

Ordinary Affects Kathleen Stewart

DIVA collection of essays examining theories of affect and how they relate to issues of performance and performativity./div

Tokyo Listening examines how the sensory experience of the city informs how people listen to both music and everyday, ubiquitous sounds. Drawing on recent scholarship in the fields of sound studies, anthropology, and ethnomusicology and over fifteen years of ethnographic fieldwork in Japan, Lorraine Plourde traces the linkages between sound and urban space. She examines listening cultures via four main ethnographic sites in Tokyo—an experimental music venue, classical music cafes, office workspaces, and department stores—looking specifically at how such auditory sensibilities are cultivated. The book brings together two different types of spaces into the same frame of reference: places people go to specifically for the music, and spaces where the music comes to them. Tokyo Listening examines the sensory experience of urban listening as a planned and multifaceted dimension of everyday city life, ultimately exploring the relationship between sound, comfort, happiness, and productivity.

In this compact volume two of anthropology ' s most influential theorists, Paul Rabinow and George E. Marcus, engage in a series of conversations about the past, present, and future of anthropological knowledge, pedagogy, and practice. James D. Faubion joins in several exchanges to facilitate and elaborate the dialogue, and Tobias Rees moderates the discussions and contributes an introduction and an afterword to the volume. Most of the conversations are focused on contemporary challenges to how anthropology understands its subject and how ethnographic research projects are designed and carried out. Rabinow and Marcus reflect on what remains distinctly anthropological about the study of contemporary events and processes, and they contemplate productive new directions for the field. The two converge in Marcus ' s emphasis on the need to redesign pedagogical practices for training anthropological researchers and in Rabinow ' s proposal of collaborative initiatives in which ethnographic research designs could be analyzed, experimented with, and transformed. Both Rabinow and Marcus participated in the milestone collection Writing Culture: The Poetics and Politics of Ethnography. Published in 1986, Writing Culture catalyzed a reassessment of how ethnographers encountered, studied, and wrote about their subjects. In the opening conversations of Designs for an Anthropology of the Contemporary, Rabinow and Marcus take stock of anthropology ' s recent past by discussing the intellectual scene in which Writing Culture intervened, the book ' s contributions, and its

conceptual limitations. Considering how the field has developed since the publication of that volume, they address topics including ethnography 's self-reflexive turn, scholars ' increased focus on questions of identity, the Public Culture project, science and technology studies, and the changing interests and goals of students. Designs for an Anthropology of the Contemporary allows readers to eavesdrop on lively conversations between anthropologists who have helped to shape their field ' s recent past and are deeply invested in its future.

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.

A collection of essays on affect theory, by groundbreaking scholars in the field.

Vita

Dialogues between Art and Business

Writing Anthropology

Sound and Sense in a Contemporary City

Holy Land: A Suburban Memoir

This new study from Ben Highmore looks at the seemingly banal world of objects, work, daily media, and food, and finds there a scintillating array of passionate experience. Through a series of case studies, and building on his previous work on the everyday, Highmore examines our relationship to familiar objects (a favourite chair), repetitive work (housework, typing), media (distracted television viewing and radio listening) and food (specifically the food of multicultural Britain). A chair allows him to consider the history of flat-pack furniture as well as the lively presence of inorganic 'stuff' in our daily lives. Distracted television watching and radio listening becomes one of the preconditions for experiencing wonder through the media. Ordinary Lives links the concrete study of routine existence to theoretical reflection on everyday life. The book discusses philosophers such as Jacques Rancière, William James and David Hume and combines them with autobiographical testimonies, historical research and the analysis of popular culture to investigate the minutiae of day-to-day life. Highmore argues that

aesthetic experience is embedded in the mundane sensory world of everyday life. He asks the reader to reconsider the negative associations of habit and routine, focusing specifically on the intrinsic ambiguity of habit (habit, we find out, is both rigid and adaptive). Rather than ask 'what does everyday life mean?' this book asks 'what does everyday life feel like and how do our sensual, emotional and temporal experiences interconnect and intersect?' *Ordinary Lives* is an accessible, animated and engaging book that is ideally suited to both students and researchers working in cultural studies, media and communication and sociology.

"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.

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-wracking 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.

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.

A bold exploration of the relationship between emotions and politics, through case studies on international terrorism, asylum, migration, reconciliation and reparation.

