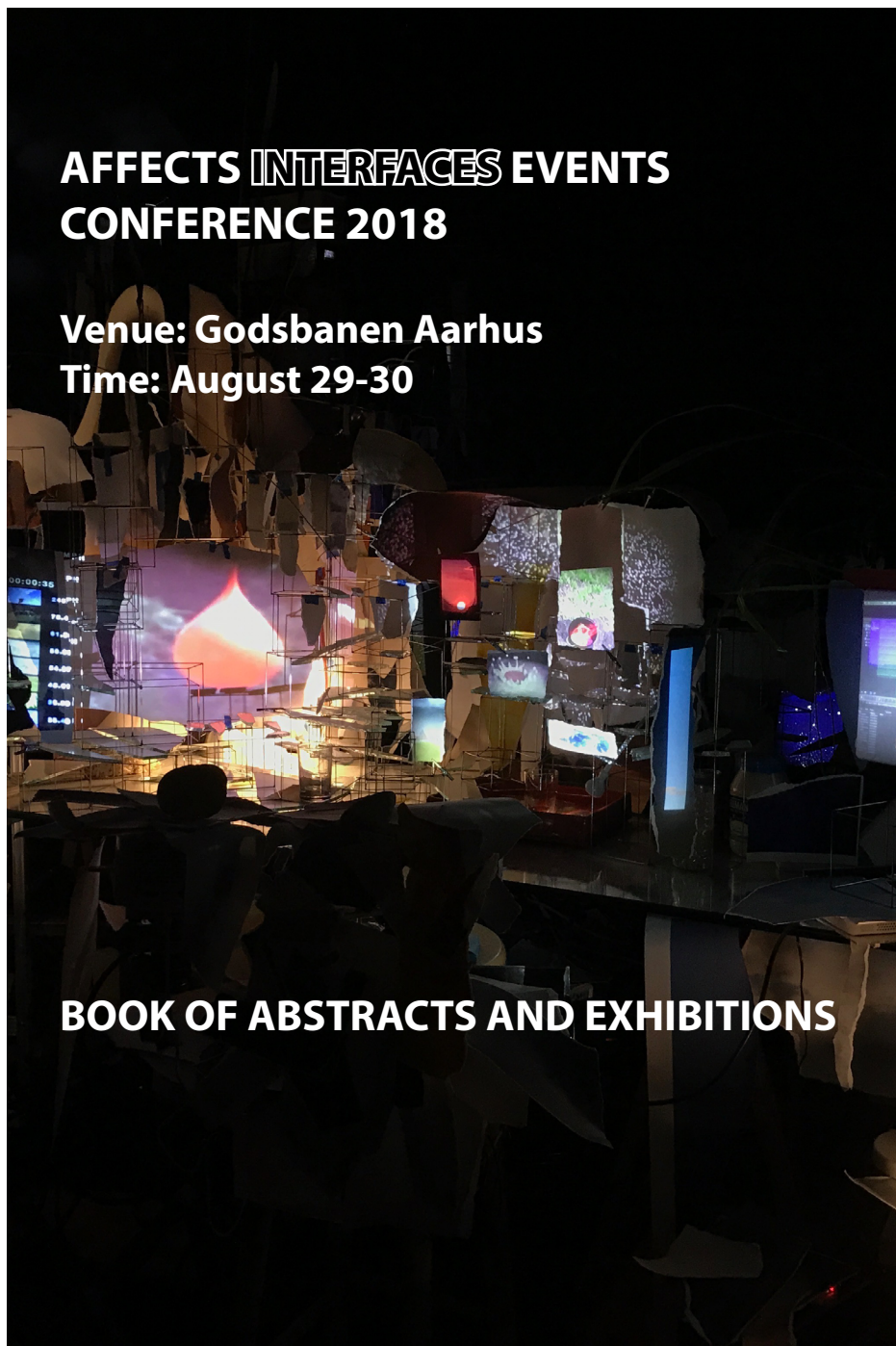


AFFECTS INTERFACES EVENTS CONFERENCE 2018

Venue: Godsbanen Aarhus

Time: August 29-30

BOOK OF ABSTRACTS AND EXHIBITIONS



CONTENTS



About the conference

Organizers

Program overview

Invited talks

Presentations

List of participants

ABOUT THE CONFERENCE

Welcome to the Affects, Interfaces, Events Conference 2018 in Aarhus! This Book of Abstracts provides an overview of the program as well as abstracts of the presentations and exhibition pieces that you can explore and experienced over the next couple of days.

The conference theme addresses how the proliferation of digital and interactive technologies produces an intensified distribution of affect in most aspects of our daily lives. Complex interfacial entanglements between our online– and offline being-in-the-world are constantly modulating our very existential conditions. Interfaces imply affective foldings and changes in felt relations (containing bodies, subjectivities and technologies). The AIE conference investigates how affective interface events – on a micro- and macro-level – are reinforced by or can challenge these changes. A major concern of the conference is to consider interface modulation on an affective, social, aesthetic, and political level.

The contributions to the conference have been carefully selected according to how to activate and conceptualise the affective relations involved in interface events and creations.

The conference is held as part of the ongoing Affects, Interfaces, Events research project (2015-2019), headed by Bodil Marie Stavning Thomsen (co-leader Jonas Fritsch), and funded by the Danish Council for Independent Research. The research project is transdisciplinary and has hosted eight resonating sub-projects: on mediated modulation and affect (Bodil Marie Stavning Thomsen), on affective interaction design (Jonas Fritsch), on anarchival design (Søren Rasmussen), on evental urbanism (Kristine Samson), on the interfaces of networked affective activism (Camilla Møhring Reestorff), on the affective exchanges of photos in cyberbullying (Jette Kofoed), on affective interfaces and Big Data (Torsten Andreasen) and on affective activist interventions in urban space (Thomas Markussen).

We wish you a very pleasant conference!

ORGANISERS

Doctoral consortium

Jette Kofoed, Aarhus University

Bodil Marie Stavning Thomsen, Aarhus University

Program chairs

Jonas Fritsch, IT University Copenhagen

Thomas Markussen, University of Southern Denmark

Exhibition & social chairs

Kristine Samson, Roskilde University

Bodil Marie Stavning Thomsen, Aarhus University

Katrine Annesdatter-Madsen, Aarhus University

Søren Rasmussen, Aarhus University

PROGRAM // PRESENTATIONS

WEDNESDAY 29th of AUGUST

Breakfast (8:30-9:30)

Welcome + Invited Talk #1 (9:30-10:30)

--- Erin Manning – “What Things Do When They Shape Each Other – The Way Of The Anarchive” ---

Coffee break (10:30-10:50)

Panel Session #1 (10:50-11:50)

Urban Affective Explorations

Room: Kabinettet

Chair: Kristine Samson

Noora Pyry & Raine Vasquez

“Cracks in the security-entertainment complex? Possibilities for enchantment in contemporary urban life”

Maja Klausen

“Underground-commercialism: Posing bodies in urban exploration and the commodification of resistance”

Manuel Portela

“On affects and habits: A light over the Everyday Infrastructure”

Affective Interfacial Assemblages

Room: Vogn 2

Chair: Lene Asp

Mitra Azar

“Missing half second, affects, POV”

Tina Mariane Krogh Madsen

“Affective Assemblages – Performing Relational Environments”

Solveig Daugaard

“The Author’s Persona as Affective Interface”

WEDNESDAY 29th of AUGUST

Panel Session #2 (12:00-13:00)

Co-affective Sensuous Experience

Room: Kabinettet

Chair: Thomas Bjørnsten

Lone Bertelsen

"Signaletics: 'Difference without Separability' and Ecosophic Democracy"

Maja Fagerberg Ranten

"Everything I Touch Touches Me. Phenomenological qualities of tangible interactive interfaces within interaction design"

Vasileios Bourdakis & Anna Chronaki

"Moving with/out the Body with/in Virtual Space Abstractions: Im/pure Geometries in-between affects, codes and interface."

Symposium: Biosocial Potentials for Learning and Collective Inquiry

Room: Vogn 2

Chair: Kristine Samson

Elizabeth de Freitas & David Roussel

"Atmospheric Intensities: Sensing the places and times of learning through bioaffective technologies"

Elizabeth de Freitas & Ricardo Nemirovsky

"Circulating Affects and Feeling Intensities: Pedagogies of the Concept"

Gabrielle Ivinson

"'Bad behaviour' or 'silenced affects' in the art room?"

Lunch (13:00-14:00)

WEDNESDAY 29th of AUGUST

Panel Session #3 (14:00-15:00)

Spectropoetic Contingencies and Cinematic Fabulation

Room: Kabinettet

Chair: Thomas Markussen

Francisco Trento

"Propositions on Images and Spectrology"

Côme Lédesert

"The fabulative interface of event-led filmmaking practice"

Judith Rahn

"Vegetal Poetic Contingency – Tracing the Anthropocene in Contemporary Anglophone Poetry "

Destruction and Imagination

Room: Vogn 2

Chair: Christoph Brunner

Tony David Sampson

"Whitehead Does User eXperience: Temporal Tools for Interaction Spaces"

Ann Light

"The Pain of Becoming"

Jonas Fritsch & Kristian Møller

"Affective Foldings and Interfacial Engagements at the End of the World"

WEDNESDAY 29th of AUGUST

Panel Session #4 (15:10-16:10)

Gaming Interface Encounters

Room: Kabinettet

Chair: Søren Rasmussen

Lotte Galløe

"Curb your boredom – free your enthusiasm. Affects in Situational Interfaces"

Maria Ruotsalainen

"Affective spaces of play/Desiring machines and the game"

Chiara Bassetti, Annalisa Murgia & Maurizio Teli

"Counter-gaming as an affective product: the work of establishing relations among game design, platforms, and physical encounters"

Media, Urban Activism and Affect

Room: Vogn 2

Chair: Ana Ramos

Camilla Møhring Reestorf

"Affective activism and political secularism: Femen's affective wounds, icon bodies and interfaces"

Thomas Markussen

"Affective events and aesthetic dissensus in urban activism"

Christoph Brunner

"Resonance! Not Redundancy – Undoing Affective Media Strategies of the Identitarian Movement"

Coffee + Cake (16:10-16:45)

Invited Talk #2 (16:45-17:45)

--- **Andrew Murphie** – **"Media Alive: interaction becoming-god, becoming-world"** ---

CONFERENCE DINNER (19:00-23:00)

THURSDAY 30th of AUGUST

Breakfast (8:30-9:30)

Invited Talk #3 (9:30-10:30)

--- Susanna Paasonen – “Loops of distraction and affective value” ---

Panel Session #5 (10:50-11:50)

Autovisual Receptacles, Wasthetics and Incorporate Visions

Room: Kabinettet

Chair: Christoph Brunner

Nicolai Skiveren

“Cinematic Wasthetics: A New Materialist Investigation of the Affective Aesthetics of Cinematic Wastelands”

Audronė Žukauskaitė

“Raymond Ruyer’s Affective Biology: Autovision without a Gaze”

Bodil Marie Stavning Thomsen

“Affective Modulations and Receptables – or bodily felt interfaces”

Affective and Emotional Data

Room: Vogn 2

Chair: Thomas Markussen

Thomas Bjørnsten & Stephan Drescher

“Putting a ‘Face’ To Data – how the quantification and sharing of emotions may enhance collective affective spaces”

Natalie Diddams

“The Guilty Feminist Army – A Technologically Imbued Modification of Experience”

Winnie Soon & Søren Rasmussen

“Computational Throbbing and Affective Waiting”

THURSDAY 30th of AUGUST

Panel Session #6 (12:00-13:00)

The Embryonic Body Performed and Sculpted

Room: Kabinettet

Chair: Lene Asp

Rikke Munck Petersen and Sophie Jerram

"Drone film as sensorial interface promoting experiences of invisible aquifer"

Charlotte Farrell

"Leaky Feelings: Barrie Kosky's The Dybbuk"

Serap Erincin

"Phenomenologies of Affect: The Digital Realm, Virtual Bodies, and Becoming the Technologized Performer"

Diversity, Intimacy, Interfaciality

Room: Vogn 2

Chair: Maja Klausen

Anna Chronaki

"Bodding Mathematical Concepts, Children and Diversity: Choreographing the Political as a minor affirmative gesture in early childhood teacher education"

Jette Kofoed

"Exclusion, ephemerality and nausea when snapchatting"

Maria Ejlersen

"Becoming more-than inclusive by way of the inhuman: Exploring affective events of non/belonging at the interface of boys and technology"

Lunch (13:00-14:00)

THURSDAY 30th of AUGUST

Panel Session #7 (14:00-15:00)

Evental Urbanism and Immersion

Room: Kabinettet

Chair: Maja Klausen

Bettina Lamm & Anne Margrethe Wagner

"Space & Interface – cultures, heritage and intervention at the Elsinore Waterfront"

Ana Ramos

"Incorporeal Materiality and the Dynamics of Affective Territories Embodiment"

Kristine Samson

"Evental Urbanism: From event cities to affective urban ecologies"

Fractures and Politics between Affects and Emotions

Room: Vogn 2

Chair: Tony Sampson

Ksenia Fedorova

"The Eliza Effect and Epistemic Fractures in Mixed Reality Interfaces with A.I. Agents"

Lene Asp

"Analog and digital interfaces of colonial environments"

Tero Karppi

"Facebook's Experience with Affect and Emotion"

Panel Session #8 (15:10-16:00)

Ethical Becomings and Curational Activations

Room: Kabinettet

Chair: Kristine Samson

Annette Markham, Ann Light & Mórna O'Connor

"Finding ethics in material affective encounters: the curious case of the Museum of Random Memory"

Magdalena Regina Tyzlik-Carver & Andrew Prior

"Ghost Factory: post-digital curating and interfacing of affect (non)events"

Coffee + Cake (16:00-16:30)

Invited Talk #4 (16:30-17:30)

--- Brian Massumi – "Affect and Intensity" ---

PROGRAM // EXHIBITION

EXHIBITION VENUE //

THE BLACK BOX



The Rising Gale: Murray Hewitt

Drone video, 16 min

A drone film of the Hutt River and underlying water aquifer, commissioned for the 2017 Common Ground Festival (NZ) is re-presented to an art and local community, at the regional water treatment station. This film moves between the original drone film, *The Rising Gale*, made by Murray Hewitt and the community gathering.

