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Fictive Intimacies of Detention: Mediation, Affect & the Activist Imagination of Guantánamo Bay
Rebecca Adelman (University of Maryland, Baltimore County)

For many American critics of the ongoing war on terror, the detainees held at places like Guantánamo Bay function as objects of intense affective investment, generating anger, sympathy, or pity. Yet with very few exceptions, the people who experience such feelings on behalf of the detainees will never meet them. Kept unbridgeably distant from outsiders, these detainees embody political subjectivities that are unknowable (and perhaps unthinkable) to the people inspired to outrage by their circumstances. In this paper, I query the role of mediation in sustaining these lopsided affective connections.

Most descriptions of affect emphasize its essential intersubjectivity, the ways it spreads, catches, and circulates between bodies, but this affective linkage is predicated on, and perhaps animated by, the inaccessibility of the other bodies involved. Media serve as conduits by which we imagine closeness to detainees we can never know, and who may not care to know us. Authorized images of them trickle out; heavily censored but widely available, we generally do not expect them to be revelatory. Alternatively, newly-accessible detainee artistic productions, their poems and paintings, provide a tantalizing but fictive experience of intimacy. Heavily promoted and explicitly framed as windows on detainee interiority, these creative works are displayed without any explanation from the detainees themselves, as if their meaning is transparent and emotional content self-evident. Yet the anger of the detainees cannot fully appear in any of these displays, which in turn enable their advocates to be righteously angry for them. Tracing these mediated short-circuits of affect, I argue that they obscure not only the unknowability of the detainees but the destructive transformations caused by detention itself.

Rhythms of the Banal: Tracing Everyday Erotics in Female Homosocial Spaces in Iran
Tahereh Aghdasifar (Emory University)

Through a comparative analysis of the spaces of communal dressing rooms and public baths, this paper will explore everyday affective circulations of pleasure within female homosocial spaces in Iran. Drawing on research done 2010 – 2013, I will apply Henri Lefebvre’s method of rhythmanalysis (tracing patterns and movements through/in a space) to analyze the rhythms specific to these spaces and where they overlap. Through these rhythms, I will focus on drawing out banal spaces of the erotic in homosocial spatial formations in Iran. That is, this paper questions how we may read queerness and pleasure in the everyday, and what the usefulness of the banality of female homosocial nudity could be. Because affect can work to explain the gaps in what we can comprehend by looking at inter-bodily but also corporeal effects beyond (or alongside) what traditional research methods and theories of representation can offer, it offers the possibility of reading what is unspoken but simultaneously circulating between/through bodies in these spaces.

Alongside Rhythmanalysis, I will draw on Lefebvre’s formulations of space and everyday life in Production of Space and Critique of Everyday Life. Stewart’s Ordinary Affects, Berlant’s Cruel Optimism, and Massumi’s Parables for the Virtual will guide my tracing of affect in these spaces and the centering of the physical body as a site to read their impacts, particularly as sites where one may experience the banal aspects of pleasure and erotics. Through public baths and communal dressing rooms, I will explore the potential of everyday erotics in homosocial space.

Affective Vulnerability, Risk, and Debt
Aren Aizura (University of Minnesota)
Queer affect theory has been a vital mode to comment on the affective modalities influencing contemporary queer and trans political worlds. However, queer affect theory has not begun to theorize affective modes of vulnerability. When a renewed emphasis on affect and feeling in queer and trans politics situates the contemporary American queer subject as vulnerable, permeable, affectable (whether negatively through triggers or trauma, or positively through consuming astrology, crystals, affirmations, sending “positive vibes”), vulnerability demands to be thought. Vulnerability has also been a powerful way to describe how the state materially racializes the bodies it understands as disposable. At the intersection of these lies a discourse within radical queer politics that designates “the most vulnerable” as the population to whom politics must be accountable. In particular, this addresses trans and gender nonconforming lives and specifically trans women of color. In order to approach the conversation from a transnational and biopolitical frame, this paper considers representations of vulnerable trans subjects within transnational public health discourse (in short, HIV prevention). Under the terms of these transnational forms of knowledge production (issuing overwhelmingly within the global north), transgender subaltern subjects are recognized as “vulnerable” through actuarial calculations of risk and burden. Debt appears as a disciplining instrument to remake unruly gender nonconforming and queer lives as nonsexual, aspirational, and financially accountable. In doing so, I interrogate the terms by which vulnerability is understood to constitute the subject’s abject otherness from the perspective of neoliberal politics, instigating a demand for protection and incorporation in the form of increased neoliberal governance.

Journey to Quietism: Egypt’s Independent Trade Unions and the Politics of Fear
Mai Alkhamissi (Goldsmiths, University of London)

Little attention has been given in research about the Egyptian revolution to the role affect plays. Based on ethnographic research conducted in 2014, this paper looks at how politics of fear play into resistance and cooptation by examining the case of independent trade unions that arose as an alternative to the state-backed trade union federation during the 2011 Egyptian Revolution.

It deploys fear as an analytical tool to ask how ‘negative affect’ contributes to the constitution of affective subjectivities, and proposes that fear does not merely produce neoliberal subjects who reproduce desires of stability and order, but rather that fear and similar emotional economies can produce new political subjectivities that mobilize beyond reacting to governmental techniques. These questions come after trade unionists who helped oust former President Hosni Mubarak allied with current President Abdel Fatah al-Sisi, signing a deal that puts on hold their right to organize.

Members of the Union of Skilled Craftsmen, for example, currently view protesting as both against their interests and those of the country; even though it was only through protesting that they pressured the government into officially recognizing them. This case brings into question how independent unions, hailed as a revolutionary force in 2011, became part and parcel of the regime. The aim is to interrogate if these subjects, who called themselves revolutionary once, fall prey to governmental techniques and internalize the enemy they were once against, or if subjectivities of affect are capable of challenging the current hegemonic project.

Remediating National Tragedies (from 9/11 to Ferguson) on the Small Screen: Using Affect Theory to Study Contemporary Television Trends
Melissa Ames (Eastern Illinois University)

This presentation studies 21st century television programming through the lens of affect theory. The larger project from which this paper stems asks the following questions: how does television manipulate viewers’ emotions?; how do viewers systematically utilize the medium to modulate (change or control) their own emotional states?; and how do larger cultural or generational climates (structures of feeling)
influence the television programming of a given epoch? Concerning the latter, this project is interested in how certain televisual genres respond to national tragedies.

This presentation provides an overview on how television responded to the 9/11 terrorist attacks both immediately and years after (e.g. the news industry); how the post-9/11 climate contributed to the rise of certain genres (e.g. infotainment programming such as Comedy Central’s The Daily Show which served as a counter narrative to the mainstream news and the reality television genre which provided escapist relief from such content); how the thematic concerns surrounding 9/11 influenced the fictional programming of the past ten years (e.g. the wave of “rescue” programming – 24, Alias, Lost – and the revitalized popularity of “dystopian” narratives – Heroes, Fringe, The Walking Dead); and how the events of 9/11 (or concerns lingering since) have been “remediated” (replayed, repackaged, and revisited) in specific contemporary television programs: Homeland, House of Cards, Scandal, & Madam Secretary. While these post-9/11 narratives provide endless critiques in terms of foreign affairs, homeland security, and political conflict, this talk specifically attends to how such programs operate on an emotional level to work through (and/or maintain) cultural anxieties.

This presentation will close with a brief analysis of the shift away from television narratives concerning outside (foreign) threats toward those focusing on internal (domestic) threats. Recent televisual attempts to remediate the race-related riots unfolding across the country (e.g. special episodes of The Good Wife & Scandal and ABC’s new show, American Crime) suggest that television is once again attempting to use fictional narratives to respond to societal concerns.

**The Affective Politics of the Economy**  
John Andrews (Williams College)

This presentation will attempt to summarize and propel forward many years of research that have culminated in my book project (tentatively titled) *The Affective Politics of the Economy*. The work explores how “the economy” has become a central discursive formation in the United States since the economic crises of the early 1970’s. In this milieu of crisis, “the economy” has emerged, I argue, as a generalized political and cultural category, one marked by a kind of flexible cohesiveness. On the one hand, the economy represents a pressing (if nebulous) public problem that demands attention from the cultural consumer as citizen. On the other hand, it is guarded as the exclusive domain of expertise. Of particular concern is how this paradox around the economy – as at once ubiquitous and bracketed – manifests both idiomatically and psychically through collective moods and within affective atmospheres. I examine how public imaginations of the economy and public moods mutually resonate in popular culture, news media, educational policy, and psychiatric disorders to name a few sites considered. I ask how and why the economy as a cultural genre has entered everyday life at the level of work, relationships, emotions, and the psyche. In light of its overdetermined quality, I treat “the economy” neither as a strictly fictitious, ideological category nor as one reducible to some material reality. Rather, I understand the economy as a *performative genre* that indexes what is efficacious or even believable as “economic” at different points in recent history.

**Black Fugitivity and Queer Genocidality**  
Colin Ashley (City University of New York) and Michelle Billies (Kingsborough Community College of the City University of New York)

We theorize blackness as affective capacity by considering blackness in processes of assembling the affective components of force and relation through which surplus value extracted from blackness becomes generative of a multitude of potentialities. Through this formulation, affective blacknesses participate in abundant productions used to generate profit, capital, securitization, risk, and futures by modulating populations–populations produced as black and otherwise. Deeply saturated in black surplus is a queerness that extends across black bodies, lives, and spaces. This queerness, when assembled with
blackness as statistical risk, circulates as an impossible black futurity or black reproductive failure. This queerness is not solely about sexual desire but instead primarily functions as a mechanism of biopolitical control in which black reproductive failure signals the valuelessness of black life while retaining blackness as an animating ontological quality for state power and control. We trace police violence in racialized queer communities, anti-black reproductive injustice, and HIV panics on the down low to point to affectively inevitable black futures that reduce probabilities to certainties while enabling the extraction of blackness as surplus value that renders blackness further productive and profitable. While affect theory concerned with regularizing rather than regulating populations has potential to provide crucial interventions in theories of race, such analyses remain rare. Here we provide one such accounting and end by suggesting a politics of proliferating blacknesses that leverages the fugitivity of blackness and the genocidality of queerness toward creative escape from control.

**Telling Relational Time: Transference and the Ideology of Affect (A Laplanchian Critique)**
Gila Ashtor (Tufts University)

This paper will explore how the effort to situate time in the “betweenness” of psychoanalysis and affect necessitates a critique of “transference’s” status as the default explanatory paradigm for how object encountering - or, relational “betweenness” - occurs. Since Freud’s early descriptions of “new editions or facsimiles” of old impulses (1905) to the contemporary proliferation of diverse typologies, “transference” has become a generative synecdoche for an ideology of how affective transmissions happens in time. No matter what brand of transference it is (sexual, negative, oedipal, narcissistic, etc.), certain key features remain consistent: temporality moves forward and/or backward; the directionality of affect can only flow from inside toward outside in permutations of projection and identification; fantasy and need are the primary impulses for transporting affect between interacting objects.

Although the term’s original description as the patient’s effort to “resist” the “talking cure” by reacting affectively has been notably softened by a “two-person psychological” framework, this paper suggests that even if the ratio between neutrality and reality in an interpersonal context is radically increased, “transference” retains the philosophical infrastructure of a psychic subject whose experience originates in a historical past that gets reimposed on an innocent relational present. Laplanche’s critique of Lacanian structuralism proposes how others are not just object of/for our projections but relational occasions for exploring something we cannot access ourselves. I will introduce “resonance” to describe the embodied, verbal or non-verbal encounter with one’s “enigmatic signifiers” in the context of feeling and finding them in relation to an other.

**Democracy of the Flesh: Urban Soundscapes and the Affective Life of the Subject**
Srdan Atanasovski (Institute for Musicology of Serbian Academy of Sciences and Arts)

In my paper I explore avenues of establishing the ‘democracy of the flesh’, democracy achieved through emancipatory processes of resistance generated through the affective life of the carnal body of the subject itself. The field of my exploration is the urban soundscape of Belgrade. I start with two particular aspects of today’s Belgrade soundscape: the sonic religioscape and the sonic policescape. I study both the everyday situations (through methods of in-depth interviews, participant observation and focus groups) and I discuss particular events which have provoked ruptures of subjectivity: Belgrade 2014 Gay Pride and the October 2014 military parade. The Gay Pride, the first in Belgrade’s history which was held without rampant violence on the streets, turned into a sonic conflict between the crowd, the organisers (providing the official programme and even trying to silence the crowd), the state apparatus (demonstrating its surveillance power with) and the Serbian Orthodox Church (which used the church bells to express its protest as the parade passed by). The military parade held just nineteenth days later, both to honour First and Second World War anniversaries and to mark the state visit of Russian president, again opened the question who has the right over the public (sonic) space, as citizens protested against
and had to cope with a week-long rehearsals of the military aircrafts’ performance. In these examples I analyze how subject as a ‘resilient body’ exercise its agency both through listening and engaging with the sonic, opening avenues of dissent and opposition.

**Happiness as Resistance**  
Sharon Avital (Tel-Aviv University)

This paper explores the role of a particular type of affect made through playfulness by new social movements in Israel. It argues that playfulness and happiness have become a budding mode of resistance. Importantly, these are not merely performance artists, not are these actions simply acts of transgression meant to attract media attention but way of life focusing on affect and mindfulness. Consequently, this paper advances the study of affect effect through mixed methodologies grounded in insights of the participants and observers.

Half a million people took to the streets of Israel in the summer of 2011 demanding change. Similarly to other Occupy groups in Spain and the US, protests dwindled and seemingly died. This paper suggests that they merely changed form: clowns, performance artists, new Burningman community, and the increasing use of colors, games and costumes have become increasingly visible attempts to participate in the production of change.

The starting point of this paper is the growing disbelief in Cartesian dualism and the growing acceptance of ideas prompted by Eastern philosophies and researchers such as Varela, according to which consciousness is embodied but is not restricted to our distinct body-minds. Feelings and emotions, the paradigm claimed, can be shared and are even contagious. Seen in this light, the sharing of feelings in what I call “the affective sphere” is of paramount importance. Indeed, discouraged by state power and inspired by new spirituality, many Israeli activists have begun to focus on public’ consciousness rather than the government. Adopting playfulness as an important route, they try to soften the rigid and tumult Israeli collective unconscious and the deconstruction of attachment to identities. Through the use of ethnographic writing, rhetorical analysis and interviews – this paper explores the role of playfulness and happiness in the current Israeli environment and the affective sphere in general.

**Affective Feminism and Everyday Life**  
Sarah Banet-Weiser (University of Southern California, Annenberg) and Laurie Ouellette (University of Minnesota)

This presentation analyzes popular feminism’s rising concern with affective politics, particularly its attempt to redefine women’s happiness and encourage positive feelings of self-worth and care of the self as a dimension of feminist politics. We trace the genealogy of affective feminism to the intersection of neoliberal political rationalities, feminist inflected self-help discourses (exemplified by Gloria Steinem’s bestselling 2003 book Revolution from Within), and the branding (and rebranding) of feminism itself in recent decades. While these developments have been rightly critiqued for constructing personalized (and often commodified) understandings of political change, the rising concern with self-care and self-love in popular feminist discourse must also be placed within the intensifying cruelties of everyday life under racist patriarchal neoliberal political regimes. Indeed, within these conditions, feminist scholars (most notably Sara Ahmed) have revived and popularized Audre Lorde’s understanding of “Self Care as Warfare” as a contemporary rallying cry. Our research contributes to this conversation by examining the feminist production of affect and self care in contemporary media culture. Taking the popular website/social media phenomenon “Everyday Feminism” (http://everydayfeminism.com/) as a case study, we explore the possibilities of affective feminism and its attempt to empower women within the intimate spaces of interior and everyday life. Everyday Feminism (and its prolific social media extensions) offers
ongoing coverage of racial oppression, violence against women, LGBTQ and class discrimination and other issues important to feminism. The site (which is filled with advertisements) also offers online “courses” on topics such as Everyday Self Love, and circulates advice for achieving happiness and well being outside of dominant norms. Our paper historicizes and critically analyzes the growing visibility and success of sites like Everyday Feminism, and considers what feminist media and cultural theory might inform them—and vice versa.

**Psychic Time, Persistent Psychoanalysis**  
Lisa Baraitser (Birkbeck, University of London)

Jean Laplanche states that ‘time or temporalization means binding events together to make a line, to make a discourse in its widest sense. We think of the unconscious as remainders of messages, remainders of bindings but without binding’ (Laplanche, 1992). Here unconscious processes are figured not as ‘timeless’, as Freud would have it, but rather, as collections of left-over bindings (should we say ‘post-temporal’?), now unbound. Enigmatic signifiers that carry unconscious sexual ‘noise’ or code from adults to infants set in motion the work of psychic translation in order to deal with the overwhelming affect of this always untimely encounter with the other. Attempts by the infant to decode, and therefore temporalize these signifiers in effect instigates binding, and therefore, *psychic time*, which can then be understood as the persistence of the left-overs of this process (unconscious time) within bound time. Psychic time figures as ‘present’ in the sense of the persistence of the ‘present tense’ of intergenerational encounter that recurs in the transference, and yet ‘suspended’ in the sense of a non-development mode of time. This paper attempts to use this model of psychic time to think about the persistence of psychoanalysis itself as an anachronic mode of theorizing in relation to affect theory, or a collection of ‘left-over’ bindings that function as both embarrassment and provocation.

**Turning space into place. Thinking through an experiment in affective mapping**  
Elena Basile and Roberta Buiani (York University)

Toronto’s diversity is frequently celebrated as an exemplary case of multicultural coexistence, made immediately visible by the ethnic differentiation of neighborhoods, and a vibrant and diverse cultural scene. However, behind its visible façade of officially designated neighborhoods, different immigration flows have historically shaped the city’s appearance, leaving ephemeral traces of the comings and goings, of the conflicts and displacements of always arriving newcomers, often settling above indigenous strata of habitation that persistently echo in street names and buried creeks. Moving bodies of city dwellers form an experience of the city that most of the time comes from somewhere else. For migrants, displaced communities, temporary travelers or even just job seekers and commuters, the strategies for turning a city’s space into a desirable place (for living, working, lingering, assembling) are rife with constant affective negotiations of one’s own perceived precarity within and across its manifold boundaries.

This paper reflects on an interdisciplinary project that seeks to engage with, and valorize, the affective vectors and registers through which people and communities shape the significance of the urban landscapes in which they dwell and through which they pass. Transitions in Progress: Making Space for Place is a multimedia installation and mobile lab, which we are currently designing and will be taking to the streets of Toronto (Canada) in early September 2015. Overall, the project seeks to surface into public consciousness unexplored aspects of mobility and migration within the city of Toronto via soliciting and proposing new affective choreographies of some of the city’s neighborhoods – both in their historical and virtually trans-national affiliations.

With “Transitions in Progress: Making Space for Place,” we wish to address questions such as: how does the city’s physical configuration carry the marks of people’s affective geographies of place? How do the hegemonic economies (of real estate; of racial, ethnic and class segregation; of gentrification and policing) that officially regulate the city grate against wider and more entangled affective ecologies
that make it a vibrant, constantly changing and ephemeral entity? Ultimately, by focusing on the unpredictable manifestations of meaningful encounters between bodies, objects, and politics within the local context, we hope to unfold traces of history lost to public perception; to resurface the hidden flows that keep forming and un-forming the city’s historical layers, and hence contribute to re-mapping and re-orienting its life. Affectively so.

**On Holding On-Hold: Sound, Affect, Attunement, Acceleration**
Nick Bazzano (NYU Tisch School of Arts)

In sono-speculative hopes of inhabiting, enduring, and accelerating them, this paper seeks to plumb the affective and aesthetic tools and tactics of one of sonic capitalism’s most ubiquitous soundtracks: on-hold music. A recent proliferation of research at the intersection of sound studies and affect theory interrogates modes through which contemporary neoliberal capitalism deploys sound as a means of control, through the creation and modulation of sound affects at the collective, globalizing, increasingly ubiquitous level of the social, of attunement and mood (cf. Flatley 2008; Goodman 2012; Kassabian 2013). Often barely considered or heard as music at all, on-hold music is held in durational suspension between background and foreground, between comforting and annoying, between holding on and hanging up. What happens when everyday listeners and experimental musicians shift their modes of listening-to-and-in on-hold music to reveal and critique its aesthetic techniques, political resonances, and performative potentialities? With an ear toward libidinal and aesthetic intensification à la recent speculative theories of accelerationism (cf. Noys 2014; Mackay and Avanesian 2014; Shaviro 2015), this paper explores two cases of retooling “on-hold” wor(l)ding, both as a musical aesthetic and a mode of ubiquitous listening: (1) the recently-reported case of a man who “fell in love” with what he obsessively came to learn was “Opus #1,” perhaps the most pervasive song of global telecom’s on-hold repertoire; and (2) James Ferraro’s 2014 installation 100% at PS1 MoMA, featuring on-hold music, elevator music, and a series of downloadable ringtones that perform a hijacked version of sonic branding, soundtracking a speculative future in, through, and beyond sonic capitalism’s affective control tactics, and the feel of the hold of the on-hold.

**But in my dreams began to creep that old familiar ‘tweet tweet tweet’**
Jody Berland (York University)

The integration of digitally mediated animal sounds into human-made sound creations is an increasingly common sonic practice that can be heard in a range of spaces and social situations, from spas and therapeutic spaces to soundtracks, new music, “nature sounds” CDs, ring tones, pop music, cellphone apps, Twitter, and children’s toys. The emotional and technological convergence of “nature” and digitality finds its most advanced and prolific expression in the use of and reference to birds and bird songs. This paper reviews the constellation of technological and emotional and spatial situations in which such bird sounds appear, and considers their work as affective tools in contemporary culture. I explore the prominence and affect of bird song in virtual and hybridized spaces and soundtracks as the product of an ambivalent response to the cultural inflections of risk. These recombined bird songs evoke comforting clichés of spring and rebirth together with nostalgia, loss, denial, and threats of extinction. We hear and silence them simultaneously. Drawing on critical work on affect, listening, digital animal studies, and the return of the repressed, this paper explores what these sounds tell us about the ambivalences of listening to “nature” as a mediated and affectively powerful mode of address. [*Florence and the Machine, “Bird Song”*]

**The Productive Unconscious, Immediation and a New Micropolitics**
Lone Bertelsen (University of New South Wales)
The unconscious ... belongs to thought itself rather than to individual minds... To think at all is for one’s existence to be given over to thought... to be composed of rather than endowed with ideas, to live in a medium that is a centric force field of powers far exceeding one’s particular being. (Hasana Sharpe)

It seems to me essential to organize new micropolitical and microsocial practices, new solidarities, a new gentleness together with new aesthetic and new analytic practices regarding the formation of the unconscious. (Félix Guattari)

This paper brings the concept of immediation (Thain, 2005; Brunner, 2012; Massumi, 2011) together with both Deleuze and Guattari’s philosophy of the ‘productive unconscious’ and a more generative branch of feminist thought. It does this in order to explore the moment at which the move from mediation to immediation can take an ethico-political turn – a turn that would enable the expression of ‘relational difference in co-emergence’ (Ettinger, 2006). First, the paper details how the productive unconscious works at the level of situational affect rather than individualized desire (Massumi, 2002). Thereafter, it is proposed that thinking the concepts of immedation and the productive unconscious together and activating this coming together with a feminist slant opens the way for a new micropolitics that in Fred Moten’s terms would involve a ‘general socialisation of the [hapticality of the] maternal’. This would be a micropolitics of ‘the feel’ involving affective co-mediation (Harney and Moten, 2013) even among and between the unfamiliar (Haraway, 2000).

Trans Necropolitics: Terrorism, Vigil/ance, and the Affective Geopolitics of Transsexual Memorialization
Nael Bhanji (York University)

Who is the correct and proper body that gets to speak in the name of “transsexual citizenship”? Thus far, only a handful of transsexual and transgender theorists have critiqued the troubling narratives of transsexual citizenship that continue to figure corporeal transgression as a necessary but momentary lapse on the way to a proper embodied belonging, a proper home and full social inclusion within the nation itself.

How have the globalization of exceptionalist ideologies and the proliferation of necropolitical techniques shaped trans spaces of memorialisation and activism? This paper extends Aren Z. Aizura’s critique of the latent homonationalism within trans politics in order to explore the affective intensities that circulate within the necropolitical economy of Transgender Day of Remembrance Vigils. Focusing on a section of the International Transgender Day of Rememberance website which explicitly links 9-11 counter-terrorist discourses with the memorialisation of victims of transphobic violence, my work traces the affective intensities emerging from the grey area wherein the re-iterative call for counter-terrorist vigilance and the repetitive ritual of the transsexual ‘vigil’ shade into each other. Through its focus upon the deployment of rhetorics of counter-terrorism within Transgender Day of Remembrance vigils, this paper explores the affective economies of violence animating the seemingly disparate trajectories of counter-terrorism and transsexuality, the transsexual body and the terrorist body, and between vigilant reactions and the vigil that re-acts.

Platonic Affects: Queer Inspiration and Corporeal Downgoing
Emanuela Bianchi (New York University)

In Plato’s Republic, the affective dimension of poetry is charged with carrying us away from the intellect, reason, truth and the good, not just through the successive degradations of mimesis, but through its stimulation of corporeal response and mutability – lamentation, laughter, animal noises: the province of women and fools. Such downgoing into the soul’s lower reaches may be contrasted with the upward directed paideia that cultivates moderation and self-governance, and which also takes one in the direction of the eternal and divine. The discourse of affective transmission from muse, to poet, to rhapsode, to audience, is also found in the metaphor of magnets whose charge originates in divine in Plato’s Ion, while
the erotic dialogues, principally the *Symposium* and *Phaedrus*, demonstrate the vectoral ambivalence of affective connection. Despite Platonic polemics against the corporeal, queer readers of Plato in the Western tradition have discovered a reparative, consoling affirmation of their erotic desires. The connection between men in dialogue across vast reaches of time through the medium of text gives the possibility of unmediated access to the full presence of the divine. Paradoxically, the affects of love and shame are employed in this upward movement. Tracing the upward- and downward-leading capacities of affect, reading Plato’s disparate comments together, may lead to a revaluation of both Plato’s texts and the affectsive aspirations of his queer readers.

Queering the Palimpsest: affective interplay across time
Christa Binswanger and Andrea Zimmerman (University of Basel, Switzerland)

How can we think of feminist coalitions and affective solidarity with regard to memories and queer temporalities? How can we develop a vision of political agency that embraces a history of marginalization and abjection (Love 2007)? And how can we conceptualize subjectivity as structured by power relations yet open to potentiality?

In the German-speaking context, Angerer (2007) has stated that affect has replaced the sexuality-dispositive, displacing the psychoanalytical focus on desire. Following Angerer, Adorf & Christadler (2014) express unease about the repeated dichotomization of immediacy within Affect Studies and representation within Psychoanalysis, as immediacy and representation are mutually co-dependent, equally structured by temporality, intensity and memory. We propose a metaphor that enhances an inclusive approach to both: the palimpsest (Dillon 2007).

If subjectivity is to be understood as a continual process of affective surfacing (Ahmed 2004), where intrapersonal and interpersonal dimensions constitute each other, the palimpsest captures the complexity of this affective interplay. It conceptually maps subjectivity as a complex and open system, acquiring richly layered contours through encounter. The ecstatic subject (Butler 2009) and “the other” both surface through their affective co-constitution, evolving across time. Accordingly, subjectivity bears the potential for vulnerability (Butler 2009) as well as affective solidarity (Hemmings 2012). Exemplifying the binds between potentiality and representation, or between contingency and power relations, the palimpsest’s temporality is suggestive of the permeability and demarcation that characterizes any affective subjectivity.

‘Like Us:' Affirmative Posthuman Affects in Patricia Piccinini’s Work
M. Sofia Pimentel Biscaia (Universidade de Trás-os-Montes e Alto Douro, Portugal)

The work of Australian artist Patricia Piccinini brings valuable insight into the future of human bodies, suggesting a bio-transformation into more animal-like selves and connections based on relations established at more profound levels. Her posthuman animal families invite reflections on the reasons for the transformation as it is unclear whether they are the result of an evolutionary process towards an animal state or the product of genetic manipulation which present day food and health industries have commodified and strive to turn into consumptive goods. Indeed Piccinini’s installations are haunted by the possibility of an eco-apocalyptic disaster and by speciesism, echoing the political concern which is demanded from the citizen. One of Piccinini’s products is female animalisation which highlights the relationship women develop with the environment and their social group. This paper proposes a conversation between Piccinini, Donna Haraway and Rosi Braidotti apropos – but not limited to – Piccinini’s exhibition “Like Us” at the Newcastle Art Gallery (29 November 2014 - 22 February 2015). It seeks to bring together themes such as posthuman aesthetics and ethics, critical posthumanism and animal studies as well as posthuman feminist affects. Beyond shame, disgust and fear, Piccinini proposes the construction of an affirmative posthuman predicament through affect; though some might find her work “disturbing” and “visceral”, she claims “[c]onnection and empathy are at the heart of my practice. […] I
like to think my work is ‘sanguine’, an interesting word meaning cheerful or hopeful” (exhibition booklet). Indeed her work engages with “social horizons of hope” (Braidotti) and represents posthuman femininities as liberating impulses from negative contemporary biopractices (such as intensive farming and animal slaughter) and the economy of death.

**Epistemologies of Affect and Discourses of the Self: Learning to Feel God in US Evangelicalism**
Sophie Bjork-James (Vanderbilt University)

During ethnographic fieldwork amongst evangelical Christians in Colorado, I found that converts described their conversion experiences in affective terms. “I felt a warmth move up and down my body for minutes.” “I was flooded by a sense of love, making me cry for hours.” From this bodily experience came a sense of truth about God. “After that I finally knew God existed, that He loved me.” Experiences of heightened affect erased doubt and conveyed an unquestionable truth to converts. However this interpretation of one’s body and sensation is not self-evident, but has to be learned. In this paper I explore the epistemology of affect that dominates white evangelical culture, where particular sensations and emotions are seen as products of external agentive forces. This paper explores how different categories of the person come with attending epistemologies of affect. I focus on understandings of the body and emotions that shape evangelical Christian conversion. Recent research has explored the idea that affect is rooted not in individual experience but in a shared collectivity, where emotions are cultural effects. Here I bring together theories of affect and the culturally constructed category of the person to show how the evangelical subculture contains its own discourse of the self with an attending ideology of affect and desire, in which stirring proper desires becomes a link to God. This analysis shows how secular theories of the body and emotions can clash with religious understandings, opening up new insights into contemporary religious politics.

**Becoming-Colonized, Becoming-African, Becoming-Black**
Jared Bly (Villanova University)

This presentation engages the work of Aimé Césaire through the optic of various concepts developed by Deleuze and Guattari. First, Césaire’s work demonstrates how the concept of the minor, deployed in the hermeneutics of de-colonial literature, poses a significant challenge to conventional understanding of revolutionary historicity. The category of the minor suggests an alternative account of revolution that is more apt in describing specificity of de-colonial conjunctures. Césaire’s poetry performs this distinct act of rupture in effectuating a deterritorialization from within the very language of the colonizer, bending and twisting it inside out. Next, I will draw from Deleuze and Guattari’s concept of ‘becoming’ in order to further articulate the transformative dynamics of the Négritude movement and to highlight the paradoxical form of subjectivity that it elicits. I contend that it is quite productive to understand Césaire’s revolutionary gesture as one that takes place on the material level of multiplicities and the variegated topography of their becomings. The concept of becoming, as Deleuze and Guattari conceive it, thinks change in terms of molecular blocks of relation. The vulgar Marxist or ‘catastrophic’ concept of revolution, emphasizing discrete discontinuities in history, is jettisoned in favor of more nuanced models of change. Hence, I show how Césaire, sensitive to micrological and machinic encounters of multiplicities, opens history to more subtle logics for thinking the complex process of de-colonization. In the register of affective multiplicity, Césaire offers a reterritorializing affirmation of African subjectivity aporetically still within the constraints of the Francophone (de)-colonial context.

**The Caesura or Break in Time**
William Bogard (Whitman College)
A “caesura” is conventionally defined as a break in metric time, a pause where time is not counted. A common device in the arts, but relevant to all modes of expression involving repetition, the caesura is said to introduce a “natural feeling” into exact or “metronomic” time. This is the active sense of the caesura, where it functions as a conscious device that reflects the rhythmic intuitions of a composer or performer—when to take a breath, when to sustain, release, or attack a line. However, there is a passive or unconscious sense of the caesura. Before it is actively placed in a line, a caesura already marks a passive shift in power, in affect as distinct from feeling. Feelings of joy and sadness, as Spinoza says, are at bottom increases or decreases in our power. Power, however, does not shift from metronomic to “natural,” but from potential to actual. In this sense, the caesura is about the actualization of affective power, about becoming-intense. The caesura is the “non-place” of power, not just a device for the disruption of meter.

Time passes intensively, and caesuras create fluctuations in intensity. They are in fact immanent to how time passes. The power of an event, that is, its actualization, coincides with its distribution of intensive breaks. What generates that distribution? It depends on local affinities, attractions, energy traps, and thresholds. Caesuras always have content but are not bound to one. A caesura is a break that repeats, but every repetition differs in itself, just as every break in breathing breaks breathing differently, and every interruption marks an immanent synthesis of time. We can think of the genesis of an affective temporal line, or multiplicity of lines, first as this passive distribution of caesuras. It is prior to any active control (which feeds on it) and actualizes potentials before they are captured by various metrics. The distribution of caesuras forms a kind of proto-rhythm or uneven oscillation, immanent to time passing, which is spontaneous and ungrounded. In other words, events in themselves actualize rhythmic potentials. Caesuras prepare those events; they are the paradoxical syntheses of potential and actual times. The caesura is the “arrhythmic” pause that makes time pass, creates passive rhythms, and actualizes capacities to affect and be affected.

The Voice of the Event or How the self-creative force "Relax" deviates or absorbs the destructive forces in a Fall
Louise Boisclair (Concordia University)

The living body, in a state of alertness which redirects attention, reveals unique capabilities to be affected and to affect (Spinoza, Massumi), active and reactive forces (Nietzsche, Deleuze) and accounts for a direct and creative self-producing activity. Then, the missing half second (Libet 1985) is the scene of a perceptual magnification.

With the immanent order "Relax", a fall at the corner of an icy street during a snowstorm not only does not cause injury, but culminates in a running event of micro-moments until the absorption of the shock (Massumi 2002: xxi). Forces interfere until this creative trend coming from Tai Chi practise neutralizes the shock, as informed by notions from the art of tai chi (Ma Yueh-Huang et Zee Wen 1986: 7; Mantak Chia and Juan Li 1988: 162). To examine this event more closely, we will draw on the conception of ‘direct recognition’ by Whitehead (1927, 17) which is based on two complementary concepts: the ‘presentational immediacy’ and the ‘causal efficiency’ constantly interpenetrating.

After defining the event and the affects involved, we will analyze its enunciative phases from which the last one is the emergence of the Voice of the Event. To understand deeply the affective power of this voice, I propose that the intensity of the shock dives into the ‘experiential matrix’ (Stern 2000: 67-68) of the body from where creative virtual forces (affects), the Voice, emerge in order to neutralize the shock.

The Transindividual Collective at the End of the Economy
Erik Bordeleau (SenseLab, Concordia University)
In *The Power at the End of the Economy*, Brian Massumi suggests that a counter-political force must engage directly with neoliberalism on its very ground, that is on the infra-individual level where pre-reflexive priming operates. This affective and meteorological politics of the “dividual” differs thoroughly from political approaches based on “pure politics” (Badiou, Zizek, etc.) or the formalism of the subject of rights. It challenges the preemptive mode of power that characterizes the neoliberal field of life without recurring to the protective fantasy of a political subjectivation based on clear and distinct consciousness. Massumi proposes to plunge in the perceptive intimacy of neoliberal subjectivity in order to discern a plane of transindividual vitality that could escape its containment, capture and control in the gas of “enterprise regime”.

In this presentation, I wish to discuss Massumi’s proposition about an aesthetic politics of affective attunement by bringing it into contrast with Bernard Aspe’s autonomist and communist conception of revolutionary transindividual collectives. Aspe is concerned both with the impersonal affective dimension of the transindividual collective and with emotion understood as power of individuation. Emotion, Aspe writes in the wake of Simondon, is what unifies and polarizes diffuse affectivity; it is what converts affective plurality into and operative unity of signification. In contrast with Massumi’s preference for the uncontained and pre-personal affect, Aspe’s reading of Simondon allows to envisaging the subjective necessity of ever partial meso-enclosing and the production of common interiority within which could be accomplished what Aspe calls “the effectivity of a sharing that supposes the existence of a real inseparation amongst a few beings.”

