

Affect

Anthro 394M Wednesday 1:30-4:30
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Office hours: W 11- 12, Th 2-3

This is a reading seminar on theories of affect.

We will read theories of affect in relation to culture, society, form, the senses, aesthetics, affinities...

For Deleuze, affect is force. The capacity to affect and to be affected. A vital point of emergence where the actual meets the potential. Culture, or power, taken from the point of view of affect, is not structures and determinations but intensities, impacts, routes of circulation, assemblages, articulations. Their outlines are not boundaries around a unity but trajectories of potentiality, lines of flight. Binary oppositions and contradictions become resonating relations (of inside/outside, action/reaction, quiescence and arousal...).

Books

Giles Deleuze and Felix Guattari. *A Thousand Plateaus*.
Melissa Greg and Greg Seigworth. *The Affect Studies Reader*.
Graham Harman. *Towards Speculative Realism*.
Steven Shaviro. *Post-Cinematic Affect*.
Kathleen Stewart. *Ordinary Affects*.

Writings: Each week turn in a short writing. Email to the class to read 24 hours before class. The writing should be coherent and succinct and related to the reading but it can take any form you like.

January 19 Introductions

January 26
Giles Deleuze and Felix Guattari. *A Thousand Plateaus*.

Feb 2
Giles Deleuze and Felix Guattari. *A Thousand Plateaus*.

February 9
Giles Deleuze and Felix Guattari. *A Thousand Plateaus*.

February 16
Terada, Rei. *Feeling in Theory: Emotion after the "Death of the Subject"*. (intro and conclusion)
Thrift, Nigel. "Intensities of Feeling: Towards a Spatial Politics of Affect." *Geografiska Annaler* 86 B, no. 1 (2004): 57-78.
Williams, Raymond. "Structures of Feeling" in *Marxism and Literature*. Oxford University Press, 1977.
Susan Lepselter. "The License."

February 23
Melissa Gregg and Greg Seigworth. *The Affect Studies Reader*.

March 2

Melissa Gregg and Greg Seigworth. *The Affect Studies Reader*.

March 9

Kathleen Stewart. *Ordinary Affects*.

March 16

Spring break

March 23

Melissa Gregg and Greg Seigworth. *The Affect Studies Reader*.
Madalina Diaconu. "Patina – Atmosphere – Aroma"

March 30

Deleuze, Giles. "Percept, Affect, Concept" and "Conclusion: from chaos to the brain." *What is Philosophy?* Columbia University Press, 1994.

Gunning, Tom. "An Aesthetic of Astonishment: Early Film and the (in)Credulous Spectator." In *Film Theory and Criticism: Introductory Readings*, edited by Leo Braudy and Marshall Cohen, 830-.
Oxford: Oxford University Press, 1999.

Barthes, Roland . "The Third Meaning: Research Notes on Some Eisenstein Stills." In *Film Theory and Criticism: Introductory Readings*, edited by Leo Braudy and Marshall Cohen, 317-33. New York: Oxford University Press, 1999.

April 6

Steven Shaviro. *Post-Cinematic Affect*.

April 13

Steven Shaviro. *Post-Cinematic Affect*.

April 20

Graham Harman. *Towards Speculative Realism*.

April 27

Graham Harman. *Towards Speculative Realism*.

May 4

Clough, Patricia et al. "Towards a Theory of Affect-Itself." *ephemera* 7, no. 1 (2007): 60-77.

Massumi, Brian. "The Autonomy of Affect." *Parables for the Virtual: Movement, Affect, Sensation, Post-Contemporary Interventions*. Durham, NC: Duke University Press, 2002.

Michael Warner's "Publics and Counterpublics"

Warner, in "Publics and Counterpublics", outlines three forms of *public* and identifies seven premises for the identification of the modern idea of a *public*. The three forms are: *the public*, *a public*, and "the kind of public that comes into being only in relation to texts and their circulation" (Warner 2002, 49 - 50).

