images, there had long been a style of writing and thinking which foregrounds "impersonal affect." By uprooting arts' representational function, the implication for disciplines such as art history, visual culture and cultural studies is then to embrace alternative art writings. In the wake of a body of cultural historical research which re-thinks the ontology and agency of social beings, the question of the materiality of art proposes a curious avenue for exploring the substance, the identity of art (what is the distinct materiality of art), the affective agencies of art, and ways of making connections between the arts as "things" that coalesce with other cultural materialities. The methodologies of conceiving and exploring arts' materiality cannot be premeditated, since it derives from the ways in which art makes vivid rendering of perceptions, experience and affective capacities. While art history as a discipline seeks to contextualise art objects within various disciplinary frameworks, this paper discusses the possibility of aligning arts materiality to a constellation of cultural materialities (rhythms, perceptions, intensities). With a new materialist framework of visual methodology proposed by this paper, where should one proceed, which is the context and which is the text, how does one make alternative art history, art criticism and cultural studies?

Diffraction Autotheory

Alex Christie

The body was never whole to begin with: humanism's unified and autonomous subject is a potent fantasy for securing the body's borders. Autotheory disrupts the subject with the voices of others, introducing discontinuity into narrative and making explicit the (non)human affects cutting through our bodies. In blending narrative and theory, these works offer novel modalities for reimagining embodiment and subjectivity as emergent phenomena of various (non)human relationships to hormones, toxicity, dogs, or theory broadly conceived. These formal experimentations in representation both depict and introduce discontinuity into reading and readers, requiring a reading practice we might call diffractive. Privileging entanglement and difference rather than the self-similarity of reflection, diffraction "troubles dichotomies, including some of the most sedimented and stabilized/stabilizing binaries, such as organic/inorganic and animate/inanimate." Taken together, autotheory and diffraction attune us to subjectivity's affective entanglement with and within the world over and against autonomy and innocence. These metatheoretical modes offer both a site and methodology to explore

the breakdowns of bodies and genres, blurring distinctions between self and other, narrative and theory, reader and text. Leveraging affective vulnerability and susceptibility renders new versions of embodiment, which might allow us, following Nelson following Deleuze and Claire Parinet, "not to rediscover the eternal or the universal, but to find the conditions under which something new is produced (creativity)."

Between the Walls within the Classroom

Eun Kyong Chung

My project illustrates the classroom as an *affective* space through the analysis of a French film, *The Class* (2008). Given my experiences teaching and learning in the U.S. and South Korea, this movie struck me as an "*encounter* [that] forced us to think" anew about the classroom, evoking both shame and discomfort. The film's English title, *The Class*, immediately implied dual meanings: 1) *class*, as in a teacher and students, and 2) *class*, as in identity categories. While these definitions illuminate a discursive understanding of *class* which also evokes notions of race within my view of pedagogy, it was the French title—*Entre les Murs*, signifying "between the walls"—that incited me to imagine something more "between the walls of race/ethnicity, gender, and *class*" in the classroom. The film has no hopeful ending scene about the "deconstruction of those walls" by the heroic teachers often shown in Hollywood or Korean movies. Instead, the film stirred mixed feelings in me throughout its entirety, motivating me to take up an experiment on "deterritorializing" the familiar dimensions of the classroom. Drawing on posthumanist theories of affect, therefore, I undertake an analysis of this film in cognizance of the classroom as a plausible onto-epistemological site for interrogating the space of curriculum in terms of affects. In between questions regarding teachable and learnable moments/spaces within the space, "ordinary affects become the very stuff of inquiry."

"Don't Use the 'F-Word'": Questioning the Fear and Feeling of Fatness in the Embodied Experiences of Anorexia

Erin Clancy

The purpose of this paper is to explore the role of affect in the lives of anorexics in order to disturb assumptions about the relations they have with and to their bodies. I challenge the DSM-V's criteria for *anorexia nervosa* of fearing weight gain and having a disrupted way of seeing one's body by arguing that fear does not originate in food or the body('s size) but rather circulates through them and becomes fixated on/in the body and food due to individual and broader cultural histories of consumption and beauty. Fear is co-produced alongside belongingness and disgust in the daily lives of the anorexic and are reinforced and intensified through self-disciplined food practices, while fatness becomes a sign for these embodied negative emotions—not the source of fear itself. Fear and disgust drive the anorexic body away from both a) mainstream disparagement of fatness as shameful b) the ways of living made available under the contradiction of late capitalist society that demands both continuous consumption and thinness. Being able to belong to the group of anorexia, the anorexic secures distance between herself and the disgust she feels for these normalized dis-

courses and ways of being. The affects become stuck on her own body and food, which alters her experiences of embodiment. While the paper is not able to address every affect in the anorexic's world, it does begin to expand our understanding of how she experiences the reshaping of her body and space through affective relations and food practices.

"Why Does Manner Matter?" Reading for Affect in Latinx Literature

Thomas Conners

This project stems from a feeling of discomfort with mainstream acceptances of stasis over movement. With fixity dominating our conceptions and articulations of self (who we are, what we feel), contingency and dynamism are subordinated to the detriment of our social imaginaries.

My ponderings-as-response to this discomfort find intrigue in Altieri's *The Particulars of Rapture* (2003) in that it marks a shift from treating affects in the adjectival to their adverbial manner, lingering with the how more than the what and why. Altieri mentions how affects not reduced to concrete emotion are ignored; as a result, our affective vocabulary, interpretative tools, and imaginative potentialities remain limited and reductive. Reading affects in this new methodology introduces a reversal: affect appears in word choice and frequency, in structure and formal organization, in color and tone, in presence and absence.

In continuation, I argue that post-Sixties Latinx literature (as an aesthetic experience in which direct action, narratability, and intentionality are not essential) becomes a fertile object of study for adverbial affective exegesis. I center Salvador Plascencia's *The People of Paper* (2005) given that its irreverence to novelistic convention (holes cut from pages, repeated words, scattered text that fades into whiteness or is blacked out, symbols and diagrams throughout) introduces previously undetected nuances of feeling loss and creating literature. When attuned to the text's affective manner, we see the importance in widening analytical scope to appreciate the dynamic agents and factors implicated in expression, not the reduced interpretation of plot or author. Quickly making clear the fundamental difference between experiencing a state and identifying with it, I aim to trace a path for affective movement to intervene on, rewrite, and expand our interpretative, identitarian, and imaginative limits.

The Affects of Sexual-Celestial Citizenship

Joe Coyle

The recent emergence of LGBT-led neo-Pentecostal churches in Brazil has opened space for new performances of sexual identity vis-à-vis the nation-state, the LGBT community, and Evangelicalism. Performances of sexual citizenship among members of "igrejas inclusivas neo-Pentecostais" (neo-Pentecostal inclusive churches) are anchored in what they call "cidadania celestial" (celestial citizenship), where one's claim as a sexual minority is, in part, expressed through charismatic worship and practices of evange-

lizing others at Pride parades, favelas, or anywhere else you might find a human. While this recent identity formation could be understood as being in contradistinction to the radical potential of queerness, in this presentation I consider the ways in which evangelization and queer charismatic worship might be considered as useful modes to think through queer/affect theory's interest in bodily contact, fleshy presence-ing, cruising, and the possibility of an alternative hinted at in fleeting encounter. LGBT neo-Pentecostal churches are clear in their opposition to all forms of "promiscuity" and are invested in disciplining subjects into homonormative orientations, anchored in monogamy, marriage, saving souls, and an opposition to "gay militancy." Although these dogmas exert a powerful force, they are also ignored, refused, or exist side-by-side with other orientations toward the spiritual, the sexual, and the everyday. This paper builds upon ethnographic research carried out in various churches, streets, and homes in São Paulo to examine the affective performances of sexual-celestial citizenship and to argue that a non-secular, charismatic, and evangelical queerness can enrich our affective vocabularies for imagining otherwise. Rendering queer evangelicals as "duped" or agents of the end of democracy obscures what might be interesting about the sensuous ways in which these bodies come into contact with other bodies.

Is Oppression a Memory?

Kim Cunningham

Popular theories of structuralism, including social media fueled discourses of social justice, posit that oppression is "systemic" to distinguish it from the individualistic or agentic realm. The model of a social structure presupposes its other as individual agency in the form of conscious choice, but affect theory complicates this simplistic and rigid picture, questioning structures and structuration in its rigidity as a process, embracing instead the singularity of events and repetition with a difference. What happens, what political possibilities open up for addressing systemic injustice when it is no longer thought this way? How can rethinking the assumption that matter and memory are separate realms solve some of the continual issues in contemporary struggles for justice? This paper theorizes the nature of affective memory in relation to theories of systemic oppression using new biologist Rupert Sheldrake's theory of morphogenetic fields. Sheldrake's theory posits that matter (both human and non-human) is surrounded by fields that shape it via heritable probability, a kind of intergenerational transmission of trauma affecting all matter. In this paper, I synthesize Sheldrake's theory with affect theory and trauma studies, exploring the possibility that what has been called "social systems" are mnemonic forms or probabilities in matter rather than built structures. Systemic oppression looks less like a built structure that reproduces the same result and more like a living memory haunting the present that produces probable responses.

Witnessing Beyond Gender Dysphoria: Memory, Body, Temporality

Kim Cunningham

In this auto-ethnographic performance/paper, I (de)narrate my affective experiences of gender dysphoria interrogating notions of temporality, place, and home. The temporality of my experience and wanderings guide this experimental encounter with telling trans differently, and eventually wiggling out of trans identity entirely into the immutable flow of being. Experimenting with a critique of dominant transgender discourse of feeling "trapped in the wrong body" and the pressure that the body must reflect an inner truth of the self, I let the affect speak as the feeling of dysphoria "pulls" toward having multiple-bodies, for radical self-definition of the material beyond the representational, and for experimenting with placing the affective over the visual as surfaces for reading the gendered body. I complicate the visual's primacy, linking trans to the transmission of affect. Over the course of a year and 8 months, gender dysphoria takes me through a rabbit hole of theory, philosophical questioning, and finally, to a traumatic memory of ontological insecurity, guilt, and mourning. In its journey, nonhuman objects such as clothing, a binder, surgical options, and even far less obvious objects like a home décor guide, constitute gender dysphoria an affective assemblage.

Somatics: Intentional Embodiment and Transformation in Sensation, Perception, and Motion

Theo Davis

This paper focuses on somatics, a loosely interrelated set of body therapies that burgeoned with the countercultural movements of the 1960s and 1970s. I'll look first at the work of Thomas Hanna, a bodyworker and writer whose titles include *The Body of Life: Creating New Pathways for Sensory Awareness and Fluid Movement*. Hanna's work gave definition to the field of somatics, identifying the soma as a "self-guiding" "process," rather than "a thing or objective body." Somatic work happens in sessions with teachers who combine exquisite awareness of the physiological structure of the body and its energetic dimensions with an intuitive feel for momentary, transformative interactions. For instance, Elizabeth Behnke studied Husserl and wrote about a technique called "matching" which she used to release conditioned patterns of holding in the body. Bonnie Bainbridge Cohen worked with children with developmental challenges, using techniques such as stimulating an area of the body with "a soft brush" to awaken its ability to "initiate movement." As Michel Foucault was writing his field-defining critique of self-cultivation, Behnke and Cohen were exploring modes of individual somatic cultivation which resist the objectification of the body in both Western culture and medicine. These bodyworkers emphasized the power of finding places of release in the soma, and argued that shifting the attention to the minute, delicate and unpredictable process of somatic life is an act of not only personal but political change.

Imagining a Practice-Based Affective Research Methodology

Naomi de Szegheo-Lang

Scholars of queer theory and feminist methodology have often struggled to articulate ways of moving through the sometimes immaterial and transmutable worlds of affect, feeling, and emotion. This already difficult task is further complicated by the output-driven research demands of the neoliberal university. As an experimental response to this tangled web of factors, this paper blends scholarly writing with personal narrative and methods of research-creation in a proposal of practice-based affective research—a hybrid methodology that accounts for the ongoingness of affective research and values the personal "sparks" that guide one's objects of study.

Drawing on the author's experiences of rural-urban migration, interspecies encounters, and haunting residues of queer romantic life, this paper works to dismantle existing epistemic hierarchies and socio-political structures through recognizing affective impulses, emotional entanglements, and experiential truths as being the 'stuff' of research.

This paper argues that practice-based affective research is a necessarily feminist approach in that it holds politicized goals of creating social and political change, explicitly incorporates the researcher's positionality, and values traditionally undervalued knowledges. Taking inspiration from the work of Kathleen Stewart, Claudia Rankine, Lauren Berlant, and Avery Gordon, this paper utilizes the author's own affective trajectories throughout the research process in order to re-imagine the current scope of methodological possibilities available to affective research.

Becoming an "Unwilling Educator": Kent Monkman, Sir John A. Macdonald, and the Affective Force of History in Public

Tamara de Szegheo Lang

Recent clashes over monuments to Civil War leaders show us that history in public spaces can be rife with feeling, emotion, and affect. This paper translates debates about confederate monuments into the Canadian context. In August 2017, the Elementary Teachers' Federation of Ontario voted to propose removing "Sir John A. Macdonald" from all public schools named after him. Surrounding the vote by Ontario teachers, heated debate erupted. Macdonald, Canada's first prime minister, simultaneously invokes feelings of national pride and the horror of the genocide of Indigenous people. Among those denouncing the decision was Canada's former foreign affairs minister John Baird, who claimed that the vote was "just simply trying to erase Canadian history in the guise of an extreme and radical political correctness"; this familiar refrain accuses those fighting for social justice of censoring history, and thus of censoring historical education.

Through the work of scholars such as Sarah Ahmed and Lauren Berlant, this paper responds to these familiar claims by arguing that the pedagogical work done by monuments and honorific namings is affective and employs a normalizing affective force. Further,

this paper highlights alternate forms of education that—while *not* erasing Macdonald's role in Canadian history—present history in unexpected places. In making this argument, this paper emphasizes the affective and pedagogical opportunities presented by visual art using the recent work by queer Indigenous artist Kent Monkman. Monkman's touring exhibition "Shame and Prejudice" places Macdonald in a history that harnesses affect related to the personal, the intimate, and the traumatic to promote a critical approach to national history.

Docu-Navigating Detention: Mobility, Containment, and Moral Sensing

Anne Teresa Demo

Activists and social service providers often rely on the metaphor of navigation when describing immigrant detention in the United States. The spatial logic of the trope captures the desire for mobility and direction in a complex landscape that makes arrival and homecoming equally uncertain. My paper explores the multiple levels of "in-betweenness" that animate documentary projects about detention by tracing the recent turn to interactive platforms.

Although documentary films about the US detention system such as *Abandoned* (2000), *Lost In Detention* (2011), and *Locked in a Box* (2015) describe the disorientating spatial logics governing the architecture of detention and geographies of US immigration enforcement, they also rely on telling through discernment. Sound and framing emplace viewers in ways that engage moral senses such as care, dignity, harm, and degradation. Attending to the ratio between describing and discerning in these films provides the foundation for the focus of my paper, a close reading of the interactive documentaries *Invisible Picture Show* (2013) and *Bedtime Stories* (2014), supplemented by interviews with their creative teams.

Two primary questions guide my analysis of those projects. First, given barriers to access and techniques of control in immigration detention facilities, how do "telling practices" make invisibility known and duration tangible? Second, when documentaries "tell" through interaction and sensing as much (or more) than narration, what are the implications for moral engagement? Understanding the friction between interactivity, affect, and narrative is essential to the future of digital documentary and this paper offers one sense of the next turn.

Literacy as Sonic Boom: Re-membering Fleshy Energies and Other Worlds "Post" Humanism

Bessie P. Dernikos

While educational scholars work to reimagine alternative worlds where "the liberal humanist figure of Man as the master-subject" is not the center, Weheliye suggests that if we attune ourselves to a frequency not aligned with white supremacy, we begin to see that such worlds already exist. Within this paper, I explore the ways in which I struggled to attune myself to these "non-white" sonic frequencies while conducting

posthumanist research in Ms. Lima's first grade classroom (NYC). Drawing on the concepts of affect, haunting, and racializing assemblages, I argue that such frequencies permeate classroom spaces to awaken us to those social worlds that already always exist alongside the "normative" modes that serve to colonize literacy learning and denigrate students from diverse communities. These sonic booms may be understood as spatiotemporal disturbances to liberal humanism or "a series of powerful competing futures that infiltrate the present at different rates," thereby highlighting other possible worlds that trouble the violence of white supremacy. Emanating from the flesh, these frequencies go undetected by teachers and researchers who read, see, feel, and hear the world through "whiteness," which I define as an affective force that flows through mainstream classroom environments to dampen the flesh's potentiality. I conclude by proposing that we re-member the flesh in order to envision classrooms in more ethically just ways, what I term (re)reading with love.

The Disaffects of Interminable Standby: Preparing for Non-Disaster

Joe Deville

Disaster preparedness (or "civil protection") involves activities specifically designed to manage irruptions of intensity operating across a variety of registers, affective and otherwise. In such instances, a set of organisational routines and procedures are rapidly deployed in order to deal with relations of various kinds being cast into flux by the arrival of a sudden, destructive event. But such phases of extreme activity have to confront a much more common, and often much more banal, condition: that of being on *standby*. In analysing this condition, the paper draws on ethnographic research amongst the Swiss disaster preparedness force and archival material. Partly for historical reasons, Switzerland has developed arguably the world's most sophisticated disaster response architecture. And yet the organisations involved are rarely called into action given the—by comparison even to neighbouring countries—paradoxically low risk of disaster. The paper focuses on the dynamics of disaffect that the resulting condition of seemingly interminable standby can generate. This includes examining the attempts that are made by Swiss disaster preparedness organisations to manage and mitigate disaffect (e.g. boredom, disengagement, disillusion) before it takes hold amongst civil protection troops, and the ways in which the continued repetition of "non-disaster" opens a space for the repetition into the present of the contentious pasts of Swiss civil protection. Drawing resources from, amongst other areas, speculative philosophy, the paper argues that civil protection involves a simultaneous attempt to stabilise standby—to make it into a liveable and actionable temporal category—whilst integrating as one of its essential components the hope of its erasure.

Contingency, Affect, Improvisation: Toward a Theory of Musical Action

Dan DiPiero

This paper brings affect theory into conversation with critical improvisation studies by emphasizing the singularity of each improvised performance. Against readings of improvisation as a "relative domain of freedom", I use affect to develop an

understanding improvisation as a *contingent encounter* between subjects, objects, and multiple environments, each unstable and mutually interdependent.

From emergence to assemblage, several scholars have written of improvisation as a non-linear process in order to de-center what Erin Manning calls the "volition-intentionality-agency" triad of the sovereign musical subject. However, unlike these related terms, contingency is never only concerned with what happens (the result) or even how, from the perspective of causality; rather, it is also always concerned with the quality of experience, with the preconscious forces that permeate a situation and tie it together in event. In formulating a contingentist perspective, affect is thus an essential consideration for distinguishing contingency through the unknowable excess of sonic experience. Contingency then becomes, as Robin Mackay writes, something that "overflows" all efforts of "compartmentalization and management."

After establishing improvisation as contingent encounter, I move from the musical to the social, asking how this re-oriented notion of improvisation shifts thinking the everyday, where affect and contingency are also omnipresent. What can contingency help us to know about the aesthetics and politics of improvisation? Specifically, how does it alter or reflect on the reading of improvisation as a site of relative freedom within a police order? In concluding, I address these questions while gesturing toward a theory of improvisatory action, whether musical or social.

Feminism's Literary Enchantments

Yanbing Er

This paper advances several ongoing discussions on the significance of enchantment as a literary experience by considering its implications for contemporary feminist theory. I argue that literature's capacity to enchant offers an affective opening for the emergence of alternative ways of narrating feminist history. I explore enchantment for its potential to unsettle, and indeed widen, the affective and temporal infrastructures on which feminism has been predicated. Through the affective orientation of enchantment, I not only account for the ethical resurfacing of narratives that have otherwise been marginalized from the dominant feminist imaginary, but also attempt to reveal the unexpected space that enchantment as a productive analytic brings to unmaking the prevailing identity of feminism itself. I suggest that the enchantment a specifically literary text elicits is furthermore key to this conceptual endeavor, and in turn that literature continues to be an imperative domain for both the thinking and reading of modes of feminist inquiry both new and existing. In this manner, the paper more broadly rethinks the relationship between feminism and literature that has allegedly unfurled in a climate of increasing disenchantment. It seeks to bring a distinctively literary perspective to current feminist scholarship that is self-reflexively reconsidering the temporal organization of feminist theoretical and historiographic knowledges.

Feel the Vibrations: Climate Affects, Bodily Attunement, and Environmental Justice

Stephanie Erev

What do you make of the fact that calving events at the base of Greenland's glaciers radiate vibrations so intense they are felt across the surface of the earth? Do such events, and their vibrant afterlives, make a difference to politics? Or are they better left to scientists studying physical processes of nature? Could it be that the vibrant afterlives of glacier calving penetrate the discursive domains of culture and politics, infiltrating thought and belief without saying a word? This paper imagines the effects of these vibrations on the earthly bodies through which they travel, including our own. Figuring calving vibrations as affects I experiment with the idea that large-scale planetary transformations currently under way make a difference to thinking beyond their role as objects of thought. Approaching climate change in terms of affect augments the focus of what we think about climate change with questions of how such planetary transformations might influence the speed, texture, and durability of thought on a more fundamental register. As affects, calving vibrations may influence thinking even when they are not on our minds. And they may smuggle calving and other planetary events into politics even when we reject these events as legitimate objects of belief. I propose that proliferating anomalies within atmospheric, oceanic, and seismic activities may disturb subliminal experiences of time and confound embodied expectations of how the future is likely to flow from the past, and that tuning into these subliminal influences has the potential to energize campaigns for environmental justice, especially as part of a broader program of sensibility formation.

Corporal Affect: Technologies of Feeling in Diderot and Deleuze

Brendan Ezvan

In his reading of Spinoza's *Ethics*, Gilles Deleuze suggests a genealogy of affect that privileges affect's potentiality and creativity—Deleuze charts in Spinoza a shift towards theorizing the body as "constantly being altered, composed and recomposed, by individuals and collectivities." More specifically, Deleuzian affect is framed as fundamentally outside representation, as in Hasana Sharp's reading of *Spinoza and the Politics of Renaturalization*, according to which the philosopher advocates a shift from theorizing affect in terms of representation towards affect as a series of forces combining. My paper turns to Deleuze's reading of Spinoza as articulating a dual problem of bodily form and of historicity. That is, how might understandings of affect as a subjective and outside discourse block thinking about the cultural construction of bodies across time?

Whereas contemporary theorists such as Brian Massumi identify affect as a visceral, bodily reaction that escapes language and moves outside subjective experiences and identities, I argue that writers in the French 18th century developed novel strategies to textually represent affective experience. Drawing on the art criticism of Denis Diderot and his interest in the aesthetic of the *tableau*, I argue that Diderot represents feeling as a dynamic process of bodies coming together and breaking apart—in the

process providing an alternate model for thinking about the body, gender, and representation. Bringing a major 18th-century French writer into dialogue with Deleuze, my paper further considers how theorizing affect beyond Spinoza opens onto a potentially more historicized and contextualized account of affect.

Levee Affects: Threat, Displacement, and Slow Violence

Danae Faulk and Courtney O'Dell-Chaib

In conversation with Sara Ahmed and Rob Nixon, this collaborative paper considers the material and affective politics of levee systems in two case studies. The first examines affective orientations towards (dis)placement in the 2011 decision to activate the Birds Point-New Madrid Floodway and flood the black community of Pinhook, MO. The second considers the affective economy of fear within a Houston suburb levee district surrounded by water in the aftermath of Hurricane Harvey. Here we trace levee systems as lines of white investment, barriers to both encroaching water and racial difference, that materially and affectively envelope certain white communities while spilling-into communities of color. Together we consider what Nixon calls the "environmental politics of permeation and duration"; how levee systems temporally function to both further entrench bodies within legacies of racial injustice and determine possible futures for generations to come.

"I Guess That Would Make Us the Not-Chosen Family": Gender as an Affective Force in the Amazon Series *Transparent*

Mikaela Feroli

It is often said that "you can't choose your family." At its core, this saying is built upon the belief that 'family' is a group of people connected by blood who provide emotional support for one another. Yet, what if the family is not based on bloodlines, but affectively organized? I pose this question, and others, through an examination of the Pfefferman family in Amazon's *Transparent*. This paper builds upon the work of affect and queer theorists who explored the imagined and material ways family is wrapped up in ideologies about gender, sexuality, ability, race, class, space, and religion. I further this discussion by interlacing affect theory and trans identities, within the realm of the family, to illuminate the generative forces that move and shape bodies and ideas.

Following Sara Ahmed's argument in the ways that emotions align subjects, I analyze the Pfeffermans and the ways their perception of family is thrown into a tailspin after their patriarch, Mort, comes out as a transgender woman named Maura to demonstrate how gender, as an affective force, functions to produce structures and shape ways of feeling. Ultimately, this offers a broader understanding of the complex embodied and imagined experience of gender. Therefore, this paper illustrates: what is the role of affect in the family? What is the felt sense of family? How does the family produce affective dimensions of sense-making? What happens to the imagined and material family when gender is viewed as affective?

Troubling Empathy in Artistic Memorializations of Precarity

Danyel M. Ferrari

In the years following 2015's sudden media focus on the ongoing issue of forced migration, a number of public artworks have taken up the issue. Just as the media renamed ongoing forced displacement: "the European Refugee Crisis", to recenter Western interest, most of these artworks have occurred in Europe. The artists claim to intend to raise awareness of forced migration. Some of the most visible of these have, like Ai Weiwei's photographic "reenactment" of the image of young Kurdish Syrian refugee Alan Kurdi washed ashore in Bodrum, largely focus on the death's in transit, and, I argue, model their visual strategies on memorialization.