**Nomadic Inquiry of School Spaces: Affect and the Aesthetics of Becoming**
Adrienne Boulton-Funke (Missouri State University)

Thinking through “opportunities for affect theory and arts-based research that suggests both a unique path for research, namely affect theory within arts-based research, but simultaneously divergent trajectories for exploration of how a discourse prevents itself from turning into another ‘standard method’” I explore my recent (2015) doctoral research which examined secondary visual art teachers’ return to their former high schools and the films they produced to explore the potential of art practices and affective inquiry of space to disrupt and rehabit the everyday histories and memories of schooling. Findings from this research suggest that rather than filming places where significant experiences, referred to by Dewey (1934) as an experience occurred, participants returned to mundane and transitional sites, including hallways and stairwells. Through a nomadic, artistic inquiry compelled by affective intensities, these mundane and transitional spaces became central to the participants’ films and to their consideration of the pedagogical value of school. In these moments, the participants made particular aesthetic choices in their films, which I describe as an aesthetic of becoming. This aesthetic of becoming, as an aesthetic of difference emerged from sensorial memory that disrupted the composites of experience through an affective jolt to thought. This aesthetic is not contained within the films as such, but emerges in and through the making and the viewing of the work. I consider how filmmaking as an art practice created an alternate engagement with the everyday and mundane spaces of schooling perhaps disrupting their perceptions and memories of teacher practices.

**Mediating Media: Superfolding Affective Registers as ‘Veillance’ in Post-Humanity**
Marc Boumeester (AKI–ArtEZ Institute of the Arts – The Netherlands)

Media theorist Anna Munster elaborates on Deleuze’s concept of the superfold to unlock the potential of metastable media-systems that have become part of mundane reality, despite or perhaps because of their volatile nature. They act without the need to justify or signify their position in a different ontological constellation. This *infoductive* system exists before it acts, meaning that it both receives (perceives) and sends (produces), not only with us, but also in itself. This could be seen as part of the threefold bond of media: it concerns the double-bond information-substrate system (content and expression), and the place
of this two-fold system in ‘post-anthropocentric posthumanism’. When we abandon the hegemony of anthropocentric desire, we need to mediate our affective relation with these media systems without the intervention of any systems of codification, situation, commodification or signification. Superfolding emerges here as a recursive function consisting of an *anamorphism* (unfolding outcomes without a concept) and a *catamorphism* (folding outcomes into a concept). This paper elaborates on the ‘desire of the medium’ in the affective relation with media systems, which is best seen through the lens of this oscillating reaction (its ‘veillance’) of which the outcome is a contingent state without a single optimum.

**Gilbert Simondon, Rhetoric & Transductive Practice**

Casey Boyle (University of Texas-Austin)

In a letter written but never delivered to Jacques Derrida, Gilbert Simondon asks the elder philosopher: “[t]here is no reference to religious thought and practice in your project. Why?” Simondon qualifies his own question writing that “[w]e should also take into account aesthetic thought and practice, regardless of whether the latter has a reflexive component” (1). Simondon’s letter goes on to talk about technodevelopment as an aesthetic activity comprising “the set of sensations, more or less rich, of the artists themselves: it’s about a certain contact with matter that is being transformed through work” (3). Revealed here in this short letter-essay is a turn to thinking about practice less centered on individual human actors and instead situates practice as a “crossing of forces.” Today, we should recognize Simondon’s “forces” as affective constellations that gather together while also moving across disparate milieus.

Towards examining practice as transductive, as a constellation of affect, I wish to cross the forces of Simondon’s thought with principles from rhetorical training, a kind of practice often thought to be aesthetics without substance. When rhetorical practice is put into conversation Simondon’s work, we find a kind of persuasion that occurs not through the exchange of rational arguments but through transductive movements, repeated affective encounters with difference. Moving across a series of short examples from antiquity (Demosthenes, Cicero, Quintilian, Augustine), this presentation will argue that Simondon’s affective understanding of aesthetic practice offers rhetoric and rhetorical practice opportunities to activate its history in inventive ways.

**The Political Ethics of Care and Feminist Posthuman Ethics**

Vivienne Bozalek (University of the Western Cape, South Africa)

This paper considers how the political ethics of care and posthuman/new feminist materialist ethics intersect with each other and how they may jointly have value for social justice work in different contexts. As relational ontologies, both posthuman ethics and the ethics of care do not presume independently existing entities but regard agency as performative and as emanating from *intra-actions* between entities, both human and non-human. The paper considers the way in which Fisher and Tronto’s (1990) definition of care, rather than other non-political care ethics, can incorporate a posthuman ethic. The moral elements which emanate from Tronto’s five phases of care – *attentiveness*, *responsibility*, *competence*, *responsiveness* and *trust* are considered in relation to new feminist materialist or posthuman notions such as response-ability to human and non-human others. These posthuman ethical sensibilities serve to enhance the moral elements of care, especially with regards to how ‘matter matters and how enactments between human and non-human others are increasingly seen as important. The paper provides some suggestions about how the political ethics of care can be read diffractively through posthuman ethics to produce new insights and provocations for social practices and socially just higher education scholarship and pedagogies.

**Some Notes on Abstraction, Flesh and Form**

Rizvana Bradley (Emory University)
This paper thinks about the affective history of black subjection specifically with respect to the ways in which different contemporary thinkers (Alex Waheliye, Fred Moten, Frank Wilderson and Amber Musser to name a few) have taken up the subject of black flesh elaborated by Hortense Spillers. I employ the project’s central concept, ‘flesh’ with an eye to several critical discourses with stakes in the term. Where recent scholarship in Black Studies demonstrates how the flesh opens up the discourse of modern biopolitics to a reconceptualization of the human, and others conceive of the flesh as a point of access for pre-discursive and intersubjective, sensuous knowledge, this paper focuses on the practiced inhabitation of the flesh in art and performance. Starting with the Fanonian schema of racial epidermalization, transfigured and worked over through artistic engagements with the problematic of skin as “livery,” I argue that black corporeality exceeds a phenomenology of bodily subjectivity because the history of black subjection demands a thought about the interdiction of the body and the breached surface of the skin. Furthermore, I think about flesh as it mediates both abstraction and figuration, and how that potentially recalibrates the way we conceive of the history of black aesthetics. I conclude by arguing that the material and symbolic resurfacing of black flesh is an aesthetic disruption animating experimental black aesthetics but also glimpsing an immanent relation of commonality irreducible to liberal personhood.

**Pentecostal Practice and the Non-volitional Bent of Affect Theory**  
Josh Brahinsky (University of California, Santa Cruz)

Affect theorists regularly imagine feeling as separable from cognition, often more primordial, less structured by society, and previous in time. For some, affect is totalizing: either pre-reflexive physiology, or neoliberal disciplinary mechanism. Others emphasize its aleatory potential: an outside to modernity’s gridded control. Few pose affect as volitional. In this paper, pentecostal missionary practices challenge humanist and post-humanist non-volitional affect theories by suggesting that narrow socio-temporal scales of analysis introduce unnecessary dualisms and thus disregard volition. Pentecostals are savants of affective cultivation. Participant observation among Assemblies of God (AG) missionary training programs show pentecostal effort as they tarry, yield, and constrain towards spiritual progress. Networks of colleges and churches offer explicit pedagogies for generating and containing visceral religious experience such as speaking in tongues and faith healing. Affect among pentecostals thus involves collectively cultivated body logics and capacity. Further, these sensory aptitudes shifted over the past 100 years. As such, when conceived of as both historical and social, pentecostal affect seems nurtured by volition distributed across groups and time. As such, pentecostal practices engender a rescaling of affect. Neither immediate nor pre-reflexive moments of individual feeling, nor extended swaths of chaotic flow beyond the reach of the isolated individual, affect here is better understood as an extended collective project of rendering groups adept at feeling. In doing so, they achieve far more than mere rationalized cognition might, but their practices are no less planned or volitional for it.

**Engineering Affect: Design, Experience, and Politics on the High Line**  
Julian Brash (Montclair State University)

The designers of the High Line, New York City’s celebrated new elevated park, aimed to create a space that would generate novel affective states. Park users were expected to move through episodic and varied spaces, to quote project principle James Corner, “in an otherworldly synaesthesia of motion.” Drawing on ongoing ethnographic research, this paper uses the High Line to explore political tensions generated by the increasingly central role the generation of affect is playing in urban governance, development, and experience. First, I focus on the intention of the High Line’s designers to create both affective “variability within a system” using specific materials and design strategies and an affective experience distinct from that of everyday urban spaces such as the street. Second, drawing on behavioral observation, auto-ethnography, and interviews, I analyze the affective qualities of the park as a lived space. Thirdly, I use points of concordance and discrepancy between the planned and actual affective experiences of the park
to explore three ambiguous political effects of the High Line: the dilemma posed by the expense of the materials and maintenance key to the park’s affective regime; the physical and aesthetic impact nearby development has on the park; and the potential of the High Line’s popularity to undermine the very affective experience that draws people to the park. Finally, I address the implications of this for the broader turn towards “affective urbanism.”

**Slow Worldings: Unfolding Affective Complexity in Fassbinder’s *Katzelmacher***
Claudia Breger (Indiana University, Bloomington, IN)

A connecting point between psychoanalytically inflected paradigms of sexuality study and influential Deleuzian accounts of affect is their shared focus on modernist tropes of interruption, deployed against the presumed coherence of hegemonic narratives. Even Lauren Berlant, who insists on complicating the temporalities of affect in her conversations with Lee Edelman, a staunch advocate of “rupture’s ‘no’” (*Sex, or the Unbearable* 57), has remained perhaps too focused on the alternative between such critical interruptions and people’s conflicting attachments to stability (*Cruel Optimism*). At the same time, Berlant’s interests in the scenic form of sex, in “affective mess” (*Sex, or the Unbearable* 56) and a (slow) phenomenological method of “queer attentiveness” (“Starved,” in *After Sex?* 81) contribute to my own rethinking of modernist temporalities through a postclassical notion of non-linear narrative worldmaking.

Intertwining competing phenomenological and rhetorical concepts of worldmaking in affect and narrative theory, I conceptualize the heterogeneous worldings of narrative as a multi-dimensional assemblage configuring variously horizontal, vertical, and orthogonal vectors of affect, spectacle, cultural association, memory and intertextuality into (more or less forward) action and (backward) analysis. Foregrounding performative process over closure, this concept opens the domain of narrative towards modernist forms. Methodologically, it reconnects (in the terms of André Green’s return to Freud’s affects) the phenomenological insistence in Freud’s later uses of affect to his earlier interests in figuration, minus the backward teleologies of linear decoding, aka symptomatic reading.

I will flesh out this concept of affective narrative worldmaking through a reading of Rainer Werner Fassbinder’s early *Katzelmacher* (1969). Fassbinder’s queer cinema presents a fascinating cultural archive for mapping affects and sexualities against the backdrop of modernist distanciation mandates. *Katzelmacher*’s stylized, theater-inflected poetics specifically configures contrasting rhythms of stillness and movement into a slow unfolding of layered configurations of longing, cruelty and tenderness, confronting both its characters’ optimistic temporalities of advancement and any audience desires for symptomatic anchoring (e.g., in the repression of fascist histories) with close attention to the dynamic Now of complex configuration.

**‘Necessities of Attraction and Desire’: Félix Ravaissone and the Affective History of Habit**
S. Pearl Brilmyer (University of Oregon)

Queer studies scholars of the past thirty years have highlighted the extent to which desire is fluid, open-ended, and, ultimately, transformable. As Jack Halberstam reminds, however, desire can have a “terrifying precision,” prompting us to consider “the ways in which desire and gender and sexuality tend to be remarkably rigid.” This paper extends Halberstam’s call for a more reflexive account of desire’s rigidity (in addition to its flexibility) by looking to the longer history of affect in order to show how nineteenth-century philosophers and psychologists such as Félix Ravaissone, William James, and Wilhelm Wundt theorized *habit* as the site through which affective impressions are transformed into particular desires. Building on critiques of flexibility articulated by feminist materialist and science studies scholars such as Emily Martin, Catherine Malabou, Paula Caspao, I question the emphasis on fluidity and flexibility of desire in queer studies, arguing instead for the productive potential of habit as a non-essentialist, relational category that addresses the limits of desire’s transformability without falling back into a concept of desire as an atemporal, ahistorical, or predetermined drive. If, according to Ravaissone,
habit is “not an external necessity of constraint, but a necessity of attraction and desire” then a historical excavation of the concept of habit will help us theorize the extent to which desire responds and reacts to affect in ways that exceed both consciousness and the will.

When Algorithms Attack! The Affective Consequences of Social Media
Collin G. Brooke (Syracuse University)

Algorithms are perhaps the last place we might look for affective structures or practices. For most of us, algorithms are opaque, computational objects that perform predictable operations on the data that they are given. And yet, as Tarleton Gillespie notes, they represent a particular knowledge logic, one that strikes an uneasy balance between “technically assured neutrality” on the one hand, and socially generated, “inscribed assumptions about what matters” on the other. Algorithms may function technically, but they are not so easily divorced from affect. We trust them, to generate book recommendations, search engine results, and even compatibility estimates on dating websites.

In recent years, corporations (Facebook, OKCupid) have begun to exploit that trust, manipulating their algorithms to perform social psychology experiments on unsuspecting users. Their methods have been critiqued on the grounds of research ethics, but we have paid less attention thus far to the tension that Gillespie identifies. These studies are grounded in methods that treat the technical and social not as intertwined, but each as alibi for the other. My presentation examines these questionable practices, and the degree to which they are embedded in affective structures, contexts without which these experiments would be meaningless in the first place. If we are to do anything other than react to such violations after the fact, we need to begin conceptualizing algorithms as the social, affective practices that they are.

Vital Memory and Affect: Living with a difficult past
Steven D. Brown (University of Leicester) & Paula Reavey (London South Bank University)

Memory and emotion are deeply intertwined. Our relationship to our personal past is as much felt as it is thought. This is especially so with memories of difficult or painful experiences that become central to self-definition. In recent work we have called these kinds of recollections ‘vital memories’ (Brown & Reavey, 2015). In this paper we will briefly describe some of the elements of the framework we have developed for exploring the affective aspects of vital memories. All remembering happens in place, through our engagement with the felt potentials of the material world, or as Lewin (1936) called it ‘life space’. The arrangement of life space offers up actions and thoughts – ‘material’ and ‘conceptual’ affordances – that orient us temporally. They ‘propose’ ways of orienting to the relevance of the past-in-the-present. Drawing on the Deleuzian/Spinozist tradition within affect studies, we then treat affect as ‘the feeling of affordance’. Vital memories are relational felt experiences that are shaped by the invariant features of the settings in which we dwell. We will illustrate this argument by drawing upon material from studies with survivors of child sexual abuse and patients in medium-secure forensic mental health units.

Listening to People Listening to Music
Barbara Browning (NYU Tisch School of the Arts)

I love to listen to people listening to music. We do this all the time - on the street, or in the subway. Somebody’s plugged into her iPhone, or his iPod, humming, groaning, or rapping along to a soundtrack inaudible to us except through their ears, and the unselfconscious voicing of the satisfaction they’re taking from what they’re hearing. In all likelihood, what they’re hearing is either the work of somebody with some kind of musical chops, or perhaps at least production skills, but what we hear in even the most anemic, off-pitch warble of an enthusiast is the trace of his or her own pleasure. I’m going to share with you a genre of musicking (my own and others’) that I sometimes refer to as “uncovers” - covers of popular and unpopular songs stripped as naked as they can be, indicating, barely, the most compelling
elements that the singer heard in the original. Sometimes they're recorded "in real time," as the singer listens, through earbuds, to the original. I’ll discuss the value I find in these small experiments, and the uses I (and others) put them to. Some forty years ago, in The Pleasure of the Text, Barthes argued for an attentiveness to “readerly” texts. In the same vein, I’ll ask you to listen for the pleasure in listenerly musicking.

Tour 13: From Precarity to Ephemerality, Affective Interventions in Temporalities of Creative Destruction
Caitlin Bruce (University of Pittsburgh)

This paper explores a temporary art exposition that took place in Paris’ 13th arrondissment between October 1 and October 31, 2013. The site was a former housing project, slated for demolition, which director of Galerie Itinerrance, Mehdi Ben-Cheikh, transformed into a temporary global street art exposition of over 100 street and graffiti artists from across the globe. The building was filled with nine floors of street art wherein guest artists completely reformatted and transformed empty apartment units. Projects ranged from floor-to-ceiling murals--faces, fantastical creatures--to installation work--a room with resituated household items: a toilet, a sleeping bag, a tie transformed into a noose accompanied by “streetments” to give the juxtaposition political charge. The project, I argue, is both a product of, and an engagement with, the politics of precarity occasioned by a ritualized performance of creative destruction. As such, Tour 13 expresses the paradoxes and possibilities of a model of urban public art making that both enables the commodification and marketization of urban space, as well as resistance to these very practices. In particular, the project also allows for us to consider something unique, a generative distinction that emerges between ephemerality and precarity. In so doing, Tour 13 cultivates an attention to ephemerality based on sensorial pedagogy and the creation of rich textures of experience, through the artwork and experience of queuing, that highlights the losses occasioned by precarity-driven political economies.

Transsemiotic Worldings: Toward process centered (anarchic) visual methodologies
Carolina Cambre (King’s University College @ Western University)

Visual methodological concerns contribute to affect and practice when they honour and recognize aesthetic and sense-based epistemics: hence they are already post-disciplinary and “against method.” To examine practice as formed/informed by affect and method, the notions of “practice theory” (Schatzki, Cetina, & Savigny 2002) and the posthumanist approach permitting knowledge practices that include “mutuality” (Knorr-Cetina 1997), or “distributed agency” (Gell 2001) in relation to epistemic objects will be positioned as part of a transsemiotic approach.

Using visual collage as a heuristic, this multimedia presentation will explore and demonstrate the possibilities of Deleuze and Guattari’s (1987) “transsemiotic” (p.136) as a figuration of thought in practice. In A Thousand Plateaus (ATP), Deleuze and Guattari repeatedly insist “there is no general semiology” —that is, no system of signification is pure and consistent there is always a “surplus value of code.” In particular, they emphasize the aspect of affect as influencing the way in which signs work. Thus they write of translatable between signifying regimes and the necessary transformations between “knowings” that necessarily leave residues, and contain resistances. What they propose instead, then is what is described as a “transsemiotic,” however it is mentioned only once in ATP: New pure regimes of signs are formed through transformation and translation. Again, there is no general semiology but rather a transsemiotic (136).
By elaborating the way a transsemiotic might illuminate the research process, this presentation invites consideration of new ways to understand visual meaning-making as fluid, affective and performative.

**Voice Practice**  
Trisha Campbell (Salisbury State University)

“Theory,” as we know it, “is dead,” (xiii) asserts Mark Amerika. What has taken its place is an efflorescence of practice-based experimentation and innovation in the digital arts and humanities. What he proposes as a kind of “creative research” or “performing theory,” which activates digital data and remains towards the invention of new sensory experiences and various personae. Building on this, I ask not “What do we do with the data?” (99), but What does the data do with us? Drawing on my own practice-based work, I seek to push the conversation around digital production beyond the question of the thing-made and toward the act of making itself. While others have suggested the potential for works of digital art and composition to affect or move audiences toward new ethical ends, here, I consider how digital practitioners, in collaboration with digital technologies, might productively attune ourselves toward the ethical potential of our own in-practice encounters with “data.”

In this part-presentation, part-performance, I propose using performative and experimental approaches to digital audio in order to make, speak, and feel with the voices of another—the voices of the dead. Through the durational listening and affective encounters with the sighs, breathes, winces, and vibrations of another’s voice, I perform the ethical “invitation to proximity” with another’s voice (Levinas 18). Ultimately, I argue, that intentional digital practice with the voices of another—what Adriana Cavarero calls the “acoustic politics of speech”—can help us encounter new forms of intimacy, relationality, and ethical commitment, co-produced by the human and nonhuman collaborators.

**“Hold That Pose for Me”: FKA twigs, Synthesized Sounds, and Vibrational Collectivity**  
Christine Capetola (UT Austin)

A black male dancer on a runway slowly limps out towards the viewer and points his gun-shaped hands at his head before “firing” on the camera. As the pulsating and asymmetric electronic beats explode into a bass-heavy drop, a mixed race woman saunters down the runway with a racially diverse collective before breaking out into dancing to the song’s sudden rhythmic balance. These seemingly in tension scenes of gun violence and black queer solidarity work together to close out the music video for British, mixed-race artist FKA twigs’s “Glass & Patron.” Released on March 23, 2015, the music video works as a sonic and visual response to the ongoing murders of black people at the hands of the police. In this paper, I argue that the sounds and vibrations in “Glass & Patron,” aided by visual clues, invite viewers (especially black and/or queer ones) to engage in new forms of collectivity in the wake of extreme violence. Hearing the often dissonant and apocalyptic-sounding synthesizer chords as enacting Fred Moten’s notion of the break, I posit that the song’s soundscape works as an affective—and specifically vibrational—portal to histories of anti-black violence and racism. Intermixing Deleuze’s conceptualizations of difference and repetition and Julian Henriques’s work on vibration and affect with threads in black studies and queer of color critique, I contend that FKA twigs’s performance in the music video, particularly her voguing, pushes the violence of the sounds/the break further—and specifically engage the herstories that often get lost in histories of both house (and electronic music more generally) and the houses of gay ballroom scenes. By differently connecting to the past and directly resounding with the present, I assert that the song, through its sounds, affects, and vibrations, temporally and materially senses both a particular historical moment and a trajectory of violence against black people in order to imagine a new (and diasporic) future.

**Research Affects: An inter-choreographic perspective**
Paula Caspão (CET Lisbon University/Danish National School of Performing Arts/Intermedia Artist, Paris)

Calling for pluralist epistemologies that take into account the affective implications of knowledge production – integrating critical exchanges with resources from affect theory (Ahmed, 2004, 2010; Brennan, 2004; Carter, 2004; Clough, 2007; Grossberg, 2010) – this paper addresses the potentialities of the encounter between different streams of research, in and out of the academia. Drawing from the choreographic field and casting research and theory making at large as bodily kinaesthetic practices (Connor, 2008), it aims at developing critical tools to help us diversify the sense of the “touch” that is supposed to happen between the arts and the academia – within the neoliberal agenda of the current “knowledge economy” regarding higher education in western countries (Dillemuth, 2007). To be sure, in the scenario of the current establishment of a “knowledge imperative” extended to the arts education, the drive to assert a scientific basis for the arts has been a recurrent obstacle in a process of transformation of the educational landscape that – despite its neoliberal agenda – offers manifold conditions and situations for mutually constructive critical exchange between arts and sciences (Busch, 2009; Lesage, 2009).

Still: how to change the direction of the currently prevailing influences and work – not against academia; not for an isolation of the arts specificity, but – for a widespread pluralist understanding of knowledge making and knowledge validating, which would at once insist on the institution of “a pluralist concept of research output”, i.e. one that would allow for different formats of research making, writing, presenting, and circulating, to be taken as serious research (Lesage 2009)? And: how would a discourse appropriate to artistic research move like?

**Listening away from twenty-first century media**

David Cecchetto (York University)

To note (as many have) that knowledge is always already in some sense technical and that twenty-first century media mediate connectivity itself (Hansen 2015) is to note a change in the way that knowledge is technically specified in our time. That is, insofar as new media involve microtemporal "technical operations to which humans lack any direct access" (Hansen 2015: 6) but which nonetheless impinge on quotidian human life, they "introduce levels of operationality that impact [human] experience without yielding any perceptual correlate" (Hansen 2015, 4). Thus, for Hansen, a shift in the scale of media corresponds to new phenomenological encounters and, indeed, to new understandings of phenomenology itself.

Sound—as a material-discursive apparatus—opens a particularly promising field of possibilities in this context: if sound "undermines form, as stable referent, by always moving away from its source, while slipping past the guide of representational meaning by exceeding the symbolic" (LaBelle 2006: 62), then to listen is to become sensitive to this recondite economy. More than this, though, sound develops this sensitivity precisely by modulating the notion of scale: size, after all, is not at all an obvious or consistent notion in sonic economies, and 'higher' and 'lower' orders of complexity are often less relevant than relations of resonance that are as much temporal as they are spatial.

In this context, this paper probes the affordances that sound offers for steering human-technology couplings—for becoming agential through distributed attunements—in order to address the unvisualizable immense and minute scales that subtend so many of our contemporary experiences. Specifically, I consider the aesthetic gambits that sound artist Julian Pivator has made in this respect, emphasizing in particular the ways that her work evokes an "ecology of practices" (Manning 2013) that is in co-composition with the environment along macrotemporal vectors of hyperstitious entrainment. This, in turn, suggests (contra Hansen) that macrotemporality need not be thought as secondary to a (microtemporal and) "primordial sensibility of the world" (Hansen 2015, 80).

**Disappearing Acts: Biopolitics and Material Images**
Sarah Cefai (London School of Economics)

In 2013 John Pilger’s film Utopia met with critical acclaim but also controversy. Rather than attend to the identity politics of the film’s production and reception, this paper suggests an understanding of the form and function of its content as an archive of disappearance. The paper claims that the documentary narrates the disappearance of Aboriginal bodies so as to draw out a structure of affect from the colonial force of biopolitical power. The third in a series of documentaries about the treatment of Aboriginal people by white Australia (The Secret Country 1975; Welcome to Australia 1999), Utopia offers a history of the present of the extra-judicial violence of suicide, death in custody, and the ‘slow death’ (Berlant 2011) of welfare colonialism. The history of the present of extra-judicial violence appears as a topology of dispossession. At the same time, it is the presence of the law that appears as that which dispossesses life (a presence signified by the embodied whiteness of politicians and policymakers). By documenting dispossession and the subsequent disappearance of a life, the film produces a (visual) meta-commentary upon the biopolitical project of contemporary Australian ‘reconciliation’. While the documentary narrates the agency of media as protagonists of reconciliation between Aboriginal and non-Aboriginal populations, it also makes visible specific media framings in a way that attests to the involvement of media in the dis/appearance of Aboriginal bodies. This paper ventures to consider whether, in the midst of such mediation by dominant media, a decolonial ‘option’ (Mignolo 2011) emerges through and within ‘ethnographic’/cinematic film images that materialise (as a matter-realisation) bodies and land, life and death.

Four Genres of Affect Theory, or From Matter to Materialism
Marija Cetinić (York University) and Jeff Diamanti (University of Alberta)

This paper aims to historicize four divergent, but historically contemporaneous genres of affect theory—romantic, realist, speculative, and materialist—in order reconcile what Karyn Ball has called affect theory’s “longing for the material” with the more recent tide of positions returning to a criticism of matter. Our contention is that while theories of affects have been energized by the critical means of different traditions—continental and analytic, specifically—Affect Theory as it was nominalized in the work of 1990s feminist criticism (Sedgwick, Butler, Braidotti, et al.) named a specifically materialist inversion of affect as an experience of structure. More recently, however, neurological and economic investments in affect have generated as much anxiety about the category as it has enthusiasm (Tompkins, Hardt, Negri, LaZzaroTato, Massumi). This paper’s claim is that affect in this second wave has been stripped of its critical materialism in order to make it immediate with matter, or more specifically neurological and economic raw material. In response to this critical tendency, we aim to rejuvenate the political ambitions of Affect Theory through a materialist critique of immediacy. In order to reach this end, we catalogue a Marxist-feminist account of the affective mediations of class and gender in the work of Silvia Federici, Lauren Berlant, Todd Cronan, and Roswitha Scholz.

Affective Ankylosis: Fanon and the Petrification of Colonialism
Christopher Chamberlin (University of California Irvine)

Frantz Fanon states that colonized societies have a “total inability to liquidate the past once and for all. In the face of this affective ankylosis of the white man…I secreted a race” (1967/1986). The Fanonian oeuvre challenges affect’s epistemological segregation from language and unlinks it from the spatiotemporal register of mobility and circulation in which it is often (optimistically) placed. Indeed, affect becomes “ankylosic” or “petrified” precisely where the past becomes illiquid and encysted in race/racist language. A past imposed—the racial division of human from inhuman—thus does not “pass,” but passes into a static affective structure that discharges a viscous blackness. Affect calcifies in encountering the temporality of the colonial unconscious.
**Problem**: How does colonization demonstrate the inextricability of affect theory and psychoanalysis?

The figure of “affective petrification” pervades Fanon’s psychoanalytic theory, marking a theory of affect *avant la lettre* and challenging the concept within prevailing psychoanalytic accounts. Fanon troubles the tendency to locate affect in a prelinguistic body, demonstrating instead its immanent corporealization through the (racial) signifying structure. I read Fanon with and against Jacques Lacan’s “affect seminar” on anxiety (2014) to complicate the presumptive equation of affect with movement, disruption, or “unqualified intensity” (Massumi, 2002), but also to challenge these Lacanian parameters through Fanon’s explication of the violent “affective prelogic” governing race/racism, petrifying colonized culture.

**Action Movies’ Worlding**  
Steen Christiansen (Aalborg University – Denmark)

Action movies world us; these movies participate both in what Paul Virilio has termed the administration of fear (Virilio 2012), and what Ben Anderson has termed networked affects of contemporary warfare (Anderson 2013). It is my argument that action movies render our sensory life open to the deployment of “shock and awe” strategies. Ben Anderson’s argues that shock and awe is a military strategy targeting morale in the enemy. Yet in a state of total war (Anderson, Virilio), action movies target our sensorium and precognitive sensation. Through a sensory assault of intense bass soundtracks, kinetic camera movements, and intense CGI effects action movies work to produce what Mark B.N. Hansen refers to as a worldly sensibility (Hansen 2014, 2015). This worldly sensibility preconditions us to an atmosphere of fear.

Following Steven Shaviro’s argument that contemporary movies work through “intensity effects” (Shaviro 2010), I argue that Anderson’s biopolitical effects of contemporary warfare are the social manifestation of action movies’ structures of feeling. Affect is globalized and intensified through action movies’ aesthetics, with the aim of producing a kind of drone subject. Robin James significantly posits a drone atmosphere where our perceptual limit reconfigures through “droning” — the creation of an affective timbre (James 2013). As James argues, “Droning rivets you to material conditions, affects, and sensations that compel you to behave in specific ways, and not in others” (James 2013).

So while drones currently work overseas to target morale, action movies work on the home front to produce not only an openness to shock and awe strategies but also engenders a mode of sensation that also functions as action. Affect works as a translator, where sensation is displaced into the feeling of having acted. The droning of action movies’ spectacular loudness worlds us, paradoxically, into a state of passivity that feels that violent action is a necessary and morally good action.

**Mediating Memory: The ‘Presumed Shared Experience’ of War Trauma in Classical Narrative Japanese Cinema**  
Jennifer Coates (Kyoto University)

Can media change memories? This paper examines the impact of affective tropes in postwar Japanese cinema to question whether the nation’s present ambivalence towards a militarized future, currently evolving out of its pacifist postwar past, is in part due to cinematic mediation of traumatic war memories in the first decades after Japan’s defeat in the Fifteen Years Asia Pacific Wars and World War II. Considering key film texts in the context of the mediatized era of their production, when pulp media and urban advertising swamped the public sphere, this paper approaches screen affect from an interdisciplinary perspective, in which the human contact afforded by the close-packed film theatre is as mediative of war trauma as the aspirational glamor on-screen.

The ethics of mediative media affects stand out in the postwar Japanese context as particularly urgent. In mediating war trauma in the aftermath of conflict, producing comforting national fantasies of wholeness and placatory narratives of past necessity and ignorance, does popular media sow the seeds of future re-
militarization by removing the need to confront the ugly past? Through such confrontation, could media provoke real change? In short, what are the dangers of positive and conciliatory screen affects? In the context of a rapidly re-militarizing Japan, this paper addresses the potential for popular media to over-correct in the mediation of post-conflict trauma, producing new and dangerous affects.

The Ordinary Violence of Colonialism in Rigoberta Menchú’s Testimony: Decolonizing Affect in Literary Criticism
Élise Couture-Grondin (University of Toronto)

Rigoberta Menchú’s testimony, *I, Rigoberta Menchú* (1983), is known to have brought international attention to the violations of human rights in her country. Critics often underline the concrete impacts of the testimony in order to assess its contribution to human rights issues. In this paper, I argue that reading Menchú’s testimony as theory contributes a decolonizing approach. In order to do so, I show that critical perspectives on the text operate through affects enmeshed in colonial logics—even when they criticize colonialism—because they reaffirm the colonial relationships between the intellectual and the subaltern. I identify two important critical tendencies: 1) One that considers the text as a cry for help that encourages, through empathy, the readers’ engagement in political actions; 2) The other that builds a critique of Western scholarship on the idea that literacy is complicit with colonial power and, hence, inevitably constraints Menchú’s discourse, and corrupts her cultural identity. The two tendencies, which are committed to making justice, paradoxically entail, respectively, the desires to build solidarity and to help the other, and the desire to criticize one’s own site of (colonial) power. I propose to deconstruct the justice affect of the two tendencies before re-reading them through Menchú’s own discourse. The decolonization of affect (theoretically and in one’s own academic practice) opens up a space for considering Menchú’s text as a significant discourse on Indigeneity and human rights that can be powerful not only by its external impacts (the readers’ engagement in political actions or in self-critique), but as a theoretical engagement for decolonization.

Specters of Malcolm: Elegy, Affect, and the Echo of Other Worlds
Nijah Cunningham (CUNY, Hunter College)

This paper explicates the logic of reproductive futurity that both undergirds the legacy of Malcolm X and structures the temporal experience of the black nation to-come by way of an analysis of two cultural objects: a photograph of Betty Shabazz and two of her young daughters at the 1967 Black Arts Convention in Detroit and *For Malcolm: Poems on the Life and Death of Malcolm*, a poetry anthology published two years after their father’s assassination in 1965. Offering a consideration of the work of elegy as a poetic mode of remembrance as well as a conceptual framework for exposing the porous boundaries between the past and the present, this paper lingers within the irreparable loss of this iconic political figure in order to interrogate the masculinist imaginaries of black radical politics that we carry as our inheritance and, more crucially, illuminate the traces of black insurgent feelings that persist as the echo of other worlds. Elegies in *For Malcolm*, written by Amiri Baraka, Margaret Walker, Sonia Sanchez, and Keorapetse Kgosisile, and others, help to theorize the logical structure of echo neither as a repetition nor a redoubling but, rather, as the signification of a muddled sound, a refracted utterance, a distant voice both independent of and opposition to intention. Such an understanding of echo allows us to attend to an affective register that exceeds subjective experience: what I’ve been calling the haunting refrain of black social living that is inscribed, however insufficiently, inside the photograph. Rather than symbols of political futurity, what we encounter in the photograph resonates with Kgosisile’s description of how “[t]ranslated furies ring/on the page” like the echo of the past futures and ordinary insurgency of black social life that get recorded somewhere in midst of “WATTS happening/ SHARPEVILLE burning/ much too dam talking/ is not/ what’s happening.”
If affect studies has enabled a critique of critique, how might we need to do theory differently? In keeping with the conference’s investigation of the current state of affect studies, my presentation will consider what resources for affect theory can be offered by creative practice. I will consider writing practices that archive or document affective experience, and the limits and possibilities of “writing” affect and sensation as opposed to representing it in other media, especially experimental and new media practices such as performance and art installation that are more explicitly embodied and/or material. I will explore versions of affect theory that emerge from experimental writing practices that mix different genres and media – Saidiya Hartman’s engagement with the archive in *Lose Your Mother*; poetry as criticism in Claudia Rankine’s investigation of ordinary racisms in *Citizen*; Maggie Nelson’s use of both memoir and theory to explore queer family in *The Argonauts*; and Alison Bechdel’s combination of drawing and text in her graphic narratives *Fun Home* and *Are You My Mother*?

Using Rankine as a model, I will focus in particular on what forms of writing and documentation are adequate to the task of illuminating ordinary racism (which I prefer to the term “microaggression” which seems to be getting used in ways that manage and label events/affects rather than opening them up). In addition to suggesting how such texts provide models for a critical practice that engages with affect, I will also describe my own use of experimental writing practice in workshops and writing salons. How might attention to the material aesthetics of objects, places, and intimacies opened up by the practice of writing be a way to track violence and joy, and hence take us to the ordinary life of racism and the unfinished business of the many different places we come from and live in, both the ones we claim and the ones we don’t? How can our place on the earth, the acknowledgement of whose land we are on, the archiving of what it feels like to live here and now, and to express that as best we can, be a way to do some work in the world, including affect theory? How can the practice of writing enable, in the words of Audre Lorde, a crucial theorist of affect, a “disciplined attention to the true meaning of it feels right to me”?