The public is people in general. "It might be the people organized as the nation, the commonwealth, the city, the state, or some other community" (Warner 2002, 49). *A public* is "a concrete audience, a crowd witnessing itself in visible space, as with a theatrical public". Furthermore, "Such a public also has a sense of totality, bounded by the event or by the shared physical space" (Warner 2002, 50). In the case of the street fashion public of Harajuku, its shared physical space exists in Harajuku and within the Hotoken, as it was established on Sundays before 1998. *A public*, as Warner delineates from pages 50 through 82:

- 1.) Is self-organizing,
- 2.) Involves a relation among strangers,
- 3.) Includes the address of personal and impersonal public speech,
- 4.) Achieves a constituency through their attention,
- 5.) Creates a social space through the reflexive circulation of discourse,
- 6.) Acts historically according to the temporality of their circulation, and
- 7.) Is poetic world-making.

Self-organization refers the existence of a *public*, which begins the moment it is addressed. The idea of a *public* is text-based and its organization is independent "of state institutions, law, formal frameworks of citizenship, or preexisting institutions" (Warner 2002, 50-51, 55). Warner elaborates by defining the constraints of circulation existing for a public:

The self-organized nature of the public does not mean that it is always spontaneous or organically expressive of individuals' wishes. In fact, although the premise of self-organizing discourse is necessary to the peculiar cultural artifact that we call a public, it is contradicted both by material limits—the means of production and distribution, the physical textual [in the case of street fashion, material] objects themselves, the social conditions of access to them—and by internal ones, including the need to presuppose forms of intelligibility already in place as well as the social closure entailed by any selection of genre, idiolect, style, address, and so forth. (Warner 2002, 54-55)

It is through its own discourse that a public demarcates its boundaries and organization. This is true, however, only if it "openly addresses people who are identified *primarily* through their participation in the discourse and who therefore cannot be known in advance" (Warner 2002, 56).

the personal and impersonal nature of public speech, that "by coming into range you fulfill the only entry condition demanded by a public." Because publics "commence with the moment of attention", a predicate to their continuing existence is renewed attention. Publics "cease to exist when attention is no longer predicated". 81, "Public discourse ... promises to address anybody. It commits itself in principle to the possible participation of any stranger. It therefore puts at risk the concrete world that is its given condition of possibility." It is public discourse's projective nature that provides the mechanisms for social mutation (Warner 2002, 81).

"A public is understood to be an ongoing space of encounter for discourse", be it supportive or destructive (Warner 2002, 62). "It is not texts themselves that create publics, but the concatenation of texts through time. Only when a previously existing discourse can be

supposed, and a responding discourse be postulated, can a text address a public” (Warner 2002, 62). “The key development in the emergence of modern publics,” according to Warner, “was the appearance of newsletters and other temporally structured forms oriented to their own circulation”, all of which “developed reflexivity about their circulation through reviews, reprintings, citation, and controversy” (Warner 2002, 66). “It’s the way texts circulate, and become the basis for further representations, that convinces us that publics have activity and duration” (Warner 2002, 68). He continues, on page 69, “Until recently, at least, public discourse has presupposed daily and weekly rhythms of circulation. It has also presupposed an ability to address this scene of circulation as a social entity”. To Warner, a counterpublic “is a scene in which a dominated group aspires to re-create itself as a public and, in doing so, finds itself in conflict not only with the dominant social group, but also with the norms that constitutes the dominant culture as a public” (Warner 2002, 80). “one of the most striking features of publics ... is that they can in some contexts acquire agency” (Warner 2002, 88).

“they are ideological in that they provided a sense of active belongingness that masks or compensates for the real powerlessness of human agents in capitalist society” (Warner 2002, 81).

Warner. Ordinary belonging requires confidence in a public (easy to become isolated, frustrated, alienated, forgetful). The same confidence remains vital for people whose place in public media is one of consuming, witnessing, griping or gossiping rather than full participation or fame. A public can only produce this faith if it’s self-organized. That’s why any distortion or blockage in access can be so grave, leading people to feel powerless and frustrated. 52.

A public is a relation among strangers – a normal feature of the social. We are routinely oriented to strangers in common life. An environment of strangerhood is a necessary premise of some of our most prized ways of being – the necessary medium of commonality. And it requires our constant imagining. 57 something is addressed not exactly to us but to the stranger we were until the moment we happened to be addressed by it. Has to be taken as addressed to us and as addressed to strangers. This practice gives a general social relevance to private thought and life. Our subjectivity is understood to have immediate resonance with others. But this is only true to the extent that the trace of our strangerhood remains present in our understanding of ourselves as the addressee. Our partial nonidentity with the object of address in public speech seems to be part of what it means to regard something as public speech. Publics have agency even though no inst being or concrete manifestation. (Michael Warner. Publics and Counterpublics. Public Culture 14(1): 49-90.2002.)

