BRIDGING CULTURE AND AFFECT: RHETORICAL PRACTICES WITH(IN) A DIGITIZED ARCHIVE

By

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ABSTRACT

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Bridging Culture and Affect: Rhetorical Practices with(in) a Digitized Archive offers a theoretical framework to understanding culture and affect in both digital and non-digital engagement. Many scholars typically take a semiotic approach to understand and interpret cultural texts and events. They, however, often neglect the importance of affect in cultural production, consumption, and meaning. In affect theory, many theorists argue that affect is an ineffable, non-representational, and acultural phenomenon. Yet these theorists fail to account for the role of cultural meanings that produce affect. As such, I argue that rhetorical thinking and practice can activate what I call *cultural affect*—a rhetorical event in which one's lived, embodied experiences emerge through intensities that orient a set of relations and meanings. As a practice, then, cultural affect involves not merely reading and then writing about people, texts, objects, and things, but attending to one's cultural background and affective experience during research and analyses.

To show cultural affect in action, I use a mixed-methods approach—story, interviews, and multi-sensuous rhetorical analyses—to explore a set of labor union political posters in the Joseph A. Labadie Special Collections archive at the University of Michigan. After discussing the digitized versions of the posters, I examine three posters created by the labor union Industrial Workers of the World. My findings show the relationships between embodiment, texts, and language. More specifically, they bring to the surface the labor of writing and the practice of connecting reflections and cultural histories. The findings push us to make tighter connections between embodiment and language, emphasize the value in multimodality and diverse writing styles, initiate ethical practices, and identify the affordances and limitations of digitizing texts.

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As others before have said, one never writes alone, and I would add that one never thinks or researches alone. The words and conversations in and surrounding this document are the echoes of past and present people—people who are too many to list, and even those listed, I can't thank enough. Although my "References" accurately reflects the main text of the dissertation, it (which really, as Trixie Smith has said, should be called "Works Consulted") is still partial and, in fact, is really an illusion of who contributed to and informed me during the writing and research of this project. But academic conventions remain. To those who I couldn't add to this "References," know that I acknowledge and appreciate your time, thoughts, bodies, and energy.

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INTRODUCTION

When I began writing this dissertation in January 2016, I noticed my body was becoming quite exhausted. I imagine every ABD graduate student experiences fatigue as they begin reading, researching, and writing for the dissertation. For me, the emotional and mental work would strain my body's muscles and bones. My belief was that the more I would write, the closer I would get to my argument and discover something in my research and writing and thinking that would propel me into an alignment with my project. At least for the first month and a half, I kept digging. The more I dug, the more I, unsurprisingly, felt exhausted and lost. I recall waking up one Friday morning with aching legs, the type of soreness that I would feel the day or two after I had played basketball for three hours or worked on cars for nine hours fifteen years ago. My thighs and biceps were tight. My knees and knuckles banged up—the way my dad's looked after he worked in the yard. Tired and wobbly. My shoulders hung heavy—the way I remember my grandpa Filippo would naturally walk, swaying side to side like with his bowed legs as stalk to hoist up his stocky build, whether on the construction site or around the apartment building which he built and where my folks, my brother, and I lived for several years. My back felt like an aged tree trunk needing to be stretched and the bark pulled off. My eyelids would shut and open only halfway, leaving heavy folds upon my zonked eyes. The body writes, but writing works the body.

The body and labor of reading, thinking, researching, and writing is persistently present, but seldom seen. Rarely do we find the embodied labor of writing in scholarship. Those who have personally experienced writing a dissertation or know the labor of thinking, writing, and researching might be able to acknowledge, more or less, the labor involved and the toll taken upon the body. But those who haven't, I think, do not know about the labor needed and fatigued experienced. I do know for sure that no one in my family understands the work it took, the toll it had, or the challenges it presented to complete such a task. Most of them don't think reading

and writing is actual work. For instance, in the summer of 2016, I had a research assistantship; and one of those summer nights in July, my dad called to ask if I wanted to head out to his house by the Mississippi River in Illinois for half the week: “Since you don’t really have a job and are just bumming around, why don’t you come for a visit?” This was after I had just spent seven consecutive days writing, reading, and researching.

Writing is an ongoing risk: a risk that a writer will fail to interest readers; a risk that a writer will never actualize the potential of the ideas; a risk that a writer exposes their vulnerability only to be vilified. To get the words right, or rather precise; to simply articulate the argument, let alone interestingly or compellingly, wreaks havoc upon the nerves, causing an exhaustion of the body’s ecosystem. But there’s a capacity there in the risk. A capacity for writing an unforeseen future; there’s an intensity that waits and emerges to bind fingertips and computer keys, eyes and computer screen, perception and the cultural texts in and of this dissertation, my past and this moment, my body to this event. There is a there there—biding, but also moving in the in-between. It touches me lightly as I touch it lightly—to the point at which the anxiety can no longer hold, when the words impressed upon my body will empty off the skin and fill/create space on the page. This “there there” is affective.

In no way is delineating some of the affects of writing this dissertation a call for pity or sympathy; rather, it is to bring to the forefront two ideas, one that Elspeth Probyn opined in which she says, “writing affects bodies. Writing takes its toll on the body that writes and the bodies that read or listen” (2010, p. 76) and another that I think appropriately fits within this current study: writing and reading alphabetically, visually, haptically, aurally, etc. involves more invisible labor, bodies, and affects than the visible writing presents. In this dissertation, with these two considerations in mind and body, I show how a researcher might see/read/touch/feel invisible *and* visible labor and bodies, shedding light on the emergence of what I call *cultural affect*.

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Before I continue, I want to note two rhetorical choices of mine that readers will see throughout this dissertation: the writing style and the stylistic glyph ∞. My writing style is an attempt to represent to you the reader the experience of cultural affect more clearly than simply academic writing. Because academic writing often facilitates a gendered, racialized, classed, and abled style and tone suited for the academy, it closely resembles what David Bartholomae wrote in 1986 as "academic discourse," which, like all discourse communities, has a set of stylistic conventions, content expectations, and (lack of) privilege and power. At times, academic writing and discourse is necessary. But that is not *always* the case. While I do present plenty of traditional academic writing, I also set out to subvert this type of writing and demonstrate ways to write cultural affect experiences as a way to expand our understanding of what counts as academic. This writing style is most apparent in chapter six, my analysis chapter.

Throughout this dissertation, readers will also frequently see the glyph ∞—a symbol of infinity. First, I rhetorically chose this glyph to signal to readers a beginning or ending of a reflective moment or story despite the idea of infinity as having no beginning and no ending. Although I use traditional academic headings and subheadings, I also use ∞ as a kind of supplementary heading or subheading. This glyph informs readers that a shift in prose and content has begun/ended. Second, I chose ∞ because of its visual presentation and connotation: anytime we travel a path, we oftentimes find ourselves in a present moment that similarly reflects a past moment, but we are positioned and oriented differently. We retrace our past, but we can never return to the same place again with a previous orientation. After having traveled a path and retracing our past, we can find, discover, and reveal a potentiality to be (re)oriented and able to move in the present (and future). This idea, as should become evident by the end of this dissertation, connects to my proposed concept: cultural affect.

∞

From September 2015 to January 2016, I oscillated with what the focus of this dissertation should be. I had many, too many in fact as my committee pointed out at our meeting in November 2015, directions in which the dissertation could go. But one thing readily struck me: the desire to make theory. In the first several months of 2016, I also began to identify other desires; or maybe attunements would be more appropriate: materiality, affect, and event. With a distinct pull toward such desires/attunements/concepts, I decided to think about them in relation to the University of Michigan's Joseph A. Labadie Special Collections archive, which I had come across in July 2015. University of Michigan (UM) librarians had recently finished digitizing the archive's Poster Collection, and it was my first encounter with this digital collection that "hit me," "pulled me" into an inquisitive investment. It was an *affective* experience with some of the content and medium of the posters that facilitated my interest for a dissertation project. But it wasn't merely the involvement of affect—me being affected; it was also cultural—my cultural subjectivity, identity, and agency, which led me to affect the posters' meanings in relation to my orientation, analysis, and practice.

In this chapter, I briefly discuss the recent turn to affect studies in the discipline of rhetoric and composition. Then, I delineate two distinct qualities of rhetoric—emergence and relationality—that foreground and operationalize *cultural affect* (for a clear definition and elaboration of this proposed term, see chapter two). I conclude this first chapter with the dissertation goals and overview.

AFFECT IN RHETORIC AND COMPOSITION

Over the last twenty years or so, rhetoric and composition scholarship has taken up affect and affect studies. Rhetoric and composition scholars have used and studied affect theory in order to compellingly and productively explore the classroom (Lindquist, 2004), composition studies (Eds. Jacobs and Micciche, 2003), publics (Rice, 2012), circulation (Gries, 2015), mediation (Brouwer and Licona, 2016), and delivery (Morey, 2016), to name just a few. Undoubtedly, affect studies have offered the discipline of rhetoric and composition much in

terms of thinking about rhetorical production and writing. The discipline has also contributed to affect studies, broadening the relationship between affect and writing. The discipline, however, has much more to offer in terms of showing the affective capacities of writing and even the intricate links between these two. As Laura Micciche remarked: “Affect is not merely the experience around writing; it is part of the very condition that makes writing possible, that generates motive and purpose, terms that tend to represent logos-centered activities in composition textbooks” (2006, p. 268). The conditions of writing differ from the discipline’s emphasis on one of Aristotle’s key appeals: pathos. Albeit pathos is a fruitful concept for understanding the role of emotion in a given rhetorical situation, it falls short on the more complex social dynamics in which rhetoric and writing happens. In other words, pathos has either been simplified or become elusive and even inconsistent, as James Jasinski noted about Aristotle’s engagement with the term and mode of proof (2001, p. 421).

As I show in this dissertation, rhetoric and writing is not simply about creating appeals for an audience; rather, rhetoric and writing is about understanding, engaging with, and creating affective significations. This gets at signification and affect as not exclusive to each other, but informative of each other. Jennifer Edbauer remarked:

> Insofar as we are bodies always entering into compositions with other bodies, we do not only (de)construct writing but also experience its intensity. When we encounter writing, it not only signifies something *to* us, but it also combines *with* us in a degree of affectivity. Writing, in other words, involves a mutuality between sensual and signifying effects. The two dimensions exist in proximity to one another: meaning and feeling always shadow the other in rhetoric without reducing to the other. (original emphasis, 2005a, p. 151)

Edbauer concluded with a call for rhetoricians and compositionists to address the tension between representation (and cultural meanings) and non-representational practices. Following Raymond Williams, Roland Barthes and Lynn Worsham, Edbauer called for scholars to examine

culture beyond *simply* signification. Likewise, Daniel Chandler (2007) commented on the lack of analyses among semioticians with affect: “structuralist semiotic analysis downplays the *affective* domain. Connotation was a primary concern of Barthes, but even he did not undertake research into the diversity of connotative meanings” (original emphasis, p. 216). Similarly, Britta Timm Knudsen and Carsten Stage (2015) also expressed a similar notion about the tendency to value meaning: “Many of the established cultural research practices are too focused on content and structures of signification, with too little attention paid to reflecting inventively on where and how affect may be traced, approached and understood” (p. 2).

I take up these scholars’ calls, offering some ways to engage with culture and affect. To show the rhetorical operations of culture and affect, I turn to political posters created by twentieth-century labor activists. Many of these posters express cultural representations in order to resist dominant narratives, particularly ones that veil the exploitative practices of capitalists, and represent affect that calls for inclusion, unity, and action. While I could build a theory from analyzing the posters’ creators and representations, I try to move beyond simply hermeneutics and deconstruction. As Devika Chawla (2007) contended, “Dialogic theory suggests that there must be an interplay between the author and the represented/character/participant. All these stances tend to deprivilege the reader’s role in the dialogue” (p. 23). I strive to bring the reader/visual observer into the dialogue between creator and text—a move that cannot neglect the lived, cultural embodiment of the reader/visual observer, their memories, and their orientations. Such an approach and way of reading/engaging with materials presents what I call *cultural affect*, which is a rhetorical event in which one’s lived, embodied experiences (re)emerge through intensities that (re)orient a set of relations and meanings. To understand the role of rhetoric in this proposed concept requires establishing two qualities of rhetoric beyond merely persuasion: emergence and relationality.

RHETORIC

Rhetorical studies in the West have offered important, yet slightly exhausted definitions and approaches to rhetoric. Most scholarship has defined rhetoric with two basic understandings: either the use of language for persuasion and/or the communication of meaning. The former and the most popular definition, particularly in Western scholarship, may be Aristotle's: "Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion" (book I, part 2). Even non-Western scholars have often perpetuated similar ways of understanding rhetoric, underscoring its persuasiveness upon an audience. For example, Chinese scholar George Q. Xu (2004) defined rhetoric as "the practice and theory of the use of discourse to accomplish a didactic, aesthetic, or persuasive objective" (p. 116). Although rhetoric as discourse, for Xu, has teachable as well as beautiful objectives, it continues the idea of persuasion. Arabella Lyon (2004) corroborated: Definitions of rhetoric "all involve a metalinguistic awareness of language, awareness of language as a system or complex to be manipulated in the service of identity, communication, persuasion, or artifice" (p. 132). This emphasis on persuasion works well in understanding communicative dynamics, (un)convincing messages, and calls for action, and the discipline has offered a number of productive models (rhetorical triangle: speaker, subject/topic, and audience; rhetorical situation: writer/rhetor, writing, audience, exigencies, constraints, context; etc.). Perhaps the greatest takeaway has been the ability for rhetors to make meaning and persuade others of that meaning.

As rhetorician and communication scholar Barry Brummett (1991) contended, rhetoric is "the social function that influences and manages meanings" (p. xiv). Other scholars have identified such considerations in their delineations, commonly noting this "function" within social conditions. For instance, James Berlin (1994) called for a revisionist historian approach to rhetoric. This approach, according to Berlin, "must acknowledge that locating . . . differences is only possible through situating rhetorics within their unique economic, social, political, and

cultural conditions" (1994, p. 116). For Berlin, the larger social context determines how rhetoric forms. He continued: "Rhetorics never answer only to themselves: they reflect and, of equal importance, refract the conditions of their creation and functioning. Rhetorics provide a set of rules about the dispositions of discourse at a particular moment" (1994, p. 116). In other words, rhetorics are not universal or transcendental; rather, rhetorics are constituted by historical conditions. Rhetorics, according to The Cultural Rhetorics Theory Lab, are also situated within specific cultural communities, which aligns closely with one of the aims of cultural rhetorics: "to emphasize rhetorics as always-already cultural and cultures as persistently rhetorical. In practice, cultural rhetorics scholars investigate and understand meaning-making as it is situated in specific cultural communities" (2014, 1.1).

These ideas about rhetoric, culture, and context are fruitful, but I want to supplement these ideas with *two* other qualities: emergence and relations. These qualities provide a greater and more astute understanding of rhetoric as a mechanism for connecting signification (re: cultural meaning) and affect. First, rhetoric *emerges*. This quality follows Berlin in that rhetoric is never still, static, eternal, or transcendental. Kevin Michael DeLuca and Joe Wilferth (2009) also wrote that "rhetoric is dependent on *emergent* forms and . . . dependent on emerging technologies, those of production, of mediation, and of delivery. . . . the most interesting aspect of rhetoric is its *emergent* character, its contingent quality" (original emphasis, n.p.). Rhetoric is imbued with an on-going process of meaning-making, but it is also an event and ongoing process that cannot always be foreseen. Such an idea resonates with Kristie Fleckenstein as she examined rhetoric: "Emergence is the process by which a perception, articulation, or shared vision evolves" (2007, p. 8). For Fleckenstein, the emergence of an image allows an image to be another kind of event, not from a vacuum, but as historically and culturally constituted, "carrying with it traces of its own making" (2007, p. 8). Rhetoric is an on-going event of meaning-making. And we find ourselves always-already in its eventfulness.

Rhetoric is also about relations—one of the four key "points of practice" in doing cultural rhetorics work (Bratta and Powell, 2016, n.p.). More specifically, rhetoric emerges through meaningful events that create and are created by material relations between humans, non-human animals, things, ideas, institutions, and other entities. Such a quality of rhetoric follows what many Indigenous peoples and cultures have already known and have been practicing. In *Research Is Ceremony*, Indigenous Studies scholar Shawn Wilson (2008) remarked: "Identity for Indigenous peoples is grounded in their relationships with the land, with their ancestors who have returned to the land and with future generations who will come into being on the land" (p. 80). For many Indigenous peoples, the sense of identity and connection to land emanates from a foundation for Indigenous ontology, epistemology, methodology, and axiology. Wilson suggested that the importance of relationships, or relationality, is founded on the collective, the community. I do not intend to usurp Indigenous ways of thinking and doing for my own purposes in this dissertation—a glaringly clear colonization; rather, I want to point out that I am not arguing for anything new, especially since many non-Western cultures have articulated and practiced relations for epistemological, ontological, technological, and social rhetorical productions. The feature of rhetoric's ability to facilitate, hinder, erase, build, connect, and sustain relations also fosters the binding of signification (re: cultural meaning) and affect.

Through its emergence, rhetoric generates a set of relations between rhetor, text, audience, and a host of various contexts (social, immediate, remote, and so forth). These relations motivate, subject, establish, position, and orient individuals within worlds. When an individual produces, consumes, or engages rhetoric—whether through writing, image, sound, materials, and mere presence and/or absence—they participate in creating, destroying, sustaining, and/or perpetuating social (re: cultural, political, and economic) relations. Through such activity, individuals drive and are driven by cultures and affects.