Develops a theory of how emotions work and their effects on our daily lives.

Sex, Or the Unbearable

Men of Bad Character

A Space on the Side of the Road

Feeling Backward

Becoming Free in the Cotton South

Essays on Craft and Commitment

"The book explores the role of empathy and emotion in the emergence of cosmopolitan imaginations through the works of a diverse set of American writers who during World War II and the early Cold War period lived in Europe, Asia, and Africa. It draws on theories of emotion and literary imagination from cognitive psychology, philosophy, and cognitive literary studies to offer a new perspective on the affective and imaginative underpinnings of critical and reflexive cosmopolitanism. It argues that our emotional engagements with others -- real and imagined -- are crucially important for the development of cosmopolitan imaginations. The book concentrates on specifically American cosmopolitan imaginations in the mid-twentieth century, focusing on a core of transnational writers who, for various reasons, had highly conflicted relationships with the American nation: Kay Boyle, Pearl S. Buck, Richard Wright, William Gardner Smith, and Paul Bowles. Their literary works are emotionally powerful indictments of institutionalized racism and national violence inside and outside of the United States; at the same time, they testify to the complex cosmopolitan identities of their authors. Reading these texts as affective cosmopolitan critiques, the book works out important and complex role played by imaginative and emotional engagements in the development of solidarities that go beyond self, family, community, and nation. Reading transnational American literature from a cognitive perspective, the book adds a new dimension to recent work in American literary history that seeks to reconceptualize U.S. literary and cultural production in its global context. At the same time, it also widens and deepens the array of literature available to researchers in cognitive literary studies" --

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.

DIVA creatively written ethnography tracking between intimate, everyday feeling and larger collective cultural forces in the contemporary U.S./div

Offers a theory that explains the impact of emotions on historical change.

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.

Where the North Sea Touches Alabama

Tokyo Listening

The Navigation of Feeling

Cruel Optimism

Designs for an Anthropology of the Contemporary

Wizards and Scientists

"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.

Exploring some of the ways in which repair practices and perceptions of brokenness vary culturally, Repair, Brokenness, Breakthrough argues that repair is both a process and also a consequence which is sought out—an attempt to extend the life of things as well as an answer to failures, gaps, wrongdoings, and leftovers. This volume develops an open-ended combination of empirical and theoretical questions including: What does it mean to claim that something is broken? At what point is something broken repairable? What are the social relationships that take place around repair? And how much tolerance for failure do our

societies have?

Alphonso Lingis is an original among American philosophers. An eloquent and insightful commentator on continental philosophers, he is also a phenomenologist who has gone to live in many lands. *Dangerous Emotions* continues the line of inquiry begun in *Abuses*, taking the reader to Easter Island, Japan, Java, and Brazil as Lingis poses a new range of questions and brings his extraordinary descriptive skills to bear on innocence and the love of crime, the relationships of beauty with lust and of joy with violence and violation. He explores the religion of animals, the force in blessings and in curses. When the sphere of work and reason breaks down, and in catastrophic events we catch sight of cosmic time, our anxiety is mixed with exhilaration and ecstasy. More than acceptance of death, can philosophy understand joy in dying? Haunting and courageous, Lingis's writing has generated intense interest and debate among gender and cultural theorists as well as philosophers, and *Dangerous Emotions* is certain to introduce his work to an ever broader circle of readers.

Do you ever really know the man you love? When Rose's 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 Gary's life, she starts to wonder if he is the man she thought he was. Compelling and darkly humorous, *Men of Bad Character* is a novel about modern love and dangerous liaisons.

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.

Ugly Feelings

Epistemologies of Emotion, Hume to Austen

Dangerous Emotions

Mothering through Precarity

Healing Dramas and Clinical Plots

Prison Panties & Psych Ward Socks

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.

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.

'Feeling Backward' weighs the cost of the contemporary move to the mainstream in lesbian and gay culture. It makes an effort to value aspects of historical gay experience that now threaten to disappear, branded as embarrassing evidence of the bad old days before Stonewall. Love argues that instead of moving on, we need to look backward.

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.

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.

The Narrative Structure of Experience

Loss and the Politics of Queer History

Touching Feeling

Encounters and Fabulations at the Edges of the Human

Explorations in Afro-Cuban Modernity and Tradition

A Memoir

A creatively written ethnography tracking between intimate, everyday feeling and larger collective cultural forces in the contemporary U.S.