Subjects of publicity (hearers, speakers, viewers, doers) have a dif rel to ourselves, a dif affect, than in other contexts. The moment of apprehending something in public is one in which we imagine – if imperfectly – indifference to particularities of sex, class, etc. you can describe this moment of public subjectivity as universalizing transcendence, ideological repression, utopian wish, schizo-capitalist vertigo, or a routine difference of register. But also a self-relation different from that of the “personal life.” Disembodiment is a utopian promise that leaves a residue of unrecuperated particularity. It lives in the moment of the we and habits like driving, shopping, TV watching – and the lack of these is particularly painful.

Our desires have become recognizable through their display in the media; and in the moment of wanting them, we imagine a collective consumer witnessing our wants and choices. The public discourse of the mass media has increasingly come to rely on the intimacy of this collective witnessing.242 it is a significant part of the ground of public discourse, the subjective apprehension of what is public.....If mass-public subjectivity has a kind of singularity, moreover, an undifferentiated extension to indefinite numbers of individuals, those individuals who make up the “we” of the mass public subject might have very different relations to it. self-alienation is common to all contexts of publicity but can be interpreted differently and its political meaning is an important site of struggle.243

The mass public sphere tries to minimize the dif between embodied and disembodiment. Has had to dev genres of coll identification that will artic both sides of this dialectic. Insofar as they're contradictory, noise, which typically occurs as an erotic-aggressive disturbance. Like discourse of disasters – display of disembodiment.. mass disaster has a special relsh to mass media. Injury to a mass body, an already abstracted body, assembled in simultaneity but somewhere other than here.²⁴⁸ disaster is popular bec it is a way of making mass subjectivity available, and it tells us something about the desirability of that mass subject. We identify with the mass subject of publicity. Being of necessity somewhere else, the mass subject cannot have a body except the body it witnesses. it has left that body behind, abstracted away from it. It returns in the spectacle of big-time injury. The mass media are dominated by genres that construct the mass subject's relation to a body. 250

Notes from John Rajchman, *The Deleuze Connections*.

Writing by series which discourages any unified plan of organization or development in favor of an unlimited plane in which one is always passing from one singular point to another, then connecting it to yet something else.

Zone of connections between theory and everyday life. To lead to the formulation of new problems, concepts.

Zones that are not completely determined or localizing, where thing may go off in unforeseen directions or work in unregulated ways. Zones of indetermination secretly accompanying most forms of organization. To experiment, not to judge.

Dizzing array of connections between the stories. Learning to think of possibilities, concretely by imagining connections between them. Linking them. Originality is not an interruption but art of experimentation and connections.

Still life –

Struggle to free sensation from clichés. We live in a civilization of clichés – the whole question is to extract a genuine image. To break out of stupidity a certain violence is required – a shock, an alienation-effect. Starts not in a desire for truth but in the reorientation that arises when it is disturbed. A becoming art.

Connections are smaller and larger than social interactions between already constituted subjects.. a sociality not based on the mechanisms of collective recognition or identification.

Not conds of possible experience but conds under which something new, as yet unthought, arises. An empiricism not of things made but of things in the making. What in experience or life is prior to subjects and the objects to which they refer. The self is not give but formed through habit from an indeterminate world.

Nomadic roaming is a kind of empiricism. A way of departing from the compartmentalization of knowledge, yet without recourse to an organic unity (Romantic nostalgia or its loss)

Philosophy starts not with will to know but with the encounter with something that doesn't fit in habitual ways of seeing and thinking, shakes up thinking and puts up something new to be thought. Pushes us outside doxa without necessarily giving us the assurances of a superior knowledge or something everyone will be brought to see and agree upon.

To attack stupidity is not to correct an error, dispel superstition, critique an ideology but to make new forces visible, formulating the problems they pose, and inciting a kind of experimental activity of thinking around them.

A we that is not given or makes us strangers to ourselves.