How are these memorializing artworks "working" culturally. Who are they working for? Ai and others claim to be attempting to "raise-awareness" of the issue in countries where the it is hardly an ignored subject. By focusing on death alone and utilizing the material choices we have all come to recognize from memorials and associate with affective response, these artworks intend to raise an empathetic response in their viewer. Carolyn Pedwell's work on transnational empathy and its utilization in neoliberal economies suggests that empathy itself requires examination.

If public art is historically productive of a civic audience-subject, what kinds of subjects (and objects) are produced by public entreaties to empathy? Who benefits from this empathy? I situate my analysis of these artworks and their social-media presence at an the intersection of literature on feminist scholarship humanitarian visualities, nationalism, and cultural studies of memorials in nationalism. I argue that as internationally visible artworks that memorialize an ongoing condition of precarity, in "real-time", these projects affectively work to produce specific and often troubling political effects, constitute their audiences, and erase the political subjectivities of the refugees on whose behalf they claim to speak.

Volunteer Environmental Stewardship and Affective Labor in Philadelphia

Alec Foster

Recent research has critically evaluated the rapid growth of volunteer urban environmental stewardship. Framings of this phenomenon have largely focused upon environmentality and/or neoliberal environments, unfortunately often presenting a totalising picture of the state and/or market utilising power from above to create environmental subjects with limited agency available to local citizens. Based upon qualitative research with volunteer urban environmental stewards in Philadelphia, affective labour is proposed as an alternative explanation for participation. Stewards volunteered their time and labour due to the intense emotional attachments they formed with their neighbourhoods, neighbours, and nonhuman others in relationships of affective labour. Volunteer urban environmental stewardship as affective labour provides room for agency on the part of individuals and groups involved in volunteer urban environmental reproduction and further serves to blur the line between cooptation and resistance in struggles over material, affective, and discursive urban environments.

Furthermore, embodied affective labour opens up possibilities for the fostering of new individual and collective subjectivities and new ways of relating to, being, and becoming with human and nonhuman others.

Affectively Embodied: Racism and Becoming Teachers

Asilia Franklin-Phipps

The social, cultural, and material effects of racism are felt in bodies, bank accounts, mortgages, and schools. Racism orients bodies toward space. It is atmospheric and everywhere all the time, leaving traces across cultural sites and institutions. Racism is always on the move. Racism is visible and invisible, but also, overwhelming and incoherent. In order to know, we must fix racism in place, and ignore its constant movement. Despite its ubiquity and fluidity, few teacher education programs engage the topic of racism in ways that reflect its complex, ongoing, and affective aspects. In these courses, future teachers might be asked to speak differently, learn obscured historical facts, and engage current perspectives. This work is valuable, but an overemphasis on antiracism as only discursive, or an approach to race knowledge as stable, disallows meaningfully engagement with the excesses of race and misses how racism always moves across space and time. Experimenting with affective pedagogies to differently engage future teachers in thinking, knowing, and doing in relation to racism, offers a very different framing for teaching future teachers about racism. Using a series of collages produced in an Education Studies course focused on racism, I explore how affective pedagogy centering literary texts, music, film, and visual art created different ways to affectively engage racism beyond discourse and toward embodiment, affect, and productive incoherence. This expansion challenged what counts as knowing racism and allowed future teachers new paths toward critically engaging dreams of racial utopias.

Seeing Pink: Sensing Annihilation, Artifice and Aalvage in Florida's Flamingo Worldings

Aurora Fredriksen

In present-day Florida, Anthropocene ruination is all around: in vast suburban sprawl and overdeveloped and eroding coasts, in the flattened keys and flooded cities hit by super storms, in rising sea levels reclaiming the everglades, and in waters off the panhandle poisoned by offshore oil spills. Amidst all this upheaval and wreckage, it is easy to overlook smaller, less dramatic spaces of ecological reconfiguration. One such space is being assembled through the return of long absent wild flamingos, not to their assumed historic range on the southern edge of the Everglades and the Florida Keys, but 80 miles northward in Palm Beach County's Stormwater Treatment Area 2 (STA-2), a human-made facility for filtering anthropogenic pollutants from storm runoff. As well as hope and wonder among the scores of people who book onto special tours each season to view the STA-2 flamingos, this hybrid assemblage draws forth uncertainty (where did the flamingos come from?), anxiety (will they come back each year?), and surprise from the many who never realised that flamingos—the ubiquitous symbol of the Sunshine State—were ever absent. I argue that, by making this prior absence visible,

the presence of the STA-2 flamingos folds longer histories of colonial annihilations and 20th century artifice into an emerging landscape of ecological salvage. Throughout, I attend to the ways in which flamingo worldings have drawn forth a series of ambivalent affects—mixing wonder and disdain, regret and forgetting, nostalgia and kitsch, hope and anxiety—in the unravelling and (re)assembling of ecological relations.

Change the Refrains: Eco-Logic Design for the Revaluation of Urban Environments

Jonas Fritsch & Kristine Samson

This presentation takes its point of departure in a transdisciplinary exploration of urban affective encounters and moves towards a revaluation of contemporary urban space from the joint perspectives of evental urbanism and affective interaction design within the frame of the ongoing research project *Affects, Interfaces, Events*. The city, its planning and design, is primarily driven by economics and architectural regeneration for making profits. By bringing forth urban ecologies and their affective potentials (as value, capacity to affect and to be affected) we argue that it is possible to change the refrains (social, mental, environmental) of the current urban condition. In *Three Ecologies*, Félix Guattari argues that an eco-logic approach is necessary to initiate real change, forge new value systems and new productions of subjectivity. In our current practice, we have conducted two urban workshops within the frame of "Urban Fabric(s)" where we have explored the relational ecologies of various urban bodies and textures. Within a transdisciplinary group of researchers consisting of interaction designers, artists, engineers and performance interventionists, we have explored the relations and affective capacities inherent in a variety of urban fabrics and layers. Using the body, the senses and an interactive design that enables people to feel WiFi and CO2 as Electric Muscle Stimulation (EMS). At the presentation we will draw on the workshops to propose eco-logical designs for re-articulating and revaluing urban environments.

From Despair to a Queer Feeling of Hope: Theorizing Optimism through the Works of Zanele Muholi and Nandipha Mntambo

Helen Frost

In her analysis of the post-apartheid moment, Helen Strauss has observed a transition from "liberation euphoria" towards "an emotional culture in which expressions of disappointment seem to have become the order of the day." While the "spectacle of the promise" can be recognized "in a range of post-apartheid nation-building ventures and symbols," this optimism has been overtaken by public expression of pessimism and despair. Similarly, in the post-apartheid public sphere (and in scholarship), South African sexuality is represented as a problem—as dangerous and in crisis—often pitting "rampant African masculinity" against "painful female sexuality." Discourses around black women's sexuality in South Africa often emerge at the intersection between public expressions of pessimism, despair, and disappointment with the nascent democracy,

where queer black women's bodies are subjected to public scrutiny either through questions of their gender presentation or through prurient fascination with their injured, mutilated, and/or dead bodies. Given this context, I will be focusing on the photography of Zanele Muholi and Nandipha Mntambo whose work takes the promise and potential of joy and eroticism seriously, and, in so doing, provokes us to make sense of this optimism even as it seems to emerge from sites of violence and political despair. In their work's capacity for world-building and for implicating the viewer in the image itself, I argue that it can be used to theorize, and theorizes in its own right, what Jose Muñoz might describe as a "queer feeling of hope" in the face of "hopeless heteronormative maps."

Thinking "Decolonial Love" as Transformative Affective Resistance and Survival in Black and Woman of Color Feminisms, Queer Theory, and Decolonial Thought

Rebecca Fussell

This paper considers Chela Sandoval's concept of "decolonial love" as a point of departure to consider decolonial and feminist investments in relation to studies of affect. For Sandoval, decolonial love is inspired and advanced by U.S. Woman of Color feminisms and can be used and understood as a technology of social transformation. Decolonial love, she argues, revises the Westernized narrative encoding of the term, calling for "a kind of love . . . that ruptures everyday being." By taking up Sandoval's concept of decolonial love as a hermeneutics that affords a way to discern academic and everyday divisions based on race, sex, class, gender, and identity, this paper works through feminist, decolonial, and queer scholarship in order to engage the "affective binds" that have been argued to permeate discussions of politics, agency, and temporality. I cite Black and Woman of Color feminist, queer, and decolonial scholars such as Sandoval, Audre Lorde, Maria Lugones, Emma Pérez, Sharon Holland, and others, to consider how their engagements with "the everyday" structure alternative relations with "objects of the past" that some queer and feminist scholarships approach through revisions and critiques of the reparative turn. In doing so, I argue that decolonial feminist coalitional engagements, pursued by the scholars I mention here, offer insights into the ways that studies of affect can be generative in the production of methodologies that carve out pathways for considering new, alternative, differential, and at times oppositional, methods of resistance and survival.

Affect, Being, and Resonance: The Is-ness of Pedagogical Ontologies

Walter Gershon

In contemporary United States education, to teach is to know. This is evident as much in how teachers' efficacies are measured by their students' recall of known information questions on annual standardized assessments to tendencies in emphasizing knowledge and knowledge production is evident in both mainstream constructions of teaching and teacher education and more critical traditions of educational scholarship. The concern with this orientation towards the primacy of knowledge is that it a)

preserves a not-so-hidden-curriculum of Western meaning-making that reifies false Cartesian mind/body dualities while b) simultaneously systematically sublimating the significance of ways of being in educational interactions.

To "be" is to know, how one "is" strongly determines both what and how one knows, and being, knowing, and doing are inseparable. Whether conceptualized as "sticky," "blooming," or "resonances," a theoretical move from conceptualizing education as the provenance of knowledge production to the flow of affects is at once theoretically helpful and practically useful.

Theoretically, a move to affect underscores the inherent entangled multiplicity of singular-seeming events and relations—articulating resonances so that they cannot be readily reduced and redacted while documenting how associated reverberations are amplified and dampened across layers of scale and ecologies. Practically, as this proposed paper documents, a "teachable moment" enunciates the everyday and extra-ordinary ways that affect functions as the is-ness of teaching.

Critical Understandings in Motion: Resonances, Reverberations, and Reverb

Walter Gershon

Sounds are received and returned within, between, and across ecologies. They travel through spacetime from distant galaxies and turn the ceiling of your first floor apartment into a giant resonator. Because sounds travel in waves, regardless of how stationary any-thing might appear to be, they produce ever-evolving omnidirectional surges of vibrational affect, trajectories that are at once affected and affecting as they are interrupting and interrupted by other iterations of the sonic. It is a never-ending, present continuous process of recursive informational iterations of resonances that is as felt as heard, in the blink of an ear, otological experiences that last from birth to death.

Audible resonances, metaphorically and materially, are ever-emergent reverberations of simultaneity, always already mobile and present in ways that are metaphorically and literally significant. The same holds true for conceptualizing sounds-as-media that are at once media, mediating, and meditated. Traveling ambient understandings, signals, and signs that describe and transcend boundaries as physical as they are imagined.

Reverberations, then, can be theoretically and methodologically utilized to attend to the never-ending ebb/flow/interactions of any given thing in relation to ecologies, their constituent parts, and affects. This piece documents such possibilities and explores the complicated nature between reverberations and the manufacture of reverb, our difficulties in enunciating such differences, and some of the consequences of our puzzlement, confusion that resonates across scale.

Violence is a Place: Affect, Entanglement, and the Thrown-togetherness of Oppression

Walter S. Gershon & Boni Wozolek

Place is the thrown-togetherness of things, at once an entangled assemblage and a feedback loop, assuring that, just as one can never return home, home is never a singular possibility. If violence can be an assemblage and an assemblage is, in essence, the thrown-togetherness of things, then is violence not also a place? Rather than attempting to falsely sort new materialist constructs from critical geographic understandings, our project here is to document how affect is central to both processes and, in so doing, to suggest that these traditions much productively support one another in ways that have been largely overlooked. Part of the concern, we surmise, is that exercises of this nature are often relegated to the theoretical. By this we mean no value judgment about the purpose and possibilities of theories but instead to say that it is in the material application of these theoretical possibilities that their similarities and alignment perhaps most appear. In order to document these intersections, this proposed piece addresses how both theories speak to the ways in which affects combine to construct places of violence. Specifically, we utilize audio files drawn from two studies as a springboard to articulate everyday institutional violences, in this case perpetrated against young men of color. It is through this examination that we can better understand the possibilities and limitations for understanding violence as a place and the centrality of affect in its foundation.

Digitally Mediated Affects of Autistic Meltdown Online

Daena J. Goldsmith & Jessica M. F. Hughes

Meltdown is metaphoric language for a common autistic experience characterized by "physiological fight or flight response[s]" triggered by sensory overload, prolonged stress, or frustration over communication. In this paper, we examine online encounters with autistic people approaching and in meltdown. We focus on five videos that disrupt the typical outside-looking-on caregiver or clinical gaze and instead center autistic experience. These videos include "Interacting with Autism," a cartoon that alternates between the point of view of a boy experiencing sensory overload and observers who witness what may be a meltdown; "Carly's Café," an interactive simulation in which the viewer adopts the perspective of autistic teen Carly Fleischman as she experiences communication frustrations and sensory overload in a public space; and three videos from the Streamofawareness YouTube channel: "Autism: a meltdown on camera," "Autism SIB meltdown on camera," and "Finally caught an explosive meltdown on camera" in which adult autistic Cynthia films her own meltdowns. We find that these representations affect autistic people in meltdown by making space for empowerment in the midst of an embodied experience that's typically fraught with extreme vulnerability and lack of control. These digitally mediated encounters affect non-autistic viewers by inviting them to stare, to face autistic Others, to account for misconceptions that stigmatize autistic people in meltdown, and to build empathy and acceptance for autistic ways of being in the world. Finally, these encounters affect disability studies by making

space for theoretical discussions about the phenomenology of impairment and the emancipatory potential of staring.

The Isomorphic Relationship Between Music and Emotions: A Subconscious Nonphysical Resistance by Concentration Camp Prisoners

Dana Kemack Goot

The period following WWII offered no research into the affect of music-making on prisoners within conditions of Nazi concentration camps. Comprehension of music-making's affects could have enabled valuable music therapy for concentration camp survivors and for survivors of other tragedies today. However, music therapy research of modern times can offer tremendous insight into music's historical affect on the psycho-physiologic responses incurred by prisoners based upon the mutual analogic patterns of music and emotion over similar communication methods.

The isomorphic relationship, the virtually indistinguishable underlying processes, between music and emotions, served as an intercourse for concentration camp prisoners. The parallels between the auditory patterns of music and the visceral patterns of emotion indicate a subconscious affect of music-making's intent. In Stige and Edvard's *Invitation to Community Music Therapy*, modern research's application of temporal dimension upon historical testimonies illustrates benefits imposed through musiking. Fisher and Gilboa's "The Roles of Music Amongst Musician Holocaust Survivors Before, During, and After the Holocaust" offers testimonies from still living holocaust survivors. I extend this research to argue the need for music-making and that the isomorphic relationship between music and emotions provided concentration camp prisoners subconscious nonphysical resistance against the Nazis. Application of behavioral concepts by Strathman and Joireman in *Understanding Behavior in the Context of Time: Theory, Research, and Application* elucidates the subconscious impetus of defiance through music-making. Music serves as a communication method of individual and collective self-expression and permitted those stripped of their humanity to express resistance while chronicling the value of human life.

Re-Feeling and Re-Membering the ABCs of Schooling

Kay Gordon & Maya Pindyk

Drawing from Gilles Deleuze's *ABCD* (2011) and sparked by Caroline Christov-Bakargiev and William Kentridge's (2016) take on his work (without "the smoking"), we mobilize the alphabet to access our own affectively-charged, sticky school memories in order to reimagine and re-feel the ABCs of schooling. The common-sense ABCs of schooling that we take up include the unidirectional and linear succession of discrete tasks, the very literal use of the alphabet through grading (and the hierarchical structure and feelings that come with letters A-F), the concept of leveled readers in elementary school, "correct" reading and writing, and the very foundations of learning the ABCs in preschool. Our paper/performance engages these questions: *How can we (re)use the alphabet to reorient our sticky memories of schooling towards pedagogical possibili-*

ties? What futurities do the intensities of our schooling experiences signal and shape for us as educators? In this paper—composed and presented as a back and forth timed script—each letter in the alphabet (unfolding in sequential order) becomes a motor to set off ways of re-feeling educational practices. Engaging the dynamic cracks that break the ABCs of schooling (even as those ABCs continue to congeal), we reactivate our pre-K through 12 school memories to provoke educational futures.

Affective Pedagogies: Experimental Approaches in Architectural Design Education

Emine Gorgul & Nilay Unsal Gulmez

As the progress of the ecologies of formation in architecture has been a long run that proceed gradually in ages, and witnessed diverse crises and novel beginnings, similarly the ecologies of teaching also shaped and re-shaped in relation to the shifting paradigms and crisis in design theory and practice. In this regard, since the "affective turn" introduces new potentials into current architecture and design discourse and praxis; consequently, not only the production of affective spaces, but so does experience with its pedagogical capacities gain importance. In other words, affective turn introduces us -theoreticians, designers and educators alike—to the possibility of experimenting with fresh approaches to design.

Resonating with these facts, this paper aims to reflect an ongoing research about experimental pedagogies in design education that focuses on affect based construction and cognition of spatiality, through deploying intangible elements of light and sound in the development of -architectural- space unlike conventional deployment of tangible volumetric elements. So, the presentation frames the theoretical background of the experiment and its relation to the affect theory, while depicting the initial out-comes of the experiments -that were held with under-graduate level architecture and interior architecture design studio students- based on affective spatial relations, and opening them into discussion.

In short, this paper explores the pedagogical capacities of affect theory in contemporary design education, and deploy affect as novel literacy in architectural education, in order to generate innovative studio strategies, while developing affective responses to the cotemporary crisis in *ecologies of formation* in architecture, together with *ecologies of learning* in a broader sense.

Action and Affect in the Boundaries of Music: A Case from *Super Mario World*

Julianne Grasso

Analysis of video game music is often premised indeterminacy—this is music that is beholden to its interactive medium. Analysts have thus typically focused on how that interactivity might manifest musically. This paper offers another angle to indeterminacy, one that focuses on the player as agent of action and meaning-making within musically defined virtual environments. What is it like to experience these musical

worlds, to play with or against them? Exploring this question, I outline what I call "affective zones," or spaces in games defined by boundaries created by musical sounds rather than walls, levels, or screens. As spaces of musically mediated potential, affective zones can enhance or attenuate interactive affordances in game environments. I use "affect" as a lens of analysis to account for the indeterminate nature of video games in which a player's actions, thoughts, and feelings are not simply determined by musical function, but rather form a locus of subjective encounter with musical materials.

This paper demonstrates affective zones in an analysis of music from *Super Mario World* (1990). Tempo changes in the "Overworld" music separate multiple affective zones within the same environment, affording different meanings in these musically defined "spaces." This change effectively alters the rules for play, creating affective potential in adhering to or breaking the rules. By conceptualizing music as a space of potential, I argue that musical meaning in video games is not latent in its own indeterminacy, but rather in the indeterminacy of the encounter between player and game.

"This Feels Different": #neveragain, #blacklivesmatter, and the Religious
Racial Dynamics of Inspiration

Biko Mandela Gray

This feels different. In response to the #neveragain movement against gun violence, "this feels different" became a constant refrain. Indeed, things do feel different: CNN held a town hall; Donald Trump feigned sympathy in a presidential listening session; and local and national politicians are scrambling to find a way do something about gun violence. If there was a word to capture the sentiment of the country in the wake of the Douglas school shooting, it might be "inspired."

In this paper, I argue that the "inspiration" of the #neveragain protests discloses a significant connection between religion and race/ism in this country. The term "inspiration" owes its etymological legacy to the breath—and therefore to pneuma, to spirit. Like the breath, the students' inspirational actions quicken us, moving us to act. Moreover, as celebrities have pointed out, these inspirational actions invoke a tradition of American protest, drawing upon the "spirit" of past activists and movements through courageous resistance.

This inspiration, however, is most certainly racialized; while the country is "inspired" by #neveragain, black courage is at best contested through claims of violence and terrorism, and at worst, completely ignored by claims that "this feels different". Drawing from Sara Ahmed and Charles Long, I show how the proliferation of inspiration is only made possible through an affective economy that binds people together by either ignoring or contesting the legitimacy of black protest. Ignoring the racial and religious dynamics of inspiration will weaken the possibilities of and for collective organizing, perpetuating white supremacy in the process.

Practicing Sympathy: An Education in Fellow-Feeling, Free Labor, and (Trans)Formative Tears in *The Slave's Friend*

Mariah Gruner

A miniature magazine, *The Slave's Friend*, was fitted for children's hands and its pages were packed with lessons for children's moral and political education. Circulated in the 1830s by the American Anti-Slavery Society, *The Slave's Friend* used discourses of sentimentality and free labor ideology to encourage specific formulations of the child abolitionist. Grounded in a belief in the power of practiced sympathy, "fellow-feeling," *The Slave's Friend* illustrated the possibility of a transformable self (through intellectual and material exercises). But how far might this transformation go? *The Slave's Friend* frequently included stories of the joyous move from slavery into freedom, seeming to offer a vision of a transformed society. However, it more often highlighted the transformation of (white) abolitionist children, channeling their affective and consumer powers to realize themselves as agents.

This presentation investigates the uses of affect to generate the appropriately feeling and acting subject, thinking through the implicit whiteness of that subject and the limits of "fellow-feeling" under these conditions. *The Slave's Friend* emphasized the mobilizing power of affect, positioned subjects without direct political access (women and children) as potential actors in the effort to disrupt the material and ideological bases of slavery, and reframed what counted as political work. But the magazine also framed images of the suffering of enslaved persons as central tools in the production of white moral citizens. This presentation investigates the complex formulation of agency, mutability, and (self)transformative sympathy in *The Slaves' Friend* and thinks through the uses of an education in feeling.

Affect in Collaborative Arrangements in the Westfjords of Iceland

Valdimar J. Halldórsson

The ethnographic method in social anthropology has been severely criticised for normalising and sustaining the unequal relationship between the researcher and "his" subject, as well as the powerful hierarchical distinction between "us" and "them." The criticism has led to various experiments within the discipline resulting in more reflexive, multivocal and co-constructed forms of ethnographic practice. One of these experiments came to be called 'collaborative anthropology.'

Anthropologists have always practised collaboration of some sort during their fieldwork. However, as already mentioned above, it is rather questionable to pursue collaboration based on the control of the ethnographer. Instead, Collaborative ethnography shifts control of the research process out of the hands of the ethnographer and into the collective hands of ethnographer and the community with which they are working on an equal basis. Collaborative ethnography emphasises, therefore, finding common ground on which to build shared understandings and mutually directed actions.

There are of course many various collaborative arrangements, but common to them all is "affect," because the way people, bodies, events, places and histories affect one another is the fundamental root of collaboration. To build a shared understanding of how people and things affect one another we can examine the encounters in intensive relations between them in and with various collaborative arrangements, which on the one hand shape these arrangements and on the other hand are shaped by these arrangements, their history and the material environment. Examples will be given of such encounters between a District Committee of a small village, the villagers and the municipal government in the northern part of Westfjords in Iceland.

J. G. Herder's Ontology of Feeling

M. Gail Hamner

As the "Affect and Philosophy" stream notes, contemporary affect scholars typically differentiate affect from feeling. An earlier philosophical moment suggests a more diffuse line between impersonal affect and subjective feeling, however. This paper examines the ontology of *Kraft* (force) in J. G. Herder and analyzes how *Kraft* affects and is affected by sense organs. I contend that Herder's ontology of *Kraft* is an ontology of feeling (*Gefühl*), where "feeling" registers as both physical and emotional touch. In one fragment Herder writes, "*Ich fühle mich! Ich bin!*", gleefully overturning the Cartesian grounding of human being on rationality. Herder claims that affective forces are channeled into what we take to be things and persons, and he insists that each individual and ethnos absorbs its surrounding affectscape differently, an embrace of perspectivalism that structures his cultural relativism. Humans are no different from other animals in our fundamental sensuousness, but differ in our capacity for stilling the sensorial flux of *Kraft* through *Besonnenheit* (reflection, awareness). This reflective and reflexive response to sensuousness creates patterns of language. Language is weaker and more variable than instinct, but its plasticity creates cultural difference and asymmetries of cultural power. Herder thus provides philosophical resources for attending not only to the ontology and phenomenology of feeling, but also to how these latter create densely affective accounts of subjectivity and publicness that subsist along gradients of power (*Kraft*). Simply turning to affect is not enough; showing how affect is used to divide bodies, cultures, spaces, and policies is also crucial.

Experiential Cartographies: An Exploration of Affective Learning Through Multimodal Singularities

Lee Hazeldine

Representational epistemologies within education are increasingly contested by pedagogies that challenge convergent, teleological conceptions of understanding. Rather than perceive knowledge as a representation of a given reality, or an object that can be transferred from one place to the next, notions of affective learning perceive understanding as emerging from our continual and transformative participation in the world. From this perspective, educational environments become less about the imposition of given schemas and more about the re-opening of subjectivity in which we emerge as sin-

gular entities. In such circumstances, the problem for pedagogy is to provide maps that facilitate learning without closure within affective, heterogeneous space. This is especially challenging in that most literal of learning landscapes, the educational trip.

By recognising the affinities between affect theory and connectivist notions of diversity, autonomy, openness and connectivity, multimodal digital spaces may offer opportunities to enhance our perceptual powers, allowing learning singularities to emerge that continuously transform our relationship within the world. Firstly, it is suggested that the creation of affection-images within collaborative virtual space has the potential to generate non-euclidean intensive cartographies in which time and duration, rather than spatial equivalence, is acknowledged throughout the learning process. Secondly, it is proposed that such cartographies provide "intermezzo" spaces that continuously generate affective singularities which disrupt subjectivity, allowing emergent forms of knowledge to appear. This paper seeks to highlight how such singularities are demonstrable during observed interactions upon educational trips where collaborative digital multimodal content is generated.