The relationship between the fine art and the business sphere has never been harmonious; it has been rejected, fought about, ignored, exploited, criticised and questioned, but it is still omnipresent. Commonly assumed to be antagonistic, situating art and the business organisation sphere in the discourses of new knowledge creation and learning, however, holds the potential of exploring new ways of relating the two spheres. This book investigates such potentialities, discussing the limits and challenges of these new forms of relating. It does so by first outlining the changing discourses of the art and business spheres, and how they produce different ways of relating to their respective worlds. Second, it brings into conversation an ethnographic study of an art-business-collaboration organised by two artists with a Deleuzian concept of dialogue. Dialogue, here, is understood as a non-hierarchical encounter developing between two spheres; a source of creation no longer belonging to anyone. In what is here termed "a machinic research framework" - accounting for composition and movement on all scales - the book shows how making connections is a discursive and material practice with expectations and imaginaries playing a central role. It also addresses the paradoxical interplays between losing control and maintaining control in collaborative attempts, between reaching out for the Other and carrying out identity work, and between positions in the centre and in the margins of the highly stratified and codified areas of business organisations and fine art. Eventually, this book examines small dialogical instances that escape the stratifying forces dividing the two worlds, thereby creating a temporary space. It closes with a reflection on the role of research in thinking (and making) new ways of relating the world of fine art and the business organisation sphere.

Ordinary Affects Duke University Press

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.

In *Wizards and Scientists* Stephan Palmié offers a corrective to the existing historiography on the Caribbean. Focusing on developments in Afro-Cuban religious culture, he demonstrates that traditional Caribbean cultural practices are part and parcel of the same history that produced modernity and that both represent complexly interrelated hybrid formations. Palmié argues that the standard narrative trajectory from tradition to modernity, and from passion to reason, is a violation of the synergistic processes through which historically specific, moral communities develop the cultural forms that integrate them. Highlighting the ways that Afro-Cuban discourses serve as a means of moral analysis of social action, Palmié suggests that the supposedly irrational premises of Afro-Cuban religious traditions not only rival Western rationality in analytical acumen but are integrally linked to rationality itself. Afro-Cuban religion is as “modern” as nuclear thermodynamics, he claims, just as the Caribbean might be regarded as one of the world’s first truly “modern” locales: based on the appropriation and destruction of human bodies for profit, its plantation export economy anticipated the industrial revolution in the metropolis by more than a century. Working to prove that modernity is not just an aspect of the West, Palmié focuses on those whose physical abuse and intellectual denigration were the price paid for modernity’s achievement. All cultures influenced by the transcontinental Atlantic economy share a legacy of slave commerce. Nevertheless, local forms of moral imagination have developed distinctive yet interrelated responses to this violent past and the contradiction-ridden postcolonial present that can be analyzed as forms of historical and social analysis in their own right.

Life in a Zone of Social Abandonment

Cultural Politics of Emotion

Cultural Poetics in an "Other" America

Victim Train

The Red Room

The After Life

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."

A collection of short stories by the author of 'Waiting Room' which examines various aspects of women's lives. The stories explore topics such as incest, jealousy, infatuation, neurosis, revenge and women's humour.

Becoming Free in the Cotton South challenges our most basic ideas about slavery and freedom in America. Instead of seeing emancipation as the beginning or the ending of the story, as most histories do, Susan Eva O'Donovan explores the perilous transition between these two conditions, offering a unique vision of both the enormous changes and the profound continuities in black life before and after the Civil War. This boldly argued work focuses on a small place—the southwest corner of Georgia—in order to explicate a big question: how did black men and black women's experiences in slavery shape their lives in freedom? The reality of slavery's demise is harsh: in this land where cotton was king, the promise of Reconstruction passed quickly, even as radicalism crested and swept the rest of the South. Ultimately, the lives former slaves made for themselves were conditioned and often constrained by what they had endured in bondage. O'Donovan's significant scholarship does not diminish the heroic efforts of black Americans to make their world anew; rather, it offers troubling but necessary insight into the astounding challenges they faced. Becoming Free in the Cotton South is a moving and intimate narrative, drawing upon a multiplicity of sources and individual stories to provide new

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understanding of the forces that shaped both slavery and freedom, and of the generation of African Americans who tackled the passage that lay between. Stories from prehistoric times to the future, about land, our abuse of the land, and the impact on the people who come after

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.