Monuments, as sites of remembrance, meeting places, and iconic landmarks offer significant contributions to the texture of cities. Understanding how monuments draw us in, repulse us, or make us feel haunted by the past poses a methodological challenge. Traditional means of studying monuments like using intercept interviews or visitor surveys cannot get at the intangible affects that circulate through monuments. While unmapping has been employed as a theoretical concept (Razack 2002; Phillips 1997), in this project I develop unmapping as methodological approach that can allow researchers to access the affects that pulse through monuments. Whereas maps suggest promises of objective, fixed representations of space, unmaps are self-consciously partial, mobile and adopt multiple ground-level perspectives. Phillips (1997) understands the ‘fuzzy outlines’ of mapping practices, the open windows and sketchy maps, as offering up possibilities for engagement and undoing. Monuments can be read as analogous to maps; they offer similar opportunities for undoing. In a specific study of monuments in Ottawa, Canada, I have engaged in an unmapping that involves archival research and participant observation. In unmapping these monuments I have paid specific attention to actualizations of virtualities—offerings, marks of attrition, and acts of defacement. While many monument scholars look to contemporary design strategies as offering ways in which monuments can challenge our understandings of memory and belonging, in this project unmapping allows us to understand how monuments, like maps, produce trace figures that both demarcate and offer ample fuzzy unknowns—the fertile space in which memories and affective relationships are formed and destabilized.
Sticky Currents: Drawing Folds in Serial Exhaustion
Nicole De Brabandere (Zurich University of the Arts, Switzerland)

Stefano Harney and Fred Moten describe exhaustion as a space of folding where ‘absolute nothingness and the world of things converge...[in] the churning waters of flesh ...[in] constant recombination...where everything can fold in dance to black’ (2013, 97-9). So from exhaustion, one can begin to fold in and across, so that the edges of things find new interiorities, so that contours, techniques, colors and categories dissolve, slack or give way to viscosities that are in excess of the subjective. This presentation engages the concept and practice of folding to generate inhabitable potentials in and with operations of kneading material membranes into plastic clay aggregates. The membranes, including elastic, foil and textile, intensify felt surface tensions in the kneading so that variations of feeling affectively re-surface the skin. In this minor field of serial exhaustion, different techno-material modes are drawn into one another, bringing gestures, rhythms, volumes and alignments with them. These emergent textures give desiring momentum to the poetical and the conceptual, as well as further operations of folding with material surfaces. The gentle vibration of incongruity sparks a current, starts to resonate the fine hairs on the surface so that they become sticky, pulling new feeling from across worlds, then falling out of contour into exhaustion, into a flat potential that opens again from any which way.

Affective Environments: Listening to Animals in Contemporary Fiction
Ben De Bruyn (Maastricht University)

Building on the work of scholars in sound studies (Kahn, Picker) and animal studies (Wolfe, McHugh), this presentation draws attention to the largely overlooked topic of animal sound and its affective dimensions, in the contemporary novel especially. As I have argued elsewhere, scholars working on sound often concentrate on certain technologies and their listening protocols and their colleagues in critical animal studies frequently suggest that nonhuman creatures are devoid of world, being and language, which explains why the topic of animal sound has received little if any explicit attention from cultural critics and literary historians. Focusing primarily on narratives about zoos and captive animals, this presentation explores the role of sound and silence in two films about ‘killer whales’, Rust and Bone (2012) and Blackfish (2013), and two novels about zoo animals, J.M. Ledgard’s Giraffe (2006) and The Tusk that Did the Damage (2015). What does the soundscape of these movies and books tell us about the human/nonhuman and sound/nonsound boundary, and how does sound encourage and inhibit certain affective responses, both within and beyond these fictional worlds? Connecting its argument to Heather Houser’s recent analysis of affect in environmental fiction (2014), this presentation ultimately contends, first, that sound and its absence play crucial roles in establishing ‘affective environments’ and, second, that the representation of animal vocalizations in contemporary fiction encourages a more-than-human mode of listening.

Historical Stutters: Affective Autopsy and the Resurrection of a Feminist Archive
Melissa Deem (Princeton University)

“She’s Beautiful When She is Angry,” released in late 2014 and directed by Mary Dore situates Second Wave Feminism in the contemporary pessimistic moment by reinvesting hope in late 20th century political practices that have largely been forgotten. The documentary performs this resurrection by reanimating the “buried history of the outrageous, often brilliant women who founded the modern women’s movement from 1966 to 1971.” Contrary to the explicit filial narrative of founding Second Wave Feminism in the origins of NOW activists made explicit in “She’s Beautiful,” the documentary can
be seen to undercut this origin story through the production of counter affect. For feminism, the normative affect of claims of respect and redress, autonomy and the possibility of rationality have been subverted by the corresponding constraints of the complaint, the lament, the nag, and the killjoy (Berlant, Ahmed, Morris). “She’s Beautiful,” simultaneously reinscribes normative affect and counter affect through the presentation of feminist practices that strained at understanding, categorization and intelligibility. The history called forth can be seen as a counter affective history defined by “scandal, thrills and hilarity.” O’Hehir argues in Salon that “All the anger, joy and turmoil of the ’60s-’70s feminist explosion comes alive in a vivid historical documentary.” Reviewers discuss the anger and excitement that invigorates not just the documentary, but the contemporary audience. This paper will perform an affective autopsy by connecting non-normative affect in the film and its circulation to radical feminist practices of the late 1960’s to early 1970’s. Braidotti (1991) identified the passions, intensities and visceralness that marked radical Second Wave practices. These counter affects have yet to be adequately accounted for within feminist scholarship and in fact require different practices of reading. This counter affective archive is not governed by the master narratives of the 20th century social movements, or by individual feminists, but instead functions through flows and intensities that can disrupt and make stutter historical narratives and normative affect, thereby creating the possibility of “new horizons of hope” (Braidotti).

**Following capitalism’s affects: The case of consumer credit (and what affect theory can learn from STS)**
Joe Deville (Lancaster University)

This paper makes looks at some of the practical work that may be needed to trace the manifold affects of capitalism(s). Drawing on research on the forms of affective capture that surround contemporary consumer credit lending and collection, the paper suggests that affect theory could be brought into closer and more consistent dialogue with the theories and methods that have been developed within and around Science and Technology Studies (STS). This means focusing attention on the socio-material distribution of agency within social and economic settings, with an emphasis on specific often mundane material devices. In the case of consumer credit, examples of the latter might include the credit card, or a credit scoring technology, or the debt collection letter, an analysis of each of which I will introduce. Novel methodologies may also be required, as varieties of capitalism become increasingly digital. Here STS-inspired digital methods may contribute by helping to detect exactly how the ordinary affects of life are scraped, processed and repurposed. As an example, I will introduce some ongoing research on novel forms of credit scoring which are far more interested in an individual’s online behaviour than their past credit history. By way of conclusion, the paper asks what this programme of work might suggest about future directions for affect theory, as well as at what STS might learn from its encounter with affect. Here I argue that STS needs to learn from affect theory’s more nuanced account of the significance of bodily materiality within social settings.

**From Pilgrimage to Heritage: Sensory Mechanisms of Religious and Secular Affect at the Italian Shrines to St. Padre Pio of Pietrelcina**
Michael A. Di Giovine (West Chester University)

Religious sites seem to have always been viewed as profitable and popular loci for heritage and heritage tourism, as they are highly affective mediators (between people, places and the divine) deeply implicated in a society’s cosmology and values, and often attest to important syncretisms and networks of socio-cultural exchange. However, this paper demonstrates that extreme tensions may arise at the popular level when heritage practitioners attempt to transition a site from a locus of popular religion—with its own specific style of embodied devotional practices—to one of modern heritage and tourism. Tracing the theological and philosophical turns of thought underlying both (pre-Tridentine) popular devotion and (post-Enlightenment) heritage tourism, and based on long-term ethnographic research in Italy, this chapter
examines the contemporary difficulties religious site managers in the Italian pilgrimage town of San Giovanni Rotondo have encountered in turning their shrine to 20th century stigmatic and saint Padre Pio of Pietrelcina into a modern cultural heritage site akin to Assisi, which, in the popular imaginary, is more famous for its UNESCO-designated art and architecture than it is of its extremely influential saint, Francis of Assisi. In particular, it pays close attention to the different ways in which visitors’ senses are called upon, utilized, and manipulated to create collectively emotional, moving experiences. By way of comparison, it then briefly looks at the case of Padre Pio’s hometown, Pietrelcina, long left off of the pilgrimage trail, but which, thanks to a different yet equally emotion-laden narrative—one of kinship with the saint—espoused at the popular by locals, has revitalized itself more seamlessly as an enduring cultural heritage site. Based on these two cases, the author argues that, to mitigate such tensions, more ethnographic attention should be paid to the divergent goals and values of popular religion and popular heritage, and to the oft-conflicting ways in which pilgrims and heritage tourists and practitioners discipline their bodies and senses to achieve these objectives. In this way, it addresses the core question of how paying attention to religious and secular affect can help researchers approach the study of both religious communities and the highly meaningful, secular and religious practices that emerge from their collectively experienced, emotional engagements.

“Every Smile Counts”: Digital Surveillance in the Emotion Economy
Jonathan Doucette (University of California, Davis)

In this paper, I investigate the rise of companies like Affectiva—a “global leader in emotion analytics” that uses facial recognition software to inform advertisers how viewers emotionally respond to particular ads—to think about how capital aims to extract affective labor from the biomediated body (Clough 2010). Many scholars have argued that there exists a radical potential between the meeting of biological and digital bodies through affectivity (Rotman 2002; Hansen 2001). What remains less theorized, however, are those moments in which our digital machines may just as easily become vectors for Deleuzian control through the wielding and shaping of affect. While Affectiva is a misnomer—privileging visual microexpressions algorithmically gathered from one’s face while sacrificing other proprioceptive aspects of affect—the growing belief that our digital machines are capable of extracting economically valuable information from the emotionally laboring body is significant. This paper explores how bodies might confound Affectiva’s spatial and temporal logics, particularly in thinking about the body-in-motion’s ability to perpetually exceed an understanding of itself as a closed and discrete formation. As affect becomes increasingly important for capital’s aim (Ahmed 2010) with surveillance shaping the conditions of possibilities for bodily movement, what potentials exist to affectively maneuver these constraints? Rather than provide specific solutions, I explore how bodies might slow down, speed up, or play with space in front of one’s webcam that produce unintelligible data for Affectiva. I conclude with asking: are there ways to think resistance that do not privilege the individual, rational, self-choosing subject?

Baldwin Between Optimism and Pessimism
John E. Drabinski (Amherst College)

This essay explores the question of optimism and pessimism in James Baldwin’s non-fiction. It is a question in Baldwin’s work because his description of Black life engages so deeply with the abjection produced by anti-Black racism while at the same time, in his various critiques of Richard Wright, underscoring the fundamental humanity of African-American life and culture. In the former, for example, Harlem appears as a site of devastation whose salvation requires the messianic force of Love—postponed to a future we cannot yet imagine. A stark pessimism. In the latter, for example, the folkways of African-American life appear as more than survival, better conceived as a whole world unto itself—complete with forms of knowledge, being, and aesthetic sensibility. A suggestion of genuine optimism. What are we to make of this double-movement in Baldwin’s work, his articulation of the pessimism of abject life and the
optimism formed as a counter to anti-Black racism and its decimation of life?

I argue here that Baldwin’s ambivalent occupation of optimism and pessimism as foundational affects is captured in Michael Snediker’s notion of queer optimism. Snediker’s queer optimism turns, not to naiveté or utopianism, but to the imperative to take positive affects seriously. That is, queer optimism asks us to consider that positive affects call us to thinking, to complexity, or, to put it plainly, to take Blackness seriously as a form of life and counter-modernity. With queer optimism as a frame, we can develop an interesting vocabulary for situating Baldwin’s work both inside afro-pessimist theory and outside, as a kind of critical counter-positioning, that theory and its thin conception of the possibilities for Black life. The argument here, then, is not that Baldwin critiques pessimism as wrong-headed or problematic, but instead that his critique gathers the critical force of what he calls tradition: language, expression, thought, and being as a world unto itself, formed in the shadow of, while not reducible to or dependent upon, anti-Black racism and the production of Black social death. Tradition therefore makes it possible to think seriously about positive affects and how they at once describe the extant pleasures of being Black and the imagination of a future for Black life beyond the integrationist ideal.

Intimate Attunements: Everyday Affect in Sydney’s Drag King Scene
Kerryn Drysdale (The University of Sydney)

For over a decade, attending events featuring drag king performances - a subcultural phenomenon where women consciously perform masculinity had proved a popular pastime in Sydney, Australia. Established within a broader tradition of live performance culture but also part of wider urban night-time economies catering to lesbian patronage, Sydney’s drag king scene operates as a complex metonym for a diversity of participation modes that cohere as localized social worlds. In this paper, I draw on data collated from a series of group discussions with scene participants to review the role of affect within the structuring conditions the drag king scene. Contrary to the ephemerality that is often thought to characterise the experience of everyday life, Sydney’s drag king scene held the promise of a charged particularity that would linger far beyond the momentary pleasures of the performances. Combining Lauren Berlant’s account of queer intimacies with Kathleen Stewart’s rendering of atmospheric attunement, I consider how the act of ‘being together’ engenders an affective relation in which the embodied conditions of participation (or, how it felt in the scene) organise its productive capacity (or, how it felt as a scene). In doing so, I make an argument for the value of bringing together the theoretical tradition of scene studies with recent work on the affective potentialities of the everyday.

In Excess of a “Proper Cause”
Amalle Dublon (Duke University)

Writing on the August 2011 rebellion in London, the police killing of Mark Duggan, and the inevitable, inadequate discourse of “cause of death” and “cause of riots” that attended these events, Denise Ferreira da Silva has suggested that the juridical and scientific question of causality – of sequence and consequence – must be suspended and rethought within the affective world of such revolt. This paper takes up this suspension, by way of two artists whose work troubles the possibility of sequence: Crystal Z. Campbell and Anicka Yi. Campbell’s work, much of which elaborates what might be described as the aesthetics of black afterlife, operates in the bind between sound reproduction, social life, and the recomposition of death as passing. This bind, in her work, appears as a spatiotemporal threshold, what Mladen Dolar, in his writing on the voice, calls “an intimate partition.” I also consider works by Anicka Yi, whose sculptures often make use of edible and perishable components, operating through breath and smell, movements on the outskirts of vocal sound. I draw on Nathaniel Mackey’s concept of the “sexual ‘cut’,” which describes a temporal partition that functions simultaneously as threshold, barrier, and reproductive site, marking both cleavage and connection, in order to examine the aesthetic as a site for what Silva describes as affect and effect in excess of a “proper cause.”
Auschwitz Selfie: Happiness and Death on Twitter
Rachel E. Dubrofsky (University of South Florida)

“"I hate to break it to you all, but Breanna Mitchell smiling at Auschwitz is not the worst thing that ever happened at Auschwitz. I dare say that it’s not even in the top 5,000” (Schilling, Vice, 22 July 2014).

On June 20, 2014, Breanna Mitchell, an American teenager, took a smiling selfie in front of a building at Auschwitz and posted it on her public Twitter account with the line “Selfie in the Auschwitz Concentration Camp” accompanied by a blushing smiling emoticon. A month later, the selfie sparked outrage and went viral.

Popular press discussions of the selfie detail a schizophrenic response: condemnation of Mitchell for the inappropriateness of her display of happiness at a historical site where horrific atrocities had taken place. At the same time, stories recount details of Mitchell’s life, providing a sympathetic affective context for the selfie: her father died a year prior; she was memorializing her father because they had planned a visit to Auschwitz together.

These contradictory responses, both featured in almost every news story, pivot on affect, animating questions about mobility and context, the focus of the paper. Mitchell, via a selfie that travels through digital and media space, affectively transposes her fantasies about unrealized tourism with her deceased father. The circulation of the selfie is itself propelled by the emotional meanings attached to the selfie as genre, Auschwitz, death and mourning. The work asks: What light might an analysis of the popular press discussion of the Auschwitz selfie shed on issues invoked by the display of instant and timely feelings via mobile technologies? What might be the critical implications?

What is it Like to Become a Bat? Transspecies Affects in an Age of Extinction
Stephanie Erev (Johns Hopkins University)

In his 1974 essay, "What Is It Like to Be a Bat?,” Thomas Nagel famously contends that because we cannot experience the world as a bat experiences the world, we'll never know what it is like to be a bat. Forty-one years later, with 95% of some bat populations in the Northeastern United States lost to white nose syndrome, how might reconsidering multispecies encounters on the model of affect open up new modes of responsiveness to species extinctions? Drawing on Brian Massumi's concept of sympathy as 'transindividual becoming,' this essay seeks to explore a concept of extinction as field-level event. How do species disappearances reverberate into even the most remote corners of existence? And how might becoming better attuned to the reverberations currently below the register of experience engender more ecological sensibilities? The question then becomes not one of knowing what it is to be a bat but of intuiting the transindividual becoming of the encounter.

That Old Dance: Moving Readers and the Forms of Affect Theory
Lara Farina (West Virginia University)

This talk proposes that it is not just concepts of the affective that could benefit from analysis of historical precedents; the forms of past and present philosophical discourses on affect—the linguistic structures by which affective theory has been articulated—need genealogical tracing as well. The promise of a history
of form becomes apparent when we consider that much of the controversy over contemporary affect
theory has centered unwittingly on a particular rhetorical device: the “experiment anecdote,” a short,
descriptive narrative recounting a scientific study with weird results. These extractable tales of the
uncanny have galvanized, for example, both enthusiasts and critics of Brian Massumi’s and Erin
Manning’s work on affective motion. Although the debate there has focused on the truth value of these
passages (i.e. whether the experiments were well designed and/or whether the theorists present them
accurately), it is worth asking whether the form of the anecdote, one which combines affective intensity
and narrative portability, has anything to do with the critical reaction.

I suggest that we think of the experiment anecdote as a present-day descendant of the exemplum,
that invention of medieval pastoral writing most calculated to move readers and auditors. To consider the
historical linkage of exempla and affective philosophy, I will discuss Robert Mannyng’s 1303 confessor’s
Writing for a two-fold audience of confessors and laity, Mannyng paired his inherited tales of bodies
moving in unexpected ways with his own thoughts on the practice of affective reading. Consequently, his
work can help us understand the historical entwining of writing about affect (theory) and affective writing
(practice, form).

**Eco-Art, Open Systems and the Affective Posthuman**
Christine Filippone (Millersville University)

This paper argues that the works of contemporary eco-artists Agnes Denes, Betsy Damon and Patricia
Johanson (Damon and Johanson will speak on an eco-art panel at Millersville in November 2015)
contribute to a posthuman aesthetic and ethic in practices rooted in the scientific theory of open systems, a
precursor to theories of posthumanism. The theory of open systems with its historical and conceptual
relationship to feminism and the environmental movement represented a radical revision to the cultural
tendency to conceive of the environment as other (and lesser), thus blurring the traditional distinctions
Braidotti and other posthuman theorists have described. Open systems considered the human inseparable
from nonhuman animals and the environment and thus offered a paradigmatic shift from domination to
integration. The artists built sculptural works in the land that cleanse water, air and soil seeking to
transform Western society described in socialist and New Left philosophy as rigidly closed, atomized and
hierarchical into one of “wholeness” and “dynamic interaction”. Denying the existence of a self-
sufficient, individual body bounded by skin, influential systems theorist Gregory Bateson argued that
individuals, societies and ecosystems must be conceived integrally, as a complex, interrelated system.
Denes, Damon and Johanson applied feminist strategies of performance, collaboration, consciousness-
raising and social activism to ecological systems works created to instigate social change. Importantly, it
is also in the affective relationships formed among collaborators in the making of these works—scientists,
engineers, community stakeholders, and in Damon’s case, Tibetan Buddhists-- that feminist and
posthumanist notions of inter-relationship are shared and extended.

**Curating Affect in Museum Interventions and Civic Spectacle**
Jennifer Fisher (York University)

Museums, galleries and art world events function as contact zones where affect is transmitted. Likewise,
curatorial agency plays a crucial role in the mediation of the contextual aspects of art and aesthetic
experience. How does curatorial labour shape relations between feelings, intuitions, artworks, spaces,
audiences, social networks, politics, ethics and sensibilities? This presentation will take the form of a
curator’s talk in which I will reflect on how affect theory informed two exhibitions I co-curated under the
rubric of the DisplayCult collective. Each involved commissioning numerous site-specific contemporary
artworks in museum institutions and public space. The first project, Museopathy, installed artworks that
intervened into the atmospheres of heritage and popular museums throughout the city of Kingston,
Ontario (in itself a Foucauldian dream) including prison, hospital, marine, military, and university museum contexts. The second project, NightSense, configured artworks in Toronto’s financial district in the after-shocks of market destabilization during the all-night annual event Nuit Blanche.

Alternate affective economies were introduced by artists that included a game of Monopoly with real money played at the Toronto Stock Exchange, and a Pow Wow performed by Indigenous artists that invoked resident ancestors while defacing Canadian currency on a Bay Street bank plaza. These curatorial projects engaged affect as a politics of feeling to both reveal and contradict a range of historic, civic, financial and corporate discourses and histories. The range of affects emergent in these exhibitions signaled sensory, extra-discursive and even otherworldly aspects of spectacle to pose incipient communities of affiliation and sensibility.

Performing Patriotism: The Affective Subjectivity of Mexican Braceros
Lisa A. Flores (University of Colorado)

In 1942 the United States and Mexico embarked on an unprecedented project, an international accord that would bring Mexican workers to the United States as contract laborers. Initially justified as an emergency wartime program necessitated by an impending agricultural “crisis,” the Bracero Program ultimately lasted for 22 years and “imported” between 4.5 and 5 million Mexican workers for agricultural and railroad track work. Though contract labor with Mexico had been negotiated before, the World War II Bracero Program was, at least initially, widely celebrated as a joint war effort. Contemporary scholarly accounts credit the Bracero Program with enabling the continued use of contract labor programs, today typically euphemized as guest worker programs as well as with dramatically changing Mexican immigration patterns.

In this essay, I argue that the Wartime Bracero Program, which lasted from 1942-1947, rhetorically managed what Berlant identifies as a key tension between the idealized nation and the capitalist nation—the need for cheap, exploitable labor. It did so largely through the discourse of crisis and the figure of the “bracero,” who emerges across this discourse as a willing worker, happy to be contributing to the U.S. national project and eagerly able to do arduous labor. Oriented both toward the future and the salvation of democracy made possible through the U.S. domestic war effort and toward the past, as a racialized national subject steeped in homesickness, the bracero stands as the willing brown worker. An affective subject, who carries what Ahmed names the “promise of happiness,” the bracero can be—is happy to be—imported and exported at will or whim, the ideal deportable labor.

Concerning Violence”: Lauryn Hill, Frantz Fanon, and Anticolonial Inheritance”
James Ford III (Occidental College)

As LaMarr Bruce’s 2012 article in African American Review says, commentators commonly claim Hip-hop artist Lauryn Hill epitomizes “conscious” hip-hop saving the artform from inevitable decline, black feminist artistry, and, most recently, a descent into madness. Hill’s role as narrator in Goran Olsson’s documentary on decolonization, Concerning Violence, using words taken strictly Frantz Fanon’s Wretched of the Earth (1961), challenges this intellectual trajectory. By combining this documentary role with her recent song, “Black Rage,” which defends the right to radical protest against anti-black racism, I suggest a new interpretation of her work. Instead of fitting one of the archetypes identified for women in mainstream hip-hop, I argue that Lauryn Hill’s artistry reveals what she has always been, namely, the queered, refracted voice of Frantz Fanon. Hill’s artistry troubles scholarly considerations of rage as pathological, masculinecentric affect. Hill re-conceptualizes rage as the recovery of a performative dissatisfaction outlawed by neoliberal and post-racial end of history narratives, and reasserts hip-hop’s link to Fanon’s theorization of “violence” and spontaneity in Wretched of the Earth. Hill casts hip-hop as aesthetic heir to an anticolonial inheritance carried by the black feminine voice. Finally, Hill’s work suggests hip-hop is not primarily a burgeoning neoliberal consumer subjectivity, but the wretched: the
multitude threatening Western state formations from within while manifesting a surplus, non-sovereign politics.

**Emotional Ecologies and Economies of Care in Philadelphia**

Alec L. Foster (Temple University)

Recent attempts to promote environmental quality and conservation in both rural and urban settings have been dominated by the commodification of nature. These neoliberal approaches such as payments for ecosystem services and the estimation of market values for environmental amenities have been heavily critiqued empirically and ethically. This paper incorporates such critiques and moves beyond them by beginning to think through ways that urban nature and its reproduction can be valued outside of the market, proposing emotional economies of care as an alternative framework for understanding (and doing) urban environmental reproduction.

Fieldwork with volunteers participating in local everyday neighborhood environmental stewardship in Philadelphia reveals the intense emotional attachments to their neighborhoods, other participants, and nonhuman others that motivated them to perform unwaged labor improving the local material environmental conditions. The circulation of emotions and affects between participants, places, and nonhuman others results in their constitution as an emotional economy. Recognizing the generative power of this circulation allows us to conceptualize emotional ecologies and economies of care as collective bodies, a multiplicity rather than a collection of individual subjects and objects. However, just as these multiplicities come together, they can come apart, resulting in the degradation of material urban ecologies. Therefore, the paper closes with some ideas on how emotional ecologies and economies of care can be brought into being and sustained.

**Cats, crabs, conservation: The affects of eco-nostalgia and monstrous hybridities in everyday outdoor encounters**

Aurora Fredriksen (University of Manchester)

In Nathaniel Rich’s short story ‘Hermie’ a marine biologist presenting a paper at a Limnology and Oceanology conference in Salzburg goes to the bathroom to clear his head. There he encounter a hermit crab from his childhood, an idyll of summers spent on the beaches of the Florida Keys. Nearly unrecognisable in a new garbage encrusted shell, the down on his luck crustacean appeals to his old friend for help, with the beaches of their youth all gone and the waters now awash with pollutants. In the uneasy interaction that ensues between the two, this darkly comic tale points to a critical split in the practices and imaginaries of conservation between the pursuit of disinterested science and affective attachments to specific places, animals or plants. Using Rich’s short story as a jumping off point, this paper takes this split as a site for exploring affective attachments to wild(er)ness and aversions to the seemingly monstrous intrusions of society into this wilderness. The paper looks at the distinct cases of plastic pollutants of ocean wildlife and the introgression of feral domestic cats with endangered Scottish wildcats in order to illustrate a key set of relationships through which to understand and analyse the affects of everyday outdoor encounters. In the process it explores spaces of eco-nostalgia, perceptions of ‘unnatural’ hybridities, and pathways to effective conservation.

**Ordinary Affects in the Atomic City**

Lindsey Freeman (State University of New York - Buffalo)

My atomic immersion began as a child when I first encountered the structures of feeling of Oak Ridge, Tennessee, the city that enriched the uranium that powered the bomb that was used on Hiroshima (Williams). As an adult, I wrote a book about the place—feeling a magnetic pull and mnemonic push to do so. In Empire of Signs, Roland Barthes questions our ability to “contest our society” without
challenging the limits of language in understanding our situatedness in the world, calling this practice “trying to destroy the wolf by lodging comfortably in its gullet.” Here I defy Barthes, and follow Katie Stewart and others, by tracing the ordinary affects of the Atomic City. I write as an atomic exile about a place that was once familiar. I put on my favorite red hoodie and climb deeper into the lupine maw, only to discover the wolf is my grandmother and even though she is not what she once was, I do not wish to destroy her. I want to understand this place that shaped her life, my mother’s, and mine. So, I write carefully about atomic affects, I write what I came to sense and to feel about the place before I was trying to interpret it as a sociologist by tracing what happens in the everyday, the ordinary, and the atomic fantastic. This experiment should lead to some understanding of an atomic Appalachian habitus born of nuclear spaces, southern living, Reagan-era politics, and the Cold War.

**Listening to Orgasm: Translating Pleasure’s Affects in Women’s Visual/Aural Narratives**

Michaela Frischherz (Towson University)

Answering the call to attend to listening as translation and translation as a kind of listening, this paper queries the limits and possibilities of transfiguring women’s sexual pleasure from that which is private to that which is public. The paper mobilizes the concept of “rhetorical listening” (Ratcliffe 2005), to ask where rhetorical listening can help us hear what the eye cannot see. I posit that “hearing what cannot be seen,” amidst pernicious cultural norms that impress an “orgasmic imperative” upon women, allows women to access the structures of feeling so desperately missing in our collective knowledges of women’s orgasm. Accessing those structures not only allows us to hear what cannot be seen, but feel what can neither be seen nor heard. To animate this claim, the paper considers Linda Troeller and Marion Schneider’s 2014 book collection entitled *Orgasm: Photographs and Interviews*, which features narratives and images depicting the complexity of women’s orgasms. Twenty-five women, of different nationalities, social backgrounds, and ages, answer questions like “what does the word orgasm mean to you,” and can you represent your “feelings [of orgasm] to the camera?” Cross-contaminating the visual with the aural/written, Troeller, Schneider, and the participants aim to overcome the affective taboo of women’s pleasure in public. The paper concludes by illustrating the importance of attuning ourselves to the spiraling of aural and visual modes of communication. Those spirals gestate a worlding capacity, which renders pleasure’s rhetoricity and affectivity productively shareable, public, collective, and accessible.

**New Affective Horizons: Troubling Human Rights Discourse in Achamt Dangor’s Bitter Fruit**

Helen Frost (University of Alberta)

During the South African Truth and Reconciliation Commission (TRC), individualized trauma and memory were theatricalized as personal injury, confession and redemption became central to the project of nation building and the national subject was framed and disciplined through a discourse of human rights. Through the TRC, South Africa’s history was depicted as “a litany of damage” thereby invoking a version of the “historical subject steeped in emotion and damaged by past suffering” (Posel 129, 135-136). In novels such as Achamt Dangor’s *Bitter Fruit* that critically engage with the confessional mode of the TRC steeped in human rights discourse, the problem of who is allowed access to the resources of memory and public empathy come into sharp focus. In *Bitter Fruit* the gendered experience of inter-racial rape under apartheid, troubles the promise of a TRC over-determined by the patriarchal project of nation building. In *Bitter Fruit* rape becomes a locus of both fear and shame, where the relation between contemporary South Africa and its past is fiercely negotiated. However, while multiple characters suggest that Lydia appear at the TRC to receive emotional and, in the case of her husband, political recompense, Lydia remains silent. Rather than turning to the TRC for healing, Lydia embarks on new affective avenues beyond the masculinist and nationalist confines of the TRC, by embracing new pan-African
desires encapsulated in the figure of a Mozambican lover. By imagining new affective horizons, *Bitter Fruit* unsettles the promises of easy resolution provided by institutional practices of reconciliation and healing.

**A Chaste Affair: Resisting Hetero-Chrononormativity in the Novel**  
Marlee Fuhrmann (University of Pittsburgh)

The field of queer studies, despite its sharp critique of compulsory heterosexuality, rarely addresses the issue of compulsory sexuality (irrespective of orientation) and its power to produce melancholia. Because of the unacknowledgedly mandatory nature of sexuality, queer theory and literary scholarship often treat celibacy as a pathological choice or proof of repressed desire. Drawing from Benjamin Kahan’s discussion of celibate time and celibacy desire, I wish to explore a more flexible understanding of sexuality in which celibacy is best understood not as opposed to desire and sexuality, but as a non-pathological variant thereof. By acknowledging celibacy’s legitimacy and refusing any association with conservative values, we can increase the theoretical potential of queer and literary studies, particularly in the case of melancholic sexuality.

This paper will explore how authors Michael Chabon and Junot Diaz have employed celibate desire and celibate time to critique reproductive time and chrononormativity in their novels. Chabon and Diaz both demonstrate how melancholic celibacy, resulting from attempts to adhere to reproductive time despite innate aversion, might be alleviated through recognition of the celibate life as enabling the pleasurable, fulfilling coexistence of affiliation and autonomy (i.e. emotional closeness without the trappings of hetero-chrononormativity). By charting the various homoerotic and hetersexual desires for affiliation and autonomy in relation to celibate plots in the novels of Chabon and Diaz, I hope to reveal how the novel form, despite its tacit endorsement of teleological time, can also explore and encourage alternatives to hetero-chrononormativity and reproductive temporality.

**G**

**Refrains that Change: Sex and Dynamism in Everyday Life**  
Miranda Ganzer and Erin Siodmak (City University of New York)

This paper takes up the call to work through and theorize “modes of living as they come into being” through the experiences of - or disconnects from - pleasure and identity in everyday “lived spaces and temporalities” (Stewart 2010). Using Raymond Williams’ (1977) “structures of feeling” to connect a “sense” of history with the present/presence, we examine theoretical inquiries into the spaces of sexual encounter, bodily experiences, and the possibilities and political limits of affect to produce radical or queer counterpublics. Through a discussion of sexual practices we explore how affect-in-sex “stirs lives circumscribed by gender [and] sexuality” by graying the assumptions that surround normative and nonnormative gender-, sex-, and sexuality-based identities. Our discussion of virtual, digital, and materially lived sexual practices includes accounts of bodies in the bedroom; a body accessing the Internet via a computer while in the bedroom; multiple bodies in public bathrooms; virtual bodies “meeting” on the Internet in various stages of cybersex; or any number of erotic encounters that occur in various social-historical spaces.

While we rely on non-representational theory’s focus on dynamism and movement over constructivism (Thrift 2008) along with Kathleen Stewart’s notion of ordinary affects to foreground our understanding of the affective and sensuous experiences explored in this paper, the work of geographer Henri Lefebvre informs our theoretical move away from future-oriented theories of affect to take into account the historical “refrains” (Stewart) and “conjunctures” (Grossberg) that tether, weight, or sound through encounters with difference. Lefebvre’s argument that the spaces of everyday life are sites of creativity and radical reimaginings complements the interstitiality of affect; together they open up ways of
addressing the tensions between the seeming stasis of social structures and built environments, and the challenge (or impossibility) of “pinning down” affective dynamism.

Moving (in) Feeling: Affective Theories in Sound and Tourism
Luis-Manuel Garcia (University of Groningen) & Dorina M. Buda (University of Groningen)

Movement is the phenomenon through which our understandings of affect intersect. Scholars of music and tourism, respectively, we both engage with movement as a central epistemological and methodological concept in our research. For Luis-Manuel Garcia, sound and vibration form the basis of an account of affect that highlights impact, texture, and sympathetic resonance. For Dorina-Maria Buda, affect can be found in visceral intensities that circulate around and shape encounters between tourists, locals and places. For both, movement is not only a powerful metaphor of affect, but also a concrete, material aspect of our respective objects of study: electronic dance music and the “dark” tourism of conflict zones.

This paper attends to the role of real-world things, patterns, and processes in the conceptual modeling of affect. Drawing on various theoretical streams of affect, we will show a long-standing and well-established practice of using context-specific objects and phenomena to underpin conceptual work. This is also the case for our own accounts of affect, which arise out of the phenomenological worlds we study. But rather than present a unified theoretical framework derived from the synthesis of our individual perspectives, our intention is instead to put them in dialogue. We will dramatize this process in the format of the paper itself, which will take the form of an ongoing interdisciplinary dialogue between the two presenters. This format will also serve to incorporate movement directly into the process of theorization, enacting an ongoing flux of thought out of which new accounts of affect can emerge.

Fetal bodies as narcissistic defense in the face of hyperobjects
Katie Gentile (John Jay College of Criminal Justice – CUNY, New York City)

This paper explores the proliferation of assisted reproductive technologies (ARTs) and fetal protection laws within the United States. These proliferations can be seen as being related to affective networks that attempt to find certainty in the face of a tenuous future and what Morton has termed hyperobjects (e.g. climate change and economic instabilities). Hyperobjects intensify the gap between phenomenon and thing painfully highlighting the failures of our representational systems, reminding us of our limitations. Thus hyperobjects are humiliating. Creating space through linking/and linking through space is the job of psychoanalysis. Additionally, as psychoanalysts know well, humiliations often result in the mobilization of narcissistic defences against reality. These defenses are thick and unyielding and often bound by an impenetrable network of shame. Integrating psychoanalytic theory with cultural theories of affect, this paper casts the use of the fetus as a desperate and dangerous narcissistic defense by the cultural body that is using the fetal body to disavow annihilation anxieties. Here fetuses embody displaced anxieties and vulnerabilities such that their proliferation and protection reinforces dissociation, enabling a form of temporally-based affect regulation in which the fetus comes to embody the promise of an otherwise tenuous future. This defensive use of the fetus also functions to reinforce social stratifications, as fetal protection laws are wielded almost exclusively against women of color while ARTs remain out of reach for all but the wealthy and well insured. Within this cultural context, ARTs and fetal protectionism become complex forms of playing with time that attempt to manufacture a particular, socially stratified hope-full future in the midst of growing uncertainty.

Flesh, or Organic Form: On the Cultivation of Trans of Color Critique
Julian Gill-Peterson (University of Pittsburgh)

This presentation solicits the transgender flesh as a speculation on the cultivation of organic form neither
“before” nor “after” the biopolitical body, but more tentatively, “beside” it. It first reviews the historical production of a transgender body out of medicine in the mid twentieth century. The modern endocrine body adheres almost too conveniently to the standard mold of biopolitics, derived from techniques of eugenic care aimed at perfecting human form and species through the individual and the body politic by scientifically directing the course of “sex” as development.

