

Marie-Luise Angerer, Bernd Bösel, Michaela Ott

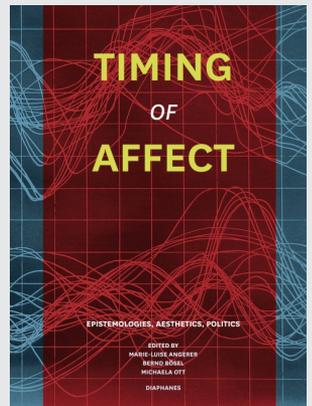
Introduction

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Zusammenfassung

Affect, or the process by which emotions come to be embodied, is a burgeoning area of interest in both the humanities and the sciences. For »Timing of Affect«, Marie-Luise Angerer, Bernd Bösel, and Michaela Ott have assembled leading scholars to explore the temporal aspects of affect through the perspectives of philosophy, music, film, media, and art, as well as technology and neurology. The contributions address possibilities for affect as a capacity of the body; as an anthropological inscription and a primary, ontological conjunctive and disjunctive process as an interruption of chains of stimulus and response; and as an arena within cultural history for political, media, and psychopharmacological interventions. Showing how these and other temporal aspects of affect are articulated both throughout history and in contemporary society, the editors then explore the implications for the current knowledge structures surrounding affect today.



**Marie-Luise Angerer (Hg.),
Bernd Bösel (Hg.), Michaela
Ott (Hg.)**

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Epistemologies, Aesthetics,
Politics**

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Mit Beiträgen von

Marie-Luise Angerer, Brigitte
Bargetz, Bernd Bösel,
Christoph Brunner, Patricia
Ticineto Clough, Wolfgang
Ernst, Moira Gatens, Sarah
Greifenstein, Rolf Großmann,
Orit Halpern, u.a.

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INTRODUCTION

Since the 1990s, a discussion of affectivity has been conducted across many disciplines, driven by cultural and feminist studies. This conspicuous turn towards affect and emotion, which can be observed in cultural, media, film and gender studies, in the social sciences, in cognitive psychology and neurology, in political science, in ethnography, but also in philosophy, has taken place in the context of a critique of the primacy of language and representation.¹

In this focus on affect, various traditional concepts and discourses have been revived,² often updated with new semantic charges. This has resulted in a diversity of connotations that is often not taken into consideration, thus obscuring the theoretical and political strategies that govern the way the concept of affect is deployed. Affect is used differently, for example, in neurobiology and cognitive psychology, and differently again in psychoanalysis, or in political theory, or in philosophy influenced by post-structuralism. Moreover, many aesthetic theories refer to a concept of affect developed by Gilles Deleuze to address questions of the constitution of sensory perception/aesthesis and the specificity of artistic forms of expression. In discourses focusing on media technology (neo-cybernetics, post-humanism) the concept of affect mixes philosophical notions with techno-empirical procedures.

These terminological differences are due to culture- and discipline-specific shifts in translation, as well as specific trends in reception (such as re-readings of Spinoza, Nietzsche, Tarde, and Bergson), but they can also result from interests related to research funding. Consequently, the focus on questions of affect has contributed to a broadening and differentiation of the epistemological field and fostered a rapprochement between natural and human sciences, in some cases to the point of transdisciplinary research projects.³

1 See for example: Stuart Hall, *Representation: Cultural Representations and Signifying Practices* (London/Thousand Oaks: Sage, 1997); Nigel Thrift, *Non-Representational Theory* (London/New York: Routledge, 2007); Melissa Gregg and Gregory J. Seigworth, eds., *The Affect Theory Reader* (Durham/London: Duke University Press, 2010); Patricia T. Clough and Jean Halley, eds., *The Affective Turn: Theorizing the Social* (Durham/London: Duke University Press, London 2007).

2 Among others the phenomenological tradition, including the works of Luce Irigaray, which are currently undergoing a revival. See for example: Rosi Braidotti, *Metamorphosis: Towards a Materialist Theory of Becoming* (Oxford: Blackwell Publishers, 2001).

3 See: *Languages of Emotion*, Freie Universität Berlin (<http://www.loe.fu-berlin.de>, retrieved March 3, 2014), *SenseLab*, University of Concordia, Montréal, CA (<http://senselab.ca/wp2/>, retrieved March 3, 2014).