Scandalous Lessons: Diva Citizenship and the Queer Affects of Soap Operas

Mark Helmsing

Following ideas in Snaza & Gordon's call, this paper moves its analysis of affect and education outside of institutional spaces of schooling and into the interior space of the home to consider the affective force and curricular logics of the televised daytime drama serial, known as "the soap opera." During the 1980s and 1990s of my youth, "soaps" were a pervasive form of mass media I and many other queer youth consumed precisely against and outside of the normalizing spaces of school. Queer youth growing up athwart the normative consumption of televised entertainment often turned to soap operas not only for escapist fantasies, but for careful instruction in what I argue was an apprenticeship in a queer form of "diva citizenship." Against the school's curricular logic of producing respectful and well behaved citizens in the service of upholding a straightened citizenship of decency and civility, soap operas taught queer youth how to construct a citizenship built on a felt politics of illegitimacy, scandal, and revenge. Why would anyone champion these avowedly 'bad' politics in soap operas as a curriculum of citizenship in the service of a queer futurity? This paper suggests some reasons why, and, using affect theory to explain how the affective force of soap operas educated my then-emerging queer sensibilities, I draw upon studies of queer affect and queerness in televisual mediums. This allows my reading to move beyond representational readings in the historically dominant paradigm for studying soap operas, feminist cultural studies.

The Affective Present: Contemporary Epics by Women

Amanda Hickok

In his recent book, *The Work of Art in the Age of Deindustrialization*, Jasper Bernes argues that Bernadette Mayer's *Memory* is an epic of the frenetic doubling down of pro-

ductive and reproductive activity, one that runs together clerical and domestic work to register the accelerated tempo of post-industrial feminized labor. Though this agitated pace reflects the speed of women's "double day" and the multiskilling necessitated by the subsumption of the affects of care work by the workplace, the affect of the epic itself is not "zany" but mechanical. In this record of her life, Mayer fails to "convert compelled activity into artificial conviviality." Following this, I am interested in the ways North American anglophone epics by women since the 1970s are mediated by affect as to reveal not only conditions of the historical present, but patterns of adjustment to ongoing crisis—the "messy dynamics of attachment, self-continuity, and the reproduction of life" as they differ across and complicate gendered, racialized, and class-based subject positions.

This paper borrows Lauren Berlant's framework for understanding the present as it is "perceived, first, affectively," and is temporal in that its parameters are continually felt out. Approaching epics by Hejinian, Mullen, Sanchez, and Robertson as poems "containing history," how might new conceptions of the historical present become visible only as they are mediated by affect, and by the constant negotiation of what it means to live in a time when the reproduction of life is always under threat?

37°57'02.5"S 144°38'02.0"E

Fiona Hillary

This paper explores how ephemeral public art practice engaged at the intersection of haptic and scopic experience can forge new readings of a site, a new politic, creating what Berardi refers to as a common space of resonance in the everyday landscape. Using as a case study 37°57'02.5"S 144°38'02.0"E, commissioned for the public art project Treatment: Flightlines in Melbourne, Australia, the paper will investigate the necessary pre-conditions around which it might be possible to create an affective rupture for an audience negotiating a liminal landscape on the edge of a rural and post-industrial site. Specifically, it asks how might particular affects be remunerated and transformed through an amalgam of sound and installation art to create for participants a contemporary urban dream.

Conceived as a place-responsive artwork located in a remarkable historic bluestone water-tower, four electric guitarists shrouded in a neon glow over the course of two days established continuous dialogue of abstracted sounds and movements in tandem with the landscape. 37°57'02.5"S 144°38'02.0"E explores the potency of the generative, progressive nature of durational performance on site, creating and unfolding the intervals/interstices recuperating spaces between the past and present.

The case study offers a meditation on how affect can/might be shifted through an encounter with sound, light and the ambience of space, tearing a schism in both time and place (the landscape). In seeking to implicate the audience in the co-constitution of a moment on the precipice of the future, this work is an exploration in creating alternative narratives of site that breathes with the space; that allows us, as Haraway outlines, to stay with the trouble.

Beyond the Theatre, Beyond the Asylum: Mad Affect, Theatricality, and The 'Other Spaces' of Mental Disorder

Leon Hilton

This paper is drawn from a chapter from my current book project, which is entitled *Collective Drift: Neurodivergence and the Errancies of Performance*. In the chapter, I consider an interrelated set of historical and cultural developments that brought together theatrical and psychiatric imaginaries in the late 1950s, 1960s, and 1970s. The chapter asks why theatre becomes preoccupied by the space of the psychiatric asylum at a particular historical moment, while also considering why the asylum becomes represented in specifically theatrical (and more broadly) "performative" terms in the midst of a historical period in which both the theatre and the asylum—two of modernity's paradigmatically heterotopic spaces—are undergoing profound crises of aesthetic, cultural, and political viability. In this paper, I address these questions by way of two examples from the late 1960s. First, I consider the "theatrical" framing device that structures Frederick Wiseman's notorious 1967 documentary film *Titicut Follies*. Banned in the United States shortly following its release, *Titicut Follies* exposed the dehumanizing conditions of a Massachusetts psychiatric prison hospital and subsequently motivated calls to reform and deinstitutionalize the national mental health care system. My discussion of the film concentrates on the aesthetic and political implications of its theatrical framing device, which intercuts images of brutal asylum life with scenes documenting a Christmas pageant performed by both the inmates and the wardens that gives the film its title. I argue that Wiseman's theatrical framing device can be used to understand the film's impact upon the burgeoning anti-psychiatry movement, and to demonstrate why and how theatricality itself came to play a role in the turn to madness as site for potentially revolutionary social and political affect in the late 1960s and early 1970s. Second, I consider a theatrical performance that was mounted in 1966 at the Palais de Tokyo in Paris by staff and patients of La Borde, an experimental psychiatric clinic run according to the egalitarian principles of "institutional psychotherapy" elaborated by the radical psychiatrists Jean Oury and Felix Guattari. Drawing upon archival documentation and fragmentary recordings of the performance, I trace the way Guattari and Oury's conception of "transversality" as a mode of relation between psychiatrist and patient translated into the form of the theatrical performance and the method by which it was created.

Public Wounds and Moral Spectators: Challenging Ableism with Affect in Narrative

Drew Holladay

In "Pathologia," Jenny Rice describes the experience of an "intense wound" as a visceral sensation when confronted with anti-Semitism. Rather than rejecting it as a sign of communicative disjunction, she suggests that communication scholars can recognize how the wound "allows us to cultivate new forms of being-together in the public realm." Attending to sometimes painful affective responses "affirms our life in the [rhetorical] sensorium," a space where we can "[broaden] our capacity to feel part of affiliative networks."

Using Rice's framing of the wound, this presentation reflects on the writing of autistic self-advocates (ASAs) who foster affiliation with audiences by representing their own affective wounds resulting from experiences of ableism. ASAs challenge the numerous cultural assumptions tied to autism through personal descriptions of trauma or discrimination, revealing their own affective wounds in order to invite the audience to condemn ableism. ASAs, in this sense, interpolate their audience as "moral spectators," described by Luc Boltanski and Lisa Cartwright. Instead of "collapsing the [geographic] distance between spectators and faraway on-screen subjects" (Cartwright 193), however, ASAs create public wounds that collapse the epistemic distance between the disabled and non-disabled. In doing so, ASAs construct with their audience "a coincidence between two lacerations" (Bateille, qtd. in Rice 40) a connection that brings the non-disabled into a common "affiliative network." I will conclude by demonstrating how this framework of reading affective wounds can apply to writers/creators marginalized in other (and often multiple) ways, such as video recordings of racist verbal attacks.

Inhuman Forms in Jeffrey Yang's *An Aquarium*

Michelle N. Huang

Stacy Alaimo, in her work on pelagic new materialisms, argues, "The pervasive trope of the oceans as alien may alienate humans from the seas, but it may also suggest that sea life hovers at the very limits of what terrestrial humans can comprehend." This proposed paper extends Alaimo's suggestion that the affective boundaries of the earth-bound human are the very means by which we understand the category itself by excavating the nexus of racial and poetic form. Specifically, this paper examines the trope of alienation through Jeffrey Yang's *An Aquarium: Poems* (2008). *Aquarium*, as a bestiary (and abecedary) of sea animals, draws our attention to taxonomic classification and its role in epistemic creation. Yang's oceanic denizens—abalone, barnacle, coelacanth, dinoflagellate, etc.—elicit an ambivalent response of wonder and disgust. They also evoke alienness and animality, two reoccurring tropes for Asian Americans, a racial group whose subjectivity has historically been conceived as radically foreign, inhuman, and inscrutable. Drawing from posthumanist work by Alaimo, Mel Chen, and Donna Haraway on one hand and work on Asian American experimental poetics on the other, I argue that through its reconfiguration of poetic and taxonomic forms of ordering, *Aquarium* provides a nonrepresentational lens for illuminating the submerged microstructures of racial violence swirling through a transpacific ecology marked by American neocolonialism. Even in the absence of readily identifiable human bodies, poetry makes visible racial ecologies, and these insights in turn alter our understanding of the boundaries of the category "Asian American literature."

Affective Algorithms: A Study of Vocal Emotion in Digital Form

Stacey O. Irwin

In the early days of artificial intelligence study, researchers and engineers worked to replicate behaviors and aesthetics that translated the look and feel and sound of the human voice. The work has made great strides but still, there is much challenge in

capturing the human voice in all of its fullness. One current area of analysis focuses on detecting vocal emotion through algorithms. Translating complex aural voice markers is a difficult task. The design of speech and voice patterns, combined with different resonances and languages and cultural experiences, creates many possible emotion variables and many data points. Extracting meaningful patterns from collected data is difficult when speech itself is a form of communication with many quality and tonal and relational aspects. In addition, atmospheric background noise can often inhibit the clarity of recorded voice print, which partially conceals emotional elements. The current research is working to create an accurate algorithm that identifies the emotion with which the message was communicated. Many industries like emergency care, customer service, criminal justice and social robotics are seeking affordable and accurate ways to recognize, process and interpret emotional identification through algorithms, for commercial and altruistic aims. In this presentation I share vocal algorithmic research and a case study that illustrates human-technology-world variations and trajectories using a postphenomenology framework. Research from Don Ihde and Peter Paul Verbeek feature prominently in the analysis.

Distant Dialogues: Discovering Affect in Mikhail Bakhtin's *Philosophy of the Creative Self*

Milica Ilicic

The Russian philosopher Mikhail Bakhtin is mostly known in the West as a scholar of Dostoevsky's poetics—his contributions a matter of literary studies rather than theory. However, Bakhtin found more than sheer textuality in the literary works he discussed. In his close readings of Dostoevsky, he developed an intricate model of subjectivity: one emergent from embodied acts, intimately dependent on creativity, and keenly attuned to the kind of dialogic interactions that far surpass the limits of the discursive.

As such, even though he does not directly speak of affect, Bakhtin's vision is able to illuminate an array of current problems in affect theory today. He offers a path towards a better understanding of empathy and its failures; he conceptualizes of a porous and interactive, rather than a self-contained human self; he illuminates the role of affect and the body in processes of artistic creation; and, as a literary scholar writing about the non-rational and the impulsive in Dostoevsky, he opposes psychological and psychoanalytic readings, offering instead a model of textual analysis that prioritizes affect over emotion. His work resonates with the thinkers ranging from Spinoza to Massumi, but develops independently, offering a distinctly non-Western perspective on creativity, intersubjectivity, and affect. The present paper aims to bring Bakhtin in conversation with his Western counterparts, uncovering how his framework can complement, challenge, or enrich those already in broad circulation in the field of affect studies.

Exposed: Surveillance, Police Shooting Videos, and Affect Privilege

Eric S. Jenkins

This paper explores the media environment constituted by digital cameras through the example of police shooting videos, contending that *race is a technology of vision even more powerful than cameras*. Popular and scholarly rhetoric focuses on surveillance and sousveillance, with commentators discussing the ethical implications of witnessing from afar. Does witnessing contribute to becoming "woke?" Or does the spectacle and distance turn such looking into acts of voyeuristic and pleasurable consumption? I contend the framing of these questions misses the virtual environment from which various modes emerge. I characterize this environment as one of translucency, rather than transparency, and reflectivity, rather than exposure. This translucent and reflective environment innervates affects and modes marked by affect privilege. Watching these videos, I have felt anger, outrage, and sadness similar to many black people, but one thing I have never felt is fear. Such fear demands different modes from people of color—many find themselves compelled to give their sons the "talk" about police interactions. Likewise, the translucent videos let light in, but in an indistinct manner that must be interpreted. Interpreting these videos as institutional racism demands looking beyond what is shown. The videos, being snippets without context, instead encourage looking for who did what and what comes next. The particulars cover over patterns, and thus white people who explain away the killings perform a mode that is *immediative* and *attentional*, ignoring context and distancing themselves. Such modes illustrate affect privilege—the differential prospects for emotions and feelings that map onto color lines.

The Memory of Debt: Financial Melancholia and the Inhibition of Creative Becoming

Boram Jeong

This paper examines the affective workings of financial capitalism by elaborating the debtor-creditor relationship as a new form of social subordination. Drawing on Deleuze's theory of memory and forgetting, I argue that the normalization of debt is a form of temporal control of the subjects in capitalism that generates moral obligations to the past through the feeling of guilt. Financial capitalism produces its subjects through what I call "melancholic temporality," where the insistence of the memory of indebtedness reduces the future to a mere repetition of the past.

First, I describe how the debtor-creditor relationship depends on memory and the moral affect of guilt. In his reading of Nietzsche, Deleuze notes that the kind of memory required to establish a debtor-creditor relationship is not a remembrance of a past event but the "commitment to the future and memory of the future itself," which is against our natural forgetfulness. Financial capitalism generates guilt by using memory to evoke a 'persistent awareness' of indebtedness. Second, I show how this guilt can inhibit the becoming of indebted subjects. According to Deleuze, the virtual memory as a condition of becoming is inseparable from ontological forgetting, which makes every repetition different and pushes the subject beyond the ossified past. The guilt

produced by financial capitalism inhibits this forgetting and thus prevents the indebted subject from creative becoming by locking it in memory of debt.

Affective Labour, Social Media, and Psychoanalysis

Jacob Johanssen

This paper draws on the Freudian take on affect and analyses data from qualitative interviews with social media users, who have facial disfigurements, about their self-representation online. I also draw on the argument that users on corporate social media conduct labour through the sharing of user-generated content. Critical political economists argue that such acts contribute to value creation on social media and are therefore to be seen as labour. Following a brief introduction of this paradigm, I relate it to the notion of affective labour which has been popularised by the Marxist thinkers Michael Hardt and Antonio Negri. To them, affective labour denotes embodied forms of labour that are about passion, well-being, feelings of ease, immaterial products and generally a kind of communicative relationality between individuals. I point to some problems with a lack of clarity in their conceptualisation of affective labour and argue that the Freudian model of affect can help in theorising affective labour further through a focus on social media. Freud wrote that affect can be understood as a subjective, bodily experience which is in tension with the discursive and denotes a momentary feeling of bodily dispossession. In order to illustrate those points, I draw on some data from a research project which featured interviews with social media users who have facial disfigurements about their affective experiences online. The narratives attempt to turn embodied experiences into discourse. For Freud, affect is in tension with discourse and can only be attempted to be rendered discursive in a deferred manner. I show how such attempts may look like for the respondents in the research project. They point to embodied experiences of using social media which were characterised by a tension of being (pleasurably or unpleasurably) affected by other users and the need to create particular affective atmospheres through their self-representation. I pay particular attention to how such narratives about bodily states and experiences were being rendered discursive by the interviewees.

Materializing Evil, Summoning Rapture: #birthergate, @realDonaldTrump, and the God Whisperers

Jessica Johnson

In 2011, Donald Trump suggested that he would run for president one day and joined the chorus of conspiracy theorists on Twitter known as "birthers" who unwaveringly questioned the national and religious identities of President Obama. Seven years later, President Trump has anointed an amorphous network of predominantly white, male, conservative Christian advisors to counsel him. The loyalty of these evangelical leaders to Trump can be explained by ideological links between the racial and religious animus mobilized by the tenor and rhetoric of the Make America Great Again campaign, and the aim of Christian nationalists to restore-reform the United States according to their moral design. Additionally, the President's willingness to seek and listen to counsel from a vocal if unofficial faith board that includes Robert Jeffress, Franklin Graham,

and Paula White has impressed Christian supporters. Without denying the validity of such rationales for Trump's popularity among white evangelicals, this paper historically situates and politically reframes such discussions in relation to President George W. Bush's intonation of an "axis of evil" as he declared a war on terror, analyzing this Manichean call-to-arms as a state-sanctioned conspiracy through which #birthergate could sustain affective force. While examining how Jeffress, Graham, and White theologially map President Trump's divinely ordained authority in the hashtags and characters of his tweets, this paper argues that affective entanglements of social media are materializing evil and summoning rapture while blurring felt distinctions between God's hand and state action.

Simondon: Affectivity and Making-Sense of Nothing

Randall Johnson

Gilbert Simondon is often characterized as a thinker of *techne*. While this is not inaccurate, his exploration of technical objects is perhaps better understood as an exemplar of his primary focus of thought: individuation. In the lineage of Deleuze, much of Simondon's philosophical vocabulary for thinking concepts has been carried forward into affect theory. Individuation expresses ontogenesis in its happening rather than remaining within the prioritization of the ontologically individuated. In his main doctoral thesis of 1958, *L'individuation à la lumière des notions de forme et d'information*, Simondon foregrounds affectivity in the chapter on the psychic individuation of living beings. Affectivity is the relational ground for thinking transduction, which he describes as the coupling of integration and differentiation. In its fraying coherence, affective transduction undergirds the shimmering liminality between pre-individual and individual, as well as that between individual and trans-individual. He carefully nuances the reciprocal links between affects and emotions. The distinction between specific emotions and the affective relational field has more to do with the particular mode of becoming than with any absolute difference in kind. "Affectivity," Simondon says, "is the sole function capable, thanks to its relational aspect, of giving a sense to negativity." This paper will briefly explore how this making-sense of nothing is the very opening for the creative ongoing-originatings of transindividual becomings. Clearly, Simondon is as much a thinker of affectivity as he is of *techne*.

Affective Dynamics and Superposed Space in Webcam Pornography

Nathan Jumper

This paper examines two ways webcam pornography set in public spaces produces a unique structure of interaction. First, I show how webcams mediate an affective dynamic that subsists in the virtual space between the body of the performer and the body of the spectator. Second, I consider how webcams catalyze an ambiguous mode of spectator engagement by superposing two kinds of heterogeneous space. My argument unfolds in two parts that correspond to each of these levels. Part one shows how the convergence of the screen and the body of the spectator in webcam pornography unfolds as a chiasmatic structure. I argue that once webcam performances are recorded and digitally archived

on pornographic websites, the chiasmus is fetishized through self-reflexive representation. Part two shows how public webcams produce a mode of consciousness in the spectator that oscillates between the ethical and the erotic. Webcams accomplish this by superposing a fantasy space onto a real space, as is evinced by Kendra Sunderland's performance in the Oregon State University Library (2015). The conclusion draws these two levels together, claiming that the affective power of public webcam pornography is produced through a virtually mediated structural openness that also entails a heterogeneous spatiality. By showing how the interactive structure of public webcam pornography exceeds the theoretical scope delimited by identity categories, I contribute to recent work on affect and online pornography as well as the burgeoning study of digital technology and pornography.

"Breathing in the Air": The Affective, the Liminal, and the Structural
within Media Fandom in Japan

Thiam Huat Kam

This paper attempts to map the relationship between affect and what social scientists have traditionally referred to as the social structure. It does so by drawing on an empirical study of media fans in contemporary Japan and their conceptualizations of affect. Media fans, such as those of comics, animations, and games within Japan, operate affectively, as they are moved by intense passions and attachments, and, through their labor, are capable of moving the capitalist economy. Fan activities, such as self-publication and media pilgrimage, which generate a range of affective experiences, are often viewed, not least by fans themselves, as hobbies and play, which approximate to the realm of the liminal most theorized by anthropologist Victor Turner—the between-and-between which simultaneously supports and undermines the social structure. How could we theorize affects, such as those enveloping and emanating from fan activities, in relation to the liminal and in turn to the structural? One way that could bring the interest in the affective into a productive conversation with the continuing concern for the social and the structural is a particular conception of affects as a form of "air (*ki* in Japanese)," as when fans in Japan sojourn to a particular place to breathe in its "air (*kūki*)" or to relish in its "atmosphere (*fun'iki*)." While this "air," which potentially augments, diminishes, or directs the capacity to act, arises from the material and spatial configurations that constitute the liminal, it cannot be divorced from the social structure, commonly presented and experienced as "reality."

Recycled Affects: Precision and Pressure in Texas Tyke Football

Julie Kantor

The reality television show *Friday Night Tykes* exhibits the lives of male 7-8, sometimes turned 9-year-old football players, their parents and coaches in San Antonio, Texas. The show's editing welds moments on the practice and game fields with the intimacy of personal lives and domestic space. The ideals of success and discipline unfold an aesthetics from the coaches' and parents' rhythms and milieus and the boys' bodies that service a future, not yet existent world populated with distinctive infrastruc-

tures and ecologies only achieved when the boys will acquire certain social and economic successes. These forms of thinking that I term anticipatory futures create affective relations of precisions and pressures demanded by parents' and coaches' subjectivities steeped in the lived experience of American racial and class-based inequalities. Drawing on Lauren Berlant, Katie Stewart, and Susan Lepselter's aesthetic mappings, and merging Ben Anderson's conception of atmosphere with Manuel Delanda's theory of emergence, I will undertake a deep, subtractive, descriptive transcription of the show's third season to uncover singularities of this discipline and success, tracing the boys becoming into vessels through which affect is recycled into already whittled collective affects by a territorialization of greatening precision and ever-increasing limits imposing. I will explore how anticipatory futures' economic and class realities, defined by epistemological and physical subjectivities, prune the excess of affects' capacities and possibilities to reduce, reuse and repurpose into the physical for a life always off into the future.

Thin Attachments: Writing Affect in Scenes of Daily Loves

Omar Kasmani

Thin Attachments is a work on affection and the city. It records porous, polyvalent scenes of desire in whose passage shimmer a migrant's highly personalized means to the city of Berlin. If mining for affect in the city by way of its intimate textures advances a localized interface of what is sensed with what is known¹, writing performs as the queer affective register for a porously conceived, vicarious geography: One that extends far beyond the here, is thickened by present pasts, summons multiple nows at once, and fluctuates between estrangement and permissiveness, longing and belonging.

Inspired by Stewart's style, singular yet conversant scenes entangle, in acts of imagination, the city's queers and Sufis, saints and strangers, lovers and research-partners—at work, in cafes, at mosques, online and in bed. Inasmuch as attachment refers to possibilities of contact and modes of attunement, thin does not denote weak or watered-down relations. Instead, thin signals a scene's aptitude for spectral depth, affective input and emotional traffic. To the extent that writing affect is a writing for affect, this paper performs how this act is caught in episodic but abundant scenes of return that unfailingly summon the city as though it were a crafty djinn, elusive yet present, shapeshifting between its material, virtual and imaginal forms.

Anatomy of Affect: *Fremdschämen* in *The Bachelor*

Misha Kavka

The premise of this paper is that mechanisms of mediation reveal the crucial role that social intimacy plays in our experience of other people's humiliation. Humiliation is about personal loss—of dignity, status, "face"—refracted through the eyes of others in social space. Humiliation thus hovers at the edge of every media performance, to the extent that it is shared with and by others, as the affective underside of mediated

self-presentation. Reality TV has been central to revealing this constitutive risk of humiliation through media exposure, but what exactly is the role of others in this mediated interplay of losing face? The common claim is that the humiliation of reality TV participants produces a gratifying *Schadenfreude* in audiences. However, the mechanism of self/other disaggregation (taking pleasure in someone else's humiliation) does not account for intimacy or media connectivity, nor for the fact that audience interviews rarely disclose *Schadenfreude*. A more capacious understanding of the interaction between subjects and audiences regarding the loss of face would seek to understand the mechanisms of *fremdschämen*—literally stranger-shame, or feeling shame on behalf of an other, as if we were that stranger. *Fremdschämen* better articulates the affective dynamics of mediated intimacy that allow audiences to vacillate between identification and judgement, subject and Other of humiliation, in a bond that makes everyone's humiliation *our own*. I will explore these dynamics in the loudly touted "incredibly emotional" finale of *The Bachelor*, Season 22, which shows an "uncut and unedited" on-camera break-up. Aside from hyped drama and obvious pain for protagonists, the footage produces an affective anatomy, in metaphorical and material terms, of the humiliation which undergirds all mediated intimacies.

Affect, Aesthetics and Attention: The Virality and Ideologies of Fake News

Kayla Keener

This paper considers how specific instances of fake news concerning the 2016 U.S. election and Donald Trump's presidency have circulated through digital media and popular discourse, with an eye to the ways that fake news is consumed, spread and believed by individuals across the ideological spectrum. Recently, fake news has been framed as an issue limited to conservative circles, but this paper argues that liberals as well as conservatives are susceptible to the tactics of fake news—despite conservatives being unevenly targeted. Fake news is able to deceive consumers across partisan lines by specifically targeting pre-existing fears and beliefs, mimicking the aesthetics of mainstream news websites, and circulating through social media platforms. These factors, paired with an overall lack of attention to the particulars of a story, contribute to fake news' appearance of legitimacy and ability to mislead consumers.

This analysis is framed by a theorization of the central role affect plays in the virality of certain stories. Affect functions here as the bodily manifestation of confirmation bias, as well as a response to the perceived threat presented by the content of fake news stories, and which is predicated on a pervasive sense of anxiety within contemporary politics. Ultimately, fake news uses affective responses to further its reach and garner more clicks and ad revenue to deleterious ends, including contributing to the rise of a post-truth political mediascape that must be curbed in order to realign reality with empirical, not felt, facts.