From there, this presentation takes up Alexander Weheliye’s invitation in *Habeus Viscus* (2014) to speculate on the flesh, not because it is an anti- or pre-biopolitical entity, but because it strangely insists within extreme racialized and sexed violence, upending the desirable political clarity of “the body” and “the world.” The flesh, in its indeterminacy as a non-object, in its latent non-teleological growth as an organic form, might offer a “beside” as an alternative to a biopolitical pessimism about the stark geneticism and eugenic principles of contemporary transgender medicine. To imagine such a trans of color speculation on the flesh, this paper dwells in an anachronistic parallel moment in the life sciences from the mid twentieth century, when, for members of the Cambridge Theoretical Biology Club, organic form seemed poised to yield a non-genetic account of life’s indeterminacy prescient to recent feminist, queer, and trans engagements with science and medicine.

**Becoming Coalitional: The Strange Alliance between Queer to the Left and the Jesus People, USA**  
Deborah Gould (UC Santa Cruz)

Taking as my starting point the motion in emotion—including its etymological roots in civil unrest and public commotion but also the sense of being moved—this paper considers a Chicago low-cost housing coalition that included a group of secular queer leftists and an evangelical Christian group. Strikingly, difference here was both pronounced and a non-event: the two groups never confronted each other about homosexuality or their widely divergent cosmologies. Interested in political appetite and the not-yet of politics, and with an eye to the felt dimensions of political life, I use this case of affinities across chasms of perceived difference to explore coalitions as contact zones, analyzing in particular what a coalition can do—what desires, capacities, and potentialities a coalition might generate and nourish. Through an analysis of this seemingly unimaginable alliance, the paper investigates the hues and textures of being affected by, traversing a number of themes including: the matter of emotions; convergence without unity; what “touching” across difference tastes like and makes possible; hopes generated through surprising encounters; a longing to live belonging differently; the thrill of defying forces that divide and conquer; affect and world-making; and desire for activism that holds out the possibility of being changed. I conclude with some questions about the effects of tentative and temporary entanglements and about how the not-yet of the past helps to reconfigure the present.

**Hauntology, Aesthetics, and Toys in Glass Globes: or Making Glitch Art with Derrida Instead**  
Yvette Granata (SUNY Buffalo)

This paper seeks to put forth an analysis of hauntological aesthetics and affective capitalism in in the context of gentrification and neoliberal urbanization in Detroit. In a recent series of ongoing public talks at the N’Namdi Center for Contemporary Art in Detroit, founder George N’Namdi has coined the term ‘psychological gentrification’ in order to speak of the effects of gentrification in the city — before it happens. Similar to Derrida’s hauntology, which is tied to the notion of the spectre of Marxism that will haunt the new global economy after the fall of Eastern communism, N’Namdi likewise speaks of psychological gentrification as a spectre that will haunt the future of the post-industrial city in the rise of neoliberal gentrification. In this way, N’Namdi is envisioning what might be lost in the near future, and describes the urban soul of Detroit as becoming dispossessed of its urban body — a sort of bodiless affect which may come to haunt us in the future. Taking cue from N’Namdi’s assertion of ‘psychological gentrification’ and Derrida’s notion of hauntology, I extend an analysis of the affective aspects of gentrification as a late capitalist mode of hauntology, and ask: what can be said about a future-oriented
hauntology, a vision of a bodiless city? Ultimately, this paper attempts an answer through an analysis of new forms of art that take the aesthetics of the glitch, not to haunt, but to affectively possess us — a move of resistance against affective capitalism and neoliberal gentrification.

Smart Devices and Interspecies Curiosity; or: How Can We Talk to Dolphins if We Can’t Talk to Each Other?
Margret Grebowicz (Goucher College)

The newest bioacoustics research in the area of dolphin communication has introduced a technology called the CHAT box, which records dolphin whistles and plays them back to dolphins underwater in the proximity of objects. The hope is to create in the dolphin a referential, sound-for-object association by means of repetition, in the same way one teaches a child to speak, except that the sound is produced by a machine. The CHAT box also contains pattern recognition software to crack the code of what presently sounds like a cacophony of clicks and whistles to human ears. It is essentially a smart device focused on dolphin sounds and dolphin behavior.

Just as the Great Ape Sign Language experiments turned the focus away from (human and ape) voices to the technology that is sign language, our present attempts to communicate with dolphins have also landed us in a non-vocal technology. With chimps and gorillas, we became creatures with hands. With dolphins, and a bit more bizarrely, we have become creatures with underwater smart devices. In both cases of the most ambitious programs of serious research into interspecies communication to date, we forgot that we are vocalizing animals. And yet, as the past fifty years of studies on dolphin intelligence and the ongoing fascination with so-called whalesong indicates, interest in cetaceans and faith in their intelligence is grounded largely in the fact that they vocalize. Perhaps no other animal sound on the planet has a comparably powerful effect on the contemporary environmental imagination.

This paper argues that the pattern recognition aspects of the CHAT box directly conflict with the most important affective dimension of interspecies communication: curiosity. Drawing on Jean-Francois Lyotard’s analysis of the interesting, Donna Haraway’s interspecies contact zones, Dominic Pettman’s ecological voice, and William Gaddis’s cry against capitalism as a form of ventriloquism, I explore the value of listening for interspecies communication in particular, and for the social in general.

The Affective Economy of Conviction
Ronald Walter Greene (University of Minnesota) and Darin Hicks (University of Denver)

To problematize the border between religious and secular affect, we propose three critical interventions: First, we trouble the received psychological accounts of conviction, defined as an intense attachment to belief. Rather than treating conviction as an emotional investment designed to convert subjective judgment into moral truth, we fashion an alternate account from the work of Brennan, Massumi, and Toscano. Conviction, when conceptualized as affect, we propose, emerges as irreducibly plastic, an expression of the creative fabulations that animate perceptual experience, an intensive force that saturates events, and, most critically, as a series of currents which circulate in and through politicized spaces and their attendant populations. As Toscano (2010) notes, “viral contagion, not personal possession, is the model” (22). Second, we describe an affective economy of secular conviction through a genealogy of the spiritual-cum-pedagogical techniques invented by Cold-War liberals to transform the norms and practices of “free and full expression” into a “fighting faith” capable of inoculating citizens form the seductive zeal of “true believers.” This affective economy demands that citizens transform their emotional attachments from their first-order convictions, defining particular conceptions of the good, to the ethical norms posited as intrinsic to democratic debate itself, comprising a second-order set of convictions, such as tolerance, reasonableness, and, civility. Third, we explore the overdetermination of religious conviction as fundamentalism. Following Mahmood, we trace how the affective economy of secular liberalism justifies not only the state sponsored “war on global extremism,” but the non-state sponsored provocations of
blasphemy (Copenhagen, Paris, Fort Worth) intended display the liberal commitment to free speech, regardless of the social costs, as necessary to secure the border between secular and religious affect.

**Writing Through Writer’s Block: Race, Gender and Affective Obstacles in a Neoliberal Academy**
Naomi Greyser (University of Iowa)

Affect theory’s focus on political emotion (Reynolds, Staiger Cvetkovich 2010) compels my examination of writer’s block as simultaneously personal, political and institutional. Drawing on work with underrepresented faculty as a writing coach at the National Center for Faculty Development and Diversity, this paper argues that the neoliberal university promotes writer’s block as it increasingly – and counterproductively – demands “productivity.”

Underrepresented faculty’s common (but not inevitable) positions on the edge of disciplines can make writing “flow” feel especially urgent and fleeting. I map what “flow” and “block” feel like at those sites, including embodied experiences of inquiry’s temporality (movement and stilling) and spatialization (open-ness and obstruction). Unjustly distributed experiences of block and flow map the raced, classed and gendered terrain of a post-Fordist academy.

University studies is documenting the corporatization of the academy, yet can overlook lived experiences of creating knowledge (Bousquet 2008, Ginsberg 2011, Newfield 2008, Washburn 2005). Much faculty development literature, on the other hand, can attend to individual technique at the expense of politics (Belcher 2009, Bolker 1998, Boice 2000, Gray 2005, Lambert 2012). Attending to the intensities of “regimens of self-work” and “management of emotion” involved in research and writing under neoliberalism, my attention to writer’s block exposes unjust circulations of knowledge, information and feeling – circulations ultimately limiting the very knowledges people can create, as well who can create them.

Resistance and radical knowledge, however, emerge insistently and nonetheless. What practices, structures, and support foster inquiry that is driven less by product or careerism and more by intellectual and political commitment? I end my talk with a writing exercise I have designed that engages writers in writing through writer’s block by dwelling with the affects attending it, articulating what is hard, hateful or impossible – as well as interesting or enticing – about a project. And writing through it.

**Neoliberalism’s Circuitry: Crisis Ordinariness and ‘Every Day’ Affect**
Hollis Griffin (Dennison University)

In the contemporary moment, corporate downsizing, welfare and education cuts, and predatory lending have created a crisis in Western capitalism. Traditional routes to the middle class no longer promise safe passage to “the good life” in the ways that they once did.

This presentation uses three different melodramas about this economic precarity—Precious, Winter’s Bone, Frozen River—to think through how people endure the indignities of neoliberal capitalism. How does the state of embodiment in crisis become wholly, depressingly ordinary? Using deeply contextualized close readings, the presentation uses the movies to suggest the affective circuit stasis/display/stasis is the manner in which subjects weather the trials and tribulations of day-to-day life in neoliberal capitalism so that they may soldier forward. Powerless against the political, economic, and social forces shaping their fortunes, each of the protagonists walls herself off from the world around her. Each of them also has a moment of catharsis when she can’t bear the stresses of her day-to-day life any longer. And in each of the movies, the protagonist soldiers on, regardless. Only in emotional catharsis do they find any respite from their wholly depressing circumstances, which is, then, only temporary. By the close of each movie, the protagonist is back to presenting a stiff upper lip to the world around her.

This presentation is invested in the affective ordinariness of neoliberal capitalism for the structurally underprivileged: the underemployed and working poor, racial minorities, and women. It
suggests that the affective circuit of stasis-display-stasis is the way in which such subjects navigate neoliberal capitalism—a mode of negotiation that offers relief, though never a reprieve.

Feeling Addicted: Repurposing Religious Discourse in Narratives of Addiction
Denise Grollmus (University of Washington - Seattle)

While cultural studies of addiction have explored how the addict became a legible category of identity according to Michel Foucault’s concept of biopower and the rise of the medico-sexual discourse at the end of the nineteenth century, such an account tells us little about the lived experience of addiction or how individuals come to understand themselves as addicted. In fact, most first person narratives of addiction share little in common with the formal symptomology of addiction and, in many cases, trouble prevailing empirical models of addiction as either a physiological disease or a mental illness. Instead, addicts largely rely on religious narrative forms such as the confessional, the conversion story, and the devotional as models for how to express their experiences of what I call “feeling addicted,” a non-static state in which the intense relation between subject and object trouble liberal concepts of autonomy, self-control, and agency. Through a comparative reading of Mary Karr’s Lit and Saint Augustine’s Confessions, alongside references to other texts, this paper seeks to discern how and why religious discourse has served as a principle tool for describing the lived experience of addiction. Furthermore, this paper will employ theories of affect proposed by Ann Cvetkovich (Depression: A Public Feeling), Sara Ahmed (“Affective Economies”), and Lauren Berlant (Cruel Optimism) in order to consider how contemporary narratives of addiction take up religious concepts of intense emotion, including rapture, ecstasy, possession, devotion, and vocation, and reformulate them away from Christian doctrine in order to describe the highly affective and relational state of addiction.

Birding Under Fire: Iraq's Marsh Restoration during the Recent War
Bridget Guarasci (Franklin & Marshall College)

International media routinely celebrates Iraq's marsh restoration as the success story of the war. Based on more than two years of ethnographic research on marsh restoration conducted primarily in Jordan and Iraq, this paper explores how donor investments in environment concealed wartime violence under the guise of altruism such that marsh revival became the affective signature for the liberalization of Iraq's economy. Saddam Hussein drained the marshes in 1991 in retaliation for a uprising that began there and threatened to depose him. U. S.-aligned Iraqi exiles returning in 2003 planned to reflood and revive the marsh as the country's first national park emblematic of post-Ba’ath, neoliberal Iraq.

To establish the conservation imperative for Iraq's marshes, Green Iraq, the NGO spearheading the restoration mandate, needed data that quantified the global value of the ecosystem. The NGO deployed teams of Iraqi biologists into the marshes to count birds. The ornithological mission simultaneously represented a major shift in the value of avian life and in Iraq's national economy. Whereas Iraqis who appreciated birds most commonly did so by participating in centuries old urban animal markets, Green Iraq hired international experts who trained Iraqi ornithologists to value birds in the wild through scientific study. In so doing, the NGO helped to accomplish the U. N. Security Council mandate to more fully integrate Iraq into global financial mechanisms of foreign aid and international expertise, thereby facilitating Iraq's occupation. This paper argues that projects like environmental conservation are inimical to war and its violent economic and political transformations because they revalue attributes of a landscape, like birds, for capital investment and prime new affective orientations to ecologies that are consistent with neoliberal governance.
Administer Aurally: Tinnitus and Orphic Media
Mack Hagood (Miami University – USA)

Brian Massumi famously describes the experience of affective intensity in terms of sound and vibration: an echo within the sensory walls of the body, “resonation and feedback that momentarily suspend the linear progress of the narrative present from past to future” (2002:26). This talk concerns my ethnographic research on a type of aural and affective feedback that sometimes suspends the lives of those who experience it: tinnitus. Clinicians consider buzzing, ringing, and other “phantom sounds” that issue from subjects’ own auditory systems to be harmless. However, for my interlocutors at Midwestern U.S. audiology clinics, tinnitus support groups, and online message boards, tinnitus is a profound and life-altering crisis.

Tinnitus offers an opportunity to better understand the deeply mediated, spatial, and social processes and mechanisms that constitute aurality and affect. This condition is always already mediated by factors such as environmental sound, social relations, and cultural notions of sound and self. To help patients tormented by tinnitus, audiologists prescribe electronic media as medicine, using digital music, noise, and specialized audiological sound-making devices to remediate aural subjectivities and affective states, increasing a sense of self-coherence and facilitating social goals that tinnitus may have derailed. These devices are exemplars of what I call “orphic media,” personal technologies designed to manage subjects’ affective relations through the aural. They highlight the affective, non-representational dimensions of everyday media use.

The Spornosexual: Affect and Male Embodiment During Neoliberal Austerity
Jamie Hakim (University of East Anglia)

In 2014 a new figure emerged within the British media: the ‘spornosexual’ – a man who exercises in order to look like a cross between a sports and a porn star and then shares images of his muscular body on social networking sites. The emergence of this figure coincided with a significant rise in the number of 16-25 year old British men going to the gym since 2008 (Active Sports Survey, 2014). What can these related phenomena tell us about living in the current historical conjuncture? This paper draws on interviews with young men who engage in these practices to suggest that ‘spornosexuality’ is an embodied response to the precarious structures of feeling produced by neoliberal austerity.

It begins by arguing that the austerity measures imposed on Britain since 2010 have eroded the ‘breadwinning’ capacities that young men have traditionally relied on to feel socially valuable (Little, 2013). As a result increasing numbers of young men are turning to a mode of value-creation historically deployed by less privileged groups – body-work.

Speaking to men who engage in spornosexual practice, reveals not only its neoliberal nature – e.g. a punishing work ethic, competitive and hyper-individualizing social relations, and self-interested manipulation of network culture – but also the complex and contradictory affectivity that neoliberal cultural practices produce. These men talked of spectacular yet precarious highs that are beset by a constant anxiety that they will not be able to maintain the bodies, and hence the value, they set out to create.

By exploring the contradictory affective dimensions of a cultural practice that has emerged during the moment of neoliberal austerity, this paper attempts to address a wider question that has centrally concerned much critical theory: why do so many of us desire ideologies that ultimately disempower even the social groups they supposedly most privilege?

Cold Encounters: Emplaced Affect in Beyond the Hills
Alina Haliliuc (Denison University)
This contribution examines the affects of immobility, as dramatized cinematically in Cristian Mungiu’s latest film, *Beyond the Hills* (2012). Based on real events of 2005 Romania, the film follows a young woman returning from Germany to take her old orphanage friend, now a nun, back to the West. Increasingly distressed by the monastic life and by mental illness, the migrant friend does not find proper care at the local hospital, nor at her former foster family, and is left into the well-meaning, yet misguided hands of the monastery. Deemed possessed by the devil, the clergy try an exorcism: a ritual involving entrapping and starving her until the devil would leave. After three days, she dies. For scholars of space and affect, this drama opens the opportunity to examine the affectivity of immobility in post-socialist neoliberalism. The film formalizes social drama as an affective experience of spatial entrapment, where emotional numbness and institutional dysfunction are explored through the staging of cold spaces: the barren cold of the countryside and of small towns, interrupted by thermally porous transitional sites (the bus, the unfinished church, the hospital), and rooms where heat is fought for through the crowding and clothing of bodies, the cooking of food, and the agglomeration of wooly textures. Alienation, anxiety, and lack of understanding are dramatized as affects that characters come to embody in their personal and institutional roles, as they move through spaces defined by temperature. The emplacement of characters into thermal spaces frustrates at the level of skin and touch, forging an empathic understanding of the affects of immobility.

**The Bureaucracy of Compassion in *Farming Ashes***

Katherine Hallemeier (Oklahoma State University)

This paper analyzes the affectivity of Anglo-European NGO work in the collection of “true-life stories” *Farming Ashes*. This collection of women’s testimony about experiences of 21st century war in Northern Uganda is authored by members of FEMRITE Uganda, a literary NGO that promotes women’s writing both in Uganda and across East Africa. *Farming Ashes* emerges from, while also radically revising, an IRIN-funded booklet and radio series entitled *Today You Will Understand*. The editors and publishers of the testimony have stated explicitly that the publications are meant to promote empathy within Southern Uganda, as well as internationally. My paper will not focus, however, on analyzing the language of appeal that is prominent in this paratextual work. Instead, I will consider how the testimony itself works against the grain of such appeals. Within *Farming Ashes*, women describe how international NGOs that align themselves with empathy and compassion engender relationships that generate a range of emotions, including care, relief, and gratitude, but also bureaucratic numbness, helplessness, and estrangement. Considering those who are positioned as recipients of compassion describe self-professedly compassionate institutions highlights how these institutions may be understood in thick relation to, as opposed to as an antidote for, the trauma of war. The testimony within *Farming Ashes*, in turn, may be understood not primarily as an appeal for empathy but as an account of how the circulation of empathy does little to ensure responsive systems.

**The Cultural Work of Religion Documentaries: Deploying Affect to (re)Draw the Normative Boundaries***

M. Gail Hamner (Syracuse University)

This essay argues that the form of documentary film channels affect to galvanize and challenge the spatial borders of the film’s public culture. In particular the paper uses affect theory to examine four recent (21st century) U.S. documentary films about religion to (1) explicate how the documentary genre frames a particular (religious) public culture; (2) examine how these religion documentaries pit rules of emotional propriety against displays of emotional impropriety (or the structure of public culture against resistance to this structure); and (3) argue that disturbing the operative norms of emotional display generates circuits of affect that potentially can alter the very form of the public culture imaged by the film. The paper situates itself in the line of affect theory devolving from Deleuze to Berlant, and in media theorists such as
Terranova, Kuntsman, Shaviro, and Papacharissi, all of whom position affect as a pre-emotional intensity that circulates through public media and, through that circulation produces both common experience and further intensifications of affect. The essay dwells mostly on two documentaries about religion (For the Bible Tells Me So and Trembling Before G-d), and draws on documentary and film theorists such as Trinh, Brinkema, Brian Winston, Jeffrey Geiger, and Elizabeth Cowie, to theorize the cinematographic elements of documentary that both project the boundaries of a specific religious (or national) community and also index the exclusions wrought by those boundaries through jolts of unexpected affective disturbance.

**Out of the Woods: White Pedophiles and the Limits of Vile Sovereignty**
Gillian Harkins (University of Washington, Seattle)

“Out of the Woods” reads the white pedophile as a queer assemblage within broader changes in bio- and necro-politics associated with “vile sovereignty.” Situating Foucault’s concept of vile sovereignty from Abnormal within The Birth of Biopolitics reveals a specifically neoliberal mode of governance in the U.S. whose disqualification of “expertise” allows it to expand police powers in pursuit of ever-elusive predators (the undocumented, the terrorist, and the pedophile). Pursuit and capture here are placed at odds; vile sovereignty is a proceduralist mode that blends technology and technique in a techne of governance whose police power relies on informational aesthetics to recalibrate the visual and the discursive as new means (rather than ends) of power. This means-focused switchpoint elaborates new infrastructures of life itself, including new assemblages of birth and death as “rates” against other measurables of vitality – including queer materialisms that register unevenly in the pursuit of the white pedophile as invisible-predator-among-us. I read Nicole Kassel’s 2004 film The Woodsman (2004) alongside the 1997 Kansas V. Hendricks case on civil commitment for those “at risk” of pedophilic behavior to situate queer affect within racial formations of pedophilia. The profiled whiteness of the pedophile is linked to the racialization of “childhood” as a zone of potentiality and the redistribution of value(s) through its affective regulation. Moving away from good life (and good death) ethos, my reading centers queer affect produced by these infrastructures and asks how recent efforts to “queer” the pedophile intersect with the racial formations of neoliberalism’s vile sovereignty.

**‘Under Erasure’: William Kentridge and Post-apartheid South Africa**
Natalie Haziza (City University of New York)

William Kentridge (1955-), acclaimed White South African artist and son of prominent anti-apartheid lawyers, utilizes a unique style of animation; charcoal drawings drawn on the same piece of paper while the animation is achieved by erasing and re-drawing parts of the picture. Kentridge, rendering the traces of erasure visible makes his work an interesting reference for the study of trauma, memory, post-colonial ethics and the experience of temporization.

This paper will attempt a reading of Kentridge’s work through the theory of Jacques Derrida, demonstrating how Kentridge employs ‘concepts’ termed by Derrida as trace, ddifférance, and writing ‘under-erasure’ to create a political awareness and an ethical bearing in his art. Utilizing Freud’s concept of the Mystic Writing Pad, I will show how this technique together with Kentridge’s focus on deferred time, transformation and difference, present a unique case of post-colonial representation that attempts to deal with the political and aesthetic quandary of representation in post-apartheid South Africa.

Drawing attention to a paradox of presence, where motion is achieved precisely by the deferred nonpresence in each drawing, Kentridge acknowledges, the impossibility of ontological thought, knowing and bringing the unconscious other into consciousness. In post-apartheid South Africa, this is not only an aesthetic statement but a political one as well. By maintaining the traces, Kentridge concedes that knowing should be deferred, acknowledging that what we know about the other is limited, if not impossible, and that the apartheid regime’s attempt to master the other was violent and erroneous.
**Verified: Twitter, identity management, and affective capitalism**
Alison Hearn (University of Western Ontario)

This paper will examine the management and monetization of affective connections on social media platforms via an analysis of the Twitter verification checkmark. Arguably the most sought after of social media status badges, Twitter verification follows the long tradition of worker management strategies, which deploy mechanisms of ‘organizational seduction’ to keep workers affectively bound to the aims of the company. Twitter users cannot ask to be verified, they must wait to be approached, and, once tapped, must go through steps to ascertain their ability to ‘tweet effectively.’ This opaque and unaccountable process of conferral, in turn, installs Twitter as a powerful arbiter of social status and generates more grist for the mill of the big data miners. The Twitter checkmark, however, is only the front-facing, free lunch inducement that leads us to the real hidden abode of value production on Twitter and social media platforms in general. Insofar as the market is now a field of ever-present possibilities for commodity exchange and data production, creating the conditions for the easy movement and transferability of individual users across platforms, devices and programs is increasingly central to capital accumulation strategies. And, as the interests of banks, telecomm providers and social media giants converge in the development of mobile payment transaction systems, the financial stakes related to frictionless forms of user identity verification and transferability are only intensifying. This paper will explore these issues with reference to Twitter’s recent entry into the market in identity management via its new ‘user on-boarding’ system, DIGITS.

**Inventing Affect: The Origins of Fun and the Commodification of Boredom-Labor**
Donald Hedrick (Kansas State University)

This paper explores the claim and its implications in Benjamin’s *Arcades* that idleness was historically transformed by capitalism from a pleasurable experience of passing sensations into one of increasingly shorter and more directly exploitable impressions and feelings. Boredom, often not thought of as affect at all, is thus directly indebted to capital. A revised historical account suggests, moreover, that this transformation began earlier in London’s early modern “entertainment industry” with its purpose-built, for-profit theaters competing with many other pleasure-producers (brothels, taverns, and dicing houses). The modern affect is developed through “entertainment value,” technically construed, as limitless value produced through proliferating choices of alternative pleasure-affects. Boredom, an absence or overload of these affects, becomes constitutive of the increase in choice of alternatives or of the more recent discursive category of “fun.” Marx recognized this in attributing to capital (in *Grundrisse*) a “civilizing” element creating ability to experience a multitude of pleasures (*Genuessfafheigkeit*)—perhaps a precondition for commodifying boredom. The self, as Adorno saw, becomes subject to entertainment’s demands of entertainment, and must entertain itself with affects. Finally, the paper considers Marx’s famously imagined redeemed society that would provide individuals multiple occupations (*The German Ideology*). If we extrapolate, moreover, from Deleuze and Guattari’s passing observation that, just as capital produces great wealth juxtaposed to great poverty, it also produces great knowledge juxtaposed to great stupidity, we may conclude that capitalism also creates great boredoms juxtaposed to all its intensities—forming a new affective labor or an internalization of competing affects.

**What is the Affect of an Anechoic Chamber?, Pt. 1**
*Wedge, Ping, Bat, Cage*
Michael Heller (University of Pittsburgh)
In 1943, the U.S. Navy built a soundproof box at Harvard University. Fifty feet tall and blanketed with fiberglass wedges within, the so-called “anechoic chamber” was built to test high-output loudspeakers designed to accompany a ‘ghost army’ of inflatable tanks—a multisensory decoy to dupe German intelligence. The chamber was central to a broader collaboration between the military and Harvard to instrumentalize sound for building more efficient war machines. These included sonar-guided torpedoes and hi-fidelity headphones for use in airplane cockpits. Later, the chamber would be mythologized in musicology by composer John Cage, whose oft-recounted visit inspired him to write his “silent” piece 4’33”.

How might we read the chamber’s silence? For Cage, the space enabled an encounter of profoundly affective insight/embodiment/touch. Such an account contrasts sharply with the types of experience registered by a sonar receiver’s mechanical ear. Whereas the former relies on a relationship with sound as sound, the latter immediately translates acoustic information into other types of data (the timing of a ping, the distance of an enemy vessel, etc.). This translation implies a modality of *listening without hearing* – a process of sonic understanding and trans-substantiation that seemingly leapfrogs the moment of affective encounter. Between these two poles lies the experience of bats—echo-locators with fleshy bodies like our own—whose hearing was tested in the same chamber. The different modes of aurality (human, machinic, chiropteric) produced within this chamber suggest the need for decentering common notions of affect, hearing, and listening away from the human toward a broader sensory ecology.

(NOTE: This paper is designed to run in tandem with the installation of an anechoic chamber at the conference site to be experienced by attendees.)

**From Art to Administration: Graphic design and the organization of affect in the cultural industries**  
Tyler Hinson (University of Essex)

In recent years, the concept of affect has been increasingly invoked in discourse around work and organization. Terms such as ‘affective labor’ (Hardt and Negri, 2000) are prevalent in studies concentrating on work, especially in those that draw attention toward shifts in capitalism from economies centering on manufacturing to those that focus on service. While such studies do much to add to an understanding of the affectual dimensions of labor in the contemporary moment, they tend to restrict focus to the types of work associated with caring, service, or what has traditionally be considered ‘women’s work’. In this paper I wish to open up a discussion on the relationship between affect and labor to the field of cultural and creative production, focusing specifically on the work of graphic design. Through an engagement with the work of Deleuze and Guattari and contemporaries who draw upon their body of work, as well as some empirical interview data collected from graphic designers, I will argue that affect plays a fundamental role in the production of design wherein commonly produced affects circulating throughout the ‘social factory’ form a large part of the raw material for these types of labor. Furthermore, I will argue that the cultural industries like graphic design serve as a means through which capital delimits affect and qualifies and fixates affect onto the capitalist body.

**Austere Environments: Developing a Micro-Politics of Austerity through Understanding it as Lived and Felt in Everyday Life**  
Esther Hitchen (Durham University)

This paper argues the need for further academic attention to the multiple ways in which fiscal austerity in the United Kingdom may be lived and felt in everyday life. This paper aims to develop a micro-political account of austerity, through introducing the concept of ‘austere environments’. I argue that ‘austere environments’ are made up of, and shaped by, multiple ‘austere encounters’ that bring austerity into the present through affective means (Swanton, 2010). These encounters are greatly entangled as their
affectivities become spatially and temporally stretched beyond the encounter itself into multiple domains of everyday life.

David Bissell (2014) provides scope for exploring the non-cognitive, subtle shifts in sensitivities as a result of encounters with austerity; every ‘austere encounter’ creates a subtly new experience that can alter the body’s capacities in delicate ways. Yet, this paper will also explore the “micro-cracks” that encounters with austerity can create, that have potentially transformative consequences when bodily thresholds are surpassed. This paper also argues that ‘austere environments’ function like affective atmospheres (Anderson, 2009); the affective surroundings of an ‘austere environment’ are felt by individuals (Anderson, 2006; 2014), yet they can also condition individuals by shaping their capacities to feel and act (Bissell, 2010). Consequently, I also argue that ‘austere environments’ can in turn shape encounters with austerity as they touch upon bodies enveloped within them.

I explore the micro-politics of austerity through multiple domains of everyday life, beginning with ethnographic research within public library spaces in Gateshead, North-East England. Libraries are important sites through which manifold lived austerities materialise, and therefore enable an attunement to the various modes of living with austerity as they come into being (Stewart, 2007).

**Keeping alive the encounter through affective research practice**

Esther Hitchen & Sam Slatcher (Durham University)

This paper is an attempt to explore the multiple ways an encounter can be kept alive through the practice of doing research. This is born out of a desire not to close down encounters to punctual moments, or to freeze an encounter through representation (Anderson and Harrison, 2010). Rather, central to our conceptualisation of an encounter is its liveliness, in its unfinished, ever-in-becoming multiplicities (Deleuze and Guattari, 1992). The spatial and temporal stretching out of an encounter, therefore, opens up the possibility of new transformations of the encounter itself.

This has particular implications for how we can keep alive encounters throughout the practice of research. Bissell’s (2015) epistemological reimagining of the interview is an important point of departure in this enquiry. Bissell reclaims the interview as a productive avenue to explore the various performative and affective dimensions that have hitherto been overlooked. Consequently, we argue that the interview is an important means through which to relive, and keep alive, encounters. The reimagined interview, with its affective becomings, offers an opportunity to explore the ways in which encounters are multi-layered, as they become folded into different space-times and become attempts to relive the encounter at different ‘stages’ in the research. This will be illustrated through specific insights from our research, for example a participant’s reliving of the encounter of lost welfare support (Esther’s research) and sharing the writing up of a participant’s previous encounter with the participant that activated new vitalities (Sam’s research). Our paper highlights the need for the practice of research to attune to the liveliness of the encounter, through the reimagined interview and its affective becomings.

**Sifting Foundational Ruins: An Inventory of Affects for Arts Based Research**

Dr. Kristopher Holland, Chair (University of Cincinnati)

In finding fragments of bones archeologists painstakingly arrange skeletal material together - reconstructing a skull. These makers hand the skull off to forensic reconstruction artists, who add missing tissue with their knowledge of anatomy. But there is one caveat - in forensic facial reconstruction there is no way to re-present the actual person’s facial features from just their skull. In fact, when given the same skull, each artist will make their own choices and approximations – little decisions for eye color, skin tone, hairstyle, etc. that lead to different outcomes – different faces on the same skull peering at us from the past. It is this uncertainty that makes the art of forensic facial reconstruction so morbidly beautiful – and it is this metaphorical tryst that makes arts-based research (ABR) beautiful as well.
Reconsidering the ‘inventory of translations’ such as the ones described for the skull above, all the layers of making an implicit phenomena explicit produce and consume affects. Thus, given the same data set, research will yield continued and differentiated outcomes (translated/ion affects) during articulation. In ABR this ‘affect’ of production and consumption during the transition between implicit and explicit phenomena is the default setting for unveiling research. In order to demonstrate this, I will examine four foundational trajectories of ABR, producing affects that pore into the gaps between observation, articulation, and dissemination of research. Particularly the linguistic turn, the narrative turn, the occurrence of deconstruction, and affect theory will be sifted and inventoried – finding the fragments of ABR’s bones for its poetic reconstruction.

**Affective Communities in a Sympathetic Cosmos**
Brooke Holmes (Princeton University)

Plato’s Timaeus ushered in a new age of speculative cosmology, proving massively influential for the cosmological imagination in subsequent centuries. Its commitments to the holistic coherence of the world are strongly articulated. But for the articulation of these commitments in terms of sympathy—literally, the sharing of pathē—we need to wait for the Stoics, who develop a concept of all encompassing cosmic sympathy, itself highly influential in subsequent philosophies.

In this paper, I want to zero in on the stakes of making affect the mode of relation between non-humans (and between humans and non-humans). I consider, in particular, how the choice of affect over “voice”—as in models of symphōnia and the music of the spheres—creates a cosmic community that encompasses and indeed privileges lower-level life forms such as plants and mollusks. My aim here is twofold: to inhabit a conceptual system that turns on making pathē and affectibility more generally the grounds of quasi-citizenship in a human/non-human community while at the same time exploring how the organization of affects between species in place of a “blindly” materialist system, such as Epicureanism, pushes towards a concept of big-N Nature of which we should be critical. Finally, I take up sympathetic affect as a phenomenon that, in its privileging of the relation alongside an Aristotelian commitment to form, mediates between the relationality associated with process philosophies and the objects of object-oriented ontologies, arguing that an opposition in these terms is overly reductive.

**The Experiencing ‘I’ and Parameters of Affection in the Online Surveillance Society**
Sun-ha Hong (University of Pennsylvania)

Media/tion modulates not only specific affects like fear, but also the basic conditions for affective relations. Specifically, media/tion configures what counts as my experience and how I experience my ‘self’. Our background, our collective sensorium, is coordinated – or, even, ‘engineered’. Contemporary surveillance exemplifies this process. The mediatised debate on surveillance modulates how worldly events become candidates for affective relations. Meanwhile, surveillance practice transforms how the ‘I’ itself is subjected to experience.

Our mediated encounter with contemporary surveillance establishes preemption, anticipation, correlation as not merely instruments of knowledge and judgment, but styles of access to the world. I live out affects of another space, time and subject, simulating affects through the hypothetical as much as factual. Thus the two major refrains in the Snowden affair: ‘we knew already’, and ‘we must act as if it will happen’. We obsess over a surveillance that we know is real, but cannot ‘directly’ feel. This absence is converted into a source of affect.

Meanwhile, self-surveillance promises a humanised technology; a short-circuiting of the gap between the I and my own affects, memories, experiences. The final objective is a new set of equipment for our intuition. The rhythmic interruption of the machine and the aesthetics of data visualisations take over from Sokratic dialogue and self-writing. If the subject had previously wallowed in an amnesiac
navigation of its present, here we are promised another kind of access to the ‘I’: the subject tethered to its own affective history.

**Feeling Vulnerable: Affective Atmosphere and Embodied Learning in Tourism Mobilities**  
Christopher Howard (Massey University)

This paper explores some affective dimensions of tourism mobilities, focusing particularly on the role anxiety and fear play in foreign travel experiences. Drawing on ethnographic fieldwork on tourism in the Nepal and India, the phenomenological notions of ‘home world’ and ‘alien world’ are employed to discuss how perceptions of strangeness are shaped by enculturation and socialisation processes. In a home world, cultural patterns offer actors ‘trustworthy recipes for interpreting the social world’ (Schutz 1980, p. 501), allowing everyday experience to go largely unnoticed and unquestioned. In alien worlds, by contrast, travellers as strangers encounter differences that disrupt experience and allow things normally overlooked to be disclosed. Using Husserlian and Heideggerian notions of ‘breakdown’ and Dewey’s theory of challenge, it is shown how the affective experience of foreign travel generate a form of embodied learning, following the ancient formula of *mathein pathein* or ‘learning through suffering’. Such learning occurs first on the level of the pre-reflexive body that is affected and solicited by the new and unfamiliar demands of an alien world (Waldenfels, 2011). Through a continuous adjustment of practical sense to foreign environments and their affective atmospheres, I suggest an embodied cosmopolitanism is generated via accumulated travel experience. The paper calls attention to a responsive body subject who must learn to skillfully cope with the frictions, collision and intensities of mobile life in an alien world, while at the same time reaffirming the role place and environment play in shaping human practices and perceptions. Some implications for theorizing affective mobilities and moving methods will be raised from this.