A logic of sense and event rather than predication and truth.

Not deductive or inductive or even propositional. The logic for a kind of conceptual art to deal with what is problematic and complicating in what happens to us.

To continue a multiplicity is to move into a zone that is not predetermined but rather invents by differentiating . a multiplicity is folded many times over (complicated) so there's no completely unfolded state but only further bifurcations.

Symptoms singularize us and our relations with one another, as if each of us had a peculiar libidinal idiom or idiosyncrasy the key to the sense of which could only be in the vagaries of what we say and do, thus creating virtual relations among us prior and irreducible to any symbolic order. Signs of a nonsense that's not error or informational noise but a prodigious impersonal reserve or virtuality of what makes us singular beings. But how do we make sense of this strange sense for which there is no code, notation or general syntax shown or expressed.

Thinking works in fits and starts and in relation to unforeseeable shocks. There is an incapacity required by thought and it never completely overcomes it. To attain the powers of thought is to lose one's philosophical self-assurance or bearing through encounter with something that shakes up thought, complicates it, recasts its rules.

The best world is the one with the most virtuality – a pragmatic matter of experiment and invention.

Not a judge but an experimenter who starts to move in the world and in relation to a self that are never given and conditioned but rather in the making. Credit or trust the world without knowledge or faith. Introducing into our view of selves and our world this sense of what is to come – the untimely rather than the eternal or transient. Rescuing this time from mystical or religious thought and making it at once worldly or experimental. Multiplicity and affirmation of life. Multiplicity is not diversity but minorities, becomings, a prior (to persons and identities) potential life capable of bringing us together without abolishing what makes us singular. The vagueness of 'a life' is not a deficiency but a resource or a reserve of other possibilities, other connections.

Bits of experience that can't be fit into nice narrative unity and so must be combined or put together in another way. Spaces of interrelation in cinema's time-images prior to psychological memory or linear causality or blocks of sensation in painting that precede distinct figures or narratives.

The impersonality of singularities – fourth person singular – it is talking. anonymous murmur. Regularities and procedures that introduce into discourse subject positions, recognizable objects, possible truth values, and exposes what can be said to events that neither logic nor linguistics can reduce. To get there you have to singularize – lighten up life and its possibilities. A condition that frees difference from the determinations of habit, memory, routine and the practices of recognition or identification in which we are caught, opening up other vital possibilities. Introduce standardized environments into a variability for which there is no standard model. Chance characterizes a life. An anybody – a vital potential.

We don't repeat because we repress. . we repress or forget in order to live our desires in an unpersonalized manner., which makes of our lives each singular complexes of desire. We have a life – there is always something outside our identifications as subjects or persons, which we play out through complexifying encounters. What makes desire unconscious is not some primal repression but the unfolding of events and powers in life that can't be contained within personalizing identifications and work themselves out through other multiplying or complexifying kinds of encounters.

Encounter – source of events that transcend the ego, how do we express these immanent possibilities of a life?

Anybodies who cannot be qualified as individuals or members of organic communities - a modern ethos of manner of being that would allow for a community among ourselves as singular essences no longer subordinated to the representation or imitation of anything.

Create an at home no longer given in the opposition of lived place to abstract space and requiring a different idea of what territories and borders are. Native to a strange space time that comes before territories – a stranger to a self. At home in a life (in ones splendidly impersonal unconscious, developing a sort of savoir faire with it). There is no territorializing that does not carry with it a potential for deterritorialization and that may become absolute when there is no way back from it and no known territory to which it will lead. Minor languages like black english pose this problem – have to devise ways of being at home not in a territory but on this earth which doesn't root them in place, identity, memory but releases them from borders and becomes light or deterritorialized.

Zones of indistinction from which becomings may arise
In-between spaces

Not things going from one fixed point to another but points lying at the intersection of many entangled lines, capable of drawing out other spaces. Make lines rather than make a final point.

Majorities may have their official histories and memories but there wil always be minorities to experiment with those other peoples in each and all of all for which history rather supplies only the negative conditions.

