

# Ordinary Affects Kathleen Stewart

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Ordinary Affects Kathleen Stewart 2007-08-30 Ordinary Affects is a singular argument for attention to the affective dimensions of everyday life and the potential that animates the ordinary. Known for her focus on the poetics and politics of language and landscape, the anthropologist Kathleen Stewart ponders how ordinary impacts create the subject as a capacity to affect and be affected. In a series of brief vignettes combining storytelling, close ethnographic detail, and critical analysis, Stewart relates the intensities and banalities of common experiences and strange encounters, half-spied scenes and the lingering resonance of passing events. While most of the instances rendered are from Stewart's own life, she writes in the third person in order to reflect on how intimate experiences of emotion, the body, other people, and time inextricably link us to the outside world. Stewart refrains from positing an overarching system—whether it's called globalization or neoliberalism or capitalism—to describe the ways that economic, political, and social forces shape individual lives. Instead, she begins with the disparate, fragmented, and seemingly inconsequential experiences of everyday life to bring attention to the ordinary as an integral site of cultural politics. Ordinary affect, she insists, is registered in its particularities, yet it

connects people and creates common experiences that shape public feeling. Through this anecdotal history—one that poetically ponders the extremes of the ordinary and portrays the dense network of social and personal connections that constitute a life—Stewart asserts the necessity of attending to the fleeting and changeable aspects of existence in order to recognize the complex personal and social dynamics of the political world. **Tell Anna She's Safe** Brenda Missen 2011 Based on a true story, Tell Anna She's Safe is the tale of two women, one missing, the other searching for her. Driving home alongside West Quebec's Gatineau River one April afternoon, researcher Ellen McGinn spots a parked car that looks like it might belong to her friend and colleague, Lucy Stockman. Lucy, a freelance writer, lives in nearby Ottawa. Shortly after arriving home, Ellen receives a phone call from Lucy's common-law partner: Lucy has disappeared. That night Ellen has an unusual dream in which she receives three clear messages: she is to search and to write everything down—and Lucy is safe. But is she? Ellen's continuing dreams seem to indicate otherwise, and then there is the suspicious behaviour of Lucy's partner, a man with a violent past that includes a manslaughter conviction. Led by a series of disturbing visions she doubts but can't ignore, Ellen embarks on a nerve-racking search

that takes her to wooded areas, abandoned buildings, and even the river. But what begins as a physical search soon also becomes a determined quest for the truth beyond the stereotypical appearances of her friend's risky relationship. Terrified for her own life and getting in over her head with a compelling police detective, Ellen reaches a deeper than bargained for understanding of Lucy's dark journey—and of her own psychic abilities. Through the intertwining stories of the two women and the enduring presence of the river, *Tell Anna She's Safe* takes the reader below the sometimes frightening, uncontrollable surface circumstances of our lives, to reveal the steady current of power and knowing we all hold within.

*Cosmopolitan Minds* Alexa Weik von Mossner 2014-04-21  
During World War II and the early Cold War period, factors such as race, gender, sexual orientation, or class made a number of American writers feel marginalized in U.S. society. *Cosmopolitan Minds* focuses on a core of transnational writers—Kay Boyle, Pearl S. Buck, William Gardner Smith, Richard Wright, and Paul Bowles—who found themselves prompted to seek experiences outside of their home country, experiences that profoundly changed their self-understanding and creative imagination as they encountered alternative points of views and cultural practices in Europe, Asia, and Africa. Alexa Weik von Mossner offers a new perspective on the affective underpinnings of critical and reflexive cosmopolitanism by drawing on theories of emotion and literary imagination from cognitive psychology, philosophy, and cognitive literary studies. She analyzes how physical dislocation, and the sometimes violent shifts in understanding that result from our affective encounters with others, led Boyle, Buck, Smith, Wright, and Bowles to develop new, cosmopolitan solidarities across national, ethnic, and religious boundaries. She also shows how, in their literary texts, these writers employed strategic empathy to provoke strong emotions such as love, sympathy, compassion, fear, anger, guilt, shame, and disgust in their readers in order to

challenge their parochial worldviews and practices. Reading these texts as emotionally powerful indictments of institutionalized racism and national violence inside and outside of the United States, Weik von Mossner demonstrates that our emotional engagements with others—real and imagined—are crucially important for the development of transnational and cosmopolitan imaginations.