Cross-reference to paper by Rikke Munck Petersen and Sophie Jerram, see Panel Session #6.

Place: Black Box

Time: Wednesday: 4:10 pm,
Thursday 4:10 pm

THIS MACHINE WILL
PREDICT YOUR
FUTURE!

PLEASE TAKE THIS
SHORT SURVEY
AND
LEARN YOUR FUTURE

Serap Erincin: The Time of Your Life

Computer and clock, 2017

Installation

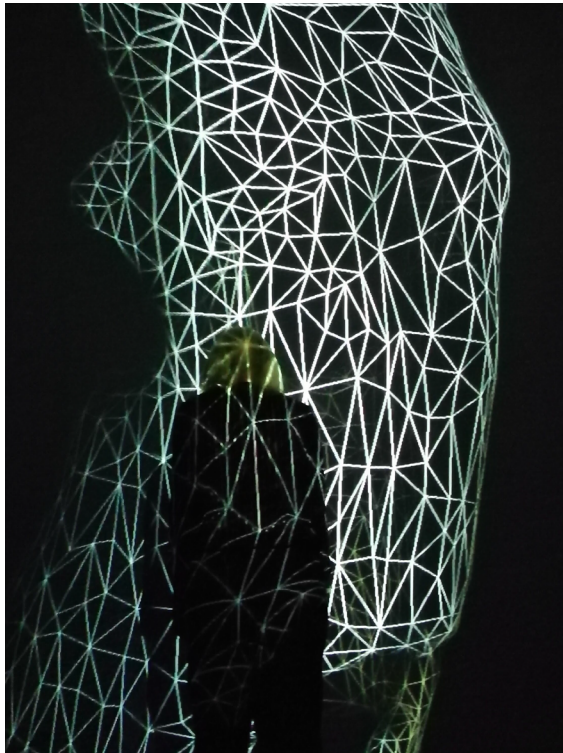
This interactive, digital installation about the death penalty was devised as part of Erincin's recent solo exhibition Human Rights/Human Rites. Her work responds to the blatant human rights violations governments legally approve, administrators practice, and the public observe in the Western/Civilized/First world. How does the framing of a violent act through policy contextualize its legitimacy in public opinion? Erincin creates an affective environment where spectators, now performers, disidentify with the system they are part of and carve a space for outrage at acts that are already deemed outrageous when they happen in nonwestern or lawless sites.

Cross-reference to paper by Serap Erincin, see panel #6

Place: Black Box

Time: Wednesday 4:10-4:45 pm,

Thursday 8.30 - 9.30 am, 4:10 - 4:45 pm



Sophie Hedderwick

VR-installation with headphones

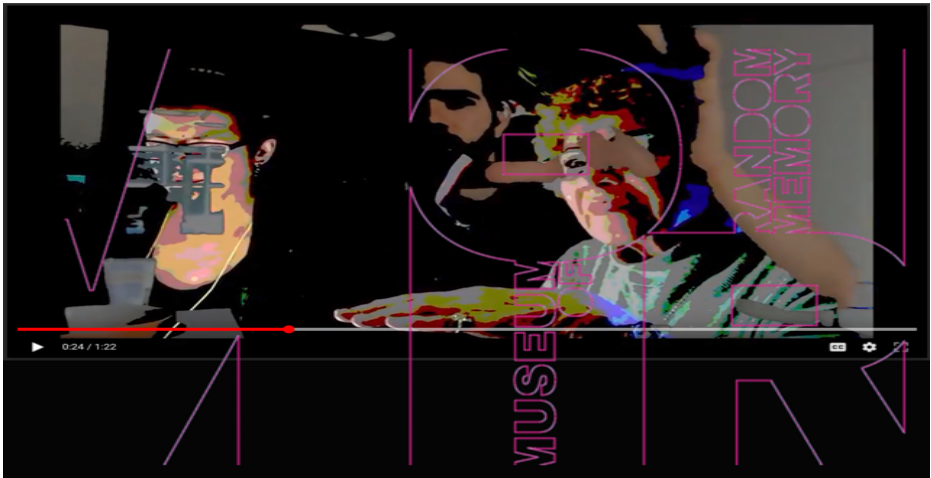
Experience the inside of a sculpture, in virtual reality. Feel the paradox of embodiment and disembodiment in the virtual space. Try out a sculpture park with original sound recording by Ana Rutter, hear the susurrations of the leaves and grasses as you wander round the giant sculptures.

Place: Black Box

Time: Wednesday 4:10 -4:45 pm,

Thursday 8.30 - 9.30 am, 4:10 – 4:45 pm

EXHIBITION VENUE //
THE HALLWAY OUTSIDE ENTRANCE TO BLACK BOX



Museum of Random Memory, version 1.2.3.4.5

Curated by Annette Markham, Ann Light, Mórna O'Connor, Gabriel Pereira, and Robert Ochshorn.

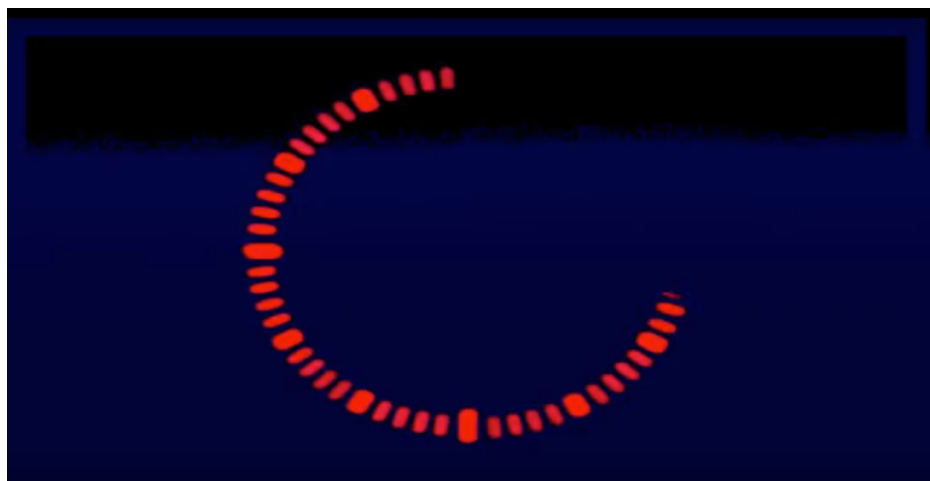
It started as a conversation: A woman donating her memory of the German occupation of her hometown in Jutland to the Museum of Random Memory in 2017. Video-recorded and transcribed, this conversation becomes a malleable form through which to explore practices of data storage, decay, dispreservation, and uncuration. But what does it really mean to datify, remix and re-present this conversation? Does the re-mediation come with ethical dilemmas? In the hallway of Godsbanen on August 29, 30, we reflect on these questions through an audio-video installation. Variations, (re)mediations and remixes of the original recorded conversation -- augmented with other human and non-human characters -- illuminate how human stories combine in data infrastructures, produce affect, and infer logics in ways we cannot anticipate. This installation emphasizes the multiple agencies involved in creating future memories. Without solving the original ethical dilemma, we offer multiple new ones as tools to stay with the trouble.

Cross-reference to paper presentation Annette Markham, Ann Light & Mórna O'Connor, see Panel Session #8

Time: continuously during the conference

Place: Hallway outside entrance to Black Box

EXHIBITION VENUE //
THE HALLWAY CLOSE TO VOGN 1-2



Ghost Factory

Magdalena Tyzlik-Carver and Andrew Prior

Ghost Factory (2013, 2015) is a curatorial event and performative exhibition with people, software and machines. A daily stream of digital labour generates data, sustained by our attention and desires, which are in turn, transcoded and processed. The exhibition however, problematises the interface by triggering its own affective (non) events with its audience.

Cross-reference to paper presentation, see panel #8

Time: continuously during the conference

Place: Hallway close to Vogn 1-2

INVITED TALKS

Wednesday 29th of August, 9.30-10.30

“What Things Do When They Shape Each Other – The Way Of The Anarchive”

Erin Manning

“Every method is a happy simplification,” writes Whitehead (1967: 221). The thing is, all accounting of experience travels through simplification - every conscious thought, but also, in a more minor sense, every tending toward a capture of attention, every gesture subtracted from the infinity of potential. And so a double-bind presents itself for those of us moved by the force of potential, of the processual, of the in-act. How to reconcile the freshness, as Whitehead might say, of processes underway with the weight of experience captured? How to reconcile force and form? Two shapes compose: “a shape of value and a shape of fact” (Whitehead 1968: 64). To conceptualize these compositions as shapes-in-the-making perhaps gives us a way to conceive a passage that includes the more-than of the forms coursing across processes. By way of the figure of the cuff I will explore the emergent shaping of relational processes. This, I will suggest, is the way of the anarchive.



Bio

Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director of the SenseLab (www.senselab.ca), a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement. Current art projects are focused around the concept of minor gestures in relation to colour and movement. Art exhibitions include the Sydney and Moscow Biennales, Glasshouse (New York), Vancouver Art Museum, McCord Museum (Montreal) and House of World Cultures (Berlin). Publications include *The Minor Gesture* (Duke UP, 2016). *Always More Than One: Individuation's Dance* (Duke UP, 2013), *Relationships: Movement, Art, Philosophy* (Cambridge, Mass.: MIT Press, 2009) and, with Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (Minnesota UP, 2014).

Wednesday 29th of August, 16.45-17.45

"Media Alive: interaction becoming-god, becoming-world?"

Andrew Murphie

Where power comes from—in anyone's theory—remains a mystery (Stephen Muecke)

The strange has become commonplace. Unprecedented climate, technical and social changes form a generative array of potential catastrophes. They challenge many aspects of simply living a life. At the same time, it feels like we have the potential answers to so many things and we know how good life could be. Yet whatever happens, a lot of modes of living and formations of power are going to have to give way. It is perhaps no wonder then that so much of culture is now an intensifying struggle over the fabrication of new sovereignties and allegiances, commons and anarchies.

Much of this fabrication is apportioned via interfaces and more obvious interaction. Yet it is also backgrounded by a 'programmability' (Wendy Hui Kyong Chun) to which tangible interfaces only provide, for most, an increasingly limited and illusory access. Indeed, complex data formations and algorithmic processes and signalitic materials (Bodil Marie Stavning Thomsen) interact increasingly with each other, not with "us". The situation, it often seems almost tangentially, creates new regimes of 'affectability'—of who or what is deemed to be affectable and who or what is not (Denise Ferreira Da Silva). These often enhance older as much as they create new inequities.

Throughout this, pseudo-theological vestiges of older gods persist in concepts of communication and interaction, and deep within technical diagrams and infrastructures. Yet everywhere there are new ways of speculative pragmatically moving towards a world without these exhausted gods. There are now very different possibilities for interaction design's participation in what Whitehead called the 'world as medium for the vector transmission of influences'. Ironically, Whitehead's own concept of god might prove useful here, although diagrammed in an entirely worldly way. It allows us to rethink 'interaction' as 'mutual immanence' and media as 'media alive'. The talk will briefly map some of the current fractures and fault lines of interaction design. It then outlines a recent constellation of ideas, practices and examples that take on mutual immanence and media alive in order to reconsider what participation in the world might be.