Of course there are differences between the methodical approaches taken by disciplines in the natural sciences and the humanities to the elusive phenomenality of what is referred to alternately as emotion, affect, and more recently also affection. While analytic philosophy of language⁴ and the social sciences⁵ continue to work mostly with the term emotion, there have also been various attempts in the history of Anglo-American psychology and psychoanalysis to introduce the concept of affect in specific opposition to both “drives” and “emotions” – as in the affect model elaborated by Silvan Tomkins or in Daniel Stern’s distinction between “vitality affects” and “categorical affects”.⁶

It is no coincidence, then, that Tomkins’ cybernetic system of affect (rediscovered by Eve Kosofsky Sedgwick⁷) sparked such a hype in cultural studies in the 1990s. The understanding of affect he proposed could be perfectly combined with the rapidly spreading procedures for neurobiological recording and measurement that have since been widely used as an empirical basis in media and computer studies.

When we now talk about an “affective turn”, this can be viewed as the culmination of other “turns” that have been proclaimed in recent times (performative, pictorial, material), whose function is not least to promote a comprehensive reframing of the way we address the subject and society. The use of psycho-techniques⁸ and the invention of new affective strategies are being further reinforced by current developments in media technology and their social networks. In other words, this focus on affect must be viewed in the context of a rediscovery of the body, movement, tactility, and the promise of immediacy as key variables, as well as the dissolution of the boundaries of the technological dispositif.

For the theoretical framing of the “timing of affect”, two factors are especially significant – *movement and time*. Modern recognition of movement as a process of differentia-

⁴ See for example: Ronald de Sousa, *The Rationality of Emotion* (Cambridge, Mass./London: MIT Press, 1987); Hilge Landweer, *Gefühle – Struktur und Funktion* (Munich: Oldenbourg Akademieverlag, 2007).

⁵ Monica Greco and Paul Stenner, eds., *Emotions: A Social Science Reader* (London/New York: Routledge Chapman & Hall, 2008); Margaret Wetherell, *Affect and Emotion. A New Social Science Understanding* (London/Thousand Oaks: Sage, 2012).

⁶ Silvan Tomkins, *Affect Imagery Consciousness*, 4 vols. (New York: Springer, 1962–1992); Daniel N. Stern, *The Interpersonal World of the Infant* (New York: Basic Books, 1985).

⁷ Eve Kosofsky Sedgwick and Adam Frank, eds., *Shame and its Sisters. A Silvan Tomkins Reader* (Durham/London: Duke University Press, 1995).

⁸ Bernard Stiegler, *Taking Care of Youth and the Generations* (Redwood City, CA: Stanford University Press, 2010); Bernd Bösel, “Die philosophische Relevanz der Psychotechniken – Argumente für die Indienstnahme eines ambivalenten Begriffs,” *Allgemeine Zeitschrift für Philosophie* 38.2 (2013): p. 123–142.

tion runs from Leibniz via Nietzsche, Bergson, Whitehead, and Merleau-Ponty through Deleuze in a philosophico-vitalist tradition that emphasizes movement, focussing on the body, sensation, and perception.⁹ In Leibniz's metaphysics, the monadic individual is conceived of as an infinite multiplicity that unfolds the entire universe from its own specific viewpoint of the *petites perceptions*;¹⁰ the universe appears as an infinity of incomplete individual movements. Bergson theorizes these mutual reflections between countless non-anthropomorphic images over a limitless duration. These then converge around privileged, anthropomorphic body images that introduce intervals between perception and movement via the intervening affects.¹¹ Combined with references to Spinoza's philosophy, these explanations lead to redefinitions of affect and of "affectation images" in Deleuze.¹² His philosophy had a lasting impact on discussions in art and media theory about digital images and spaces, influencing discourse on music and sound,¹³ on cinema,¹⁴ on video and media art,¹⁵ and research into dance and movement,¹⁶ as well as prompting reformulations of subjectivization processes as *dividual procedures*. In the wake of extensive re-readings of Whitehead, Deleuze, and Tarde, recent years have seen a critical epistemological conjoining of process philosophy and the ontology of becoming.¹⁷ The focus on Whitehead's concept of "prehension"¹⁸ (with its emphasis on an always already abstract registering of data by the sensory organs and its de-emphasis of the conscious subject) makes it possible to merge the concept of the autopoietic and

9 Daniel Heller-Roazen, *The Inner Touch. Archaeology of a Sensation* (New York: Zone Books, 2009).

10 Gottfried Wilhelm Leibniz, *The Monadology and Other Philosophical Writings*, trans. Robert Latta (Oxford: Oxford University Press, 1898), p. 131–132.