*The Resonance of Unseen Things* Susan Lepselter  
2016-03-03 *The Resonance of Unseen Things* offers an ethnographic meditation on the “uncanny” persistence and cultural freight of conspiracy theory. The project is a reading of conspiracy theory as an index of a certain strain of late 20th-century American despondency and malaise, especially as understood by people experiencing downward social mobility. Written by a cultural anthropologist with a literary background, this deeply interdisciplinary book focuses on the enduring American preoccupation with captivity in a rapidly transforming world. Captivity is a trope that appears in both ordinary and fantastic iterations here, and Susan Lepselter shows how multiple troubled histories—of race, class, gender, and power—become compressed into stories of uncanny memory. “We really don’t have anything like this in terms of a focused, sympathetic, open-minded ethnographic study of UFO experiencers. . . . The author’s semiotic approach to the paranormal is immensely productive, positive, and, above all, resonant with what actually happens in history.” —Jeffrey J. Kripal, J. Newton Rayzor Professor of Religion, Rice University “Lepselter relates a weave of intimate alien sensibilities in out-of-the-way places which are surprisingly, profoundly, close to home. Readers can expect to share her experience of contact with complex logics of feeling, and to do so in a contemporary America they may have thought they understood.” —Debbora Battaglia, Mount Holyoke College “An original and beautifully written study of contemporary American cultural poetics. . . . The book convincingly brings into relief the anxieties of those at the margins of

American economic and civic life, their perceptions of state power, and the narrative continuities that bond them to histories of violence and expansion in the American West." –Deirdre de la Cruz, University of Michigan

Men of Bad Character Kathleen Stewart 2010 Do you ever really know the man you love? When RoseOCOs eighteen-year relationship ends in the most shocking and unexpected way, she emerges from years of what she thought was a loving relationship and realizes the extent to which she was being emotionally manipulated and controlled. While trying to pick up the threads of her shattered life, she meets a charming and elusive new man. He offers hope and possibilities for the future, but as Rose is drawn further into the labyrinth that is GaryOCOs life, she starts to wonder if he is the man she thought he was.aaa Compelling and darkly humorous, Men of Bad Character is a novel about modern love and dangerous liaisons.a"

**Ordinary Affects** Kathleen Stewart 2007-09-20 DIVA creatively written ethnography tracking between intimate, everyday feeling and larger collective cultural forces in the contemporary U.S./div

**The Alchemy of Meth** Jason Pine 2019-11-05 Meth cooks practice late industrial alchemy—transforming base materials, like lithium batteries and camping fuel, into gold Meth alchemists all over the United States tap the occulted potencies of industrial chemical and big pharma products to try to cure the ills of precarious living: underemployment, insecurity, and the feeling of idleness. Meth fires up your attention and makes repetitive tasks pleasurable, whether it's factory work or tinkering at home. Users are awake for days and feel exuberant and invincible. In one person's words, they "get more life." The Alchemy of Meth is a nonfiction storybook about St. Jude County, Missouri, a place in decomposition, where the toxic inheritance of deindustrialization meets the violent hope of this drug-making cottage industry. Jason Pine bases the book on fieldwork among meth cooks, recovery professionals,

pastors, public defenders, narcotics agents, and pharmaceutical executives. Here, St. Jude is not reduced to its meth problem but Pine looks at meth through materials, landscapes, and institutions: the sprawling context that makes methlabs possible. The Alchemy of Meth connects DIY methlabs to big pharma's superlabs, illicit speed to the legalized speed sold as ADHD medication, uniquely implicating the author's own story in the narrative. By the end of the book, the backdrop of St. Jude becomes the foreground. It could be a story about life and work anywhere in the United States, where it seems no one is truly clean and all are complicit in the exploitation of their precious resources in exchange for a livable present—or even the hope of a future. *The Affect Theory Reader* Melissa Gregg 2010-11-12 A collection of essays on affect theory, by groundbreaking scholars in the field.