**Border Affects and (Be)longing: Rethinking Strangers on the US-Mexico Border**  
Amani Husain (University of Colorado Boulder)

Despite their fixed manifestations as dotted lines on maps, borders are entirely constructed and mobile. National borders are discursive, political, psychosocial sites of production saturated with apparatuses of power that configure what it means to be a stranger and what it means to (be)long. Strangeness and (be)longing are continually (re)enacted, (re)iterated, and (re)inscribed on bodies as they (attempt to) move within and across borders. Further, borders change and bring about change. Shifting geographic boundaries make borders mobile, meaning that bodies can become interpellated and demarcated in/by them differently as borders move. In this paper, I explore how affects circulate in the mobile territory of borderlands. By thinking mobility and affect together, I investigate how border affects become intelligible through affective performances of (il)legality. I argue that discursive and affective processes are at work in recognizing strangers in the borderlands. Through discursive processes that construct strangeness and familiarity, the US Border Patrol apparatus points to the ways that, through affect, illegality is performed and read on the surfaces of Latina/o bodies. As I argue, the US–Mexico border serves as a particularly affective site of production that produces strangers who are less valued in contemporary American society. By distinguishing citizens from noncitizens in the borderlands, the US Border Patrol continuously (re)inscribes what it means to be (il)legal. The borderlands require a radical rethinking of their spatial, racial, and affective conditions to uncover how performances of illegality afford greater mobility to some and greatly restrict mobility for others.

There is no I in ‘affect.’
Erin Manning’s ‘Bodying’ at the Intersection of Posthumanism and Material Feminisms
Alecia Jackson (Appalachian State University) and Lisa Mazzei (University of Oregon)

In our paper, we work with Manning’s (2013) concept of “bodying” in order to contribute to an archive of posthumanism and material feminism. The formings of bodies is her concern; “bodying is the “how of its emergence, not the what of its form,” (17). Bodying is always in motion, and Manning extends bodying beyond humans to reach toward ecologies in co-composition, bodies in the making. Affect’s relation to bodying is an attention to “reaching-toward” or “feeling with,” creating new worldings as part of the world makes itself “intelligible to another part of the world” (Barad, 2007, 185). As uncontained and uncontainable to a body, affect is preconscious, altering “the force of the event, shaping it beyond its actual constitution” (Manning, 2013, 6). For a posthuman ontology that does not separate humans from nonhumans, Manning places affect as that which amplifies matter in its potential to inform relational fields. Affect, not humans, is what “collectivizes” ecologies that animate life. It’s a different way of engaging not environments but environmentalities and thus an important refusal of placing language as the “centering determinant” and expression of experience, challenging the ideal of separating or containing humans from aspects of their environments, thus contributing to a posthuman conception of affect and a material feminist conception of distributed agency (Bennett, 2010). Affect is not located on an individual body but “courses across” all bodies (human and nonhuman) (Manning, 2013, 28), stirring up relations and drawing out resonances not previously imagined (29).

Sense of Things
Zakiyyah Jackson (George Mason University)

If an essential feature of your existence is that the norm is not able to take hold, what mode of life becomes available and what mode might you invent? I am interested in tracing how an injunction against an avowed commonality in being, or humanity, by an ontologized conception of gendered race paradoxically provides access to an alternative—a realm of reality (commonly discredited): a sensability that operates or becomes manifest in the realities from which this other realm or mode is excluded. Exploring the mind-body-social nexus in the fiction of Nalo Hopkinson, I contend that in Hopkinson’s Brown Girl in the Ring vertigo is evoked as both a symptom and metaphor of inhabiting a (social) reality discredited, a blackened reality and redistributed sensorium. In this paper, I will be drawing freely from queer and feminist readings of Frantz Fanon’s theory of sociogeny—his famous declaration “beside phylogeny and ontogeny stands sociogeny” argument that the social mediates the relation between the two (society and individual) politicizing both the sense of commonality implied in the notion of common sense and sense itself. If as Darieck Scott instructs, “Blackness, is an embodied metaphor, the lived representation that grants access to unlived possibilities,” I seek to limn what vertiginous states make possible in the narrative.

Distance, Intimacy, and Affective Knowledges
Joy James (Western University – Canada)

This paper focuses on an archive of still and moving images generated by the Missing Women Taskforce and the media coverage of the Robert William Pickton criminal case (2001-2007) in Vancouver, Canada. Authorities tried repeatedly to have the investigation framed in the language of forensics as a way of sanitizing and distancin the disturbing details of the case. Over the long months of the investigation, however, a powerful articulation of what was at stake in specific practices employed by the criminal
system, and by the media, was instigated by friends and family of the missing and murdered women and sustained in public discussion. These discussions provide an opportunity to track the shift away from a popular belief in the tenets of representation, to a focus on the experience of the affective capacities of the photographic object and eventfulness of the media encounter, as received and understood across various constituencies.

Feeling the Problem: Working through Diversity Work
Mark James (Molloy College)

“How does it feel to be a problem?” So begins the first chapter of W. E. B. Du Bois’s most famous text *The Souls of Black Folk*. In it, Du Bois invites his early 20th Century white readers to imagine what it feels like on the black side of “the color line” as his black body intrudes on white social spaces. Well into the 21st Century, I sense the same anxiety as I, a middle-aged mixed-race black male professor at a small, traditional Catholic college on Long Island, New York, stand before my students, most of whom are young, white, female, and from some of the most deliberately homogenous communities in the country, and I wade into the “cruel optimism” of what Sara Ahmed calls “diversity work.” While Du Bois claims to have answered the question with “seldom a word,” my impulse has been to answer the question with a question: “How does it feel to have a problem?” The aim being for us to work through how institutionalized racism feels as it exposes and defends itself in many of their responses. Yet, as Ahmed and others remind us, there are some serious risks for an assistant professor seeking tenure in the current neoliberal academic environment, both emotional and professional, if he is perceived as a threat, particularly if professing while black. Thus, in this paper I also turn to Frantz Fanon, Robin DiAngelo, Arlie Hochschild, and many others as I try to “feel” my way to a pedagogy that allows me to stage critical interventions like these in real time, while explicitly binding this affective work to the overall mission of the college itself.

Addictions and Subscriptions: On the Waxing and Waning of Affect in Contemporary Capitalism
Eric S. Jenkins (University of Cincinnati)

A split seems to exist among affect theorists over whether contemporary capitalism produces a “surfeit” (Massumi) of affect, due to the proliferation of commodifiable experiences and capturable affective labor, or a waning of affect, to use Jameson’s famous phrase, a spread of disaffection evident from the “new wounded” (Malabou) to the widespread boredom accompanying on-demand mass culture. This paper contends that such a split is only apparent, that the waxing and waning of affect go hand-in-hand, just as might a drug user experience a waning in sensation due to repeated use. Indeed, I argue that addiction offers an illuminating metaphor for affective capitalism because consumption today, in no small part due to computer networks, has increasingly turned towards not only the proferring of affective experiences but also a form comparable to the drug trade. Capitalist enterprises offer pleasurable affections, often giving the first hit for free, in the hopes of generating addiction to those affections, an addiction which then can be serviced via a renewable, temporary subscription. Rather than possessing material goods after purchase (like with a cd or dvd), consumers become users who must purchase access to goods, which disappears when the subscription is cancelled (like Spotify or Netflix). Furthermore, commodities like “freemium” games themselves increasingly become produced with characteristics designed to become addicting, borrowing many techniques from casinos. Recognition of the addiction and subscription form of contemporary capitalism is therefore crucial for generating resistance and reinvigorating critical concepts such as commodity fetishism, exploitation, and ideology.

On Sugar: Memory and Memorial as Affective Archives
Erica L. Johnson (Pace University)
Increasingly, those working in the field of affect theory have begun to integrate what Ann Cvetkovich refers to as “academic memoir” into their scholarship. Such a move is evident in work by humanists and social scientists alike, including Cvetkovich, Lauren Berlant, Kathleen Stewart, Elspeth Probyn, Jean Halley, Patricia Clough, Grace Cho and others. Many are inspired by Foucault and his model of scouring the archive for evidence of social discourse, and these scholars are now generating an affective archive that they integrate into more traditional methodologies. That is, memory is something that we store away in bits and shards, and upon which we can draw, in a reparative move, in the face of gaps in the “official” archive. This is particularly true in the case of trauma, an experience that offers scant evidence yet reasserts itself psychically with tremendous force, and in the case of collective histories that have been marginalized by narratives of conquest and control.

I propose to lay out the concept of memory as an affective archive through several theorists’ writing, and to then explore the ways in which a memorial enters the collective affective archive in the figure of Kara Walker’s recent and now-ghostly sugar sculpture *A Subtlety, or the Marvelous Sugar Baby*. Walker’s massive “sphinx” loomed over thousands of viewers from around the world in a sugar factory in Brooklyn in the summer of 2014. The factory is currently being converted to luxury condos and the sculpture has since disintegrated. Walker’s four-story tall confection of a caricatured black woman posed in the crouch of ancient allusion embodied the repressed histories of the sugar industry in a stunning materiality all the more haunting for its dissolution back into immateriality. This controversial memorial provoked powerful feelings—feelings of sadness, anger, shame, shock, titillation, sublimity, and stuplumity—and she now resides only in our shared affective archive. In my presentation of memory as the connective tissue between archive and art, I also explore the importance of “feeling backward” through reparative representational practices.

**Testimonies to Trauma of Religious and Secular Affective Political Value**

Jessica Johnson (University of Washington)

This paper examines testimonies to trauma incurred in militarized spaces that include an evangelical megachurch in the United States and a combat zone in Iraq to investigate how the cultural predominance of post-traumatic stress disorder (PTSD) during an unending global war on terror signals confluences of religious and secular affect. Based on empirical and discursive evidence, this analysis examines PTSD as a symptom of history, rather than pathology of the unconscious, with affective political value. My examination compares online testimonies seeking repentance and retribution for systematic abuses administrative, spiritual, and emotional culminating in “MHPTSD” by former male leaders of Mars Hill Church in Seattle, and a “biography” of PTSD penned by former marine and journalist David J. Morris entitled *The Evil Hours*. In so doing, this investigation rethinks the lived experience of bearing witness to trauma, as a form of embodied protest that networks social subjectivity across spaces deemed religious and secular. By analyzing the ways in which virtual technology and personal narrative are used to attest to the bodily affects and political effects of PTSD, this paper rethinks uses of testimony beyond the therapeutic aims of healing, self-transformation, and catharsis or liberalist terms of resistance, self-empowerment, and counter-discourse. While investigating paranoia as an emotion that circulates through testimonies to trauma that bear witness to moral injury superseding the agentive subject, this examination argues that PTSD is a cultural meme indexing bodily experiences and affective entanglements at once supernatural and technological which trouble hierarchical dichotomies of religious and secular.

**The End of Affect? Anti-Busking Laws & the Changing Face of Street Performance in Yogyakarta**

Paige M. Johnson (University of California – Berkeley)

Since the late 1960s the city of Yogyakarta has been considered one of the core regions of tourism and development in Indonesia so that ‘Yogyanese’ cultural assets have come to represent some of the dominant imagery of Indonesia in international and domestic markets. As the Indonesian government
refashions itself in favor of neoliberal economic policies, what constitutes precarious labor, too, has been continually remodeled. In contemporary Yogyakarta’s tightly controlled tourist-geared economy pengamben or “street performance” work by transgender communities now constitutes a publically negotiated field that marks the boundaries of surplus affect and labor. Pengamben work transforms the affective and embodied meanings of walking on the street, making eye contact, and of entering spaces by everyone involved with or without consent. This paper seeks to mine the type of affective economies that become lost as contemporary economic and legislative forces refashion unauthorized and often unsolicited pengamben performances as practices dissident to the continued branding of Yogyakarta as the creative epicenter of Java. Indonesia’s shift towards neoliberalism creates an urbanity that demarcates certain types of labor as marginal or precarious in ways that are not seen as contributing to a progressive cultural ecosystem. What comes to be at stake are not only State sanctioned ideas about what constitutes artistry and what constitutes authorized labor, but also what articulations of affective intensity are allowed to survive.

Black Fugitive Affect: The Hologram as the Loophole of Retreat
Taryn Jordan (Emory University)

Black fugitive affect presupposes the radical forms of protest prevalent in our contemporary era. More specifically, the fugitive existence of Harriet Jacobs in Incidents in the Life of a Slave Girl is the condition of possibility for the No Somos Delito (We Are Not a Crime) Hologram for Freedom Protest on April 10, 2015. The Hologram Protest is in opposition to the Citizen Security Laws in Spain rendering unpermitted protest illegal. Spokesperson for No Somos Delito, Carlos Escaño, describes the Hologram for Freedom Protest, “[i]t’s about art, about going to a place beyond discourse. It’s about touching emotion” (Newman, Jiménez Jaramillo). In this paper I connect the affective resistance of Jacob’s loophole of retreat and the protestors’ hologram. The primary affect of both events is a bodily politics of disgust. Insofar as Sianne Ngai describes disgust as an agonistic emotion and Fred Moten theorizes black affect as sound produced in the ocular aversion to black abjection (Ngai 344, Moten 64). The fugitive affective protests defy progressive notions of time; they are linked through Walter Benjamin’s messianic time in the present (Benjamin XV). I untangle the various paradoxical relations between past and present, Fugitive Slave Law, Citizen Security Act, Hologram for Freedom Protest, and Jacob’s loophole of retreat through Massumi’s reworking of the body. The body made virtual is a location of a living paradox where experience is displaced and feeling is primary sensorial event (Massumi 91). All of these scholars’ work permits an exchange between Jacobs and the hologram protestors.

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Slow Ethnography, Slow Activism: Listening and the Longue Durée
Deborah Kapchan (New York University)

What are ethnographies of listening and what promise do they hold for utopic and political activism? Since beginning my research on Sufism in France in 2008, I have witnessed rising anxiety levels between secular-identified and Muslim-identified French citizens. Unlike many orthodox Muslims, however, Sufis worship with music and have a practice of deep listening (sama’). The Charlie Hebdo attacks, while acts of murder and fanaticism, nonetheless stirred up debates about the secular/sacred divide once again: virulent anti-clericalism met discourses of democracy, free-speech vs free-practice, 1789-99 versus 1968 versus 2015. I begin with this context firstly because it is impossible not to reference these events when researching any form of Islam in contemporary Europe, and secondly, because performing what might be called the ‘Sufi sublime’ is not an apolitical realm of mystical experience as many Sufis would like to believe. Rather I suggest that the sublime does the work that many other aesthetic expressions after modernity do: it displaces the human from the center of experience, putting ways of being before ways of
knowing and enacting unexpected intimacies that confound rational understanding, insisting rather upon an aesthetic pedagogy that we might refer to as ‘being-with paradox.’ What part does listening play in sublimity? How do we witness the sublime and to what end? How might listening to sublimity – being an aural witness to a form of temporal utopia– provide political lessons for ethnography? In this presentation, I advocate for slow activism through methods of listening in and to the longue durée.

Trans-Arab-Jew: the Affect of In-Betweenness and Exclusionary Law
Ido Katri (University of Toronto)

In this talk, trans and Mizrahi (Israeli Jews who have originally immigrated from Arab and Muslim countries. Rights claims will serve to expose the law as a tactic of stability. These identities, positioned at queer intersections of stable legal categories, embody the "other" of law, the affective ideologies that the law refuses. If transgender identity emerged from the violent process of separating homosexuality and transsexuality in order to constitute gayness as normative, Mizrahi emerged from pitting the Jew and the Arab against each other in order to constitute the “new Jew,” a coherent member of a normative (western) nation. Yet the Arab and the jew, the trans and the homo, are not separate spheres of being but constitute one another, exposing the excesses of gender/sex and race/ethnicity. The unspoken realities of the trans and the Mizrahi hold the possibility of exceeding coherence, in a state of constant transition between mutually exclusive categories of being. Both these identities serve as an affective intervention if we consider them as transitional spaces where one can dare to question the stability of reality and accept its shifting compromise formulation. While neither identity can escape the traces of the fantastical political desire whose materialization they critique, they still point to a non-identitarian space that might affectively threaten the hegemonic powers in action. For the excess of identities that are already in excess of other identities, as I will show through Mizrahi and trans, holds an in-between space of transition where the paradox of coherence is inescapable and its power finally fades.

The Affective Screen or Wearable Tech, or What Ever Happened to Google Glass?
Misha Kavka (University of Auckland)

In January 2015 Google quietly retired production of its wearable eyeglass technology Google Glass, implicitly ceding the field to the next phase of wearable tech, the smartwatch. This paper examines the “failure” of Glass and the rise of the watch in terms of the affective relation between body and technology as mediated by the actual or virtual smart-screen. The prosthetic headset of Google Glass, which projected a screen onto the user’s field of vision, threatened to turn the organo-mechanics of the human body into an affective function of the technology itself, thus making uncomfortably explicit the mediating work of the device. By contrast, the smartwatch positions wearable technology as an affective function of the organism, whereby the watch’s smart-screen becomes a prosthetic skin that amplifies the body’s own affective relation to the world. As an example of uncomfortable affect, I will explore The Guardian’s ‘Watch Me Date’ video series, in which two people selected by the newspaper experience a blind date while wearing Google Glass; here the double screen – the virtual screen that records and the actual screen that transmits – registers and even provokes the ambivalent discomfort of a proto-erotic encounter with a stranger. In contrast to Glass, the smartwatch is a deceptively simple example of what I call ‘erasive prosthesis’, where the success of a technological prosthetic depends on its ability to erase itself by disappearing qua technology and appearing instead as affective interface, that is, as a skin or membrane that offers to put users in direct touch with embodied relations to the world.

Attention Under Repair: Asceticism from “Self-Care” to “Care of the Self”
Liz Kinnamon (University of Arizona)
Contrary to claims made by many scholars in attention studies, this essay argues that “paying attention” rose to the status of a national crisis not due to hype technologization but to the shift from Fordism to post-Fordism. Since the 1950s, subjective attentive capacity has been the battleground on which the war of capital is waged, and specifically under affective capitalism, which requires workers to conjure the “strength of [their bodies’] total excitation” (Preciado) in order to perform emotional, cognitive, and im/material labor.

One site of this struggle over presence can be found in what TIME dubbed the “Mindful Revolution” (2014). This essay demonstrates that the popularity of mindfulness speaks to a split ideology of asceticism: both capital’s desire to direct attentive power toward its own accumulation and subjects’ desires for fulfillment through presence. Instead of rejecting ascetic injunctions on the grounds that they are merely the operation of neoliberal hyperindividualization, however, the essay proposes a Sedgwickian reparative reading of “paying attention” through Michel Foucault’s Care of the Self.

Willful Submission and Capitalist Affect: What Money Wants Is You
Marcia Klotz (University of Arizona)

In What Money Wants (2014), Noam Yuran argues that capital serves as a specific kind of social object, one that operates in the world as both subject and object at once. As an object, it serves as a medium for human desire; we want money above and beyond the things it can buy for us. At the same time, money maintains an uncanny form of agency; it wants us, and needs us, to behave in a certain manner; it valorizes itself in its interactions with the human, growing more of itself as it animates our bodies, our thoughts and our feelings. This paper examines how all of us, rich and poor alike, are caught up in the imperative to willfully submit to the service of capital, redefining our ethical standards, our affective worlds, and our environments according to its dictates. I examine the evolution of the term “moral hazard” to come to define “morality” itself as that which maintains monetary value, privileging it over all other ethical standards. I conclude with a discussion of cultural texts that demonstrate a sense that the pursuit of money is predicated on “cruel optimism:” we all know that winning the monetary game does not allow us to flourish, but we cannot abandon our attachment to it. Indeed, that attachment is not truly ours to abandon; it is embodied in the money form itself, which speaks to us in the voice of the externalized representation of our own desire.

Programmable Affects? Critical Art Ensemble and the Future Uncanny
Allyse Knox (Stony Brook University)

From 1987 until the present, Critical Art Ensemble, a collective of five North American media and performance artists, has focused their explicitly political art on the limitations and possibilities of technology for building resistance, the critique of propagandistic scientific discourses, the dangers of biotechnology, and, most recently, US imperialism and energy policy. Through their “recombinant” use of performance, film and video, theoretical text, and web design, CAE hopes to inspire the creation of “particularized micro-organizations (cells) that would produce multiple currents and trajectories to slow the velocity of capitalist political economy” (Critical Art Ensemble 1996, 13). Founded not long after Donna Haraway’s “A Cyborg Manifesto,” CAE puts into practice a cyberfeminist and posthuman politics, utilizing the tools of technological, de-centered late capitalism in order to destabilize from within. In this paper, I particularly seek to investigate CAE’s curation of an uneasy affect in their audience, what I identify as a form of the uncanny produced by the invocation of anxieties surrounding possible dystopic futures. Specifically, I focus on two of CAE’s later performance pieces, Radiation Burn (2010) and A Temporary Monument to North American Energy Security (2014), which both seem to enact a critique of the environmental costs of current military and energy policies while simultaneously appealing to nostalgic feelings of pure, uncorrupted nature. I ultimately ask whether CAE may be channeling, and in effect re-programming, this very human affect—the desire for an impossible organic purity—in service
Affective Historiography: Time, Trauma, and Transference
Anu Koivunen (Stockholm University)

In 2012, Swedish public service television SVT released a three-part drama series _Don’t Ever Wipe Tears Without Gloves_ about the AIDS crisis in Stockholm in the 1980s. Based on a trilogy of novels with the same title, the TV series became a popular success with extensive coverage in mainstream media as well as critical acclaim for the novelist and scriptwriter, Jonas Gardell. In this paper, the miniseries is studied as affective historiography: through layering and mirroring of historical and affective times, it is argued, the drama presents itself as a work of mourning, addressing its viewers through the twin modes of sentimentality and anger, reiterating the psychic dynamic of mourning and militancy Douglas Crimp identified in AIDS narratives in 1989. While enabling gay community to revisit, at least to approximate, the trauma to mourn the victims of AIDS, and to reconstruct the pasty gay life in 1980s Stockholm, the drama series also issues a public accusation and occasions a delayed expression of anger. By bringing the history of AIDS to mainstream media attention, the TV series rewrites the nation’s history as homophobic, intervening with the contemporary self-image of Sweden as tolerant and “LGBT-friendly.” Instead of offering a therapeutic viewing experience of “dealing with” the trauma, hence, the drama interrupts the national narrative, blocking time as continuity and absence of futurity, by staging a retrospective collective transference and inviting both mainstream audiences and gay community, then and now, into a complex politics of affect and history.

Trigger Warnings, Feminist Affects and ‘Safe Space’
Katariina Kyrola (University of Turku)

In the last few years, the language and politics of trigger warnings have spread all over the Internet and academic classrooms. Warnings about media content that may be upsetting, offensive or ‘triggering’ post-traumatic responses abound online and are increasingly demanded in educational contexts. Trigger warnings draw on the history of feminist media critique and have most commonly been linked to images and texts of sexual violence, sexist, racist or heterosexist subordination, and depictions of self-harm. The issue has unsurprisingly elicited heated debate especially among feminist, queer, crip and postcolonial scholars and activists, and views have become unproductively polarized into against-or-for camps, reminiscent in many ways of the ‘sex wars’ between pro- and anti-pornography feminists.

I examine these debates particularly as they can be seen to produce proper feminist affects and experiences of safe and unsafe space. Whose and what feelings matter and gather value in debates on trigger warnings? What kind of power lies in claiming that particular kinds of media images and texts unavoidably immerse subjects in self-disrupting affect? What kinds of affective rhythms, intensities and tones are invoked in the demands for ‘safe space’ as opposed to ‘triggering’ space? Drawing on Sara Ahmed’s work on spaces of comfort and discomfort, Audre Lorde’s discussion on anger and feminism, and Patricia MacCormack’s proposals on lines of flight in viewing extreme images, I interrogate the cultural contexts and feminist genealogies of what is seen as ‘triggering’ content and ‘triggered’ reactions.

Remorse, Responsibility and The Sense of an Ending
Suzanne Cataldi Laba (Southern Illinois University)

This paper explores the extent to which subjects, scenes and objects related to time, memory, embodiment and affectivity in Julian Barnes contemporary novel, _The Sense of an Ending_, might highlight or to call into question certain aspects of Sylvain Tomkin’s affect theory. My reading connects the role of time and
other freedoms of the will to Tomkin’s discussion of shame, guilt, self-contempt, change-review scripts, tensions between longing and despair, and the relationship between the hand and the face.

Hands and hand-writing, wrists and wrist-watches (alternatively facing inside and out) are complicated figures in the novel. I focus on the wrist as a site of affective feeling and the ‘wobbly bridge’ of memory and interpersonal relations, of intimacy and violence, of time secreted, perilously exposed and eventually giving way to ‘a special sense of remorse’ and another sense of its ‘self.’

Tony, the novel’s narrator, suffers a “profound and intimate shock” through an encounter with a letter written by his younger self. The letter delivers a fatal blow and yields a mortal wound – a crisis of temporality that cuts through time’s homogenous flow and puts an end to the end-less successiveness of Tony’s ‘peaceable’ life. The extraordinary significance of this key moment or critical juncture in the novel is tied to its (fictive) ending in a way that “bestows meaning and duration upon the whole”* and thus in a manner that calls the distinction between chronos and kairos, quantitative succession and a last(ing) judgment-like sense of time, to mind. The novel has led to my wanting to work out what sorts of assemblages in Tomkins’ theory it would take to establish a comparably ‘full-bodied’ kairological perspective of a time filled with significance through its relationship to the end.

**Mobility, Empathy and Genocide Tourism**
Christine Lavrence (Western University)

This paper will explore questions of mobility, violence, memory and affect in relation to a site of contemporary European genocide – the Srebrenica memorial center - and more broadly as a theoretical question. The Srebrenica memorial center is linked with multiple mobilities: Bosniak returnees and survivors who are returning to the region after having been displaced during the war, Bosnian diaspora who visit the site as “local outsiders” participating in a transnational ethno-national “pilgrimage”, and genocide tourists who now frequent the site as an integral component of “the Bosnian experience”. Each of these groups engages this site through different affective filters and with different needs, which produces tensions and frictions as the forcibly displaced intersect with the “emancipatory nomadism” of the cosmopolitan, privileged tourist at the memorial. I’m specifically interested in examining the transnational memory that is being cultivated in relation to the site, and how people imagine and engage the sites of suffering and violence of distance others. I will problematize questions of empathy and how the unsettling and ‘transformative’ experience of visiting sites of genocide tourism is framed in terms of the desire for “authenticity”, and is often understood in relation to the self instead of the other.

**Alienhood, Nomadism, and Challenging the Constitutive Citizenship Paradigm in the US**
Michael Lechuga (University of Denver)

Throughout societies of control, transnational human bodies move in metropolitan landscapes and data-scapes as aliens. In the US, alienhood is not just a political subjectivity that divides mostly Mexican and Central American migrants from citizens; it is also characterized by the perceivable, intensive qualities of national exclusion—alien affects. This essay explores the visible and articulable aspects of constitutive citizenship in the US, the governance of migrant groups from Latin America, and how recent resistance movements to state subjection have emerged from within those migrant groups. I take up Deleuze (1988) on Foucault, where he derives how power emerges in the relationship between the two realms of knowledge: the visible (not just seeing, but multisensory sensation) and the articulable. State assemblages of migrant control in the US today employ “systems of lights” in a panoptic gaze to illuminate alien affects on transnational subjects as they flow through our national landscapes, isolating and channeling them toward exclusion. In other words, assemblages of state power light up bodies with perceivable alien affects, isolate them, and layer subjective alienhood on their bodies. I then consider examples of nomadic resistance emerging from within migrant activist movements that challenge state subjection. A migrant
nomadic resistance operates within the US on two levels, to reject being coded as alien—the articulable aspects of citizenship—and to turn the technologies of illumination back onto the state. Such activism, whether individual or in networks like the National Immigrant Youth Alliance, expose citizenship control apparatuses as exploitative and violent mechanisms of US state power.

Critical Moodiness in/as Blackness
Seulghee Lee (Williams College)

What are the affective signatures of anti-blackness theory, and how are they related to the affective comportments of the black radical tradition? A host of contemporary thinkers have rigorously outlined the stakes of a heuristic preference toward pessimism or optimism stemming from the structural insights of theoretical endeavors surrounding anti-blackness. This friendly conversation has revealed the meta-critical link between structural diagnosis and the heuristic investment in our historical present, particularly toward a heuristic mood and pedagogical attitude regarding the here-and-now. Yet the field-shaking exchange between “afro-pessimism” and “black optimism” has not explicitly outlined the possibilities for thinking about affect in relation to these insights. The idiom of raced affect and racial feeling outlined by this stream offers an opportunity to discuss the affect and mood of black critique. This paper will discuss the intersection of structural critique, political pedagogy, and critical mood in contemporary thought, drawing from Nahum Chandler’s description of W. E. B. Du Bois’ project at the turn of the twentieth century: ‘to outline the contours of an historical coming into being; that is, to render legible the sedimented layers of an African American inhabitation of the world.’ This paper will explore the affective bounds of critical engagements with black life ‘rendered legible’ through Chandler, Fred Moten, Hortense Spillers, and Frank Wilderson, considering meta-critical affective states beyond the pessimism-optimism dichotomy, including cheer, weariness, ease, anxiety, and relief.

Practising Bodies: Drawing on Affect in Dance Pedagogy
Jennifer Lin LeMesurier (Colgate University)

In considering the affective body as that which practices and is practiced, that which wields power and yet can still be overpowered, it is necessary to consider the interaction of affect and bodily practices that can lead to both subjugation and empowerment. What can a body be trained to do, and how does affect influence the outcome of those training practices? Through an ethnographic investigation of dance pedagogy, I argue that working with systems of movement training directly engages how affect shapes the development of purposeful movement practices, thereby clarifying what an affect-laden body is and can do.

In dance, the pedagogical practices (both discursive and movement based) that have been established in response to affect’s delicate and mighty presence demonstrate potential avenues for both recognizing and harnessing affective forces. In teaching dance techniques, dance teachers face the double-bind of responding to the affective memories and trauma that students bring into the teaching environment while also respecting the particularity of students’ movement inclinations. To negotiate this tension, teachers give corrections through particular vocabulary sets and movements, reshaping a body’s resting affective state through repeated rechanneling of affective energy.

This exploration offers a way of understanding affective bodies through movement that does not reduce the body to a ‘mere’ biological or behaviorist object. Rather, analyzing how dance teachers purposefully de/emphasize portions of the body, both discursively and bodily, in service of movement goals clarifies how to account for the body’s anatomical integrity and the possibilities for directing affective impact.

The Psychodynamics of Automatism: Theorizing the Inability to Play
Stephen M. Levin (Clark University)
Taking as a point of departure Fredric Jameson’s concerns regarding the ‘flattening’ of history into an eternal present, this essay considers the status of the ‘self’ in current theories of affect by examining the relationship between play and selfhood in Klein and Winnicott. The paper will briefly historicize the debate concerning selfhood among theorists of affect, noting, for instance, the opposition of Jameson’s argument pertaining to the ‘waning of affect’ in a hypercomplex and postmodern era, and Deleuze’s more anarchic view of the self as ‘nomadic’ and not contingent on oedipalization. The point to be underscored is that Jameson’s model views the self as a precondition for the capacity to escape the tyranny of referentiality—that is, to play with potentialities of language. For Deleuze, the very instability of the self—its ‘schizophrenic’ character—makes possible a sort of creativity and critique that are unique to the self’s idiom. The essay will then discuss the temporalities of automation and play. In its theorizations in the context of financial capitalism, automation connotes a kind of dystopic stasis—a mode of total governance whereby it becomes impossible to imagine a meaningful intervention in language and history, as summarized, for example, in the punk slogan ‘no future’. Freud and Lacan both offer ways of thinking about this temporal stasis in terms of compulsion and repetition; the essay will address the role of affects in such states. In suggesting that play can be opposed to automation, the essay will explore the implications of the work that Klein and Winnicott undertook in their analyses of children. This work suggests that play in this setting necessarily prioritizes affect before cognition, and acts to generate opportunities to emancipate voice and selfhood. And yet, the essay will argue, their approach to play still stresses the primacy of individuation and hence should not be regarded as isomorphic with Deleuze’s valorization of the nomadic self.

Post-Apocalypse/Post-Affect: Kinships and Re-Productive Imaginaries in Feminist Science Fiction
Marina Levina (University of Memphis)

In last twenty years, a proliferation of post-apocalyptic narratives, on page and screen, has made us consider what it would mean to live in a world literally rendered post-human by a disease - a world where humanity is no longer a dominant life-form. In particular, feminist science fiction has addressed this question through stories of kinships born of and after the plague. Novels such as P.D James’ *Children of Men* (1992), Margaret Atwood’s *Oryx and Crake* (2003), and more recent Carola Dibbell’s *The Only Ones* (2015) have specifically considered the nature of creation in the age of extinction. Through an examination of various modes of creating and destroying life, these novels articulate an affective (dis)connection between creators and creations as a larger metaphor for a relationship between humanity and post-humanity. These parental kinships, both maternal and paternal, born of nature and of science articulate an affective circulation of hope and despair in the production of post-human bodies and identities after the plague. In this presentation, I argue that these texts insist on articulations of different forms of kinships between creators and creations; creations themselves; and, perhaps even more importantly, between human and post-human modes of reproduction. I consider how do bodies born out of an apocalypse reinvent the typical heteronomative affects and modes of reproduction? Even more importantly, I argue, feminist science fiction provides a theoretical lens through which we can understand affects as future-based, prognosive, and always just a bit out of reach.

Trans Animisms
Abram J. Lewis (University of Minnesota)

In recent years, the archive of post-Stonewall transgender organizing has become an especially prominent object-cathexis for queer and trans scholars and activists alike, who have increasingly looked to histories of radical trans activism as presenting a useful, intersectional antithesis to contemporary “homonormative” neoliberal regimes. At times however, the trans archive has been an especially recalcitrant one, especially for disciplinary historians, in that major figures in this archive offer recurrent...
appeals to nonhuman and supernatural forces, and they have articulated claims that have caused many to characterize trans activists as eccentric, unstable, or simply insane. At the same time, however, against the scholarly temptation to read such intractable enunciations simply as “subjugated knowledges” (an interpretation which effectively overwrites unmanageable claims as mere sublimations of prior social forces), a handful of contemporary artists have begun to enact negotiations with trans pasts that are arguably more alive to the irreducible presences of spirits, extraterrestrial beings, and forces otherwise elided as conspiracy, delusion, or paranoia. This paper draws from recent work in postcolonial studies, particularly the growing body of literature known as the “new animism,” to examine these art practices as experimenting with trans pasts as offering relational ontologies—in other words, as forms of being that prioritize relations of reciprocity between “trans” and the inhuman, the magical, and the otherworldly. To this end, I draw from my own archival research on 1970s trans activism as well as from recent works by trans artists like Craig Calderwood and Reina Gossett.

**Re-turning the magic: Using public art to experiment with the radical potential of paranoia**

Rachel Liebert (City University of New York)

Drawing on feminist and decolonial scholars Gloria Anzaldúa, Karen Barad, Eve Sedgwick, and Isabelle Stengers, my research uses (auto)ethnography and public art to trace the circulation of paranoia within the neoliberal security state. Mapping its movements as policing, pathology, and protest across three sites—the science of ‘pre-psychosis’, ‘stop and frisk’ policing, and an activist art project—I have come to not only explore what paranoia tells us about the contemporary war on terror-cum-imagination, but also to experiment with my own empiricism to see what radical potentials may be whispering in the interstices. In this paper/performance, I shall present and ponder a participatory multimedia installation in which I collaborated with visual artist, Holli McEntegart, on and with the trans-temporal, trans-spatial exile of mystical experiences in and through ‘paranoia’. When put in conversation with one another, colonial history and current-day psycurity imply that paranoia has a magical trace revealing the porosity of the individual and the present-moment, weakening the (paranoid) grip of the neoliberal security state. Asking what might happen if this potential was met within a space of desire not fear, Missed Connections was performed as a series of online and physical events in New York City before being installed vis-à-vis video loop projection, vinyl-cut, and text in Tamaki Makaurau Auckland (Aotearoa New Zealand). Disrupting ignor/ance, reading reparatively, transmuting suspicion, re-turning magic; I shall use our experiences to consider the alchemical possibilities of creative practice within contemporary academic and political conditions in urban spaces.

**Contemporary Cairo: In the Encounter Between Extraordinary Happenings and Ordinary Affects**

Sabrina Lilleby (American University in Cairo)

This project is a labor undertaken during a period of excessive state violence. A few years earlier, many citizens of Cairo considered artifacts of war such as tanks, machine guns, barbed wire and sandbags as belonging to a war-zone, not to their intimate cityscape. Yet, with the events that unraveled in the spring of 2011, dwellers of Cairo were tossed into a whirlwind where we have gained immediate experience with the artifacts and acts of war. The previously mentioned items, together with explosions, check points and death sentences have now become part and parcel of the everyday for a majority of the population. As dwellers of this colossus of a city, we tend to often oscillate between glimpsing shimmers of alternative futures, and staring down dark ravines of hopelessness. However, between these intense outliers, the ordinary seem to carry on.