11 Henri Bergson, *Matter and Memory* (Mineola: Dover Publications, 2004).

12 Gilles Deleuze, *Cinema I. The Movement-Image* (Minneapolis: University of Minnesota Press, 1986); Gilles Deleuze, *Cinema II. The Time-Image* (Minneapolis: University of Minnesota Press, 1989).

13 See for instance: Sean Cubitt, *Digital Aesthetics* (London/Thousand Oaks: Sage, 1998).

14 Michaela Ott, *Affizierung. Zu einer ästhetisch-epistemischen Figur* (Munich: edition text + kritik, 2010); Steven Shaviro, *Post-Cinematic Affect* (Winchester/Washington: Zero Books, 2009).

15 Marie-Luise Angerer, *Vom Begehren nach dem Affekt* (Zurich/Berlin: Diaphanes, 2007), English translation *Desire After Affect* (London: Rowman & Littlefield International, 2014); Chris Salter, *Entangled. Technology and the Transformation of Performance* (Cambridge, Mass./London: MIT Press, 2010); Mark B. N. Hansen, *New Philosophy for New Media* (Cambridge, Mass./London: MIT Press, 2004).

16 Erin Manning, *Relationescapes. Movement, Art, Philosophy* (Cambridge, Mass./London: MIT Press, 2009); Marie-Luise Angerer, Yvonne Hardt, Ann-Carolin Weber, eds., *Choreographie, Medien, Gender* (Zurich: Diaphanes, 2013).

17 Isabelle Stengers, *Thinking with Whitehead* (Cambridge, Mass./London: Harvard University Press, 2011); Steven Shaviro, *Without Criteria. Kant, Whitehead, Deleuze, and Aesthetics* (Boston: MIT Press, 2009); Bruno Latour, *Pandora's Hope: Essays on the Reality of Science Studies* (Cambridge, Mass./London: Harvard University Press, 1999).

18 Alfred N. Whitehead, *Process and Reality: An Essay in Cosmology* (New York: Free Press, 1978), p. 162.

self-affecting organism (of cybernetics) with the “biomediated body”¹⁹ as an open entity with no clear boundaries between itself and its technological environment. In this sense, ecologically expanded media theories understand *affect* as a way of connecting with or becoming attuned to one’s surroundings (interpreted as a “media-ecological atmosphere”²⁰).

Parallel to the unfolding of this tradition, there is another one that explores *time* as something that can be counted and measured. Starting with Helmholtz’s experiments, it includes both the photographic recordings of Marey and Muybridge²¹ and the many studies of personal error in the 19th century.²² Hertha Sturm’s television-related investigations into the *missing half-second*²³ in the 1970s and Benjamin Libet’s neurophysiological definition of a *short delay*²⁴ can also be situated within this second tradition, as can the renewed interest in the aspect of *just not in time* that has prompted studies of *inframedial* and *non-linear* temporality in art, film, and literature.²⁵ In recent years, this kind of calculable, micro-capitalizable time has also become a focus of reflection in media philosophy.²⁶

Concepts like medicalization, invasive technification, and optimization have long since established technological and economic procedures of *affect* and *intervention* that register the human body and subject it to biopolitical control. Technological research (robotics) is also showing increased interest in *affect* in terms of using human stimulus-response results to implement self-controlled machine movements (from artificial intelligence to affective computing) algorithmically via nano- and pico-signals. Also relevant here are questions concerning “pre-emption” (algorithmically predicted

19 Patricia T. Clough, “The Affective Turn. Political Economy, Biomedica, and Bodies,” in: Gregg and Seigworth, *The Affect Theory Reader*, p. 206–228.

20 Félix Guattari, *Chaosmosis. An Ethico-Aesthetic Paradigm* (Sydney: Power Publications, 1995); Mark B. N. Hansen, “Medien des 21. Jahrhunderts, technisches Empfinden und unsere originäre Umweltbedingung,” in: Erich Hörl, ed., *Die technologische Bedingung. Beiträge zur Beschreibung der technischen Welt* (Berlin: Suhrkamp, 2011), p. 356–409.