As emergent, relational, and engaged by individuals, rhetoric operationalizes cultures and affects. I follow Bryan J. McCann (2016) and his remark: "Affect is nimble, functioning as a

reservoir of felt intensities that create the condition of possibility for meaning. . . . In order for affect to speak, it requires the work of rhetoric" (p. 134). Likewise, in order for culture to speak, it requires the work of rhetoric. Rhetoric puts not just affect, but culture in motion, i.e. cultural affect in motion. And while Kenneth Burke argued that rhetoric is more complicated than persuasion and hence functions on identification, he did not delve deep enough into specific meaning-making formations *and* affective flows. For Burke, identification is about division/separateness and unity, which are based on social class and position (1969, pp. 19-23). As such, identification closely reflects cultural affect, but the latter differs in two ways: (1) unlike identification, cultural affect is a rhetorical emergence—an unforeseen happening; and (2) cultural affect calls for attention to the in-betweens and relations of body to other bodies, body to texts, body to lived experiences, and body to memories. Emergences and the in-betweens and relations of those emergences are rhetorically formed and facilitate cultural affects.

DISSERTATION GOALS

Semiotics and somatics, in one way or another, have been ongoing threads throughout my education, work life, and everyday practices, even when I did not have the language to identify certain moments or experiences as such. More specifically, I have tended to be interested in cultural meanings, multi-sensory perception, embodied practices, and that liminal space that I feel I find myself in so many times: a neither/nor or a both/and. Amidst affect. Living affect. Persistently in motion. While entertaining these interests, this dissertation is really about ways of reading, writing, and sensing, which all include *multi-sensuous* engagement and not just one sense (e.g., seeing, hearing, touching, and so forth). This dissertation is also less about chasing cultural affect, tracking it, or pinning it down, but more about noticing it and writing it without exhausting or killing it.

With this approach in mind and body, I have three goals in this dissertation. The first is to show the ways in which both affect and signification inform each other and emerge with and in texts. Rhetoric functions as a linkage, a glue, and a binding between affect and signification—

enacting affect as culturally meaningful and signification as affectively charged. As such, what follows in this dissertation is a digital-cultural-rhetorical theory that shows signification and affect found in, projected on, communicated through, circulated, and experienced with visual-material artifacts in both analog and digital spaces.

The second goal of this dissertation is to underscore that researchers are agents who have complex, particular, and crucial cultural and affective experiences with their research, which do not always get recognized, but can guide them in their orientations, interpretations, directions, questions, and relations. When researchers carry out and then write about, with, and through their research in a cultural affective way, they have the opportunity to reveal new or hidden insights about themselves, texts, communities, and cultural beliefs and paradigms. In doing so, researchers not only learn about, present, contribute, and circulate information and knowledge, but are also better able to understand their experiences, orientations, alliances, and ethics.

The third goal of this dissertation is to begin conversations on ways for scholars to *not* ignore cultural affects in/with/of the research. Affect, or any of the other terms that are typically used to describe a similar concept or experience (emotion, felt, feeling, attitude, mood, sentiment, instinct, and so forth), is too often taken as insubstantial, unquantifiable, purely theoretical, or simply subjective relativism. Similar to so much of Western thought and paradigms based on binaries, affect gets lumped with the "Other"—body, feminine, non-White, queer, non-middle and upper class, disabled, and so forth. For scholars across the disciplines, the concept of cultural affect offers a robust departure from which they can engage in more compelling research while attending to and crediting their cultural affects. To show the value of such attention and accreditation, I not only state my claims, but also claim my states—an ever constant set of changes that changes the effects and affects of the artifacts, the archive, and me. In doing so, I hope to challenge assumptions about scholarship and the writing of research as well as broaden opportunities for scholarly writing and ethical practices. In experiencing and

writing about cultural affect, scholars can begin to develop a set of ethics that honor other bodies, labor practices, and their own familial and cultural history.

To show the concept of cultural affect in practice, I examine three of the political posters in the archive of The Joseph A. Labadie Collection at UM. Dating back to the early twentieth century, the collection includes materials on anarchism, civil liberties, colonialism, communism, socialism, labor, youth protest, etc., with "15,000 serials, 60,000 monographs, and 40,000 pamphlets, in addition to 2,100 posters, 1,200 photographs, 9,000 subject vertical files, scrapbooks, audio recordings, [and] political buttons" (http://www.lib.umich.edu/labadie-collection/labadie-collection-history). As of July 2016, the "Poster Collection" has 2,108 posters, which come from various countries and date as far back as 1848, and the collection continues to grow, including recent 2014 additions (e.g., "Hands up, #blacklivesmatter calendar). From 2010 to 2015, Labadie Curator Julie Herrada completed the project of digitizing these posters so that they could be publicly available from remote locations. The three posters I engage with are catalogued under "Labor," and I analyze both the digitized and analog versions as a way to show the experience of cultural affects with different texts and ecologies.

OVERVIEW OF THE DISSERTATION

In chapter two, I introduce a number of keywords and concepts: cultural affect, affect, signification, ecology, and embodiment. With cultural affect, I describe what it is, how one might engage with it, and why it matters, particularly in relation to rhetoric and writing. The latter four are components of cultural affect, and I review the scholarly literature and provide ways in which I use the terms in this dissertation. Rhetoric, with its emergent and relational qualities, factors into these four keywords and concepts, forming a particular presence of cultural affect.

Chapter three details the methodology and methods used in this dissertation. I use three qualitative methods—story, interviews, and multi-sensuous rhetorical analysis—to demonstrate *one approach* to studying, undertaking, and writing cultural affect with archived materials or texts in general. With each method, I note some of the associated literature, as well as distinct

features for how I use the method in the current study. I already began using story in this chapter and will continue to implement it throughout the dissertation; chapters four, five, and six provide insights from the interviews; and chapters five and six demonstrate a multi-sensuous rhetorical analysis (visual, tactile, and olfactory) in action. Chapter three concludes by underscoring that this dissertation provides not only a methodologically informed, but a methodologically generative approach to cultural affect.

In chapter four, I introduce the case study: the political posters. I discuss how I came to the Labadie archive—first its digital collection of political posters and then its posters catalogued under “Labor.” Next, I provide a brief history of the Labadie archive as I segue into information about the political posters. Finally, I discuss the background of the creators of the three posters in this study: Industrial Workers of the World (IWW). Knowing some of the background and context of IWW initiates an orientation to the posters and the archive.

Chapter five presents an analysis of the digitized versions of the posters. I first discuss the digitization project of the 2,108 posters, noting the digitizing process, the necessary labor, and the rationale for digitization. Then, I undertake and analyze the digital interface of the Poster Collection. Although digitizing the posters affords people access to the posters, it also limits certain experiences with the posters. This chapter shows that while people will experience cultural affects with digital artifacts and in digital spaces, they will also develop a different set of cultural affect experiences through site visitations and analog artifact apprehension. This leads me to the focus in the next chapter.

In chapter six, I present more astutely the theory of cultural affect in practice with the analog artifacts of three IWW political posters catalogued under “Labor”. With each poster, I do a brief rhetorical analysis, and then segue into what attention to cultural affect experiences also provides. Cultural affect experiences do not replace traditional rhetorical analyses; rather, they supplement such analyses to provide a richer, more personal set of ethics.

Chapter seven concludes the dissertation by discussing the implications of cultural affect, the pedagogical possibilities, and future research. I propose three implications of the theory: (1) cultural affect connects our embodiment more tightly and powerfully to language and its practices, including the labor of writing, the work in reading, the skill of interpreting, and the practice of connecting reflections; (2) cultural affect can encourage more varied writing styles and multimodalities, offering opportunities for writers to experiment with artistic processes and practices; (3) cultural affect evokes embodied subjects to develop a set of ethics on class, gender, sexuality, and race relations and allyship and open space to think about ethical practices. For pedagogy, cultural affect creates opportunities for students and teachers to consider, develop assignments on, facilitate conversations about, and practice reflective and reflexive learning moments. Finally, I briefly call attention to the limitations of this study and what future research should focus on when studying and writing cultural affect.

Before moving forward, I want to comment on the overall research and writing of this dissertation. Seeing that it involves archival research as well as focuses on culture, affect, and rhetoric, it would only be fit to express the speed/pace at which the research has unfolded: slow. Although possibly more stressful and frustrating, slowness in research and analysis, particularly in working with an archive, engenders the *potential* for more compelling and deeper insights. Slowness facilitates more dynamic dwellings for researchers with their affective and cultural analyses, experiences, and reflections. In *Ordinary Affects*, Kathleen Stewart (2007) argued for a slowing down of analysis, notably in examining representations. Her "book tries to slow the quick jump to representational thinking and evaluative critique long enough to find ways of approaching the complex and uncertain objects that fascinate because they literally hit us or exert a pull on us" (p. 4). Similarly, Kristin Arola (forthcoming) discusses the value of "slow composition" in multimodal writing pedagogy, but does so with a lens of Indigenous making and gathering practices and epistemologies. For Arola, a slow composition "models the mindful pace of gathering as seen in Ojibwe harvesting practices. A slow composition offers a counter to the

fast rhetorical approaches and provides a model for teaching multimodal composition" (n.p.). Slow composition is a way for teachers to open space in classrooms that shifts away from "fast rhetorics," which "focus[es] less on the process and more on the product, less on the relations between objects in the world and more on the agency and authority of the rhetor/speaker/designer to produce an effective text" (n.p.). Finally, Julie Lindquist (2012) argued for the value of slowness in research, stating that "there is knowledge to be gained from research that is not only locally situated but extended, delivering meaning and insights only after periods of time that extend beyond the usual cycles of production dictated by the imperatives of disciplinary production and advancement" (p. 656).

I note the slow speed of this dissertation to elucidate that experiencing, identifying, and writing cultural affect takes time. Although many affect theorists argue that affective experiences happen in a kind of split-second moment, which encompasses a felt experience and embodied knowing before conscious registering, I advocate that affects also operate at a much slower and longer process and *can* be consciously registered. Likewise, cultural meaning can operate at lightening speeds, as for instance in the effective use of advertisements. Our unconscious is easily and immediately moved by cultural images, sounds, and words. But meaning can also form through a much longer process and conscious registering. Indeed, rhetorical acts are culturally learned, enacted, practiced, and processed. That said, cultural affect is not a product, but a process of research, reading, writing, and experiences.

The slow process of researching and writing this dissertation demonstrates a way that bodies engage with ideas and experiences. The process of researching with and writing cultural affect relates to what Malea Powell argued in her work with an archive and Indigenous rhetorical histories: "My point is what it feels like to be in an archive, not because I think you care how *I* feel but to illustrate the ways in which meaning is sometimes held captive by the body and how we have to then walk through story to make sense of our experiences as writers, as scholars, and as humans" (original emphasis, 2008, p. 117). I too am less interested in caring about how

readers think I feel and more interested in the way stories, meanings, and affects both come through and tack onto the body through research, reading, and writing. Writing that brings to the forefront such stories illuminates cultural affects.

CHAPTER TWO. KEYWORDS

CULTURAL AFFECT

Cultural affect is a rhetorical event in which one's lived, embodied experiences (re)emerge through intensities that (re)orient a set of relations and meanings. Cultural affect reconciles divisions between somatics and semiotics and shows the deep connections between bodies, language, culture, and memory. Cultural affect is not a point of contention between affect and signification (cultural meaning), but a point of convergence—a "yes and," if you will. Cultural affect works at the level of recursivity between affect and culture, showing that culture (and its signifying practices, meaning-making productions and consumptions, and the shared beliefs, paradigms, and values among its subjects) is saturated with affect and affect (and its "biological, hard-wired" potentials, its intensities and forces that emerge between the interaction of bodies, and its "universality" across human populations) is cultural.

To be clear, cultural affect is not *reading* and then *writing about* texts, objects, things, and so forth, but attending to and undertaking encounters with them in order to initiate and practice a set of ethics. Cultural affect is similar to what Kathleen Stewart discusses about ordinary affects: "not the kind of analytic object that can be laid out on a single, static plane of analysis, and they don't lend themselves to a perfect, three-tiered parallelism between analytic subject, concept, and world" (2007, pp. 3-4). Stewart attributes ordinary affects to something "more directly compelling than ideologies, as well as more fractious, multiplicitous, and unpredictable than symbolic meanings" (2007, p. 3). Cultural affect, instead, binds ideology/myth and affective intensities as it moves along circuits and relations of bodies, memories, cultures, ideologies, and ethics. It is neither solely critique nor description; it is neither solely evaluation nor willful acceptance. Cultural affect, rather, involves both affective attendance and ideological evaluative critique. At a fundamental level, cultural affect is neither bad nor good, negative nor positive, oppressive nor liberating; but it also is not "neutral" with apolitical or aethical qualities. Indeed, cultural affect has political, social, and ethical

connotations and implications as it works in tandem with, undergirds, and catalyzes power. And like power, it is always-already present and pervasive, distributed and accumulated, constitutive and enacted.

Cultural affect comes through as a happening, whether grand or quotidian or somewhere in-between. As a happening, cultural affect is an event with forces and intensities that push, pull, shift, and maintain bodies (human, non-human, body-part, things, and so forth) into personal and cultural memories and orient them in/to/between/with a world(s). It is a *pause* in a particular moment and place with a body or bodies. That pause calls attention to a body and its relations. Although the conditions, more or less, could be set for a pause to emerge, a pause cannot be foreseen. This happens many times in research and writing where new insights, generative discoveries, and more compelling questions arise as bodies carry out research and writing tasks. In research, cultural affect involves both an orientation to and representation of the researcher's journey through a research project. If/When writing cultural affect within a context of research, researchers can represent some parts of the research process as those parts relate to their personal experiences, familial background and relations, cultural orientations, and/or beliefs and paradigms.

Since cultural affect is a concept, it requires a set of components, rules, parameters, body of knowledge, goals, and/or standards. Not every concept needs to have all these aspects. In fact, every concept is contingent upon the discipline and field, which is always comprised of its cultural, political, and historical expectations. For this dissertation, the concept of cultural affect follows Gilles Deleuze and Felix Guattari's claim: "Every concept has components and is defined by them. . . . It is a multiplicity, although not every multiplicity is conceptual. There is no concept with only one component" (1991/1994, p. 15). Cultural affect has four distinct, but interrelated components that work together: affect, signification, ecology, and embodiment. Rhetoric functions as the connective tissue between these components, making rhetoric the undergirding mechanism for cultural affect. In the rest of this chapter, I discuss these four

components, reviewing some of the scholarship associated with them and how I conceptualize and use them hereafter.

AFFECT

In this dissertation, I cannot do justice to the scope of the scholarship on affect.[1] Theories are numerous; approaches are multifarious. Many of these studies explore a wide-range of interests and topics in or associated with affect—e.g., ontologies, epistemologies, agency, subjectivity, matter—typically offering new frameworks and concepts: robust materiality (Hansen, 2003), agential realism (Barad, 2007), nonrepresentationalism (Thrift, 2007), new materialism (Coole and Frost, 2010; Gries, 2015), vital materialism (Bennett, 2010) and speculative realism (Bryant et al., 2011). Affect scholarship proposes a number of different definitions to affect, but is "hardly unified in its rhetorical scope, methodology, or even a shared bibliography" (Edbauer Rice, 2008, p. 202). Even a "single, generalizable theory of affect" does not exist; at least "not yet, and (thankfully) there never will be" since affect very much is about the "not yets" (Gregg and Seigworth, 2010, p. 3).

Despite the heterogeneity of the term and concept, most Western affect theorists have drawn from or been influenced by Dutch philosopher Baruch Spinoza. Writing in the seventeenth century, Spinoza articulated in *Ethics* that bodies are social because they affect and are affected by other bodies (1677/2002). Bodies (human, non-human, things, and so forth) are "neither subject nor object but a 'mode' of what Spinoza calls '*Deus sive Natura*' (God or Nature)" (Bennett, 2010, p. 22). Of course, Spinoza wrote at a time when philosophy and theology were particularly intertwined. Yet, Spinoza's ideas carried centuries later into affect

[1] In various disciplines and fields, scholars have examined, theorized, approached, and argued for affect and practices of affect. This scholarship pulls from a variety of disciplines, fields, and schools of thought, ranging from new physics, biology, and the natural sciences to cybernetics to neuroscience to anthropology to cultural studies to geography to queer studies to philosophy. While this scholarship is expansive, compelling, and informative, it cannot be wholly delineated here in this dissertation. For further understanding of the various trajectories of theories of affect, check out pages 6-9 in Melissa Gregg and Gregory J. Seigworth's introduction in *The Affect Theory Reader*.

theory. Melissa Gregg and Gregory Seigworth offered a more detailed understanding of bodies and affect:

> Affect arises in the midst of *in-between-ness*: in the capacities to act and be acted upon. Affect is an impingement or extrusion of a momentary or sometimes more sustained state of relation *as well as* the passage (and the duration of the passage) of forces or intensities. That is, affect is found in those intensities that pass body to body (human, nonhuman, part-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, *and* in the very passages or variations between these intensities and resonances themselves. (original emphasis, 2010, p. 1)

For Gregg and Seigworth, affect is the intensities and forces between bodies (human, nonhuman, and so forth). Affect is also, according to Sara Ahmed, what "sticks, or what sustains or preserves the connection between ideas, values, and objects" (2010, p. 29). Bodies, as Gilles Deleuze and Felix Guattari contented, are "nothing but affects and local movements, differential speeds"; they "consist entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected" (1980/1987, pp. 260-261). Other scholars have argued that affect is less in the spaces and transmissions between bodies and more of a holistic sensuous bodily experience. It is "felt," not just internally, but upon the body and body sensations (Grossberg, 1992). Whether understood as between bodies or a holistic experience, affect gives life to lived/ing bodies through capacities and intensities.