Relsh between art and philosophy is one of resonances and interferences across two different kinds of practice or activity, neither of which is situated above the other (not judgement and object). To do philosophy is to fabricate concepts in resonance and interference with the arts, not just apply. Peculiar zone of unthought that destabilizes ready made ideas. Art and thought come alive and discover their resonances with one another. But not aestheticist, not trying to abandon philosophy to art or undo distinctions but to determine the specificity of philosophy. That a philosophy always has a style does not erase all distinctions bet it and the arts but connects it to them in a new way.

For art the people is never given and must be invented new (bec cond in which something new may arise). It's missing people is not a public and there is too much communication. A map of connections for a "we" not given through the presumption of common sense – a people that is missing, not already there, unable to find its place in the distinction between public and private, and so much come from the "outside." A map for those who want to do something with respect to new uncommon forces, which we don't quite yet grasp, who have a certain taste for

the unknown, for what is not already determined by history or society. Through experimentation we escape from the nostalgia of history and the progressivism that already knows what is to come. Have to make connections since they're not given. Experimenting before ontology (is). A trust or confidence – a belief in the world. To connect is to work with other possibilities not already given but utopian is not the best word for them (still part of the dream of organization, development, or else some sort of mystical messianism of a non-identity called upon to interrupt continuities). An artifice in which we come to believe.

Part of experimentation is the realism of showing the intolerable. Multiplicities have the reality of events or what is unattributable in existence, and that reality is shown in how we see them and what we do about them; thus they require that we be realists just where we cannot judge or decide, but only yet experiment and invent.

What we lack is a belief in what we may yet become, and in the peculiar time and logic of its effectuation in ourselves and in our relations with one another. The whole problem is to believe in a world that includes them (fools).

Vitality and mobility are only true antidotes to melancholy as affect of an unattainable idealization or hope. Release from the heaviness of grounded identities and habitual forms.

Nigel Thrift. *Intensities of Feeling: towards a spatial politics of affect*. *Geografiska Annaler* 86 B (2004) 1 pp 57-78

Systematic knowledges of the creation and mobilization of affect have become an integral part of everyday life. These knowledges are being deployed knowingly and politically. What might have been painted as aesthetic is increasingly instrumental.

Active engineering of the affective register of cities. Creative, on the rise. And things (buzz). Powers of invention and intuition. Cities have to show intense expressivity. Harnessing the powers of transformation.

Like networks of pipes and cables, a set of constantly performing relays and junctions that are laying down all manner of new emotional histories and geographies.

But not exactly a high functioning situation.

Pre-subjective forces or intensities.

Produce a politics which cannot be reduced to a simply a shifting field of communal self-reflection or the neat conceptual economy of an ideology.

Synoptic commentary.

The move to (the manipulation of) affect shows up new political registers and intensities and allows us to work on them to brew new collectives in ways which at least have the potential to be progressive.

The body. Complexity theory, systems dynamics. Experimentation - The alchemy of the contingent form. Space and connectivity over "the social". A model of thought as essentially patchy and material.

Not emotional states in a person but broad tendencies and lines of force. Emotion as motion both literally and figuratively.

Affects and the spaces they generate as forms of thinking (often indirect and nonreflective). An intelligence about the world.

Affect as a set of embodied practices. occur in everyday life as the richly expressive/aesthetic feeling cum behavior of continual becoming that is provided chiefly by

bodily states and processes (and which is constitutive of affect. Source of emotions comes from outside the body, from the setting itself and emotions are non-representational – evidence of what in relations with others speech cannot conceal. Ways of expressing something going on that talk cannot grasp.

Affect enables both insatiability and extreme lability, fickleness and finickiness.