Bio

Andrew Murphie works on philosophy and a politics of difference organisation within a "third revolution" in media and communications (AI and automation, VR, data and signalitics, the world as medium). He also works on climate change as part of catastrophic multiplicity. He is an Associate Professor in Media and Communications at UNSW Sydney.



Thursday August 30, 9.30-10.30

"Loops of distraction and affective value"

Susanna Paasonen

The so-called attention economy of social media relies on continuous attempts at capturing the ever fleeting and restless attention of users as they click from away, move between tabs and refresh pages in the hope of novel titillating, amusing, interesting or offensive content. These fast speeds and circulations have been associated with perpetual states of distraction where user attention is manipulated for the purposes of data extraction.

Zooming in on this landscape, this talk examines the value of distraction in social media as "micro-events" enabling escapes from boredom. Here, affect emerges as fuel and motivator of user actions, as well as a resource tracked, analysed and manipulated as data for corporate profit. Affect is then key to the generation of both monetary and personal value, as well as notably contingent and ambivalent in the sensations it engenders, from shivers of amusement to a lingering sense of creepiness connected to the the default leakiness of user data.

This talk argues for the productivity of the notion of price in thinking through social media exchanges between human and nonhuman actors consisting of individuals, corporations, algorithms and data that regularly occur within incommensurable scales of value and importance. As compensation and modes of exchange, the notion of price allows for considering the ambivalent value and role of distraction alongside, and beyond, analyses of exploitation within communicative capitalism.



Bio

Susanna Paasonen is professor of Media Studies at University of Turku, Finland. With an interest in studies of affect, sexuality, and media theory, she is most recently the author of *Carnal Resonance: Affect and Online Pornography* (MITP 2011) and *Many Splendored Things: Thinking Sex and Play* (Goldsmiths Press, 2018), as well as co-author of *Not Safe for Work: Sex, Humor, and Risk in Social Media* (MITP, forthcoming) and co-editor of *Working with Affect in Feminist Readings: Disturbing Differences* (Routledge 2010) and *Networked Affect* (MITP 2015). Her current book-length project with Michael Petit explores the dynamics of boredom, distraction and anxiety connected to networked media.

Thursday August 30, 16.30-17.30

"Affect and Intensity"

Brian Massumi

It is difficult, if not impossible, to speak of affective experience without appealing to a notion of intensity. Intensity is an ambivalent concept. On the one hand, it evokes the uniquely qualitative character of an affective experience, while on the other it seems to deliver affect to quantification and the systems of equivalence it underwrites. Intensity's occupation of this median region between the qualitative and the quantitative is reflected in the philosophical concept of "intensive magnitude." This talk attempts to parse intensive magnitude as an intimate entwinement between the qualitative and quantitative dimensions of events, which can neither be separated nor equated (which reciprocally presuppose each other while remaining really distinct). Nevertheless, certain ontogenetic primacy will be attributed to the purely qualitative aspect of affect, which subtends and carries over as a processual excess and remainder. In the final analysis, as Leibniz notes, "nothing can determine it mathematically." The reason: "because everything terminates in relation." The implications for notions of economy of this account of intensity and the primacy of the qualitative-relational will be touched on.

Bio

Brian Massumi is the author of numerous works across philosophy, political theory, and art theory. His recent publications include *The Principle of Unrest: Activist Philosophy in the Expanded Field* (OHP 2017) and *99 Theses on the Revaluation of Value: A Postcapitalist Manifesto* (University of Minnesota 2018).



PRESENTATIONS

Wednesday 29 August

PANEL SESSION #1 // Urban Affective Explorations
(10:50-11:50)

Cracks in the security-entertainment complex? Possibilities for enchantment in contemporary urban life

Noora Pyyry & Raine Vasquez

In this paper, we deal with affective interfaces in connection to what Thrift (2011) has termed the 'security-entertainment complex'. We probe the possibilities for the event of 'enchantment' within this contemporary framing of life, and the possible existential foreclosures that affective interfaces may create on this startling ontological event. This said, we do not treat contemporary technological interfaces only as obstacles for enchantment. We agree with Bennett (2001) that different elements of our worlds can remind us about our existence. Still, we argue that the speed and push of curiosity – as it relates to the continual quest for the novel – that often comes with daily digital interfaces does not allow for the 'moment of hesitation' (Thrift, Harrison, and Anderson 2010) that lies at the heart of enchantment. Enchantment is an event wherein subjectivity is re-assembled through deracination. Here, deracination points to the kind of event enchantment is: a disturbance in the orderings of the world. An everyday mode of being that is characterized by the obsession with the new, distracts the subject, and forecloses the event. In enchantment, there is a simultaneous loss of meaning and gaining of significance, wherein the world is re-ordered. In this moment of seeing the world anew, the subject is both disconnected and immersed with the world. Time suddenly becomes directionless, one feels 'outside of time'. Through this flattening of the world, and loss of 'self', subjectivity is re-assembled. Instead of always being a pleasurable experience, enchantment is an event of fundamental opening. The political potentiality of enchantment lies in this re-ordering of the world and is here examined against the closing power of curiosity within the security-entertainment complex. The ethical promise of enchantment does not then lie only in the generosity for the world it cultivates, but in the forceful opening of worlds.

Underground-commercialism: Posing bodies in urban exploration and the commodification of resistance

Maja Klausen

This presentation focuses on the subcultural phenomenon urban exploration (hence forward: UE) on social media. Looking at the Copenhagen UE duo CphCph the presentation discusses the affective potential enabled by the imagery this duo shares online. The empirical material consisting of text- and pictures from CphCph's facebook page is analysed through a discourse analytical and esthetic-affective approach (Knudsen & Stage, 2012). UE is placed in a contemporary socio-economic context where entities such as 'creativity' and 'subculture' have become valuable assets when cities are branded as 'creative cities'. Inspired by critical consumer studies and Banet-Weiser's concept of 'productive ambivalence' (2013) CphCph is examined as an ambiguous phenomenon crafted on the one hand through a market-oriented logic in which the risk-taking, masculine and posing UE body is used as a biopolitical tool to maximize 'spreadability' (Jenkins, Ford & Green, 2013) and in the end sales, hereby framing the followers as consumers. And, on the other hand, albeit being highly aestheticized and commodified, CphCph's imagery resembles a critical reclaiming practice, inviting followers to imagine alternative uses of urban public space. 'Underground-commercialism' is introduced as a concept carved out by the contemporary neoliberal environment and denoting the entrepreneurial weaving together of critical practice and capitalist logics. Moreover underground-commercialism is said to be closely tied to the connective architecture (Van Dijck, 2013; Van Dijck & Poell, 2013) of social media. Pointing to the strategic use of affective registers and to how this use contributes to the commodification of resistance at a larger scale, the presentation asks how we can approach neoliberal forms of resistance through a productive ambivalence.

On affects and habits: A light over the everyday infrastructure

Manuel Portela

In the advent of digital smart infrastructures and technocratic solutions, urban planners, technologists, and architects shape the urban environment in modern cities, where spaces are designed and manipulated, creating opportunities for affect circulation (Thrift, 2016) and the emergence of atmospheres (Böhme, 1993). Working with an interactive installation is to blend the worlds of the senses and understand how affects are emanated in places, while are habited and shaped. As an exercise, we deployed a lighting intervention over a bus station with the promise to see how do the senses and atmospheres play a role in the development of everyday activities. With this installation, we invited the passers-by to interact with it to discover the feelings and emotions that the changes in lighting reactions, and its interaction with the sounds of the ambient, provoke on them.

This work is an attempt to analyse how affects are part of mundane spatial relationships. We recorded their interactions by means of digital data, while we made observations and surveys to the passers-by. We used the atmospheric methods (Anderson & Ash, 2015) as a starting point for our analysis on affects, while sharing insights and comparisons with the data collected from the interactions.

Our research points towards to research critically and develop a framework to create interactive applications and interfaces having in account the materialities and affects and other more-than-human relationships that take place in the mundane of the urban realm. It is an exploration of transdisciplinary account on how a place can be perceived atmospherically as an extension of our sensorium, an intersubjective constitution of the spatial side of our habits (Bissell, 2015).

The presentation will be focused on the results of our experience and a brief analysis on how these theoretical insights could help to develop alternative urban installations having in mind the effects accounted in the affective theories.

*Brief demo: <https://vimeo.com/250609443>

PANEL SESSION #1 // Affective Interfacial Assemblages (10:50-11:50)

Missing half second, affects, POV

Mitra Azar

POV is an expression coming from the field of cinema which refers to the capability of a certain cinematic technique to create a seamless overlapping between camera, actor's body and spectator's body. In this sense, the paper looks at POV as the seamless overlapping of the human with the technological, and refers to affects theory as a way to understand the formation of the first "centers of indetermination" (Bergson, 1896) emerging from the pre-biotic soup right after the inflation that follows the Big Bang up to the latest development in machine vision and AI - to reflect about the role of affectivity in relation to perception and POV.

The paper reflects over the different interpretations of the famous Bergson statement "there's no perception without affection" (1896) by Mark Hansen and Gilles Deleuze, and proves them against the notion of POV. Furthermore, the paper grounds this framework into Massoumi's reflection about the missing half second experiment, consisting in measuring the gap between the stimulations produced by mild electrical pulses applied on the skin and on cortical electrodes on the brain as a way to understand the circulation of affects between brain and body. The paper connects these experiments to the missing half second occurring between the perception of an image and its neural registration, and puts it in dialogue with a new MIT prototype that allow users to control basic function of a computer via their brain - and through an ergonomic wearable interface which records the micro-movements of the subject's lower jaw as a way to infer brain activity - the jaw "move" slightly when the brain formulate a decision even without the production of a verbal utterance.

Affective Assemblages – Performing Relational Environments

Tina Mariane Krogh Madsen

This paper will analyze how environmental performance art and interventions are dependent on crucial elements like sensuous experience, affect and critical engagement. The paper will take its departure in Tina Mariane Krogh Madsen's own artistic research project *Body Interfaces*, deriving from working with the body as a technology in itself applied to an understanding of its interactive potentials seen through media terminology and its critical engagement within a specific site on both micro and macro levels (Madsen 2016, 2018).

A focus will be on how place identity and affect are closely connected and activated through the use of the body, being in constant dialogue with the environment. The threshold experiences that happens through these acts facilitate a processual dialogue which contains a potentiality for transformation. In this relation it is as much the engagement with a specific place with own characteristics and distinct elements and agents as it is the human specific characteristics that impact the interactions taking place. These interface encounters call for a relational understanding that highlights the transactions that are carried on between humans as well as non-humans agents.

The paper will discuss the mentioned artistic interventions through theoretical positions concerning affect, sensuous experience and politics (Masumi 2015, 2011, 2002, 1995; Manning 2016, 2009, 2006; Masumi and Manning 2014) and frame a performance practice informed by post-human and new materialist approaches (Braidotti 2013, 2011; Bennett 2010; Barad 2007; Latour 2004). Fundamental is a focus on the network of elements that manifests the event in question which is done through the concept of the assemblage coined by Gilles Deleuze and Felix Guattari (1980).

The author's persona as affective interface

Solveig Daugaard

In recent years, the media situation of literature has been characterized by increased complexity. Today, any literary work, however classic it may appear in its form, is distributed through a host of different platforms and in several different material formations which makes it extremely difficult to maintain the idea of the printed textual base as the only, or even the primary interface through which readers engage with literature. This gives rise to new uncertainties in literary criticism as the challenge of textual autonomy inevitably leaves the hierarchy between text and context unresolved. Such uncertainties have given rise to heated debates in literary criticism and scholarship in recent years where for instance the performance and self-presentation of authors have been much discussed. Through examples from American avant-garde writer Gertrude Stein to contemporary Danish writers like Christina Hagen and Lone Aburas this paper will address the ways in which the author's persona is projected and transmitted as a crucial interface for experiencing literary works. I will suggest the concept of the interface – understood as “part technology and part user” (Emerson 2015) – as a promising way to conceptualize this phenomenon. Especially in regard to its distribution of affect and identification in literature allowing us to operationalize some of the non-textual layers in literature's media ecology that are decisive for the way literature is read and talked about, but have often been challenging for literary scholarship to approach. Not least because they can be carriers of strong imbalances, for instance in relation to gender, ethnicity and other categories of identity, which tend to have explosive consequences when introduced into the conversation about literature and its reception.

PANEL SESSION #2 // Co-affective Sensuous Experience (12:00-13:00)

Signaethics: 'Difference without Separability' and Ecosophic Democracy

Lone Bertelsen

Relation is a direction which is not the direction toward unity but which remains a direction in any case. (Glissant, 2011)

Édouard Glissant's Poetics of Relation is based on opacity and difference rather than recognition and likeness. Difference is primary for Glissant: 'it is the living stuff of life'. For Glissant 'there's no likeness and differences: there's only differences'. And it is 'the rhizome of these differences' – 'difference without separability', to use Denise Ferreira da Silva's term (2006) – that 'forms the weave of the living and the canvas of culture' (Glissant, 2011).