The Smoking Book Lesley Stern 2008-04-15 The Smoking Book is a dreamlike structure built on the solid foundation of two questions: how does it feel to smoke, and what does smoking mean? Lesley Stern, in an innovative, hybrid form of writing, muses on these questions through intersecting stories and essays that connect, expand, and contract like smoke rings floating through the air. Stern writes of addictions and passionate attachments, of the body and bodily pleasure, of autobiography and cultural history. Smoking is Stern's seductive pretext, her way of entering unknown and mysterious regions. The Smoking Book begins with intimate and vivid accounts of growing up on a tobacco farm in colonial Rhodesia, reminiscences that permeate subsequent excursions into precolonial tobacco production and postcolonial life in Zimbabwe, as well as dramatic vignettes set in Australia, the United States, Scotland, Italy, Japan, and South America. Stern has written a book, at once intensely personal and kaleidoscopically international, that weaves the intimate act of a solitary person smoking a cigarette into a broad cultural picture of desire, exchange, fulfillment, and the acts that bind people together,

either in lasting ways or through ephemeral encounters. The Smoking Book is for anyone who has ever smoked or loved a smoker (against their better judgment); it is for those who have never smoked or for those who mourn the loss of cigarettes as they would grieve for a lost friend. But mostly, The Smoking Book is for all those who are smoldering still.

Cruel Optimism Lauren Berlant 2011-10-27 A relation of cruel optimism exists when something you desire is actually an obstacle to your flourishing. Offering bold new ways of conceiving the present, Lauren Berlant describes the cruel optimism that has prevailed since the 1980s, as the social-democratic promise of the postwar period in the United States and Europe has retracted. People have remained attached to unachievable fantasies of the good life—with its promises of upward mobility, job security, political and social equality, and durable intimacy—despite evidence that liberal-capitalist societies can no longer be counted on to provide opportunities for individuals to make their lives “add up to something.” Arguing that the historical present is perceived affectively before it is understood in any other way, Berlant traces affective and aesthetic responses to the dramas of adjustment that unfold amid talk of precarity, contingency, and crisis. She suggests that our stretched-out present is characterized by new modes of temporality, and she explains why trauma theory—with its focus on reactions to the exceptional event that shatters the ordinary—is not useful for understanding the ways that people adjust over time, once crisis itself has become ordinary. Cruel Optimism is a remarkable affective history of the present.

**Mothering through Precarity** Julie A. Wilson 2017-03-09 In Mothering through Precarity Julie A. Wilson and Emily Chivers Yochim explore how working- and middle-class mothers negotiate the difficulties of twenty-first-century mothering through their everyday engagement with digital media. From Facebook and Pinterest to couponing, health, and parenting websites, the women Wilson and Yochim study rely upon online resources and communities

for material and emotional support. Feeling responsible for their family's economic security, these women often become "mamapreneurs," running side businesses out of their homes. They also feel the need to provide for their family's happiness, making successful mothering dependent upon economic and emotional labor. Questioning these standards of motherhood, Wilson and Yochim demonstrate that mothers' work is inseparable from digital media as it provides them the means for sustaining their families through such difficulties as health scares, underfunded schools, a weakening social safety net, and job losses.

**Touching Feeling** Eve Kosofsky Sedgwick 2003-01-17 DIVA collection of essays examining theories of affect and how they relate to issues of performance and performativity./div

**Thinking from Things** Alison Wylie 2002-11-13 "No other work in this field covers the history of important conceptual issues in archaeology in such a deep and knowledgable way, bringing both philosophical and archeological sophistication to bear on all of the issues treated. Wylie's work in Thinking from Things is original, scholarly, and creative. This book is for anyone who wants to understand contemporary archaeological theory, how it came to be as it is, its relationship with other disciplines, and its prospects for the future."—Merrilee Salmon, author of Philosophy and Archaeology "Wylie is a reasonable and astute thinker who lucidly and persuasively makes genuinely constructive criticisms of archaeological thought and practice and very useful suggestions for how to proceed. She commands both philisophy and archaeology to an unusual degree. Having her articles together in Thinking from Things, with much new material extending and integrating them, is a major contribution that will be widely welcomed among archaeologists—both professionals and students, philosophers and historians of science, and social scientists."—George L. Cowgill, Arizona State University

**Ordinary Affects** Kathleen Stewart 2007 A creatively

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**Unfinished** João Biehl 2017-11-16 This original, field-changing collection explores the plasticity and unfinishedness of human subjects and lifeworlds, advancing the conceptual terrain of an anthropology of becoming. People's becomings trouble and exceed ways of knowing and acting, producing new possibilities for research, methodology, and writing. The contributors creatively bridge ethnography and critical theory in a range of worlds on the edge, from war and its aftermath, economic transformation, racial inequality, and gun violence to religiosity, therapeutic markets, animal rights activism, and abrupt environmental change. Defying totalizing analytical schemes, these visionary essays articulate a human science of the uncertain and unknown and restore a sense of movement and possibility to ethics and political practice. *Unfinished* invites readers to consider the array of affects, ideas, forces, and objects that shape contemporary modes of existence and future horizons, opening new channels for critical thought and creative expression. Contributors. Lucas Bessire, João Biehl, Naisargi N. Dave, Elizabeth A. Davis, Michael M. J. Fischer, Angela Garcia, Peter Locke, Adriana Petryna, Bridget Purcell, Laurence Ralph, Lilia M. Schwarcz