In this paper, I suggest that although Cairenes increasingly encounter a number of extraordinary and violent events in their everyday life, these events somehow get woven in the fabric of everyday life and produce ordinary affects. My argument is not about apathy, nor of despair; it is not an exotic account of the other, or a subaltern tale of agency amidst misery. Instead, it is an account of the affects that
circulate in our everyday. To relay the affective, ephemeral, yet ordinary in contemporary Cairo, my paper—much inspired by Stewart (2007)—will first contain a short introduction, then recount several short fragments. These snippets are based on number of personal experiences and stories collected in Cairo, the city I have called my home the last five years.

**Interlistening and the Tout Ensemble**

Lisbeth Lipari (Denison University)

In 1946 the German musicologist Hans Kayser (1970) revived the ancient Greek term *akroasis* (from the Greek for “hearing,” akröasis) to describe listening as a form of thinking rooted in Pythagorean harmonics. Drawing upon Kayser’s insights, as well as work in phenomenology and communicative musicality (Malloch & Trewartha, 2009; Lohr, 2007, Merleau-Ponty, 1962), enactive intersubjectivity (Fuchs and De Jaeger 2009; Lindblom and Ziemke, 2008), and nonlinear temporality (Bergson, 1911; Bhartrihari, 1971; Luria, 1981) this paper theorizes a way of *thinking listening* that can describe different modal, temporal, and phonic dimensions of auditory consciousness, which the author dubs *interlistening*.

Less an emphasis on auditory form (such as sound, word, volume, or frequency), *interlistening* focuses on the affective, phenomenal experiences of listening in order to describe the dense pattern of movements that arise and pass away within a holistic gestalt of auditory consciousness. By bringing attention to the *inter* of interaction, interdependency, interrelation, intersubjectivity, intercorporeality, etc., interlistening attends to various phenomena arising in consciousness through multiple affective modes, temporalities, and phonologies. In this way we might say that interlistening is *polymodal* (occurring across multiple sensory modalities such as seeing, tasting, touching, hearing, smelling, and so forth), *polyphonic* (occurring through the pre-linguistic, discursive, and non-discursive soundings of others, both human and non-human, animate and inanimate), and *polychronic* (occurring in a confused multiplicity of temporalities that interpenetrate auditory consciousness, from the *tout ensemble* to the interanimating flux of past, present and future). Interlistening is thus a wholly relational phenomena, akin to the proportional relationships of harmony, which arise epiphenomenologically from the vibrations of interaction itself (Kayser, 1970; Jenny, 2001).

**Artificial Tears: Affective Media as Laboratory Mise-en-Scene**

Lindsey Lodhie (Harvard University)

An experimental paradigm is the cornerstone of this artistic research project, an aesthetic interface where scientific protocol, neuropsychology, and perceptual response intersect. The most literal substance of affect – tears – function as a concrete site for symbolic and material investigation. Although this formless liquid forms a central node, it is largely a point of departure for an extended weave of interlaced discursive, aesthetic, and scientific systems of meaning and modes of encounter.

*Artificial Tears* examines, reconstructs, and reenacts a media ecology of the laboratory by exploring the affective “mise-en-scene” of scientific procedure in psychological studies of emotional tears. Inextricable from historical representations of the affects, from Charles Le Brun’s illustrations of the passions to Eadweard Muybridge’s chronophotographic motion studies, media in the lab are both ubiquitous and largely invisible. Instrumentalized as tools, controls, standards, and prompts, media are, in a sense, de-aestheticized and reduced to functions. As such, scientific methods present an aesthetic and affective excess, invisible within their spheres of operation. This project is a form of reclamation and recuperation of these dimensions.

Treating scientific procedure as a form of film script, this project engages a speculative research method through re-performance and re-making, opening scientific media to aesthetic critique. What is produced is not only a multi-media science experiment but a scenography of the lab performed through many of the same aesthetic codes as the genre film sources embedded as encountered objects. Here, the language of data analysis and visualization is redrawn with reference to a parallel history of 20th century
modernist abstraction, and laboratory stimuli are recreated through the syntax of minimalist modularity. These media objects include time-lapse serial images of composited facial expressions alongside jarring collages of “found footage”: rigorously timed film-clips from nature documentaries, erotic thrillers, and sit-coms. Through this approach, Artificial Tears seeks to expose the aesthetic codes and formal tenets embedded in contemporary scientific method and media with particular reference to the historical landscape of 1960s techno-utopianism, conceptual and systems aesthetics, modernist abstraction, post-minimal performance art and science fiction cinema.

Crystalizing the Canadian Tar Sands
Andriko Lozowy (Keyano College, Canada), Rob Shields (University of Alberta, Canada) and Mickey Vallee (University of Lethbridge, Canada)

For a developed nation, Canada’s economy is unusually reliant on the extraction of raw resources (Veltmeyer 2013, 2014), a reliance whose international exposure has garnered a call for social justice from environmental activists regarding the extraction of raw hydrocarbon-bearing sands and shales (bitumen). By offering a photographic and textual critique of the Athabasca Tar Sands, we are in pursuit of an affective justice regarding one of the most contested territories in the nation’s recent history: Wood Buffalo, home of Fort McMurray, Alberta, Canada and a 63,000 sq/km area that contains the largest known reservoir of crude bitumen in the world.

By way of an aesthetic immersion in Canada’s petroculture (Pendakis and Wilson, 2012), we conceptualize tar sands along spatial determinations in a poetic susceptibility towards resource extraction and its modes of embodiment. The argument will unfold by way of a photographic series composed by Lozowy (Figs. 1-3). Aesthetic immersion extracts an ethos as well as a situational ethics, and provides a sensory coordinate for giving voice to the ambivalences of extraction and violence. The images will exemplify the reduction of ecosystems to “bare nature” (Shields, 2012), a state of exception antecedent to nature as a “standing reserve”. The purpose of such an immersion is to make extraction appear in such a form that gives its images an “ethical crystallisation” (Baudrillard 1990: 193).

This is not a new role for the image as “ethical aesthetic crystal”. Caravaggio’s (1571-1610) Natura Morte (Fig. 4) encapsulates the bountiful nature presumed by capitalism in an aesthetic moment that aestheticizes the indigestible sustenance of rotting food; Goethe’s Faust destroys the land to preserve his future; Melville’s Captain Ahab writes in detail about his predilection for the “purest of oil” extracted from decapitated whales. By way of photographs composed by Lozowy, we are able to show a continuing crystallization of the human relation to nature found in the extractive activity around the Tar Sands. We problematize this contemporary ethos of “bare nature,” indigestible harvest, and decaying flesh not to understand “man” as a configured defense against death, but as a body susceptible to the minor deaths that consume life’s very vitality.

Mid-northern resource extraction contributes to the expansion of the US economy, while hydro and oil have long established Canada’s international reputation as a staples-resource economy. Once highly reputed as the world’s “natural playground”, the image of a nature-loving Canada has been permanently undone by the international critique of its primary sector. Combined, these elements condition state-led maintenance, masked as growth and modernization against which traditional systems were thought incompatible and seen as superfluous. Canada’s history is rich with a colonial tradition of exploitation and dominion over perceived endless resources. But the ingrained historical patterns leave tracks, and Canadians cannot escape the underreported events of their own history.

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On Not To Talk: Hope and Joy as Resilience. The Case of Female Victims of Sexual Violence in the Argentinian Crimes Against Humanity Trials
Cecilia Macón (Universidad de Buenos Aires)
The affective turn has proved to be a relevant perspective in order to approach historical past. Indeed, the affective dimension illuminates the way in which historical actors give account of their experiences while challenging traditional strategies commonly used by historians to assess the past from the present. The origin of this paper can be traced to the unanswered questions prompted by a previous research: the analysis of the ‘metatextimonies’ performed by female victims of sexual violence as a crime against humanity who testified in the Argentinian trials. If in my previous investigation I delved into the complex role played by shame to reshape ‘agency’, the key question surviving from that paper - Historein, 2014- concerns with the experience of the women who refused to testify in such trials: why did they reject the possibility of testifying? what are the affects involved in their account of their past experiences and in the way they imagine such possibility of testifying? The most common answer to this matter fundamentally refers to a situation of denial. It is said that these victims deny the conceptualization of the crimes they suffered as sexual violence and prefer to remain in silence in order to deceive themselves. We consider that this interpretation is, not only patronizing, but also mistaken. In the interviews these women do accept the sexual dimension of the crimes they suffered, but hold a complex and non-traditional notion of political hope that may help, not only to challenge the denial interpretation, but also to recast the distinction between public and private spheres. In their metatextimonies these victims express their need, not to protect their privacy or forget such crimes, but to preserve themselves from the structure of any established narrative, being the one deployed by the Judiciary, by Human Rights NGOs or by the media. Their decision is not lived as non-political, but on the contrary, as a public statement sustained in the need to look at the future challenging the progressive narratives these institutions frequently exhibit. They refer to hope, but not to optimism. To guilt, but not to shame. To the role played by joy in order to institute a transformed resilience after the trauma they experienced, but always through a systematic rejection of the idea of a happy ending implicit in the aim of a fair sentence. Thus, our paper intends to scrutinize the role played by hope (Muñoz, Bloch) and affects considered positive (Tomkins) -usually categorized as non-political- in the constitution of political agency in terms of ‘resilience’ (Macon). Even if it is true that denial frequently plays a role in the victims’ experiences (Cohen, Sutton), the way our female victims express the justification of their decision and their experiences is sustained in a political dimension of affects that may help to reconfigure the way we understand emotions usually considered positive and therefore naïve. We should remember that according to Claire Colebrook there is a strong difference between happiness and joy. If the former needs a narrative form and usually preserves the world order –a definition consistent with Sara Ahmed’s analysis-, the later can be described as the power to affirm and live life: the possibility of finding utopia in the quotidian through a non-abstract conception of hope that considers failure as a key feature of resilience.

The Author is in Pain: Encountering the Non-Belonging Body
Vyshali Manivannan (Rutgers University)

The author is present, competent, dressed for the occasion; with a projector screen behind her, she stands upright and speaks about the affective dysfunctions native to chronic pain. Behind her plays looping amateur footage of the author in pain, undergoing rehabilitative therapy, gritting her teeth to endure ordinary touch. Out loud, she describes herself as invisibly disabled, excluded from the able-bodied world of encounters in which she moves. She describes how her body interpreted an internal rupture as ordinary pain for an entire month, how the emergency room doctors—like so many specialists before them—doubted anything was wrong with her when she sought care.

She looks so well while she speaks, it’s easy to assume there can’t be anything wrong.

While speaking, she removes her blazer and turns around, revealing a tattoo of the female body, naked, faceless, supine, awaiting dissection. She offers you her cell phone, encourages you to view her through a lens. Preset to an augmented reality app, the camera shows you rifts you cannot otherwise see: the affective disruptions of fibromyalgia, the body disarticulate. You are distanced by this third eye, but it
also brings you closer by allowing you to see more. While the screen is before you, she asks you to touch the image. She is starved for touch, and all touch hurts her. You are forced to encounter, with more than one sense, the destabilization of the contained body’s containment of suffering, the deterioration of the seemingly productive body. You are forced to confront what is at stake in the sensory management and medicalization of the fibromyalgic body.

Ultimately, this project is staged in the tradition of extralinguistic confrontational practices exercised by those excluded from political participation and, as such, intends to create a discomfiting affective interruption leading to a transformative place of understanding via multiple registers of relatedness to the non-belonging body.

Feeling the Baltimore Vibe: Hapticality, Rhythm, and 'How We Party'
Gerald Majer (Stevenson University)

The Druid Park Vibe is a black drum circle that started in the early 1970s and continues today in Baltimore 2015. Like other black drum circles (most prominently in Harlem, Washington D.C., Chicago and Los Angeles), the Vibe community is about "performing Africa," to enlist Giavanni Washington's phrase (Performing Africa 2013). Such performances are certainly Afrocentric, but as Washington argues, the inscription of "Africa" is an ongoing palimpsest of improvisation which forgoes the settled itinerary of a nation, state, or historical narrative. Thinking about the Vibe, where I have been participant since 2013, I want to join Washington's study to an essaying of Fred Moten's concept of hapticality, which he defines as "a way of feeling through others, a feel for feeling others feeling you" (The Undercommons 98). Hapticality in Moten's account is not subject-centered, nor is it collective. Rather like Lauren Berlant's concept of nonsovereignty, hapticality admits incoherence and precarity; "the moment becomes a theory of the moment, of a feeling of a presence that is ungraspable in the way that it touches" (94). With an ethnographic and experiential focus, I look at Moten's hapticality in more specific terms of the drum circle's working and unwrorking of "rhythm." I briefly unpack the history of the word in racial imaginaries and in the account given in Moten and Harney's recent piece, "Al-Kwariddim" (2014). My informing question: in the "swarm of provisional, revisional practice" of black rhythm (198), what can we learn about "how we party" (UC 99) and what might drum and drummers contagiously teach us about the "worklessness" and the "unpayable debt" of black affect?

Feeling Better: Gendered Becoming, Microprosthetics, and Neocolonial Necropolitics
Hilary Malatino (East Tennessee State University)

The microprosthetics of gender – hormone injections, contraceptive technologies, anti-erectile dysfunction drugs - are richly ambivalent phenomena, operating as mechanisms of corporeal control while also enabling access to forms of embodied becoming that are linked to the production of joyful affect. Several trans studies scholars – Michelle O’Brien and Beatriz Preciado among them – have examined the ways in which these microprosthetics are situated in complex, interwoven webs formed by pharmaceutical companies, national regulatory bodies, insurance companies, and research facilities that serve to maldistribute access to these biomolecular technologies. This paper examines the naturecultures that shape the microprosthetics of gender through a decolonial lens, focusing on the neocolonial histories of research, development, and distribution that have produced these microprosthetics as well as the contemporary regulation of access to them. Through examining the colonial roots of pharmacopower, I explore how gender self-determination becomes deeply stratified, creating a situation where racial, geographic, and economic privilege determine who can avail themselves of the biomolecular prostheses on the market and who, conversely, experiences intensely coercive and forced gender determination. Ultimately, I argue that the affective experience of the microprosthetics of gender as joyful – in the Spinozan sense of enhancing one’s power to act – is routed through a neocolonial necropolitics that historically and contemporaneously exposes certain bodies to violence, degradation, and
slow death in order to develop the technoscientific knowledges, artifacts, and practices that enable other bodies to enhance their capacities of autonomy, self-realization, and corporeal pleasure.

**The Pain of Pure Potential: Affective Assemblage, Notions of Family, and the Fluid Meaning of Purity Rings**
Jimmie Manning (Northern Illinois University)

“Affect is the commonplace, labor-intensive process of sensing modes of living as they come into being…. The lived spaces and temporalities of home, work, school, blame, adventure, illness, rumination, pleasure, downtime, and release are the rhythms of the present as a compositional event” (Stewart 2010, 340)

This paper explores the affective possibilities of purity rings as they animate everyday lived experiences for both the young women who wear them and their families. I draw from open-ended interviews with parents, daughters, and collective families to consider how affect interplays with the meaning-making surrounding purity pledges and the rings that accompany them. The analysis demonstrates how purity rings have fluid meaning as they are located or invoked in a particular space and time. The affect that accompanies/constitutes this meaning offers a sense of how family members believe lives can be lived versus the sometimes harrowing experiences of how their daughters are living life. This contrast impacts both the constitution of family and purity across different situations and contexts as they are informed by different affective assemblages. I also consider how my presence as an interviewer plays into affect and, consequently, meaning.

**Cyborgian and Monstrous Affects: Kinship by Affinity in Canadian Feminist Speculative Fiction**
Belén Martín-Lucas (University of Vigo)

Prominent philosophers critiquing our neoliberal age such as Donna Haraway, Rossi Braidotti, Michael Hardt and Antonio Negri have all drawn from literature the figure of the mutant monster that symbolically embodies their conceptualizations of the posthuman. Science fiction, cyber punk, speculative fiction have provided them key examples to illustrate the transformations taking place in the forms of relations available in our turbulent present. In this paper, I propose to examine speculative fiction by Canadian racialized queer feminist writers from a critical posthumanist perspective in order to investigate the new paradigms of affective kinship they propose. Selecting specific examples from 21st century narratives by Nalo Hopkinson, Larissa Lai and Hiromi Goto, I will showcase how the nuclear family of capitalist modernity is disrupted and exploded, cyborgian relations emerge, cross-species love flourishes and solidarity bonds posthuman subjects by affinity and common political interests across generational, racial and gender gaps. In these literary examples, affective relationships between cyborgs, mutants and aliens help expose the inhumanity of human capitalist necropolitics. Feminist literature thus confirms its activist social function of imagining alternative worlds from intersectional politics that contest the anthropocentric and androcentric epistemologies of our neoimperialist regime.

**Affect and Extraction in the Anthracite Coal Region of Northeastern Pennsylvania**
Melissa R. Meade (Temple University)

What stories do these ruins tell? What is the affective legacy of the anthracite coal industry and when is extraction complete in the single-industry Anthracite Region? How do residents relate to these ruins? What might happen to a community when a coal breaker—the archetype of coal extraction—sits in ruins sits on the landscape for 45 years, decaying, only to be torn down without much fanfare? How do the echoes of “spectacular violence” (Thomas 2009, p. 109)—ghosts of deaths, dismemberments, child labor, executions, mine fires, land subsidence, and ethnic conflict echo through these places and spaces? How
do they get passed on to family members? What does it mean when you grow up thinking of spaces as “land” that were really “fill,” slag, culm, or waste?

To approach these questions, this paper tracks the cultural poesis of (de)industrial life scenes or “aesthetic act[s] that animate … and literally make … sense of cultural forms and forces at the point of their affective, material, or imaginary emergence” (Stewart, 2002, p. 350) in the Anthracite Coal Region of Northeastern Pennsylvania attempting to follow traces of the past as they emerge and the day-to-day practices that sustained them. The paper therefore concerns itself with intensities and flashpoints as they arise in daily life. As a particular flashpoint, this paper focuses considerably on Coal Region residents’ processing of the demolition of the ruins of Saint Nicholas Coal Breaker and the manner in which they rapidly made and shared media. The media were shared with and through a digital humanities collaboratory that I created and maintain through an active Facebook page of 6,500 members (at the time of writing) (https://www.facebook.com/AnthraciteCoalRegion) and a corresponding website (http://anthracitecoalregion.com).

Although I am embedded in the community, the present work differs from traditional ethnographies that base their work on studying a population in that I view my informants as producers of knowledge and I thereby seek to contribute to intellectual work already under way in the region. This commitment led me to create this Facebook page and companion webpage both of which invite residents to read images and materials and offer interpretations as a critical practice. Around the image of the Breaker, community members remembered life in the shadow of the Breaker, sought to preserve its memory, and subvert its demolition. Community members became producers of media documenting the Breaker scene in a kind of “graphomania” (Stewart, 2002, p. 356 citing Boym) or the “incessant practice of recording the details of everyday life in order to gain access to it” (Stewart, 2002, p. 356). Through photographs and videos residents expressed imaginations of its future demise, regrets of not documenting it over time, and used documentary techniques to engage in the aesthetic act of capturing transformative processes as they unfold on the landscape.

In this particular Appalachian coal-mining region, processes of labor identification and dissidence were traumatically short-circuited by the closing of the mines and “postproletarian” (Comaroff & Comaroff, 2001, p. 14; Marx, 1939/1991) histories rendered unspeakable. Meanwhile residents remain subject to the “affective legacy” (Bright, 2012, p. 315) of illegitimated pasts while confronting the lowest health outcomes in the state (cf. 2015 County Health Ranking, Pennsylvania, Robert Woods Johnson Foundation).

**When Pain Affects and Bodies Connect**

Maria Mortensen (University of Southern Denmark)

My paper will focus on a field study of the cultural community surrounding suspension as a bodily performance. I will show how pain can be viewed as a particular form of inter-relational bodily affectedness. In my analysis pain becomes a way of intertwining bodies and creating different forms of togetherness (Berlant, 2011: Butler, 2004, 2009). Hereby I challenge a common understanding of pain, for example in Elaine Scarry (1989):

> “Thus pain comes unsharably into our midst as at once that which cannot be denied and that which cannot be confirmed. Whatever pain achieves, it achieves in part through its unsharability, and it ensures this unsharability through its resistance to language.” (4)

Allowing the willful hurting voices from my empirical knowledge to speak up, I suggest that it is too limited to conceive of pain in terms of destruction, uncertainty and violence (Biro, 2004). Moreover pain must be considered as peculiar, present and often subversive ways of creating meaning, communities and bodies. I take my point of departure in Sara Ahmed’s (2002, 2004) notion of pain as *intensification*, by which worlds and bodies materializes, as well as Joanna Bourke’s (2014) readings of pain as temporal and spatial bound events, which points back at the body from which it is seen as derived from.
Decolonizing Landscapes: Peripatetic Cultural Production and the Power of the Ordinary
Kristen Mundt (University of New Mexico)

In *A Field Guide to Getting Lost* (2006), Rebecca Solnit argues that the tools of Western enlightenment scholars are like the nets of fisherman, hauling in the unknown, while artists take us back into the dark sea (5). I am interested in the intersection of scholarly and artistic production that resists the tyranny of knowing, but also critiques increasingly confusing and oppressive capitalist conditions. What does it mean to labor, love, and fight for justice from a consciousness that is critical, but arises from the messiness and vitality of confusion and chaos? This paper is an attempt to answer Elizabeth Grosz’s call for philosophers to “think with” art, not necessarily as a tool of evaluation, but to provide language for the affective forces animating the relationship between living bodies and works of art. Using a theoretical framework informed by Deleuze and Guattari, Elizabeth Grosz and Lauren Berlant, I will analyze Lima-based artists Raimond Chaves and Gilda Mantilla’s *Twenty-one Amazonian Maps*, a mural commissioned for the 2014 SITE Santa Fe Biennial, *Unsettled Landscapes*. The primary question explored by the curators was not what is landscape, but how are landscapes used to reinforce certain social values, experiences, and forms of knowledge over others? If this work succeeds in performing a decolonizing function of both landscape and western knowledge production, what theories and tools can scholars use to support the affective experience of disorientation and the vulnerability of getting lost? How might entering the murky experience of the body provide new ways of resisting and de-colonizing oppression, not just for artists and residents of the Global South, but for scholars struggling to language the conditions of neoliberal global capitalism?

The World as Medium – Whitehead’s Media Theory
Andrew Murphie (University of New South Wales)

Recently some scientists studying what happens in neurons when animals move freely created a bizarre media assemblage. This combined the generation of virtual world events for worms (by tampering with their neurons via optogenetics) with these worms “free” movement through their actual surroundings. Contemporary media and world are indeed finding many strange continuities and overlaps. Yet this paper suggests that what looks strange in such assemblages has always been the case. Contemporary media only draw attention to this more because, first, they possess more technical power to work within the entire world as medium, and, second, they increasingly diagram media/world relations with an acceptance of world as medium and media as world.

Long ago, Alfred North Whitehead wrote of this ‘world as medium’—for him, a medium for the ‘vector transmission’ of feeling. For Whitehead, “worlds” are worlds of feeling (feeling as worlding). Signal, the basis of media and communication, is feeling in movement, which is to say the world in movement, which is to say the world communicating itself in feeling as it creates itself. Things or events—both of which we can consider as what Whitehead terms “actual occasions”—do something special within the world as medium. They maintain their intensity. This paper will outline a theory of affect, signal, intensity and world, drawing largely from Whitehead and Deleuze. It will also provide a quick series of propositions concerning affect and politics that arise from thinking the world as medium.

Memory, Performance, and the Politics of the Visual
Kaitlin M. Murphy (University of Arizona)

In the aftermath of the atrocities of the twentieth centuries in many countries across Latin America and beyond, the question of how to move past not just the traumatic events themselves, but also through the post-conflict and post-transition periods into the “post-post” period – without forgetting or dishonoring or neglecting the past – is one without an easy answer, especially when that past so often remains fissured, unsatisfied, and un-reconciled. This paper focuses on Argentine photographer Julio Pantoja’s 2014
“visual performance” Tucumán Kills Me. Action #2 (We Came from Dust), in which a rolling sequence of photographs of the disappeared, disinterred mass graves, survivors, and the trials of perpetrators’ is projected onto a huge screen, the live body of the photographer hunched over his laptop, as the accompanying soaring music fills the darkened room. Deliberately staged at the intersections between visuality and performance, past and present, haunting and liveness, ephemerality and timelessness, this art piece seems to query the meaning of the potential end of a cycle of violence, fear, and loss. In dialogue with Kathleen Stewarts’ Ordinary Affects (2007), Jonathan Flatley’s Affective Mapping (2008), and Todd Presner et al’s concept of “thick mapping” in the recently-published Hypercities (2014), I explore the under-theorized relationship between affect and memory, arguing that art projects such as this one deliberately play with ambiguity and overlapping stories to perform a sort of diachronic, affective, and layered “thick memory mapping” that is essential to our understanding and perception of the various and complex “posts” as well as the “post-post” period.

The Space of Indeterminacy: Theorizing the Mother
Amber Musser (Washington University, St. Louis)

In 1970’s The Dialectic of Sex, Shulamith Firestone argued fiercely against motherhood. A feminist revolution, she argued, would sever the link between reproduction and women and break “the tyranny of the biological family.” Though dramatic, Firestone’s understanding of the problem of motherhood is one that hovers around feminist and queer theory. The mother has become a symbol of the impossibility of subjectivity and agency. She is the albatross who must be vanquished in order for a new generation of queer theorists to prevail. In contrast to this portrait of the mother, this talk urges us to think through the mother in a non-essentialist way, but racialized way. Using Melanie Klein’s framework of reparative reading practice and her emphasis on the mother-child dyad, I urge a return to third world women of color feminisms such as Cherrie Moraga and Audre Lorde in order to re-read the mother and kinship through race. Moraga and Lorde articulate a vision of the mother as tactile, loving, and, importantly related to a geography and race. I use this spatial reorientation of the mother to think about the ethics of touch and place. This reconsideration of kinship and psychoanalysis makes race and femininity central. Importantly, these new formations of the mother and rereading of 1980s feminisms center racial and sexual difference and allow us to think through the politics of solidarity in a new way. We begin to imagine the maternal in queer theory as a space of possibility and desire rather than negation.

Fugitive Proximities: Mobile Media Practices and the Black Lives Matter Movement
Ali Colleen Neff (UNC – Chapel Hill) & Sindhu Zagoren (UNC – Chapel Hill)

From Oakland to Ferguson and Baltimore, activists in postindustrial Black communities are cultivating increasing global attention to the excessive state violence against them. In 2014, the Black Lives Matter movement amplified its message through the textures of emerging media forms: cell-phone videos, Twitter reportage, hashtags, vines and blogs. Through off-label uses of these media, the realities of violent policing and structural violence came to roost in the signals of mainstream media, powering the possibility of social change.

Mobility studies, concerned with the differential ability of global populations to access the resources necessary to survival, attends to the physical body as the medium by which subjects and populations move toward stores of resources, or are kept from them. In this study, we examine the critical communicative practices that allow young people to empower themselves beyond the confines of neighborhoods they often describe as the “trap”: cartographies of dispossession and abandonment. When migration is impossible, this mobilization of ideas and information both brings residents of systematically impoverished populations into new modes of solidarity with each other across space and time, and creates
tactical, forced proximities with broader publics and governing agencies. We attend to the spatial dimensions of underground media production and distribution to locate the circulation of these fugitive modes of affect: ones which work beyond the confines of locale.

Mobile media have been historically central to the communicative practices of African American communities, from mobile soundsystem culture to community radio, the deliveries of Pullman porters, and the signified lyrics of the blues singer. Here, we attend to the ways in which digital practitioners mobilize the local sensations of immanent state violence to organize the political imaginations of those far beyond the borders of their impoverished neighborhoods.

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“*We Shall Overcome*” to “Big Yellow Taxi”: Music as Affective Art in an Environmental Social Movement
Megan O’Byrne (University of Utah)

Social movements, time and again, employ musical tactics as means of disseminating their ideas and publicizing their plight. While the role of music in social movements has been studied from a variety of communication perspectives, I argue that affect remains a lacuna in the literature. What has been overlooked is how music, in collective performance by protesters themselves, works to affectively bind the movement and protester together. This gap in the literature leaves out the performative, embodied, affective influence of group singing in social movements. It is in pursuing *in situ* methods of research that we can begin to tune into affect especially as it is apparent and transmitted through group singing. In this study I employed rhetorical field methods (RFM) as a means of “being there” in order to capture affect which, I argue, lays at the confluence of bodies and music. In this case study of a grassroots environmental social movement that consciously deployed artful tactics, including the citation of protest songs from bygone eras, affect emerged as an articulatory process that allowed protesters their own becomings. As difficult as it may be to witness, participate in, and lend words to an extra-discursive affective experience, co-participating in the movement allowed me to experience my own affective becoming. Affect research, in real time, necessitates a novel set of methodological tools and I argue that RFM as participatory ethnography can fill that gap.

**Desiring Devastated Landscapes: Affective Intimacies After Ecological Collapse**
Courtney O’Dell-Chaib (Syracuse University)

Reflecting on Edward O. Wilson’s conception of biophilia as our human innate tendency to be oriented towards life, this paper considers affective intimacies with non-human others after ecological collapse. Eric Fromm similarly defines biophilia as “the passionate love of life and of all that is alive,” and this passionate love, Wilson and Fromm agree, is essential to human health and happiness. But when so much has been lost, when critical damage has already been done, is the love gone as well? When places we call(ed) home are no longer places of desire, what kind of love is required for reparative work in damaged environs? Centering on the Gulf of Mexico coast after the British Petroleum Deepwater Horizon disaster, this paper asks- what does it mean to love life in devastated landscapes?

Reading devastated landscapes as affective landscapes where an emotional bond with these environments could be love, but also constellations of shame, guilt, disgust, or apathy, in this paper I argue cultivating biophilia within ecological destruction would require thinking through the often

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unsettling, possibly terrifying, quotidian intimacies humans have with other creatures in areas of ecological collapse. Theorizing the assemblages of humans/land/nonhuman creatures/corporations, relationships of “difference and displacement”, that make up the affective economies of Gulf residents, the “complexity of being bound to life” on the Gulf Coast, I argue, is more ominously intricate than the affective orientations suggested by some conceptions of biophilia.

P

In the mood for distraction
Susanna Paasonen (University of Turku)

Launched in 2013, Distractify is a media startup aiming to generate and distribute viral content by capturing user attention, similarly to its competitors such as Upworthy or Buzzfeed. 2013 Business Insider interview with Distractify CEO Quinn Hu explains that “The idea is to bring people closer through a shared experience. Hu says he wants to make people feel an emotion that's universal.” Distractify is far from being alone in aiming to trade in affective value since the uses of social media can be more generally seen as driven by a search for affective intensity translating as moments of paying attention (Dean 2010; Paasonen 2015). Attention is discussed in the framework of attention economy as a valuable commodity (e.g. Webster 2011; Crogan & Kinsley 2012) whereas distraction, involving pleasurable entertainment and dissatisfactory disorientation alike, has been associated with cognitive overload and lack of focus (Crary 2014; Andrejevic 2013; Stiegler 2010). Drawing on Distractify and examining its promise of transmitting spreadable and socially adhesive universal emotion, this paper inquires after the value of distraction in social media. Understanding distraction, like attention, as both affective and cognitive, the paper explores its role in the affective capitalism of clicks and shares. Rather than conceptualizing attention and distraction as mutually opposing, the example of Distractify helps to see them as the two sides of the same coin – as rhythmic patterns in the affective fabric particular to late capitalist culture.

The politics of encounter: listening as intensification of affect
Ana Pais (University of Lisbon)

There has been an increasing interest in thinking sound through affect and affect through sound. Affect is performative: it does things to bodies and spaces, shaping our contact with the world. It creates worlds informed by discourses of power. It creates atmospheres because it can be transmitted. Likewise, sound is an event that builds atmospheres, modulated by “politics of frequency.” It vibrates and propagates through wavebands of rhythmic patterns. Practices of listening as modes of feeling are performative forces generating a particular embodied knowledge that hasn’t been sufficiently addressed. Performance is a critical site to examine affective worldings brought forth by the encounter with an audience. Engaging in processes of collective listening, audiences amplify and intensify the circulation of affect in the theatre room revealing the political, the ethical and the aesthetic power of listening acts. Nonetheless, we lack an accurate vocabulary to name and describe such encounters, allowing the traditional discourse of the “magic of the theatre” to perpetuate affect as unspeakable phenomena. Yet, as my interviews with North-American, Brazilian and Portuguese actors, dancers and performers indicate, performers acknowledge the productive tension of rhythms and intensities the audience feeds back. In this paper, I will unpack practices of listening in performance showing how performers develop a discernable sound-felt knowledge of audience engagement. In turn, these empirical findings also foreshadow the audience’s function in performance as an affective resonance, a mode of tension and attention that works with rhythm and whole-body sense that I shall elaborate discussing Sarah Ahmed and Brennan’s models
of affect circulation and Henriques’ notion of vibration as rhythmic patterns.

**On sensation, affect, and motor habits in Ravaissou and Bergson. Habit-bodies.**
Mark Paterson (University of Pittsburgh)

“We are right when we say that habit is formed by the repetition of an effort; but what would be the use of repeating it, if the result were always to reproduce the same thing?” asks Bergson in Matter and Memory. The answer, of course: difference, to compose (and recompose) the body. In ‘contracting’ a habit, this is not habituation, mere repetition of movement and sensation. For both Ravaissou and Bergson, habits are formed to advance a spontaneity, a volatility, innervation (the stimulation of new neural pathways through non-habituated movement patterns). There is a deep history of theorizing habit, of course, from Hume and Reid to Bichat, Maine de Biran, Ravaissou and Bergson, and Merleau-Ponty was evidently influenced by having taught courses on Ravaissou at the Collège de France. More recently, since its English retranslation in 2008, there has been great interest in revisiting Ravaissou within philosophy and critical theory as a productive historical moment for a nondualistic re-examination of pre-reflective embodiment, including Sinclair (2011), Bissell (2011), Blackman (2013), and Grosz (2013). This paper presents material from an ongoing research project on sensations of the moving body. In the first part I briefly outline the salient aspects of Ravaissou’s innovative formulation of habit and the place for affect in some historical antecedents. The second part focuses upon aesthetic implications for ‘motor habit’ and non-imagistic sensation, and considers one of the central tenets of De l’habitude, explicitly picked up on by Deleuze (1994), that habit draws something new from repetition: i.e. difference.

**Creaturely Love: How Desire Makes Us More and Less Than Human**
Dominic Pettman

Having previously emphasized the mechanics of love, as a specific and tangible configuration of communications media, I now seek to bracket technology. I do this in order to explore some of the ways that love is inflected by and through bodies that are too restless, troubled, and/or excited to settle on a merely human ontology. (While duly acknowledging that the body has its own type of “organic technics.”) The focus for this latest project is thus the semiotic-material nexus of the (loved) creaturely body: suspended somewhere between the subhuman, the posthuman, the infrahuman, the nonhuman, and the superhuman. My paper thus posits and sketches the figure of ”creaturely love,” ultimately arguing that all love - whether between a man and a woman, a woman and another woman, or a transgender person and a cat - can be considered essentially creaturely (or inhuman). It thus seeks to expand the circle of the “lover’s discourse” – so beautifully detailed by Roland Barthes – to include non-humans; while simultaneously demonstrating some instances in literature, philosophy, and art where intense, transitive affection between humans threatens to dismantle the rigid ideological distinctions between species. This paper will thus discuss some key moments in which animals have played allegorical roles in our own libidinal economy, and how these can either fortify or compromise the resilient humanist engine which powers Giorgio Agamben’s “anthropological machine.” The goal of the project is to track some of the ways in which our own dormant or repressed animality has provided the material-conceptual reservoir for emotions and expressions that (disingenuously) seek to reinforce our sense of human exceptionalism. At the same time, it seeks to identify some moments in our various media archives where creaturely love is not so much used as a figure of disgust or disavowal, but rather constitutes an unfulfilled lover's promise, all-too often only whispered beneath the noisy exclamations of human ardor. Creaturely love, I will argue, is thus a form of under-recognized mutual attunement which can help us better navigate the more abject aspects of contemporary life: specifically, narrowly presented biopolitical modes of affection within and between beings.
No need for temporality in queer life? Owen Renik’s mistakes and Judith Butler’s resignification of shame
Bogdan Popa (Oberlin College)

This paper deploys psychoanalytic thinking to revise J. Butler’s understanding of shame in queer performativity. I draw on the work of Owen Renik (1993) to challenge the notion that counter-normative acts have to derive from a temporal gap between action and cognition. Renik contested the view that good analysis should always stem from the analyst’s psychic work to pull back from shaming or humiliating the patient. In a paradoxical move, the unconscious shaming and sadism on the part of the analyst can open up new possibilities for analytic engagement.