Such a 'Difference without separability' is also key to Félix Guattari's notion of ecosophic democracy. Guattari (1996) tells us to seek out and celebrate difference, dissensus and discord, rather than a social praxis based on consensus between like-minded subjects. This is important. Yet in this paper I suggest that to foster the creation of conditions (Manning, 2016) for the practice of ecosophic democracies, and for these practices to retain ethico-political value – to really loose any 'euromorphic' anchoring (Moten, 2003) – we need to work with a prior 'consent not to be a single being' (Glissant in Moten, 2018). This would involve a move from mediation to immediation, a move away from a semiotics of the signifier (and the humanist interpreting subject) toward the signaethic matter of the co-affective plenum (da Silva, 2014). In this co-affective plenum, as in affect and any 'encounter-event' (Ettinger, 2006) more generally, 'we are never alone' (Massumi, 2002).

In terms of thinking "interfaces" for this co-affective plenum – for 'difference without separability' and ecosophy – I briefly point to the installation Crystal Place by Ken and Julia Yonetani, Félix Guattari's Screenplay A Love of UIQ, Deborah Kelly's stop motion animation Lying Women, and Brenda L Croft's exhibition Still in my mind: Gurindji location, experience and visuality.

Everything I Touch Touches Me. Phenomenological qualities of tangible interactive interfaces within interaction design

Maja Fagerberg Ranten

Tangible interactive interfaces and physical objects in interactive art installations typically encompasses a relatively high degree of material exploration in relation to the body. However, the computational material in relation to the interaction experience is relatively unverbilized. We break down the interface into the two parts: behavior and expression. The behavior of the computational form and the expression of the physical form that in combination is the interaction surface experienced by the participants.

With this paper, we attempt to explore the different qualities of tangible interfaces that are at play from a phenomenological perspective. We do this through four cases that exemplify experimental interactive interfaces that elicit embodied experiences. The four cases are: Water Illumina; a light installation where colors are mixed by blowing air into funnels, Tangible Data; a light data visualisation installation with a physical tangible interface, Laser Tennis; a large scale laser projection of old video games controlled by big tangible buttons, and Drum Interaction; a collaborative drumming interface to control light and fire.

We posit that a phenomenological perspective in interaction (tangible interface) design is an attribution to allow room for active participation of the lived body; a development of the notion of embodiment beyond situatedness - acknowledging the interplay between bodies and technology, that users, artifacts, and contexts affect each other.

The cases are presented as an annotated portfolio as an analytical tool to extract a general understanding of the phenomenological qualities of tangible interactive interfaces. We present the following annotations: Throughout the different installations the role of the computational material serves as a significant mediator in the bodily experience; our sensory perception through the interfaces, and the bodily interplay between touch and touchback. Thus, the article presents elements at play on how the computational material in relation to the physical material can be understood as a significant factor in an expressive interactive system when we experience and interact with tangible interfaces in a phenomenological perspective.

Moving with/out the Body with/in Virtual Space Abstractions: Im/pure Geometries in-between affects, codes and interface.

Vasileios Bourdakis & Anna Chronaki

The outcome of designing and navigating virtual space abstractions cannot be perceived as a neutral process for re-imagining or re-presenting what is indented by the mind's eye or the body's hand as phenomenology might suggest. Instead of assuming the virtual space as a substrate construed as intentional or as aiming to prefix subject-object relations, the abstract virtual space according to Brian Massumi has an active (and unpredictable) life of its own. It is rather populated by virtual forces of deformation that avoid imprisonment of signification and tend to reconnect with bodily materiality at the ontological ground of lived experience. Moreover, the user is impelled to encounter moving with/out the body to identify presence and interaction in the virtual space. Taking into account Deleuze's reading of Spinoza's well known say: 'we do not know what a body can do', one may argue for the virtual space's autonomous agency exemplified as its fluid, transitional or changeable nature. Based on a preliminary analysis of more than 200 offhand student projects on virtual space in a course on interactive spatial design taught by the first author, the present paper aims to consider the relation between virtual space abstractions and movement with and without the body as an event of impure geometries. Impure in the sense that the encounter of codes (sensors, controllers, actuators), affects and interfaces produces an ongoing transformation of surfaces and depths that cannot be regulated. This can be thought as an inverted experience of a pure virtual reality coding process with our minds, hands or bodies that does no longer rely merely with us as designers and/or navigators, but unfolds back on itself as impure geometry and continues, alongside us, to create unexpected topological experiences of separations, intersections, cuts, stoppages, doublings or folds. Seen through a pedagogy of concepts perspective, events of moving with/out the body with/in virtual space abstractions serve to disrupt discourses of im/pure geometry.

PANEL SESSION #2 // Symposium: Biosocial Potentials for
(12:00-13:00) Learning and Collective Inquiry

Atmospheric Intensities: Sensing the places and times of learning through bioaffective technologies

Elizabeth de Freitas & David Rousell

This paper explores the potentials of bioaffective technologies for sensing the places and times of learning, focusing on wearable sensor technologies as creative media for participatory art and educational inquiry. We are interested in how wearable biosensors can open up new interfaces for mapping the atmospheric intensities of learning environments on the surface of the skin. We take up the notion of atmosphere as a way of attending to the mixed realities of 21st century learning environments, in which climatic, social, technical, affective, and sensorial milieus are in continuous states of modulation, intermixing, resonance, interference, and dispersal. How might wearable biosensors help us to crack open, activate, and reconfigure the charged atmospheres of learning environments in the making? We address this question through examples from the Local Alternatives project, which explores the affective and climatic atmospheres of children's local environments through artistic and conceptual experiments. Rather than treating sensor technologies as prosthetic extensions of human perception and consciousness, we have worked collaboratively with children to explore how sensors directly mediate and recondition the more than human sensorium. Our speculative experiments with these technologies gesture towards future possibilities for artful interventions that modulate the atmospheric intensities of learning environments, opening up the places and times of learning to a technoecological sensibility that exceeds the human in every direction.

Circulating Affects and Feeling Intensities: Pedagogies of the Concept

Elizabeth de Freitas & Ricardo Nemirovsky

Affect, we propose, belongs to the environment or ecology, and can thus be primed, activated or modulated. Because affect is communicated at the infra-individual level, circulating across a learning environment, we need to design tasks that allow for transindividual sympathy to emerge, tasks that help us study the affective modulation of the milieu (Massumi, 2015). Priming the event brings something to life in a situation; an affective pedagogy is one that creatively or inductively primes an event to be affectful. This presentation discusses an experiment with a group of children exploring the nature of physical forces using digital technologies (i.e. force sensors, biosensors, elevators and multicam videos). We are interested in how the feeling of force is linked to the children's affective environment. In our analysis of these sessions, what seemed productive and insightful was not a matter of new naïve theories developed or adopted by children and adults, but the sharing of open-ended questions inviting further experimentation, such as whether 'feeling lighter' in an elevator reflects an illusion or is evidence of a shifting relational ontology. We discuss how the digital sensor data was linked to the children's felt forces, through the use of real-time GoPro video cameras. Video was then shared and slowed and modulated so that children watched themselves in slow-motion as they interacted with force sensors and graphical representations.

Building on the growing literature associated with the "affective turn," our aim is to argue for robust continuities between scientifico-mathematical concepts (like force) and the lifeworld of felt experience. We draw on the work of Serres (2009, 2012) and Deleuze (1994) to think differently about science and affect. One of the legacies of the enlightenment, especially compelled by the successes of Galilean-Newtonian science, has been placing mathematical concepts as the locus of what counts as real. Romantic thinkers have long dubbed this process as the "disenchantment of the world." Positivists have questioned the sense of loss implied by "disenchantment" as nostalgia for mysticism and irrationality. Husserl (1938/1970), on the other hand, argued that the loss is related to a dramatic cultural undervaluing and neglect of common experiences that sustain life. Husserl's counterargument is that all that can be known and learned, including mathematics, emerge from the "lifeworld" which is permeated — now using our Deleuzian language — by feeling intensities and the ongoing circulation of affects.

'Bad behaviour' or 'silenced affects' in the art room?

Gabrielle Ivinson

We focus on the transindividual ecological milieu and the larger political collective by exploring the micro dynamics of an art class in a school for excluded young people (aged 12-16 years), when the atmosphere was charged by a naturally occurring event. We explore how the energies in the room circulated and set off all kinds of movement, some of which became intolerable to the teacher. In writing about the incident we have turned to fabulation to render events as history invented in the retelling.

'Our story starts in the Art Room precisely 50 minutes before Hurricane Ophelia crosses the most north-westerly tip of the British Isles, when Colin pushed the fire-doors open and pointed to the sun. A mysterious, red dust cloud hung across the sky. As Ophelia tracked her way northwards, she created unusual wind patterns that dragged tropical air from the African Sahara Dessert towards Manchester.'

We approach the boys' so called 'bad' behaviour as energetic and start with what William James referred to as pure experience... 'immanent to actual relations'... 'It is the in-folding of potential that keeps actual experience open to its more-than' (Manning, 2016, p. 29). The more-than may be, for example, the intensifying of affect on that day, or the history of an ex-industrial place (Ivinson and Renold, 2016). Accordingly, behaviour occurs within ecologies (Stengers, 2010) that compose them. 'There are no preconstituted subject-positions external to the event; only emergent relations' (Manning 2016, p. 29). The boys' activities invite us to hear and see what has been silenced and hidden by dominant social discourses that teach children to control and repress emotions.

PANEL SESSION #3 // Spectropoetic Contingencies and Cinematic (14:00-15:00) Fabulation

Propositions on Images and Spectrology

Francisco Beltrame Trento

This work proposes to reflect about the operative potential of the concept of spectrality, as developed by Fabián Ludueña, in audiovisual processes. We aim to test the hypothesis that contemporary visual culture is fed and produced from a spectral mode of existence, implying the discussion a ghostly ethics. It's also characterized by mining/anarchiving (Pisters; Manning; Massumi) literacy practices mastered by professional or amateur filmmakers, like Laurie Anderson's *Heart of a Dog* (UK, 2015). Her film is made from pieces of image/data collected during the last years of life of her dog Lolabelle, among videos produced after its funeral, starring other rat-terriers mixed together. Anderson's film and the fabulatory *The Illinois Parables* (2016, USA), directed by Deborah Stratman, are the main objects of our research. Other 'minor' lines of our discussion will depart from other audiovisual objects, specifically the spectral logic we encounter in contemporary online affective encounters nourished by imagedsharing and 'creepy-pasta' modes of creation broadly used - inclusively but not exclusively in the uprising of far-right and xenophobic online movements dominating message boards and some social networks. It's necessary to learn-with their (spectres) movement techniques that we aim to list and activate: full-fabulation 1 against male imagination, companionship/community, non-linguistic letters of acceptance, shapeshifting and contagiousness. We consider the spectre as a disjointed entity with agency or participating of an agencement, activating movements of bodies and thoughts. Ludueña argues that the model of Roman Justice is created upon ideas that the dead have power of those who are still alive. Gestures of an anthropotechnique have been trying to make the spectres vanish from West's discourse through a zoo-politics prior to biopolitical devices. They, however, resist through (not necessarily pictorial) images. Our project is a speculative proposition, also aiming to develop series of audiovisual pieces regarding the political potential of imagetic spectres.

This paper is a discussion about a newly-started work in progress that will consist on a researchcreation proposition and a theoretical discussion that includes analyzing films of the directors chosen. Our research is developed according to the following three strata (that are not fixed and completely separated but porous): spectral modes of existence (of images and bodies) and their techniques, as written above; the affective resonance those techniques can modulate on the socius, coming from the theoretical affect theory framework of Spinoza, Deleuze, Massumi, Manning, etc.; and the anarchic, the research-creation video propositions that will be developed through those strata, including this one.

The fabulative interface of event-led filmmaking practice

Côme Ledésert

Drawn from the concept of event-led research projects and as practiced at the Senselab (Montreal, Canada), the paper develops a critical reflection on the fabulative filmic collaboration with a participant suffering from heroin addiction. It articulates a cinema practice that seeks to address the issue of addictive behaviours in a way that has rarely been investigated, with a focus on the recovery process in the long-term.

From implicit to explicit mode of nonfiction fabulative performance, the event-led filmmaking practice offers an interface for the protagonist and film team to bring inner and outer affective rhythms closer. The model of working tests the hypothesis with help of performative techniques initially practiced in the context of long durational performance art. The practice-led interface is a space in-between explored through the body. It allows to get a feeling for duration, which is dedicated to the discovery of one's own affects, along the collective filmic process.