Some scholars (Massumi, 2002; Brennan, 2004) have argued that these intensities are emotionally felt in the body before cognition. Neuroscience has also taken up similar frameworks, particularly with the "half-second delay" between affect and cognition (Blackman, 2015). That is, a body is affected by an experience, feeling the intensities as parts of the brain are stimulated before being conscious of the experience. Other cognitive approaches connect

visuality with affect, most notably in identifying physiological placements and pathways within the brain during visual experiences (Gibson, 1986; Barry, 2005).

While this area of research is fruitful, these studies typically conflate affect with emotion. But the two concepts differ in subtle, yet important ways. Emotions, arguably, tend to simply rest with the subjective and internally in the body. They are considered internalized states of the individual, often understood as stemming from an irrationality in the mind. Brian Massumi remarked, “an emotion is a very partial expression of affect. It only draws on a limited selection of memories and only activates certain reflexes or tendencies. . . . No one emotional state can encompass all the depth and breadth of our experiencing of experiencing” (2015, p. 5). In other words, our experiences do not simply involve an isolated feeling, which we often attribute to an emotion. Such an understanding is reductive. For instance, when we feel sad, we often reduce that feeling to one cause. If we feel sad because our partner broke up with us, we understand that emotion as stemming from the breakup. That emotion—the feeling of sadness—may even be decontextualized: our partner broke up with us because they are moving to another city miles away and do not want to continue in a long-distance relationship. When we only focus on the breakup and not the context and our partner’s wishes, we often feel and express an emotion. In short, emotions are feelings that we try to reduce to a single cause or that we perceive as unaffected by the context.

Affect, on the other hand, is a force in experience to create and move individual emotions. It forces one to feel their emotions, but also a social and ontological existence. Intensities and forces both unite and divorce bodies as those bodies are situated on courses. Affect is not personal feelings, but the energy for bodies to act in relation to other bodies, institutions, objects, texts, and contexts. As such, individuals are not simply molded into concrete subjects; rather, individuals are agents with capacities—of course, capacities largely determined by the social domain—to act and be acted upon, making affect “irreducible to the individual, the personal, or the psychological” (Clough, 2007, p. 3). Affect works with a

combination of mind and body—a mindful body, if you will. As Brian Massumi (2015) remarked, "Although affect is all about intensities of feeling, the feeling process cannot be characterized as exclusively subjective or objective: the encounters through which it passes strike the body as immediately as they stir the mind" (p. x). Affect also accounts more astutely for the social, situating individuals among a network of interactions and experiences. Within this network, affect arises due to the network's structures shaping the agents in relation to each other. But this is not simply ideology projected by institutions onto individuals to form subjectivities, as Louis Althusser (1970/1971) argued. In fact, many affect theorists and theories attempt to move beyond ideological interpellation, as claimed by Massumi who challenged cultural studies' assumptions about positionality on an ideological grid. For Massumi, such a framework positions bodies without movement, sensation, and affect. Bodies are simply "local embodiment of ideology" (2002, p. 3). Massumi's gesture of affect as an acultural phenomenon resonates with what other scholars have expressed: affect as "separate from processes of signification or discursive construction, indeed, as something that fundamentally disturbs or challenges the stability of such structures of meaning" (Kølvraa, 2015, p. 183). Although affect is social, it operates outside signification (re: cultural meaning).

Affect operates, according to many scholars, with a different logic than common understandings of reason and rationality, particularly related to language. As Massumi noted, affect functions with "nonlinear processes: resonation and feedback that momentarily suspend the linear progress of the narrative present from past to future" and "follows different logics and pertains to different orders (2002, pp. 26-27). For Massumi, the structure and uses of language—what Ferdinand de Saussure would refer to as *langue* and *parole*—lag in conscious register and only capture the symbolic, however the symbolic is conceived: "linguistically, logically, narratologically, ideologically, or all of these in combination" (2002, p. 27). In contrast, affect works as a "primary, non-conscious, asubjective or presubjective, asignifying, unqualified and intensive" concept and experience (Shaviro, 2009, p. 3); and the place of affect in this

schema emerges in “the expression event,” which falls to the wayside “in favor of structure” for cultural theorists invested in symbolicity (Massumi, 2002, p. 27).

Several non-White, non-male, non-heterosexual scholars, however, have shown how affect connects to culture. For example, Frantz Fanon proposed the idea of “affective erethism,” an internalized colonial process in which Black women (but also Black men) feel inferior and aspire “to gain admittance to the white world” (1952/2008, p. 41). This pathological hypersensitivity brings the cultural to the affective. Fanon continued: “any neurosis, any abnormal behavior or affective erethism in an Antillean is the result of his cultural situation. In other words, a host of information and a series of propositions slowly and stealthily work their way into an individual through books, newspapers, school texts, advertisements, movies, and radio” (1953/2008, pp. 130-131). Claudia Garcia-Rojas (2017) has also shown how “White affect studies, [which] draws from Western-European theories to establish a sociopolitical structure of affects, . . . positions White affects as universal, concrete, and true” (pp. 254-255). Garcia-Rojas offers productive insights into understanding how “lesbian and queer women of color” use “a language of self [that] emerges from the embodied and experiential self and operates as a lens through which women of color feminists examine and expose systems of power and oppression, hegemonic knowledge structures, and dominant economies of affect” (2017, p. 255). Garcia-Rojas’ vital point about White affect scholarship as pushing for universalism, concreteness, and truth must be considered and challenged in any scholarly endeavor with affect studies. I follow her point with my notion of affect in cultural affect, arguing that cultural affects can only happen and reflect one’s lived, embodied orientation, subjectivity, and identity.

For this dissertation, affect is the capacity and intensity for bodies to affect and be affected. In other words, affect is a feeling and potential that is in relational movement, which is a much different idea than emotions or one’s emotional state. In response to Massumi and others’ notion that affect operates in a different logic than language, in a non-linear manner, and in a non-conscious, presubjective event, I take the position that there are affects that also

develop in tandem with specific language use and specific cultures and cultural ecologies. That is, many affects *inform and form through* subjectivity, identity, and culture, as Franz Fanon, Claudia Garcia-Rojas, and many others have inferred (e.g., Jackie Rhodes, Sara Ahmed, Gloria Anzaldúa, Cherrie Moraga, and Jacqueline Jones Royster and Gesa E. Kirsch, to name a few). Additionally, many affects *inform and form through* lived, embodied experiences and memories. This understanding of affect provides a basis for affect as a component to the concept of cultural affect.

SIGNIFICATION

A sign is primarily comprised of signifier, signified, and referent. The relationship between signifier and signified is signification. This relationship is arbitrary and used for conventional purposes. Signification is where, when, how, and why meaning emerges. Semiotics, the study of signs, "confronts head on the question of how images [and language] make meanings" (Rose, 2007, p. 74). Others corroborate: Art historian and film theorist Kaja Silverman (1983) defined semiotics as "involv[ing] the study of signification, but signification cannot be isolated from the human subject who uses it and is defined by means of it, or from the cultural system which generates it" (p. 3); and Chris Barker (2012) contended that semiotics "explores how the meanings generated by texts have been achieved through a particular arrangement of signs and cultural codes" (p. 35).

Many semioticians connect meaning to ideology as a way to illuminate power dynamics and oppression. Ideology, as Althusser (1970/1971) argued, "hails or interpellates concrete individuals as concrete subjects" (p. 173). It disseminates via institutions, such as schools and mass media, notably through discourses. Institutional discourses are formed, Michel Foucault (1972) noted, by discursive formations—"a number of statements . . . objects, types of statement, concepts, or thematic choices . . . [that has] a regularity (an order, correlations, positions and functionings, transformations)" (p. 38). Discourses disperse knowledge, power, and oppression to form the bodies of subjects (Foucault, 1975/1995; Foucault, 1976/1990;

Alcoff, 2006). In short, discourses inscribe and "speak" about bodies as well as direct them to perform. Ideology creates subjects through discourses, and discourses interpellate meaning onto bodies.

Ideology is another way to explain what Roland Barthes terms "myth." Barthes, according to Silverman, "identifies connotation with the operation of ideology (also called 'myth'). For Barthes ideology or myth consists of the deployment of signifiers for the purpose of expressing and surreptitiously justifying the dominant values of a given historical period" (1983, p. 27). In *Mythologies*, Barthes (1957/1972) argued that "myth is a system of communication, that it is a message. . . . Myth is not defined by the object of its message, but by the way in which it utters this message" (p. 109). And it is "a second-order semiological system. That which is a sign (namely the associative total of a concept and an image) in the first system, becomes a mere signifier in the second" (1957/1972, p. 114). In the first system, a sign communicates a relatively clear signifier and signified. In the second system, the sign becomes a signifier that contributes to the formation of signification (see figure 1). For Barthes, "signification is the myth itself"; it "hides nothing: its function is to distort, not to make disappear" (1957/1972, p. 121) and "a type of speech defined by its intention . . . much more than by its literal sense . . . and that in spite of this, its intention is somehow frozen, purified, eternalized" (1957/1972, p. 124). In other words, myths present "naturalness" to the order of things and relations. Myth "makes us forget that things were and are made" and "inserts itself as a non-historical truth" (Rose, 2007, p. 97).

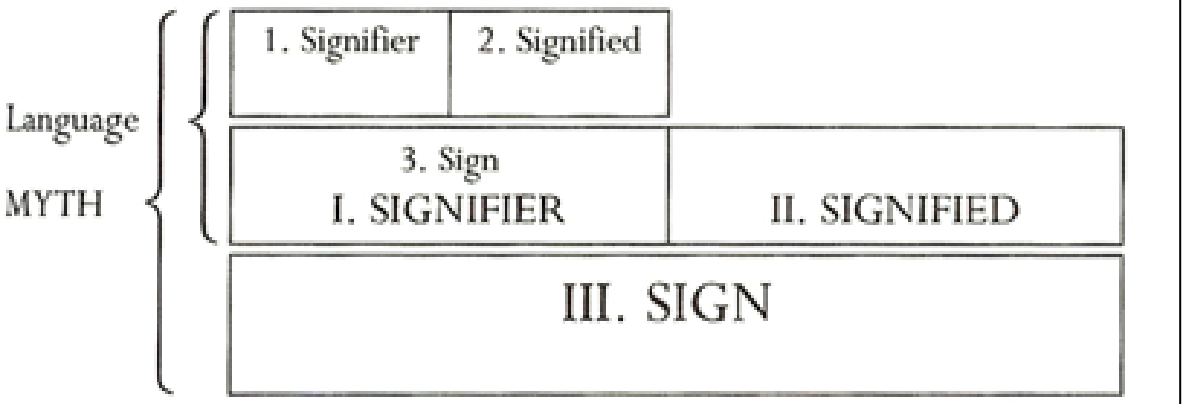

Figure 1. Roland Barthes schema for myth in 1957

The communication of a message is neither confined to speech nor written discourse. Myth, Barthes asserted, is also found in “photography, cinema, reporting, sport, shows, publicity” (1957/1972, p. 110). Barthes’ most famous example was with the image of a young black soldier on the cover of *Paris Match*. Dressed in his military uniform, the soldier looks upward and salutes, presumably at the French flag located off the frame. The magazine *Paris Match* is the referent; the image is the signifier; dedication to France is the signified. Together, they form the sign: faithful black soldier. This is the first level of the sign. For Barthes, a second level emerges: signification/myth. At this second level, the sign—faithful black soldier—becomes a SIGNIFIER, and a different SIGNIFIED forms: “French imperiality” (1957/1972, p. 128). The SIGNIFIER and SIGNIFIED create the signification/myth: France is a great empire and all its people, regardless of race, are loyal; colonialism and imperialism have made lives better for those it supposedly exploits and oppresses. This signification presents a narrative to the reader, and “the reader lives the myth as a story at once true and unreal,” creating and sustaining hegemony in various social capacities—economic, political, and cultural—through the production, distribution, and consumption of communicative signs (1957/1972, p. 128).

In this dissertation, Barthes' notion of myth is important because it presents cultural meaning through representations (i.e., the *Paris Match* image, the soldier, the soldier's race, the saluting, and so forth are all representations). Myths communicate cultural concepts through language. According to Chris Barker, "language gives meaning to material objects and social practices that are brought into view by language and made intelligible to us in terms that language delimits. These processes of meaning production are signifying practices" (2012, p. 7). Signification presents cultural meanings, which are expressed and formed through representations in texts, objects, practices, and relations. Cultures communicate messages through their productions and consumptions. And representations are formed by and circulate ideology, "reflect[ing] the interests of power. In particular, ideology works to legitimate social inequalities, and it works at the level of subjectivity" (Rose, 2007, p. 75).

The discipline of rhetoric and composition, arguably and particularly in the last thirty years, has garnered most of its theoretical frameworks and methodological approaches from a poststructuralism that situates language as a producer of meaning and construct of reality. The discipline often approaches texts with an interpretative lens to unveil and analyze meaning in connection to ideology/myth. This is pervasive in visual rhetoric scholarship, where Marita Sturken and Lisa Cartwright (2001) remarked that "practices of looking are intimately tied to ideology. The image culture in which we live is an arena of diverse and often conflicting ideologies" (p. 21). Such conflicts illuminate the dynamics of power, representation, viewers, and subjectivities. But ideological interpellation and power are not vertical or unilateral; rather, ideology/myth and power function horizontally, rhizomatically. Cultural theorist Stuart Hall (1980) noted three primary ways readers read: (1) dominant-hegemonic reading; (2) negotiated reading; and (3) oppositional or counter-hegemonic (pp. 125-127). These ways of reading call attention to agency and agents. In other words, readers, who are commonly understood as passive consumers, have agency to create, whether meaning via consumption or production. A

cultural affect orientation and/or experience involves signification as cultural meaning, revealing hegemony, subjectivity, identity, and agency.

ECOLOGY

For this dissertation, I use the term "ecology" as a metaphor to give a sense of a more holistic, macroview of the cultural affects in a given event of a text. In general, metaphors provide us with a way to conceptualize and comprehend complex concepts and ideas (Kress, 2010, p. 30), to structure everyday life and realities (Lakoff and Johnson, 2003, p. 4), and are inescapable (Derrida, 1998, pp. 103-104; Dobrin, 2011, pp. 35-36). I have tried to choose my metaphors carefully in order to illuminate in the clearest way *how* cultural affects emerge. Ecology is one metaphor. Although the term is nearly always connected to environmentalism or environmental studies, I do not, for this dissertation, use it as a model or metaphor to understand it as such; rather, I turn toward it because of its emphasis on attention to various organisms/entities, their relation to a surrounding environment, and the dynamism of them in a context. This emphasis brings into focus complex understandings of place and space as well as the main and peripheral materialities within a place.

In the last thirty years, rhetoric and composition and writing studies scholarship has focused on ecocomposition, ecocriticism, and ecorhetoric (Gries, 2012, p. 67). In "The Ecology of Writing," Marilyn Cooper (1986) worked against both cognitive and solitary models of writing as a way to show that "what goes on in . . . classes signals a growing awareness that language and texts are not simply the means by which individuals discover and communicate information, but are essentially social activities, dependent on social structures and processes not only in their interpretative but also in their constructive phases" (p. 366). As a result, Cooper proposed an ecological model that situates writing as "an activity through which a person is continually engaged with a variety of socially constituted systems" (p. 367). Cooper's ideas also generated the term "ecocomposition," which Sidney Dobrin and Christian R. Weisser (2002) noted is "the study of the relationships between environments (and by that we mean natural, constructed,

and even imagined places) and discourse (speaking, writing, and thinking). . . . [and] attempts to provide a more holistic, encompassing framework for studies of the relationships between discourse and environment." (p. 572). However, Dobrin (2012) later suggested the failure of ecocomposition as an intellectual project, remarking that it "evolved into little more than opportunities to bring examinations of nature writing and other environmentalist topics into composition classrooms as topics of discussion or subjects about which to write. Ecocomposition, that is, has never really been about ecology per se" (p. 2). For this dissertation, an ecological model sheds light on the fluctuating and open systems that allow cultural affects to emerge. Ecology provides a way of seeing, investigating, and accounting for both the parts and the whole "without elevating the individual parts to a status that renders the system of secondary value" (Dobrin, 2012, p. 8).

Ecology differs from context, Cooper argued and which I follow suit, in that context disconnects a social writing situation from other situations. When the social writing situation is perceived as disconnected, it appears fixed and static/undynamic. This is not to disregard cultural, political, and economic structures as influential. Such structures and the context they create very much inform and influence a writing situation, writers, and readers. Ecologies, on the contrary, serve a fundamental point about situations as "inherently dynamic; though their structures and contents can be specified at a given moment, in real time they are constantly changing, limited only by parameters that are themselves subject to change over longer spans of time" (p. 368). The idea of context communicates a situation as contained and static. Ecology broadens this understanding by situating a context as one part of an ecology's whole. This is important for historical work since one can never recover the ecology of the past; researchers can never return to historical ecologies other than through representations. Of course, this does not mean that historical ecologies are disparate entities from contemporary ecologies because

ecologies are always built through time.[2] An ecology gains velocity from historical ecologies (and contexts) and accumulates to build on and toward contemporary ecologies. By thinking ecologically, I attempt to call attention to the fluidity and flux of points/nodes/species in contemporary ecologies as I work with historical materials.