**A Space on the Side of the Road** Kathleen Stewart 2020-05-26 *A Space on the Side of the Road* vividly evokes an "other" America that survives precariously among the ruins of the West Virginia coal camps and "hollers." To Kathleen Stewart, this particular "other" exists as an excluded subtext to the American narrative of capitalism, modernization, materialism, and democracy. In towns like Amigo, Red Jacket, Helen, Odd, Viper, Decoy, and Twilight, men and women "just settin'" track a dense social imaginary through stories of traumas, apparitions, encounters, and eccentricities. Stewart explores how this rhythmic, dramatic, and complicated storytelling imbues everyday life in the

hills and forms a cultural poetics. Alternating her own ruminations on language, culture, and politics with continuous accounts of "just talk," Stewart propels us into the intensity of this nervous, surreal "space on the side of the road." It is a space that gives us a glimpse into a breach in American society itself, where graveyards of junked cars and piles of other trashed objects endure along with the memories that haunt those who have been left behind by "progress." Like James Agee's portrayal of the poverty-stricken tenant farmers of the Depression South in *Let Us Now Praise Famous Men*, this book uses both language and photographs to help readers encounter a fragmented and betrayed community, one "occupied" by schoolteachers, doctors, social workers, and other professionals representing an "official" America. Holding at bay any attempts at definitive, social scientific analysis, Stewart has concocted a new sort of ethnographic writing that conveys the immediacy, density, texture, and materiality of the coal camps. *A Space on the Side of the Road* finally bridges the gap between anthropology and cultural studies and provides us with a brilliant and challenging experiment in thinking and writing about "America."

**Great American Desert** Terese Svoboda 2019 *Stories from prehistoric times to the future, about land, our abuse of the land, and the impact on the people who come after*

**Fictionalizing Anthropology** Stuart J. McLean 2017-11-22 What might become of anthropology if it were to suspend its sometime claims to be a social science? What if it were to turn instead to exploring its affinities with art and literature as a mode of engaged creative practice carried forward in a world heterogeneously composed of humans and other than humans? Stuart McLean claims that anthropology stands to learn most from art and literature not as "evidence" to support explanations based on an appeal to social context or history but as modes of engagement with the materiality of expressive media—including language—that always retain the capacity to disrupt or exceed the human projects enacted through

them. At once comparative in scope and ethnographically informed, *Fictionalizing Anthropology* draws on an eclectic range of sources, including ancient Mesopotamian myth, Norse saga literature, Hesiod, Lucretius, Joyce, Artaud, and Lispector, as well as film, multimedia, and performance art, along with the concept of "fabulation" (the making of fictions capable of intervening in and transforming reality) developed in the writings of Bergson and Deleuze. Sharing with proponents of anthropology's recent "ontological turn," McLean insists that experiments with language and form are a performative means of exploring alternative possibilities of collective existence, new ways of being human and other than human, and that such experiments must therefore be indispensable to anthropology's engagement with the contemporary world.

*Ugly Feelings* Sianne NGAI 2009-06-30 Ngai mobilizes the aesthetics of unprestigious negative affects such as irritation, envy, and disgust to investigate not only ideological and representational dilemmas in literature—with a particular focus on those inflected by gender and race—but also blind spots in contemporary literary and cultural criticism. Her work maps a major intersection of literary studies, media and cultural studies, feminist studies, and aesthetic theory.

*The Red Room* Kathleen Stewart 2001 Eleanora has had a failed marriage and lives with her mother, a religious woman. They take in a house-boarder. All this is simple enough. Yet the past that slowly reveals itself is eating this family of sorts alive, and draws Eleanora to a room, and a place within herself which she may not survive.