The research lies at the intersection of Film Studies, Performance Studies, Philosophy, Psychiatry and Anthropology. Theoretical insights obtained through primary practice-led film research make contributions to addiction studies by reconsidering biomedical, sociocultural and psychological research on addiction; questioning past and contemporary performative nonfiction filmmaking strategies addressing mental health narratives; offering a new model of filmic collaboration in relation to practice-led findings in performance art.

More generally, the research hypothesises that recovery from addiction is a rather explicit performance. Instead of only seeing addiction as an issue to solve, a set of symptoms to address or an urge that needs to be controlled, each new step is also a complex and rich performative experience to understand and cope with.

Vegetal Poetic Contingency – Tracing the Anthropocene in Contemporary Anglophone Poetry

Judith Rahn

As traditional relationships between fauna, flora, material objects and humanity are becoming ever more contested, literary voices from across the world reflect the instability of previously undisputed Cartesian dualisms. Popular culture and academic discourse, both, take up on this conflicted perception and seek to re-imagine life as networks of connectivity which are accessed in their virtual, affective, potential.

John Kinsella's much acclaimed collection of poetry *Armour* (2011) and Les Murray's *Translations from the Natural World* (1992) skilfully explore the immanent plurality of subjectivities in the Anthropocene, as their poetry navigate foldings (Deleuze 1993) of matter in the that create inevitable connectivity between the human and the non-human. Most prominently, these poetic works feature the re-imagination of human relationships with an animated, mostly non-human world and evoke relational connections between individual and collective actants without denying them singularity of experience. The materiality of the texts provides an affective interface for the negotiation of human and non-human subjectivities, while simultaneously evoking the archival quality of the poem.

These new imaginaries require novel, critical engagements with the multiplicity of subjectivities they produce. Ecocritical thought, theories of affect, and the inquiry into life in the Anthropocene seek to explore ways of adequately negotiating these pluralities. These approaches are in favour of establishing non-human subjectivities that remain free of moral evaluation. This highlights the universality of experience across space, time, species, and gender as an essential aspect in the overcoming of hierarchical, humanist binaries. It also draws attention to the need for multi-directional approaches that incorporate visions of subjectivity in the Anthropocene away from "instrumentalized matter" (Bennett 2010) and hegemonic hierarchies. This "qualitative shift" (Braidotti 2013) is situated between the "transcen[dence] of embodiment" (Wolfe 2010) and the re-imagination of life as a multi-faceted network of relationality.

This paper will attempt to understand if and how literature can open new imaginaries for the portrayal of non-human subjectivities to include their agentic power in an animate world of "vibrant matter" (Bennett 2010) and to access their potentiality through the form and materiality of the text.

PANEL SESSION #3 // Destruction and Imagination (14:00-15:00)

Whitehead Does User eXperience: Temporal Tools for Interaction Spaces

Tony Sampson

A Whiteheadian adventure in HCI offers a challenging alternative concept of user experience that illuminates emerging use contexts in novel ways distinct from prevalent phenomenological approaches. This paper will, as such, draw on Whitehead's (2004) ostensibly uncanny notion that it is not human consciousness that draws attention to experience; it is, on the contrary, experience that draws attention to a limited human perception of the here and now. It is important then to avoid theories that erroneously bifurcate from the concreteness of the passage of events from which experience emerges. This might be a constraining point of departure, since it is not human consciousness that sheds light on experience, but experience that draws attention to the aberrations of human consciousness. Nonetheless, it is important that the here and now of interaction is not simply understood as an anthropomorphic absolute, but rather grasped through a set of tools that refuse the bifurcation between mind and the events of experience.

Some HCI researchers may well question the value of an approach that eschews the human, or more specifically, the centrality of human consciousness in the study of HCI. However, arguably, the embodied location of points in time and positions in space in the phenomenological matrix of current studies does not provide well-formulated problems, since the complex "temporal thickness" (Whitehead 2004, p 56), and intensity of the durational quality of actual occasions (events) of experience, are mostly overlooked. Indeed, although Whitehead (1967, p 78) concedes that human consciousness may well be an exhibit of the "most intense form of the plasticity of nature," this adventure in UX contends that there is no dichotomy between the human and what is experienced.

This paper therefore proposes a series of analytical tools that might help researchers explore a nonbifurcated theory of user experience.

Affective Foldings and Interfacial Engagements at the End of the World

Jonas Fritsch & Kristian Møller

In this talk we elaborate on an ongoing interest in understanding affective forces and relations in interfacial engagements at “the end of the world”. The idea of the end of the world has been mobilized in a number of philosophical, scientific and political contexts (Zizek 2010, Stengers 2013, Tsing 2015) to articulate our current ecological crises on an environmental, social and mental scale (Guattari 1989). In this paper, we would like to explore the affective foldings of two cases related to very palpable and affectively charged “ends of the world”.

The first case explores how to design for and with people living with Implantable Cardioverter Defibrillator (ICD) pacemakers. The ICD is an implantable device inserted into the body (on the heart) to perform cardioversion, defibrillation and pacing of the heart. People get the device implanted through an operation due to severe heart problems. This is in itself a life-changing situation characterized by anxiety, affective saturation and uncertainty, often involving a near-death experience. Following this, patients’ go through complex interfacial foldings; they need to both cope with getting used to living with a life-threatening disease and an implantable – autonomous – technology literally in their heart.

While the ecological crisis has prompted majority subjectivities to live within an affinity to “the end”, effective HIV treatments have in some ways extended and restored gay subjectivity beyond the death sentence of seroconversion. In light of this, and drawing from Gay and HIV theory (Bersani, 1988; Edelman, 2004; Race, 2017) the second case observes interfacial framing of safer sex in gay hook-up apps. With dropdown menus and free text forms, the users signpost their serostatus and safer sex practice. We show how the interfacial, categorical distinctions can take part in affective, stigmatizing work that somewhat negates the hopeful medicalized futurity and reinstates people living with HIV as destructive to gay intimacy.

The two cases are both characterized by strong currents of affective forces and an interfacial circulation of bodies, data, technology, desire and life which we will present at the conference.

The Pain of Becoming

Ann Light

The impact of affect on transformations to sustainability is under-researched. Human agency in the environmental shifts taking place is most often understood in terms of the Anthropocene as a whole: that humankind as a negligent species has created the conditions for environmental breakdown and a new mass extinction event. But engaging with crisis at this species level not only fails to differentiate between types of cultural response, it overlooks the potential for what O'Brien and Hochachka call adaptation "as a changed sense of self, ... as an active player in the future of the community and world" (2010), which they identify with worldviews, values, beliefs and self-definitions. Light et al (2017) point to a crisis in meaning in people's lives that can only be resolved by a shift from pursuit of substantive end goals to tolerance of rapid change and fulfillment in adjustment and sustainable forms of interdependence. Such a transformation in co-existing is entirely within the affective domain, raising questions of how to manage these transitions and how to support people on this journey. One possible answer is to promote active and collaborative future-making. Looking to Fritsch's work on end-of-the-world interfaces (2018) and Grossberg's analysis of fan behaviour (e.g. 2006), this paper addresses interfaces that can help manage the pain of endless becoming through articulating different forms of agency. Specifically, it responds to Fritsch's call to consider what role technology can and should play in supporting transformations in affective relations as part of responding to crisis, uncertainty and rapid societal change. And it uses Grossberg's discussions of 'mattering' to explore whether future-making activity can be rendered meaningful in the form of an interface. In this way, an affective focus on our existential condition might introduce a greater repertoire to designing for sustainability.

PANEL SESSION #4 // Gaming Interface Encounters (15:10-16:10)

Curb your boredom – free your enthusiasm. Affects in Situational Interfaces

Lotte Galløe

Psychology has a long tradition for understanding and treating feelings and affects as phenomena appearing from within the individual. Affect theory in general challenge this view by emphasizing affect and affective changes as occurring in between subjects (and objects). The paper focuses on the distribution of affect in the 'in between' – the interface – in situations and interactional practice. Working with the interface in situations and interaction the paper describes interface as both emphasizing and erasing dualities within settings, to investigate the situational flickering dualities of interactional practice as affectively significant. Showing how the interface of dualities in settings modulate affect in certain ways, the paper targets affectivity as situational as well as interactional. Drawing on an affective-power approach (Galløe 2017), the paper unfolds intended governing of affectivity. It brings forward the intimate relationship of affect and power. It shows how affectivity and power is practiced in supervision meetings aimed at professionals in primary schools through governing technologies. By examining the technology of roleplay in supervision, the paper shows how the interface between "meeting" and "game" affect participants. The practice of the ironic roleplay 'The Concentration Game' changes a boring meeting atmosphere to a joyful gaming atmosphere, thereby producing certain affects. The technology of roleplay promotes and encourages the affects of a game without undermining the meeting situation. As "game" infiltrates the "meeting", "meeting" is sustained in the "game". Boredom is transformed into enthusiasm and joyfulness. As the technology of roleplay balance on the interface between seriousness and fun, mandatory concentration is freed. The paper provide a sense of affect emerging within interfaces of settings, by suggesting affect as distributed in both the 'in between' of situations and subjects. Thus, it argues for a turn to the appearance of affect in situations and interactions.

Affective spaces of play/Desiring machines and the game

Maria Ruotsalainen

Writing my journal, I remember describing it, paradoxically, as something I had no words for. Yet rather than feeling, it was pure intensity. It made me want to jump out my chair, run when I took my dogs for the walk, be present and be alarm. That somewhat captures my early experiences playing the massive multiplayer online game World of Warcraft (Blizzard 2004) over ten years ago. The space of play was an highly affective and smooth space, containing potentiality for multiple lines of flight. Later on, I have been thinking: was it me or was the game? It was my first experience of the kind of video game - and yet I was a becoming when playing, and it was the particular stratification (or therefore lack of it) which lead to number of circulating, uncontrolled desires forming this becoming.

There has been quite some scholarly work addressing the potentiality of video games as the smooth spaces which can enable the becoming of bodies without organs - thus empowering and liberating the playing subjects (See: Aroles 2015; Behrenshausen 2012; Cremin 2015; Fantone 2003). But video games have also been read through another Deleuzian concept: The control society (Higgin 2008; Power 2007). These accounts address to way games can not only liberate desire through the affective encounters they enable, but also harvest desire for other ends - Power gives an example of games about war which are used for military recruitment in the US (2007) .

In my presentation I examine two videogames, World of Warcraft and Overwatch (Blizzard 2016) through these two poles - as smooth spaces of becoming and as ways of controlling desire. I ponder what elements in these video games create the potentiality to one or another - and can this be captured or does it elude us as emergent potential which will always simply surprise us. I use my experience playing the games as well as forum discussion as my data and pay particular attention to what kind of affective encounters video games enable through their design elements. My central argument is that video games as individual titles contain both elements of control as well as pockets of resistance.

Counter-gaming as an affective product: the work of establishing relations among game design, platforms, and physical encounters

Chiara Bassetti, Annalisa Murgia & Maurizio Teli

In the last decades, the creative industries have been deeply transformed by the precarization of creative work and the extensive adoption of digital technologies in the advertisement and distribution of creative products. This is particularly visible in the domain of gaming, in which the videogames industry has become a major one, employing thousands of people in productions costing many millions of dollars, while older forms of gaming, like table-top or roleplay games, are able to support the employment of lower numbers of professionals. In this context, counter-gaming -gaming supporting social critique-, is a relatively small niche, in which authors often experience a combination of passionate commitment and precarious working conditions, including engaging in unpaid activities. Within this paper, we argue that successful counter-gaming initiatives can be read as affective products, that is products in which affects are a key productive and distributive element. To do that, we refer to an ongoing ethnographic study of Tin Hat Games, a successful association of three counter-gaming authors for whom counter-gaming is an unpaid, passionate, activity. We have followed Tin Hat for years now, attending some of their working sessions, observing their social media channels, and participating to the main physical events, the major European fairs of the comic and gaming sector in particular, and interviewing them in multiple occasions.

On the basis of the analysis of the relations among their game design activities, management of profile on digital platforms, and the physical encounters with their audience in fairs and events, we show how affect become evident in counter-gaming, and that the success of counter-gaming initiatives like Tin Hat is indeed the product of such affective relations. More specifically, affects become visible: a) during the production process, through organizational practices reflecting an affective style of work; b) in the games themselves, crafted to stimulate affective responses in the players; c) in the identity built through and maintained in social media platforms, in which accumulated affects tie the relations between Tin Hat and their audience both daily and through climaxes in anticipation of the physical encounters (e.g. conventions). These empirical results allow us to conclude pointing to future directions in the research of the affective aspects of creative work embedding forms of social critique.