Everything is part of a thinking and doing simultaneously. Knowing proceeds in parallel with the body's physical encounters. The subject is a complex body arising out of interaction which is an alliance of many simple bodies and so exhibits emergence – the capacity to demonstrate powers at higher levels of organization which do not exist at other levels. An indiv has a fixed number of definite properties yet possesses an indefinite number of capacities to affect and to be affected by other individuals. Affect is the active outcome of an encounter and takes the form of an increase or decrease in the ability of the body and mind to act. Positive, increase ability (joy, euphoria) or negative, diminish ability (sorrowful, dysphoric). But these are not the grounds of emotions. Emotions are relations, differently assembled euphoric or dysphoric relations, akin to chords. Affects are the nonhuman becomings of man. Intensive states occupy a body at a moment. Relations of speed and slowness, momentum and rest compose it in relations between unformed elements. Virtual synesthetic perspectives anchored in the actually existing, particular things that embody them. Open. Autonomous to the degree to which it escapes confinement in the particular body whose vitality, or potential for interaction, it is. Formed. Quality=fied, situated perceptions and cognitions fulfilling functions of actual connection or blockage are the capture and closure of affect. Emotion is the most intense (most contracted) expression of that capture – and of the fact that something has always and again escaped. Something remains unactualized, inseparable from but unassimilable to any particular, functionally anchored perspective. That is what all emotion is more or less disorienting and why it is classically described as being outside of oneself, at the very point at which one is most intimately and unshareably in contact with oneself and one's vitality..actually existing, structured things live in and through that which escapes them. Their autonomy is the autonomy of affect. The escape of affect cannot but be perceived alongside the perceptions that are its capture. This side perception may be punctual, localized in event – then it's usually described in negative terms as a form of shock (the sudden interruption of the functions of connection). But it's also continuous, like a background perception that accompanies every event, however quotidian. When the continuity of affective escape is put into words, it tends to take on positive connotations. For it is nothing less than the perception of one's own vitality, one's sense of aliveness, of changeability (freedom). Its imperceptible but its escape from perception is perceived.

The performance of emotion as an index of credibility in politics but this chimes with the increasingly therapeutic from of selfhood.

Fractal subjects challenged to perform across a series of different situations in a way which demands no so much openness as controlled flexibility. One shuttles quickly between different evaluative grids, switching back and forth between divergent challenges to perform – or else.

New forms of calculation in sensory registers that would not have previously been deemed political. The advent of a whole series of technologies, small spaces and times, upon which affect thrives and out of which it is often constituted, have become visible and are able to be enlarged so that they can be knowingly operated on.

Camera – time minutely segmented and can be speeded up, slowed down or frozen. What was formerly invisible or imperceptible becomes constituted as visible and perceptible through a new structure of attention which is increasingly more likely to pay more than lip-service to those actions which go on in small spaces and times, actions which involve qualities like anticipation,

improvisation and intuition, all those things which by drawing on the second-to-second resourcefulness of the body, make for artful conduct. Thus perception can no longer be thought of in terms of immediacy, presence, punctuality as it is both stretched and intensified, widened and condensed. In turn, this new structure of attention, ironically enough through the application of greater speed, has allowed us to gain a much greater understanding of what is often nowadays called “bare life”. An undiscovered country has gradually hovered into view, the country of the half second delay. Bodily anticipation. Consciousness takes time. Action is set in motion before we decide to perform it. Constantly moving preconscious frontier. The structure of expectation of the world is set up by body practices. Emotions are a vital part of the body’s anticipation of the moment. We are increasingly able to sense the space of time which shapes the moment. Once such a space is opened it can also be operated upon. Microbiopolitics, a new domain carved out of the half second delay which has become visible and so available to be worked upon by a whole series of new entities and institutions.

Spaces and times are being designed to evoke affective response according to practical and theoretical knowledges that have been derived from and coded by a host of sources. Always so. What’s different now is the sheer weight of the gathering together of formal knowledges of affective response, the vast number of practical knowledges of affective response that have become available in a semi-formal guise (design, lighting, event management, logistics, music, performance), and the enormous diversity of available cues that are able to be worked with in the shape of the profusion of images and other signs, the wide spectrum of available technologies, and the more general archive of events. The result is that affective response can be designed into spaces, often out of what seems like very little at all. Though affective response can never be guaranteed, it’s not random. It is a form of landscape engineering that is gradually pulling itself into existence, producing new forms of power as it goes. (dream worlds)

Shifts that point to new intensities and speeds that before now have been not neglected but kept in the realm of either the utterly practical or heavily theoretical. Corporate and state institutions are trying to formulate bodies of knowledge of these realms which are both systematic and portable – affective states of becoming, regimes of feeling.