21 See: Henning Schmidgen, *Die Helmholtz-Kurven. Auf der Spur der verlorenen Zeit* (Berlin: Merve Verlag, 2009).

22 Jimena Canales, *A Tenth of a Second. A History* (Chicago/London: The University of Chicago Press, 2009).

23 Hertha Sturm, *Wie Kinder mit dem Fernsehen umgehen* (Stuttgart: Klett-Cotta, 1979).

24 Benjamin Libet, “A Short Delay,” <http://www.consciousentities.com/libet.htm> (retrieved March 3, 2014).

25 Ilka Becker, Michael Cuntz and Michael Wetzel, eds., *Just Not In Time. Inframedialität und non-lineare Zeitlichkeiten in Kunst, Film, Literatur und Philosophie* (Munich: Wilhelm Fink, 2011).

26 See for example: Bernard Stiegler, *Technics and Time*, vol. 1–3 (Redwood City, CA: Stanford University Press, 1998–2011); Maurizio Lazzarato, *Videophilosophie. Zeitwahrnehmung im Postfordismus* (Berlin: b_books, 2002).

anticipation) that play an increasingly large role with regard to the economic and political control of individuals and masses, as well as the computer-controlled governmentality of political events and upheavals. The growing dependence of contemporary political action on mediatised strategies of affection has been highlighted by Judith Butler, Lauren Berlant, and Sara Ahmed, among others.²⁷ Following Brian Massumi's critique of a "politics of fear",²⁸ there has already been talk of a "war of affects"²⁹ that can allegedly be observed in social networks and in real protest movements.

In summary, we can note that the epistemological developments and shifts towards affect and processes of affection described above are the result of highly diverse and ambivalent motivations. They make it possible to examine all of the processes of contact and synthesis that entangle the human organism with the world around it, but also with non-human and technological ensembles. As such, they provide explanations for the constitution of primary sensual perception and the self-modeling of human capacities; on the other hand, they are also mis/used for biotechnological interventions and active control. Art in turn reacts to this by producing heterochronic and dividual affects, staged with a clear impetus against capitalist exploitation ("emotional labor"³⁰).

The theories that have been subsumed under the "affective turn" have not been spared criticism, which tends to emphasize the problematic nature both of their affirmation of an ostensible immediacy and their failure to question economic, political, and technological interests. Clare Hemmings, for example, has expressed her uneasiness with regard to a tendency towards the ontologization of affect,³¹ and Ruth Leys suspects the above-described development in its entirety of pulling the carpet out from under the arts and cultural studies.³²

²⁷ See: Judith Butler, *Precarious Life. The Powers of Mourning and Violence* (London/New York: Verso 2004); Lauren Berlant, *Cruel Optimism* (Durham/London: Duke University Press, 2011); Sara Ahmed, *The Cultural Politics of Emotions* (London/New York: Routledge Chapman & Hall, 2004).

²⁸ Brian Massumi, ed., *The Politics of Everyday Fear* (Minneapolis/London: Minneapolis University Press, 1993).

²⁹ Nina Power, "She's Just Not That Into You," <http://www.radicalphilosophy.com/web/tp177-shes-just-not-that-into-you> (retrieved January 7, 2013).

³⁰ Arlie Russell Hochschild, *The Managed Heart. Commercialization of Human Feeling* (Berkeley: University of California Press, 2012).

³¹ Clare Hemmings, "Invoking Affect," *Cultural Studies* 19.5 (Summer 2005): p. 548–567.

³² Ruth Leys and Marlene Goldman, "Navigating the Genealogies of Trauma, Guilt, and Affect. An Interview with Ruth Leys," *University of Toronto Quarterly* 79.2 (Spring 2010): p. 656–679.

All this gives added urgency to the question of which epistemological interests are now instrumentalizing the terms affect and affection. Our insistence on a “timing” of affect is meant to emphasize that “affect” is not to be understood as a given and indisputable variable, but that its genesis, its impacts, and its legitimizing strategies must be subjected to a critical reading.

The idea of “Timing of Affect” is to create a momentum: to incorporate a comprehensive collection of intersecting questions and problems traversing the fields of epistemology, aesthetics, and politics. Consequently, the writers in this volume bring together a wide range of interests and approach the subject matter from diverse angles. Moreover, we invite the reader to follow the different lines of arguments affectionately and hope to stimulate a “time travel” through these movements of thought.

Moira Gatens reconsiders the current uses of Spinoza’s philosophy for theories of globalization and affect. In “Affective Transitions and Spinoza’s Art of Joyful Deliberation,” she criticizes certain appropriations of Spinoza’s theory of affect for their lack of consideration of its connectedness with imagination and deliberation. She argues for an art of transformation of affect as a precondition for the construction of joyful and harmonious forms of sociability.