Neuropolitics, Affective Mythology and Murmurations: A Critical Approach to Culture, Ideology and Consciousness

Darren Kelsey

This paper aims to expand upon the psycho-discursive framework I developed in my analyses of affective mythologies. The study of affective mythologies requires attention to cultural, political, economic, commercial, psychological, biological, evolutionary and transpersonal phenomena. Hence, this paper encourages more radical interdisciplinarity between the social and biological sciences to develop innovative and critical theorisations of culture, ideology and consciousness. Through a selection of texts and case studies I argue that the concept of affective apparatus encourages interdisciplinary cohesion through analysis that oscillates between theorisations of both representational and non-representational forms.

For example, this paper considers neuropopulism as one concept that can help us to understand more about the archetypal and transpersonal dynamics of affect, ideology and consciousness. In doing so, I also propose murmurations as a metaphor to understand some of the neuropolitical dynamics of affective mythologies across collective groups and ideologies. This metaphor stems from a phenomenon performed by thousands of birds moving in synchronized patterns to perform complex shapes and routines as a flock in the air. Like murmurations, ideologies are not monolithic or one-directional. Ideologies evolve, shape-shift and adapt overtime—collectives move with them, synchronised through those affective dynamics of the transpersonal. Through my interest in the social, biological and psychological nuances of culture, ideology and consciousness this paper argues that radical interdisciplinarity can enhance (rather than compromise) the criticality of cultural and neuropolitical analysis.

Rhetorical Reconciliation as Affective Eco-attunement

Michael Kennedy

According to Brian Massumi, we, as a species (human) and a world (Earth), are immersed in a field of immanence that creates quasi-chaos. Because we all attune to events that occur with(in) this field differently—e.g. different countries politically and rhetorically attune to the "events" of global warming and refugee crises in various ways, enacting new events that then unfold with(in) the field—the actions and thoughts produced by way of affect generally follow "securitization procedures." In other words, pre-articulated "security" measures are taken by geopolitical assemblages under the doctrine of affective preemption, a doctrine innervated by what Massumi calls "on-topower," that in turn creates a felt present, affective "threat" from a potential, future "threat." Amidst this new form of power, one may ask "[h]ow can we implant new presuppositions and proto-organize more livable and convivial [hospitable] tendencies"1 in the face of a hyper-complex ecological field of happenings that don't resort to securitization and its synonyms: alienation and violence?

In response, I argue that rhetorical reconciliation, defined by Erik Doxtader as "a power to set language into motion, an operation that yields the potential for speech

at those moments in which mutual respect and peaceful coexistence cannot (yet) be taken for granted," is one approach to take (always and again) when answering the questions demanded of a new, affective politics and the response-ability we all have, individually and collectively, organically and inorganically, to each other.

The Irrational Reading of Poetry

Kristiine Kikas

The presentation proposes an irrational reading of poetry—a method of non-representational reading which, in order to enhance the possibilities of affect to be operational, attempts at relocating the perspective from probing the energetic, vibrational characteristics of affect to sensing its "physical" material instead. When drawing from Deleuze, alongside words, the material of poetry can also be the lack of them, silence, ambiguities produced by collocation, line breaks, graphic placement—e.g. indents and spacing. According to G. Spivak, in acquiring the first language a child invents her own language and subsequently her own world. When resorting to this and also to the idea that in encountering a text this lived/experienced "lingual memory" and the sense it is "bestowed" with is activated, affect in language seems to be known to the reader, yet difficult to employ in discursive situations. The presentation contends that the intensities produced in the encounter between a poem and the reader contribute to the sense of the poem. "Sense" here, does not denote meaning, nor a hermeneutic interpretation of the poem, its voice or representations of the imagery, but rather "an immanent logic of forces," an "affective logic" that according to F. Zourabichvili "challenges us to affirm chance" and through that avoid dogmatic perspectives. The exploration will be exemplified via reading the works of some contemporary authors.

Reimagining Consent

Abby Kluchin

How can the category of affect help us reimagine consent? How does an affective theory of the subject allow us to theorize consent as a thoroughly intersubjective process? Consent as typically understood is at heart an expression of contract; it owes a direct and enormous debt to social contract theory. Consent articulates a transactional relationship between two or more subjects conceived as endowed with sufficient agency and autonomy to make and uphold an agreement that extends beyond the present moment. It hinges on the idea that the relationship between the individual and their body is, above all, a relation of property: that we own our bodies, rather than that we are, in some meaningful sense, our bodies. But as we learn from theorists as disparate as Masumi, Sedgwick, Brennan, and Stewart, these presuppositions about subjectivity ignore the ways in which affects circulate among bodies; they certainly do not approximate the lived experiences of embodied human subjects.

Like most liberal procedural norms and regulatory devices, consent is intended as a safeguard, as protection. Contracts are about the preservation of safety: about warding off unforeseen harm, preserving bodily and financial integrity and wholeness.

Affect theory informs us that we are never contained or whole in this way. It allows us to conceive individuals as fundamentally porous, beings that affect and are affected. As such, affect theory offers powerful resources for envisioning an intersubjective version of consent that ought to be an integral part of any new sexual ethics.

"New Woke Order": Affect and the Aesthetics of Critical Consciousness After 9/11

Alican Koc

Initially referring to a rigorously maintained state of alertness regarding issues of politics and social justice, the term "woke" has become a popular catchphrase signifying various degrees of critical consciousness in the years following its widespread use during 2013's Black Lives Matter protests. Following the explosion of the term on social media, wokeness has come to connote not only an idealized critical epistemology, but also an aesthetic category used to distinguish the truthful discourse of its subjects from the misinformed attempts at critical consciousness by ridiculed stereotypes such as the Alt-Righter, College Liberal, Stoner Conspiracist, Bernie Bro, Tankie, and Neckbeard. Drawing upon the wide range of connotations ascribed to the term on social media, this paper also uses wokeness to refer to what Raymond Williams terms a "structure of feeling" which describes the constantly fleeting attempt to grasp truth in a digitized postmodern moment while at the same time sinking deeper and deeper into the rabbit hole. This paper argues that following its memeification, wokeness can be simultaneously understood as a contemporary form of critical political epistemology, the representation of a particular aesthetic disposition, and an affect underlying post-9/11 popular media in the United States. It will thus examine the intersection of politics, aesthetics, and affect as they have functioned in a range of memes, films, music, and online (fake) news media, arguing that thinking about wokeness may have important consequences for political action in a bleak historical moment.

Carving out a Sonorous Space for an Alternative Subjectivity and Sociality

Stephanie Koziej

This paper brings together the insights of authors from a mixture of disciplines, who point to music and sonority as having the potential to carve out a space for a different kind of subjectivity and sociality. A sonorous and porous subjectivity, instead of a subjectivity that is considered rigid, self-sufficient and contained. A subjectivity that is affected by, and attunes to an outside, resulting in a sociality that is not of a dialectic nature between rigid subjects, but instead of sonorous subjects, resonating and fluidly flowing into each other.

My paper will ask why music and sonority have the capacity to carve out a space for such an alternative subjectivity and sociality? How can we theorize this alternative sonorous subjectivity and sociality? And could there be a critical (feminist, queer

and postcolonial) potential to these insights, able to deconstruct common Western ideologies of subjectivity as rigid and bounded? To illustrate this sonorous intersubjectivity, my paper will use Meredith Monk's music piece "Hocket", from the album *Facing North*, as its backdrop.

In her article *The History of Music*, Loraine explains how Socrates and Aristotle warned against the dangers of the Lydian mode, which they claimed promotes softness, unmanliness, violent (sexual) excitement, and excessive emotions. There is something about these sounds, they imply, that threatens the rigid forms and structures on which their ideas of both gender and adult subjectivity are built upon.

The infant researcher Stern coined the term *affect attunement* to describe the complex choreography of smiles, gazes, touches and gestures that makes up the first pre-verbal interactions between infant and caretaker. Malloch and Threvarthen, describe these pre-discursive conversations as *Communicative Musicality*. Their research has shown that there is a rhythm, pitch and tone to the way a mother attends to her infant. They theorize that there is a non-dialectic quality to this relationship, and emphasize its fundamental role in the development from infantile *emergent self* into a coherent *verbal self*.

But with this development, categorical language takes over and affect attunement and the particular sociality that comes with it, become pushed to the background. Some, they mourn, unlearn how to affectively attune all together. Yet others resist this repression, and cultivate their need for affect attunement through art. Especially the temporal arts of dance and music.

Psychoanalyst Winnicott refers to the soothing caregivers voice, or the singing of lullaby's as having the particular potential to create a *transitional space* outside of binary reality. Here dichotomous distinctions like self-other, inside-outside, masculine-feminine, are temporarily suspended. He emphasizes how adults too reside to this transitional space, to take a break from the constant boundary marking of everyday adult life.

What these authors show, is that in Western culture, the social construction of subjectivity (and especially male and adult subjectivity), implies an understanding of the self as autonomous, rigid, self-sufficient and bounded. Here, one has to carefully carve out a space, outside of this dominant ideology, to imagine a different subjectivity and sociality. These authors have pointed at sonority, music and rhythmicity as having the capacity to do so.

Here the insights of Deleuze and Guattari, and their views on becoming-music will help us theorize why sonority has this potential to form a *line of flight* away from the binary strata, with their visual and discursive hegemonies. Additionally, I will add the insights of feminist Irigaray and Kristeva, and Black theorist Moton, who recognize sound and rhythm's revolutionary capacity to move away from phallic ideologies of the self and its potential to think different and more just socialities.

The Feminist and Queer Potential of Tenderness, the Forgotten "Hysteric" Affect

Stephanie Koziej

My work explores the phenomenon of adult erotic tenderness, a rare affective space where ego-boundaries become porous and bodies open-up to affectively attune to each other. Like pillow talk, it takes place in that crepuscular space between dusk and dawn, and requires a particular becoming-porous.

The concept of affect attunement finds its origin in the infant-mother research of Stern, who reaches us the conceptual tools to name and understand the peculiar rhythms, tones and choreographies of inter-changeable gazes, touches and smiles. Yet, my paper will point out two oddities: 1) It's limitation to infantile and maternal subjects, 2) it's non-sexuality. I will argue that this perpetuates phallic understandings of both adult subjectivity, and desire.

Following queer authors like Butler and Rubin, my work will return to Freud and explore the queer potential of his concept of *Zärtlichkeit* or tenderness. For him, tenderness—the careful cleaning, rocking, suckling and caressing of the infant by the mother—is the first expression of desire. Promising is its non-teleological, non-genital and non-phallic nature, yet tenderness is limited to the maternal and infantile, if not Freud regards it hysterical.

Inspired by Irigaray's method of mimesis, this paper will offer a re-reading of Freud's hysteric case study of Dora, in order to re-tell Dora's situation as a search for adult erotic tenderness and recuperate her desire as a queer longing to carve out a tender space in which affects are welcome to flow, and bodies safe to attune, caress, and fall apart, away from reproductive phallic hegemonies.

The Resistance is Neuroplastic: Everyday Lives & Rhetorical Affect

bonnie lenore kyburz

The 2016 US Election gave us extreme images, videos, and remixes. This presentation remixes some of these shocking artifacts in order to wonder, with Lauren Berlant, "Everyday life theory" as a "framework for wherever the collective sensorium is shown to be shocked in extremis by urbanization, mediatization, and remediation of the relation between strangers and intimates." I'll think with Berlant about "the unraveling of normative social convention in relation to genre," wondering: Did Left-leaning political strategy miss powerful opportunities to reject Trump/ism with its decision to "go high" so as to project a disposition to ethical futures? Has Left-leaning "legacy thinking" foreclosed rhetorical potential for political success? Explicating "multiple screens as affective weapons," Patricia Pisters explains that "the oversaturation of spectacularized images" may enable "an effect of disconnection or distance from reality as 'pure spectacle,'" but that, "reality keeps returning, as mediated by affective screens, to mobilize us politically and ethically." How might we theorize this "return" in order to craft new tactics for political activism? By amplifying digital

remixes, memes, and other tools of activist political rhetoric, we may embolden ever more "deplorables." Yet, appreciating the power of "spectacularized images"—when composed from a space of activist ethics and optimistic detachment—we may find potential to enhance effective rhetorics of the everyday. I theorize this potential via "zones of optimism," Pisters' Deleuzean-inspired "brain-screen" and hopeful neuroplasticity, and the affective momentum surrounding #BlackLivesMatter, #MeToo, and #NeverAgain—movements circulating as nearly pure documentary, as affectively-charged everyday cinematic activist rhetorics. My remix will explore tensions between political strategy, digital rhetorics, and affect theories that account for and distance themselves from notions of the everyday as useful frames for theorizing responses to crisis.

MSD High School and our National Dis(-)ease: Autoimmunity, Conviction, and the Somatic Body Politic

Michael Lechuga & Darrin Hicks

There has been a return to the body in recent rhetorical studies as the push away from the discursive/symbolic is in full swing. Recent works like *Rhetoric in Tooth and Claw* by Debra Hawhee and *Rhetoric and Ethics in the Cybernetic Age* by Jeff Pruchnic and Sharon Crowley demonstrate just how much the field of rhetoric followed the affective turn. With that, this essay begins by parsing through the literature on decision-making, homeostasis, and the somatic body politic, most notably Dierdra Reber's *Coming to Our Senses*. We, like Reber, start with the assumption that the body politic is a feeling soma that like a body, seeks homeostatic balance in its functions. However, given the feverous social and political state of our US American body politic, we ask whether perhaps the national corpus has developed an autoimmunity—the mechanisms that keep homeostasis are turning on socially healthy parts. Thus, there is a signaling issue happening in our public sphere; that which is meant to protect the US American body politic is now killing it. This essay connects the research from rhetoric on embodiment and homeostasis with research on autoimmunity (from the medical community as well as from scholars like Robert Esposito who speak on autoimmunity in cultural studies) to explore how the mechanisms of homeostasis for the entire body are now attacking the body to preserve the US American immune system. In other words, conviction, which we will contend is affective in nature—an instantiation of thymotic energy that courses through bodies, in their individual, collective and machinic modalities, as they enter into opposition—is mobilized by and attached to "protectionist" ideologies. Conviction to protectionist ideologies activates US American autoimmunity; a process that we will show is operative in the rhetorical struggles regarding migration, gun violence, and climate change. To flesh out this phenomenon, and to trace potential trajectories for our theoretical approach, we will focus our attention on the mass shooting at Marjory Stoneman Douglas High School and the rhetorical struggles that have followed in its wake.

Political Sensations: Towards a Critical Affect Pedagogy

Jasmine Lee

Affect theory often invokes language about teaching and learning: attunement towards sensation, structuring daily life through habituation, disciplining affects and emotions, creating conditions of being through the "pedagogic nudges" of everyday encounters. Significantly, the language of critical pedagogy is fraught with feeling. In "Teaching as Possibility: A Light in Dark Times," Maxine Greene suggests that the heart of critical pedagogy is imagination, the capacity to create alternatives to the social status quo. Imagination, she argues, starts with sensation. Greene's critical pedagogy, despite attending to sensation, rests its political potential on cognition. Sensory experiences awaken people, jolting them toward new insights, but ultimately, social change emerges from "a fabric of interpretations." Put plainly, affect here primes political and pedagogical work but is not itself a political or pedagogical medium.

In this talk, I insist on a more direct relationship between affect and critical pedagogy. I advocate for a recognition of how affect itself can do political and pedagogical work. As I explore the possibilities and limitations of a critical affect pedagogy, I draw from aesthetic theory, seeking practices which make possible alternative ways of being, experiencing, and doing in the classroom. I turn to the Situationist International movement, leaning on their investments in disruptive, disorienting, and generative sensory experiences which might create space for invention, for change. I argue that through affective adaptations of Situationist practices in rhetorical education—through something like affective *dérives* or *détournements*—we can better approach critical pedagogy's work of disrupting capitalistic common sense/sensibilities under neoliberalism.

Public Feelings Towards Teachers

Nancy Lesko and Alyssa Niccolini

The figure of the teacher is a "sticky" site of fascination, investment, and intensity in US cultural imaginaries. Diminished trust, and even outright enmity, toward teachers is a phenomenon that appears in internet memes to curriculum standardization, from attacks on teacher unions to the popularity of school choice. In the US, intensified feelings about teachers are interwoven with decades of school reform debates and policies, within which teachers have hardened into a "special interest group" that is deemed out of sync with the public's needs and wants. As Amit Rai writes, "Affect is not the site of social struggle in the sense health care, benefits, wages, and capitalist value are. Affect concerns complex, multi-causal states of affairs that have taken form through non-linear histories involving [. . .] forms of habituation, sensory feedback loops, mutations in machinic perception and other such circuits of actualized potentiality. This piece draws on a larger study wherein we take up the complex circulations of public feelings about teachers exploring how they move, pool, and intensify with varying local and global effects. In this presentation, we draw on data collected during a collaborative arts-based workshop with educators who were in-

vited to respond materially to public feelings about teachers. We theorize the participants as agentic "resonating chambers" for public feelings. We explore the "dartaphacts" they co-created as affective-material sites of actualized potentiality that work to respond to, recalibrate, and perhaps even "reeducate," current affective climates around teachers and teaching.

Un/Natural Exclusions: Rethinking the Affective Structure of Trans-panic Defenses

Christine Libby

This paper interrogates modern iterations of gender policing by examining what it "felt/feels like" to inhabit a body constantly bombarded by affectively charged calls that it reveal itself. Thinking about the affective connections between medieval iterations of gendered sexual deviancy and transgender bodies, I argue that contemporary manifestations of trans* panic and transphobia are an extension of the logic and affective rhetoric used to ostracize the figure of the sodomite in the medieval discourse of Peter Damian. Damian's immediate concern in his text, *The Book of Gomorrah*, is unmasking the hidden/deceptive figure of the sodomite through a series of vitriolic associations that align the sodomitical body with disease, debility, and (of course) the devil. The violent teleology he predicts for those contaminated by this "unnatural" behavior is undergirded by his ekphrastic descriptions of their sexual practices. The text coaxes its audience into a space of affective exposure as it alternately strips the Sodomite bare through increasingly explicit descriptions of their sexual acts and then embraces him through its enactment of compassion figured as Damian's fits of uncontrollable weeping for his dejected brothers.

Figuring the "unnatural" body as a deceiver whose exposure necessarily merits violence is not unique to Damian's eleventh century text. This paper places Damian's *Book of Gomorrah* in conversation with Talia Mae Bettcher's article "Evil Deceivers and Make-Believers" to explore how the affective force of tropes of deception and contamination have traveled from medieval theology to modern iterations of trans* panic and transphobia. Although the medieval sodomite is in no way an analogue for the modern category of transgender, I argue that the deployment of deception and "unnaturalness" as a rationale for violence and communal expulsion persists.

Digital Fabulation and the Affects of Virtual Reality

Jordan Loewen

In 2016, researchers from the University of Barcelona and University College London performed a series of immersive virtual reality (VR) experiments attempting to induce out-of-body experiences while measuring the effects on participants' psychological fear of death. Incorporating visiomotor and visiotactile elements to generate body-to-virtual body synchrony, the experiments resulted in similar effects as those found in survivors of near death experiences (ex. enhanced belief in life after death). This

paper seeks to make sense of these results as the unique ability of VR technology to enact affective intensification, such as Bergson argued for religious fabulation.

Henri Bergson theorized religion as a sociobiological response to the intellectual conceptualization of death. He theorized this religious tendency as a result of the "fabulation function," which involves "voluntary hallucinations" that induce sensations of efficacious presence that suggest continued existence beyond material finality. This fabulative function is related less to illusion and whimsey and more to creativity, affect, and the "paradox of fiction," through which we feel real, powerful, emotions for fictitious people, places, and events. It is this "virtual instinct" of fabulation that is actualized in VR technology, allowing participants to meaningfully recognize their body in two places at once, thus decoupling the self from its materiality in a process of virtualization. In doing so, VR technology is taking advantage of psycho-social religious tendencies of human bodies for the production and consumption of virtual reality content with serious political and personal ramifications. *

*This paper will draw extensively from VR game designer Robin Arnott and his games *SoundSelf* and *DeepSea* which creatively highlight VR's affective potential for rupturing subjectivity

Mobilizing Negativity: Trans Skepticism and Stratified Biomedicalization

Hilary Malatino

This paper explores the ways in which contemporary biomedical practice frames medical transition as curative and thus, by extension, a means of ameliorating the complex of negative affects (primarily manifesting as anxiety and depression) that are often associated with trans experience. Connecting the affective promises of trans-related medical practice with questions of debt, poverty, medical profit, and the structural vulnerability of trans subjects—particularly those who are femme, poor, queer, non-stealth, and of color—I frame such promises as structured by a form of cruel optimism that elides questions of economically stratified medical access, biomedical cis-normativity, and trans iatrophobia (fear of medical professionals).

Based in research in the archives of sexologist Harry Benjamin, the international trans health organization that came to bear his name (the Harry Benjamin International Gender Dysphoria Association), and print publications generated by the Atlanta Educational Gender Information Society (AEGIS) for trans folk throughout the 1990s, I examine the ways in which the negative affect of trans subjects circulates in ways that contribute to the development of what I call an *archive of trans skepticism*. This archive becomes critically leveraged to reform medical protocols that compromise access to medical transition for minoritized trans subjects while, at the same time, further entrenching the pathologization of trans negativity by the medical industry. Drawing on the work of Deleuze and Guattari on territorialization and capture and Jasbir Puar's recent work on the production of debility and incapacitation, I theorize the deployment of trans negativity as a weaponization of affect that has been historically integral in the process of transforming trans medical care, laying the tactical

groundwork for contemporary efforts to de-stratify access to biomedical technologies of transition.

Nudging the Unconscious: Uses of Neuroeconomics in the Universal Basic Income Experiment

Mona Mannevu

This paper considers the connections of neuroeconomics to a unique, on-going, two-year experiment with universal basic income (UBI) in Finland. The participants in this state-led, mandatory experiment are unemployed and ages 25-58 years and were recruited by the National Social Insurance Institution. In this randomised controlled trial, the participants are split into two groups: a treatment group (2,000) receiving UBI and a control group (178,000) receiving regular unemployment allowances. In the final stage of the experiment, these two groups will be compared. This experimental setting is expected to provide useful information about UBI and its impacts on employment, health and well-being.

The UBI experiment can be located within a wider neuro-inspired behavioural movement in economics that proposes that the state should gently nudge people towards better decisions. This inductive form of power can be analysed as priming, a form of conditioning that modulates behaviour via optimisation and rationalisation strategies targeting brains and (un)conscious networks. Starting from these premises, I suggest that the UBI experiment offers a fascinating case to analyse the entanglements between the state and "neurocapitalism" and how they reconfigure citizenship by dissolving the political, technological and cultural limits of surveillance. The primary contribution of this paper is to speculate on how neuroeconomics can be used as a strategic tool in "societies of control."

From Disaffected Subjects to Disaffected World: Theorizing with Malabou and Stiegler

Maité Marciano

Despite numerous publications on negative affect, the question of disaffection seems to have been overlooked. In this paper, I address this gap by examining how Catherine Malabou and Bernard Stiegler develop this notion. I argue that bringing their approaches together allows us to perceive the contemporary ethical and political questions at stake. Indeed, although Malabou and Stiegler offer different modes of understanding disaffection, they both recognize the disaffected subject as being characteristic of our time. According to Stiegler, it is our hyper-industrial epoch that "disaffects individuals." In *Uncontrollable Societies of Disaffected Individuals: Disbelief and Discredit*, he argues that our consumerist society and technology create a phenomenon of affective and cognitive saturation. This saturation creates an intoxication that engenders generalized disaffection and leads to the destruction of the "social body." While Stiegler suggests that disaffection expresses a general affective state tied to Western capitalist societies, Malabou in *The New Wounded: From Neurosis*

to *Brain Damage* conceptualizes disaffection not as the result societal changes, but rather as an effect of destructive plasticity and thus as dependent on our renewed understanding of trauma as informed by neuroscience. Disaffection is what the "new wounded"—"people who suffer from psychic wounds that traditional psychoanalysis cannot understand"—have in common, namely, permanent or temporary behaviors of indifference. Beyond their divergence, both Malabou and Stiegler share anxieties concerning these detached subjects who challenge notions of agency and responsibility. It is these anxieties that I seek address to present how Malabou and Stiegler allow us to think otherwise the space of disaffect.

Affective Enthymeme and the #MeToo Movement

Kellie Marin

From the deep ethers of Reddit to 4Chan to pseudo-identities in the comment section of a YouTube video, incivility circulates with ease through anonymity. In another vein, the experience of disclosing a secret, getting it "off your chest," can be therapeutic and cathartic if you are reading another's disclosure that tells you, "you are not alone." Whether fostering incivility or reminding each other they are part of a collective, what is less considered is how anonymity's rhetorical capacity allows for emotions to circulate.

This paper proposes that anonymity functions as an affective enthymeme by making emotions accessible to multiple individuals a part of a collective. To develop this argument, I analyze the #metoo movement to explicate the disclosures as having affective force in the sheer magnitude of infinite victims, the lack of identifying information of audience or perpetrator as making accessible emotional identification, and an emphasize on flowing through networks as integral to the circulations of emotions. Although exemplary in this case study, affective enthymemes suggest more positive implications than the anxieties that anonymity is a tool for fostering fear and hate online. In an age of increased surveillance, it is important for scholars to consider more carefully the potential for anonymity to create—and how it does so—collective action and alternative publics that escape identity politics and emphasize emotion.

The Costs of Rhythmic Belonging

Lauren Mark

In this essay, I examine the workings of rhythm, intensities, and affect through narrative memoryscapes of acclimating to life in Jerusalem and Tel Aviv. Specifically, I distinguish underlying rhythmic characteristics of each city, analyze how repeated exposure to Israeli rhythms and intensities progressively alter my relations to others, and look at how experiences of rhythmic dissonance affect my acquiescence to dominant rhythms. I begin by offering a brief theoretical framing of rhythmanalysis in its conceptualization of everyday rhythms as a means of analyzing culture and of marking identification in its reliance on social processes. I then examine affect and rhythm's use in analyzing emergent experiences, before they are assigned static representa-

tions. In particular, I draw attention to affect's ability to focus on potential agencies that arise in moments of relational intensities as walking and cycling bodies enter new assemblages in public spaces.