Navigation of feeling that goes beyond simple liberation. (romanticism of maximizing individual emotions). An ethical choice in favor of the richness of the possible, an ethics and politics of the virtual that decorporealizes and deterritorializes contingency, linear causality and the pressure of circumstances and significations that besiege us. Processes, singularity. This can end in drugs or reaction religion or procedures that are more collective, social, political. Productive forward sense of life. Productive premonition. practical utopianism, anticipatory intelligence engrained in going forward, a sense of tendency. A process still under way. Hasn’t surrendered its what content.

A politics of affect. Feeling your way along. Adultery doesn’t present you with models of utopian worlds. The utopianism is, contained in the feelings it embodies – an experience, not a blueprint.

A politics of emotional liberty or hope which can be productive and not just free to do what you like, change our engagement with the political by simply acknowledging that there is more there. Seek pleasure rather than just forestall pain. Model of tending – to widen the potential number of interactions a living thing can enter into. Widen the margin of play, increase the number of transformations of the effects of one sensory mode into another. The belonging together of divergent forms of life politics aimed at registers of thought neglected by critical thinkers but not by those in power. Between two thoughts all kinds of affects play their game but their motions are too fast so we don’t recognize them. Dense series of counterloops among cinema, TV,

philosophy, neurophysiology and everyday life mean that we do recognize the realm between thinking and affects and are beginning to outline a neuropolitics that might work with them. A politics that recognizes that political concepts and beliefs can't be reduced to disembodied tokens of argumentation. Culture has multiple layers with each layer marked by distinctive speeds, capacities, and levels of complexity. Signification first enacts culture as a flat world of concepts and beliefs which can be changed simply by engraining other new concepts and beliefs. It might be possible to point to and domesticate the vagaries of thinking in everyday life via a concept like habitus but that's about it. But identity and difference operates on several registers with their own organization and complexities.

We need a microbiopolitics of the subliminal, much of which operates in the half second delay bet action and cognition

Try to instill generosity towards the world by using some of the infrasensible knowledges

New forms of time and space – cinematic time and the movement image, standardized space and the ability to track and trace.

Show the complex process of mimesis by which we learn to generate affect. Each element of the body takes its part in the show of emotion. Cultural signifiers of intensity.

Embed affect in space and time. Affects in them. Crack open the familiar. Show how wheres can also be elsewhere and new alignments might offer new affective resonances and resources. Operating on pace and time (stretching, transforming, miniaturizing) they become a kind of threshing floor for emotion form which new instinctual traffic may come. Estrangement that can put us back in touch with reality.

Show something about the elementary affective forms of the modern world as they are produced on screens and then transmitted into bodies and other byways as a kind of visceral shorthand existing only in very small subliminal spaces and times. Takes affective catch phrases, jokes and short cuts that typify western cultures and slows them down and close up to see their original step by step nature, see them at work.

How we are made to be/be connected

There is more to the world and this excess is not just incidental. Points to fugitive work which can read the little, messy and jerry-rigged as part of politics and not just incidental to it. Not distinctions but what ties things together?

Avery Gordon

A conjuring that initiates. Mode of apprehension distinct from critique or commentary. When thought presses close to its object, sensory, it wants to transform itself. Arrival announces something to be done. Living effects, striking impressions. Proximate and vibrant. Density of experience. A zone that makes everything we do seem charged with the occluded or overlooked. Or ungathered. Stretching toward the horizon of what cannot be seen with ordinary clarity yet. Requires a perception where the transparent and shadowy confront each other. Imagine beyond what's understandable. Experiencing the sensate quality of a knowledge meaningfully affecting you. Something to be done. When you know in a way that you did not before, you have been notified of your involvement. You are already involved, implicated in one way or another and that's why if you don't kill it, banish it, reduce it, it will inaugurate the necessity of doing something about it. (or trajectory).

We feel the effects and act before we understand.

Phantasmic quality of the big systems.

No choice but to make things up in the interstices of the factual and the fabulous.

Ghostly aspect of social life are not aberrations but are central to modernity itself. The haunting way systematic compulsions work on and through people in everyday life. The elusive concreteness of ghostly matter. But configured. Shared.

Notice not ideology or class structure but the proceeding looming present.

Takes constant effort to stop evacuating. A kind of feeling and thinking that's social and material. And embryonic. Not fully articulated. Articulates presence as the tangled exchange of noisy silences and seething absences. coexisting with ghosts in a very real, material way. Eating, sleeping, dressing, playing and talking with.