Ecology also brings into focus complex understandings of place and space with cultural affect experiences. Lloyd Bitzer defined rhetorical situation "as a complex of persons, events, objects, and relations presenting an actual or potential exigence which can be completely or partially removed if discourse, introduced into the situation, can so constrain human decision or action as to bring about the significant modification of the exigence" (1968, p. 6). Richard Vatz responded to Bitzer's theory and definition, proposing that "[n]o situation can have a nature independent of the perception of its interpreter or independent of the rhetoric with which he chooses to characterize it" (1973, p. 154). Both Bitzer's argument for objective realism and Vatz' argument for subjective perspective fall short of the complexity of a situation because, as Edbauer has also suggested, they simplify the situation and decontextualize its historical precedence. Edbauer proposed a "revised strategy for theorizing public rhetorics . . . as a circulating ecology of effects, enactments, and events by shifting the lines of focus from *rhetorical situation* to *rhetorical ecologies*. . . . [in order to] add the dimensions of history and movement (back) into our visions/versions of rhetoric's public situations" (original emphasis, 2005b, p. 9). Ecology demystifies the notion that situations are static, timeless, and a conglomeration of discrete entities. Whenever we are located in place(s) and engaging with space(s), we are ecologically situated amongst a number of people, institutions, beliefs, paradigms, things, technologies, and so forth, both immediate and remote, historical and contemporary. This ecology situation is in constant flux. The point is not to try to capture *all* the fluctuations and their movements; but to attend to as many as possible in order to have a

[2] Many of the ideas in the last two paragraphs stem from a conversation with my dear friend Jake Riley on April 22, 2017.

clearer picture and/or to better understand the influence of an ecology's organisms/entities on each other.

With the Labadie Collection, ecology and ecological thinking attends to both the individual parts (re: the posters I analyze) and the whole system: the archive, the physical buildings and people that house the archive, the digital technologies necessary for the archive to exist, the University of Michigan, and so forth. Ecology also calls attention to the different ecologies in which the analog posters and digital artifacts exist. For instance, the analog posters are stored in storage units, transferred to the UM reading room for requested visitations, and handled by UM staff and patrons. They also rest among a variety of other analog and print archives in the larger Labadie archive. In contrast, the digital artifacts are in a digital ecology that includes five other digital collections—Anarchist Pamplets, Digital Photo Collection, Pin-back Button Image Collection (Political Buttons), Poster Collection, and Selma Inter-religious Project Newsletter—which are all housed in the Joseph A. Labadie Digital Collections. The two ecologies also share and differ in particular city places where I engaged with the posters: Lansing, MI, Los Angeles, CA, Michigan State University, my apartment, my partner's apartment, and my campus office with the digital artifacts; Ann Arbor, MI, University of Michigan, Hatcher Graduate Library, and the UM reading room with the analog posters.

A location will produce certain cultural affects that differ from other locations and their cultural affects. For instance, in working with the analog posters, I could easily note the attrition of the materials, leading to inquiries about conservation and preservation. In one archival visit, I asked Kate Hutchins, the University of Michigan Reader and Reference Services Librarian in the Special Collections Library, about some of the attrition with a poster. Consequently, Hutchins connected me with Cathy Baker, the University of Michigan Conservation Librarian and Exhibit Conservator. In an interview with Baker, she and I talked for over an hour with five posters in front of us on the table. She clarified the reason for encapsulations and why some corners are missing: "I just cut the corner off . . . so that I could lift the top piece of Mylar up and

write on it. That's all that is. It's nothing more. It doesn't have anything to do with conservation or preservation. It's just rather than taking this out of this envelope and then having to redo it or put it into another envelope … We just didn't have enough time to do that. That was my answer" (Baker, personal interview, March 16, 2106). While it is interesting to consider the difference between someone thinking about the survival of the object versus the task of archiving without as much conscious laboring about doing it, this interview and our shared space with several of the posters illuminates a very different ecology than when I sit at a computer and browse the digital artifacts. The relations between artifact and user/observer[3] also differ: more physical movement is set in motion with an analog artifact, its medium, and its materiality; while less physical movement arises with a digital artifact, the digital space does present a set of information that culturally impacts users and allows users to tack meaning onto the posters.

And yet, the analog posters and digital artifacts both share an ecology of persons, places, and things: the institution of University of Michigan, the Special Collections archive, the librarians and technical specialists who have preserved the artifacts, faculty, staff, and students, state and federal laws, an array of physical materials, such as desks, chairs, walls, computers, paper, and pens, and so on. Each ecology evoked similar, but also different sensory experiences and cultural affects. With the digital artifacts, I was in a variety of environments as I accessed the archive online: at my office on Michigan State University's campus, on my couch in my apartment, among others. With the analog artifacts, I was positioned in the UM reading room. These points/nodes/species come to the forefront in different ways depending on the ecological perception a researcher or visitor has with the posters. What becomes crucial is the embodiment of the researcher or visitor as ecologically situated. Embodiment is the final component in understanding the makeup of cultural affects.

[3] Plenty of scholarship, which includes a variety of intellectual movements, such as posthumanism, non-humanism, actor network theory, etc., has already shown the problems of an anthropocentric paradigm and approach. Unfortunately, this scholarship is beyond the scope of this project. Indeed, this dissertation arguably falls victim to anthropocentrism. For sake of argument, we can think of observers as any materiality that can affect and be affected by other materialities.

EMBODIMENT

Cultural affect is a particularly embodied experience. Embodiment is the blood that pumps life into signification, affect, and ecology. I should clarify the distinction between "the body" and "embodiment," which I understand as different conceptual terms. I draw on N. Katherine Hayles' delineanation of embodiment: "In contrast to the body, embodiment is contextual, enmeshed within the specifics of place, time, physiology, and culture, which together compose enactment. . . . Whereas the body is an idealized form that gestures toward a Platonic reality, embodiment is the specific instantiation generated from the noise of difference" (1999, p. 196). The body, according to Hayles, is abstract and normalized; embodiment, in contrast, is an instantiated materiality, a corporeality that cannot be separated from its medium and context, or rather, I would argue, ecology. Simply said, the body is general and embodiment is particular. Likewise, Anne Frances Wysocki (2012) asserted that embodiment "calls us to attend to what we just simply do, day to day, moving about, communicating with others, using objects that we simply use in order to make things happen" (p. 3). Of course, embodiment and the body are always woven together in lived experiences, social contexts, and ecologies. The key for Hayles and Wysocki, and I concur, is not to create a binary relationship between the two or privilege one over the other; rather, the two need to be conceptualized together as they are inextricably intertwined.

In relation to rhetorical studies, the "official" scholarly history and literature of embodied rhetorics is quite extensive and discrete. Several rhetoric and writing and communication scholars have considered in various ways and degrees embodied rhetorics in relation to visual rhetoric (Eds. Selzer & Crowley, 1999; Eds. Olson et al., 2008), multimodality (Murray, 2009; Eds. Arola and Wysocki, 2012), composition (Lindquist, 2004), and delivery (Morey, 2016)—many of them connecting their studies to affect as I noted in chapter one. My intent is not to demonstrate that embodiment or the body ought to be privileged over language experience (or reinforce the inversion); I bring embodiment theory not to bear upon theories of language, but

rather coalesce the two to demonstrate a symbiotic relationship that makes space for rhetoric to function and, consequentially, activate cultural affect.

For this dissertation, I draw on Sara Ahmed's ideas in two texts of hers to understand embodiment: *The Cultural Politics of Emotion* and *Queer Phenomenology*. In the former, Ahmed (2004) explored a number of texts that evoke emotions within the public sphere. For Ahmed, emotions are cultural phenomena that inform and form cultural narratives for individuals in their community building and alliance. These narratives, in turn, produce "others" by inclusion and exclusion of certain populations based on their social embodiment. For instance, Ahmed begins the book with the language of a British poster: "swarms of illegal immigrants and bogus asylum seekers invade Britain by any means available to them. . . . They are only seeking the easy comforts and free benefits in Soft Touch Britain. All funded by YOU" (p. 1). The poster invokes a (White) audience to envision themselves as the "taken advantage" Brit and to understand the imminent threat: the other. This forms, according to Ahmed, a narrative. Ahmed remarked: "The narrative invites the reader to adopt the 'you' through working on emotions" (2004, p. 1). Such a narrative, and in fact emotion in general for Ahmed, is an exercise of power over the collective and cultural body. Emotions "operate to 'make' and 'shape' bodies as forms of action, which also involve orientations towards others" (Ahmed, 2004, p. 4). Circulating discourses drive emotions, which are intentional and directed toward objects. This, however, is where I depart from her argument: emotions/affects *can be unintentional* and often find themselves directed and indirected toward objects as well as places, people, and memories. As such, for this dissertation, embodiment includes intentional and unintentional affects that explicitly and implicitly direct subjects toward objects, texts, places, people, beliefs, and memories.

Whether explicit or implicit, the directions an embodied agent receives, takes, and practices highlight embodiment as an orientation. And it is in Ahmed's other work—*Queer Phenomenology*—that she more deeply and compellingly argued for orientations as foundational to culturally-situated subjects. In it, Ahmed (2006) focused more acutely on what it

means to be oriented and how orientations inform and affect the ways in which one's ontology functions within the world. As she contended, "If we know where we are when we turn this way or that way, then we are oriented. We have our bearings. We know what to do to get to this place or that place. To be oriented is also to be turned toward certain objects" (2006, p. 1). Ahmed's study was particularly focused on sexual orientation as well as gender and race, and while this focus is indeed vastly important, her work also informs readers how bodies in general are oriented in time and space. *Queer Phenomenology* shows how other social registers, such as class, age, and (dis)ability, factor into bodies and space as dependent upon each other for orientation. For Ahmed, sexuality is not quite about the object of choice that a sexual subject has, but about the *sexual subject's relation and orientation to the world*. This resonates with the value of embodiment in understanding cultural affect, which is about a subject's relation and orientation to objects, other bodies, and the world writ large.

Emotions—and I would argue affects—are one drive for bodies to be oriented. For Ahmed, they are crucial to the relations between a subject and an object. But orientations involve not only present relations, but past relations and histories. They also include attention to the degrees of those relations and histories. Ahmed (2006) remarked:

> when we feel fear, we feel fear *of* something. . . . we are affected by "what" we come into contact with. In other words, emotions are directed to what we come into contact with: they move us "toward" and "away" from such objects. So, we might fear an object that approaches us. The approach is not simply about the arrival of an object: it is also how we turn toward that object. . . . The timing of this apprehension matters. For an object to make this impression is dependent on past histories, which surface as impressions on the skin. At the same time, emotions shape what bodies do in the present, or how they are moved by the objects they approach. . . . Emotions involve such affective forms of (re)orientation. It is not just that bodies are moved by the orientations they have;

> rather, the orientations we have toward others shape the contours of space by affecting relations of proximity and distance between bodies. (original emphasis, pp. 2-3)

Two points in this passage contribute to understanding orientation as a key tenet of embodiment, and embodiment as one of the components of cultural affect. First, Ahmed noted that objects impress upon bodies because of past histories. That is, an object's history projects onto perceiving embodied subjects to leave an impression upon subjects' body and embodiment. Simultaneously, perceiving embodied subjects project upon the object their own histories of lived experiences. In the Labadie archive, my embodiment as a perceiving subject—my Whiteness, masculinity, working-class, experiences and memories of labor, beliefs and assumptions about what constitutes work—orients me and invokes me to project affects and meaning on the Labadie archive and posters. At the same time, the archive and posters have a history of working-class and activism intentions and purposes. My encounter with the archive and posters impressed upon my body in overt and subtle ways.

Second, Ahmed called for attention to proximity and distance in relation of an embodied subject to others, whether object or person. This means embodiment as a key conceptual area to cultural affect brings to the forefront the proximity and distance of a subject to immediate objects and persons as well as remote objects and persons. This proximity and distance opens up and/or closes off understandings about objects and persons, some of which are attainable and others that are unrecoverable. Furthermore, I add the places, beliefs, memories, stories, and lived experiences into the consideration of proximity and distance. In doing so, I can show a number of different cultural affects that emerge in my interaction with the analyzed posters. These proximities and distances give a clearer understanding of where I have been, how I was oriented, how I am reoriented, why I was oriented, and why I am reoriented. More specifically, in this dissertation, I connect embodiment and orientation to "the laboring body," which, as Jennifer Keohane (2016) noted, "has garnered surprisingly little rhetorical scrutiny. . . . the laboring body

often struggles to be seen. The body at work, however, is a rich rhetorical resource that allows workers to make meaning out of their tasks, perform acts of solidarity or resistance, and demonstrate their significance to a society" (p. 68). It is here with the connection between embodied rhetorics, orientation, and labor that illuminates particular cultural affects for this dissertation.

SCHEMA

Figure 2 illustrates, in a rudimentary way, my point that cultural affects emerge through four distinct, yet related and inseparable conceptual areas: affect, signification, ecology and embodiment. If all these areas are identified, then there is a greater possibility of acknowledging

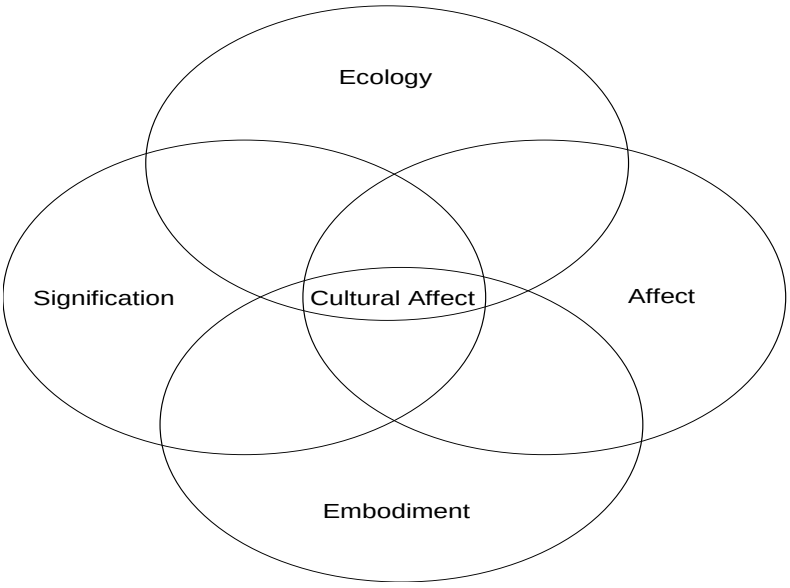

Figure 2. Necessary factors for the rhetorical emergence of cultural affect. Diagram created by author

and engaging with cultural affects; if they are not identified, cultural affects do not necessarily dissipate, but they have the potential of being dismissed and devalued. The latter condition is unfortunate since our worlds are laden with cultural affect. Cultural affect forms our worlds and bodies simultaneously as worlds and bodies form cultural affect.

Cultural affect: embodied agents affect and are affected and oriented by/to/with ideology and cultural meaning within an ecological situation. Rhetoric, with its emergent and relational qualities, lingers, charges, and connects these four areas. In my case study, I engage with these areas: affect forms and flows between the posters and my embodiment. The affect of the posters produces a feeling that runs along my body and continues to move in-between the spaces of the posters, me, and my past. That feeling is not acultural, but carries signification, which is expressed through the content, medium, and materiality of the posters. That feeling connects to the cultural history of my embodiment. Ecology situates cultural affect amidst contemporary places and spaces, drawing attention to the people and materialities so often relegated to the background. Ecology also positions rhetorical texts and events in relation to institutions and discourses. Embodiment, if you will, brings ecology into a more focused instantiation. Embodiment directs my attention to rhetorical, material, and personal historical elements of the posters. It also hones in on the particular flesh and orientation of a specific cultural embodiment and its affective capacities and potentialities. In this dissertation, embodiment allows me to give attention to the positionality of my own body in relation to the posters and archives and my past and present lived, cultural experiences, memories, and orientations.

CHAPTER THREE. METHODS IN MOTION

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On May 9, 2016, I attended the first day of Digital Media and Composition Institute at The Ohio State University. After a full day of introductions, discussions on sound, recording soundscapes, and composing sixty second soundscapes with the digital-audio software Audacity, I joined many of the other participants for dinner at Mad Mex on High Street, just south of OSU's campus. I sat next to Melody, an Assistant Professor and Writing Center Director at a small liberal arts college in the Midwest. Following the basic introductory chit-chat, she smiled and asked, "so, here's the dreadful question: what's your dissertation about?" "That's a hot mess," I replied, but knew that I was going to try to explain what I was doing. She retorted with, "well, tell me what your chapters are and how they are organized."

I begin: "Chapter one is the introduction. Chapter two is my theory chapter in which I want to build a theory of affect. Chapter three is my methodologies and methods chapter. And chapter four is my analysis." I also explained my three methods: multi-sensuous rhetorical analysis, interviews, and story. "So, you're using autoethnography way to analyze these posters to build a theory of affect?" she asked.

"Yeah, more or less," I responded, not sure if she wanted to dig into the nuances of autoethnography and story and analysis.

"But how do you know that others wouldn't experience the posters in the same way? Shouldn't you be doing a survey? And why isn't your methods chapter second, followed by your results and findings?" she asked. I was kind of quiet at this point, working through a way to respond to all these questions despite my own confusion with what the hell was even going on with my dissertation at that moment. She continued: "I'm just one who values more empirical approaches and setups. Let me ask you: is your research inductive or deductive?" I paused some more, with a countenance that communicated clearly that the wheels were turning in my head. Trying to make sense of what kind of research process reasoning the project is at this

point, I said, “I’d say deductive, but it’s also part inductive. I began with analysis of the posters and then decided to begin to build a theory from the analysis. But I plan to go back to analyses—all the while refining my methodologies and methods. I look at it as a recursive approach.”