**Prison Panties & Psych Ward Socks** Kathleen Stewart 2019-01-15 How does a woman who had a "normal" middle-class upbringing in a Catholic home end up incarcerated twice and admitted into the psychiatric ward of the hospital for observation? Where did things turn and how did she fight to re-gain her life? Follow her journey through her relationships, including the most tumultuous, controlling, abusive one, that shaped her

into the warrior-God following-advocate she is striving to be today.

**Mapping the Affective Turn in Education** Bessie Dernikos 2020-04-16 Passions are high in education, and this edited volume offers bold new ways to conceive of the affective intensities shaping our present historical moment. Concerns over school practices deemed "ineffective," "disruptive," "irrational," or even "promising" are matters modulated by and through feelings, such as, optimism, shame, enhanced concentration, or empathy. The recent turn to affect offers vibrant methodological and theoretical material for an educational present marked by high stakes rhetoric, heated debate, teacher and student vulnerabilities, and extreme educational measures. Affect studies are a part of new materialist and post-humanist turns, and this volume connects these new theoretical directions within education. This comprehensive volume on affect crosses educational subfields and responds to the transdisciplinary interest in thinking through pedagogy, education, and feeling. This comprehensive reader addresses affect in education from a wide range of styles, topics, and perspectives. This collection offers an introduction to theory, empirical research studies, interviews with affect studies scholars, and an assessment of the current and future significance of affect studies in education. Contributors utilize a range of theoretical and interpretive approaches to thinking with and through schooling phenomena. Interviews with affect scholars in the humanities and social sciences address affective dimensions of teaching. The editors' introduction, different foci, and interdisciplinary genres of writing help readers feel their ways into what affect studies in education does and might do. This field-defining collection will be of interest to a range of readers—from graduate students to established scholars—with varying levels of expertise and familiarity putting affect theories to work in education. All the contributions are accessible to those new to the theory,

methods, and debates in this vibrant area of educational studies.

**Victim Train** Kathleen Stewart 1992 A collection of short stories by the author of *TWaiting Room* which examines various aspects of women's lives. The stories explore topics such as incest, jealousy, infatuation, neurosis, revenge and women's humour.

**Desire/Love** Lauren Gail Berlant 2012 "There is nothing more alienating than having your pleasures disputed by someone with a theory," writes Lauren Berlant. Yet the ways in which we live sexuality and intimacy have been profoundly shaped by theories - especially psychoanalytic ones, which have helped to place sexuality and desire at the center of the modern story about what a person is and how her history should be read. At the same time, other modes of explanation have been offered by popular and mass culture. In these domains, sexual desire is not deemed the core story of life; it is mixed up with romance, a particular version of the story of love. In this small theoretical novella-cum-dictionary entry, Lauren Berlant engages love and desire in separate entries. In the first entry, *Desire* mainly describes the feeling one person has for something else: it is organized by psychoanalytic accounts of attachment, and tells briefly the history of their importance in critical theory and practice. The second entry, on *Love*, begins with an excursion into fantasy, moving away from the parent-child structure so central to psychoanalysis and looking instead at the centrality of context, environment, and history. The entry on *Love* describes some workings of romance across personal life and commodity culture, the place where subjects start to think about fantasy on behalf of their actual lives. Whether viewed psychoanalytically, institutionally, or ideologically, love is deemed always an outcome of fantasy. Without fantasy, there would be no love. *Desire/Love* takes us on a tour of all of the things that sentence might mean.

*The Pastoral Clinic* Angela Garcia 2010-06-08 "Timely, disturbing, and luminously written, *The Pastoral Clinic*

is anthropology at its best, bringing into view a devastating piece of reality, highlighting larger processes and human singularities, and calling for a new public and ethics of care."—João Biehl, author of *Vita: Life in a Zone of Social Abandonment* "Garcia calls for a new ethics of care for heroin addicts, exposing the insufficiency and lack of continuity of rapidly privatizing faith-based services for the rural poor. Her heartfelt ethnography of the geography of addiction in New Mexico reveals how formerly agricultural communities and families find themselves painfully embedded in a land of dispossession and displacement with an unresolvable past, and an unlivable present."—Philippe Bourgois, author of *Righteous Dopefiend* "Angela Garcia has expanded the roots and basis of addictions to the great losses—personal, cultural, economic, of birthright and land—that few would dare to explore. I've sought a book like this for years, addressing my own addictions and those of the young men and women I've worked with for decades. A formidable thinker, a wrench-in-the-works activist inside and out of the industry, Angela understands that addictions are not a 'always has been and always will be' fate, but a collective, individual, and even 'intimate,' funneling into the web. And how the path toward healing, reconciliation, and wholeness is in the land, in the hand, and the capable heart of every addict and broken community."—Luis J. Rodriguez, author of *Always Running: La Vida Loca, Gang Days in LA* *Holy Land: A Suburban Memoir* D. J. Waldie 2005-04-17 "Infinitely moving and powerful, just dead-on right, and absolutely original." —Joan Didion Since its publication in 1996, *Holy Land* has become an American classic. In "quick, translucent prose" (Michiko Kakutani, *New York Times*) that is at once lyrical and unsentimental, D. J. Waldie recounts growing up in Lakewood, California, a prototypical post-World War II suburb. Laid out in 316 sections as carefully measured as a grid of tract houses, *Holy Land* is by turns touching, eerie, funny, and encyclopedic in its handling of what was gained and lost when thousands of blue-collar families were thrown