Michaela Ott elaborates on the timing of affect as “Dividual Affections” on different epistemic levels. Affection first designates the ontologically primary constitution of basic aesthesis as a pre(in)dividual and even impersonal field of sensation. Second, it helps to conceive of human capacities as self-affecting processes which due to their entanglements with modern technologies bring about new subjectivations, called “dividuations”. Third, it mirrors the self-affecting of the philosophical discourse on affect through time. And fourth, it allows the conception of specific, heterochronic, “dividual affects” in works of art.

Against the background of the much discussed “Story of Mary” (proposed by Frank Jackson in 1986), Steven Shaviro criticizes cognitivist and representationalist theories of mind for excluding the primordial forms of sentience as a precondition for any sort of cognition. With Kant, Whitehead and Wittgenstein he defines these primordial forms of sentience as nonintentional, noncorrelational and anoetic, but affective and aesthetic articulations of *discognition*.

Radicalizing the notion of the “biomediated body” (Patricia T. Clough), Mark B. N. Hansen argues in his essay “Feelings without Feelers, or Affectivity as Environmental Force” that contemporary computational technoscience introduces a capacity to access the operation of affectivity within “matter itself”, without being restricted by the limi-

tations of embodied human consciousness. With Gilbert Simondon and Alfred N. Whitehead he develops a new conception of affect as an environmental relationality, being the “fundamental mode of operation of the energetico-material universe in itself”.

In “Affective Synchronization, Rhythmanalysis and the Polyphonic Qualities of the Present Moment,” Bernd Bösel takes recent warnings of a “global synchronization of affects” (Paul Virilio, Bernard Stiegler) as a starting point to explore how synchronization processes have been characterized in psychology, sociology and philosophy. He complexifies this account by turning to two methods: Henri Lefebvre’s “rhythmanalysis” and Daniel Stern’s “microanalysis”, both of which provide helpful concepts to uncover what might be called the polychronous richness of each present moment.

In her essay “Affective Knowledge. Movement, Interval and Plasticity,” Marie-Luise Angerer speculates on the relationship between two notions of the interval – from Helmholtz via Bergson to Hertha Sturm – where the time code switches from a mechanistic, *calculable* time into a vital, *living* time and back again, both of which, in their different ways, can be understood in terms of media technology effects. Thus, it comes as no surprise that today’s proclamation of the “plasticity” of the brain (Catherine Malabou) combines the two dimensions of time again – and connects them via affect, or rather a process of auto-affectation. In this view, not only does affect organize the relation between bodies and their (social and technical) environment, but also, in deep layers of the brain cortex, it organizes the brain’s own activities in their specific time scales.

In “The Neural Network: Temporality, Rationality, and Affect in Cybernetics” Orit Halpern starts with the historical inversion of cybernetic reasoning by McCulloch and Pitts who explained mental functioning as emanating from the physiological actions of neurons. Accepting the incompleteness of human knowledge, they claimed to construct an “experimental epistemology” on this “psychosis.” Expanding on this, Halpern discusses the ongoing problems of organizing time, memory and control inside of network circuits. She points at their relation to “affective” economies as produced not only by epistemological changes in truth claims, as Foucault states, but also by cybernetic accounts of chance and indeterminacy.

In his essay “Temporalizing Presence and ‘Re-Presencing’ the Past. The Techno-Traumatic Affect,” Wolfgang Ernst focuses on the human temporal sense, arguing that this sense is affected on a micro-physiological and neuronal level and cognitively irritated by the widening gap between the culturally familiar concept of historical time and the re-presencing power of signal- and symbol-based time machines. The leading assumption is that there are *tempo-real* traumata which do not stem from individual or social interaction but are induced in humans by the technological media shock itself.

In her essay “Digital Automation and Affect,” Luciana Parisi emphasizes that one can no longer simply conceive of technology as modes of exteriorisation of cognition, since algorithms are programmed to anticipate responses and thus provide us with pre-made decisions. Instead, it becomes necessary to address the emergence of a new form of automation relying on the capacity of interactive algorithms to process, select, rank and list fluctuating responses. Instead of taking Google as the new social brain, Parisi addresses the computational nature of digital automation with a new form of reason that relies on affective responses.

In her essay “The Age of Affective Computing,” Anna Tuschling analyzes the fairly new connection between emotion psychology and the field of experimental computer research. With her media-theoretical approach she sheds new light on the “affective turn,” underpinning not only its discursive and neuroscientific background, but also its roots in media-societal dynamics. The question she follows is thus what it means to live in an age of affective computing and how this might reshape our understanding of affect and emotion?