Melody and I continued to chat through most of dinner about research methods and the labor of completing a dissertation. “It’s a marathon,” she advised with a long stare, seeing if I registered what exactly that means. “Yeah, I know,” I responded, knowing my challenge is that my predisposition is the forty-yard dash. But I reminded myself of the slow research approach. I reminded myself that I needed to wallow in the complexity of the research; to dwell in both the research and my cultural past while also rooting myself in the present; and to feel both striking and lingering affects with(in) the research.

Over the next couple of months, I thought about Melody’s points with empirical methods and my evidence. First, Melody brought up a point about the value of empiricism: knowledge created from evidence of sensory experiences. Yet, what happens when our senses experience phenomena, but we cannot entirely turn it into evidence? How do we account for sensory stimulation without a kind of scientific, quantitative explanation? For example, when we walk, we don’t need to watch or touch or even give much attention to our legs as we project our bodies forward[4]; or, when we go to the bathroom and sit on the toilet, we rarely think about the height of the toilet seat and its effectiveness. It is when something disrupts our habitual or repetitive movement of our legs, as in, say, an injury to the knee, or when the toilet seat is too high or too low than consistent bathroom outings that we draw attention and conclusions from evidence labeled as scientific. While these examples most strongly illuminate proprioception, a sense that allows an individual to mobilize body parts without giving attention to the body parts, they also manifest how our multi-sensory orientation and being is constantly engaged in the world—able

[4] I understand this is quite an ablest example, and indeed disability, epistemology, and evidence needs a more thorough investigation. My point, however, is to call attention to the limitations of scientific empiricism and quantitative research.

to produce scientific, quantitative data, but more often than not to generate qualitative, unempirical explanations. In this dissertation, I grapple with this issue since culture and affect have the propensity to slip from empirical accountability.

My conversation with Melody also made me think about the type of reasoning in this dissertation research. I lean more toward inductive than deductive reasoning since I take a small slice of the larger Poster Collection—I only analyze three posters—and identify patterns with the artifacts and my analyses. But inductive reasoning also doesn't seem right; I'm not gathering quantitative data to assert a dual operation of signification and affect (although future research should do this). Rather, abductive reasoning feels better suited because ideology and affect are both elusive, shifting phenomena. Abduction—inference to the best explanation—is commonly used in everyday practices and scientific research. It differs from induction, as Igor Douven (2011) noted, in that although "both are *ampliative*, meaning that the conclusion goes beyond what is (logically) contained in the premises (which is why they are non-necessary inferences) . . . in abduction there is an implicit or explicit appeal to explanatory considerations, whereas in induction there is not; in induction, there is *only* an appeal to observed frequencies or statistics" (original emphasis, n.p.). I work from explanations of the experience of cultural affect through the writing, showing that writing cultural affect rests upon appealing to readers through abductive reasoning.

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Approaching a study of the glue, the binding, the linkage of signification and affect is undoubtedly challenging since affect is already considered immaterial, yet embodied. It is continually in-between, yet ephemeral and fleeting. Signification, of course, works similarly in that cultural meanings fluctuate by/through culture, interpretation, time, space and place, and context. Signification slips, and a chain of signifiers easily leads one into a rabbit hole. But signification as cultural meaning, at least, works through representation. How can scholars account qualitatively for affective experiences without reducing articulations and analyses to

solely subjective interpretation or representations of affect? And if signification requires interpretation and affect requires a "felt experience," how can signification be "felt" and affect be interpreted or put into language?

Certain methods and methodologies are better suited to address these questions. Methods and methodologies for affect studies can be wide-ranging and diverse, which is both a strength because of the flexibility for researchers to adapt an appropriate research design, but also a challenge. In fact, most affect scholarship lacks solid, reliable methods. Although this dissertation does not propose a new methodology—providing a "set of principles and ideas that inform the design of a research study" (Birks and Mills, 2011, p. 4)—for studying affect, I respond more or less to the challenges by implementing three methods: story, interviews, and multi-sensuous rhetorical analysis. These methods illuminate the operationalization of signification and affect through self-reflexivity, ethnographic engagement,[5] and critical analyses. They are by no means the only methods for understanding the theory and experience of cultural affect; rather, they offer in this dissertation entry points to demonstrating the theory in practice. By exemplifying one way to see, hear, feel, and experience the rhetoricity of cultural affect in practice, I offer a project that is methodologically generative and not simply methodologically informed.

STORY

In this dissertation, story as a research method is a central practice for writing about the experience of cultural affect. Story, which I define below, as a method can take many forms, expressions, mediums, and so forth. Story can include a variety of approaches and practices during the crafting of it with research and writing. I should be clear: Story is not literary non-fiction. It is also not "me-search." Instead, story can allow and drive researchers to affectively

[5] I am not necessarily just doing ethnography in the traditional sense. While I do interview individuals, a common ethnographic method, I also work with a more ethnographic inclination, as for example in also doing site visitations and observations. That is, I write culture (re: ethnography) with methods that have a more ethnographic orientation.

and analytically consider the relationships researchers have with their "object of study," other persons involved with the study, and/or communities. For this dissertation, story also includes a way to gather data, in fact embodied data. As Britta Timm Knudsen and Carsten Stage noted, "embodied data can be either *emic* - produced by the affected body itself or *etic* - produced by an outside observer" (original emphasis, 2015, p. 8). Story works to collect emic embodied data, where I gather "firsthand data that is indexically linked to the body in affect (e.g., texts or images produced by the affected person), which can be produced either in the heat of the moment (e.g., commenting on YouTube), in situ . . . or remembered (e.g., in a letter about the affect experienced)" (p. 8). For the most part, I story—through alphabetic writing and pictures—how my body affected and was affected during the research. In collecting this data, I contend that three key practices are needed that make story a research method: self-reflexivity, lived experience, and embodied hauntologies.

But I first want to distinguish the difference between story and narrative. They closely resemble each other—and in fact many scholars may simply (continue to) conflate them and use them synonymously—but some key differences exist. I approach narrative as a term that differs from its use in literary theory. Of course, I continue the lines of narrative as having tropes, sequences, structure, plot, character, theme, and so forth. These ideas are also taken up in the field of communication. Larry Browning (2009) noted that it is the "study and theory of narratives, or complex stories—what they are made of, how they are structured, and what we gain from using them as a vehicle for communication" (p. 673). Robin M. Boylorn and Mark P. Orbe also suggested that "*narrative* represents an umbrella term for forms of communication that have: (a) a sequence of events (beginning, middle, and end), (b) some form of causal development between sequences that produces a conclusion; and (c) memorable descriptions of events" (2014, p. 27). The interdisciplinary field of cultural studies, which has influenced and been influenced by composition and literary studies, uses narrative as a structure to story. Chris Barker (2012) asserted that "[a] narrative is an ordered sequential account that makes claims to

be a record of events. Narratives are the structured form in which stories advance explanations for the ways of the world" (p. 35). Finally, the discipline of rhetoric and composition also has a long history with the notion of narrative, oftentimes conflating it with story. As Debra Journet (2012) remarked, "[a]s a discipline, we generally use narrative as both a mode of student writing (e.g., literacy narrative or personal narrative) in which students construct stories of events or actions that are important to them" (p. 13). Journet also posited that the discipline uses narrative as "a research genre (e.g., case study or ethnography) in which the researcher represents her findings by telling a story" (p. 13). But composition researchers, according to Journet, have continually conflated narrative and personal experience. For Journet, researchers need to understand that "there are narratives that are not based on personal experience. And there are ways other than personal narrative to render the specific details of unique people or events" (p. 16).

I also want to argue, however, that narrative is an abstraction or generalization of perceived, coherent, and sequenced real or imagined events that inform and are created by a collection of individuals (re: a social body) about its place in the world at a specific time (but simultaneously appearing timeless). As others (Ricoeur, 1981; Carr, 1986; Crites, 1986) have noted in narrative theory, narrative is bound up with time. "Temporality [is] . . . considered to be the nucleus of narrative theory" (Chawla, 2007, p. 25). Narrative also functions rhetorically in that it influences and produces cultural orientations for those embedded in a culture and their relation to other cultures. Narrative cannot be separated from culture. As Hayden White (1980) simply remarked, "To raise the question of the nature of narrative is to invite reflection on the very nature of culture and, possibly, even on the nature of humanity itself" (p. 5). In some ways, narrative operates as an ideology or myth. Narrative is a conglomeration of ideologies that frames the ways cultures are defined by and related to other cultures. Narrative cannot form by the subjectivity of one person because narrative is structured by culture (i.e., not *one* person can make or change culture). Narrative presents what Benedict Anderson called "imagined

community," a concept that extends not only to nations, but also other social identities—race, gender, sex, class, ability—in which a group of people perceive themselves as part of that group without ever having met every person of the group (1983/2006, p. 6). There's a *perceived* connectivity, coherence, certainty, and completeness. Narrative, arguably, has "conservativism" to it in that it continues the status quo with little modifications or critique.

Story, in contrast, is better understood as stemming from specific embodied (human, non-human, and so forth) experiences that can contribute, or not, to modifications of a narrative. Although individuals are formed into concrete subjects by cultural narratives, concrete subjects become agents by telling their stories—whether verbal, written, visual, performative, or other textual productions. Story offers the space for agents to speak back to narratives. As many scholars of color in the discipline of rhetoric and composition have shown (Villanueva, 1993; Royster, 1996), story is a research method that typically speaks back to hegemony. That is, stories are counter-hegemonic practices that allow agents to assert their lived experiences and knowledge. But stories also work alongside narratives, creating parallel and multiple notions of life. This is not a new argument, and in fact non-Whites/Europeans have argued and practiced such storytelling for eons. Lee Maracle (1990) remarked: "There is a story in every line of theory. The difference between us and European scholars is that we admit this, and present theory through story" (p. 7). All of these practices of storymaking and storytelling open up spaces to (re)engage with places, typically modifying the places in which they happen. Agents perform, create, and share stories in places. As Michel de Certeau contended: "Stories . . . carry out a labor that constantly transforms places into spaces or spaces into places. They also organize the play of changing relationships between places and spaces" (1984, p. 118). Archives are a kind of space of story, assembling particular qualities of story: discontinuities, slight incoherence, uncertainty, and partiality. But story also has the potential to open up new experiences, meaning, affects, and systems. Stories can be created, formed, and modified by agents, texts, and/or events, but it takes a number of interlocking, overlapping stories to make,

sustain, or change a narrative. As Malea Powell (2008) wrote, “all stories [come from] a much larger, more complicated accumulation of stories” (p. 115). Story has the power to break narrative’s conservatism—or not.

Stories illuminate how agents can or cannot experience power, mainly through centering on or factoring in their specific embodied experiences. Stories make and resist power. When an agent decides on what story to tell, how to tell the story, and when and where to tell a story, the agent can gain (some) power; or, the agent can be silenced depending upon a number of factors: the agent’s subject position, the story’s content, form, exigency, time, place, medium, audience, circulation, and so forth. If an agent decides to enact a story that aligns and fits within the dominant narrative, the agent can easily fall into being compliant. The stories we tell ourselves orient us (back) to cultural narratives, relations, and realities (re: beliefs, ideas, knowledge, matter, decisions, actions). Stories are us. As Indigenous writer Thomas King (2005) remarked, “The truth about stories is that that’s all we are” (p. 62).

Two concerns may arise with this discussion of narrative and story. First, I imagine many scholars may question my presentation of a perceived dichotomy with narrative and story: truth/lie, fact/fiction, objectivity/subjectivity, and so forth. But such questions are of no interest to me and, in fact, seem to invariably appear based on a Western paradigm of binary oppositions. To be clear: narratives are not objective accounts of reality, but neither are they fictions in the sense of being fake or absolutely imagined. Stories, similarly, are neither solely subjective accounts of reality nor are they simply factual accounts. Although Debra Journet (2012) used the term “personal narrative,” which more closely aligns with how I have discussed story, she makes a key assertion that I also follow with story: “Personal narratives in composition research are not inherently more authentic than other research modes” (p. 17). Of course, this definitely does not position empirical, quantitative research as more legit, authentic, or “real.” Journet wanted to point out that we must be more attentive and analytical toward how stories are used in our research and teaching. In this dissertation, while I work with ideas about both narrative

and story, I practice the latter as a method in order to constellate my cultural affective relations with the research, the posters/texts, the librarians, the theory, the writing, and the overall dissertation.

My use of story follows some ideas expressed in cultural rhetorics theory and work. In "Our Story Begins Here: Constellating Cultural Rhetorics Practices," the Cultural Rhetorics Theory Lab (2014) posited that "the practice of story is integral to doing cultural rhetorics. . . . [although telling stories] may not be the kinds of stories you're used to hearing, or the kinds of things you're used to recognizing as story" (1.1). Likewise, the stories I tell in this dissertation work with experimenting with content, form, and delivery. They also involve my embodied orientation, a notion that Malea Powell and I (2016) have said elsewhere: "cultural rhetorics is a *practice*, and more specifically an embodied practice" and "the core of cultural rhetorics practices is an orientation and embodied storying of the maker in relation to what is being made" (original emphasis, n.p.). While I do not claim this dissertation is a cultural rhetorics dissertation, I cannot neglect the fact that I have a cultural rhetorics orientation to the research and this dissertation. And this works well because having a cultural rhetorics orientation to meaning-making and affect encourages researchers to acknowledge contributions and power dynamics in research, research sites, with research objects, other researchers, and the people involved in the research.

Cultural rhetorics scholars also emphasize story as not only constellating knowledge and community, but also emanating relations—not just relations of person to person, but also relations between form and content, text to medium, researcher to interfaces, bodies to subjectivities, identities, cultures, and memories, and so forth. Stories are rhetorical and rhetorics are storified. This is what cultural rhetorics scholarship brings to our discipline: "rhetorics as always-already cultural and cultures as persistently rhetorical" (Cultural Rhetorics Theory Lab, 2014, 1.1). Cultures tell stories and stories form cultures. Through story, cultures create relations. And cultural rhetorics brings to the forefront that all relations matter. Although I

have a cultural rhetorics orientation, I do not write specifically about all the relations in this dissertation. They are here though, and I greatly appreciate and honor them the best I can. But my cultural rhetorics orientation involves practicing what the Cultural Rhetorics Theory Lab asserted: “Cultural rhetorics as a scholarly orientation, necessitates our attention to how relationality exists in different ways and at every step of a scholarly project's process. The *practice* of relationality changes throughout that process, and is made visible in multiple ways” (2014, 3.1).

To make that practice visible, I write some stories. Writing, in general, as a research method underscores Anna Gibbs’ claim: “[Writing as] method . . . refers not only to the process of research but also to the process of making sense of that research in and through a writing that does not come afterward as a ‘writing up’ of what has previously been discovered, but is actually continuous with it, and, in large part, produces it” (2015, p. 222). Gibbs also connected writing as a method to affect, remarking that “Writing itself is an affect-laden process: driven by interest and desire, subject to frustration and misery as well as productive of joy and excitement” (2015, p. 223). I write stories that are cultural and affective and were written before, during, and after the dissertation research. Doing so illuminates my undertaking of my encounters—with the archive, the posters, and this dissertation—rather than simply writing about (or “writing up”) the “data.”

This first concern segues into the second concern about narrative and story: assumptions that narrative and story are discrete and easy identifiable. Indeed, to suggest discreteness is problematic, and partitioning narrative and story might be trivial. And it also may appear as if I opine that story functions outside culture—an unadulterated practice performed by a transcendental individual. But one of the main points is that narratives tell us, until we can tell our story. Our story and its contribution to a collection of similar stories opens the possibility for reshaping hegemonic cultural narratives. In this dissertation, I tell stories as a way to work

through and express cultural affect, both in its presence in my engagement with the posters and in writing this dissertation.

Self-reflexivity and Lived Experiences

I use story with a key practice in the field cultural studies: ethnography with a self-reflexive lens. In some cultural studies work, researchers account for their own subjectivity while conducting research and analysis. Such vigilance allows researchers to be aware of their own ideological assumptions and biases. Such an ethnographic approach to cultural phenomena may also be considered critical ethnography. Gary L. Anderson remarked,

> critical ethnographers aim to generate insights, to explain events, and to seek understanding. They also share with interpretivist ethnographers the view that the cultural informant's perceptions of social reality are themselves theoretical constructs. That is, although the informant's constructs are, to use Geertz's (1973) expression, more "experience-near" than the researcher's, they are, themselves, reconstructions of social reality. (1989, p. 253)

Critical ethnography requires researchers reflectively and reflexively to consider their positions in order to discover their own paradigms and assumptions derived from their political, economic and cultural subjectivity. On the one hand, taking these paradigms and assumptions into account during research means researchers have to be aware of how they may alter the study. On the other hand, it provides a basis for researchers to draw on their own experiences and knowledge to understand texts and events. This self-reflexivity provides researchers with a critical lens in the spatial-historical context where cultural texts and practices arise while simultaneously inverting the lens back onto the researcher. Annette Markham (2009) confirmed: the "reflexive processes" in research "look recursively and critically at the self in relation to the object, context, and process of inquiry" (p. 135). It is a way to turn the research back onto the researcher and then back onto the research, hopefully evoking fresh ways of seeing, knowing, and feeling.