The Use of Dispossession and The Dispossession of Use: Perspectives on Nanopolitical Choreographies and Affective Attunements

Giovanni Marmont

This paper proposes some reflections on the notions of "dispossession" and "use", attempting to identify enabling points of convergence between the two. Dispossession carries within itself an aporia. While, on one hand, it connotes a mode of subjugation, on the other hand, when designating a condition of being "moved to the other and by the other—exposed to and affected by the other's vulnerability," dispossession can be understood as a fugitive relation to processes of liberal subjectivation. In the work of Moten and Harney, it is this latter acceptance that comes to name the undercommons' insurgent sociality, operating as something of an ontological sabotage. Agamben's rethinking of "use", it will be argued here, can be intended as yet another articulation of the same mechanism: a form of gestural practice that collapses any clear distinction between subjective "agents" and objective "patients", between effecting and affected—an encounter that, in its immediate plurality, cannot be appropriated. What can be learnt, what coordinates for action can spawn from this conceptual dyad? Can a dispossession of, in, and as use pose a challenge to "the sanctity of property and proprietorial notions of the self" that threaten to colonise our (inter)acting? When observed against a backdrop of nanopolitical experimentation, dispossession and use could jointly help activate shared sensitivities, amplify "affective attunements," and choreograph collectively embodied performances, rooted in the becoming one another's condition of possibility for acting.

Mad Attachments, Attaching to Mad/ness: the case of Félix Guattari and R.A.

Briana Leigh Martino

The 1975 Schizo-Culture Conference served a fitting hinge to the transfer of Félix Guattari's work to the U.S.: organizers mapped the conference towards what Guattari would describe as a high coefficient of transversality, and its affects worked, also and nonetheless and fittingly, otherwise. A youth militant turned unlikely clinician and philosopher, Guattari maintained a tenuous relation to his work, registered largely in terms of his personal relationships. I am interested in Guattari as a nomadic figure who maintained attachments and accountability towards his mentors and mentees, comrades, and residents, with whom he lived and worked at the La Borde psychiatric clinic, while also operating transversally between spaces, taking thought, practices, and bodies with him from one space to the next. Guattari confides to his journal that the release of the second volume of *Anti-Oedipus* was "something that fucking sends death right up my spine" (*Anti-Oedipus Papers*, 351-2). It has done "something irreversible with Lacan, and maybe with Oury, and even La Borde." In this paper I turn to Guattari's attachments to La Borde because they offer a rich study not only in the relationship between intellectual and social movements, but in the dynam-

ics between those movements and the lives of the people, in this case the mad persons, on which they rely. While Guattari's collaborative writing practices with his academic interlocutor Gilles Deleuze have been well theorized, I offer in this paper a perspective that centers the clinical predecessors and contemporary ambassadors to this work. I buttress the event of the Schizo-culture conference with a comparative reading of the collaborative politico-therapeutic writing project of R.A., a La Borde resident under Guattari's care, against Guattari's medical report of the process and a later return (1977) to the intellectual affects of the academic Anti-Oedipal project on the clinical approach to the politico-therapeutic.

Mapping Affective Composition in/from the University Undercommons

Liz Mason-Deese

The undercommons of the university consist a collection of alternative practices of study, militant investigation, and mutual aid. Lying at the margins of institutional spaces, this undercommons is inhabited by some of the most precarious subjects of the university. These precarious subjects—from adjunct faculty to housekeepers to indebted students—are often thought of in terms of lack or as the disempowered victims of an all-powerful neoliberalization or corporatization of higher education. Yet this undercommons is also a flourishing site of autonomous and experimental knowledge production, practices of care and conviviality, and affective composition. But, these spaces and practices are often temporally and spatially fleeting and under constant attack and threat of capture.

Drawing on the experience of the Counter Cartographies Collective and multiple experiments in producing maps about and from the university undercommons, here I want to ask: How are these spaces and practices of undercommons visualized and analyzed? What new forms might this knowledge take? How can mapping these undercommons contribute to their reproduction and care and to new forms of affective composition? And how are temporary and fleeting practices, spaces, and affects mapped?

The Petty Girls We Love: Political Affect in Late 20th-Century Girlhood Novels

Taylor McCabe

In advance of Ava Duvernay's 2018 film adaptation of *A Wrinkle in Time*, fans of the novel—primarily women, primarily those of us who used to be girls—proclaimed online that they were "nervous" or "anxious" about how the film would turn out. This anxiety, not uncommon in adaptations of beloved texts, seems to be intensified around children's books, and even more particularly around those affect-fueled girls' texts of the mid- to late-twentieth century; they are, to borrow Sara Ahmed's term, particularly "sticky" with affect. The girls from these novels—Meg Murray, Gilly Hopkins (*The Great Gilly Hopkins*), Dinnie Doone (*Bloomability*), Louise Bradshaw (*Jacob Have I Loved*)—are petty, stubborn, jealous, and petulant in ways that often go unresolved and

that shape their trajectories and that has afforded them a fierce cohort of fans that has remained loyal across years and generations.

Informed by the work of Sianne Ngai and Sara Ahmed, I argue that this pattern of affective attachment in which the petty affects of girl characters engenders a fierce connection with girl readers, which in turn may transform into anxiety about how these texts are received in the world, as creating feminist political promise that extends beyond the generation of the intimate publics that circulate around these texts. By couching bad affects in literature, where its effects on the real world are less visible, girlhood novels from the second half of the twentieth century demonstrate new cultural possibilities for girls' feeling feminist which live on into the new millennium.

Slow Looking: The Formal Task of Writing Affect

Frances McDonald

In the opening lines of her short essay "Precarity's Forms," Kathleen Stewart makes a distinction between affect as a structural relation, and affect as a textual form. What we are about to read, she explains, will "not add up to a structure of precarity or some of its types. Rather, the writing hones attention to the way that a thing like precarity starts to take form as a composition." Stewart's distinction cuts to a question that sits at the heart of contemporary affect theory: are affects capable of taking on linguistic form? For the hardline Deleuzians, the answer is no. For Stewart, and for other scholars of affect willing to muddy the line between the creative and the critical, the answer is a tentative yes. This paper looks to three groundbreaking works in affect theory—Eve Sedgwick's *A Dialogue on Love*, Kathleen Stewart's *Ordinary Affects*, and Ann Cvetkovich's *Depression*—to ask how their authors use their materials (grammar, syntax, orthography, typography) to bring an affect to the page. Reading across these texts, all of which dare to linger in the spaces between theory and practice, personal and public, and creative and critical, I limn two formal tactics that are employed by all three authors to give affect textual form: 1) an aesthetics of slowness that manifests itself in various tactics of delay, including hedging and the use of white space; and 2) a synesthetic imagination that borrows from the toolbox of the composer and the painter to compose affect by way of dithering tempos and heavy tints.

The Nature of Facts: An Exploration of Fake News, Librarians and Affective Labor

Jeremy McGinniss

Fake news is now big news. Conferences, investigative reports, scientific studies, journals and books have been convened, commissioned and written attempting to understand and engage with the influence and impact of fake news. In higher education, librarians have been heavily involved with discussions of fake news and various efforts to engage with it. Academic librarians offer a rich group to study in response

to fake news due to their involvement with teaching and promoting information literacy.

This presentation will examine fake news following three intertwined threads. The first thread is fake news as a rhetorical/historical situation, the second thread is fake news as affective labor, focusing largely on responding to fake news, and third thread is a critical response to fake news. These threads have been chosen because of their impact in understanding how calling for more evaluatory tools or methods, such as appeals to information literacy, fails to understand the affective nature of fake news. This presentation will argue evaluation alone is insufficient to address issues of fake news due to how fake news is situated in "...an affect of the circulation between objects and signs..."

Fake news as an idea is rich with historical|rhetorical situations. The first thread will engage the sense-making of rhetorical theory, drawing from print history and Internet history to understand the long running engagement with fake news for rhetorical and historical context. This context is helpful to understand the intertwining with the second thread in addressing questions and issues of labor. Librarians have answered the rallying cry across academic librarianship to "fight fake news", directly related to teaching information literacy, producing a wide variety of materials and approaches. In this metaphor "fighting fake news" adds the dimension of warrior to the librarian's role. As librarians often see themselves as socially active this perception fits how librarians view the impact of their labor. However, many of these tools assume the reader is proceeding from the same rhetorical and affective place and thus fails to engage the significant affective appeal of fake news for those who connect with its message(s).

Understanding context and labor links to the third thread of critical pedagogy which is rich with supportive connections to the other two threads. Building from Henri Giroux's observation "pedagogy is present whenever knowledge is produced" it is essential to understand that fake news is also pedagogical. Critical pedagogies must be developed in response and in proximity to students, focusing on the classroom and university settings. Seeing "pedagogy [as] a practice of freedom" provides a space to explore how critical pedagogies might engage the complexities of affective proximities and contexts linked to fake news.

Drawing upon the three threads of rhetoric, affective labor and critical pedagogy, this presentation offers suggestions for better understanding fake news as an embedded, affective, socially and historically situated continuation and provide some ways of engaging with the practices and pedagogies of fake news in the present. This presentation draws from a growing body of literature connecting librarianship and affect theory, critical pedagogy, sociology, print history and personal narrative. Of particular interest to this stream, this presentation will also draw from ACRL's Framework for Information Literacy which has its basis in threshold concepts of learning; offering information literacy as a series of frames or thresholds.

Witnessing as an Affective Aesthetic

Laura McGough

In the early 1990s, the proliferation of inexpensive, lightweight consumer-grade camcorders served as a catalyst for a new genre of artist media that came to be referred to as "video witnessing." Artists leveraged the mobility of this new technology to make visible events that would otherwise remain unseen by the public, documenting marches, rallies and town hall meetings ignored by news outlets. Recording from within the middle of the action, video witnessing created a spectatorial sensation of "being there" that seemed to affirm Raymond Williams' notion that structures of feeling are "lived and felt" cultural shifts primarily accessible through artistic activity. With the ubiquity of camera-enabled smartphones and the rise in live mobile streaming apps that instantaneously transmit events to a global audience, witnessing has re-emerged as a potent real-time tool for social activism. As new forms of live streaming media develop, what sort of "lived and felt" connective and affective qualities do they bring to witnessing? How are artists leveraging the real-time and mobile characteristics of this technology aesthetically and experientially? In this paper, I will examine artists' reclamation of witnessing as an affective aesthetic that both enables viewers to bear witness *and* critically examine their own act of witnessing. Projects that will be considered include *All Rise* by Liberate Tate, *Habeas Corpus* by Laurie Anderson, *weiweicam* by Ai Wei Wei and *#hewillnotdivideus* by LaBeouf, Rönkkö & Turner.

Tidal Bodies and Affective Modes of Invention with Engaged Videography

Bridie McGreavy & Tyler Quiring

Climate change and neoliberal capitalist logics are affecting rates of socio-environmental change within fishing communities that have persisted on Maine's coast for hundreds of years. In collaboration with clammers whose livelihoods are entwined with intertidal species, we designed modes of attunement and micro-experiments in our field work that intend to shape rhetorics that respond to such change. As we sought out intertidal edges, our impulse was guided by Anna Tsing's ethnographic approach to tracing ecological relations and assemblages. For Tsing, following mushrooms with sensuous, curious, haptic attention led to unexpected places, where forest disturbance became a site for resilience and resurgence. Following clammers as they pick, pull, and dig clams has similarly given us a sense of how affective moments come to matter. We use a range of research and media production techniques that intend to work with affect in ways that also seek to enable practices of care in this more-than-human ecology. These practices constitute what Phillip Vannini calls unique styles of "animating life . . . that do not concern themselves so much with representing lifeworlds as with issuing forth novel reverberations." The reverberations that issue through our field work—accretions of affects, traces of bodies and their motions, and vestiges of colonial models of research—are revealed by diverse methods including body-mounted videography, time-lapse photography, thick description, textual accretion, and community-based web design. Together, these modes of intra-textual production help forge new alliances and build from the muddy rubble for intertidal resurgence.

Lightning Strikes: Mobilizing Affect in Justice Oriented Literature Instruction

Cori McKenzie

Secondary English Language Arts (ELA) educators committed to social justice have long treated the literature curriculum as a tool for political intervention, often using so-called multicultural literature to foster what Nussbaum calls the "literary imagination," the capacity to vicariously experience and empathize with the emotions of characters caught in systems of oppression. Despite its investment in the feelings of characters, however, this approach to literature instruction ignores the role of affect in the reading process, treating the act of reading as a disembodied practice, one performed by a cohesive and discernable subject who exists separate from the affects circulating with/in the background of everyday life.

In this paper, I explore what it would mean for ELA educators to account for affect as they construct literature pedagogies aimed at fostering social justice. To do so, I rely on Thrift's understanding of the relationship between affect and political intervention. I argue that educators might account for affect in their justice oriented literature pedagogies by experimenting with time, space, and embodied practices, using each experiment as an opportunity to mobilize affect in ways that might spawn new insights and generate ephemeral political formations. To illustrate this vision of literature pedagogy, I draw from non-representational work in human geography and consider how these experiments with time, space, and embodied practice might map onto the ELA classroom. Finally, I conclude tentatively, offering a short series of images—a series of "little somethings"—provoked by the project.

Mimic Women, Mirrored Selves, and Affect: Meena Alexander and Global Modernity

Parvinder Mehta

In his novel, *Mimic Men*, V.S. Naipaul presents the idea of a crippling indictment of mimic men that behold themselves in a mirrored repetitive frame that is unauthentic, and even uncreative. Other postcolonial writers such as Derek Walcott have argued that mimicry is an act of imagination and design. This paper underlines how new understandings of mimicry—the language and rhetoric of mimicry—might inform an affective design of trans-individual agency in sometimes marginalized, yet strangely productive ways. Mimicry enables bridging social gaps by visiting individual sites where vectors of cultural binds and gender restrictions, through affective cognition and empathic identification, become transformative incentive for collective social imagination and formations. Focusing on Meena Alexander's selected works, this paper examines the functioning of critical practices and creative strategies from the perspective of cultural displacement and feminist intervention where contemporary ethnic American women writers negotiate the multiple foci including race, gender and ethnicities.

Mimicry implies copying or imitation of something which is different. To avoid endangerment, the mimicker adapts to the surroundings, hides and thereby survives; the act

of mimicking then reveals camouflage, hidden strategies that are revealed when carefully examined. Through this "chameleon effect" the mimic learns to adapt to its surroundings despite differences. My focus on the mimetic desire and affect does not imply any objectification of the fictional subjects. The "mimic women" are not merely

seen as emissaries, rather the phenomenon whereby their individual selves come to terms with their collective selves is pronounced. Women protagonists in Alexander's works represent through mimicry the repressive cultural quagmire surrounding other women. Drawing on Homi Bhabha's notion of productive ambivalence of mimicry, and other models as predatory mimicry, Guattari's idea of rhizomes, Lacanian mimicry and affect derived from his "mirror-stage theory," this paper acknowledges how a productive negotiation by "mimic women" of their mimetic agency—via an affective paradigm in the selected works by Alexander—offers alternative critical practices to study multicultural American identities. In contemporary America, such issues signify newer meanings and call for more interactive approaches in understanding a globalized modernity. Crossing the threshold of the migrant's new world then reveals multiple dynamics within politics of identity that many immigrant writers must deal with and have dealt successfully in order to attain legitimacy of ethnic representation as well as asserting their minority identities that ultimately redefine American identities also.

Drawing Affect: Researching Socially Just Pedagogies in Medical Students'
Obstetrics Experiences in South Africa

Veronica Mitchell

Learning practical obstetrics skills is a pivotal and an emotional curricular experience for undergraduate medical students as they become responsible for the life of the newborn and the mother. However, the medical education literature is relatively silent with respect to students' experiences in obstetrics, and even less to the affective forces circulating in these entangled moments of tension. Expectations of joy and happiness are often overshadowed by fear, helplessness, shame and shock. Many students witness unprofessional, at times even abusive practices in the South African public health birthing facilities where they are placed to learn. Maternal disrespect has been acknowledged by the World Health Organization as a global problem. Students rarely respond, feeling limited in their power to act. Yet birthing events contribute a rapport of forces that stay with students in their process of becoming doctors.

This presentation relates to my PhD research where I draw on Donna Haraway's conception of staying with the trouble, and Karen Barad's relational ontology to explore the material-discursive forces acting on students. By distributing paper, markers, pencils and pastels to research participants, drawing assemblages emerged that enabled affective flows between students and others.

The drawings opened up in-between spaces that revealed the affective intensities circulating in and through students' experiences in their obstetrics encounters. Furthermore, using affect to effect a socially just pedagogy has enabled students to enact a more response-able approach to the many injustices they witness while traversing their curricular requirements.

Naked Affects (*Meat Joy*, *Christmas on Earth* Excitement, *Secret Santa Sex Party Surprise*) / Rethinking Feeling, Sensation, Flesh, and "the Unconscious" in Sex-Radical Films of the 1960s and Now

Michael Moon

1960s sex-radical filmmakers Barbara Rubin (*Christmas on Earth*, 1963-4) and Carolee Schneeman (*Meat Joy*, 1964; *Fuses*, 1967) were key participants in some of the most widely publicized events of the Anti-Psychiatry Movement. Rubin was one of the leaders of the Warhol Factory's "invasion" in January 1966 of the annual banquet of the New York Society for Clinical Psychiatry. Schneeman, invited to appear at the 1967 "Congress on the Dialectics of Liberation (for the Demystification of Violence)" in London alongside RD Laing, David Cooper, and Herbert Marcuse, organized a group performance designed to be (as she put it) "a sort of 'unclassifiable' physical extension, a sensory equivalence to the energies explored / released in the course of the congress." Viewing their films again after the porn tsunami of the past several decades, one may find them more enigmatic than "explicit." A perceptive early reviewer of Schneeman's *Fuses* observed that watching the film was actually more like having sex than watching sex, that the erotic "vision" that it conveyed somehow "came from the inside" of both viewer and filmmaker. Similarly, a dismissive reviewer of Rubin's film said that it presented sex as seen through a proctoscope—again foregrounding a sense that the film somehow brought bodily (and in this case specifically anal-rectal) interiors and interiority into play in ways uncommon (and by this reviewer unwelcome) in "sexually explicit representation." This paper takes Silvan Tomkins's accounts of individual affects and their potential for assemblage into "scripts," as well as some more recent work on the nature and import of somatic and psychosomatic experience, as portals through which to begin rethinking a series of questions about feeling, sensation, the nature, constitution, and location of "flesh," and the dynamics of unconscious processes in Rubin's and Schneemann's films and in more recent films like them, such as Todd Verow and Charles Lum's *Secret Santa Sex Party* (2016)—considering these films as, among other things (to invoke Schneemann's words again), "a sort of 'unclassifiable' physical extension, a sensory equivalence to the energies explored / released in the course of" making / exhibiting / viewing these films.

The Afterlife of an (An)archive

Jenna Morvay and Erica Comenares

In conceptualizing the Anarchive, SenseLab notes that it "is not a documentation of a past activity. Rather, it is a *feed-forward mechanism* for lines of creative process, under continuing variation." Yet our work in archiving (pre-service) teacher affects—via an online *wunderkammer*, and an online affective archive—does document past (pre-service) teacher affective activities. The function of these archives in our studies was to evoke and map the trajectories of the affects circulating in our studies, all without arriving at a final answer. Yet, here we are, after the process of data collection is finished, and wondering "what next?" How can we make use of these archives as anarchival "process-making engine[s]," and what can these anarchives *do* for educators?

In this paper, we ruminate on the possibilities and experiments of having our archives of affects be "waystations" to "organizing and orienting live, collaborative *encounters*" for and with educators. What new events might these (an)/archives feed-forward? What pedagogical, curricular, and emotional "dynamic thresholds" might the traces from these (an)/archives open for educators? We look forward to exploring the intensities, conversations, and materialities that the afterlife of our (an)archives may afford.

Presentations and Productions of "We": Feminist and Critical Collectivity in Contemporary Theater

Geneva Moser

In my PhD-Project in Gender Studies I explore the presentation and production of critical collectivity and collective subjectivities in contemporary theater and performance in the German-speaking part of Europe. I focus on the so called "postmigrantisches Theater." This emancipatory self-designation describes pieces and performances that have one thing in common: The collective memory and knowledge of the artists are shaped by migration and experiences of othering (even though they might not have been migrated themselves but were born in Germany, Switzerland or Austria).

The aim of my project is to broaden the knowledge of decolonizing and queer_feminist practices and aesthetics, strategies and spaces in such pieces of contemporary theater, and to explore the potential of transformation and critique within and by these collective practices. My research is therefore rooted in (queer_)feminist and post-colonial theory. One important focus of my analysis is the affectivity of any imagination and representation of collectivity. I explore the connection and correlation of specific affects with specific forms and narratives of queer_feminist collectivity (e.g. "community", "network", "sisterhood").

Dis/enchantment as Affect

Sharday Mosurinjohn

The oppositional terms disenchantment and re/enchantment always imply each other. There are certainly other concepts that could be used to get at a similar suite of issues, but "enchantment" always invokes the famous proclamation of disenchantment made in 1917 by Max Weber who said that science's contribution to "the process of intellectualization which we have been undergoing for thousands of years" was a fraction, but "the most important fraction," whose consequence was that one can now, "in principle, master all things by calculation. This means that the world is disenchanted." That is, insofar as we're studying enchantment, we're doing so in reference to the claim that modernity is disenchanted. If enchantment is associated with transcendent meaning and purpose, and also with wonder and surprise and other concepts bearing a family resemblance to these, then disenchantment is the denial of these things, and the study of enchantment is the study of the way that things are emotionally valenced and agentially powerful that we don't expect to be this way. It is the study, then, of what could be summarized in recent theoretical terms as "the affective"—the "correlations

between non-linguistic forces" such as emotion and sensation "and power," with bodies of all kinds understood "as nodes for the flows of power." In this paper I think dis/enchantment in affective terms by exploring, for example, what have been called the "faith" dimensions of organized skepticism; the way the secularism of the New Atheists relies on the way their scientific "*knowledge feels*"; and a heuristic viewing of the very nature of information production as a form of witnessing that reduces existential uncertainty. Doing so refreshes the theoretical conditions for dis/enchantment studies through a material turn analytics well adapted to this scholarly niche given that it actually comes out of science studies, especially Latourian science studies and feminist science studies.

Between Brexit and Trump: Looking at the Stain on the Floor

Fiona Murray

In the UK, we face separation from Europe, following the results of the infamous "Brexit." As negotiations are being worked through, many of us are left to wonder about the future of our European colleagues and friends and about our partnerships with European Universities. This paper asks how contemporary so-called leaders or figureheads are emerging out of moments and movements of whiteness, from effective yet often troubling productions, and asks how in these troubling times we can learn new modes of activism in the aftermath of affectively-charged political events. It asks how we sit with, endure through, or protest against the new values that are being created as we tumble into the interstices of this still new political space and wonders about the role of the University within these troubling times. This paper, based on the author's assumptions and imaginations about a postgraduate student's silence in class discussion, explores possibilities of finding new modes of participation in class and therefore in democracy and in our globalized lives. It takes seriously how new and experimental ways of participating could create new sites for learning and researching within the University and therefore also globally. Through thinking with Liang, an imaginary Chinese student in a university classroom in Scotland, this inquiry begins to articulate the implications of the current political landscape for the work done in the University by asking and playing with the question: what kinds of bodyings does the university—and culture, at large—need.

Finding the Edges: Affective and Collective Practices of the Centre for Creative-Relational Inquiry

Fiona Murray

Inspired by the stream "Affects and Collective Practices of the Undercommons," this paper inquires into the relation between affective spaces and aesthetics in the construction of forms of collective intelligence and subjectivities. The space that it inquires through is the Centre for Creative-Relational Inquiry, based at the University of Edinburgh. It explores (and imagines) how this centre could act as a creative space that exists both within and against the University, offering the potential of working at a different speed and across different affective registers from the university itself. Fed up of standing at the edges, arts-based scholars seek a social

aesthetic, a creative-relational inquiry and a minor politics that ruptures molar identities. Members have expressed an interest as the Centre being a "home" for their work yet how do we open up "cramped space" and "choked passages" whilst at the same time seeking the new Centre's edges. The author investigates the centre as a potential place of study where both connection and brokenness co-exist.

islandthinking

Yen Noh & Joannie Baumgärtner

It was not until the early 19th century, when the wave of globalization stretched from the "Trans-Atlantic World" to the Pacific, that Iwo Jima, an island that is about 1000km away from the Japanese mainland, was inhabited. Castaways on this desert island—whether they were intentional or not—were ever since not only exposed to the forces of the ocean front, but also struggled against the modern apparatus, capital and nation state. In a continuous reorganization of their societies and negotiation of imperial tackles in economy and self-governance, their sociality was off the radar of the modern continents.

"Island thinking" begins with the attempt to distinguish the fugitivity and logisticality of being together. It is a method to take the enclave as a departure for sailing a vessel "in the search of maroonage" and turn the imaginative forces of island into a communal, aesthetic practice for a venture into creating a political and social agency outside the law of the continents. Under the premise of action, "Island thinking" grasps the dual force of the threat and knowledge of the sea that connects islands with the weather, currents and climate. The movement of island that comes out of the force is, thus, a strategy of navigation, dependency and unanchoring. The aesthetic sociality of "Island thinking" performs in parallel, in between grid, shifting its shape, disappearing and reappearing. It outgrows the theory and concept of island in search of ontological indifferentiality in which collective thinking aims to practice logisticality and the shipped. More urgently, coming to terms with island is a becoming of island.

Can We Oscillate Wildly: Towards Collaborations with Affect

Jo Northey

This theoretical exploration forms part of an experimental creative assemblage; a poetic artistic project attempting to converse with, and document affect by working across disciplines, amongst dissolving boundaries.