PANEL SESSION #4 // Media, Urban Activism and Affect (15:10-16:10)

Affective activism and political secularism: Femen's affective wounds, icon bodies and interfaces

Camilla Møhring Reestorf

This paper studies the Femen movement's 'mediatised affective activism' (Reestorff 2018). The movement is notorious for topless protests and attacks on Christianity and Islam. This is evident in the four Femen protests that this paper analyses: the grabbing of the baby Jesus doll from St Peter's Square's nativity scene in 2015, and from the Vatican nativity scene in 2017, the 2013 'Topless Jihad Day', and the support of the imprisoned writer and activist Raif Badawi.

In order to understand Femen's 'atheist disbelief' (Glendinning 2012) it is necessary to move beyond traditional organizational structures and investigate atheism that emerges in networked and interfacial forms of activism. Bearing this in mind the paper investigates Femen's relationship to the so-called 'New atheism' and the way in which different types of atheist movements conjoin in a peculiar fight on behalf of Muslim women. This highlights a paradox in Femen's activism, namely the intertwining of feminism and atheism in a particular kind of 'political secularism' (Mahmood 2016).

In order to understand how this paradox unfolds the paper will show that Femen's mediated activism occurs in between affective wounds, affective icon bodies and affective interfaces. Contrary to Spinoza's argument that 'nothing can coexist in a whole with things that can destroy it or take its existence away', affective 'wounds' (Deleuze) indicate that an inherent part of mediated affective activism is that it, in its attempts to create media events, always carries a double potential for self-destruction. Furthermore, through the presence of their potentially wounded bodies Femen produces spectacles in which they become icon bodies that serve as trigger-texts for affective 'attunement' (Massumi 2015) and events. These trigger-texts intensify and attune affective interfaces.

By studying layers of affect, interfaces and events it becomes apparent, the paper will suggest, that Femen's atheist disbelief manifests as a form of political secularism (Mahmood 2016) that simultaneously regulates bodies and governs religious sentiments.

Affective events and aesthetic dissensus in urban activism

Thomas Markussen

In urban theory and geography the notion of 'neoliberalism' is often used to denote those mechanism of exclusion that is characteristic of capitalist forms of urbanization. Such mechanisms may manifest themselves in various ways ranging from anti-homeless strategies to creative city policies that seek to instrumentalize art and culture in order to attract affluent residents. However, urban activists have shown how micro-spatial interventions can be exploited as tactical means for contesting existing orders of power. This has spurred the idea that urban activism can lead to the emancipation of those excluded by neoliberalist power and eventually to a transformation of it. But scholars diverge on the question of how the notions of emancipation and transformation should be interpreted. Or put briefly: how much we can expect from urban activism.

In this paper, I argue that the notion of affective event can be helpful for explaining the disagreement that exists among authors. I shall be defining affective event initially not as the sum of two concepts, but rather by detour through the use of a third term. Although he remains skeptical towards the concept of event and rarely uses the notion of affect, I argue nonetheless that the notion of 'aesthetic dissensus' developed in Rancière's philosophy to a large extent allows us to explain what this conceptual pairing offers for understanding the emancipatory and transformatory potential of urban activism.

There are two topics in particular that I will be addressing. First, the act of resistance in urban activism should not be conceived of as carried out by political subjects to subvert state power. Rather the resistance lies in effecting dissensus, which opens up new processes of subjectification and a redistribution of ways of doing and speaking. Insofar as these processes unfold at a pre-subjective micro-level dissensus can be correlated with the notion of affect. Second, the aesthetic dissensus effectuated by urban activism often spark a cascade of affective events through larger digital networks and media repercurssing on a macro societal level. Insofar as this cascade defies any determinate link between cause and effect, it requires a different conceptual understanding of activist efficacy. In the paper I argue that this is where dissensus can be correlated with the concept of event using some urban activist projects in Copenhagen to exemplify my theoretical claims.

Resonance! Not Redundancy – Undoing Affective Media Strategies of the Identitarian Movement

Christoph Brunner

In recent years a resurgence of the term identity haunts social media platforms under the auspices of the Identitarian Movement (IM). This new alliance of right-wing groups takes root in the writings of Alain de Benoist, key figure of the Nouvelle Droite in France, who builds his conception of identity on the writings of late German sociologist Henning Eichberg (working at the University of Odense before). The Identitarian Movement uses the conception of identity as part of their online media platforms' operability, disseminating far right contents through apparently "cool" or "hip" interface designs and a unique visual language. As part of their media strategies they deploy signs, symbols and logos as identificatory strategies while promoting identity as something that is not fixed but in flux and that needs to be treated as a "dynamic reality." However, the conceptual roots of these notions of identity are based on their assumption of terminal ethnic differences and only superficially appear as open concepts. Through the deployment of professional media strategies, a fairly small movement – in terms of active people intervening in public space – affects a wide range of online audiences, building what looks like a robust social movement of the new right. This paper will analyze some of the tactics and media strategies of the Identitarian Movement, such as the mobilization of a certain energy of the "young and eager" similar to Futurist ideals, the "logic of quantification" and the notion of "redundancy." Showing how their presumably open concepts are built on a principle of redundancy – also a key operation of social media platforms – I will want to expose a shallow deployment of affection in contrast to a conception of affect built on resonance as potential political counterpoint.

THURSDAY 30th of AUGUST

PANEL SESSION #5 // Autovisual Receptacles, Wasthetics and
(10:50-11:50) Incorporate Visions

**Cinematic Wasthetics: A New Materialist Investigation of the
Affective Aesthetics of Cinematic Wastelands**

Nicolai Skiveren

This paper examines the affective dimensions of waste in contemporary cinema. Combining media affect theory (Mossner 2014, 2017; Rutherford 2011; Sobchack 2004; Shaviro 1993, 2010), new materialism (Dolphijn & Tuin 2012; Coole & Frost 2011; Bennett 2010), and theories of film-worlding (Ivakhiv 2013; Sinnerbrink 2011; Yacavone 2014), the paper argues that film, as an audiovisual medium, can give us a unique, sensuous access to a register of affective experiences of waste that hold the potential to mobilize changes today's material, social, and perceptual ecologies of waste. In developing the neologism of 'cinematic wasthetics', the paper taxonomizes a set of intensities and moods that can be seen to affect how certain aesthetics of waste in film are experienced. To this end, the paper draws on affect theory for describing the connections between filmic presentations of waste-matter and the emotional and/or corporeal transformations such presentations entail. By examining contemporary audio-visual work such as *Blade Runner 2049* (Villeneuve 2017), *Human Flow* (Weiwei 2017), *Homo-Sapiens* (Geyrhalter 2016), and *Plastic Bag* (Bahrani 2009), the aim is to chart the ways moving images of waste can mobilize affects such as disgust, contempt, sickness, and "ugly feelings" (Ngai 2005), while in other cases, using the vocabulary of Bennett (2001), are able to prompt experiences of enchantment, kinship, and inter-dependency. Analyses of both form and content lends itself to this endeavor, examining on the one hand structural aspects of editing, composition, genre, narrative, mise-en-scéné, and score, and on the other hand filmed waste as examples of "storied matter" (Iovino & Oppermann 2012), giving testimonies of toxic trans-corporeality (Alaimo 2010), slow violence (Nixon 2011), modernization (Bauman 2014), humans-becoming-waste (McFann 2018), and overconsumption (Boscagli 2014). By connecting us with its experiential film-worlds, the paper argues that the cinematic wasteland can change how audiences relate to and engage with waste today.

Raymond Ruyer's Affective Biology: Autovision without a Gaze

Audronė Žukauskaitė

The paper will examine the affective biology of Raymond Ruyer, who in his book *Neofinalism* defines organisms as self-organizing and self-enjoying entities. All living forms, even the most primitive organisms, have the capacity of self-proximity and self-survey. In this sense every organism has consciousness, if by that term we understand the immediate contact with itself. For Ruyer, when we perceive the object, the perception and the perceived object are one, without any division or distance. In other words, Ruyer argues that vision is not only a perception of an external object but is also an intensive affect or sensation that takes place in our brain. From this it follows that not only eyes, but any part of an organism, or any organism has this capacity of autovision. As Ruyer points out, "why couldn't the protozoan "see" itself directly just as much as our cortical tissue? The protozoan has neither eyes nor mirror; but neither does our cortex have an eye or a mirror to see what the eyes have already brought it" (Ruyer, *Neofinalism*, p. 97). In other words, life is defined by this auto-affective cinematography, which has no other actors or agents as itself. As Ruyer points out, "the fundamental paradox is that a domain of primary consciousness is in "absolute survey" – that it possesses a kind of autovision without gaze. ... It is very difficult to admit that a protoplasm, a molecular edifice, an embryo, an organic tissue or a cortex, are conscious of themselves (possess their own form) before becoming, by added modulation, conscious of the form of other beings, and without being obliged to pass by this detour" (Ruyer, *Paradoxes de la conscience*, p. 167). The paper will examine Ruyer's "subjectless subjectivity" and will elaborate it by using some examples of bioart.

Affective Modulations and Receptables – or bodily felt interfaces

Bodil Marie Stavning Thomsen

As Facebook's trading of data has underlined, algorithmic value production by way of metric tracking and data collection can easily be used for political and economic purposes. In "Postscript on the Societies of Control" ([1990] 1992) Gilles Deleuze uses Simondon's term 'mold' to refer to the "distinct castings" of disciplinary societies (Foucault), while 'modulation' refers to the logic of control societies. The latter is described as "a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point" (p. 4). This description aligns neatly with contemporary forms of surveillance in which bodies are monitored, managed and coached by data tracking. This includes bio-tracking of pulse, level of stress and sleeping rhythm. In these interfaces, the singular body is the obvious object of modulation, and the data of individual bodies can feed into a collection of data, where each informing entity is treated as 'dividual'.

In acknowledging this, the paper will explore the expressive or modulatory forces of the signalletic materiality (body-data). In taking a step back to Étienne-Jules Marey's experiments in the 1880s, focus is on the microperceptual levels of affect in relation to the terms 'receptacle', 'sieve' or 'chora'. With this framing that diagrammatically grants a role to the changing milieu and the event, modulation's force is studied in extending on Deleuze time-image of film as opposed to the metric systems of industrial value production (the production line and motion studies). In discussing imposed rhythm and modulations in/of context, ethical concerns of bodily felt interfaces are raised. If the modulatory force of interfaces is not understood as a felt folding of body-machine, we risk to discard both that bodies can be addicted to and that value is produced by microperceptual expressions of interface foldings.

PANEL SESSION #5 // Affective and Emotional Data (10:50-11:50)

Putting a 'Face' To Data – how the quantification and sharing of emotions may enhance collective affective spaces

Thomas Bjørnsten & Stephan Drescher

With this paper we wish to address the question of how to put a face to data - practically and metaphorically - when collecting and attempting to quantify information about shared human emotions. As part of this inquiry we discuss whether the human face, as well as other bodily gestures and signals, can be read back into data through the detection of communicated emotional responses. We look at this process as it is performed between human agents and smart algorithms in various computational and distributed sensor networks. This includes artistic as well as scientific explorations of virtual and traditional forms of concrete (analogue and digital as we distinguish them today) interfaces in collective, social spaces that a subject may enter.

One of the main challenges in mapping such processes is that the subject is typically surrounded by many choices for an "us". Drawing on different examples from our own and other contemporary research projects we suggest that mutual affective spaces can be established and enhanced through the exchange and communication of emotions through collaborative and collective 'data sharing'. However, many technological systems for doing this currently fail to construct a valid understanding of the synchronization and connectivity through emotions in interpersonal encounters. We therefore ask: is the possession of individual data points on emotional utterances an asset we can share in computational networks and if so, what are the caveats? Furthermore, will such investigations add to our understanding of what comprises a collective 'affective space'?

We intend also here to bring into dialogue various approaches to emotion research, ranging from constructivist views of human emotions and feeling (Feldman Barrett 2017) to ideas of "affective computing", the latter of which has been a driving force in the - often problematic - commercialization and advancement of emotion detection technologies and techniques (Picard 1997)

The Guilty Feminist Army – A Technologically Imbued Modification of Experience

Natalie Diddams

This paper engages with 'new perspectives on the relations between discourse, power relations, and the affective and signaletic material of... audio-visual culture'. Specifically it explores the affective, audio-visual potential of *The Guilty Feminist* - an award-winning comedy podcast exploring what it is to be a 21st century feminist - looking in particular at how affective materials in the podcast might alter gender identities and power relations. Using Guattari's concept of ecosophy, I will examine how the synthesis of the (moving) body, the non-human landscape and the experience of listening to the podcast creates a technologically imbued modification of experience, which could result in a "change in mentalities" (Guattari, 1996:264).