Without doubt, working with an archive requires self-reflexivity. I would also argue that to make this self-reflexivity apparent in archival research, story functions as an efficacious method. In the “Foreword” to the anthology *Beyond the Archives*, Lucille M. Schultz (2008) noted that the collection provides first-person narratives—although I would contend they are also first-person *stories*—which account for how “the writers name the subjectivities with which they intentionally and unavoidably approach the print materials, the ephemera, and the physical sites they interrogate” (p. vii). In this dissertation, I do the same by writing my story with self-reflexivity, hoping to elucidate my subject position—White, heterosexual working-class man—as it relates, more or less, to my relationship with the posters.

I also think the *Beyond the Archives* writers illuminate an utmost important feature of story as/in research and story as/in theory: lived process. The writers “present their work to readers not as a fait accompli but rather as a lived process” (Schultz, 2008, p. ix). This is similar to autobiography, which rhetoric and composition scholars have implemented. With their digital book *Techne*, Jacqueline Rhodes and Jonathan Alexander remarked:

> Scholars in our field have used autobiography in their own work, interweaving personal narrative with theoretical conversations, often theorizing from lived experience. For example, Victor Villanueva's *Bootstraps*, Keith Gilyard's *Voices of the Self*, and Morris Young's *Minor Re/Visions* take seriously the feminist call to think the personal as the political. We see *Techne* as part of that lineage, with a twist. We not only theorize from the body but also deeply understand and feel our engagements with multimedia technologies as recursively embodied. (2015, n.p.)

I follow suit with the *Beyond the Archive* writers and Rhodes and Alexander’s interest in theorizing embodiment and its recursive experiences with technologies. One of the best ways to articulate such theory and experience with research as a lived process is to connect it to story,

making story a self-reflexive, lived embodied process that makes, unmakes, and remakes constellations of ideas, things, labor, affects, meanings, and relations.

Story as such builds on the valuable work of Jacqueline Royster and Gesa Kirsch's *Feminist Rhetorical Practices*. In it, Royster and Kirsch (2012) created a "polylogical analytical model, an inquiry framework, for understanding, interpreting, and assessing feminist practices" (p. 14). They are particularly interested in taking a self-reflexive approach, but as situated with lived experiences: researchers need to "pay attention to how lived experiences shape [their] perspectives as researchers and those of [their] research subjects. We call for greater attention to lived, embodied experience because we consider it to be a powerful yet often-neglected source of insight, inspiration, and passion" (2012, p. 22). Such paying attention emerges in one of four of the model's terms of engagement: strategic contemplation. Royster and Kirsch remarked, "[a]lthough much has been written about identity politics, how we read and are read by others—through various markers of language, class, gender, race, and culture—reflections on how our embodied, lived experience bears on our scholarship and teaching are much less readily available. . . . strategic contemplation can serve as a tool for addressing this gap" (2012, p. 94). Strategic contemplation pushes identity politics beyond abstraction and generality and closer to lived experiences. Many other scholars (see Fanon, 1952/2008; Anzaldúa, 1987; Stenberg, 2002; Powell, 2008; Weber, 2010) have underscored this notion as well, but I want to more tightly tie it to story and writing cultural affect. That is, when rhetoric and writing researchers methodologically use story with the principles of self-reflexivity, lived experiences, and strategic contemplation, they open the possibility for forging the linkage and operationalization for signification and affect in rhetorical texts. When I bring to the forefront my affectivity in relation to this research and the labor activist posters through story, I am able to note how I see, feel, and experience the operationalization of affect and signification through linguistic and visual language and design and the posters' materiality. In chapter five and six, I manifest this methodology in action.

Embodied hauntologies

The second feature of story as a method involves what some affective methodology theorists have proposed as hauntology. “Hauntologies,” according to Lisa Blackman, “might start with a feeling that there is something more to say, and with a feeling of being unsettled or wanting to unsettle” (2015, p. 27). For Blackman, hauntologies require researchers to attend to their embodiment and attunements as they enter and dwell in the research. She offered the method of “embodied hauntologies,” which “work with the traces, fragments, fleeting moments, gaps, absences, submerged narratives, and displaced actors and agencies that register affectively” (2015, p. 26). In other words, embodied hauntologies tend to the discontinuities a researcher may find in “not just texts, statements, or practices (in the Foucauldian sense), but specters, displacements, disjointed times, submerged events, and multiple temporalities” (2015, p. 28). They are a way for a researcher to focus on “a particular archive of connected statements, practices, objects, subjects, and processes that give form to and transform one's embodied responses” (2015, p. 28).

For me, orienting myself with(in) the research means being attuned affectively to the places, spaces, persons, and texts of the study. It means paying attention to my body—both my embodied cultural subjectivity and the felt intensities and relations during research and reflection. It means working with Elena Trivelli’s idea of affective attuning: “Dynamics of ‘affective attuning’ can then be framed as potential forms of recognition, and powerful windows into manifestation of social haunting” (2015, p. 134). Such an orientation generates a more potent embodied hauntology—one in which I not only can come to better understand how some labor activists may have worked with cultural meaning and affect, but experience cultural affect through the language, the medium, and the materiality.

INTERVIEWS

The method of interviewing people not only provides research data and expertise insights, but provides two crucial qualities to understanding cultural affect in archival research.

First, interviews facilitate the opportunity to develop relationships with persons involved with archival, rhetorical, and institutional materials. As Elizabeth Yakel remarked: “Communicating with an archivist to understand the nature and comprehensiveness of digital collections is essential” (2010, p. 113). And, particularly with archival research, it is of utmost importance to recognize the archivist(s) as agent(s)—persons who are deeply invested, dedicate much invisible labor, and hold various sorts of information and knowledge about and beyond the given archive. Cheryl Glenn and Jessica Enoch (2010) noted that “archivists as vital agents in the archive . . . are the ones who see the archive collections purposefully, as a whole, while we, too often, limit our vision to the small part of the archive we intend to use” (p. 20). Archivists and those involved in digitizing an archive, even those who may not have a holistic lens of and involvement with the archive, can provide various insights into the systems, operations, and processes of the archive, whether analog or digital.

With the Labadie Collection, archival labor is ever present despite the seemingly inconspicuous bodies that labored to garner the collection and digitize the posters. That labor, one could surmise, is part of the labor activist movement—a way to keep alive and to circulate the cultural blood of radical activism. It connects to the way Julie Herrada, the Curator of the Collection, represents rhetorically many of the social issues in the posters. This labor also extends beyond Herrada’s. For example, Cathy Baker—another librarian I interviewed—provided fascinating insights into the materiality of some of the posters as well as the preservation of them. My interview with her and the space we shared added another layering of culture and affect with the posters. That is, our conversation not only provided a transmission of knowledge, but a transmission of culture and affect through our relations of each other with discourse, the posters, and signification.

Second, interviewing people showcases the human and material ecologies we live in. My interviews with the librarians illuminated the rhetorical ecology of agents (the activists, artists, and librarians), knowledge (radical activism and its history, preservation practices),

objects (posters), technologies (computers, scanners, polyester folders, and storage units), institutions (activist organizations, labor unions, University of Michigan, the Internet). In my analysis and engagement with the archive and its posters, these points/nodes/species factored into my experiences. By interviewing UM librarians, I could better understand the influence and value of these points/nodes/species in relation to the current status of the analog and digital posters. My goal was to also bring this knowledge into the analysis as it relates to experiences of cultural affect. Not every interview mattered explicitly to each of the three posters I analyze. But every interview did lead me further along in the research. And some of the interviews did inform me about how to understand certain qualities of the posters.

I interviewed three librarians—Julie Herrada, Cathy Baker, and Kate Hutchens—who were/are all involved with the preservation, curation, and/or digitization of the political posters in the Joseph A. Labadie Special Collections. While the interviews were always scheduled weeks in advance, I communicated with each participant, either via email or in-person during my University of Michigan reading room visits, to explain my IRB approval, my intentions for the interview, and how I might be able to contribute to the Poster Collection or archive in general after the dissertation. Additionally, I sent interviewees a set of questions, ranging from six to ten, before the interview as a way to offer the interviewees a chance to reflect on possible answers. Interviewees also received a consent form prior to the interview. (see appendix B and C for consent form for research participants and interview questions, respectively)

The interviews ranged from forty minutes to an hour and ten minutes in length. All were audio-recorded and transcribed afterward. With all the interviews, only about 20% of the questions were actually asked; rather, each interview was more of a casual conversation, with ideas discussed easily addressing all the interview questions. These interviews, in their own unique ways, provided insights into the archive and the curation of it, specifically showing how the metadata was created and its importance, the process of digitizing the posters, and the printed materiality of the posters.

I want to give some background on the three interviewees: Julie Herrada is the Curator of the Joseph A. Labadie Collection in the University of Michigan Special Collections Library. From 1994-2000, she served as Assistant Curator of the Labadie Collection. In 2000, she was appointed Curator. She handles collection development and management, addresses research inquiries, interprets the collection's holdings, works with donors, installs original exhibits, manages digitization projects, and manages the collection website.

Cathy Baker is the University of Michigan Conservation Librarian and Exhibit Conservator—focusing on rare library and archival collections throughout the UM Library system—and Adjunct Lecturer in Information, School of Information. She has also been conservator of unbound and bound paper-based material in the Special Collections at University of Michigan. With forty-five years experiences, she has published numerous articles and several books, focusing on conservation, preservation, paper, and print technologies in both scholarly, layperson, and technical language.

Kate Hutchens is the Reader and Reference Services Librarian in the Special Collections Library. Having been in the Special Collections Library since 2009, she coordinates activities in the reading room, assists reading room visitors, provides reference assistance to onsite and remote researchers, and conducts instruction sessions.

MULTI-SENSUOUS RHETORICAL ANALYSIS

Empirical evidence is arguably the most common research method for the goal of research: to access or produce knowledge. Within the humanities and social sciences, a number of sensory methods are continually used, oftentimes linked to ethnography. Sarah Pink (2015) remarked, "Sensory ethnography is used across scholarly, practice-based and applied disciplines" (p. xi).[6] In addition, sensory research has gained interdisciplinary attention, generating what David Howes has called "a sensual revolution" that has turned "the tables and

[6] In *Doing Sensory Ethnography*, Sarah Pink gives an excellent historical and cultural overview of the importance of the senses, both in ethnographic research and across various disciplines in the humanities and social sciences. For more sources and details, check pages 3-24.

recover(ed) a full-bodied understanding of culture and experience" (qtd. in Pink, 2015, p. 23). For this dissertation, I implement what I call a multi-sensuous rhetorical analysis. This includes paying attention to and using three of the five primary senses: visual, tactile, and olfactory. Although I use these three, a multi-sensuous methodology and method can undoubtedly adopt other human senses, such as proprioception, vestibular, mechanoreception, and others, or a different combination. For me, these three senses provided abduction and the best intuitive-empirical experience with the political posters. And although all three of these senses are not discussed with each poster, they factored in various ways to my engagement with cultural affect experiences.

To consider visual, tactile, and olfaction rhetorically means attending to various elements of the posters. For instance, my visual rhetorical analysis focuses on the symbols and signs labor activists used in their posters and the materiality of the posters (type of paper, condition of paper, ink used, overall size, and so forth). The tactile rhetorical analysis involves a thick description of the haptic materiality of the posters and the technologies surrounding the posters, both in terms of the analog artifacts and the digitized artifacts (e.g., tables, chairs, computer, mouse, screen, and so forth). And the olfactory rhetorical analysis addresses the aromas emitting from the posters, when applicable since the digital versions lack the ability to engage olfaction, in a way that connects possible cultural and affective associations through the materiality.

Of course, my multi-sensuous rhetorical analysis takes on close-readings of the posters' content, materiality, and medium. This means I must situate the posters in their historical moment despite being far removed from that context (explored in chapter four). To understand or recover cultural meanings from the posters runs the risk of me providing distorted claims and support since, as one might guess, my/our own historical and cultural context has informed my/our perceptions. But such is the nature of doing archival/historical work. Nevertheless, I

strive to stay faithful to possible meanings in the posters' historical context with my deep rhetorical analyses.

Visual Rhetoric

In the West, ocularcentrism and its connection to epistemology dates back to the Greeks, as postcolonial theorist Bill Ashcroft (2001) noted, with Plato's writing of the allegory of the cave: "For Plato, and for Western society ever since, vision, knowledge and reason were inextricably tied to each other by means of this imagery of the truth 'shining resplendent'" (p. 126). Ashcroft continued: "it [ocularcentrism] has remained a key paradigm in both epistemology and ontology, a dominant trope of knowledge and being which has tended to promote specular cognition as the natural goal of any serious activity. The identification of 'I see' with 'I know' is so deep in European consciousness that it goes completely unremarked" (2001, pp. 126-127). Johanna Drucker (2014) corroborated: "What could be seen could be known, and knowledge and sight had a reliable connection even if visual means of representing that knowledge were taken for granted rather than studied in their own right" (p. 21). Ancient Greek paradigms continued into modernity as the Renaissance developed with its return to classical Greek and Roman philosophy and art. Such a rebirth (i.e., renaissance) initiated the seeds that would sprout into European colonialism in modernity. In part of the study, Ashcroft, then, detailed the operational effects of ocularcentrism in colonialization—particularly in European cartography, map making, and space—and literature. In European Enlightenment, capitalism gained momentum and legitimacy through its connection to scientific endeavors, empirical knowledge, objective universe, and the "natural" world. By the twentieth century, ocularcentrism continued to function as the primary mode of epistemological and ontological production (Howes, ed., 1991; Stoller, 1989).

In the last thirty years, many disciplines in the humanities have taken up what has been termed "the visual turn" or, as media theorist W.J.T. Mitchell suggested, "the pictorial turn" (1994, p. 11). Following Richard Rorty's 1967 claim of "the linguistic turn" in philosophy, Mitchell

posited that “the pictorial turn” navigated its way into various disciplines—linguistics, philosophy, rhetoric, art history, and others—and delineated how pictures or images can provide a new theorizing that philosophers had neglected. What Mitchell embarked upon in *Picture Theory* was a new lens through which to understand theory and representations, a kind of “postlinguistic, postsemiotic rediscovery of the picture as a complex interplay between visuality, apparatus, institutions, discourse, bodies, and figurality” (1994, p. 16). This kind of interplay partly informs my visual analysis of the posters, particularly in terms of how apparatuses, institutions, discourse, and bodies of the posters work alongside and together to communicate meanings and transfer affect. In addition, this interplay functions in my cultural affect experiences—orienting me in particular ways to see the posters, see my past, and see my embodiment.

Since the 1970s, rhetoric and composition scholars, as Sonja Foss (2005) claimed, also studied and taught imagery, which expanded the definition of rhetoric (p. 141). But it was not until the 1990s that the two terms—”visual” and “rhetoric”—were compounded. Even with the new term, Charles A. Hill and Marguerite Helmers (2004) noted that “there seemed to be very little agreement on the basic nature of [each of the] two terms” (p. ix). In *Defining Visual Rhetoric*, Hill and Helmers presented a number of essays that clarify how scholars have used the terms, developed methodologies and methods, and analyzed a broad range of visual texts (e.g., images, texts, film, documents, clothes, advertisements, et al.). Moreover, Hill and Helmers presented work that discussed the assumptions made in doing visual rhetoric analyses. Many visual studies, they contended, typically offer analyses of representational images, or “the study of visual rhetoric . . . [as] necessarily involv[ing] a study of the process of looking, of ‘the gaze,’ with all of the psychological and cultural implications that have become wrapped within that term” (2004, p. x). In the same vein, Lester Olson, Cara Finnegan, and Diane Hope (2008) also provided similar foundations for visual rhetoric: “*Visual* implies the cultural practices of seeing and looking, as well as the artifacts produced in diverse communicative forms and media. . . . *rhetoric* as practice and theory concerns persuasive

symbolic actions primarily" (original emphasis, p. 3). While this focus on representations is fruitful, and indeed I work with representations in the posters, I also work with the representations in relation to my own lived, cultural experiences, particularly as they evoke affective moments.

Tactile Rhetoric

Most visual rhetoric scholarship does not account for how the sensory experience of touch factors into visual culture. Tactile rhetoric would also illuminate more acutely culture and affect and their traces in textual analysis. Tactile rhetoric can facilitate a better understanding of affect since affect is *felt*—not just in a commonplace understanding, for instance my fingers touch the keys on the keyboard as I type, but that another layer of felt works around and in the body through the skin's presence in a place and in relation to other objects. Clearly, the tactile experience with handling the analog posters changes with browsing through the digital posters. To understand this change, I offer a two-prong approach to practicing a tactile rhetorical analysis: (1) description and analysis of the touching of the text's material; and (2) description and analysis of the materiality environing the text.

With the first prong, I describe and analyze the analog posters' materialities by touching physically and visually. The former is informed in many ways by my interview with Cathy Baker. The description and analysis with the digital posters slightly differ. I spend less time in describing the materiality of the digital screen and more time in bestowing what Laura Marks terms as haptic visuality. In *Touch*, Marks (2002) embarked upon a road of understanding how visuality is haptic—how "the eyes themselves function like organs of touch" (p. 2). "Haptic visuality, a term contrasted to optical visuality," Marks noted, "draws from other forms of sense experience, primarily touch and kinesthetic" (2002, p. 2). Haptic visuality "emphasizes the viewer's inclination to perceive haptically . . . [and] encourage[s] a bodily relationship between the viewer and the image" (2002, p. 3). For me, the haptic supplements the vision (and vice versa), offering possibilities of knowing and being (and becoming). It does not supplant vision in

order to make up for something hidden or lost in an image; rather, it participates with vision to underscore the limits of sensory knowledge and being and the body as central to our phenomenological orientation. Marks opined, “haptics work at the level of the subject as entire body. The engagement of the haptic viewer occurs not simply in psychic registers but in the sensorium” (2002, p. 18).