"There's something about words!" Some thing else, which floats around and between them. That notion of exceedance taps me on the shoulder, the "poetic affective" excess of that which has been, and the almost here. When the words work, as a reader-responder, I feel the embodied effects, I sense a transmission of affect, which refuses the containment of those words once they have been exceeded.

From Sedgwick the gift of "reparative reading" and myriad dynamic possibilities begin with a commitment to an absolutely reparative open engagement; reading, thinking and writing with an openness which invites collaboration. The 'with' being both reparative and powerful, especially when collaborations become an assemblage with the otherness of affect.

Assemblages, "textual plus," more than, blurring boundaries between art, words, ideas, reader-writers, concepts, affects, and embodiment, political, therapeutic, mechanistic, pharmacological and environmental. Here, perhaps the infinite of affect makes space for creative processes of collaborative specificities. That is, the hybridised-embodied-collaborative experience of affect which leads to specificities of convergence, may produce new specificities of emergence, and as yet to be imagined expressions of creativity.

Reading *The Artist's Way*

Matthew-Robin Nye

Creative gestures build worlds (and the world builds creative gestures). Suzanne Langer proposes that an artwork holds the potential to crack open our world, so that a new world might be perceptible; the new world created by the work drags the current one into being with it. An artwork transforms the beholder; the world comes along for the ride. For Whitehead, the same "'creativity' is the principle of novelty... 'creativity' introduces novelty into the content of the many, which are the universe disjunctively"; this is the world's "creative advance."

What conditions produce art? How might an artist engage with the creativity that is always already unfolding in the world? In *The Minor Gesture*, Erin Manning introduces Deleuze and Guattari's concept of the minor—that which moves the major from within, "the gestural force that opens experience to its potential variation." If creativity is the motor of the Universe, artists are uniquely positioned to facilitate the minor. But how does one get there? In *The Artist's Way*, Julia Cameron proposes a "blueprint for do-it-yourself recovery" that promotes a creative "synchronicity: we change and the universe furthers and expands that change." Reading *The Artist's Way* from the lens of process philosophy and affect theory situates creativity and aesthetics outside of the artist, and posits creative practice and its pedagogy as one that is attuned to the concerns of the world it envelops. The creative advance is subtle, and the artist no more than a facilitator of that advance.

Re/Telling Southern Histories: Using Augmented Reality to Intervene in Problematic Memorials

April O'Brien

Shortly after moving to the quintessential small Southern town—Pendleton, South Carolina—I attended a town-wide Fall Festival. Amid the festivities, I noticed a sign posted on a nearby store window. The sign advertised "The Ghosts of Pendleton," a

ghost tour "where the spirits come to life" at Ashtabula and Woodburn, which were once plantation homes. I remember thinking: The Ghosts of Pendleton? I wonder what the ghosts would tell us? What would they think about the plantation houses-turned-tourist destinations? Or the historical markers that erase histories? Or the fact that the town spaces and places are still overtly segregated?

As James Loewen remarks, "All across America, the landscape suffers from amnesia." In Pendleton, this amnesia is evident via the town's historic markers, its tourism pamphlets, as well as through the Historic Foundation's official tours. The West Side of town, where the majority of black residents live, is also home to several historic structures. In spite of this fact, the *Historic Pendleton's Walking Tour* brochure completely omits the West Side of Pendleton from their map. My project ultimately considers who gets to tell the narratives and histories in Pendleton and seeks to intervene in the town's "single story" that valorizes wealthy, white men. This presentation will discuss my work with the Pendleton Foundation for Black History and Culture, as well as with residents on the West Side of town, to create a counter-tour using Augmented Reality (AR) to represent the histories that are not told by the town.

Contradictory Affects: Participatory Culture and Politics of Digital Platforms

Alptug Okten

I study the affective mechanism of how information is turned into action through analyzing SourDictionary (SD), one of the most popular digital forum-like platforms in Turkey since 1999. SD plays an important role in Turkish digital culture as the users have exploited the affordances of the minimally-designed website to confront the unquestioned rote practices of Turkey. I conducted one-year digital ethnography and in-depth interviews with 45 users. I argue that a culture of resistance was created through the unique forms of communication that were constituted with the internal rules and tools of the platform: dictionary-logic discussions, reference-based arguments, and volunteered content-moderation. However, the space of empowerment was transformed into a major mainstream social media through an affective field that is constituted by the participatory culture, administrative decisions, and socio-political climate in Turkey. Two streams of affect research are used to sketch out the mechanism of the affective field. The first is affect-as-flow as discussed by Teresa Brennan, Richard Grusin, and Nigel Thrift to explain the flux of bodies discovering their capacities for action. The second is Lisa Blackman's emphasis that affect is not merely a flow but requires a subject. I argue that the empowering potentials of SD were silenced by the contradictory flow of affects that rendered the platform as alternative and mainstream at the same time: alternative because of the feeling of connectedness formed around challenging normalized practices; mainstream because of the interplay between ad-based revenue streams, imposed design and altered posting protocols to make it compatible with the globally popular digital platforms, and the Turkish Internet laws.

Atmospheric Affects: Blurring the Boundaries of Bodily Dis/Abilities

Bryan Picciotto

As an outdoor recreational activity, hiking makes certain kinds of bodily abilities compulsory, especially in terms of movement and perception. Historically, hiking cultures have privileged bodies that can walk around rugged trails on foot and see the natural world with their own eyes. In rhetorical studies, critics are analyzing hiking as a rhetorical practice in which mobile bodies negotiate meaning, identity, and power in and with material environments. Building on this critical research, I use new materialist ontologies to study how the weather intervenes in rhetorical practices of hiking, and shapes the (im)possibilities of embodiment, movement, and perception. Specifically, I explore fog as an affective event that blurs the boundaries of ability and disability in hiking practices. Drawing from an ethnographic project about hiking in Maine, I reflect on the ways in which fog temporarily disables the ambulatory and visual capacities of hiking bodies, changing how people move about trails and perceive their surroundings. As it transforms body-environment relations, fog produces the potential to disrupt the ableism embedded in hiking cultures. By making space for atmospheric affects in rhetorical and dis/ability studies, this paper challenges normative assumptions about mobility and vision in and beyond outdoor recreational contexts, and articulates alternative ways of moving, feeling, and becoming in and with the world.

Affective Common-Place: The Case of NDSM Ship Wharf, Amsterdam

Dorina Pllumbi

The commons is a concept travelling among disciplines in the humanities, while still not well elaborated in architecture. The commoning process is affective, relational, spatial, material and temporal. The transversal character of the commons goes beyond dichotomies of nature-culture, subject-object, individual-collective, public-private, human-non-human, and therefore, considering it exclusively a human centrality means missing the affecting effect of the material world in which these processes are embedded. The concept of common-place introduced here aims for the broadening of the perception of commoning as merely a social practice. Linking commoning with the notion of placeness, which relates to the particularity and specificity of the material condition where the process is situated, takes in consideration the role and agency that the material world plays in the process of becoming-in-common. Recognizing the transversality of the commons requires a transposition of the centrality of the human in the process and an deeper inquiry on the intra-action among humans and non-humans.

This paper analyses the process of transformation of NDSM ship-wharf in Amsterdam into a particular place for work and entertainment. This case study epitomizes a commoning example of an ongoing process of becoming, where an amalgam of humans (activists, artists, architects, makers), matter (site, building, objects, materials) and discourses, mutually constitute entangled agencies through intra-actions in the process of making a common-place. These gained affective capacities and agencies that emerge through being, doing, and making enable commonality to be more than just a sum of

parts. From the analysis emerges that the architecture of the ship-wharf played a determinant role in the process. Its material condition did not predetermine a passive role, on the contrary, the agency of its architecture was and still is crucial in the commoning process.

Unruly Laughter: On the Queer/Feminist Ethics of Xandra Ibarra's "Nude Laughing"

Iván A. Ramos

Margaret Atwood's apocryphal remark that "men are afraid that women will laugh at them. Women are afraid that men will kill them" points to the policing of affects at the center of gendered relations. Indeed, when Kenneth Manzanares murdered his wife Kristy Manzanares during an Alaskan cruise in 2017, according to witnesses the husband exclaimed that "she would not stop laughing at me" after he was discovered trying to dispose of her body. The insecurity and potential of violence produced at the heart of such exchange forms the basis of this essay, which brings together the intersection of gender and race to explore the work of feminist Chicana artist Xandra Ibarra, also known as La Chica Boom. In "Nude Laughing" Ibarra emerges nude except for a pair of yellow heels and a plastic breast plate. As the artist moves about the space pulling alongside her a nylon bag full of the accoutrements of white womanhood (like pearls, makeup, and a blond wig), she breaks into an uncontrollable fit of laughter that places the audience in physical relation to Ibarra's body.

In this paper, I delve into laughter as an understudied affective relation that holds the potential to upend and reveal the disciplining of race and gender. Indeed, although affect theory has often centered on the relational possibilities enabled by the concept, the point of disturbance offered by laughter rests upon a sort of unruly comportment that makes the viewer, the potential recipient of such laughter, uncomfortable and potentially powerless. In the piece, Ibarra nods toward John Currin's painting "Laughing Nude" to recast the museum goer's gaze toward the female nude, laying bare the gendered, racialized, and classed underpinnings of such an encounter. I delve into racialized laughter as a space in which the sensorial breaks beyond the barriers of the self, bringing the other into affective relationship with the laughing body that can in turn be enjoyable or unnerving. I draw from Henri Bergson's book on comedy, *Laughter: An Essay on the Meaning of the Comic* to show how the act of laughing has the capacity to shift power dynamics in unpredictable ways. How does laughter disturb the bourgeois order of space by racializing and gendering it? I look in particular at two iterations of the piece, the first at the Broad Museum in Los Angeles and the second in the streets of San Juan, Puerto Rico. In each case, the meaning of Ibarra's laughter had different intensities, bringing sensuality, sensation, and the affects of gender and race to the fore. I argue that this laughter reveals queer feminist modes of relation to the world through a nude body, laughing.

Refiguring the Witness: Affects, Technologies, Mediations

Michael Richardson

Witnessing practices have changed as new communication technologies emerged, from cave paintings and the printed book to television and the smart phone. Mass media, with its promise of bring events as they happened into living rooms across the globe, made witnessing a "generalized mode of relating to the world." Yet for all that media and processes of mediation have reshaped practices and forms of witnessing, the figure of the witness still stands as inescapably human: an event is encountered by the body, captured it in memory and, if circumstances demand or permit, passed on via speech, text or some other form of mediation. But the emergence of autonomous technologies calls into question the centrality of the human to the act of bearing witness. Drones and other technologies of perception see, sense and mediate the world in ways that extend perception into spaces, places and perspectives otherwise inaccessible to human senses and in doing so fuel the pre-emptive production of reality itself. Tracing technologies of perception from war to the home, this paper develops and extends the concept of affective witnessing to more fully account for the mediations of worldly encounter enabled by autonomous systems and sensors that perceive events and render it into data. It asks whether the techno-affects of these processes of mediation do indeed decentre the human from witnessing and what that might mean for the production of veracity itself.

"Bureau of Hurt Feelings": The Anguished Affective Labor of National Security Intelligence

Marnie Ritchie

This essay analyzes the reproduction of humiliation as a technique for governing racial minorities in a network of opaque, post-9/11 counterterrorism and criminal intelligence centers called "fusion centers." From closely reading 72 hours of field observations and 14 interviews conducted over the course of 10 months (June 2017 to March 2018) in one local fusion center and a national fusion conference, I argue that the "fusion" is a form of affective labor underwritten by white masculine anguish (*angst*, *l'angoisee*) about recognition and relevance. I identify two objects of anguish: measuring up to masculine expectations about protecting the homeland; and defending against the alleged targeting of white institutions. Most perniciously, the affective labor of fusion positions those with grievances against white masculinity as butt-hurt members of a "Bureau of Hurt Feelings," in the words of one worker. So while fusion centers are "supposed to be the 'brains' within police agencies," they are also its beating hearts of insecurity; they guard against the sting of humiliation by performing powerlessness. Because this affective labor's anguish demands denying the pain and despair of racialized minorities, this essay opens up a bureau of complaints about fusion centers. Rather than deny the complaining character of critique (marked by collective grievances and personal affronts), then, I explore how criticism qua complaining may perform important work. I end by considering the wider theoretical import of the concept "anguished affective labor" for affect theory.

Nathaniel A. Rivers

This presentation explores the practice of telling as one that necessarily engages the full sensorium. Perhaps counter-intuitively, this presentation engages sensual telling through locative media, which are digital media designed both to function while moving and to work within the confines of physical locations. Using location-based services (LBS) available on most smartphones, mobile applications make place a primary matter of concern. As media scholars Eric Gordon and Adriana de Souza e Silva write, locative media "are connecting us to the physical world and providing a framework for geographically located social interactions."

Articulating such a physical connection, this presentation links *telling* (as discerning) with *seeking*, which houses many movements from *inquire*, to *search for*, to more libidinal senses like *long for*, *wish for* and *desire*. It can mean to look for or to expect. All of these terms orbit around *seek*, related but far from synonymous. There is an etymological diversity here going all the way back through Old English and Old Norse usages to (perhaps) the Latin word *sagire* meaning to "perceive by scent," which moves us productively away from primarily visual and, perhaps, purely intellectual senses/usages. Seeking is embodied and affective, a function of active searching and passive expectation. It is a freighted in-between, which makes it sufficiently robust for exploring sensual modes of telling through digital media.

This presentation works through the exemplary practice of geocaching: "an outdoor recreational activity," wherein participants use Global Positioning System (GPS) devices to "hide and seek containers, called 'geocaches' or 'caches.'" This seeking through a digital medium can be productively understood as embodied practice through recent work in disability rhetoric, which attends to bodies in terms of generative movement and rhetorical touch.

Aesthetics Affects of Architectural Assemblages

Panayotis Roupas & Yota Passia

Driven by the modern need for producing design objects at every scale (object, building, urban environment) that have the capacity to continuously transform in order to better adapt to perpetually changing conditions of complex urban environments, the research aims at cartographing the ability of the object to affect and be affected. The question concerning the design object drifts apart from its intrinsic properties and their position in a taxonomy or an ontological system towards its capacities to interact (with other elements within the system). The limit of the architectural object is the limit of its action possibilities (affordances) and not the limit of its form.

In order to map the terms under which the formulation of assemblages takes place, we focus on the procedures of territorialisation/deterritorialisation of the assemblages and in particular those a-signifying signs inherent in the assemblages which eventually drive the components to engage or disengage. The contemporary architectural

object thus calls for a specific elaboration of its enunciative components on both the perception angle—on which we examine the discursive character of the assemblage—and the affection angle—on which we seek the non-discursive one (intensities, durations, intervals, temporalities, rhythms, spasms) that reintroduces some wavering in denotation and signification. Expression becomes multidimensional, polyvalent, and multi-referential. We seek to construct an analytical/synthetic design tool capable of simulating/constructing an aesthetically defined architectural object which nonetheless remains open to contextual mutations triggered by the a-signifying signs.

SCUM as Feminist Literature (or) Why You Don't Read SCUM at the Dinner Table

Desireé D. Rowe

Building off my previous archival and performance work about Solanas, I turn towards an investigation of the affective traces of *SCUM Manifesto* within a contemporary intersectional feminist reading. The narrator of *SCUM* is one who is filled with a pulsing uncompromising rage. The rage pours from the page like sheets of sleet, and the reader feels each violent twinge through Solanas' brutally straightforward prose style. But what about the evocative traces of discomfort left in the reader? More precisely, what makes a reparative reading of *SCUM* nearly impossible for contemporary feminists, despite its popularity? As a radical mode of theoretical discourse, rooted in her own lived experience, Solanas' *SCUM Manifesto* challenges how "real" feminist theory should make us feel. The reader sees the links between rage and violence, and though she feels rage—she does not want to align with the feelings of physical and emotional violence. Grounded in the Berry's discussion of negative aesthetics and Edelman's framing of negativity, this manuscript explores how the language of *SCUM* is too rough, or too abrasive, to be canonized as a feminist text. If you absorb the radical anti-capitalist anti-heteropatriarchy "vibes" of Solanas' work, you then will also be cast as prone to violence. You will also be seen as too angry, too crazy, too much.

Texan Impasse Ecologies

Joey Russo

This is a collection of ethnographic scenes and stories walking around the idea of an impasse ecology, constituted in the notional spatiotemporality of the gnarl: a regional icon traversing and connecting the various lifeworlds of Southeast Texas' Golden Triangle that is also an aesthetic signature, from cypress swamp to refinery complex. The gnarl connects the varying elements of the impasse, that place which is both without genre and teeming with intensities—a nothing/stuckness nevertheless infilled with events—a place lamented, pushed through, ignored, even embraced, as the place of the American Real, the "way things are now." Can we crystallize social imaginaries in the narrative events of these scenes and stories of mostly rural, mostly working class white folks? Insofar as an ecology model provides us with phenomenal and relational concepts (abrasion, rot, parasitism, symbiosis, encystment) that describe intensities, how might we bewilder or revivify stultified and taken-as-given academic ideas about the political, the non-human, the queer, the postindustrial? Can stuckness

as a taken up method of worlding get us out of or through stuckness as a rehearsed theater of concepts?

The scenes are compositional forays into worlds, not flattenings or excavations of life beholden to a reactionary theater of concepts in which the endpoint is solution, culprit, or dismissal. This approach is therefore a sidestep to the critical imperative of the discipline of anthropology (as it is normatively understood in its engaged/activist/ethical incarnations) in favor of a compositional practice of cohabitation and contamination that asks what this "lost" space of America conveys through gnarled and abrading forms of signals, talk, and just sitting around waiting for something to happen.

The Collective Effect: The Politics of [Shared User] Experience

Tony D. Sampson

In his closing statement to the Cambridge Analytica whistleblower enquiry before the DCMS Committee in the House of Commons in March 2018, Paul-Olivier Dehaye argued that there has been far too much focus on the individual level of psychological micro-targeting. Our concerns should not be about the use of psychographics to influence how individuals vote, he claimed, but rather the "collective effect" of Cambridge Analytica's campaigns, which notoriously appeal to emotional contagions that spread as political threats and rumours, exploiting a collective impulse to share information online.

Evidently, Dehaye's remarks can be grasped in the context of ongoing debates that question binary notions of individuality and collectivity and explore broader ideas of shared experience online. Accordingly, this paper looks back to Tarde's contagion theory, Laing's *Politics of Experience* and Whitehead's nonbifurcated experience of nature to question if the recent politics of shared experience are hidden, as Dehaye argues, in the purposeful blind spots of Facebook's algorithms or can they also be located in a broader sense of affective experience.

On Affective Media Witnessing and Anonymity

Kerstin Schankweiler

Around the globe, citizens have in recent years been documenting human rights violations, civic protests and political conflicts with their mobile phone cameras and uploading the videos on social media. Circulating online, they not only convey incidents but also mediate the underlying relational, affective fabric between people and images; they produce this very fabric, and they provide insights into the emotional constitution and excitation dynamics of present-day societies. In a first step, this paper reads these forms of media witnessing as a practice and a politics of affecting, as an integral part of today's affective economies. In a second step, it reflects on the fact that a large number of testimonies that circulate online are published anonymously or that the eyewitness and producer of the video often cannot be traced back.

Furthermore, in most cases the witness cannot be seen in the image but is invisible behind the camera. Testimony theory points out that the reliability of a witness is tied to his/her reliability as a person, meaning that his/her identity is quite relevant for the testimony itself. Moreover, usually a witness shows him/herself when giving testimony. Thus, how do these anonymous video testimonies do their work? How does the witness come into play as a (camera)perspective and merges with the mediator? I will look for possible answers in the specific aesthetics of the videos, the figure of the amateur, the role of new mediators and the affective mode of these testimonies.

The Last One Out: Apocalyptic, Conspiracy, Horror and Affect

Robert Paul Seesengood

A hallmark of the Anthropocene is human initiated mass extinction of several of our neighbor species. Since the late nineteenth century, the post-Darwin west has imagined a human eschatology that was not divinely initiated but was the result of human activity or general planetary disaster. We have also seen a rising interest in ancient Jewish and Christian apocalyptic texts and their mysterious images and predictions of doom. In both ancient and modern contexts, the end was nigh, but also the fault of someone else. This paper argues the genres of Apocalyptic, Conspiracy and Horror share several characteristics. They each purport to expose the "really real" world, the reality beneath the mundane world we normally see and experience. They are highly visual, "graphic" rhetorics. Finally, they trade in the affects of disgust, anxiety, shock and fear. They use these affects, in part, to compel readers to emotional and active allegiances. This paper will use current theory in film, horror and affect to examine Apocalyptic (exemplified by the Revelation to John) and Conspiracy and note how all these fuse in the "Last Man" genre of science fiction and horror, with particular focus on the film 2002 *28 Days Later*. I will argue that the affects inspired by this sci-fi/horror genre themselves reveal affects integral to ancient apocalyptic literature; in each affect functions as revelation to create a motivated, active opposition to larger political forces and powers.

Affect and Neuro-Diverse Learning in the Early Years: Sound-Art as Relational Pedagogy

David Ben Shannon

This project responds to the impact of austerity measures on availability of provision for Special Educational Needs in mainstream schools in England, and the intention of such provision that does exist to 'overcome' impairment, restoring the body to an (un)natural state . I explore the potentials and limitations of Electro-Dermal Activity (EDA) detecting bio-sensors and sound-art in challenging the priority afforded cognition, language and representation.

Building on critiques of the skin as the boundary of the subject, and conceptualisations of sound-as-affect-wherein sounds (including music) are un/felt pre-personal vibrations, which circulate and adhere in historied ways, enabling and debilitating

bodies—I explore how EDA detecting bio-sensors and *acoustically* observed music composition processes can queer the behavioural use of such devices and re-appropriate the ableist 'stare' in seeking a relationality that situates *disability* and *impairment* in affective encounters across and between bodies, and debilitate not just the recognised-as-disabled, but racialised and gendered bodies.

The project adopts a research-creation framework, where research-creation is defined as the imbrication of theory, art and research in the process of a creative and participatory event, and by which the analysis units are the emergent art *and* process.

The Logic of Affects: Reconsidering Stoic Imperatives for Becoming Worthy of the Deleuzian Event

Janae Sholtz

It is no secret that Deleuze attributes his ontology of the event—an ontology of the surfaces—to the Stoics. He elaborates upon the Stoic distinction between corporeal causal bodies and incorporeal effects to propose a theory that accommodates his dualistic theory of the real—the virtual and the actual. Deleuze also attributes the only ethics worth pursuing to the Stoic imperative to 'become worthy of what happens to us.' This ethics of events is drawn from certain form of Stoicism, namely that of Aurelius and Epictetus, who advocate developing a cosmic perspective which leads us to affirm the totality of that which happens (to and through us), a Stoic ethics of affirmation. Aurelius has the idea that we should expand our horizons and raise up to the cosmic, which, as Sellars explains, necessitates geo-historical perspective in which we see all of the processes of the cosmos and try to get beyond the boundaries of our own particular interests and concerns.

A Deleuzian cosmic perspective is akin to developing a sensitivity to the plane of immanence and ability to think the Event—this differs from the cosmos or cosmological that is referenced by Aurelius in ways that I believe fundamentally alter the concept. Moreover, the resemblance between the Stoic imperative to remove boundaries between the Self and cosmos and Deleuze's dissolution of the self is merely superficial. Our claim is that Deleuze's philosophy represents a deeper kind of inversion and challenge to Stoic rationalism. Yes, it is a matter of bringing about a realization of the illusions of the boundaries of the Self, but this is not a purely rational, cognitive, or ideational endeavor—it is something that is overwhelmingly felt or experienced, a matter of affect and experimentation. Rather than eschewing *pathoi*, Deleuze presents the becoming and thus dissolution of the Self as a matter of passages and fluctuations of intensity, which is to say, an affective engagement with the world.

Combination Acts and the Sociality of Collective Practice in the Undercommons

Stephen Shukaitis

During the industrial revolution artisans and craft workers sparked struggles against exploitation while the force of law drove unions underground. Today conditions are different... yet they are not. Collective organizing is pre-empted not by legal prohibition but rather by a perverse internalized neoliberal logic that celebrates the precarious creative worker as its exemplar.

This presentation draws on fifteen years of conversations with artists, musicians, activists, and theorists about the nature of collaborative practice. What sociality is produced by their practices? What forms of collectivity and affect do they animate and embody? Taken together these dialogues provide a series of study notes for and from the self-organization of the undercommons, gesturing towards an aesthetics that occupies a space of power for itself by coming to close to, but never finally reaching, a set form.

Temporalities of Emergence: Bafflement and its Poetics

Sarah Stefana Smith

This paper turns to the visual and visuality, affectively. Here I meditate on affects in viewing and encounter with visual texts and the affective circulation between text and viewer. Using what Roland Barthes has named the rhetoric of the image, and Caribbean scholar, Sylvia Wynter has imagined as a deciphering practice towards to measure of the human, I explore the terrain of bafflement, blackness, and cultural production. A poetics of bafflement might effectively and affectively be the way in which frustration and confusion marks an encounter. My use of bafflement, it put to work on various visual texts and their interpretative matrices; including Ayana Jackson's photographic work, *To Kill or Allow to Live* (2016), Mickalene Thomas's mixed media paintings, *Tete De Femme* (2014), and my installation work, *Hauntings and Other Inclinations* (2017-).

Affective Literacies

Nathan Snaza

I propose that literacy is primarily a matter of affects, and cannot be understood as a uniquely human capacity. Instead, literacy is the semiosis that emerges whenever entities—of whatever kind—touch. Because politics is first and foremost a question of how entities collide in encounters that modulate movements and orientations, literacy is coincident with the more-than-human field of the political.

In conceiving of literacy as affect (and affect as literacy), I am primarily drawing on theories of impersonal affect, but my paper focuses on encounters, often in classrooms, where humans and texts meet. Taking up a range of claims made for the transformative nature of reading, I argue that a great deal of this transformative force is drawn from non-human agencies that are usually factored out of accounts of "literacy events." By proposing a wider field I call the "literacy situation," I demonstrate that it's not just minds and texts that collide but a whole host of distributed forces: energy from the sun, paper made from trees, ambient sounds, smells emitted by bacteria living on books, pheromones circulating among bodies, etc. In these "changeable sites," the second sense of affect—as feelings—comes into play. Learning becomes not primarily a matter of conscious knowledge and conceptual accumulation, but emotional modulation that informs political action.