Renik’s call to re-think the analyst’s use of shame speaks to Eve Sedgwick’s (2003) emphasis on the importance of making mistakes creative and sexy in queer practices. Yet queer theory, as exemplified by Butler’s (1993) reading of Passing, sometimes avoids a deep engagement with the sadism of queer characters. By using Renik to re-read Passing, I show that the key character of Passing, Clare Kendry, defies heteronormativity by generating scandal and emotional hurt. The potential sadism of queers can be rethought starting from Boesky’s (1990) observation that the analyst needs to get involved emotionally in a manner that “he had not intended.” Rather than banning “mistakes” from queer life, this paper calls for a practice of abandoning the imperative of thinking before acting—or of repressing our sadism before articulating it.

Sonic Contagions and Libidinal Technics
Eldritch Priest (New York University)

In Žižek’s argument that television laugh tracks preemp our passivity by laughing for us, he points to something that seems to have been glossed over in our effort to grasp the technical origins of the species. While machines may indeed laugh for us, it is we who get the joke—we who, as Kant says, suffer the “sudden transformation of a strained expectation into nothing.” This is not, however, a reinstatement of humanist values but a remark on the fact that the exteriorization of technics works both ways: Just as machines think and remember for us, we feel and forget for them. Our longings, joys, and suspicions—all the affective vectors that give life its signature style of suffering—are the libidinal technics of machinic faculties. Indeed, this oversight is the source of the technical object’s alienation from itself and, as I argue in this paper, the basis for understanding that feeling is not an organic prerogative but a technical outgrowth of faculties that are not strictly human. Expanding on Baudrillard’s theory of “reversibility,” and examining Jacqueline Hoang Nguyen’s 2009 sound work For An Epidemic Resistance that refigures the Tanganyika laughter plague of 1962 as the malfunctioning of a social mechanism, I advance the idea of libidinal technics as an imaginary solution to the problem of affective contagion in an environment that, as David Foster Wallace says, is defined chiefly by its electric definition.

Affective Warping of Manifolds: No Movement, No Brain
Andrey Radman (Delft University of Technology)

The paper is an attempt to shake off the architecture’s bad habit of representationalism (culture of hylomorphism) and embrace the creative environmental, social and psychic morphogenesis. We ought to stop treating systems as isolated first (structure) and as interacting second (agency). In their paper “Symmetry and Symmetry-Breaking in Thermodynamic and Epistemic Engines: A Coupling of First and Second Laws” the ecological psychologists Kugler and Shaw propose a different strategy based on the non-linear coupling of the laws. The transversal coupling is irreversible across different scales (symmetry-
breaking) and reversible across the same scale (symmetry preserving). For any two (or more) interacting systems, there is a subset of solutions that can be used to understand the outcomes of their dynamical relationship. The ‘critical set’ that specifies shared symmetries between the respective systems of organisms and their environments is called affordance, akin to the Deleuzian affect. While meaning is traditionally defined in terms of an organism’s perceptions governed by ‘intentionality’, affect is a-personal, pre-subjective, extra-propositional and sub-representative, i.e. immanent.

Experience is not an event ‘in’ the mind. Rather, the mind emerges from an interaction with the environment. In this light, the Greek entasis, for example, is not an optical but rather an affective ‘correction’. Kugler and Shaw underscore that it is not the observer who causes the effect (self-inducing). Rather, the observer’s state space is literally warped by what it detects. Architects ought to know by now; the so-called perceptual illusions are not illusions, but locally generated (geometro-dynamical) effects. Things are powers, not forms.

The Dapper Affect Alien’s Neoliberal New Clothes
Erin J. Rand (Syracuse University)

The past several years have seen an explosion of queer fashion blogs and tumblr accounts, as well as new brands, businesses, and pop-up stores, which feature clothing and accessories described as “masculine of center.” Targeted toward butch women, transmen, tomboys, genderqueers, and others who desire masculine fashions for bodies not traditionally recognized as male, this new movement in style and design affirms nonconforming gender presentations that are typically excluded from the bi-gendered fashion world; it does so by appealing to the everyday affective practices of dressing as a means of activism and identity construction. In these websites and stores, the mundane challenges of dressing the “unconventionally masculine” body are infused with both the sting of social alienation (these subjects do not derive pleasure from the proper sartorial objects (Ahmed 2010)) and the neoliberal demand for personal expression through commodity consumption and display. Viewers and shoppers are thus invited into a transgressive community oriented around a cluster of “shared banalities” that form its recognizable signifiers—wingtips in small sizes, shirts tailored without bust darts, clever bowties, bespoke suits for gay weddings—and offered the sense of recognition and relief of “being ‘in’ something with others” (Stewart 2007). But the feeling of being “in” a consciously styled “queer fashion revolution,” as DapperQ.com puts it, arises precisely insofar as the affective excess of the queerly gendered body provides the potentiality, the newness, the “life overspilling” (Massumi 2014) that invigorates capitalism and ensures consumers’ continued resonance with its handsome, but ultimately cruel, objects.

Affect After Apartheid: Human Rights and Representation in Sindiwe Magona’s Mother to Mother
Manav Ratti (Salisbury University)

South African writer Sindiwe Magona’s novel Mother to Mother (2000) tells the story of Amy Biehl who, after graduating from Stanford University, travelled to South Africa to help organize the first democratic elections in 1993. That same year, Biehl was murdered by a group of young black South African men. Magona’s neighbour was the mother of one of the young men, and Magona writes the novel from that mother’s perspective, as a letter to Biehl’s mother. Invoking the genres of the non-fiction novel, the memoir, and the epistolary novel, Magona uses a range of literary devices to represent that which resists representation: the murder and the wider violence (ideological, affective, and otherwise) of apartheid. I argue that in the transnational space “between” South Africa and the United States, and in the affective intensities passing “in between” the two mothers, there emerges an aesthetics of affect constituted by the ethical compulsions of empathy, compassion, and justice. I pursue how Magona’s experimentations with literary form attempt to represent and use affect as a forum for communicating knowledge about apartheid and human suffering, and to use that knowledge toward ethical change. Magona reproduces the philosophical contours of justice as theorized by Derrida, Levinas, and Drucilla Cornell, particularly with
Cornell’s feminist theorizations of non-western forms of justice and affective community. I thus read affective intensity as both the singular event of murder and as the ideological condition of apartheid. Magona invokes metonymy as a possible relation between these two forces, a relation with which she experiments through the stage of transnational affect.

**Drive, Pleasure, Affect: Sexual Temporalities in Post-Pornography**
Peter Rehberg (University of Texas, Austin)

Sexuality in its psychoanalytic understanding and its queer reception is conceptualized as a question of survival, for instance in Bersani’s account of sexuality as ontologically masochistic. Affects in Tomkins’ and Sedgwick’s view somehow lie beyond such a tragic dimension of sexuality. Affects are not related to the emergence of the subject in the same way. Does that mean, when we talk about affects, we don’t talk about sexuality anymore? Starting from this opposition between affect and sexuality I want to destabilize this juxtaposition in order to make room for sexuality in our discussion of affects. An intimacy between sexuality and affects can be documented with a return to Freud: Indeterminacy is often mentioned as being characteristic of affects, but Freud, in his *Three Essays on the Theory of Sexuality*, already stated that it is the drive, which is initially undirected, and independent of its object. What, then, allows us to distinguish between drives and affects? In this paper, I am interested in the question to what extent we can claim the ephemeral not just as the temporal condition of affects but of sexuality as well. Deleuze’s anti-psychoanalytic notion of desire and Foucault’s idea of pleasure pave the way for an understanding of sexuality beyond the tragic, beyond memory, and beyond subjectivity. Such reconceptualization of sexuality from the perspective of affects seems especially helpful in order to understand representations of queer sexualities in the 21st century. My readings of passages by Freud, Foucault, and Deleuze will help me to understand the visual sexual aesthetics of the queer post-pornographic fanzine *Butt*.

**Encountering Radical Absence: Traumatic Affects in the Digitally Mediated Experience of Disappearance**
Michael Richardson (University of New South Wales)

Disappearances keep appearing in the digital sphere: MH370 vanishes into sky yet its real and imagined journeys are traced ceaselessly; the Australian government imposes a media blackout on the turning back of boats loaded with asylum seekers; friends learn someone close to them has died when Facebook ‘memorializes’ their page. Each is different: a lost airplane, unreported boat people, a deceased life. In the work of trauma studies scholars such as Cathy Caruth (1996) and Shoshana Felman (1992), such events are felt but unrecognized, known to have happened but unable to be represented. Yet these are traumas that can be experienced with intensity and immediacy in the mediated worldings of the digital. They are encounters with radical absence. Affect theory offers the means to reconceptualise this “vicarious trauma” (Kaplan 2005, p. 87); it bridges the conceptual gap between an event that happened and the meaning it contains. Since affect is ‘the simultaneous participation of the virtual in the actual and the actual in the virtual, as one arises from and returns to the other’ (Massumi 2002, p. 35), it offers a way of understanding trauma in keeping with the digital: fluid, moving, changeable, multitudinous and even contagious. This paper traces the contours of encounters with the vanishing of MH370, the concealment of the suffering of asylum seekers and markers of digital death as encounters with radical absence that might well be emblematic of the complexity of traumatic affect and mediated trauma in the digital sphere.

**Anarchist Affects: Performing the Fragment**
Sarah Richter (New York University)

Anarchy has always been about the making of alternate organization, an organizing that refuses to commit to fully articulated form. Rather than submit to deterministic structure, anarchist movement typically
counter-operates with provisional planning among localized and diverse affiliations, practices, actions, or performances, whose critical strengths lie in their interrupted and interruptive movement.

To develop a working theory of anarchy commensurate with multi-directional practice, James C. Scott calls his writings on loose but politically resonant thoughts, sketches, and events, “fragments.” Occupy organizer and academic David Graeber has similarly picked up the refusal to formalize theory, finding the fragment’s incipient organization in a productive cross-section of affect theory, queer utopianism, and performed practice: fragments, he writes, operate as “a nod to the outline of a body of radical theory that does not actually exist, though it might… [suggest] the contours of what could be.”

In applying to Stream #15, I’m interested in how the written fragment performs anarchy as an embodied “emotional philosophy,” according to Peter Marshall, or a “politic of intensities,” as Judith Butler writes — to performatively encourage concepts-in-pre-articulation, events-in-the-making, and loose but imaginative bids at more joyous ways of being with. I’ll explore how writing the fragment offers a way to think through politics made by experimental practices of building. I’ll elaborate on how writing shapes the political, and how its practice might become anarchist in a commitment to alternative form.

The collective partiality of the anarchist fragment — doing together, incompletely — might also invite an anarchistic thinking about the provisions, constraints, and affective structures of what is written. If the collective partiality of the fragment operates as an invitation to break down, begin elsewhere, recombine, and repurpose, what kinds of joyful, irreverent political movements might this refusal be inspired by, and inspire?

Cliche Clusters: Nine-Eleven Refrains as Ordinary Melodramas
Marnie Ritchie (University of Texas, Austin)

This paper revisits Nine-Eleven clichés, in particular “never forget,” arguing that the clichés are not merely spectacular displays of intensified affects at the level of state discourse, but also a mundane phenomena that promises an invigorated agency to those who use them. Lauren Berlant calls bits of patriotic discourse “cliché clusters,” repetitive, phatic utterances. Katie Stewart writes, “Disparate things come together differently in each instance, and yet the repetition itself leaves a residue like a track or a habit — the making of a live cliché.” This paper looks to how refrains provide habits in which to live. Affect theory revitalizes genre studies and presents melodrama as everyday feelings staged by refrains (i.e. innocence, weepiness, powerlessness, anxiety, and aggression). Given melodrama’s historical relation to women, to what extent do melodramas of terrorism subvert “the feminine”? How do refrains provide resources to keep living in times of “unfreedom”?

This paper advances a method of genre criticism that can read clusters. Linda William’s seminal essay on body genre allows critics to read “clusters of action”: knots of discourse, feelings, words, images, and bodies that “go with” one another by virtue of being repeated in close proximity. This genre analysis demands attention to ordinary patterns of experience: Nine-Eleven merchandise purchases and online memes circulated by citizen-subjects. Analyzing these sites, critics can see melodrama as a pattern of overwhelming affects that get affixed in language and Nine-Eleven refrains as the unfolding of “melodramas of terrorism,” thrilling experiences of heroism and victimage, in citizen-subjects’ everyday lives.

'The Outlines of Impacts Suffered': Performing the Petrochemical Landscape
Emily Roehl (The University of Texas – Austin)

Oil makes eco-encounters possible. We drive “out there” by way of oil and confront ecosystems touched by the burning of oil. For North American city dwellers in the twenty first century, oil is the ordinary condition for encountering the non-urban world, but it does not determine these worldings. As Kathleen Stewart writes in Ordinary Affects, "The notion of a totalized system, of which everything is always already somehow a part, is not helpful. in the effort to approach a weighted and reeling present." While
oil certainly exerts force on the natural world, it is apt to approach oil through what Stewart describes as "scene[s] of immanent force" rather than as a totalized system of "dead effects imposed on an innocent world."

In an effort to register oily affects, I propose to drive from the Drake Well Museum, site of the first conventional oil well, across the Marcellus Shale, ground zero for contemporary hydrofracking, to the conference in Lancaster. Along the way, I will produce a video of the petrochemical landscapes through which I pass. At the conference, I will screen this video while reading from a performance text I am developing in conjunction with my dissertation research on the affects and aesthetics of oil extraction. Drawing on the energy history archives at the University of Texas at Austin, I will perform a series of "oil glances," historical encounters with the landscapes of oil that produce a wide range of eco-affects. My performance explores both senses of the word glance—the visual, fugitive glance and the tactile, glancing blow—and takes its title from Stewart, approaching oil by tracing "the outlines of impacts suffered."

**Instruments of Intensity: Visualizing Affect**
Jana Rosinski (Syracuse University)

Aristotle’s techne as the ancient combination of art and technology in productive knowledge has been reimagined in historical work in rhetorical studies as a mode of bringing forth, as a means of inventing new social possibilities in networks, and as a state of capacity to make in being. Traditionally it is conceived as a combination of human and instrumentality to make. But when instrumentality is in digital spaces, the human and instrument combined bodiment becomes estranged in the perceived non-material environment—the digital is bodiless.

The digital need not be a space of disconnect from bodies and sensory perception. As the digital moves from pages to feeds of activity and locative media, quantitative selves are more and more embodied, not just for looking but living. Digital instruments are extensions of bodily perception and sensation, our way of measuring affect. The body has a grammar of its own that cannot be fully captured in language because it “doesn’t just absorb pulses or discrete stimulations; it infolds contexts” (Brian Massumi). These instruments locate bodies in space and time, in relation to other bodies, through representing experience with tactile media/um as quantitative, and as a means of being better attuned with the actions of bodies bring forth new ways of knowing. My presentation examines human bodies as material data collected through self quantification instruments and explores methods for developing affective data visualizations that represent force and form in order to better perceive intensity.

**Gnarled Ecologies: Forms and Limits of the Ordinary**
Joseph C. Russo (University of Texas, Austin)

This paper is an attunement to the ordinary lifeworlds of LGBTQ people in the ultra-conservative rural and semi-rural region of Southeast Texas. Here, stories of hard life take form, surge, and linger as affective registers in an atmosphere I refer to as a gnarled ecology. A gnarled ecology is a system in which relations between elements are not defined by separately bounded categories, but instead by twisted and entangled formations. These formations are co-constructions towards something, rather than forces bound into oppositional relations. The gnarled ecology is a method for thinking differently about proximity in the context of Southeast Texas LGBTQ ordinary life—as a mode of being-entangled. My usage of “ecology” traverses both descriptions of biological systems and social relational systems, and is buoyed by multiple forces: a singularity of profoundly felt white supremacist history and myth (the region is often referred to as the most racist place in America), the verbal art of “hard life” Texan storytelling modes, and the collective experience of landscape produced by the imbricated industrial and ecological systems. Using ethnographic data collected between 2007-2014 while living in trailer parks in the region, I suggest that the ordinary, as such, does not circulate in a normative register in Southeast Texas. Instead, as Katie Stewart suggests, it “throws together” as a gnarled relation. So, the affect of the ordinary life of
the region is a mode of expressivity that is entangled within LGBTQ histories and lives. Rather than a simple homophobic context, subjectivities such as the queer redneck and the self-described “2nd amendment trannie” emerge as precarious yet expressive instantiations of the ordinary in this regional context. These instantiations challenge not only the conservative context from which they emerge, but also widely circulating notions of what queerness can looks and feel like.

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Moving and Sounding: Gesticulating the Limits of Civility
Salma Abdel Salam (NYU)

When the 2011 the Egyptian revolution became the focal point of many lives, mine included; I turned to dance. I had been dancing for years, however with an event of such magnitude surfacing, growing, and faltering right in front of my eyes, my urge to move was huge. I found that through movement I formed new relationships with the people and spaces around me. In this essay I question, if affect has the capacity to restructure or uphold one’s habitus through an awareness of gesticulation—dance—. The three different venues I analyze, ranging from the street, to the stage, to the street as a stage allude to the affective interplay of both the private and public spaces exude on the body. In Donkey Farm, I argue that the occluded stage of contemporary concert dance renders gesticular experimentation permissible. I use Cairography, a vide dance piece, shot in the streets of downtown Cairo, to allude to the role of hypervisible spaces in harnessing affect into gestures of compliance. Finally, I use the example of Electro-Shaabi raves that have spread through Egypt to amplify how gestures can be civilized and rendered superfluous, through migration, re-appropriation, and co-option across space and bodies. Thus, I am interested in the civility/incivility of gestures, re-appropriating the call of Norbert Elias to view society as a “dance figuration” (Elias 1994, 482). I expand this call, by viewing gestures as means to nothingness, urging the experimentation with gestures with no form in sight. I argue for the potentiality of gesticulation, in its affective unruliness and uncontrollability.

Various Joyful Encounters with the Dystopias of Affective Capitalism
Tony D. Sampson, (University of East London)

This paper contends that power relations in affective capitalism are just as likely to be felt in various joyful encounters as they are in atmospheres of post 9/11 fear and securitization. Moreover, rather than grasping these encounters as an ideological trick – an illusion working on cognitive belief systems – they are conceived of as a radical relationality (Protevi, 2010) established between a desiring brain-becoming-subject and contagious sensory environments populations become politically situated in.

A trajectory of the joyful encounter is traced from its origins in early twentieth century fascism (in particular the Nazi’s realization of strength through joy) to more recent Huxleyesque endeavours by marketers to manipulate mass emotional contagions on social media. Indeed, the historical presence of repressive political affect in these examples of crowds and mediated publics prompts two neurologically oriented questions. The first concerns what can be done to a brain so that it can be unwittingly repressed by joyful encounters. The second concerns what can a brain do so that it can potentially be freed from what Malabou (2009) sees as its coincidence with capitalism.

The paper concludes with the concept of the assemblage brain. Unlike a sense of self located inside the synapse or a phenomenologically situated Being in the world, brains are grasped as social relations through and through. Beliefs are not therefore produced at a cognitive level of meaning making, but following Tarde (1880) they are engendered, often involuntarily, by the appropriation of desire by social invention.
“It’s Like Being in a Co-Dependent Relationship with Someone Who Doesn’t Even Want You!”: Affect, Emotional Labor, and the Academic Job Market in Rhetoric and Composition
Jennifer Sano-Franchini (Virginia Tech)

This presentation theorizes the current job market in rhetoric and composition through affect and emotional labor. While informal conversations surrounding the academic job market are inundated with the language of feeling, there is little in the scholarly literature that explores the dimensions of affect that are required to cope with the demands of procuring a career in academia. For instance, how do candidates manage the affective demands of showing that they will be not only a strong researcher and teacher, but also a “good colleague,” effective “departmental citizen,” and “good fit” on the academic job market? How do candidates maintain their performance in the face of anxieties regarding the precarity of gainful employment, or financial stability in a context where salary issues and negotiations tend not to be openly discussed? What affective demands are required of those who come from communities that have been historically marginalized in the Academy, whether based on race, gender, class, nationality, (dis)ability, or other forms of embodied difference? I discuss an IRB-approved study of approximately 50 interviews with current and recent job candidates using scholarship on affect theory (Ahmed, Berlant, Cvetkovich, Hochschild) and emotion in composition studies (Jung, Micchiche, Robillard, Worsham, Yoon). For example, several interviewees compared the job search to dating, using phrases like “they were courting me.” Ultimately, I consider the academic job search as an intimate event, where performative acts such as tailoring letters and researching institutions—essentially, showing “fit”—work to create emotional attachments that may not have been there otherwise.

Abyssal Logics: Microbial Deaths and Affect in Scientific Practices
Astrid Schrader (University of Exeter)

This paper explores the role of affectivity in scientific practices that investigate the pathways to death in populations of marine microbes. In this context, I ask how experimental practices may articulate new theoretical conception of affectivity and vice versa. Elaborating on Jacques Derrida’s notion of an abyssal logic, I argue for a link between a posthumanist ethics, i.e. pertaining to human/animal relationships, and an affective mode of engagement in scientific knowledge production. An abyssal logic changes the ‘ground’ of affectivity from an auto-affection, which according to Martin Heidegger establishes human temporality, an ability for self-reflection, or the ability of a historical being to bring itself back to itself, premised on the possibility of self-presence, to a hetero-affection. Hetero-affection inscribes death within life rather than at the end of life; it inserts a blindness or indeterminacy into an auto-affection from which creativity issues. Becoming affected then entails the dissociation of affection from the humanist subject. Drawing on empirical research into pathways to death in marine microbes - that until recently have been thought to be immortal unless eaten by predators - I explore how an affirmation of the microbes’ mortality reconstructs the relationship between life and death. In resonance with Derrida’s abyssal logic, the scientific experiments shift the ‘ground’ of affectivity in knowledge production from self-presence to a fundamental indeterminacy.

Vaginal Impressions: Civilized Sexuality and the Historicity of Affect
Kyla Schuller (Rutgers University, New Brunswick)

There is relatively little work historicizing the concept, interrupting the drawing of a straight line between Spinoza and Oliver Sacks.1 This relative ahistoricity, I contend, is intertwined with how frequently the concept is deracinated, severed of its function as one of the grounds of racialization and transformed into a false universal. This paper offers a new keyword for affect theory by theorizing an important precursor: impressibility. Related to sensation, sentiment, and affect, yet not a subset of them, impressibility denotes the capacity of a substance to receive impressions from external objects, which thereby change its
characteristics. The notion of impressibility was crucial to the function of nineteenth-century biopolitics, serving as a means of disciplining the bodies of individuals and binding them together into a population through the network of nerves. Uncovering heretofore unexplored accounts of vaginal impressibility in the medical work of Doctors Elizabeth Blackwell and Mary Walker, I argue that impressibility serves as an important precursor of affect, one that circumscribes the body’s capacity of intensity and vital force within the logic of race. These early women physicians redefined civilized sexuality as dependent upon white women’s sexual agency, such that their heightened vaginal impressibility necessitated white women’s rights to sexual self-determination. Their conceptualization of the corporeality of white women as impressive, adaptable, and ultimately the incarnation of growth itself opened up space for white women’s same-sex affiliations, sexual agency, and professional pursuits to be folded within the normative biopolitical operations of civilization. Their interest in the vital materiality of the vaginal nerves illuminate that the current interest in affect and vital materialisms reactivates older racial frameworks within which we must carefully navigate.

The Politics of Affect and the Republic
Mehdi Semati (Northern Illinois University)

In the Islamic republic of Iran, a pop singer, whose life has been mostly confined to the underground music scene, dies of cancer. People take to streets to the dismay of the state, which has no tolerance for unsanctioned public displays of affection outside its own machinations/modulations of affect. An eruption of grief and sorrow leads the state to claim some of the affective overflow by appropriating the singer’s biography.

A conference is organized to understand the public’s overwhelming grief over the death of a mostly unknown pop singer. A prominent sociologist’s much-publicized meltdown during the conference leads to yet another eruption, facilitated by technologies of affective publics, amid accusations and concerns about a “depoliticized society” where manipulated “emotions” are replacing politics.

The President of the Republic lashes out angrily at his critics, instinctively acknowledging the affective display in the performative dimension of his address conveys something far more useful to his agenda than the content of his speech. The Supreme Leader speaks of his mortality in his address to the nation. Supporters weep. Such scenes move even the detractors. Soccer victories by the national team and other sports events, anniversaries on the Persian calendar, as well as small guerrilla moments of “life as politics” lead to eruption of joy, euphoria and often unexpected and inexplicable moments when the public reclaims the streets, if momentarily, escaping the state’s vast apparatus of capture.

Social scientific and humanistic approaches in and on the Islamic Republic of Iran (and social movements in Iran) have generally ignored affect and what affect theories have to offer conceptually in explaining life in Iran. As I will argue in this paper it is difficult, if not impossible, to understand or explain politics, its organization and its performance in the Islamic Republic outside the affective registers. Drawing from writings on affect theories, I will argue that the state’s machinations of affect (and emotions), drawing from three decades of experience in such modalities/technologies of governance, and from Shiite’s religious practices and rituals drenched in affective power, allow it to maintain its grip on power through (everyday) fear, sentimentality, shame, faith and sympathy. Paradoxically, the multitudes deploy the very same machinations and the technologies that support them to experience joy, hope, optimism, happiness and a dignified life through acts of “subversive accommodation,” defiance, resistance and indifference.

From Graffiti to Ghosts: Queer Art as Affective In(ter)vention in Urban Space
Andie Shabbar (University of Western Ontario)

How does queer public art intervene in heteronormative urban space and affect the ways in which bodies feel-think-move-act in those spaces? Addressing this question, I discuss two collective art actions that
disrupt the city’s gender-normative flows: queer graffiti in public bathrooms and Allyson Mitchell’s 2013 performance installation, Killjoy’s Kastle: A Lesbian-Feminist Haunted House. I place these two disparate art forms in tandem to emphasize how affective resonances of homophobic violence operate in both projects as an aesthetic modality. Queer graffiti in public bathrooms, for example, establishes a potential sense of community and belonging and, at the same time, exists within a heteronormative space that otherwise polices gender and sexuality.

Likewise, Mitchell’s satirical performances in Killjoy’s Kastle, evoke a sense of play and enjoyment for participants as she confronts and unsettles the surveillance and control of women’s bodies in public space. While an analysis on the politics of queer representation within each work is an important project, this paper looks beyond (or beside) representation to focus on the multilayered affective registers of each artwork. In doing so, on one hand, I draw on Deleuze’s delineation of the actual/virtual to consider how queer public art mobilizes political becomings through a sense of a non-linear movement. On the other hand, I take a new-materialist perspective to discuss the power of material indeterminacy in queer art. Ultimately, I stress that an affective encounter with queer public art produces, rather than represents, new subjectivities wherein personal transformation and political action entangle with city practices of world-making.

**Shot Reverse Shot: Slow Violence, Spectacular Warfare, and the Body on Screen**
Ryan Sheldon (State University of New York)

In *Slow Violence*, Rob Nixon notes that the Gulf War is typically examined as “a war of speed, brief in historical time and instantly available (though through complex mediations) as spectacle.” Pushing back against the accounts of theorists like Jean Baudrillard and Paul Virilio, Nixon demands an analysis of “precision warfare” that brackets the question of spectacularization in order to address “the environmental and epidemiological consequences of [war’s] duration,” or those “slow” forms of violence whose impacts take years to register, and much longer to rectify: “the lethal legacies of incinerated munition depots, depleted uranium, and unexploded cluster bombs.” In one sense, we can read this critique as a proposal for a radical materialist investigation that turns away from the conventionally visible phenomena of war to historicize its enduring effects in, and prior to, the moment of their emergence. On the other hand, it would seem that this turn to geographic and “epidemiological” timescales implicitly assumes and requires the same interrogation of spectacle it purports to move beyond.

This essay explores the intensification and hybridization of these approaches in the work of two contemporary artists who turn to the war-torn body as the primary locus and canvas of disaster. We first look to the poet Rob Halpern’s *Music for Porn*, which examines the figure of the disabled, mutilated veteran as both an agent and labor input of contemporary neoimperialism, as well as a receptacle and fetish object for a pornographic nationalism; then to the artist Wafaa Bilal, whose performance projects *...And Counting* and *Domestic Situation* use extended performance to document and represent wartime affects that are alternately monotonous, psychologically destabilizing, and physically painful. Bilal and Halpern offer models for understanding the spectacular conditions of modern warfare in terms of the durational timescales of embodied experience; and in doing so, advance a nuanced corrective to temporally dichotomous accounts of spectacular and slow violence of warfare in the digital age—one that figures the body as a topos of historical experience and as a specular site of mediation and representation in its own right.

**Affect and the Art Encounter: Art at the Speed of Slow**
Nandita Baxi Sheth, Chair (University of Cincinnati)

My project considers aesthetic or *aisthetic* (mulit-sensory) experiences as assemblages of humans, resonant objects, contexts, and environments oscillating and moving through time. Deleuze and Guattari discuss the experience of becoming as “a set of speeds and slownesses between unformed particles, a set
of nonsubjectified affects” (Thousand Plateaus, 1987, p. 262). I consider temporality, especially slowness, as an elemental aspect to processes of inquiry which, if left open to emergences and fluidity, might be also be considered processes of becomings. Inspired by current Slow movements in culture, art, and science; I explore the desirable resonant affects (such as wonder) of experiencing and encountering slowly and deeply; offering pedagogical tactics that frame both the tempo of encounter and encourage expanded artistic, creative articulations beyond representation.

Thinking through the affective resonances and thresholds of becomings folded into aesthetic experiences, I delve into my recent research which positions encounters with art as a both methodology and as means of disseminating research findings. Specifically, I discuss the frictions through which I was transformed by my research project and consequently how I encountered and cultivated (rather than analyzed) my participants’ emergences. I describe my own arts-based research process of becoming researcher working alongside my data and responding to my participants’ artistic creative emergences with an art practice of my own. Finally, I illustrate the presentation of my findings as an experiential participatory art exhibit: an event of poïesis.

**Affect and neoliberal governance: Academic Research and the Birth of the Nanopolitical**

Rob Shields (University of Alberta)

This paper reflects on a five year participatory ethnography of nanotechnology research and its commercialization in Edmonton Alberta where a National Institute for Nanotechnology was established in 2004. Neoliberal governmentalities intersect with academic research in the emphasis placed on the neoliberal idea of the market as fundamentally a question of knowledge. Nanotechnology has benefitted from neoliberal investment in commercialisable knowledge and the creation of new forms of property; however, at the same time it undermines the biopolitical assumptions of neoliberalism and dualisms such as organic and material, with a new ontology of matter cast at the scale of a billionth of a metre. Engaging with the late Deleuze and recent studies of the political, our ethnography shows that this new “cultural topology” of “nanopolitics” has implications for social and economic relations as well as assumptions about the human, personal, private and public. What is different from many other analyses is the attention given to affect, in the Spinozan sense, that has been largely lacking from the literature on governmentality. This paper builds on work on Ecologies of Affect by the Space and Culture Research Group at University of Alberta.

**How Can We Make Ourselves Sensitive to Immanence and the Fluidity of Thought? A Fluxus Art-Affect of Indeterminacy**

Dr. Janae Sholtz (Alvernia University)

Contemporary philosophers are fascinated with how art might intervene upon philosophy, disrupting and opening a space for thought to become otherwise. For instance, Blanchot addresses the impossibility of expressing that which haunts the limits of language, the outside of thought. He struggles to evoke the event whereby sense is wrested from a mute, immanent field of sensibility, and, for this, he turns to literature. For Deleuze this means that the event of thought is provoked rather than internally generated, and it is provoked by the sentiendum – the realm of the affect. Thus, provocation becomes an ethical imperative, and thinking a kind of poiesis that begins with affective encounters. Given this creative possibility, we are interested in the creation of new affects (blocs of sensation), which have a potential to affect and change the flows and cadences of present configurations: how affect becomes a work of art and how art is a kind of thinking.

Yet, with respect to the relationship between art and philosophy, we want to be wary of the tendency to privilege text over performance. Therefore, we intend to focus on the neo-avant-garde art collective, Fluxus, whose performances address this very problematic by practically eliminating the text altogether, creating new affective spaces by merging the artist and audience and generating the
indeterminate performance. Fluxus performances are paradigmatic of resistance and mobility, providing a model of thought in motion. The question we wish to develop is “What do Fluxus affects do?” This brings up back to the ethical imperative to provoke thought, which we argue requires a precursory activity - to develop a sensitivity to immanence and affect. Fluxus performances exemplify the creation of affect as art, and the particular affect – indeterminancy - contributes to this sensitivity.

Political Impassivities: Magnetic Affects, Dark Atmospheres, and Watching and Waiting at the End of a World
Chad Shomura (Johns Hopkins University)

What affects in ordinary life might reflect the teetering of a world on the brink of collapse? How might they reshape sense experience? How might they alter the conduct of political critique? To address these questions, I attend to impasses in ordinary life by drawing upon work in public feeling, new materialisms, and everyday life. According to Lauren Berlant, an impasse is more than a deadlock of beliefs, values, or morals; it involves the felt possibility of losing one's psychic, material, cultural, and political footing when alternatives are not readily available. This indeterminacy between stickiness and potential change characterizes the ordinary affects of impasses; it gives rise to an affective atmosphere of unsettled sensoria and of mixed feelings.

Impasses compel a departure from phenomenological work in cultural geography, anthropology, and aesthetics that have explored atmospheres through a clear mood and a stable sensorium. Impasses solicit a nonphenomenological experience of affect through a distinct form of atmospheric attunement, or what Kathleen Stewart describes as impassivity. Neither active nor passive, impassivity is a “watching and waiting” that proceeds through intuition: the calibration of senses to affects without a form. Impassivity is politically valuable because it prehends the resiliences and pressure-points of power in ordinary life. When informed by impassivity, critique becomes more experimental than judgmental. In short, this paper elaborates the political implications of critique when it attunes to the ordinary affects of blockages and potentials of a world that might be at an end.

Aesthetic Encounters in Urban Space: The Heidelberg Project (Tyree Guyton, Detroit, 1988-ongoing)
Erin Siodmak (City University of New York – Graduate Center)

The built environment of cities, teeming with (or absent of) people, has always been a swirl of affective surges and intensities. One contemporary deployment or production of affect in cities can be traced in “the careful design of urban space to produce political response” (Thrift 2008:187), echoing Ranciere’s (2004) assertion that all aesthetics have a politics, and all politics are aesthetic in the ways they produce visions of what a world is, was, or should be.

The engineering of affect, or the attempt to act on the pre-cognitive “half-second” through data capture and its medias of distribution (cf Hansen 2013), is symptomatic of capital’s constant drive and push toward the creation of the atmosphere most amenable to value (read: wealth) and power consolidation. Affective or aesthetic capitalism (cf Harold 2009) relies on a “sense” or structure of feeling (Williams 1977) that emerges from and circulates through, for example, a culture of art or “creatives” (Florida 2012). This aesthetic vision is anything but encouraging: “…we should read the ‘becoming creative’ of the post-industrial urban core as the formation of a homogenous space drained of the incentives for political engagement” (Rosler 2011).

This paper examines the political-aesthetic intervention and possibilities suggested by the Heidelberg Project (HP), an ongoing art installation and community environment begun in Detroit. The HP, while not engaging directly with post-industrial decay, intervenes in the “natural” decay of a neighborhood ravaged by residential flight and loss of industry. Thus, while he does not overtly highlight
the encroachment of “nature” into the built environment, Guyton manages to show us the work required to remake and maintain habitable place. The HP captures the spirit of what Lefebvre (1995) describes as the “old town”: a place where uses and aesthetics are not determined by the drive for capital accumulation, but instead result as the artifacts and materialization of everyday life. The HP demonstrates the ways that art intervenes in/as everyday life to provide us with a new image of the city.

**It Doesn’t Get Better: Slow Death, Crude Oil, and Hopeless Prairie Hearts**

Kim Smith (University of Victoria)

Edmonton, Alberta is a tough place to come from, to engage with politically, and to survive. An oil economy par excellence, the city is textured with all of the slow violence that entails: addiction, suicide, the taste of sulphur in the air, wide streets empty save rush hour and after hockey games, bodies unearthed in spring snow melt. There is no hope for radical social change here; by most accounts things only get worse. Alberta moves in hopeless ways.

Regardless, so often it feels like the only recourse is to frantically search for hope in something, anything. Here I extend Lauren Berlant’s ‘cruel optimism’ to ask about places where such optimism has been lost. What can happen when one stops struggling for hope? What potentials can emerge in these places of sheer hopelessness? These questions require thinking hope and hopeless beyond their oppositional coupling in Western political thought, which conceives hope as positive (and desirable) and hopelessness as negative (and disastrous).

My contention is that in spaces of hopelessness – under certain conditions – we may find ourselves most capable of being attuned to what Deleuze describes as the virtual, and in this, new ways of moving. What might it do to hold hopeless spaces open in these ways? What makes this possible? How do we find those new worlds into this one, always already present? Working with my experiences of daily life in Edmonton, my presentation addresses these questions in embodied, experimental, and – most importantly – hopeless ways.

