

## **Shadows and Refractions from 'An Inventory of Shimmers'**

A distillation of ideas is an '*inventory of shimmers*'. Here, via practices of '*shadowing*' and '*refracting*,' I illuminate my intuitive reading-experience of Melissa Gregg and Gregory J Seigworth's chapter of the same name. I reflect (back on) my own particular reading by highlighting those words that glistened most on the surface of the original text.

Citational page and line numbers are offered so that the reader may have an experience of '*shadowing*' my non-linear reading-route through. For those words and ideas that produced deeper impressions, I have retained my (by hand) habit of underlining; mimicking my own enthusiastic markings onto the page. Further reading in relation to each quotation are offered as '*refractions*.' They produce sparks or, signal changes of direction in thought.

These further references were found whilst in pursuit of the inklings and questions I had handwritten in the margins of the original text. As references, they are not intended to make the text 'clearer.' On the contrary, they highlight the unbound, untethered and chaotic resonances that make any reading of affect so complex and entangled.

In this way, reading behaves more like a Dispersion of Light. The text, as if a source of white light, passes through the prism of consciousness, only to be refracted and dispersed (literally, to be spread out) into a spectrum of other ideas and frequencies. Here, the (true yet somehow fabulated) 'colours' of the text are revealed in this very act of dispersal.

And as we know, only some of those frequencies (of colour and idea) are visible to the naked eye, are available to (at least pre-frontal) conscious perception. And it is here, thankfully, we find ourselves in the open-region of affect; perhaps the (only) region in which any (real) reading can take place after all?



Source: Gregg, M. & Siegworth, G. J. (2010). 'An Inventory of Shimmers'. In Gregg, M. & Siegworth, G.J (eds), *The Affect Theory Reader*. Durham & London. Duke University Press, 1-25.

**Shadows: p.1**

Line 7 - 8 'affect is found in those intensities that pass body to body (human, nonhuman, part-body, and otherwise) [...]'

**Refraction:** *Reason, M & Reynolds, D. (2012). (eds) Kinesthetic Empathy in Creative and Cultural Practices. UK/USA. Intellect.*

**Shadows: p.3**

Line 26 'an ethical, aesthetic, and political task all at once.'

**Refraction:** *Protvevi, J. (2009). Political affect: connecting the social and the somatic. Minneapolis. University of Minnesota Press.*

**Shadows: p.5**

Line 1 'So, what can affect theory do?'

**Refraction:** *Ginot, I. (2010). From Shusterman's Somaesthetics to a Radical Epistemology of Somatics. Dance Research Journal. vol. 42, pt.1, pp. 12-29.*

**Shadows: p.10**

Line 3-4 '“received” modernity and alternate, co-existing modernities[...]'

**Refraction:** *Sloterdijk, P. (2009). 'Mobilization of the Planet from the Spirit of Self-Intensification'. In A. Lepecki and J. Joy (eds), *Planes of Composition*. India: Seagull Books, 3-14.*

**Shadows: p.12**

Line 11 'the stretching [...]'

**Refractions:** *Kunst, B. (2010). *How Time Can Dispossess: On Duration and Movement in Contemporary Performance*. [Internet] <<http://kunstbody.wordpress.com/>>.*

**Shadows: P.24**

Line 37 - 38 'Rather than offering mere words, we want to show what affect can do.'

**Refractions:** *Spångberg, M. (2006/2009). *Immaterial Performance: Knowledge, Everything, Frames, Change*. [Internet] <<http://martenspangberg.org/>>.*

*This text was written by invitation, on the occasion of the Affect Reading Group, facilitated by Site Gallery (Sheffield) and If I Can't Dance I Don't Want to be Part of Your Revolution (Amsterdam), facilitated by Emma Cocker, a writer-artist and Senior Lecturer at Nottingham Trent University. The text appears in the publication, Reading/Feeling. (2013) Eds, Baudoin, T et al. If I Can't Dance, Idea Books, Amsterdam*