Host Deborah Frances-White points out that the sound of laughter - which can be heard regularly, as the podcast is recorded in front of a live studio audience - makes listeners "feel like they have a tribe... feel the weight of the [Guilty Feminist] army behind them" (Frances-White, Deborah, 2017 [online]). Describing laughter as a powerful form of affect, I will examine how digital technologies are interacting with comedy as an affect that intensifies "the creation of a global community of feminists who use the internet both for discussion and activism" (Munro, Ealasaid, 2017 [online]), across an on-line, off-line interface. This will feed into my wider research, which aims to provoke new discourses around how comedy is functioning within Fourth Wave Feminism(s) as a way of disrupting and subverting gender norms, building solidarity and empowering a new generation to make political and social change.

Finally, I will question the limitations of the podcast form; which can be said to be reducing experiences of multi-sensuous reality, as a way of causing bodies to connect and act with a difference towards a new political existence.

Computational Throbbing and Affective Waiting

Winnie Soon & Søren Rasmussen

Loading images and webpages, waiting for social media feeds and streaming videos and multimedia contents have become a mundane activity in contemporary culture. In many situations nowadays, users encounter a distinctive spinning icon during the loading, waiting and streaming of data content. A graphically animated logo called throbber tells users something is loading-in-progress (or buffering-in-process), but nothing more. This throbbing icon tends to simplify the processing of signals on both sides of the screen by presenting a steady spinning rhythm, yet its presence seems to be affectively charged in the anticipatory uncertainty of what might appear, or not.

This presentation investigates the throbber icon as an interface between human and computational processes of signification through the lens of micro-temporality (Ernst 2013) and signaletic mattering (Simondon 2005). Throbbing is an uncertain processing without a certain timespan and transparent logics, and we consider a throbber icon an affective interface that alters how we perceive time and interpret computational processes. Although a throbber will visually appear in the same spinning manner when loading or buffering-in-process, we argue that both computational and perceptual processes collide in the seemingly static encounter that generates a distinct interfacial event. This presentation analyses a throbber and the underlying throbbing processes, offering a take on the affective attunement to computational processing and its obfuscation in contemporary culture.

PANEL SESSION #6 // The Embryonic Body Performed and Sculpted (12:00-13:00)

Drone film as sensorial interface promoting experiences of invisible aquifer

Rikke Munck Petersen & Sophie Jerram

A film of the Hutt River, New Zealand, shot by drone as part of an artwork is the centerpiece for analysis of how it can provoke shifts in affect, perception, and participation with a river and its underground aquifer.

The Rising Gale is an artwork by Murray Hewitt, first presented February 2017 as part of Common Ground Festival (NZ), involving the projection of the 30 minute drone film in five locations with the accompaniment of different community responses including a literature reading, community percussion group and Polynesian choral performance.

In this presentation we will examine the affects produced by both the filming and the performance of the filming in this context. The drone and it's footage allows for an extended bodily presence, an expanding emergence of affect for the artist, the Regional Council river ranger as well as community members. We discuss these unconscious relations to the Hutt river seen through this drone footage. The river, and the invisible underlying aquifer (the major freshwater source for the region) become a boundary object, a site of common knowledge or shared experience. Significantly, The Rising Gale creates an empathic response - generating emotion through motion (Freedberg, Gallese 2007; Bruno 2014) by a perceptual, spatial and bodily engagement when the drone film is filmed, viewed and displayed.

The dispatched, detached drone and its footage paradoxically creates a resonance and embeds the viewer directly in the live river context. Finally, empathic and affective engagement emerges from these embodied experiences. The contexts of participatory planning, community engagement and art practice are extended by The Rising Gale which promotes a new becoming between river and community.

Leaky Feelings: Barrie Kosky's *The Dybbuk*

Charlotte Farrell

Auteur theatre director Barrie Kosky's version of Solomon Ansky's Yiddish play *The Dybbuk* was first performed in 1991 in an engine repair shop in St Kilda, Melbourne. The production demonstrated Kosky's signature approach to performance. In the production, he engaged intertextual elements with the original play including Yiddish vaudeville, Judaic mysticism, and psychoanalysis. Most of the dialogue was performed in Yiddish and included a corresponding meta-narrative concerning the theatre group, the Vilna Troupe, who first performed *The Dybbuk* in Warsaw the 1920s. Drawing these intertextual elements into relation mobilized a distinct affective tonality that operated in excess of what the performance represented, albeit in relation to it.

This paper traces the foundation of Kosky's interest in the potent affectivity of theatre performance to show that between gesture and thought, as quick as lightning, the affects in his theatre belong neither to subject or object; inside or outside; person or thing. They are a quickening of the flesh that undoes the spectators' and actors' cellular stitching. Although as Alan Read writes, all "[t]heatre operates as an affect machine" (2008, 13), it is the particular affective dimension of Kosky's *The Dybbuk* that mobilised a shift in the trajectory of the director's theatrical career, not only for spectators and critics, but for Kosky, too.

In his autobiographical book, *On Ecstasy*, Kosky describes theatre as an alchemical space, where body, voice, light and sound come together to unleash forces outside of the director or actors' conscious control. Likewise, a central factor in philosopher's Gilles Deleuze and Felix Guattari's notion of affect is that the human is not necessarily at the center of affective experience. For them, affect preexists a human body, and yet can impact upon the way a human body comes to experience the world. Affect's alternate currents of nonsubjective feelings, and the concomitant disruption of signification, is made felt in Kosky's production of *The Dybbuk*, a discussion of which will be the focus of this paper.

Phenomenologies of Affect: The Digital Realm, Virtual Bodies, and Becoming the Technologized Performer

Serap Erincin

The Wooster Group has developed a new interface for performing to achieve affective and physical spontaneity and presence. The performers, surrounded by monitors and wearing in-ear devices, immediately respond to the audio and visual media they see and hear throughout the performance. In this paper, I explore the spaces and modes of becoming in contemporary performances where performers use digital and new media archives in choreographing live dance, theatre, and performance art. I focus especially on how performers “copy” the virtual selves of iconic “dead” performers captured on film or video to breathe life into their own performances, which are copies without originals. What they are trying to achieve is not an exact copy but to capture the soul of the performances; they inhabit the essences of the images they copy. Both the live and the dead performer are present during this process of “becoming,” that is the process of physical and affective metamorphosis. To clarify, when Kate Valk, an actor of the US experimental theatre company The Wooster Group, copies the performance of Rena Mirecka from a video recording of the Polish director Grotowski’s play *Acropolis* from 1968, the person on stage is not Valk or Mirecka, it’s someone between the two. This becoming is the being – and this being through becoming is the essence of live performance. Here I argue, that live performance is an artistic “ontology of the present.” In order to be performance, an event has to be at the present and ephemeral. An event can only be both present and ephemeral only through becoming. During this becoming, that is the event, performers are “living archives” of the dead performers, connecting the present to the past through ephemeral, live performances. I discuss how artists construct new phenomenologies for the concepts live, archival, and virtual through the use of digital and new media in live, interactive performance.

PANEL SESSION #6 // Diversity, Intimacy, Interfaciality (12:00-13:00)

Bodying Mathematical Concepts, Children and Diversity: Choreographing the Political as a minor affirmative gesture in early childhood teacher education

Anna Chronaki

The present paper responds to a frequent phenomenon of 'sad affects' that student-teachers experience when they confront a refuse in doing mathematics with young children of diverse abilities or cultural backgrounds as a logic of 'proper'. Whilst this 'proper' denies mathematics as appropriate for certain categories of children on a view of mathematics as a 'norm' of austere rationality, at the same time, it fails to recognize mathematics as a potential affective, sensual and material encounter in-between diverse bodies. The study responds to experiences of 'sad affects' by a return to the mathematical body as bodying through creative choreographic propositions introduced by the work of Erin Manning and Brian Massumi. Based on the project maths moves me: maths moves with me, the paper discusses how student-teachers' bodying with children, mathematics and diversity in classroom activity as 'fearful feeling' can become co-composed as choreographic thinking. In this, student-teachers 'sad affects' are reconsidered by returning to body through the notion of bodying inspired by the work of Erin Manning and Brian Massumi and discusses the affirmative potential of their body's capacity to act with early year mathematics in classroom diversity. The study unfolds the bodying of mathematics and children first, as classroom activity and, then, as choreographic proposition where the thinking of body co-composes body-movement with mathematics. It argues that working with student-teachers' affects through bodying can be a minor gesture of an affirmative politics that opens up mathematical thinking in movement with the other. The paper is organized along six sections. Following the introduction, the second section considers research on embodiment in mathematics education, cultural approaches of the body, as well as, the notion of body as affective bodying. The third section describes the study setting, whilst the fourth and fifth analyze bodying as the mathematics of 'area' in classroom activity and in choreographic proposition. The paper argues how an affective bodying of mathematical concepts in a body-world relation affords an affirmative politics in early childhood mathematics teacher education as a minor gesture that troubles the prevailing distribution of sensible 'norms' of mathematical activity.

Exclusion, ephemerality and nausea when snapchatting

Jette Kofoed

Snapchat as a means of sharing photos and texts is popular, particularly, amongst young people. The app is characterized by user-generated content which self-destructs. A few years ago the self-destruction of content was new and laid out new traces of ephemerality in social media. By now, the practices and affects of snapping, sharing and taking screenshots are deeply enmeshed with this particular interfacial affordance. Processes of inclusion and exclusion currently involve photo-sharing, the self-destruction of content or the opposite: keeping and sharing what was initially not meant for sharing.

In this paper I address the pleasure and comfort of inclusion, and the grieving of exclusion. Based on fieldwork in three eighth grade classes in Copenhagen, this paper investigates how the ephemerality of Snapchat entangles into intimate practices of youth life. Drawing on Berlant's concept of intimacy as inherently inward and yet entailing a corresponding publicness, I examine the way in which Snapchat is not exterior to intimacies among teenagers. Intimate teenage life is inwardly lived among friends and exposed to a broader public. The paper unpacks the way in which the intimacy of Snap-exchanges involves all of the feel-good aspects of intimate belonging but also carries the potential for betrayal via the threat of exposure to an unending public.

Becoming more-than inclusive by way of the inhuman: Exploring affective events of non/belonging at the interface of boys and technology

Maria Ejlersen

This paper explores how events of non/belonging are enacted through affective interfaces of bodies, technologies and subjectivities in a school for marginalised boys - and how this comes to matter to how we view inclusion in schools and in society. The paper draws on observations and interviews with students and staff from a study exploring enactments of student belonging in an Australian school for 8-15 year old boys who have been excluded from mainstream schools. Engagement with technology was repeatedly mentioned in relation to student experiences of belonging and was simultaneously perceived by staff and students to hinder and contribute to moments of belonging. Intrigued by this, I engage with Karen Barad's concept of agential cuts (Barad, 2007) to explore events of non/be-longing at the interface of affective entanglements with boys and technology. Specifically, I explore the affective intensities in play during precarious moments when boys, highly reactive and sensitive to touch and personal space, huddle close together fixated on their individual tablets, thus enabling a simultaneous escape from and togetherness with their world otherwise not possible. Through a Baradian lens, these entanglements can be seen as productive events of non/be-longing, which expose and suspend sedimented subjectivities. Such suspensions of subjectivities and mattering at the interface of boys and technology enable an infinite alterity, the 'inhuman' (Barad, 2012), which troubles established deficit subjectivities and normative notions of inclusion-that-also-exclude and offers opportunities for "becoming otherwise" (Butler, 2004, p. 173). I consider how such a reading enable a re-imagining of how we view and address issues of inclusion, and exclusion, in schools and society – by way of the inhuman.

PANEL SESSION #7 // Evental Urbanism and Immersion (14:00-15:00)

Space & Interface – cultures, heritage and intervention at the Elsinore Waterfront

Bettina Lamm & Anne Margrethe Wagner

Through 1:1 interventions the Urban Intervention Studio design spatial interactions into urban areas in transformation. We use the theme SPACES & INTERFACES as an open-ended vehicle for conceiving and affecting our spatial surroundings, addressing the relation between body, space and cultural context. Through careful site readings, we explore the physical, social and processual conditions of a place and create interventions that respond to and reinterpret this context.

The contextual setting of SPACES & INTERFACES 2018 is the former shipyard and castle Kronborg of Elsinore, a site loaded with historic traces and new cultural functions. The shipyard has transformed into a multifunctional 'culture yard' and Kronborg's world heritage site dominate the horizon. Together the area is termed 'Culture harbour' addressing a collective identity as historic landmark and framing present day cultural institutions including our collaborator Catch, a center for education within art & technology based on location.

Each of this years seven intervention address specific site situations and extract, enhance and unfold present narratives and sensations by causing friction, balance, overlays, synergies or impulses. Hereby zones are created where different realities can interact (Galloway 2012: vii). The urban interventions become interfaces between experiencing beings and the cultural landscape they are embedded in. Interfacing can here both be understood as how the physical objects "affords" (Gibson, 1979: 127), attract and position a person at a particular spot at the site creating a scaled relation to the environment and as how the installation narrates the cultural layers of the context.