Unsettled by forces that are much greater than ourselves and barely visible. Edge of semantic availability. Precarious but motivated transformation from being troubled, often inexplicably or by repetitively stuck explanations, to doing something else . necessarily experiential and embodied quality of the transformation. Altered and transported beyond individual troubles and circumscribed worlds. The change is hard and must become incarnate (we are becoming shopping, not just "clear"). Have to go beyond dull curiosity or detached know-it-all criticism into the passion of what is at stake. (here I'm trying to point in many directions at once to, what is at stake, what is already happening, what smells of possibility. I don't have a list of the what's. I only have a way of attending to things to feel out these things in each particular story). Change cannot occur without the encounter, without the something you have to try for yourself. (Nana and Mama's refrain – the thing they both reach for. It's not individualism, it's experiment and engagement and trajectory. Hard for me to let them because it takes patience.).

Singular, yet repetitive instances when home becomes unfamiliar, your bearings on the world lose direction, things are animated, the over and done with comes alive, the blind field comes into view, your own or another's shadow shines brightly.

Punctum – shock, recognition, odd moments. Or continuous (vitality)

Sociality of haunting – we are haunted by worldly contacts.

Tactile materiality of social relations like rememberings adhering to places. Collectively animated worldliness – our loving and deadly contacts.

Animistic mode by which worldly power is making itself felt in our lives, even if the feeling is vague or we feel nothing at all.

Flashing half-signs ordinarily overlooked until one day they become animated by the forces of atmosphere inhering to them.

The tangled way people experience sense and intuit the complexities of power and personhood has everything to do with the nature of power itself and with what is needed to eradicate the injurious and dehumanizing conditions of modern life. A something more where

meaning, comprehension and force intersect.

A sociological imagination that conjures because it has a greatly expanded impression of the empirical that includes haunted people and houses and societies and their worldly contacts.

Only at the depth of habit is radical change effected, bodily dispositions.

hunger and homelessness, beatings and batterings, poverty, gaping inequalities, brutality.

Everywhere to be seen only in the disappearing hypervisibility of their fascinating anomalousness . loss of control over what is possible. Insecurities, wear and tear of struggles, the dreams (perverted and inverted returns show that unseen and denied violations are sanctioned).

The impact of unseen forces. Spectrality is what makes the present waver. Hard to see, touch, abstractions powerfully crisscrossing our ordinary lives (redemptive violence).

Things appear and recede – displacement, denial, wishing. A mode of production that can never be located as such but produces real, often quite phantasmatic effects, markets ruled by invisible hands. (traces. What forces can't say, we fill in with fragments, signs, bits and pieces – you are mine). Creates the possibility of making a life, becoming someone else.

the ghostly matter is that always waiting for you and its motivations, desires and interventions are remarkable only for being current.

Can't get to the whole story, truth, recognition. A working fictions that satisfies the need to deliver what cannot possible be available.

When the living take the dead or the past back to a symbolic places, it is connected to the labor aimed at creating in the present a something that must be done.

A haunting that forces us to trace back to the point of density – the engraving – and from a potentiality induced by the dispersion of gestures.

A living force. Not other but has a life of its own. It carries this life world with all its sweet things, nastiness and yearnings into ours as it makes its haunting entry, making itself a phenomenological reality. The haunting is real.

When a face, inert object, building become haunted, it's the complexities of its social relations that the ghostly figures. This sociality – wavering present – forces a something that must be done that structures the domain of the present and the prerogatives of the future. Familiar and strange.

Home alone is not just escape but closing your up with the hauntings. Bound through misunderstanding, trouble, conflict, distractions, productions.

Can't just track the ghost back to a loss or trauma.

The ghost's desire is not just negative – not other or alterity – it is pregnant with unfulfilled possibility, with te something to be done that the wavering present is demanding. A reckoning with the past's repressions, with what we've lost but never had. Utopian gesture – I would like to learn to live.

Sympathetic identification – desire for inclusion – is a mistake. Because people have to be done with all that. And anyway haunting always gets the better of the American dream of innocence and clean slates and the future. We're accountable for mthe people who do the counting.

You can't just choose what ghosts you're willing to engage. Haunted – make choices within those spiraling determinations that make the present waiver.