Counter Conspiracies: Theorizing Conspiracy Theories in the Trump Era

Robert Spicer

In *The United States of Paranoia* Jesse Walker argues that in America, "it is always a paranoid time." Walker's contention is that conspiracy theories have been "a potent force across the political spectrum, from the colonial era to the present." Brooke Gladstone, citing research from UCLA, argues that, despite Donald Trump's victory in 2016, conspiracy-mindedness still drives many of his supporters. Gladstone says conspiracy "will always fortify mindsets ... it follows that one distortion will lead to another, and another." In this we see something of what Raymond Williams (1978) calls a "structure of feelings," "a kind of feeling and thinking which is indeed social and material, but each in an embryonic phase before it can become fully articulate and defined exchange." These "deep starting points" have long been affective drivers for much of American politics and the Trump era is no different, except perhaps in intensity. Conspiracy thinking is affective in the sense that it is relational, between Trump and his supporters, seen in many of his communiqués (e.g. when he tweets that some group of people are conspiring to get him ... sometimes he's actually right about that). It is also a driving force in feelings from liberal and left Trump critics, which has evolved in parallel with the Russia investigation. It has gone from the phrase "conspiracy theory" being used as a derogatory term to describe some of the beliefs of Trump and his supporters to a short-lived critique from some left-liberals against other left-liberals. Recently, discourse that in the past might have been described with the derogatory "conspiracy theory" label has become more respectable. This is especially true with the publication of Jonathan Chait's article outlining the idea that Trump is actually a Russian asset whose relationship with the Kremlin has been cultivated over decades. In the wake of Trump's joint press conference with Vladimir Putin in Helsinki, it isn't very hard to find respected political journalists and commentators from across the political spectrum speculating that Putin "has something on" Trump. This presentation will argue that Donald Trump has tapped into a political culture of coinciding counter conspiracy theorizing and will look at the relationships between the corresponding "conspiracies" described on the left and right in the Trump era.

Emily Stainkamp

For Tyler, the charge of a culture-wide narcissism in the United States is inextricable from the history of figuring women, queer people, and people of color as the vanguard of relationships to the self deemed so excessive as to undermine institutions like the family, the nation, and thus of American culture itself. In 2018, the oft-repeated accusation of narcissism has been renewed in criticisms of the millennial narcissist, typically imaged as a young woman taking a selfie. I propose, then, a study of what selfies and selfie-hatred can tell us about affective life in a digitally mediated world. Such an account takes seriously the contradictory cultural forces that compel subjects to make themselves visible online and that denigrate selfies as the apotheosis of unearned attention to the self. In Banet-Weiser's reading, the rise of brand culture in the last half-century is tied to digital media and the increased awareness that self-branding is key to entrepreneurial projects that unfold online. Selfies, then, emerge as more than the mindless reflex of an image-obsessed generation of young people, and can be seen in the center of a dense knot of desires, needs, and requirements of contemporary subjects. The cultural impulse to subsume these complex practices under the mantle of narcissism indicates a dense affective circulation around the status of the selfie, riven with anxiety and desire. This work will delineate what selfies are able to tell about the process of constructing a mediated self that is alternately desirable, accessible, and profitable.

Sensing Diaspora or How to Speak Without Words

Anna M. Storti

This paper builds a methodology for tracing how the diasporic body retains, remembers, and contests colonial legacies. I examine the tastes, scents, and silences that arise in the archive of mixed-race Asian diasporic art in order to outline a method of bearing witness to traumatic histories across and beyond the geopolitical lines of the transpacific. I analyze Indian and Japanese Colombian American artist Sita Kuratomi Bhaumik's perfume-exhibition "The Curry Institute" and Burger/Tamil Sri Lankan and Irish/Roma artist Leah Lakshmi Piepzna-Samarasinha's 2015 memoir *Dirty River: A Queer Femme of Color Dreaming Her Way Home*. I consider the ways these artists and their respective projects contend with hidden or untold ancestral stories of movement through a sensorial process.

Cultural theorist Donna McCormack's notion of multisensory witnessing is at the crux of this paper. Multisensory witnessing is a form of being intimate with the stories of others by considering how the body articulates what cannot be spoken; in other words, multisensory witnessing is restorative because it is "not about expecting transparency; it is about working with what cannot be articulated in the form of words." Such an engagement with the senses decolonizes traditional approaches to traumatic memory and provides a unique mode of understanding the enduring nature of colonialism. Ultimately, this paper expands the practice of diaspora by moving diaspora beyond the map and into the realm of affective exploration.

Affective Politics of Intra-action: Thinking Music Between Bodies

Chris Stover

How might we theorize music between bodies—human bodies, the more-than-human bodies of affective relationalities, post- and nonhuman bodies, sonic materialities as bodies? This paper examines how affect theory, in conjunction with "new materialist" thinking, can animate a turn to a musicology that begins with bodies. Bodies are the entities between which affects flow, but are also constituted by those flows; this double movement is continuous and creative. The way I theorize affect resonates as much with Karen Barad's *diffractional performativity* as with Deleuze's production of difference: identity is continually being formed, and is fundamentally relational and therefore political. In music, the always-unfolding relations between human, post-human (via the technological interventions of instruments, recording media, and physical spaces), and sonic bodies are engendered by differently-diffracted force relations expressing the infinitely varied genealogies of intra-acting participants. Musical meaning, then, is *enacted*, in a way that accounts for the affect attunements of all participants—human, post-human, sonic, spatial. The affective turn in music studies amounts to a refusal to reduce away the inherent complexity of a given musical context, to insist that music-thinking engage the relational, political, and affective implications of bodies, in all conceivable modalities, through the ongoing events of their encounters. I illustrate this by examining a performer-instrument-space-sound assemblage (a recent improvised performance I gave at the Sønderjyllands Kunstmuseet in Denmark), in order to theorize what is at stake affectively and politically when human, post-human, and non-human conjoin and impinge on one another, each constituting the other.

From the Gutter: The Affective Disruptions of Lesbian Separatism

Mairead Sullivan

In the recently published proceedings from the Schizo-Culture conference, Ti Grace Atkinson's contribution is reprinted as only a fragment. Indeed, much of the attribution to Atkinson in the proceedings is to recollections of her crew of radical feminists who persistently, at times violently, staged disruptions asking after the position of women. Reading Atkinson's insistence on disruption with the editor's framing of radical feminism as burnt out, and thus a contained disruption, this paper asks how radical feminism, particularly its affective dimensions, is staged as disruption. I explore the affective intensity of radical feminism, particularly in its most disruptive form, lesbian separatism, not only for the affective dimensions of its time but, also, for the affective intensity it elicits today. Radical feminism is often dismissed as disgusting, crazed, too angry. And, yet, it is these very affects that are most magnetic, pleasurable, and enticing about the vitriol put forth in this politics. Put differently, radical feminism precedes the disavowal of lesbian identity as too much, excessive in its claim and its aims. But, in this way, radical feminism persists through its very disavowal. To this end, I will stage an encounter with the gutter politics, in that Solanasesque vein, of lesbian separatist texts from The Furies' "Lesbians in Revolt" to The C.L.I.T. (Collective Lesbian International Terrorists) Papers to Cheryl Clarke's poetry in *Living as A Lesbian*. Reading with an

attention to the affect of the papers as well as the affects they generate, from discomfort to repulsion, I ask how these disruptive affects force us to confront our own attachments to the systems of our demise.

The Embodied Aesthetics of Place in Jean Rhys's *Wide Sargasso Sea*

Eret Talviste

Jean Rhys's *Wide Sargasso Sea* tackles the problems of embodiment, complex relations and entanglements between the human and non-human world, and what Jane Bennett calls "thing-power." In *Wide Sargasso Sea*, the detailed focus on flowers, forests, waterfalls, animals, furniture, and various other aspects of non-human world presents life from the point of view of new materialisms and affect studies. At the centre of the novel is a love story between Jamaica and the main character, Antoinette, whose lonely childhood leads her to become radically and strangely intimate with her surroundings.

In this paper, I explore the notion I define as "strange intimacy" by looking at Antoinette's relation to the non-human world of Jamaica. As an important factor in Antoinette's awareness of the vitality of her surrounding world lies in her strong sense of being embodied in Jamaica, I suggest that Rhys presents us with embodied aesthetics of place that results in ethical awareness of the animate and inanimate non-human world. Positing embodiment as the primary source of knowledge is also a critique of Cartesian disembodied epistemology, and can be read as a part of Rhys's feminist and modernist aesthetics and ethics that function as anti-imperial critiques.

Bearing in mind that Rhys's native island was Dominica, reading *WSS*, and the detailed descriptions of its beautiful nature, has a deeply saddening effect as many Caribbean islands were destroyed after the 2017 hurricanes, which were triggered by the effects of the global warming.

The Mundanity of Complicity in the Lebanese Context

Zeina Tarraf

A recent scholarly and literary turn to the "ordinary" in work on Lebanon suggests that frameworks of exceptionality are no longer sufficient for understanding violence in the Lebanese context, which is still marked by political instability nearly three decades since the end of its fifteen-year civil war. Scholars and cultural producers alike have instead been interested in tracking the everyday in its affective registers to understand how violence and the ordinary become implicated in one another. While this turn enables an understanding of how violence emerges from ordinary structures, some argue that the framework of continuity has insidious connotations as well.

Karyn Ball posits that "continuity privileges the standpoint of a subject who disavows his or her implication in the violence and crises that sentence others to destruction." Continuity in Ball's terms is produced by historiographic accounts marked by "thin affect," in which there is an "absorption in day-to day-survival" that results

in distancing reactions to violence. This iteration of complicity, however, is not easily transportable to the Lebanese context, in which the subject positions of victim, perpetrator, and bystander are constantly shifting.

In this paper, then, I explore the affective dimensions of complicity as it emerges from the Lebanese context. I look primarily at the employment of "thick" affect or horror in cultural representations of perpetrators to examine how complicity is often deflected. I argue ultimately that an attention to the mundanity of complicity in Lebanon, or how it is tethered to everyday structures and affiliations, enables an understanding of the complex power dynamics that interpellate subjects and that facilitate the perpetuation of violence and instability.

Making Memes out of Sadness: Turning Depression and Humiliation into Rebloggable Content

Fredrika Thelandersson

Recently the figure of the sad girl has emerged as a fixture on the social media stage. On platforms like Instagram and Tumblr users write about their experiences of depression and other mental illnesses. A large part of this discourse is dedicated to satirizing the potentially humiliating experience of "feeling bad" via memes, clever captions, and other content. For example, a post from Instagram user *binchcity* features a photo of Kim Kardashian in bed overlaid with the text "Smash that MF [motherfucking] like button if your antidepressants have completely eliminated your sex drive but u need them to live," and the caption "BIG ZOLOFT VIBES." Importantly, the making-fun always comes from the perspective of the sufferer and becomes funny in the moment when the audience recognizes itself in the message being shared. This paper looks at a few of these sad girls on Instagram, focusing specifically on how humiliating experiences are turned into comedic content. If performances of self online require constant self-reflection and self-monitoring to be as appealing as possible to one's imagined audiences, what does it mean when these performances become continuous, and calculated, spectacles of humiliation? I look at the structure of feeling formed among the sad girls and their followers in relation to Sianne Ngai's politically ambiguous "ugly feelings," to ask if an aesthetic of *inactive* and *noncathartic* sadness can function as a critical antidote to constant calls for action and empowerment, while also exposing the depression and humiliation we all are living in under late capitalism.

Other People's Bodies: Race, Gender, and the Feeling of Threat

Max Thornton

The by-now familiar spectacle of the killer police officer acquitted of all wrongdoing because he felt threatened by the victim has an echo in the increasing number of legal challenges to trans women's right to use women's locker rooms and toilets because cis women feel threatened. In both of these cases, the law turns on the feeling of threat.

In this paper, I argue that cisness and whiteness are fundamentally affective: they are most accurately defined as the feeling of being threatened.

Systemically speaking, transness and blackness are existential threats to cis white supremacy, and must be made abject in order to be neutralized and contained. Trans and/or black bodies are invested with affects oriented toward cisness and whiteness, threats in the subjunctive mood that allow the guardians of white cis supremacy to make the feeling of being threatened by black or trans existence into a legal fact: what could happen, what might have happened, how he could have had a gun, how she might be a predator. The reality of black and trans precarity cannot permeate the feeling of being threatened, because it is at base an imaginary mode in which imagined harm to whiteness and cisness is given more legal and social weight than actual harm to black and trans bodies. This affective investment in other people's bodies is a colonial violence that must be countered in its own affective register.

Encyclopedic Capacity "multaphoniaksically spuking"—Reading Affectively in
James Joyce's *Finnegans Wake*

Wendy J. Truran

Finnegans Wake asks the reader to develop an encyclopaedic capacity. Many Joyceans suggest that the book offers an expression of the dreaming collective psyche as it recursively relives the major conflicts of myth and history. Oliver Gogarty, contemporary frenemy of Joyce on the other hand, called it "one of the most enormous leg-pulls in history." It is both. The joy is in the joke; the life of the text is in the "joysprick" language. A polyglot bundle of everything, it both contains knowledges but also collapses epistemological certainties. This paper suggests that to approach the text, one must read capaciously and joyfully, i.e. read affectively. To read affectively, in this case, is to experience the multitudinous states of relation that emerge within/across/beyond Joyce's language. It is to become entangled in an ever-expanding series of interpretative encounters and to recursively co-create meaning.

Finnegans Wake is a challenging text. The rhizomatic, multitudinous style captures a sense of the movement, indiscernibility, and relational nature of affect. As such, it is often obscure. Its very obscurity makes well-practiced hermeneutic modes redundant, and so demands a more expansive and embodied approach to reading. A reader must draw on multiple senses, guesses and hunches, think associatively and expansively, as well as pooling knowledge collectively (as no one individual can encompass the capaciousness of the text), and thus develop an encyclopaedic capacity to read. This paper offers a description, and demonstration, of reading "affectively," and suggests that in doing so, the reader must expand what it means 'to know' and to increase their encyclopedic capacity—"multaphoniaksically spuking."

Feeling Intercourse: Andrea Dworkin and Affect

Samia Vasa

Andrea Dworkin's *Intercourse* unfolds in the affective register of intense anguish. She argues that sex in a man-made world is an experience of violence, both for the violator (man) and the violated (woman). Dworkin's radical feminism wishes for this violence to stop, and for such sex to end. However, her own readings of literary texts complicate her wish to end sexuality. Her treatment of James Baldwin's *Another Country*, for example, turns on her insight that sex is painful even when it breaks through the sexual, gendered, racial, class hierarchies of the world: "In Baldwin's fiction, fucking is also a bridge from ignorance to truth—to the hardest truths about who one is and why. And crossing on that high and rotting and shaking bridge to identity, with whatever degree or quality of fear or courage, is the ordeal that makes empathy possible. . . ." Sexuality retains its devastating, self-abnegating character, even when it transcends worldly violence. Whether one engages politics or poetry, there is no way out of this negative affect of sex. This paper will explore the fundamental and multi-dimensional significance of affect in Dworkin's readings and her own writing. If affect drives her political vision, it is also affect that ultimately defeats it. What is it about the relationship between affect and sexuality that remains both the basis of and out of reach for radical feminism? What is at stake in Dworkin's negativity?

Wonder: A Swing—Considerations for Pedagogy and the Transgender Child

Angelica Vazquez

The aim of my proposal is to present some reflections about wonder, as key to the questioning of gender norms. Particularly, I am interested in addressing the wonder expressed to gender non-conforming and transgender children in school.

I take as a starting point, with regard to wonder and feminist pedagogy, the affirmation of Ahmed: "Wonder, as an affective relation to the world, is about seeing the world that one faces and is faced with 'as if' for the first time."

Thus, wonder as affective relationship involves a liminal space, a non-knowledge, a swing between being and thinking, between physis and nous. Moment of uncertainty, bewilderment and rupture facing what is given as natural, ordinary and universal. Could this be a moment of openness and creation? A moment of joyful encounters? Considering Deleuze, Warning cry or line of flight?

In this regard, according to Spinoza, it will have to place the process of the affection, affect, desire and understanding, in order to think about the production of joyful affects that increase the power of bodies.

Finally, it is convenient to ask: What are the challenges of pedagogy today? What paths open for it? How can creative encounters be generated in the school?

Painted Flames Behind a Temple: Self-Immolation and the Tibetan Community

Alana Vehaba

This paper is based on field research in the Tibetan refugee community in Dharamsala, India, and analyzes how the exile community processes the 152 self-immolations that have taken place inside Tibet. The memorials for the self-immolators reflect a certain unintended ambiguity in their affect. A presence yet silence manifests in the memorialization of those who gave their lives. This paper explores how the reconstitutive project of exile—the need to present and perform the Tibetan history, culture, and colonial experience for outsiders—transforms the Tibetans' reaction to self-immolation. How affect is communicated both intentionally and unintentionally in memorials for the dead through the demand of witnessing is examined therein.

Inclining the Mother/Daughter Bond: Gabrielle Bell's *Everything is Flammable* and a Postural Geometry for Becoming-kin

Andrea Aramburú Villavisencio

In her essay "Inclining the Subject," Adriana Cavarero claims that motherhood ought to be understood as an *inclination*; for her, the maternal should not be grasped within a spectrum from good to evil, but rather as that which is simultaneously inclined for caring as much as it is for wounding. In keeping with Cavarero's thoughts on motherhood, this essay takes the affective formulations of the mother/daughter bond and the relational self that are both presented and questioned in Gabrielle Bell's 2017 graphic memoir *Everything is Flammable* as an opening to probe the angles towards which the mother/daughter bond, and, for that matter, the concept of kinship in general, may be inclined. I argue that through an exploration of the representational possibilities of the affective bond by which the mother/daughter relationship comes into being, *Everything is Flammable* both portrays how this relationship can be rethought outside of the constrictions of the family form and its fixed positions, and outlines a concept of subjectivity -especially relevant within the life narrative genre- structurally marked by dependence and exposure.

To this end, I focus on two of Bell's aesthetic mechanisms: the framing of bodies and scenes, and the mapping of diary comics. By locating a relationship between Bell's aesthetic articulations and the way the mother-daughter bond is mapped within the graphic memoir, and by grounding this relationship in the ordinary affects through which our modes of being in common are continually shaped and reshaped, this essay argues that *Everything is Flammable* offers a graphic lexicon capable of reimagining the link between affect, motherhood and feminism.

Playful Intimacy: Role-Playing Games as Affective Objects

Emma Leigh Waldron

This paper explores the analog role-playing game as an affective object in which aesthetic hinges upon feelings. From tabletop role-playing games such as *Dungeons & Dragons*, to theater-style and combat-oriented live-action role-playing games (larps), to the niche, experimental school of "hard-core" Nordic larp design, analog role-playing games are a unique performative medium in which the aesthetic experience is relational, subjective, immediate, and embodied. While these (syn)aesthetic performances stimulate the sensoria of the participants, the games display affective "stickiness" as their affect "bleeds out" and persists beyond the boundaries of the game. This paper undertakes an analysis of these various modes of analog role-playing games, and incorporates critical reflections upon my own experiences participating in these games and communities. Larp scholars—particularly within the "Knutepunkt books" produced by the Nordic larp community—have long discussed the potential of larp as a tool for personal transformation as well as social change. Role-playing studies scholars have written about the intense emotionality of the post-larp experience, the importance of the extra-diegetic communal factor in these games, and the implications of designing for intimate encounters. In this paper, I explore and develop the concept of *playful intimacy*, in which play refers both to the irreverent and improvisational as well as the ludic and strategic, and intimacy is theorized as an affective force that mobilizes bodies into proximity. Here, I trouble the ostensible boundary encircling the game as aesthetic object and question what it means for narrative to be collaborative, ephemeral, and embodied.

Emotive Para-rhetorics: Affecting Disability in Meta-compositional Moments

Shannon Walters

In this talk I work at the intersection of disability and rhetoric, exploring how disabled rhetors address difficult emotions in their writing about disability. For example, pride is a common feeling associated with a social, cultural and critical approach to disability. It has been important in disability activism and scholarship to argue against the assumption that disability decreases quality of life and to insist that disabled lives are inherently valuable, enabling insight. However, some disabled theorists suggest that pride is not enough, or may be a limiting model, despite its many benefits. Writers such as these delve into the complicated, contradictory and sometimes unappealing aspects of living a disabled life, spending time with the conflicting feelings that disability evokes and mapping a practical-theoretical activist scholarship in response.

I focus on how these difficult emotions function in crip time, crip space and crip matter, affecting the writing and composition process. How does the process of navigating through difficult emotions also inflect the writing process? What kinds of metacognitive rhetorical strategies do disabled rhetors develop in response to these complex situations? I argue that part of the answer rests in appreciating what I term a crip style of figures. I focus on specific figures such as parataxis, parallelism

and parentheticals to show how disabled rhetors explore a wide range of emotional responses to the disability experience in all of its complexity.

Resonating Bodies: Affect and Epistemologies of Sound

Shea Watts

Foregrounding the lived experience of attending the world-renowned Christian music performances at Bethel Church in Redding, California, this paper analyzes the affective components of the booming sounds, voluminous ebbing and flowing of the music, evocative chord progressions that build dissonance and resolve, the edgy visual aids, and the repetitive, impromptu phrases sung in ways that resonate within individual bodies and the collective body. Rather than simply offering artistic expression, these performances create spaces that teach bodies theological ideas through the affectively-charged music. Engaging with Donovan Schaefer and Eve Kosofsky's Sedgwick's work on Eastern epistemologies, as well as Sara Ahmed's work on "sticky" objects and collective feelings, I argue that these worship experiences are, simultaneously, pedagogical and community-building: the music is the affective soundscape for shaping bodies' felt-understandings of the divine, as well as tethering other bodies together in the community. The totality of the experience is affective, offering an analysis of felt pedagogy that teaches bodies both "this is what it *feels* like to be us," and "this is what the divine *feels* like." The pedagogical implications are evidenced by the significant number of people that travel to Redding to experience the worship performances and attend the church's School of Supernatural Ministry. This presentation includes audio/video examples of the live Bethel Worship services, as well as excerpts from attendees.

"Beyond Recognition": Moving Bodies and Subjects through Female Fitness Transformations Online

Nicole E. Weber

Across social media platforms, there is a growing phenomenon around the idea of a "fitness transformation"—an increasingly popular type of content production for women to narrate and display their own transformation through fitness. What emerges are narratives speak to the pursuit of strength of body and mind, and transformation as a path to redefine and re-conceptualize the self. Following Kelly Oliver's understanding of the production of subjectivities through witnessing, I explore how these fitness transformation narratives that circulate on social media platforms have enabled women to "bear witness" to new kinds of transformations—ones that seek to resist dominant paradigms of female bodies. Social media platforms have been situated both as potential spaces for free, democratic expression as well as repressive structures of neoliberal domination. I argue that by rendering these transformations visible, social networks provide the ability to witness these experiences of transformation and respond to them, producing new "subjective mutations." This work pushes up against previous studies of the circulation of female bodies on social media that have centered on the ways these platforms commodify and discipline bodies. Instead, I discuss how the framework of "witnessing" allows for a more ethical and empathetic understand-

ing of these narratives and those who produce them as "beyond recognition"—it allows us to engage with that which we might not fully recognize, opens up the possibility of escape, and enables us to approach the capacity of these transformations to move bodies and minds.

The Sounds of the Undercommons: Omnivorous Affect

William Weikart

Of course some of the most extreme noise music today is characterized more by what it lacks or eschews, rather than what it has: melody, harmony, form, beats, repetition. On the other hand, they can be observed to have: dissonance, extreme volume, rarified frequencies, and emphasis on timbre, an acceptance or even exaltation of the ugly, the horrific, etc.

Underground music today, as an extension of the Undercommons, because of the rapid digitalization of most cultural media, is facing a mutation: from minor forms, to niche markets, signaling yet another moment of capitalist recuperation. With the digital, even the once-uninteresting and (commercially) nonviable becomes, indeed, interesting and viable for large media conglomerates—perhaps the best example lies in an entity like Red Bull Music Academy: an energy drink brand associated with "extreme sports," and now an institution that is pursuing sponsorship practices that give attention to forms like noise, and figures as decidedly non-mainstream as (Japanese artist) Keiji Haino and William Bennett (of "power electronics" pioneers Whitehouse).

How do we make sense of this and how should these emergents affect and direct Left affective/effective cultural strategy? As capital begins to show increasing interest in these undergrounds or Undercommons, many simply flee further underground (witness the musical activity today in BK around the Thousands of Dead Gods label/store, and semi-legal venues like The Glove). But is distancing our only option? What about infiltration, virus-like behaviors and strategies? The possibility and importance of being both inside and outside at once? Of modularity?

Affective Exploitation and Black Structural Oppression

Maia Wellborn

Feminist theorists have explored how emotions and affects constitute subject-object positions within social space. Philosopher Sara Ahmed develops an account of how emotions circulate and make visible the surfaces of social bodies, which she calls "affective economies." In effect, affective economies work at the level of inter-corporeal interactions between subjects to produce racialized subjectivities. In this paper, I attempt to expand Ahmed's account to draw a connection between two phenomenal levels of Black structural oppression by conceiving of a uniquely affective form of exploitation internal to an economy of fear. These levels are first, the existential level concerning the formation of bodies as subjects and objects, and second, the institutions which concern the exchange function of bodies as capital. In showing how

the alignment of "Black" (specifically Black males) with the concept "criminal" elicits fear in particular social encounters, I develop what I will call affective exploitation, which not only operates within an existential level of subjectivity production, but importantly, is directly involved in and taken up by the material economy of incarceration. An account of affective exploitation can aid the discourse on criminalization by explaining how incarceration's material economy is reinforced by fear-affective economies.