By working my tactile analysis with Marks’ idea of the haptic—“Touching, not mastering. The term *haptic* emerges in Deleuze and Guattari’s description of ‘smooth space,’ a space that must be moved through by constant reference to the immediate environment, as when navigating an expanse of snow or sand” (2002, p. xii)—I call attention to the ways that the posters, both analog and digital, do two things. First, the posters create not just a visual experience, but an experience that shows how visuals touch a viewer and a viewer touches a visual. To touch means noticing what can easily be written as trivial, mundane, or irrelevant. “If every object and event is irreducible in its materiality,” Marks argued, “then part of learning to touch it is to come to love its particularity, its strangeness, its precious and inimitable place in the world” (2002, p. xii). This is in no way to get at some “essence” of an object or event; rather, it is to allow its materiality to inform perception. Second, a haptic visuality allowed me to take a tactile rhetorical approach that acknowledges the immediate environment, which should be understood as an ecology, that touches and contributes to cultural affect. In other words, my tactile rhetorical analysis continues what Marks noted as haptic criticism, which can “maintain a robust flow between sensuous closeness and symbolic distance” (p. xiii).

The second prong in my tactile approach follows what Jesse Stommel termed “interactive criticism,” which also works from Laura Marks’ ideas about haptic criticism. Interactive criticism includes four principles: “(1) recognizes that media is haptic and that we engage even seemingly intangible media in a visceral way; (2) is an encounter with a text in which we do something to the text and the text does something to us; (3) acknowledges that looking away and theorizing that looking away is a critical gesture; (4) is always unfinished, the

start to a conversation not a reservoir" (2016, n.p.). The four principles played a major part in my cultural affect experiences: both analog and digital versions created an embodied experience; my undertaking of the encounters gave meaning to the posters and the archive while also facilitated particular encounters with my past and present; a number of moments turned my attention to other experiences than the immediate experience with the posters, a looking away if you will; and researching, analyzing, and reflecting in this dissertation is incomplete and simply began inquiries into what happens when a researcher considers culture and affect through rhetorical thinking.

Olfactory Rhetoric

Humanities scholarship on olfactory research is not extensive. Some scholars have noted its neglect and called for more research, particularly when working with images. As W.J.T. Mitchell (2010) remarked:

> The default meaning of image is 'visual image,' though that very phrase suggests that images can be apprehended by, and addressed to, other, nonvisual senses. Acoustic, tactile, gustatory, and even olfactory images are unavoidable notions, and they satisfy the same basic definition of imagery: they are signs or symbols by way of sensuous resemblance, bundles of analog information carried by different sensory vehicles, received by distinct perceptual channels. (p. 42)

Part of the issue is that olfactory experiences have an ephemeral quality, whereas visual experiences with images offer a seeming timelessness. In her discussion of approaching research interviews with a sensory paradigm, Sarah Pink (2015) noted: "In contrast to sound and images, of which one can make permanent recordings, smell is much more elusive in that its temporality has different limits and cannot be controlled to the same extent" (p. 92).

Olfactory experiences are undoubtedly both affective and cultural, although not all scholarship recognizes this. If smelling an aroma creates an affective moment, then it follows what affect theorists have argued in terms of neurology: "the eye is histologically and

anatomically an extrusion of the brain, and the nasal smell receptors ‘recognize’ specific chemical isomers emotionally before the brain can express to the mind what they are” (Jones, 2010, p. 91). Likewise, Nigel Thrift (2007) noted the unconscious registering with smell, particularly just pheromones in the environmental air, when he stated,

> very often no direct contact is needed for their transmission: pheromones are in the air. Though often associated only with sexuality and reproduction, pheromones have a wider compass, often acting as means of unconscious communication. Pheromones are a powerful means of transmitting affect through smell and taste, along with sight (understood as grip), sound and rhythm, with its insistent beats. (p. 228)

Needless to say, smells engage affect. In addition, smell is also cultural, as pointed out by several scholars (Classen, Howes, & Synnott, 1994; Drobnick, ed., 2006; Herz, 2007). Nigel Thrift asserted: “it is now recognized that different cultures have different olfactory palettes” (2007, p. 228). Ethnographers have also begun to pay more attention to the ways in which smell factors into cultural practices, identity formations, and research practices. Pink remarked: “Scents alone could not contribute to scholarly debates or make theoretical arguments. However, their introduction into ethnographic representations could produce forms of intimacy and senses of place that draw audiences into new relationships to ethnographers and research participants” (2015, p. 180).

Within the discipline of rhetoric and composition, research on and about smell is limited. In general, there is a “lack of literature in rhetoric and composition that documents how sensory categories of smell, taste, and touch impact our rhetorical understanding of communication, people, and material embodiment. . . . [And] there is . . . almost nothing regarding smell and olfactory rhetoric” (Phillips, 2015, p. 37). Yet, while most scholars focus on visual and auditory, smells are rhetorical. They persuade us to accept or reject ideas; they have a grammar; they communicate meaning; they are relational; they are emergent; and they orient our bodies to the

world as our bodies simultaneously take in and release various smells. Lisa L. Phillips (2015) remarked, “Olfactory rhetoric . . . is concerned with how we write, think, talk about, and experience smell and scent in different environments, cultural contexts, and disciplinary domains” (p. 36). By understanding olfaction as rhetorical and attending to our olfactory experiences rhetorically, we may be able to bring to the forefront certain embodied ways of knowing and orienting—ways that have primarily been disregarded or simply neglected. Certain olfactory experiences, as I show in chapter six, work rhetorically on bodies to generate cultural affects, oftentimes pulling personal and cultural memories and associations to the surface that inform and orient those bodies (in)to social, cultural, economic, and political spheres.

In this dissertation, I use a multi-sensuous rhetorical analysis to think about the interplay of visual, tactile, and olfactory engagement with the posters. Each sense informs and sometimes undermines the other, creating at times a more complex understanding of the communication of the experience of cultural affect. By having this multi-sensuous approach, I shed light on how the cultural productions of art activists can deliver powerful rhetorical messages, but also intentionally and unintentionally produce cultural affect experiences.

CONCLUSION

The methods in this dissertation show researchers how to approach archives from a rhetorical position and with rhetorical thinking that can acknowledge and experience cultural affects. The methods are not necessarily productive for simply garnering data, but also because they correspond nicely to components of semiotics and affect theory. Interviews with those who worked with the artifacts under study provided insights into the collection’s history, its digitization process, and the artifacts themselves. The stories are built, affect-loaded, and culturally active—orienting me in positions to my object of study: the archive, the archivists, the posters, the dissertation, and so forth. The method of story leans more toward affect than signification; but not wholly. Story allows me to acknowledge the fact that I am a researching body that is involved with and reacts to the objects of study, limiting but also contributing to an

understanding of the affective materials and milieus of the study. Since I attend to my affective experience in this study, it would be fruitful to note the contribution of affect to the empirical, as Melissa Gregg and Gregory J. Seigworth offered: “Affect’s contribution to the empirical unfolds as an aesthetic or art of dosages: experiment and experience. Feel the angles and rhythms at the interface of bodies and worlds” (2010, p. 16). The multi-sensuous rhetorical analysis works with signs and the symbolic; but it certainly does not dismiss the affective dimensions, productions, and circulations. Indeed, a multi-sensuous rhetorical approach brings front and center embodiment and the body/bodies and its/their extension and connection to other bodies, places and spaces, and artifacts. It also manifests how signification and affect are linked through rhetorical content, mediums, and materiality. By implementing story and multi-sensuous analysis, I bring to the forefront cultural meaning and affect in its dual operation. By attending to meaning-making and affect more heavily in self-reflective and self-reflexive archival research—not just reflecting on our methods and our positions, but our affective orientations and dispositions at all points in research processes—we researchers and teachers can learn to better acknowledge our bodies and make sense of our sensuous experiences.

I also intentionally selected and enacted these methods because of their flexibility for research. Archival research is already a challenge methodologically. “Archival research,” Alexis E. Ramsey et al. noted, “even when the researcher is prepared with a methods toolbox, is never a rigid process, nor should it be” (2010, p. 5). Although such a claim may excite some researchers since it would allow flexibility in their research design, it actually leaves the research approach much more open to a vast landscape, complete with winding paths, tarried trenches, dense forests, and dead-end roads. As I show in the following chapters, I move in such landscape.

CHAPTER FOUR. ARCHIVAL ARRIVAL AND SOME CONTEXT

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In May 2015, I went to San Francisco to participate in Guillermo Gómez-Peña's and Sarah Shelton Mann's two-day radical dance workshop. There, I met some fascinating people and engaged in various cultural performances that will contribute to my pedagogy and future research, but I didn't make the kind of connections I had hoped for—at least nothing that I felt could springboard me into some dissertation research. I felt that I failed.

Two months later after the workshop, I was out in Los Angeles where I was visiting my partner at the time. One afternoon, after I took a break from writing my Ph.D. concentration exam essay, I went on Twitter to browse for news. *Open Culture*, a website that posts culturally-relevant digital materials, tweeted about a recently digitized poster collection based out of the Joseph A. Labadie Special Collections. The political areas of the collection were vast—anarchism, communism, socialism, ecology, women's rights, feminism, labor, civil rights, and

Figure 3. "What is What in the World of Labor?" by Industrial Workers of the World (n.d.)

youth protest. As I browsed the poster collection, I was fascinated by the way the posters ranged in content, their variety of design and materials, and their craft of beautiful and clever written discourse and imagery. Take, for instance, figure 3, which was created by Industrial Workers of the World, and notice the way symbols, linguistics, and design are used cleverly to allude to the body, labor, and human relations: the capitalist's heart and its desire, the club used as a weapon, workers exploited by the capitalist to don cultural accessories (diamond), workers getting "played" in the card game, labor unions potentially gaining the "winning" card, and so forth. Not all the posters worked with rhetoric in such a way, but I was intrigued by how they were all digitally available cultural artifacts that accumulated within an archival unit. But why an archive? Why think about materiality and affect with an archive? I had never done "archival research" in the common sense, so why begin now with a dissertation project?

It wasn't until June 29, 2016—nearly a year after I had originally encountered the Labadie archive—that I felt that I could answer these questions. As I drove down to University of Michigan from Lansing, Michigan the morning of the 29th, I took a different route than the one I had been taking, which primarily consists of state highways. Instead, I took the long stretches of rural roads, which means I went through smaller Michigan towns and two-lane country roads. As I drove, I noticed the farms and old buildings dispersed throughout the countryside, but also in the towns. I was compelled by some of the dilapidated structures, eroded paint colors, unkempt lawns, and rusted machinery and metals. And it made me think about why I was drawn to this archive of posters, particularly the ones that date back a hundred years. I've persistently been interested in old things since I was young because I always thought of things as having a story and mattering to bodies. They have stories of relationships with people, giving meaning to people as well as having purposes, both intended and unintended; they provide a subjectivity and identity, both in terms of content and materiality. At a smaller scale, I have consistently been drawn to collections, accumulations of objects, and hoarding and hoarders. I, in fact, grew

up with a certain kind of hoarding as both my dad and mom hoarded and collected material things.

To this day, my dad never seems to throw anything away. Even scrap pieces of wood, pieces that can't even be used as a doorstopper, are saved and stored and believed to be useful at some point by someone for something. Almost everything has/will have a use. Old Folgers coffee cans store loose bolts and moldering metals as well as be appropriated as great pots for plants; a three-generation old extra shovel could go to my grandma's for gardening activities; the spare tire from the recently broken down Ford Escort might be used for the trailer; the "gardening" wheelbarrow with spots of concrete build up and dried paint will always be useful as a medium for carrying logs, mixing cement and water, or any odd jobs, even as rust eats away at the metal handles and undercarriage (figure 4). An overwhelming collection of scraps of lumber, random screws and bolts, washers and nuts, rusted tools, buckets and pails, water hoses, tie-down straps, chairs and stools, tables and shelves; an inexhaustible list of items yet-unknown uses.

Figure 4. Rusted, red gardening wheelbarrow with white metal handles and black plastic grips. Photograph by author

My mom doesn't hoard in the traditional sense of the word, but she has particular practices when it comes to collecting. In her own way, she collects by cutting out coupons every day after getting the newspaper or borrowing the coupon section from the neighbor's. She hoards coupons. My mom wants to spend as little money as possible to buy products that would move her up the social ladder. She believes that she will become middle-class. But I also think that she likes having envelopes filled with coupons in the kitchen drawers and in her purse. She also hoards photographs. She understands the world and memories through visuals and visual representations: dozens of photo albums.

For Jane Bennett, things have thing-powers and are actants with lives of their own independent from humans. And hoarders are "not . . . bearers of mental illness but . . . differently-abled bodies that might have special sensory access to the call of things" (2012, p. 244). Perhaps my parents (and other family members too; for example, recently, my brother has begun attending auctions and buying mass amounts of everyday objects—shower curtains, tiles, bed sheets, comforters, coffee makers, chemistry beakers and flasks—in order to sell them on ebay and "make some fast cash") have such sensory access; and perhaps it is in my family tree.

The familiarity of being around objects in kind collected is an easy rationale for part of my attraction to archives. I grew up around it, even if my parents' collecting practices were simply for functional use, frugality, and efficiency. But my interest in collecting and hoarding also partially stems from understanding why such practices happen. I see those practices as creating and sustaining identity, in this case a Midwestern, working-class identity. Indeed, my family members are all blue-collar workers (my brother's emphasis on "making some fast cash" through nickel and diming his way to day-to-day living and eventually a million dollars is indeed a kind of hustle that resonates with working-class folks)—another component that may have charged me to investigate the Labadie archive, which has many materials focused on labor and unions. But objects also fascinate me because they have stories; they are stories; they mean(t)

something to someone at some point; they have a history—a history of relationships and usages and purposes and audiences; and they have cultural meanings in the contexts in which they exist. They are texts, but also rhetorical events that create an experience of cultural relationships.

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I tell this opening story about my arrival to the Joseph A. Labadie archive and its Poster Collection and my familial background to show the indirect ways the initial beginnings of cultural affect experiences happen later with the posters. Cultural affect is not merely one moment, but a journey and an accumulation of memories, sentiments, ideologies, and experiences. This opening story also demonstrates how researchers might come to archives: through serendipity, but also not so serendipitously if we understand culture and affect as consistently circulating around and within us. I "stumbled" across the digitized poster collection, but I also gave attention to the poster collection because of my cultural and affective dispositions and orientations.

In the rest of this chapter, I do several things. First, I discuss the relationship between archives and rhetoric. I also provide a couple of stories that express two of my encounters with the archive. Second, I provide some historical information about the Labadie Curators and the archive's life and discuss some of the background of the creators of the posters I analyze: Industrial Workers of the World. With the historical background of the archive's life, I bring to the forefront the archive's progression, intentions, and the necessary invisible labor. I do this as a way to not only pay homage to the people and labor involved, but to show some of the ethics of writing about cultural affect experiences. Writing cultural affect within a large project such as a dissertation requires acknowledging the labor and efforts needed to provide the more immediate experience of cultural affect. A similar gesture follows when I discuss the early beginnings of the Industrial Workers of the World. With this labor union, I show some of its philosophy and mission, which connects with many of the posters in the collection, and its formation through a

series of events and collective, inclusive efforts that built the foundation through which the posters could create cultural affect experiences.

ARCHIVES AND RHETORIC

I am not an archivist. But I know that the archivist is always present in constructing the archive and that archives are never neutral. And I know that the history of archives is rooted in state power and colonialism—a way for power to be exerted, violence to be exercised, knowledge to be controlled, and history to be carefully constructed. In short, archives are social and political, as many others have shown (Foucault, 1972; Derrida 1996; Schwartz & Cook, 2002; Kirsch & Rohan, 2008), and they are cultural. Archives are also rhetorical, an argument previously made by plenty of others (Biesecker, 2006; Finnegan, 2006; Morris, 2006). I do not intend to reiterate such arguments. I do, however, want to note that although many rhetoric and composition scholars have studied and even created archives, they have often received little to no formal training—whether in graduate school or in professionalization seminars/workshops/etc. As Lynée Lewis Gaillet (2010) remarked: "We don't have many treatises addressing the how-to of archival research, and, as a result, many of us visit archives initially equipped with little training in procedures for investigating primary works and few tools for analyzing what we might find in those repositories" (p. 29). Gaillet's statement about the ignorance of procedures, as I show shortly, rings loudly in this dissertation.

In the anthologies *Working in the Archives* (2010) and *Beyond the Archives* (2008), a number of rhetoric and composition/writing scholars propose various ways to approach and participate with an archive. Due to brevity, I do not intend to rehash these ideas here; rather, I want to underscore that my initial and continual engagement with the Labadie archive resides in the ways in which many of the scholars in these anthologies engage with an archive: candid, personal discussions that bring an archive to life. In various ways, these scholars enact what Kristie S. Fleckenstein (2014) coins as "ambient visual media ecology," which is "a historically specific array of mutually constitutive connections among visual technologies, artifacts,

collections, and users that constitute the surrounding 'vision-scape' of a culture. Such a perspective animates—brings to life—archive, artifact, and researcher" (p. 14). Fleckenstein's ambient visual media ecology provides a generative entry to *perceive* a collection of materials, an archive, and/or an artifact. Following Fleckenstein, I build in this chapter a general "vision-scape" of the Labadie collection. This vision-scape could be seen as some of the building blocks for the rhetorical operationalization of cultural affect. In other words, and while I cannot go into all the details, this vision-scape factored into every instance in which I analyzed and dwelled with the three posters I discuss in chapter six.

