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| Nota di contenuto       | Front matter -- Table of Contents -- Introduction -- Structures of Feeling / Williams, Raymond -- 1. Producing Affect -- Mediashock / Grusin, Richard -- Parsing Affective Economies of Race, Sexuality, and Gender: The Case of 'Nasty Love' / Steinbock, Eliza -- Affect Image, Touch Image / Dirckinck-Holmfeld, Katrine -- Introducing Wounds: Challenging the 'Crap Theory of Pain' in Nikola Lezai's Tilva Roš / Milivojevic, Mirko -- Affect, Bio-politics and the Field of Contemporary Performing Arts / Bajda, Anja -- Reflections on Fear as a Structure of Feeling in Large Scale Installations in Contemporary Art / Lauraire, Heloïse -- 2. Affective Pasts -- Compelling Affects / Structured Feelings: Remembering 9/11 / Peeren, Esther -- Staging Emotions: On Configurations of Emotional Selfhood, Gendered Bodies, and Politics in the Late Eighteenth Century / Damsholt, Tine -- Nostalgia and Nostophobia: Emotional Memory in Joseph Roth and Herta Müller / Baake-Hansen, Martin -- 'Affects as Stabilizers of Memory'? / Struth, Christiane -- "The Past Beats Inside Me Like a Second Heart": The Narrative (Re)Construction of Emotions in John Banville's The Sea / Frink, Stephanie -- 3. Affective Thinking -- Affect and Feminist Methodology, Or What Does It Mean to be Moved? / Hemmings, Clare |

-- The Curious Case of Affective Hospitality: Curiosity, Affect, and Pierre Klossowski's Laws of Hospitality / Ryder, Robert G. -- "What Can This Sorrow Be?": Elegiac Affectivity in Virginia Woolf's Jacob's Room / Lönneker, Ane Martine -- "One Thing Melts into Another": Unanimism, Affect, and Imagery in Virginia Woolf's The Waves / Pedersen, Elisabeth Skou -- Towards a New Thinking on Humanism in Fernand Deligny's Network / Miguel, Marlon -- 4. Circulating Affect -- Sympathetic Mobilisation / Knudsen, Britta Timm / Stage, Carsten -- A Strategic Romance? / Dilling-Hansen, Lise -- Experiences of Assisted Reproduction in Video Blogs: On the Aesthetic-Affective Dimension of Individual Fertility Projects on YouTube / Soelmark, Nathalie W. -- Articulations of Well-being in Images of Beauty and Health / Kortesoja, Matti -- How to meet the 'Strange Stranger': A Sketch for an Affective Biophilia / Greyson, Lauren -- The Characteristics of Traditional Chinese Theories of Affect and their Impact on Artistic Creation: A Study Based on Several Key Chinese Words / Zhao, Yu -- Index -- Names

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Sommario/riassunto

Raymond Williams coined the notion "structure of feeling" in the 1970's to facilitate a historical understanding of "affective elements of consciousness and relationships." Since then, the need to understand emotions, moods and atmospheres as historical and social phenomena has only become more acute in an era of social networking, ubiquitous media and a public sphere permeated by commodities and advertisement culture. Concomitantly, affect studies have become one of the most thriving branches of contemporary humanities and social sciences. This volume explores the significance of the study of affectivity for already thriving fields of cultural analysis such as media studies, memory studies, gender studies and cultural studies at large. The volume is divided into four sections. The first part, Producing Affect, brings together contributions which explore some of the ways in which new media works to produce and intensify affectivity. The essays making up the second part, Affective Pasts, explore the significance of affect to the ways we remember, commemorate and in other ways get hold of things in our recent and not so recent past - or fail to do so. The essays engage the affective production of presence in contexts such as 9/11, the emotional culture of the eighteenth century, and literary auto-fiction. The third part, Affective Thinking, examines various concepts, theories, and forms of thinking not so much to show how the thinking in question may inform the field of affect studies but rather in order to draw attention to the way in which these modes of thinking are themselves already attuned to matters of affect. New social relations and ways of being in a networked world are the common themes of the essays in the final part of the volume, Circulating Affect.

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