**Becoming a War Machine: Politics of Movement in Affection**

Gizem Sözen (University of Victoria)

The mythological figure of Daedalus becomes a ‘war machine’ through his invention of wings that enable him to set his body free from the body of the Despot. As he moves through the skies, affected by the intense contacts occurring on its surface during the flight, his body blooms new organs; rhythmic becomings and constant individuations resonate on its skin and fold deep into its flesh. Drawing my inspiration from relevant passages in Ovid’s Metamorphoses and Apollodorus’ Bibliotheke III, I will discuss the process of becoming a war machine through an analysis of Daedalus’ bodily transformation —considering both his skin and flesh level affections throughout his flight that is enabled only through his coupling with the wings. The Despot tries to diminish Daedalus’ ‘power of acting’ through imprisoning him. With his prosthetic extension of his body, Daedalus regains his ‘power of acting.’ My aim in this paper is to investigate the skin and flesh level affections (affectio) Daedalus passes through with his new bodily composition and the passage of his body from one state to another in terms of his power of acting. This paper is a case study of mythic resistance against the Despot that was enabled by a prosthetic re-composition of the body. It is a study of how instantaneous affections might open new political potentials for the body, resulting in continuous passages of affect (affectus) that refer to decreases and increases in power of acting in political terms.

“May the horse be with you.” Posthuman encounters and the methodology of listening.

Dorthe Staunæs (Aarhus University)
In the field of performative theories (Barad 2007; Butler 1993) and the affective turn (Clough 2007) new and old methodologies are reworked in order to get closer to affects. Good old methods as memory work, auto-ethnography and poetry are dusted off, and methods, connoting very different paradigms (labs, experiments, scanners eg.) are reintroduces. Methodologies of listening seem, however, to be rare. The aim of this paper is to reflect upon methodologies of listening (Back 2009) suited for researching new forms of leadership and governance. The paper presents and discusses the methodology of reading affects through posthuman sound encounters. The paper asks: How may animal-human encounters enacted in a leadership laboratory assists us in developing and experimenting with new ways of listening to governed sounds and affects? What can we learn about strategically governed affects like attunement and autoaffection through an autoethnographic narrative on horse-assisted leadership development? May encounters and companionship with other species, horses as the example, assist and perhaps even accelerate us in of researching and knowing differently about governed affects? How may we improve our methodological capacities of listening by experimenting with animal research companies? Or put a little differently: "How may encounters with animals move research and how may relations between the human and non-human affect processes and practices of not just the creation of socialities but also the production of scientific knowledge and understanding” (Katimer and Miele 2013: 7).

Feeling’s Injury: Claudia Rankine and the Uncontrollable
John Steen (East Carolina University)

Claudia Rankine’s Citizen: An American Lyric represents a landmark achievement for the lyric because it coheres around a set of feelings rather than around any single individual who feels them. As such, Citizen redefines its genre not only by replacing an individual speaker with a singular affect, but also by orienting this innovation toward minoritarian feelings and their presence—through sport, popular culture, law, and commerce—in the fabric of social life. Citizen explores feelings that are uncontainable because they result from an accumulation of everyday traumas, rather than from a single, catastrophic event. It demonstrates that exposure to racism produces not only “loneliness” and “disappointment” but a “real rage” that far outstrips “commodified anger;” perhaps more dangerously, it recognizes that a “lack of feeling” and feelings that can’t even be known account for the dubious singularity of contemporary Black affective citizenship. As such, Rankine shows that certain traumatic feelings may bear witness to the violence of institutionalized racism precisely by constituting its most lethal and inarticulable effects. By depicting the affective body as one that both “absorb[s] the world” and fails to “hold / the content it is living,” Citizen represents violent feeling as in conflict and an agent of conflict. In keeping with such a recognition, this paper focuses not only on the injuries to which affects bear witness, but the more insidious ones for which they are responsible.

Micro-Analysis of Trans* Visual Activists: On Affective Exchange in Researching Portraiture
Eliza Steinbock (Leiden University)

In my current research on trans* visual activism I have begun combining social science with humanities methods, with their sometimes conflicting uptakes of affectivity. My ethnographic methods include interviewing artists and key informants and observing collaborative creations of portraits, which become folded into a formal analysis of the resulting artworks. I suspend the question of whether affect’s analysis requires a subject, or is a virtual force; the on-goingness of the process and materiality of the portrait require that I treat both ends as sources of affective activity.

In this talk I focus on the ethnographic transfer of affect from ‘the field’ to scientific writing as a case wherein during the process of micro-analysis telling details, and power exchanges lime affective pathways. In each portrait situation the artist faces an ethical dilemma: how to justly present their trans* participant, who may also be a person of color, a sex worker, a (undocumented) migrant, and/or a sexual assault survivor, while also presenting an aspect of themselves in their creative interpretation. Similarly,
my multi-pronged analysis will result in “research portraits” of the artists in order to experience and foreground the ethical dimension of positioning formal interpretation and myself in the affective exchanges. I will explain my affective stakes in micro-analyses of visual activism through reflecting on my research portrait of Berlin-based artist, J. Jackie Baier. What can I learn from her night photography and a black and white grainy aesthetic, which captures someone barely emerging? What is the affective complex of being out-of-focus?

Affective Machines: Towards an Organology of the Screen
Elizabeth Stephens (University of Queensland)

Guy Maddin, Evan Johnson and Galen Johnson’s three-screen installation “Kino Ektoplasma” (2015) is part of a larger project called Séances. This project is not about séances, but an attempt to actually stage a séance using film as the medium (in both senses). It is intended as kind of technological conjuring up of the spirits of lost, early cinema. In his artist notes’ for “Kino Ektoplasma,” Maddin said that he “had begun to view lost movies as sad and restless spirits condemned to wander the landscape of cinema history.” The Séances project is an attempt to summon these ghosts. In “Kino Ektoplasma,” this takes the form of a cinematic collage of faux snippets of old movies, in which a series of luminous faces appear and dissolve into plumes of smoke or photochemical swirls of light. Cinema here is both a haunted and haunting medium.

Much recent scholarship has focused on the screens of pre-cinematic, cinematic and new media technologies as affective machines; that is, as technologies designed to elicit an effective response in the viewer (eg, Griffiths 2008, Sobchack 2004, Galloway 2012). While the technologisation of our affective and embodied experiences has been the subject of much critical attention, however, the reciprocity of this relationship—or what Canguilhem has called the “organologie” of the machine (2006)—remains comparatively under-examined.

Contextualising Canguilhem’s theory of an “organologie” within mid-century French philosophies of technology, such as Simondon’s theory of the technical object (2001), this paper will examine the haunted screens of the industrial age as representative of the intricate entanglements between bodies and machines, sensation and perception. In so doing, its purpose is to sketch an affective genealogy of the screen as an embodied interface whose constitutive effects are mutually felt by both subject and screen.

Affect Glitch
Jenny Sundén (Södertörn University - Stockholm, Sweden)

This paper is about affect, technologies out of control, and the unruliness of the digital nonhuman. Technologies always implicate their own failures, breakdowns, and glitches. Here, I develop an understanding of the body and of gender as something fundamentally mediated, technological – and as such broken. In doing so, I put into play a vocabulary of malfunctioning, cracked, vulnerable technologies, and in particular use the term ‘glitch’ to account for the affective dimensions and machinic failures of gender within digital domains. Etymologically, glitch (possibly) derives from the Yiddish word glitsh ‘slippery place’ or ‘a slip’. Glitch signals a slipperiness of something or someone off balance and a loss of control. It refers usually to a sudden unexpected event, a surge of current or an illegitimate signal that breaks the flow of energy, information, but also affect. Glitches are a vital part of digital culture, connected to different affective tendencies, or mixed affects. Gender glitch is hesitation and anticipation, a loss of binary code, a disruption. On this side of glitch, the tendency is toward irritation, annoyance, and anxiety in the face of technologies that get stuck. It is a momentary loss of control, over technologies, systems, devices, and bodies. But glitch is also about the other side of technology in holding an intriguing critical, aesthetic, activist potential. In the hands of glitch artists, circuit breakers, gamers, queers, and
trans-performers, glitch becomes a celebration of the beauty of malfunction and gender-technological fragility.

From “Willing Slaves of Capital” to “Willful Subjects” Against Capital
Kristin Swenson (Butler University)

This paper explores the construction of subjectivity in contemporary affective capitalism and the process by which this subjectivity functions to construct “willing slaves of capital” (Lordon). Affective governing apparatuses capture, constitute, and circulate affect in order to meet the demands of contemporary capitalism (Swenson). One means in which affect is captured, constituted, and circulated is through the altering of our social relationships directed by changes in the structures of work. For instance, as labor has become more “feminized,” the requirements of affective and immaterial labor have intensified (Gregg, Hardt & Negri, Haraway, Martin, Swenson, etc.). The “care” that work increasingly requires restructures subjects’ social relationships both in and outside of the workplace, shifting the primary social relations to those within the workplace at the expense of familial, social, and political communities. This has significantly altered affective relationships—the manner in which subjects are affected by others and affect others—as well as affective allegiances—the desires and values that are now directed by contemporary capitalism. This case study traces the historical changes in the academy and the intensification of affective and immaterial labor required of the tenured professor, who is implicated in training the contemporary affective worker. Recognizing the immanent nature of capitalism, this paper contends that workers can use their collective power to shift from being “willing slaves of capital” (Lordon) to a multitude of “willful subjects” (Ahmed) whose collective conatus (Spinoza) alters the landscape of the neoliberal academy and simultaneously the affects and affective relations of the worker.

Calling Muslims: Affective Politics and Ritual Words
Yunus Doğan Telliel (City University of New York – Graduate Center)

This paper explores the affective politics of secularism and religious language, by focusing on an 18-year period in Turkey (1932-50) when the secular state enforced the use of Turkish translations (instead of its original Arabic) for conducting daily call-to-prayer (ezan). Seeking to create a secular Muslim citizenry, reformers expected that lay Muslims would, over time, align internally to the translated ritual words and unlearn their ‘unreflective’ adherence to Arabic. Yet many devout citizens continued to recite the Arabic ezan whenever possible (e.g., assigning lookouts for police or other civil servants who may report them), and often trivialized the translated formulas, mocking them with sarcastic puns, or having children or mentally disabled people recite them. Why did Turkish secularists invest in ‘reforming’ Muslims’ listening practices? How did Turkish ezan, which was intended to create an intimate relationship between ritual words and Muslim interiority, sound so alienating and estranging to lay Muslims’ ears? Historians have suggested that the resilience of Arabic ezan and ‘rejection’ of Turkish one is a reflection of the traditional belief in the ‘sacredness’ of Arabic. To what extent does the notion of belief (as an epistemological presumption) help understand how Turkish ezan sounded, for most, as merely a ‘song’ or ‘noise’? I argue that affective intensities of ritual words (and aspirations to sustain them) matter not simply as a question of meaning or authenticity, but also as a capacity to perform – that is, not being able to hear the recited Turkish ezan as a ‘call’.

Sad to the Core: Creating Collectivity around Everyday Sadness
Frederika Thelandersson (Rutgers University)
Around the same time as feminism was adopted by pop cultural giants like Beyoncé and Taylor Swift, the figure of the sad girl emerged as an antithesis to the strong female role model. Present in the work of artists like Lana del Rey (her musical oeuvre is an exercise in sadness) as well as Drake (whose latest album is made up of sad songs about wanting to be held like a child), the sad girl embraces depression as a constant rather than exceptional state of being. The self-identified sad girls active on sites like Tumblr are crystallizations of this sad structure of feeling. They put the ordinary affects and practices that are usually hidden from view to the forefront – like not wanting to go outside and being medicated for psychiatric diagnoses. All of this becomes normal rather than abnormal, to be sad and mad is something to strive for, and it becomes cool.

In Cvetkovich’s (2012) work on depression she suggests that it can “create new forms of sociality, whether in public cultures that give it expression or because … it serves as the foundation for new kinds of attachment or affiliation” (p. 6). In Japan a movement of what Allison (2013) calls affective activism consists of people sharing stories of near-suicide moments to prevent others from taking their lives. Inspired by Cvetkovich and Allison I propose the figure of the sad girl as a way of collectively structuring the everyday around sad instead of joyful affects, of resting in the withdrawal and exhaustion caused by precarious living situations, instead of immediately trying to move past them.

Transpierce the Mountains: Forests, Ubiquitous Computing, and the Affective Evolution of Urban Ecological Escapism
Matthew Tiessen (Ryerson University)

Transpierce the mountains instead of scaling them, excavate the land instead of striating it, bore holes in space instead of keeping it smooth, turn the earth into swiss cheese. (Deleuze and Guattari, 1987, p. 413)
This paper is about the ways loosely mapped natural environments and urban forests - what Deleuze and Guattari might describe as "holey spaces" (1987, p. 415) - are increasingly being striated and territorialized by the very users who venture into the wilds for escape and ecologically affecting experiences. By focusing especially on the ways the mountain biking community in Toronto (Canada) use GPS technology (e.g. Garmin cycling computers), online discussion boards, and gamification platforms (e.g. Strava. com and mapmyride. com) when they plunge into the thickets and trails lining the city's many ravines, this paper will objectify the ways ecological escapism is today being tracked, mapped, and quantified by the very individuals seeking adventure, "smooth space," and solitude under urban forest canopies (and beyond).

The objective here is threefold: 1) to describe how urban forests and natural trails satisfy a desire for wildness, non-structured flow, and ecological immersion for city dwellers; 2) to examine the ways digital technologies and data are transforming our affective experiences of forests, natural environments, and other "holey spaces"; and 3) to posit that although emerging forms of ubiquitous and mobile computing are making accessing natural environments more transparent than ever to new users, these technologies and their digitally connected users also risk transforming what were once under-explored ecologies of escapism into increasingly well-trodden, digitally diagrammed, and territorialized terrain.

Re-imagining Feminist Theories of ‘love’ in a Post Human World
Margaret E. Toye (Wilfrid Laurier University)

This paper focuses the dialogue foregrounded by this stream between critical feminist posthumanism and affect studies on the more specific area of feminist affect studies (Gorton, Pedwell/Whitehead, Greyser), and on the particular affect of love. The resulting conversation and exploration of tensions between the first two fields will therefore be extended to include the recently declared area of feminist love studies (Jónasdóttir/Ferguson, Ferguson/Toye). The dialogue amongst these three areas will work towards a feminist re-imagining of the affect of love within the context of posthumanism that includes an awareness of the “stories” (Hemmings) each area produces that might allow for/prevent alliances. Tensions to
address include: feminist affect studies (Toye 2015) tends to promote the radicality of “negative” affects such as shame and approaches love with suspicion as a hegemonic concept, redirecting our attention to concepts like “attachments” (Ahmed) and “intimacy” (Berlant); meanwhile feminist posthumanism’s rethinking of ontology could challenge whether love is an irretrievably humanist concept; and feminist love studies, despite its desire to theorize love in many forms continues to privilege romantic and couple love. A feminist posthumanist concept of love needs to re-imagine not only post-and non-human subjects taking up the positions of lover and beloved but it also needs to reconsider what affective energies circulate that are labelled/not labelled “love.” Posthumanist feminist love needs to be rethought from a basis of difference rather than unity (Irigaray, Davis), and in terms of different posthumanist ontological and ethical concepts such as entanglement (Barad, Gruen).

U

No U. (Sad.)

V

Money’s Doodles
Jeanne Vaccaro (Indiana University)

In 1955 the social psychologist John Money wrote a bulletin for Johns Hopkins University parsing the differences between “gender role” and “gender identity,” anticipating feminism’s understanding of sex as apart from gender, or as Gayle Rubin describes in “The Traffic in Women” (1975): the “set of arrangements by which a society transforms biological sexuality into products of human sexuality.” I examine correspondence, objects, and ephemera in Money’s archives at the Kinsey Institute for Sex Research and read his ideas of G-I/R (“gender-identity/role”), “transsexualism,” “hermaphroditism,” and “paraphilia” in dialogue with his doodles—groovy, neon drawings of forensic criminology, male and female genitalia, phrenology, “love maps,” and diagrams of diagnosis of pedophilia. Made on university and hospital memorandum, gala invitations, and symposia schedules, and signed as if made by an artist, Money’s doodles animate a kind of psychedelic boredom in the sexological apparatus of diagnosis. Examining the aesthetic dimensions of sexological diagnosis, I look at Money’s doodles alongside news and tabloid stories of interracial and “ethnic” cross-dress and cross-gender identity and marriage (1950s and 1960s).

Reaching Out to Palden: An Incomplete Methodology for Meeting a Tibetan Self-immolator
Alana Vehaba (Arizona State University)

Through an analysis of the 139 self-immolations that have swept across Tibet since 2009 to date, and paying particular attention to Tibetan immolators who did not leave notes or letters indicating their intentions, I ask: Can an ethnographic researcher speak to the dead? Can we ever understand the true intentions of an action? How can affect suggest a methodology for meeting those who died, for finding a point of contact between them and us, and for apprehending the vision they have articulated with their deaths rather than their words? In this paper I offer a methodology that posits: in order to fathom a fragment of the intentions of those who gave their lives, and in order to learn from them, we must inhabit the space that lies between the perceiver and the perceived, and sit in the disquiet of not ever quite knowing. In doing so we will explore the epistemologies of reading and writing, affect and feeling, and “knowing” through other senses. We are witness to a devastatingly intimate moment—the end of a self in its current incarnation, the undoing of 139 willful lives—and as such we too must be vulnerable. Our spirits are pulled towards them in death, and in order to truly bear witness we must hold the silence, the inexpressibility of seeing death, as we try to envision a contact that’s impossible.
Cynical Eddies: Affective Ambivalence and Neoliberalism's Sticking Points
Carolyn Veldstra (University of Alberta)

The productive function of neoliberal capitalism posits as fluid a viscous liquid modernity (Bauman 2000), eliding its sticking points—situations in which people are caught up or bogged down in living and working conditions that are difficult, if not impossible, to manage. A dominant affective economy that valorizes momentum means such dynamics tend to remain quietly endured, rather than articulated, and positions stuckness as inevitable or willed as the consequence of affective failure (Ahmed 2014). Seen as an idle and apathetic orientation, cynicism is often positioned as such a willful affective failing, perhaps most famously by Barack Obama. My paper traces the affective routes of cynicism—both as a descriptor of another’s affect and as an expression of feeling—in contemporary North American discourses around precarity and labour. This analysis considers how precarious subjects are waylaid in sticky eddies of negative feeling for which the subject, rather than her structural conditions, are made culpable. In particular, I understand cynicism as both endemic and responsive to a ruthless neoliberal affective economy that continues to privilege agency as the locus of upward mobility, even as agency itself is increasingly suffered rather than enabling (Elliot 2013). Thus, I look to cynicism’s ambivalence—its agential passivity, exhaustion, or inertia—as an affective ground from which we can both witness the uneven distribution of the capacity for productive momentum and begin to consider the possibility of a relational politics of affective ambivalence (Stewart 2007).

A New Promise of Happiness: The Good Living of the 21st Century Socialism in Ecuador
Virginia Villamediana (FLACSO-Ecuador)

*Buen Vivir* or Good Living is an integral component of the political, social and economic project of so-called 21st Century Socialism in Ecuador. The Ecuadorian government has defined “Good Living” as a synonym of happiness, as a new concept of development not based on money or capital but on the wellbeing and happiness of human beings. Core features of the Good Living proposal include values, attitudes and rights such as: social equity, cohesion and inclusion; protection of the rights of nature and natural heritage; the right to sexual freedom and to be free from discrimination; promotion of social organization and citizen mobilization; encouragement of citizens as protagonists in decision-making and expressions of the people’s sovereignty; assurance of the secularity of the State; and economic autonomy from neoliberalism. However, some of the administration’s discourses and practices contradict several of these statements. For example, despite the constitutional separation between church and state, the government often resorts to religious moralisms to sanction public behavior and base public policy, such as restricting access to abortion.

In this paper I argue, based on Berlant (2011), that the Good Living offered by the Socialism of the 21st Century in Ecuador seems to be a new fantasy of happiness. I also discuss some of the ways in which the Ecuadorian government is creating this good-life fantasy using emotions and what David Howes and Constance Classen call a biopolitics of senses through acts that mark, exclude, punish or exalt specific individuals and groups, trying to evoke certain feelings and construct particular affects and citizen subjectivities through official publicity and discourse.

W

“It FEELS SO REAL!”: Sense and Sexuality in ASMR Videos
Emma Leigh Waldron (University of California, Davis)

ASMR, or Autonomous Sensory Meridian Response, is a term coined by a growing internet community of people who experience a pleasurable and relaxing tingling sensation in response to certain auditory, visual, or haptic stimuli. “ASMRtists” now flood YouTube with a steady stream of high definition videos
designed to “trigger” the sensation for viewer-listeners, either by whispering or making other mouth sounds, by tapping, crinkling, or scratching various surfaces, or through role-play scenarios which often incorporate some or all of the above. ASMR is one of many emergent affective subcultures that coalesce around performative practices of intimate touch. This paper will examine the performativity of such videos, and the ways in which these videos produce intimate contact between the performer and the viewer-listener, and transmit affects of pleasure through the combination of aural and visual vibrations (Brennan 2004). Moreover, I will explore the significance of the representations of gendered bodies in these videos, and suggest that the ostensibly mediated intimacy of ASMR brings bodies into pleasurable proximity and is an articulation of a worlding informed by the cyborgian sensorium. I suggest that ASMR exemplifies how posthumanist theorizing of the body (Barad 2007, Alaimo 2010) affords an understanding of sexuality that exceeds and unsettles the dominant Western paradigm of sexuality as heterosexual, two-bodied, genital, orgasmic, and reproductive. Following the conference call to “wreck the format”, I would like to engage the methodology of performance-as-practice and present this paper (either partially or fully) as an ASMR video, in order to provide participants the opportunity to feel my voice.

States of Reconciliation: Affect in Colombia's Post-Conflict
Susana Wappendstein (FLACSO-Ecuador)

Though the armed struggle has not ended in Colombia, models of post-conflict are being widely debated and selective aspects adopted in order to seek a resolution to its ongoing 70-year-long violent conflict. Individual and collective actors, thus, are confronted with an ensemble of political, cultural and economic arrangements that translate the experiences of violence, exclusion and suffering into languages of rights, reparations, and reconciliation.

Post-conflict experiences abound around the world, however, Colombia faces particular challenges given the elevated number of people recognized as victims, the range of issues, actors and practices that must be addressed in this context, and the scope of policies and negotiations expected to respond to the complexities in this post-conflict scenario.

In this paper I explore some of the affective assemblages and statements that get constituted in the language and practices of post-conflict, namely through an analysis of the Colombian case. What meanings are constituted and produced in post-conflict conditions? What is evidenced and simultaneously hidden in post-conflict discourses? This discussion seeks, on the one hand, to go beyond the categories around trauma and notions of victimhood that dominate post-conflict situations but that do not account for the multiple manners by which individuals and collectivities adapt in their everyday lives to prolonged conflict, cruelty, violence and crises. On the other hand, I propose to recognize affect as a constitutive component in our examination of politics and state formation trying to move beyond more traditional institutional explanations that qualify conflict and its aftermaths as determining states as successes or failures.

Mud, Premodern Nostalgia and Overcoming Obstacles in an `Extreme' Endurance Sport
Gavin Weedon (University of British Columbia)

Mud running is an en vogue expression of `extreme' endurance sport that harks back to an ancient past. Runners in these events embark on heroic, corporeal journeys of `overcoming,' traversing all sorts of weird and wonderful obstacles while wading through the eponymous soil. This paper stages encounters within mud running's affective ecologies, placing emphasis on the ways in which they animate stable and stabilizing temporalities assembled from otherwise tumultuous histories, memories and biographies. I claim that the structure of these courses - linear, progressive, predetermined, and spatially contained - gives the past palpable form in the affective present, and so offers the promise of coherent futures. The mythologized primordiality of mud is significant here insofar as it exceeds - without transcending - its
material stickiness and symbolic significations in eliciting an atavistic nostalgia for a premodern paradise lost. This rendition of the past, premised on a romantic rekindling of our history as hominids, harnesses the story of Western civilization to offer the course and its traversing a sense of self-contained continuity and achievement. Necessary for eliciting this esprit de corps for overcoming life’s obstacles is that runners inhabit what I call relentless positivity; a mood of incessant optimism that - notwithstanding its discursive moorings and ideological conceits - offers semblances of continuity to otherwise turbulent lives, times and places.

**Vital Affects: A Theory of Indifference Ethics for Posthumous Lives**  
Jami Weinstein (Linköping University, Sweden)

Gilles Deleuze and Felix Guattari characterize the body as composed of a dynamic interrelationship between nonliving and immaterial forces, a complex field of differential speeds and slownesses, of infinite particles, an imperceptibly emergent set of assemblages, open to interaction, incorporation, and being affected, rather than a preconstituted, static substance. The body is affect insofar as it “infolds contexts.” Affects thus form the underbelly of being, insofar as they constitute the force of existing in a continuous variation that takes the shape of pre-personal intensive modifications, a vacillating increase and decrease in the power to act. Thus, affective life is always already posthuman, posthumous, interrelated, and intersubjective. For, in its essence, the body in its materiality is disentangled from the hierarchical binaries set up by humanism and its associated paradigm of the bounded, self-identical, independent, rational, autonomous human (male, white, heterosexual, human, etc.) subject. Affects and forces are then not only the motor of life but material life itself – “affects are precisely the becoming inhuman of man.” By using this analysis of inhumanizing vital affects cast as a bricolage of posthumous (posthuman and post-life) and pre-personal life we can best challenge the normative ethics typified by Humanism – especially given how rife it is with spurious conceptualizations of both the human and life itself. I will argue that what I call indifference ethics attends precisely to these affective dimensions in that it is erected upon a background of pure ontological difference, where the act or decision is a materialized force within the assemblage of an ethical event. And these ethical assemblages are affective and relational encounters that do not take identity, or life in its humanistic forms, as preceding the event. Thus, this paper will briefly trace the trajectory from vital affects to posthumous life and focus on constructing an ethics of indifference.

**Listening for the Break: The Kinetic-Sound Body**  
Charmian Wells (Temple University)

What ethical-political praxis is proposed by the dancing body that ‘listens for the break”? The structural framework in many African diaspora dance practices—a polyrhythmic regularity with irregular rhythmic breaks that signal a shift in movement for the dancer—proposes a body that is simultaneously active and receptive, in directed, intentional motion and yet capable of shifting in relation to the inevitable, but (un)anticipatable rupture of the break in the rhythm. This physical orientation negotiates between internal and external. It is a performance of the body as a simultaneously responsive and active place, a dynamic kinetic-sound body.

The paper works with Andre Lepecki’s theorization of a dancer’s porous subjectivity and Deborah Kapchan’s theory of the ‘sound body,’ a permeable body, affectively attuned to and transformed by the vibrations in its environment. The intersection of these theories offers an kinetic-sound body as an alternative to the closed subjectivity of the psychoanalytic model for subjectivity and the ‘juridical body,’ premised on (private) property-in-the-person. This project moves between Lepecki and Kapchan’s theories of the agential, permeable body, between the registers of the sonic and kinesthetic, in conversation with my phenomenological experience of a dual cultural education—learning to listen for the break as a legibly white woman in a contemporary-African-American dance company. It seeks to
explore what a kinetic-sound body might offer in relation to U.S. racial politics, a kind of worlding as agential nonparticipation, ceding oneself from the reproduction of dominant structures at the level of embodiment.

**Affect Theory and Advertising**  
Emily West (University of Massachusetts Amherst)

Affect theory draws our attention to energy, flows, and intensities that exceed representation (Gibbs, 2011; Grossberg, 2010; Seigworth & Gregg, 2010). Theorists of affective capitalism have noted that even that which exceeds representation is increasingly subject to capitalization (Hardt, 1999). A primary site for this process is advertising (McStay, 2013). While scholars have long attended to the emotional appeals of advertising, the manifest emotional content of a campaign is just one element in the story of affect, which speaks more broadly to questions of attachment, trust, and whatever puts people and things into motion. The study of affect leads us to see how a series of encounters, through various modes and channels, accumulates into a dynamic relation between consumer and brand. It has analytic fit with industry advertising practices such as IMC (Integrated Marketing Communications), behavioral targeting, out-of-home advertising, sponsorship, and mobile advertising. Further, affect theory helps us understand the power of spreadability (Jenkins, Ford, & Green, 2013): how advertising that people pass through their social networks, especially with speed, acquires an affective intensity that may not be “readable” from the promotional text alone. An affective conceptualization of advertising also helps explain the industry shift from seeking consumer attention to cultivating consumer engagement. This paper uses affect theory to analyze IMC, spreadable advertising, consumer engagement, and brand intimacy, in reference to Amex’s Small Business Saturday, Special K, and Amazon. I conclude with a critical reflection on how affect theory is both a tool for analysis and inspiration for advertising practice.

**Occupying Space, Amplifying Affect: The American Indian Occupation of Alcatraz Island**  
Kerry Whigham (New York University)

This presentation will examine the American Indian Occupation of Alcatraz Island—which lasted from November 1969 until June 1971—as a co-embodied practice of occupation that sought to respond to and transform the affective force of the resonant violence that has continued to present itself after centuries of persecution of native peoples by colonial forces and, subsequently, the United States government. The presentation will demonstrate how the Occupation of Alcatraz Island—and consequently all practices of occupation—can transform resonant violence, first by reassembling social groups, then by refiguring the literal and figurative public space being occupied. Next, drawing on notions of power and truth-telling from Michel Foucault, I will analyze the Occupation as a practice that realigns traditional power relations through the embodied act of parresia, or speaking truth to power. Finally, I will show how the effects of the Occupation amplified and emanated outward in order to exemplify how co-embodied practices of occupation create a crucible for affective transmission that can have effects that far exceed the physical boundaries of the occupied space.

**Intoxicated Bodies, Ordinary Knowing: Exploring the Affective Politics of Drugs**  
Lindsey Whitmore (Rutgers University)

This project explores the affective intertwining of drugs, bodies, and debility within ordinary struggles for survival in neoliberalism. Mobilizing as a point of departure the intersections of economic vulnerability and chronic pain, I seek to understand the tensional and paradoxical role that licit and illicit drugs play in the emergence of alternative economies and practices of care for those expelled from proper neoliberal patient-subjecthood. Departing from these intersections demonstrates the insidious and intertwined nature of state-sanctioned care and neglect as neoliberal capitalism relies on maintaining crisis while
simultaneously minimizing death. Here, the ‘edge’ on which vulnerable bodies and communities are perpetually positioned becomes a constitutive part of the affective and political-economic structure of our current moment.

Tracing affective circulations of drugs through everyday sites and bodies of debility affords engagements with pervasive yet invisibilized ethos and practices that circumvent normative channels of diagnosis, distribution, healing, and knowledge-making in relation to chronic pain. Thinking the circuity of ‘ordinary affect’ in this way ultimately gestures towards the production of assemblages that capture bodily matter, networks of belonging, relational geographies, and complex toxicities. These assemblages materialize in sliding relations that can both take bodies apart and put them back together. Drawing on an archive that holds together collaborative ethnographies culled from peer recovery communities in rural Massachusetts with visual and creative work from incarcerated writers and disability justice communities, I seek to articulate queer and crip knowledges about the economics of survival ‘on the edge’ in and through the affective politics of drugs.

**Twin Evil: Capitalism and Colonialism in Leslie Marmon Silko’s *Almanach of the Dead***
Doro Wiese (Utrecht University)

In this paper, Sara Ahmed’s conceptualization of affect facilitates my analysis of Leslie Marmon Silko’s *Almanac of the Dead*. For Ahmed, emotions do not reside in sovereign subjects. It is rather the other way around: subjects find themselves enmeshed in a milieu in which affects circulate. I will link Ahmed’s understanding of affects with Silko’s depiction of her characters’ emotional and economic involvement. Next to a close-reading of the novel, I will connect Ahmed’s concept of affect with Nicolas Thomas’ understanding of colonialism’s culture. When taken together with Ahmed’s position, his theoretical intervention allows me to posit the following: In *Almanac of the Dead*, affects are shown to create and mobilize contemporaneous subjects commensurable with ongoing colonial forms of exploitation and biopolitics. Silko thereby allows us to think about the continuity of the feeling and embodied self, colonialism’s culture and its material conditions that are characteristic of modern politics in the US American South-West. I will flesh out my main thesis by analyzing the composition of the character Eddie Trigg. I will thereby illustrate how Almanac of the Dead makes visible how structures of feeling are connected with capitalist-colonial forms of domination and violence, and how she thereby incites the desire to establish indigenous rights.

**Affective Infrastructures in Everyday Life: Mothers, Digital Media, and Precarity***
Julie Wilson and Emily Chivers Yochim (Allegheny College)

Burdened with never-ending worries about their families’ health, finances, and overall well-being, nuclear mothers are anxious. They feel responsible for their families, and they work incessantly, on multiple fronts, to stabilize everyday family life amidst an atmosphere of precarity. This talk draws on extensive ethnographic research to show how and why mothers come to stay stuck to their nuclear scenes and their promises of happiness (Ahmed 2010), even as precarity infuses their intensifying labors with a mounting sense of impossibility. Indeed, despite deep fears and the relentless material and affective labors that attend to contemporary nuclear motherhood, mothers remain deeply attached to family life and insist on its potential, constantly honing their capacities for holding families together and keeping them happy.

In order to help clarify these mothers’ anxious, overloaded lives, we introduce affective infrastructures, a concept and method designed to surface how ordinary affects get governed, captured, routed, and re-routed in the mundane contexts of everyday family life. We want to suggest that affective infrastructures is a productive tool for interrogating how power moves through ordinary lifeworlds, holding people to unjust structures but also opening up possibilities for re-imagining what might make for a livable life. As we show, for mothers, the ever-flowing digital world of mothering media is a powerful
affective infrastructure, one that makes precarious family life livable by cycling potential into fraying family scenes and routing the vexed ordinary affects engendered by precarity back to happiness.

**Aphonic Ethnography: Plumbing Subterranean Affects Within Narco-landia**
Audrey Winpenny (University of Pennsylvania)

When the affective is denied or disallowed, what are the resulting “presentations of presence, community and connection” (Seigworth & Gregg 2010:24)? Aphonic epistemology, or aphonemology, is constituted through ways of knowing predicated upon ascertaining that which goes unsaid, that which occupies the negative spaces of a transcript. All silences have a subtext. Aphonemological ethnography— or aphonetic ethnography—attends to undercurrents or subtexts of conversation, positioning the researcher to focus on both productive and receptive silences, as well as paralinguistic phenomena (e.g., visual/tactile noise). Given that entire cultures (Basso 1996) can be based around an axiomatic acceptance of silence (whether for survival or otherwise), studying silences in their variegated forms can exhume otherwise latent affective realities (Blommaert 2005:88; 2006:240).

How do trauma and affect interface? When affect is elided within the spectrum of available masculinities, is there such a thing as an affect-less state? Does learned stoicism with countenance as carapace come close? Or must we simply drill deeper? For an adolescent narco-soldier traversing bullet riddled landscapes of Caribbean narco-war, too often an “affective flatline” is the only armor suitable. Aphonic Ethnography (hereafter AE) provides the tools requisite to enter into worlds wherein speech and/or emotion are obviated or eclipsed altogether. As such, AE addresses our often unwitting eradication of the cathexed subjectivities of those already most vulnerable to erasure. AE primarily asks (and begins to answer) the questions: How do we listen to what is not being said? & How might we better attend to inaudible, covert, subterranean affective landscapes?

“Scraped Tablets?: The Fiction of Blackness in Jean Rouch’s *The Human Pyramid* (1960)”
Soyoung Yoon (The New School)

What is a decolonized subject?: In the opening pages of Monsters and Revolutionaries: Colonial Family Romance and Métissage, Françoise Vergès speaks of her seduction then reservation about the great narratives of emancipation, particularly “the myth of a pure historical rupture, that moment through which the colonized would accede to a dis-alienated self.” And Vergès questions the claims of anti-colonial critique for a culture and an identity of radical difference, as in Frantz Fanon’s efforts to cut ties, to create anew. What is at stake then is the revolutionary affect of the tabula rasa, the scraped tablet - and its problematization, for the complexity and contradictory practices of “becoming minor.” This paper poses the significance of this dynamic of entanglement - and disentanglement - of the colonizer and the colonized via a pedagogical scene: Jean Rouch’s film of cinéma vérité, The Human Pyramid (1960). In the film, the problem of colonialism is posed via the collective fantasy of French and African students at a high school in the Ivory Coast - a fantasy world that is both created and destroyed by the students at the provocation of the filmmaker. As I address what Jean-André Fieschi describes as “slippages of fiction” in Rouch’s filmmaking - its blurring of documentary and fiction, of expression and performance - I assert that the issue here is not of historical reenactment but rather of what level of history the filmmaker is seeking to redress. The crux, I argue, is a confrontation with the political-economic conditions of colonization and what Vergès has described as the “colonial family romances” and their rhetoric of dependency and debt, which bind the colonizer and the colonized at the level of fantasy, desire, and
memory. The paper is devoted to the force of this bind as well as the necessity, difficulty and joy of its unbinding, the affect of Rouch’s fiction, “Moi, un noir.”