The Affect Theory Reader

Mapping the Affective Turn in Education

The Flower Can Always Be Changing

Literature, Emotion, and the Transnational Imagination

Ethnographic Responses

Affect, Pedagogy, Performativity

In *Writing Anthropology*, fifty-two anthropologists reflect on scholarly writing as both craft and commitment. These short essays cover territory, from ethnography, genre, and the politics of writing to affect, storytelling, authorship, and scholarly responsibility. Anthropology is more than just communicating findings: anthropologists write to tell stories that matter, to be accountable to the communities in whose research, and to share new insights about the world in ways that might change it for the better. The contributors offer insights into 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 improve one's writing but to also honor the stories and lessons learned through research. Throughout, they share new thoughts, provocations for writing that will stimulate conversations that cut across the humanities. Contributors: Whitney Battle-Baptiste, Jane Bennett, Behar, Adia Benton, Lauren Berlant, Robin M. Bernstein, Sarah Besky, Catherine Besteman, Yarimar Bonilla, Kevin Carrico, C. Anne Clancy, R. Craig, Zoë Crossland, Lara Deeb, K. Drybread, Jessica Marie Falcone, Kim Fortun, Kristen R. Ghodsee, Daniel M. Goldstein, Donna M. Haraway, Sara L. Gonzalez, Ghassan Hage, Carla Jones, Ieva Jusionyte, Alan Kaiser, Barak Kalir, Michael Lambek, Carole McGranahan, Stuart M. Little, Sang Mi Min, Mary Murrell, Kirin Narayan, Chelsi West Ohueri, Anand Pandian, Uzma Z. Rizvi, Noel B. Salazar, Bhri Gupta Singh, Matt Sponheimer, Kathleen Stewart, Ann Laura Stoler, Paul Stoller, Nomi Stone, Paul Tapsell, Katerina Teaiwa, Marnie Jane Thomson, Gina Trivedi, Ulysse, Roxanne Varzi, Sita Venkateswar, Maria D. Vesperi, Sasha Su-Ling Welland, Bianca C. Williams, Jessica Winegar

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 cultural criticism. Her work maps a major intersection of literary studies, media and cultural studies, feminist studies, and aesthetic theory. A study how patients and practitioners transform ordinary clinical interchange into a story-line.

"João Biehl's *Vita* is a greatly arresting work. The tale of Catarina is one that haunts the reader. This book's central character is surely an anthropological classic, her humanity reaffirmed by the author."—Arthur Kleinman, author of *Writing at the Margin: Discourse between the Body and Medicine*

This original, field-changing collection explores the plasticity and unfinishedness of human subjects and lifeworlds, advancing the contours of an anthropology of becoming. People's becomings trouble and exceed ways of knowing and acting, producing new possibilities for methodology, and writing. The contributors creatively bridge ethnography and critical theory in a range of worlds on the edge, from the aftermath, economic transformation, racial inequality, and gun violence to religiosity, therapeutic markets, animal rights activism, and environmental change. Defying totalizing analytical schemes, these visionary essays articulate a human science of the uncertain and restore a sense of movement and possibility to ethics and political practice. *Unfinished* invites readers to consider the array of affected 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 Lima, Bridget Purcell, Laurence Ralph, Lilia M. Schwarcz

Strange Fits of Passion

Unfinished

The Hundreds

Repair, Brokenness, Breakthrough

Great American Desert

Studies in the Everyday

Kathleen Stewart has published seven works of fiction, a book of short stories, and two collections of poems, and has been widely admired and praised for her writing, even earning a comparison with Patrick White. Yet nothing she has produced so far could have prepared readers for her memoir The Afterlife. Centred on the author's experiences in her last year at school, which included drug addiction, a feverish love affair, a suicide attempt, and a mysteriously calm interlude in a psychiatric hospital, it also reaches both back and forward in an attempt to come to terms with her father's successful suicide and with the presence of her brilliant, charismatic and utterly self-absorbed mother. Written in prose of rare clarity and elegance, this powerful, heartbreaking and yet at times irresistibly comic memoir will remind some readers of similar depictions of childhood and madness by writers such as Raimond Gaita and Janet Frame.

Cosmopolitan Minds

Ordinary Lives

Stories

The Anthropology of Becoming

Women's Work and Digital Media

Tell Anna She's Safe