together in the suburbs of the 1950s. An intensely realized and wholly original memoir about the way in which a place can shape a life, *Holy Land* is ultimately about the resonance of choices—how wide a street should be, what to name a park—and the hopes that are realized in the habits of everyday life.

Everything Affects Everyone Shawna Lemay 2021-10 Do you believe in angels? When Xaviere is tasked with transcribing taped interviews her deceased friend Daphne left to her in her will, she begins to piece together the story of the photographer Irene Guernsey, a moderately well known but elusive photographer Daphne was interviewing. Irene's mysterious images captivate Xaviere as they had Daphne. Irene had never given interviews or talked about her work publicly, but near the end of her life, she reveals the magic hidden in plain sight in her mysterious and ethereal photographs and her attempt to capture angel wings on film. And once the angels appear, the reader is taken on a journey that spans decades and changes the lives of multiple women along the way. *Everything Affects Everyone* is a novel about listening, about how women speak to one another, and about the power of the question.

The Navigation of Feeling William M Reddy 2001-09-10 Offers a theory that explains the impact of emotions on historical change.

Where the North Sea Touches Alabama Allen C. Shelton 2013-10-25 On a warm summer's night in Athens, Georgia, Patrik Keim stuck a pistol into his mouth and pulled the trigger. Keim was an artist, and the room in which he died was an assemblage of the tools of his particular trade: the floor and table were covered with images, while a pair of large scissors, glue, electrical tape, and some dentures shared space with a pile of old medical journals, butcher knives, and various other small objects. Keim had cleared a space on the floor, and the wall directly behind him was bare. His body completed the tableau. Art and artists often end in tragedy and obscurity, but Keim's story doesn't end with his death. A few years later, 180 miles away from Keim's

grave, a bulldozer operator uncovered a pine coffin in an old beaver swamp down the road from Allen C. Shelton's farm. He quickly reburied it, but Shelton, a friend of Keim's who had a suitcase of his unfinished projects, became convinced that his friend wasn't dead and fixed in the ground, but moving between this world and the next in a traveling coffin in search of his incomplete work. In *Where the North Sea Touches Alabama*, Shelton ushers us into realms of fantasy, revelation, and reflection, paced with a slow unfurling of magical correspondences. Though he is trained as a sociologist, this is a genre-crossing work of literature, a two-sided ethnography: one from the world of the living and the other from the world of the dead. What follows isn't a ghost story but an exciting and extraordinary kind of narrative. The psycho-sociological landscape that Shelton constructs for his reader is as evocative of Kafka, Bataille, and Benjamin as it is of Weber, Foucault, and Marx. *Where the North Sea Touches Alabama* is a work of sociological fictocriticism that explores not only the author's relationship to the artist but his physical, historical, and social relationship to northeastern Alabama, in rare style.

**The Hundreds** Lauren Berlant 2018-12-21 In *The Hundreds* Lauren Berlant and Kathleen Stewart speculate on writing, affect, politics, and attention to processes of world-making. The experiment of the one hundred word constraint—each piece is one hundred or multiples of one hundred words long—amplifies the resonance of things that are happening in atmospheres, rhythms of encounter, and scenes that shift the social and conceptual ground. What's an encounter with anything once it's seen as an incitement to composition? What's a concept or a theory if they're no longer seen as a truth effect, but a training in absorption, attention, and framing? *The Hundreds* includes four indexes in which Andrew Causey, Susan Lepselter, Fred Moten, and Stephen Muecke each respond with their own compositional, conceptual, and formal staging of the worlds of the book.