The studio thus asks how the ongoing site transformations and potentials of the cultural layers can be experienced and communicated through urban interventions promoting new dynamic relations and interactions between visitors and site. An interface can connect phenomena and experiences and provide an embodied access to new exchanges in and with the environment. In each project, the installation as interactive artistic work aims at reframing the selected setting, taking "the situation as its 'object'" (Massumi 2008:13). In this framework installations are conceived and also reflected on in relation to what they do and how they create interactions and affect. Hence, interfaces are not merely things, but more processual directions and effects that bring with them transformative power (Galloway 2012: vii).

In this contribution we will analyze a selection of the interventions and suggest a vocabulary for how the notion of interfacing (in to) a cultural spatial situation through intervening with urban installations can be understood and unfolded and how 'doing through interfacing' can produce affect and sensation.

Incorporeal Materiality and the Dynamics of Affective Territories Embodiment

Ana Ramos

If you are travelling in India, Mumbai traffic may be one of your greatest difficulties. The mobility challenge is greater if you are walking. From a Western point of view, it seems chaotic. Despite this apparent chaos, Indians cope with it easily. The answer to this query is what I would call an embodied interactivity. In new media studies, interactivity is often understood as the user's ability to respond to so-called "interactive technologies." This participatory dimension is nevertheless limited by the designer's predetermined choices, henceforth allowing only for partial interactivity. How can a real potential for variation be brought back into the digital? I would like to argue that we are immersed not so much in a media oriented world, but in affective states. We go from one medium to another in order to assure the continuity of the affective states in which we are immersed. When we decide to cross the street, we enter a movement field. To know exactly when you can enter it, you need to feel its qualitative vibration. You must virtually move with it before you enter it. We then become unfolding relationality, which vibrates as "incorporeal" (Grosz, 2017) materiality. Here, incorporeal materiality is a dynamic process of affect expression. The traffic flow expresses affect. To be affected by its field is to embody incorporeal materiality. To be affected is to pass a threshold. Stepping into it is to enter an affective territory, except that its borders are purely affective and durational. The experience content is an event of differentiation generated by the stepping into the affective territory. Interaction is the event of being affected by the relational dynamic of the affective territory, and to affect it in return. The notion of affective immersion attempts to reverse the emphasis from the technology towards experience content.

Evental Urbanism: From event cities to affective urban ecologies

Kristine Samson

In recent years, the notions of events and event cities have become a core notion to explain urban transformation. Critical urbanists have used the notion events to raise a critique towards cultural-led planning and regeneration (Smith, Krivy) or to describe creative urban activism (Mayer, Harvey, Swingedouw). However, events have also served as an analytical framework to capture the bodily, material and sensorial practices taking place in everyday urban life (McGormack, McFarlane, Andersen & Harrison, Andersen). From both perspectives, events modulate the body and senses with implications for our experience of urban space-time. Often this involves interfacial modulations of affect in which interfaces and mobile devices engage the body and the senses, either to involve the citizen-user, or even to gather information. While these interfacial modulations of affect are increasingly inscribed into linear and strategic planning, this paper will argue along Grosz that we must rethink the real as "forces, energies, events, impacts that preexist and function both before and beyond, as well as within, representation." (Grosz, 2011: 85). Thus, this paper will show how micro-perceptions and affects take place before and beyond the event as an intentional strategy.

Thus to understand urban events as a force field of passions involves that we define events according to both the production of microperceptions (Massumi) and embodied every day rhythms (McGormack, McFarlane, Stewart). By taking the mental, social and environmental ecologies in Guattari's *The Three Ecologies* as point of departure, this paper outlines an analytical framework for re-valuing the relational and embodied transitions of evental urbanism.

PANEL SESSION #7 // Fractures and Politics between Affects and Emotions (14:00-14:30)

The Eliza Effect and Epistemic Fractures in Mixed Reality Interfaces with A.I. Agents

Ksenia Fedorova

The paper will examine strategies of evoking an affective response in interactions with machine intelligence presented in visual, textual and mixed reality forms. Particularly, I will consider the effect of psychological mechanisms of projection and recognition in the context of algorithmic procedures in digital simulation and translation. Mixed reality interfaces – where the ‘real’ embodied reactions are blended with the ‘virtual’ datascape – seem to be especially relevant material to explore the productive difference between the representational and performative regimes of engagement with data, as well as the role of software in shifting these regimes. I approach the interface here not so much as a technology, but as a condition that can structure being of a human as a relational being. I will show how the issues of projection and illusion of reciprocity that were raised already in the 1960s by Joseph Weizenbaum’s chatbot Eliza, have sustained though contemporary practices engaging “intelligent agents”.

Disembodied interaction is structured through cognitive (verbal language-based) and behavioral elements and thus involves communicational modeling. Different ways of understanding the self, such as by cognitive psychology, psychoanalysis, as well as by behavioral and ‘humanist’ psychotherapy, provide frameworks for designing simulated versions of interactional parties. I consider both the theoretical methodologies (Harold Garfinkel’s yes/no experiment, cognitivist models from the 1960s as well as more recent ones, like MicroPsi), commercial chatbot applications (Replika) and artistic scenarios (chatbot Dialector by Chris Marker, psychosensation by Ubermorgen, projects by Martine Neddham, a smartphone application Karen by Blast Theory) to demonstrate how these different models of human operability challenge us to rethink what constitutes a self. In each instance, the user is tricked into an eerily personalized interaction with a software-driven, fictionalized character/figure established through text and image. The questions can be intrusive and overly intimate, and the gazes piercing and emotionally disturbing; yet both are generated as a response to the user’s own reactions and behavioral data, e.g. phone usage. The programs, such as “Karen”, morphs to fit the user’s everyday life, although pushing the legitimate boundaries and conventions of an interaction with a human life-coach. The resultant feeling oscillates between a suspicious “how do they know?” and a desire to explore the limits of one’s vulnerability. These interactions work convincingly as long as there is consistency of behavior, an observable pattern or a model that is being followed by their programmed interlocutors, but also when there is enough room left for the participant’s interpretation, free-associating and for asserting oneself. Just as the Turing test is not only about the “most human computer,” but also about the “most human human,” these models serve as tests for human affective abilities – to empathize, to discern inner automatisms, neurotic reactions, attitudinal and judgment premises.

Analog and digital interfaces of colonial environments

Lene Asp

In my presentation I focus on the digital humanities collaboration Mapping a Colony, a website prototype that shows the various possibilities for a spatial/geographic mapping of cultural heritage material pertaining to colonial history. Mapping a Colony set out to make use of newly digitized cultural heritage collections, to disseminate the material to a wider crowd, while extending the collaborative contributions to include other voices (than the ones prominently represented in the national archives). My interest is in the erosion played out in the transition from analog to digital archive, in which new ways of accessing cultural heritage archivalia become prevalent, and new constellations of material, new materialities even, and channels of distribution appear. In addition to a media-ecological approach, an environmental ecological point of view will also offer a lens to regard our current living environments as historically shaped. A peculiar example of this is that as a direct consequence of the colonial era, certain species of spiders from the Caribbean today live in the West Indian Warehouse in Copenhagen. This banal yet surprising observation provides an image of how I want to re-examine the colonial heritage as a continued presence in interdependent physical and digital/virtual environments. In my work contemporary land- and cityscapes, both in the field and online, act as interfaces that provide access to historical material by linking the past to the present. And by considering the colonial period as an early globalized network experience of spatial, temporal and cultural overlaps, long before the media reality we see today, unique opportunities arise for reflections about the experience of being displaced and staggered, geographically and temporally, as both a historical and contemporary living condition.

Facebook's Experience with Affect and Emotion

Tero Karppi

Using affect theory (Massumi 1995; Paasonen 2016) and theories of digital exploitation and commodification of emotions (McStay 2016; Davies 2015) this paper theorizes how emotions are used by Facebook to target content for users, and how experiments with emotion attune users in particular ways. The paper brings together Facebook's "Experimental evidence of massive-scale emotional contagion through social networks" (Kramer et al. 2014) project from 2013 and the company's two particular emotion-detection patents of 2017. In the 2013 experiment, Facebook manipulated emotions in order to prove that emotional states are affective and contagious and spread through News Feed content. In 2017, two patents filed by Facebook, Inc. were approved one describing emotion-detection techniques through a facial recognition system (Naveh 2017) and the other describing boredom detection techniques (Yu et al. 2017). To analyze these three different projects or systems, the paper follows Massumian tradition of affect theory, which separates emotion from affect: emotions are identifiable states embodied in our life histories while affect is that which pushes us and changes our bodies capacity to act when we encounter the world (Paasonen 2016); emotions are individual and intimate while affect is social (Massumi 2015). In the patents, emotion detection is contextualized as an opportunity to better target content for individual users, however, when the experiment and the patents are analyzed together what becomes clear is that affective priming gives Facebook the opening for collective moods as well.

PANEL SESSION #8 // Ethical Becomings and Curational Activations (15:10-15:50)

Finding ethics in material affective encounters: the curious case of the Museum of Random Memory

Annette Markham, Ann Light & Mórna O'Connor

It started as a conversation: An elderly woman donating her memory of Germans occupying her hometown in Jutland. Filmed and archived, it materially illustrated how our Museum of Random Memory (MoRM) experiment was working. Transcribed and datafied, it presented a malleable form for us to remix, to showcase concepts and practices of data storage, decay, dispreservation, uncuration.

Ethically, how can and should we work with this moment?

We might not worry, since she signed a consent form. This doesn't seem satisfactory, since we intend to glitch her, her data, her memories for mostly our benefit. Or remove all identifying information, to protect her privacy as a research participant? This removes the body/object/material/event, as we spin a story without involving directly the protagonist, whose memory afforded our encounter and fueled our interest in the first place. Or create representations that focus on only limited elements of the encounter, affording some anonymity but offering more of the actuality? But where is the memory located, anyway? In the content of the story (transcribed for easy reading)? In the vocal telling? In the gestures and glances between speaker and listener? In the imaginaries invoked through the storytelling? As we selectively highlight certain senses and sensibilities, other elements are obscured, even deliberately hidden. The original encounter, the recording of this encounter, the reassemblage of this woman and her memory in other timespaces: All abstractions upon abstractions. How many layers and levels of abstraction do we create before we notice what we're omitting, what we're privileging, what's being lost? Ethics is, we suggest, about continually "staying with the trouble" of these complications, as we create affective Elsewheres, interfaces for various audiences, using data forms that have layers of affective potential and consequences for people's lives.

Ghost Factory: post-digital curating and interfacing of affect (non)events

Magdalena Regina Tyzlik-Carver & Andrew Prior

Whereas the traditional curatorial paradigm is based upon the curation of content as its object (whether digital or not), Ghost Factory (2013, 2015) is a curatorial apparatus that intervenes within a computational system where data and algorithms are its main objects. This shifts the curatorial focus to the material-discursive intra-actions (Barad) within the system as meaning making practices. For example, whereas in event-driven programming, events are instrumentalised as triggers, the results of Ghost Factory could be understood as speculative non-events: that is to say, the involvement of humans and nonhumans brings about affective, playful and unpredictable effects that cannot be automatically detected by the system. Only very clearly defined events can be registered through computation leaving undetected events to circulate in the system affectively as, what we call, non-events.

This paper explores Ghost Factory (Tyzlik-Carver & Prior, 2013, 2015)—which we have elsewhere described as ‘a performative curatorial installation with humans, machines and software’—to articulate an expanded and affective notion of the interface. It post-digitally considers flesh, code, experience and emotions as vectors that cross different media, senses and bodies, and through which knowledge and meaning arise as emergent properties within computation. The project’s premise is situated in contemporary environments where the notion of digitality is either too vague, too ubiquitous, or just ubiquitous enough to consider its disappearance into the fabric of life thus prompting the feeling of what seem like unmediated (yet extended) experience(s). We propose to consider these experiences from a post-digital stance (Cascone, Cramer, Berry, Basset) where these competing phenomena are recognised as a sign of the transformation of the digital as a medium that can be accessed via interface, into a medium of expression where the veracity of an interface as distinct is problematised.

Together with our paper we would like to propose a public installation of Ghost Factory. The exhibition comprises of:

1. The Ghost Machine software (an application authored in MaxMSP) installed on mac laptops: with headphones and access to the internet, each with an additional screens, installed to facilitate participation from the audience. Here public members will be able to remediate and record their files (pdfs and quicktime movie files). This is also set up as a ‘factory’; in which the audience is invited to work with the software, producing audio-visual pieces.
2. Films projected on a big screen, with speakers.
3. Audio reading also installed in a dark room if possible
4. OHP with instruction texts and additional texts

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