Rolf Großmann focuses on musical microtime-structures beyond conscious perception. In “Sensory Engineering. Affects and the Mechanics of Musical Time,” he underlines that today, in opposition to the classical “doctrine of affects”, musical compositions with electronic media design differentiated auditory stimuli, opening up an “indiscernible zone” between preconscious affective perception and conscious cognition. He sketches diverse methods by which the area of preconscious affection is shaped by musical sensory engineering.

Wiebke Trost’s essay “Time Flow and Musical Emotions: The Role of Rhythmic Entrainment” contains a thorough discussion of the emotive power of rhythmic patterns in music. Based on recent neuroscientific research she explains how these patterns are processed in the brain and distinguishes between several levels of rhythmic entrainment, spanning from bodily perception to social interaction. This musically induced synchronization of listeners’ physiological reactions thereby enables or enhances feelings of empathy.

In “Atmospheres of Affect,” Chris Salter proposes to examine how atmospheres are constituted and constantly shifted by their temporal-material unfolding, instead of just reusing the well-known spatial categories used by many phenomenologists and ontologists. By combining aesthetic discourse with his own experience as an artist (his installation *Atmosphère* manipulates both the temporal dynamics of vibration and audible sound, darkness, fog, smell, and dazzling light), Salter manages to enact Guattari’s assertion that affects not only speak to us “but through us”.

In “Affective Politics of Timing: On Emergent Collectivity in Ragnar Kjartansson’s ‘The Visitors,’” Christoph Brunner reflects on questions of temporal duration, repetition and immediacy as presented in Kjartansson’s video work and installation. Drawing on Brian Massumi’s theory of affect he reconsiders an “aesthetics of immediacy” where an affective attunement of heterogeneous elements cues into specific timings. The art work is supposed to set free a collective sense of emergent ecologies and affective politics of timing.

Hermann Kappelhoff and Sarah Greifenstein discuss images of affection and sensation in two film genres: melodrama and comedy. In “Feeling Gloomy or Riding High: Timings of Melodrama and Comedy,” they demonstrate that filmic affects in their aesthetic staging and audiovisual orchestration depend on specific formations of time. They analyze their modes of affectivity by looking closer into the different genre poetics and their respective formulations of the temporality of crying and laughing.

In her genre-transcending “The Object’s Affects: The Rosary,” Patricia Ticineto Clough sets a childhood experience (a child using rosary beads to ward off a mother’s exorcist practices) alongside recent philosophical discussions about objects and affect. She thereby demonstrates the entanglement of affect, the unconscious, and the aesthetic against a history in which the aesthetic domain was considered to be the realm of evil, while speculative realists and object-oriented philosophers today are drawn to reengage the darkness of the liveliness of objects, their beauty.

Recognizing the ambivalence of affective politics is the aim of Brigitte Bargetz’ article “Mapping Affect. Challenges of Un/Timely Politics.” By challenging one-sided conceptions of affect in recent political theories, she argues that to come to an appropriate understanding of the political potential of affect, its creative moments as a cohesive force have to be taken into account as well as the ways in which these forces are embedded in a political and economic fabric, and also how emotions are currently used for politically mobilizing gender, race, and class.

In his essay “After Affects. Zealous Zombies, Panic Prevention, Crowd Simulation,” Sebastian Vehlken analyzes the rapid development of mobile networks, introducing “social swarming” as a cipher for a subversive potential for generating “network affects”, and opening up novel modes of group movement. Whereas classical theories of masses (Tarde, Le Bon, Sighele) compare mass behavior with animals’ herd instincts, new dynamic agent-based computer models and automated observation/tracking techniques stimulate a de-psychologization of classical mass psychology. Masses today are rather seen as guided through network affects, which are controlled by novel time-sensitive infra-structures.

In his essay “The Market in Wonderland. Complexifying the Subject of Interest,” Brian Massumi attempts to set in place a starting point for an analysis of the neoliberal economy as a complex open system. In particular, he examines the doctrine of self-interested rational choice upon which free market capitalism claims to rest. Combining Niklas Luhmann’s theory of “system trust”, Jocelyn Pixley’s *Emotions in Finance*, and Gilbert Simondon’s theory of transindividuation, he underlines the necessity of an alternative notion not only of economy but of politics as well, which instead of presupposing an individual subject of choice is capable of envisioning a beyond of self-interest.

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Marie-Luise Angerer, Bernd Bösel, Michaela Ott
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