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""Visualizing Feeling
develops a compelling
argument for focusing
on precisely the
centrality of affect and
feeling in any
understanding of the
art of the 1960s and
1970s, where it
seemed that affect no
longer had a place. In

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exploring the work of four powerful and sometimes neglected women artists, she shows how it is paradoxically where affect is consciously minimized that it nevertheless returns to haunt the art work as its most powerful force.

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addresses a methodological blind spot in art history: the interpretation of feeling, emotion and affect. It demonstrates that the affective dimension, alongside other materials and methods of art, is part of the artistic means of production and innovation.

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- Dr. Ann Stephen,
Senior Curator, Sydney
University Museums

"Visualizing Feeling
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argument for focusing
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This book has three interconnected aims: to challenge the

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dominant
characterisation of the
art of the 1960s and
1970s as anti-aesthetic
and affectless, to
introduce feeling to the
analysis of late modern
and contemporary art,
and to thereby
properly

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'affectless'? These
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are radically
challenged in this
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**Visualizing Feeling,
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1. AFFECT/AFFECTION.
Neither word denotes a personal feeling (sentiment in Deleuze and Guattai). L'affect (Spinoza's affectus) is

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an ability to affect and be affected. It is a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act.

M/C Journal: "Feeling, Emotion, Affect"

According to
constructionists (e.g.,

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Russell & Barrett,

1999), affect (or "core
affect") is a composite
of valence and arousal,
which underlies all
emotional

experience. So when I
feel good and highly
aroused, that's
affect. When I
categorize my affect
(good, high arousal) as
excitement, that's an
emotion.. According to
those who consider
emotions to be multi-
componential reactions

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difference between
affect and feeling?**

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Visualizing Feeling can
be read as a
contribution to art
history - restoring
affect to the narrative
of late modern art -
and it should be
compulsory reading

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interconnected aims to
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characterisation of the
art of the 1960s and
1970s as anti aesthetic
and affectless to
introduce feeling to

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By learning to use your

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feelings, you can significantly affect the dominant frequency emitted by your thoughts and mental images and hence what you attract into your life. When you infuse your mental images with positive feelings during your creative visualization sessions it is like breathing life into your mental creations.

Step 3 - How to Use

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Creative**

Visualization

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demonstrates that the
affective dimension
alongside other
materials and methods
of art is part of the
artistic means of
production and
innovation this is the

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first thorough re
appraisal of aesthetic

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'Visualizing Feeling'
also addresses a
methodological blind
spot in art history: the
interpretation of
feeling, emotion and
affect. It demonstrates
that the affective
dimension, alongside
other materials and

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dimension, alongside
other materials and
methods of art, is part
of the artistic means of
production and
innovation.

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Susan Best ...**

Here we go again. It's
the beginning of my
undergraduate o-chem
series. It's going to be
a year of prose like
this: Recall the electron
configuration of carbon

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(Figure 1.18). This electron configuration cannot satisfactorily describe the bonding structure of methane (CH_4), in which the carbon atom has four separate C–H bonds, because the electron configuration shows only two atomic orbitals ...

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