"Moved to Tears": A Little Life and the Lachrymose Erotics of Reading Queerly

Anna Westbrook

In this paper I hope to do two things: contend that the emotional dimension of Barthesian *jouissance*—*jouissance émue*—may be reconsidered as an "erotics" of reading (borrowing from Susan Sontag's "Against Interpretation"); and use this practice to frame the zealous affective phenomenon of reader response to Hanya Yanagihara's *A Little Life* (2015). Ambivalently celebrated as the first "great gay novel" of the 21st century, and lambasted as a fetishistic, mawkish exploitation of queer suffering; sharing *A Little Life*-related material (the iconic "crying" cover superimposed over faces, bags and clothes printed with the names of the characters, etc.), somehow became a viral signifier of non-ironic sensitive queerness and erudite queer-allyship.

Thinking about *A Little Life* and readers' emotional *jouissance* experience (encompassing, but extending beyond catharsis) intervenes in contemporary debates about queer relationality, and poses a potential line of flight from a paranoid reading position. I draw on Jane Gallop's 2012 essay, "Precocious *Jouissance*," and her findings on the retranslation from French to English of a more nuanced *émue*, (defined as to be moved; to be touched), in Roland Barthes' writing; detaching it from its formerly phallic psychoanalytic co-option. I examine the antisocial thesis line of queer theory and present the possibility of a *jouissance* involving connection rather than the hitherto presupposed anti-relational, nihilistic self-shattering—not despite, but instead rooted in the affect of queer suffering . . . a lachrymose erotics.

"It Had to be a Philosopher": Deleuze on Heidegger and the Necessity of Shame in Philosophical Creation

Aline Wiame

In his only page directly dedicated to Heidegger's involvement with Nazism, Gilles Deleuze writes there was a special kind of necessity that a philosopher—and not, say, a musician or a painter—fell into such a shame, "as if shame had to enter into philosophy itself." This paper seeks to examine how shame, as a specific affect, has a singular part to play in the shaping of the future form of philosophical creation according to Deleuze.

At first, the paper shows how shame is connected to Deleuze's definition of affects as autonomous nonhuman becomings of man, in such a way that "shame enlarges the man." Writing shame, as Probyn argues, then results "in new acts of subjectivity consubstantial with the words in which they are expressed."

Secondly, the paper underlines that, by refusing any abstract separation between bodies and minds, shame has a political function, which is to resist stupidity. In Deleuze, shame is experienced in yet unexplored possibilities of life, in zones of exchange between man and animal, between philosophy and nonphilosophy. I argue that a politics of philosophical creation must be elaborated from this zone of exchange—a politics that "play[s] the part of the animal (to growl, burrow, snigger, distort ourselves)," a politics to learn how "to write for the illiterate—to speak for the aphasic, to think for the acephalous."

Resounding the "Human": The Soundscaping of *Mental Finland*

Hana Worthen

Inquiring into the naturalizing processes of Anglo-European "white aurality" legitimating humanist dramatic theatricality, this paper centers on the politics of the theatrical soundscape. I take up a stage production, *Mental Finland* (Royal Flemish Theatre, Brussels, 2009), exploring how its use of sound affectively animates and dissipates the spectatorial body, making it present to itself as a sensory catalogue of belonging and as a locus for the recalibration of trans-subjective relationalities. The soundscape of *Mental Finland* enhances a corporeal event, I argue, resounding "the human" only to exceed it, affectively transforming the body from a territorialized to a relational performance. While humanist theatrical aurality solidifies the body as corporeal coordinates, as serviceable cultural memory, rendering tangible the auricular consolidation of the spectator as dramatic consciousness, *Mental Finland* deploys an alternative sonic materiality, resounding that *mise-en-corps*, like the *mise-en-scène* a site of contestation. In/voluntarily responsive to the dis/junctions hinging between materially irreconcilable sound registers, the spectators' bodies move from being subject to technological unification, becoming refashioned as fields of self- and trans-relation. Considering how this sonic mediation identifies the body as an aural extension of "history" and prompts it to disarticulate itself from that ontological condition in the here and now of performance, this paper asks how sound transforms the body from a humanist position *in perspective* to a posthuman alterity *having perspective*.

Sucker Punch of Privilege: Racism-as-Affect and Schooling

Boni Wozolek

Through the counternarratives that emerged from a sonic-ethnographic study with 17 young men of color at a large, Midwestern high school, this paper focuses on the author's construction of "racism-as-affect" in order to unpack lines of power, privilege, and intention that impacted students in their daily lives at school. Identifying racism-as-affect is a significant means for analyzing oppressive events that

students of color experience through schooling. This is because although racialized and racist systems of schooling are well documented, this paper attends to the encounters in, between, and on bodies as they exist as everyday affects of oppression in schools. Attending to racism-as-affect requires attention to the often hard-to-name but indelibly-felt-and-known school encounters that both undergird and permeate daily experiences and ontologies for students of color. A lack of explicit attention to affect theory and studies of schooling often inadvertently and unintentionally perpetuate conceptualizations of race and schools as places where racism impacts students of color intellectually and emotionally, yet somehow travels only through intellectual exchanges. In short, what is being raised here is specifically a question of intention (as racism is often purposely constructed) and attention (as those being racist often do not attend to how their actions affect the victim). Any iteration of a racist event is therefore as much about emotional impacts as they slam into the people that are its targets as it regards the intellectual exchange and sociocultural contexts that engender such possibilities.

Deleuze's Two Spinozas: Reciprocal Affect and Vitalistic Becoming

Dong Yang

Deleuze's philosophical career starts with a series of creative and yet faithful interpretations of minor philosophers—ones generally ignored or denigrated in college curricula—such as David Hume, Friedrich Nietzsche, and Spinoza. Many concepts he develops in his early years serve as sources for his later philosophical contemplations, including the idea of affect, which permeates Deleuze and Guattari's works and stands out as a central notion in the Deleuzian system of transcendental empiricism.

However, the engagement with Deleuze in affect theory has yet to be fully and systematically explored. Deleuze's thought on affect is quite complex, and a rigorous examination of the development of the concept in his thought has the promise of significantly enriching affect theory as a whole. Specifically, Deleuze's early concentration on the externality of relations in Hume and his analysis of affect as a component of parallel attributes in Spinoza, and his later elaboration of affect in such concepts as desiring-production, becoming, and the plane of consistency in works written with Guattari, offer means of understanding affect that have not been considered by others in the field. The primary problem in the use of Deleuzian theory in contemporary studies of affect is that Deleuze's concept of affect is treated as something that is static and unchanging.

In this paper, I argue that there is a clear difference between affect as Deleuze articulates it in his readings of Spinoza and affect as he develops it with Guattari in the two volumes of *Capitalism and Schizophrenia*, and hence that there is no single theory of affect in Deleuze. I highlight a clear distinction between these two philosophical stages, with the former centering upon the dualistic interactions and transformations between a subject (the acting part) and an object (the acted); and the latter emphasizing pure active and affirmative movement, a becoming that is only one-directional towards the minor and underpowered multiplicity. Such a distinction in the notion of affect in early and late Deleuze, I conclude, stems from his different interpretations of the philosophy of Spinoza, as a philosopher of systematic naturalism and a philosopher of life/ vitalism.

Interstices

Markets in Bogota (video essay)

Mauricio Rene Baez Alayon

Markets in Bogotá, Colombia are traditional spaces that connect the countryside and the city. Markets have been an important site in the city for the coordination of resources and for interaction between populations. Since the last century, however, they have lost their primacy and western supermarkets are the main place to shop for products in the city. This video-essay wants to outline the results obtained during research that analyzes markets in Bogotá, Colombia and their special relation with qualities and potencies that other modern spaces, such as supermarket, don't share. This is achieved by contrasting the hierarchy of sensation, such as primary/secondary quality distinction, that goes along with modernity's theoretical project, and a dialogue from interviews with workers and shoppers, the configuration of those spaces and reflections about quality-potency that was guided by Deleuze. We established that there are no differentiations between smell, colour, and notion of spaces, giving all of them the same importance in popular markets. Even the potencies are highlighted in this space because of the transitivity of products, or the special results that people want from magic/medicinal plants. The relevance of this 35 minute video-essay is how it shows a dialogue with contemporary theories about quality/potency and traditional space. This experiment allows us to use this format to guide the people from our arguments to the experiences that involves prioritizing quality/potency's over spaces, and in the process it might be possible to rescue this multi sensorial experience from our own oblivion.

Ware Center, third floor, room 3-06 (available for viewing throughout the conference)

Ex Situ: (Un)making Space out of Place (exhibition/workshop)

Craig Campbell, Yoke Sum Wong & Karen Engle

This stream builds on the work of Yoke Sum Wong and Craig Campbell, who have, and are continuing in the development of a methodology which embraces peripatetic practices of writing and traveling. We search through new and residual descriptive acts for techniques that might enervate old modes of representation, that prompts the limits of knowing from afar.

Ex situ is the condition of knowledge production in critical times. Through the ex situ project, we seek to reinvest the scholarly act—the act of writing with critique—with a placed-ness that is, to put it in a cliché, an "out of body" participation. Not an ownership of place but a recognition of mobile situations and the effects of these locations with technological aid.

In this stream, participants will create little photo-books that are loosely connected to the theme through explorations of a place. These will be created in advance of the Capacious conference. Each photo-book will be concerned with the affective modes that structure writing, photographing, and place. We see this as a creative act of manipulating spaces between discreetly conceptualized entities: the word, the photograph, and the object.

At the actual conference, 'emissaries' will attend and put on a photo-book workshop as well as exhibit the works submitted.

The logic of the photobook is that this is a diy/self-publication that invites play within a shared structure. The actual process will be a digital submission of the page spreads. Craig (who is trained in book binding) will bind two copies of each book. One will be returned to each author; the others will be brought to the Capacious conference.

Exhibit on the ground floor mezzanine. Presentation about the work Thursday at 04:45 PM in the library. Workshop Saturday 01:10 – 02:50 PM on third floor, room 3-04.

BLUSH (interactive art piece)

Leslie Hoffer Gates

My current book project explores moments from my past that I now deem embarrassing (but perhaps did not at the time). The moments are related to my (often well-intentioned) fumbling through human interactions specifically centered on gender, race, and sexuality. The text presented in this book reads:

- I assumed you were bilingual because you were Hispanic.
- My curiosity didn't justify the insensitive question.
- I didn't affirm you when my four-year-old asked if you were a boy or girl.
- I made my own understanding your responsibility.
- I didn't ask you to stop the distracting behavior because you were the only student of color in class and I didn't want you to accuse me of being racist.
- I worried if your first same sex relationship was a phase.
- I justified not asking for preferred pronouns because it would take too much class time.
- I wanted to collaborate with you because I thought your minority status would lend credibility to my social justice work.

The intent of this work is two-fold. First, to engage the viewer in difficult conversations via my own vulnerability. Second, to permanently document and then put on display un-desired behaviors as a tribute to life-in-process.

The book is small and will be approximately 6-inch square when the binding is finished. The text is hand-stamped in order to visually separate the work from the aesthetic of a personal journal (in which handwriting might appear). Hand stamping as a process also requires a greater length of time and therefore forces one to meditate on the mistake longer than it feels comfortable. The moment cannot be discarded with a quick impulse.

Ground floor Lyet lobby on Thursday and Friday.

Broken on the Alphabet (exhibition)

Kay Gordon & Maya Pindyck

This exhibition uses the dimensions of the alphabet to generate 26 exchanges of works, back and forth through text messaging. The pieces shown came out of a conversation over five months between our past, present, and future works. Each of us selected or created a work based on the other's written description of (or written response to) her own work—a description paired with a corresponding letter. Then we came together to assemble the 26 works in capacious relation. We've included the writing to show what language prompted the exhibited pieces. Breaking the image of the alphabet as a sequential string, this exhibition works the system as a creative constraint to engage the gaps between language and image/object/sound/action. As Maya's three-year-old daughter Noa has said, "I'm broken on the alphabet."

Ground floor Lyet lobby throughout the conference.

Decolonial Gestures (photo/slide exhibit)

Uyen Hoang

"Decolonial Gestures" uses archival photographs from French colonial Vietnam positioned next to my own recreations that utilize similar elements. This piece comprises of two digital photo frames, each with its own unique queue that alternates between the archive and my own work.

Portraiture has been used throughout history by as a way to strip communities of color from their humanity, making them into research objects that can be prodded and poked. This practice has allowed racist diagnoses and structures to persist. Through flickering glowing images moving on their own accord, this piece utilizes affect to create a futuristic haunted past, unsettling time and space in order to mediate what decolonization may look like for Vietnamese femmes. By reclaiming the practice of portraiture, this piece explores if Vietnamese femmes of the diaspora could ever fully be decolonized or if we can only gesture towards a decolonial future past.

This mini series reimagines a queer future by making it haunted with lives that passed, honoring the quiet resistance of Vietnamese femmes that has happened throughout history. My ancestors are beautiful outside the gaze of those who wish to exploit them or cage them as if they were in a zoo. "Decolonial Gestures" seeks to break free from that cage, enabling the future to meet with the past, ghosts to meet with the living, and the colonized to assume the power to flip off whoever they want.

Ground floor Lyet lobby throughout the conference.

Carving out a Sonorous Space for Tenderness (participatory soundscape)

Stephanie Koziej

In this interstice I will try to convey the affect of tenderness. I theorize tenderness as a becoming porous, open and fluid. A state of being in which one is allowed to slow down, lower one's defences and slowly absolve the rigid ego-boundaries that divorce us from our surroundings and others.

In this interstice I choose to veer away from a formal presentation and to share my impression of tenderness through the media of sound.

I will create a sound-scape, composed of everyday sounds I've recorded and collected. The soundscape will take up 10 minutes, during which the participants in the audience will be asked to blindfold themselves. The goal of the soundscape is to carve out a space in which tenderness, fluidity and porousness are promoted. The soundscape will try to convey the transition from everyday binary reality, into a tender space where these binaries slowly absolve. This tender space will be conducted through cozy and homey sounds of purring cats, dripping coffee, wrinkling bed sheets, fireplace etc. Additionally the sound scape will transition into an adult bedtime story and lullaby.

My work hopes to bring awareness to a hidden and overlooked ideology: a Western taboo against adult tenderness. The exchange of affects, however, presupposes such a becoming-tender a becoming soft and porous, both in order to receive and emit affects. My work emphasizes how this tenderness (and ability to be affected or gain pleasure out of such an affect exchange) is often connoted as infantile. My work chooses to disidentify (Munoz) with this ideology, through its choice to include a bedtime story and lullaby, but this time for adults.

My choice to use the method of a soundscape, comes from the vast theoretical work out there that theorizes the tender relationship between mother and infant as musical or sonorous (Trevorthen, Malloch, Stern, Aaron, Winnicott). Additionally thinkers in critical theory, like Irigaray, Kristeva, Moton, or Deleuze and Guattari, pointed out sounds critical potential to carve out a space in which subjectivity and sociality can be re-thought outside of a rigid and bounded phallic models. Finally, recent neuroscientists have started to theorize affect attunement and social engagement, as the synchronization or entrainment of brain waves. In all these different disciplines, sociality leads in some way or the other to the particular materiality of sound.

Finally, the soundscape is motivated by my own frustration and trouble to bring tenderness into my theoretic work. Tenderness seems antagonistic both to Western ideologies in general, and especially to the institution of academia in particular - especially in the discipline of critical theory. My work explores to use the affect of tenderness itself, to critique these hegemonic ideologies of self-sufficiency, bounded subjectivity and autonomy.

Choral Room Thursday 04:45 PM – 05:45 PM.

The Author Draws a Blank: Negotiating Academia with/in "Fibro Fog"
(participatory presentation)

Vyshali Manivannan

On paper, I possess scholarly acuity. With Ph.D. candidacy and a CV stacked with peer-reviewed publications, conference papers, book chapters, and creative work, I seem neurotypically high-functioning, able to produce at the quick pace of academic life, in spite of living with fibromyalgia, a non-apparent chronic pain disorder of unknown etiology. In person, frequently and unpredictably, I'm possessed by "fibro fog," or the cognitive disruptions caused by pain-related attentional shifts from external stimuli—such as speech or environmental cues—to internal bodily intensities. Flawless retentive and recall faculties and an incisive quickness to critique are measures of a valid academic subject; to make myself legible as such, I must conceal my cognitive dysfunction—and its attendant negative affects, such as humiliation, desperation, fear, envy. In short, publishable academic scholarship must imply a process that is able-bodied, effortless, and especially, always astute.

I aim to dismantle these misconceptions by divulging all the affective tricks and signals that go into my own masquerade, in a proposed scholarly performance that I see as being twofold. First, I envision an installation comprised of a hanging collage of ruled notecards, photo fragments, drawings, cassettes, and other scraps of thought, memory, potential that the author collects, compiles, and archives to conceal "brain fog" in the academic setting. This installation will be contextualized at the outset as an interactive one, with these seemingly disparate pieces loosely sewn into a "connective tissue" that is easily dismantled, rearranged, and selectively destroyed or augmented to simulate the affective, curatorial experience of negotiating with/in "brain fog" in the face of the academic deadline.

Second, I intend to deliver a scholarly presentation in this setting that draws on many (but not all) of the installation artifacts and demonstrates the "wholeness of grasp" that attends the neurotypical, able-bodied academic. During the presentation, the audience will be invited to play with the hanging collage, lifting, dismantling, or otherwise manipulating it to encounter the confusion and the nonlinear, lateral moves I am compelled to make while drafting. They will be asked to sort through the detritus to "curate" a paper that matches, compounds, decodes, and/or exceeds the oral presentation. Participants can thus affectively encounter and inhabit non-normative intellectual capacities that run counter to normative institutional expectations.

The scholarly trajectory of this project concerns ocularity, biomedicine, and the academy; the socialization of graduate students into neuronormativity and a culture of overwork, overcommitment, and fatigue, all of which impacts the experience and reception of brain fog; and "one-size-fits-all" genre conventions that limit or exclude neurodiverse approaches. The oral presentation will draw on the work of Chen, Gill, Price, Puar, Alaimo, Ngai, and Massumi, while the installation takes its cue from Ellis, Gibbs, Naismith and others.

Presented Twice. First in Grand Salon on Thursday at 04:45 PM. Second on Friday at 1:10 PM on third floor, room 3-04.

qtpoc: Dom's journey (participatory monologue)

Bárbara 'Mateó' Ochoa

In their revolutionary text, *Queer and Trans Artists of Color: Volume 2*, Nia King interviewed a variety of queer and trans people of color (qtpoc) while highlighting their creative work. Queer disabled nonbinary femme, Leah Lakshmi Piepzna-Samarasinha, was among those invited and spoke to the power of art and performance as a weapon of testimony. She argues that testimony and storytelling allows people of color and the qtpoc community to "birth the world we deserve and the memories we need." What happens, however, with the spoken or untold stories of our ancestors? How are stories transmitted across generations without losing the affect of belonging? What role does memory play in strengthening intergenerational testimony?

In this 10-minute performance journey, I will explore how stories and testimonies heighten our desire to belong and reconnect with the things that matter to us. I will do this through a monologue performance that takes place in the main character's living room. Dom is a queer person of color who invited a group of friends over to their apartment to watch a Lifetime movie and eat pupusas. What initially started as a communal gathering, Dom shares a vulnerable confession about failing to remember the stories of their grandmother and their struggle to reconcile with forgotten memories. The monologue is participatory where audience members are Dom's guests. Given the intimate nature of the monologue, the piece would limit the capacity to 10-15 people. The audience will be given the opportunity to sit close to me, which would allow Dom to respond to their reactions (i.e., non-verbals or side comments, if any) throughout the performance in real-time.

Presented twice. First on Thursday at 04:45 PM. Second on Saturday at 10:10 AM. Both performances on third floor, room 3-04.

Hauntings and Other Inclinations (mixed-media installation)

Sarah Stefana Smith

Hauntings and Other Inclinations reflects on trace and residual embodiments and affects that articulate themselves through abstract sculptural forms. Bird netting—a material literally used to keep pigeons from nesting on patios—gives itself to the nature and shape of organic embodiment and resistance to such embodiment. I am interested in thinking of form and the photograph of the form, as matter that matters, affectively. On the one hand, form can collectively signify knowable objects/subjects/embodiments and on the other hand (simultaneously) be scrutinized to sense its meaning. I draw on the use of negative and positive space, depicted through black sculptural forms against white walls, to form a stark contrast between what can be seen and what is illegible. This site-specific installation will be displayed over the course of the conference's three days.

Ground floor mezzanine level throughout the conference.

Stone Walks Lancaster: Militarisms, Migration, and Speculative Geology (90+ minute walk in Lancaster)

Stephanie Springgay & Sarah Truman

Queering the format of a walking tour, Stone Walks Lancaster will include "pop-up" lectures and artistic interventions into the name/place/concept "Lancaster." Approaching topics from a queer, feminist, Indigenous and critical race framework, the walk takes up the theme of Lancaster obliquely. Topics range from the Lancaster Bomber, the Lancaster Treaty, the Sims speculum from Lancaster South Carolina interrogating militarism, migration, settler colonization, Black diaspora, free market capitalism, sinkholes and speculative geology.

Come prepared to walk with water, and other necessary items. The walk will be accessible on paved sidewalks. The event is free and open to the public.

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Pop up lectures by:

- Dana Luciano, Georgetown University
- Michelle Wright, Emory University
- Chad Shomura, University of Colorado Denver
- Sarah Cefai, University of the Arts London
- Greg Seigworth, Millersville University
- WalkingLab

Presentation about the work occurs on Thursday at 04:45 PM in Atrium. Walking event occurs at 07:15 PM on Friday (meet outside Ware Center front doors).

Oblique Curiosities: Queer the Landscape (music/workshop/performance)

Sarah E. Truman & David Ben Shannon

Queer the Landscape is an album of nine songs, the product of a research-creation walking event along St Cuthbert's Way. As writers-researchers-musicians we walked 104 km from Melrose Scotland to Lindisfarne England in a commitment to "become affected." As academics we are interested in the relationship between walking and composition (both in words and in music), and co-wrote the songs as we walked. In using research-creation as a research methodology we understand our artistic practice of songwriting as the research. We also understand our songs as a more-than-representational documentation of our experiences on the walk. We offer our completed songs as a "listening interstice," followed by an opportunity for participants to further develop one of the songs, as a proposition for further thought, through a lyric-writing episode on the prompt "oblique curiosities."

About the project: we walked the walk as part of a commitment to become affected; our songwriting registered affects; our songs are productive-of affects. We are interested in the affective potential of sound/music as an affective force, in its capacity to literally shake-up bodies and their capacities, and in harmonic intervals as a thinking strategy for attending to the historied production of affective subjectivities.

We seek to queer the association between walking and a particular mode of creativity that is dominated by cishetero, normatively-embodied, always-white, usually-men as part of the classical music and literary canon, a colonial approach to mining the landscape for whatever-we-can-get. Moreover, as educational practitioners with complex relationships with sound, we look to queer which sounds are out-of-joint in a naturalistic setting.

The number of participants is limited only by space. The total running-time of the session will be one hour. Queer the Landscape is approximately twenty-five minutes, with an additional up-to thirty-five minutes for a walking-lyric-writing episode and discussion.

Friday 04:55 – 05:55 PM, third floor, room 3-04.

Spare Time? Reading Group: Bakhtinian Fridge Magnet Poetry (interactive installation)

Spare Time? Reading Group

Academia promises community, intellectual growth and engagement, and even the pursuit of social justice and accountability to the conditions of our existence, yet the ways by which the contemporary neoliberal institution perpetuates itself undermines its espoused relational and progressive aims. Against romantic ideals of 'reclaiming' the university, a reading group we have been running for three years follows Moten and Harney's theorizing of the 'undercommons' as a mode of resistance that, neither affirming nor rejecting the institution, attempts to salvage, glean, steal and preserve its progressive ideal. Working the "unruly edges" of the promise and the failure of the university, The Spare Time? Reading Group (ST?RG) has been meeting monthly since April, 2016 at the Workers Arts and Heritage Centre in Hamilton, Ontario, Canada. Formed by graduate students and newly minted PhDs, the group has since expanded to include a number of current, retired, and alienated academics and artists, as well as people working in other fields. ST?RG is somewhere between a traditional reading group (focusing on affect, temporality, precarity and labour), and a support group where moodiness is permissible, participants are invited to arrive unprepared, and capacious consideration of the relations among labour, cultural criticism and everyday life is our practice.

Akin to weak theory, ST?RG theorizes (oftentimes via t-shirt slogans) our mode of relationality as a form of minor resistance ("The donut proletariat!"). Attuned to the affective and material conditions structuring the contemporary academy ("Academy as cruise ship"), our gatherings provide refuge from the relentless demand for productivity and the expectation of mastery across multiple domains of labour ("Not a fuckin' unicorn"). We avoid organizing beyond this "weak" or "minor" relational practice be-

cause in our context, the university's desire to demonstrate social impact is structured into project-based intervals and articulated through action-oriented activist vocabularies in ways that, to transpose Moten and Harney, are negligent to the university's own conditions of existence. Instead, intimately aware of the massification of postsecondary education, the ordinariness of critique, and variegation in our respective connections to academy and paid work ("Capitalism loves you"), ST?RG explores the clandestine slippages that occur "...when the discourse of workers infatuated with the night of the intellectuals meets the discourse of intellectuals infatuated with the glorious working days of the masses." In so doing, we interpret what we read through a kind of dialogical, refracting ("Frack the cannon") conjunctural analysis of the temporal and geographic particularity of our own lives.

For the Capacious Conference, our interstices draws participants into an act of minor resistance. We invite conference goers into the ST?RG practice of multi-vocal Bakhtinian Fridge Magnet Poetry: the interactive, responsive piecing together of fragments and tropes and one-liners from across literatures ("The Great Derangement") and academic speech-genres ("people with lived experience, or, PWLE for short") to foster a proliferation of ways into the contradictory desires and labours of the humanities and the social sciences within and beyond the academy.

Lyet lobby outside Steinman auditorium for the duration of the conference.