Affective Landscapes in Literature, Art and Everyday

Life Dr Christine Berberich 2015-05-28 Bringing together literary and cultural studies scholars, historians, artists and creative writers, this collection examines the different ways in which human beings respond to, debate and interact with landscape. While the essays most often begin with the broadly literary - the memoir, the travelogue, the novel, poetry - the contributors approach the topic in diverse and innovative ways. Taken together, the essays interrogate important issues about how we live now and might live in the future.

**Living with Yards** Ursula Lang 2022-01-15 As urban life is reimagined for greater sustainability, resilience, and adaptation, *Living with Yards* explores the possibilities of how we can coexist with our urban habitats. By conducting in-depth visits to more than forty yards and sharing her results, Lang provokes us to think about what else these realms of daily life might become.

*The Forms of the Affects* Eugenie Brinkema 2014-05-12 What is the relationship between a cinematic grid of color and that most visceral of negative affects, disgust? How might anxiety be a matter of an interrupted horizontal line, or grief a figure of blazing light? Offering a bold corrective to the emphasis on embodiment and experience in recent affect theory, Eugenie Brinkema develops a novel mode of criticism that locates the forms of particular affects within the specific details of cinematic and textual construction. Through close readings of works by Roland Barthes, Hollis Frampton, Sigmund Freud, Peter Greenaway, Michael Haneke, Alfred Hitchcock, Søren Kierkegaard, and David Lynch, Brinkema shows that deep attention to form, structure, and aesthetics enables a fundamental rethinking of the study of sensation. In the process, she delves into concepts as diverse as putrescence in French gastronomy, the role of the tear in philosophies of emotion, Nietzschean joy as a wild aesthetic of repetition, and the psychoanalytic theory of embarrassment. Above all, this provocative work is a call to harness the vitality of the affective turn for a renewed exploration of the

possibilities of cinematic form.

**Sex, Or the Unbearable** Lauren Berlant 2013-12-09 In *Sex, or the Unbearable* two of our leading theorists of sexuality, politics, and culture engage in intense and animated dialogue about living with—and imagining alternatives to—what's overwhelming in sex, friendship, social inequality, and one's relation to oneself.

*The Flower Can Always Be Changing* Shawna Lemay 2018-05-15 "A lamp and a flower pot in the center. The flower can always be changing."—Virginia Woolf. From the bestselling author of *Rumi and the Red Handbag* comes a new collection of brief essays about the intersection of poetry, painting, photography and beauty. Inspired by the words of Virginia Woolf, Lemay welcomes you into her home, her art and her life as a poet and photographer of the every day. Lemay shares visits to the museum with her daughter, the beauty in an average workday at the library, and encourages writers and readers to make an appointment with flowers, with life.

**An Archive of Feelings** Ann Cvetkovich 2003-03-14 In this bold new work of cultural criticism, Ann Cvetkovich develops a queer approach to trauma. She argues for the importance of recognizing—and archiving—accounts of trauma that belong as much to the ordinary and everyday as to the domain of catastrophe. *An Archive of Feelings* contends that the field of trauma studies, limited by too strict a division between the public and the private, has overlooked the experiences of women and queers. Rejecting the pathologizing understandings of trauma that permeate medical and clinical discourses on the subject, Cvetkovich develops instead a sex-positive approach missing even from most feminist work on trauma. She challenges the field to engage more fully with sexual trauma and the wide range of feelings in its vicinity, including those associated with butch-femme sex and AIDS activism and caretaking. *An Archive of Feelings* brings together oral histories from lesbian activists involved in ACT UP/New York; readings of literature by Dorothy Allison, Leslie Feinberg, Cherríe Moraga, and Shani Mootoo; videos by Jean Carlomusto and

Pratibha Parmar; and performances by Lisa Kron, Carmelita Tropicana, and the bands Le Tigre and Tribe 8. Cvetkovich reveals how activism, performance, and literature give rise to public cultures that work through trauma and transform the conditions producing it. By looking closely at connections between sexuality, trauma, and the creation of lesbian public cultures, Cvetkovich makes those experiences that have been pushed to the peripheries of trauma culture the defining principles of a new construction of sexual trauma—one in which trauma catalyzes the creation of cultural archives and political communities.

Writing Anthropology Carole McGranahan 2020-04-24 In Writing Anthropology, fifty-two anthropologists reflect on scholarly writing as both craft and commitment. These short essays cover a wide range of territory, from ethnography, genre, and the politics of writing to affect, storytelling, authorship, and scholarly responsibility. Anthropological writing is more than just communicating findings: anthropologists write to tell stories that matter, to be accountable to the communities in which they do their research, and to share new insights about the world in ways that might change it for the better. The contributors offer insights into the beauty and the function of language and the joys and pains of writing while giving encouragement to stay at it—to keep writing as the most important way to not only improve one's writing but to also honor the stories and lessons learned through research. Throughout, they share new thoughts, prompts, and agitations for writing that will stimulate conversations that cut across the humanities. Contributors. Whitney Battle-Baptiste, Jane Eva Baxter, Ruth Behar, Adia Benton, Lauren Berlant, Robin M. Bernstein, Sarah Besky, Catherine Besteman, Yarimar Bonilla, Kevin Carrico, C. Anne Claus, Sienna R. Craig, Zoë Crossland, Lara Deeb, K. Drybread, Jessica Marie Falcone, Kim Fortun, Kristen R. Ghodsee, Daniel M. Goldstein, Donna M. Goldstein, Sara L. Gonzalez, Ghassan Hage, Carla Jones, Ieva Jusionyte, Alan Kaiser, Barak

Kalir, Michael Lambek, Carole McGranahan, Stuart McLean, Lisa Sang Mi Min, Mary Murrell, Kirin Narayan, Chelsi West Ohuero, Anand Pandian, Uzma Z. Rizvi, Noel B. Salazar, Bhrigupati Singh, Matt Sponheimer, Kathleen Stewart, Ann Laura Stoler, Paul Stoller, Nomi Stone, Paul Tapsell, Katerina Teaiwa, Marnie Jane Thomson, Gina Athena Ulysse, Roxanne Varzi, Sita Venkateswar, Maria D. Vesperi, Sasha Su-Ling Welland, Bianca C. Williams, Jessica Winegar

**Defacement** Michael T. Taussig 1999 *Defacement* asks what happens when something precious is despoiled. In specifying the human face as the ideal type for thinking through such violation, this book raises the issue of secrecy as the depth that seems to surface with the tearing of surface.

**Wandering** Sarah Jane Cervenak 2014-08-18 Combining black feminist theory, philosophy, and performance studies, Sarah Jane Cervenak ruminates on the significance of physical and mental roaming for black freedom. She is particularly interested in the power of wandering or daydreaming for those whose mobility has been under severe constraint, from the slave era to the present. Since the Enlightenment, wandering has been considered dangerous and even criminal when associated with people of color. Cervenak engages artist-philosophers who focus on wayward movement and daydreaming, or mental travel, that transcend state-imposed limitations on physical, geographic movement. From Sojourner Truth's spiritual and physical roaming to the rambling protagonist of Gayl Jones's novel *Mosquito*, Cervenak highlights modes of wandering that subvert Enlightenment-based protocols of rationality, composure, and upstanding comportment. Turning to the artists Pope.L (William Pope.L), Adrian Piper, and Carrie Mae Weems, Cervenak argues that their work produces an otherworldly movement, an errant kinesis that exceeds locomotive constraints, resisting the straightening-out processes of post-Enlightenment, white-supremacist, capitalist, sexist, and heteronormative modernity. Their roaming animates another terrain, one where free, black movement is not

necessarily connected to that which can be seen, touched, known, and materially valued.  
Strange Fits of Passion Adela Pinch 1996 This book contends that when late eighteenth- and early nineteenth-century writers sought to explain the origins of emotions, they often discovered that their feelings may not really have been their own. It explores the paradoxes of representing feelings in philosophy, aesthetic theory, gender ideology, literature, and popular sentimentality, and it argues that this period's obsession with sentimental, wayward emotion was inseparable from the dilemmas resulting from attempts to

locate the origins of feelings in experience. The book shows how these epistemological dilemmas became gendered by studying a series of extravagantly affective scenes: Hume's extraordinary confession of his own melancholy in the *Treatise of Human Nature*; Charlotte Smith's insistence that she really feels the gloomy feelings portrayed in her *Elegiac Sonnets*; Wordsworth's witnessing of a woman poet reading and weeping; tearful exchanges between fathers and daughters in the gothic novel; the climactic debate over the strengths of men's and women's feelings in Jane Austen's *Persuasion*; and the poetic and public mourning of a dead princess in 1817.