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On the morning of Monday, February 15, 2016, I drove from Lansing to Ann Arbor to visit the UM reading room. I had requested to see five of the "Labor" posters, ones I had already begun analyzing online about two months ago. Once I arrived on UM's campus, I headed to the elevator in the Hatcher Graduate Library building and ascended to the eighth floor for the Special Collections reading room. The hallway on the eighth floor leads to the reading room desk, passing a glass wall that partitions the hallway from the tables in the room. Visitors check in at the desk and receive a locker key to stow away backpacks, food and drinks, pens, and so forth. Visitors are only allowed to bring in laptops, paper, pencils, phones, and cameras. During visiting hours, there are always two reading room librarians who assist, monitor, and manage visitors and requested materials. After checking in, the librarians bring requested materials to visitors.

At the reading room front desk, I handed a student worker my ID. She informed me that my requested items had not been retrieved and that I would receive an email when they were available. I considered this a failure on my part, and I did not ask if they could be retrieved at the time because I didn't want to be a pest. My drive to Ann Arbor felt pointless, and I felt that I wasted most of my day.

I decided to head to the second floor where study desks are. I figured I might as well get some writing done as a way not to waste more of the day driving. Setting up my computer at one of the rectangular desks with dimly lit lamps with green shades, I began to do a freewrite. And I wrote with anger and frustration on my failure and embarrassment—a stream of consciousness:

> Why did I assume that just because I put my request date in that that date would ensure the items would be available? I'm so unfamiliar with how libraries work. I'm so unfamiliar with how higher education works. I'm not sure why I think I belong here—in grad school, in academia. Both faculty and grad students seem to have a kind of knowledge I lack and haven't been able to gain. They also seem to have a kind of patience that I lack. What the fuck am I doing? If I leave academia—which I have considered many times—what the hell would I do? Go back to working on cars? I get bored with so many jobs. In academia, I'm not bored, but always confused, always feel like I'm struggling more than others. Where do I belong? I'm stuck in an in-between. I live in a certain kind of affect: a neither cause nor effect, a neither here nor there. Simply in process, in motion. In the midst of something. In the midst of becoming.

Retroactively, perhaps my frustration was not that unique. Perhaps all scholars who work with archives encounter such obstacles. And the fact is that I did gain access to these posters, at least digitally, and knew how to easily contact Julie Herrada. Perhaps I am not any different than other fledgling researchers. Perhaps I am not in-between, but continuing to pin myself to one of two sides: academic and mechanic. This same kind of approach and paradigm lingers, follows me, creating a tension and persistent evaluation of my position and identity.

After finishing my stream of consciousness writing, I decided to go to Julie's office on the seventh floor. I explained the situation to Julie, and she responded with a smile, "Oh, the posters are there and you won't get an email." I'm confused and yet relieved. Perhaps I was not

a pest and I just did not know the process (yet). Julie and I walked up to the eight floor reading room where Kate Hutchens had gotten back from lunch. Kate checked me in and handed me the key to a locker located outside the reading room, where I locked up my coat and backpack and took my laptop, pencil, notepad, and computer mouse into the reading room.

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Ten days after this February visit, I made another trip to UM to check out five other posters in the collection. Three of these five posters were enclosed with a clear polyester plastic—a condition I hadn't expected because the Labadie website had not presented such information about the analog posters. This plastic, obviously, was added to many of the posters based on attrition and visual inspections of their conditions. This protectant preserves the posters. But the posters were not fully encapsulated with these polyester plastics; in the lower-left corner, there was a small diagonal opening. After about an hour of taking notes and dwelling with these five posters, I decided to ask Kate Hutchens, who was working the reading room desk, about the polyester enclosures and this small opening in the corners.

Kate noted that the corner openings, most likely, function for several reasons. First, paper can release acidic gasses that will deteriorate the molecular bonding of the fibers. As the Library of Congress' website on collections care and preservation states about "essential facts": "Paper is made of cellulose -- a repeating chain of glucose molecules -- derived from plant cell walls. One measure of paper quality is how long the cellulose chains, and subsequently the paper fibers, are: long-fibered paper is stronger and more flexible and durable than short-fibered paper" (n.p.). In the nineteenth century, paper was oftentimes made from wood and a pulping process, replacing cotton and linen rags previously used. Such a shift to wood and pulping created shorter-fibered paper. But the external environment also changed and affected the life-span and material conditions of paper. The Library of Congress' website continues: "acids from the environment (e.g., air pollution, poor-quality enclosures), or from within the paper (e.g., from the raw materials, manufacturing process, deterioration products), repeatedly cut the glucose

chains into shorter lengths. This acid hydrolysis reaction produces more acids, feeding further, continued degradation" (n.p.). Kate told me some other possibilities for the corner openings—prevention of molding and the possibility of removing the enclosing in the future in case it's discovered that the plastic is damaging the poster—but ultimately she provided me the contact of the Poster Collection's paper conservator librarian: Cathy Baker.

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Kate's assistance contributed to research leads (an interview with Cathy Baker, inquiries into preservation and conservation of archival materials) and future visits that facilitate cultural affects with the analog posters. Cultural affects emerge not simply through what one knows, but through an ongoing and undertaking of learning, communication, and relational process. By telling this story, as well as the other stories, I stress that cultural affects are not isolated phenomena that a researcher has with a text or with one person. Rather, they are distributed and densely layered. This creates richness, but also shows that researchers must make rhetorical decisions about what stories to include, what stories are valuable, and how cultural affects may have emerged.

In these stories, Kate (as well as Julie, Cathy, and other UM workers) is a point/node/species in the ecology of the posters; University of Michigan is another; Hatcher Graduate Library building and the elevator mark others; the desks, tables, and chairs; the recorder I used during the interview with Julie; my computer, car, and clothes on my back; and, of course, the analog posters. And my embodiment was oriented in relations with all these points/nodes/species.

EARLY BEGINNINGS OF THE JOSEPH A. LABADIE SPECIAL COLLECTIONS

Before its actual inception at University of Michigan, the Joseph A. Labadie Special Collections archive begins with Joseph A. Labadie, a Detroit labor organizer, anarchist, publisher, writer, and activist known as the "Gentle Anarchist" for his nonviolent strategy and tactics. Born in 1850 in Paw Paw, Michigan, Labadie came to be a well-known and influential

figure within Michigan labor movements and unions. He was a descendant of seventeenth-century French immigrants and grew up near native Pottawatami tribes where he saw his father do translations between Christian missionaries and the Pottawatami. At twenty-eight years old, Labadie joined the Michigan Branch Knights of Labor, a labor organization with members from various industries (e.g., railroad, steel, agriculture) that actively pursued the eight-hour workday, organized strikes and boycotts, and strove to end child labor. By 1883, Labadie adopted individualist anarchism, which based its philosophy and actions on non-violent action. Individualist anarchists believed that social and economic upheavals and issues stemmed from the State protecting corporations and big business. Their philosophy espoused the *individual* as the highest importance for market forces rather than collectivism or State political body. After thirty-five years of labor union activism, Labadie "retired" (he, however, continued to make pamphlets, write poetry, and publish materials on labor, anarchism, and social relations) in Wixom, MI in 1912 and on some forty acres of the land enclosed in today's Kensington Metropark.

In 1911, a year before Labadie retired and more frequently lived in Bubbling Waters, he donated personal papers and part of his extensive library to University of Michigan. This donation, which none of the librarians at the time recorded its size, had a "first shipment [that] arrived in about 20 boxes. In addition to materials created on Labadie's printing press and his vast correspondence, there were also books, pamphlets, by-laws, newspapers, newsletters, announcements, membership cards, photographs, posters, and badges" (Herrada, 2007, p. 135). These materials, which comprised the whole collection, were "placed in a corner, and when inquiring researchers asked to use it, they would be given a key and sent, on their own, into a locked cage area filled with boxes of unaccessioned, unprocessed, and uncataloged material. Undoubtedly, many items disappeared from the collection during that time" (Herrada, 2007, p. 135). But, over the next fifty years, these materials would initiate the collection as a prominent center for anarchist and labor activist materials. Labadie's decision, according to Julie

Herrada, to donate to the library was two-fold: to store the collection “geographically close to his home” and to provide some “needed . . . ideological balance in [University of Michigan’s library] collections” since the institution was “conservative” (Herrada, 2007, p. 135). According to Edward Weber (1990), Labadie also wanted the materials to be readily available to students (p. 157). With these two original categories—”Anarchism” and “Labor”—of social protest artifacts, the physical collection continued to amass activist materials over the next hundred years, developing additional categories, such as civil liberties, colonialism, communism, ecology, pacifism, sexual freedom, socialism, women, and youth/student protest. Herrada noted that the collection “contains more than 35,000 books and 8,000 periodicals . . . but is also famous for its vast amounts of ephemeral materials: brochures, leaflets, clippings, and reprints, posters illustrating various aspects of protest, and numerous photographs, including ones of people prominent in the anarchist movement” (2007, p. 133). These ephemeral materials have been collected over the years by University of Michigan’s Curators and other archivists as well as donated by activists and radicals.

Labadie was a prolific writer. His copious writings began in the early 1870s when he moved to Detroit and purchased “a printing press and used it to create little pamphlets containing his essays as well as poetry he wrote, along with contributions from his friends and other writers. Having almost no money, he printed on used scraps of paper and wallpaper, and bound the booklets with bits of leather” (Herrada, 2007, p. 134). Labadie also wrote extensively, both for his own papers—*The Three Stars, Labor Review,* the *Advance and Labor Leaf*—and for others, such as *Liberty*, *Ego*, and *The Mutualist* (http://fair-use.org/jo-labadie/, n.p.). He also penned “tender love poems” and garnered a “treasure trove of letters, periodicals, clippings, manuscripts, booklets, photos, and circulars . . . [which he] stored in his attic” (Anderson, 1998, pp. 12-13). Not only an activist and writer, Labadie, in his own right, was also an archivist. But it was his wife, Sophie, who “bundled flyers, tracts, pamphlets, circulars, handbills, union constitutions and initiation ceremonies, badges, copies of resolutions, programs, poems,

newspaper clippings, even menus, and toted them upstairs. . . . Preserving them was the only active role Sophie played in Jo's reform efforts, but it was a major one" (Anderson, 1998, p. 227). Sophie's invisible labor is the reason why UM has the archive. It is the reason why I am able to engage with the archive and the posters.

Labadie continued to write and print anarchist materials (pamphlets and books) after his retirement, including making more contributions to The Special Collections at UM. But the collection received little attention in the beginning; in fact, the UM library had failed to live up to Labadie's pledge for the collection to be readily available to students. As Edward Weber (1990) remarked, "As is unfortunately the case in many institutions the planning for immediate necessities year after year postponed the implementation of this pledge" (p. 157). It wasn't until 1924 when Detroit activist Agnes Inglis began working with the collection and finding more materials on labor activism to add that the archive gained robust attention and more organization.

Inglis was a friend and fellow anarchist to Labadie, involved in various social movements, and had connections to other anarchists and labor activists. In 1924, she initially began "'sort[ing] out' the materials and attempt[ing] to bring some order to the chaos" (Herrada, 2007, p. 135). She continued to correspond with Labadie, as well as work with "Mr. Goodrich, who arranged for preserving much of the material in the Labadie Collection" and William Warner Bishop, who "was the head Librarian . . . [and] dedicated to the preservation and access of the materials. It was Bishop who had special plates made for the books, pamphlets, and scrapbooks in the Labadie Collection" (Herrada, 2007, p. 136). Inglis's work and contribution to the collection cannot be emphasized enough. From the mid-1920s to her death in 1952 at age eighty-one, Inglis "concocted an idiosyncratic card cataloging system, without cross references or call numbers," which unfortunately though "only she understood" (Anderson, 1998, p. 233). She also "entic[ed] radicals and scholars from all over the world to send materials. . . . [and] increased the holdings of the Labadie Collection perhaps twenty-fold. Many items she donated

herself" (Anderson, 1998, pp. 233-234). But she "corresponded extensively with her network of friends, soliciting their memoirs and documentation of significant events and persons" (Weber, 1987, p. 10); she also "coaxed rare and valuable items from the 'trunks and attics' of her former comrades and a wide circle of radicals, rebels, and revolutionaries of her acquaintance" (Anderson, 1998, pp. 233-234). In his last years, Labadie took note to the work, even "suggest[ing] that the Collection be renamed the Inglis-Labadie Collection, but Inglis declined, part of her virtue being that she did not want much recognition" (Herrada, 2007, p. 136). Like Sophie Labadie, Inglis' invisible labor is the reason why the archive exists. It is the reason why I am able to engage with the archive and the posters.

Such work, effort, and dedication to the collection by Inglis and Sophie sheds light on the kind of invisible labor involved with archiving. Most patrons to the Labadie archive will never see this invisibility. And, in many ways, I too cannot actually pinpoint easily Inglis' labor, which created a "flood of acquisitions" in the 1930s, the work in contacting activists, working with (and oftentimes against) the UM library, cataloging and organizing the materials, and so forth. Both Inglis' and Sophie's labor are essential to the forming of the archive; these women's labor, decisions, and practices are all rhetorical and conducive to contributing to the cultural affects the archive can produce in the twenty-first century.

After Inglis' death in 1952, Edward C. Weber, the Curator of the Labadie Collection from 1960 to 2000, "began corresponding with individuals, groups, and organizations active in publishing or disseminating radical literature. This gained the collection substantial holdings in the areas of civil rights, the student protest and anti-war movements, modern anarchist and socialist literature, gay liberation, radical feminism, pacifism, environmental concerns, and anti-nuclear movements" (Weber, 1998, p. 257). Like Inglis and Sophie's labor, I am disconnected from Weber's efforts and work. My arrival to the archive in 2015 lacks a kind of understanding of the labor practiced and needed to form the archive. All I can claim is that knowing part of the immeasurable and inaccessible amount of labor required for the archive informs me that my

experiences—my cultural affect experiences with the archive—include others' bodies, dedication, and work. They are part of the ecology of the archive and every engagement with the archive by patrons.

POLITICAL POSTERS

One of the most fascinating collections in the Labadie Special Collections is the set of political posters, which number 2,108 and provide commentary on and resistance in a variety of social issues: exploitation, racism, sexism, oppression, injustices, and corruption. The subject heading with the largest number of posters (469) is anarchism, but several other categories follow close behind: Colonialism & Imperialism (323), Civil Liberties (265), Pacifism (217), Labor (198), and Youth & Student Protest (166). (see figure 13 in appendix A for data visualization of all subject headings). ome of these posters date back to 1848, although most come from 1968 to the present day. Of course, many of the posters had no information on the year of their creation, but unsurprisingly 1968 is the most popular year and includes seven different subject headings: Pacifism (1); Labor (2); Civil Liberties (2); Ecology (3); Women (4); Anarchism (6); and Colonialism & Imperialism (35). (see figure 12 in appendix A for data visualization of years). 1968 indeed marks a significant moment in activist history: major protests in France, civil rights and anti-war movements in the United States, resistance by Northern Ireland against the British, and the continued fight for independence and decolonialization by a number of African countries (Mauritius, Kingdom of Swaziland, Republic of Equatorial Guinea, People's Republic of Mozambique, Republic of Cape Verde, Union of the Comoros, Democratic Republic of São Tomé and Príncipe, and People's Republic of Angola). Many of the posters address and/or point toward such 1968 activist moments and movements.

The Poster Collection includes artifacts from various nation-states. Although 422 of the 2,108 posters are not labeled, the majority of them (1,140) come from the United States. Yet, the collection extends well beyond the United States—France, Mexico, the United Kingdom, China, Australia, the Netherlands, Canada, Spain, Chile, Venezuela, South Africa, and others,

which comprise 546 posters suggests an extensive global reach from five other continents. (see figure 14 in appendix A for data visualization map of comprehensive itemization of countries). Print culture, whether newspapers, pamphlets, or posters, was and continues to be a primary, subversive act for advancing social justice and resistance.

The rhetorical diction for the titles of the 2,108 posters also shows a set of values and ethics these activists hold as well as the archive as a whole. The most frequent words used in the titles are “you” (78); “no” (71); “day” (70); “people” (69); “we” (64); “international” (54); “all” (53); “our”(53); “solidarity” (53); “war” (53); and “free” (52).[7] (see figure 15 in appendix A for comprehensive itemization of top 45 words and frequencies). Although not all the posters were acquired with a title already attached to them—the archive’s curators typically then gave them a title based on the content of the posters—the use of “you” shows the motivation for public circulation and presentation to an audience. This isn’t such an unusual occurrence. As Sonja Foss (2005) asserted, three elements must constitute an image for the image to rhetorically function as a visual: symbolic action, human intervention, and presentation to an audience for communicative purposes (p. 144). Many of the posters functioned through rhetorical diction: calling for unity and social cohesion by using “people,” “we,” “all,” “our,” and of course “solidarity.” Aside from linguistic expressions, most of the posters offer signs, symbols, and some form of imagery to expose oppression and exploitation and change social conditions.

INDUSTRIAL WORKERS OF THE WORLD: ONE BIG UNION

In general, the Labadie Collection has much work from Industrial Workers of the World (hereafter IWW), a labor union that began in the first decade of the twentieth century. Prior to the union’s inception, the 1870s and 1880s in the United States were rife with strikes, police brutalities, and poor working conditions. In response, many workers organized and several unions formed. The American Federation of Labor (AFL), “founded in 1883 . . . [and] sought to

[7] In total, there are 14,029 words and 4,523 unique word forms. The corpus for the data visualization excludes articles, most auxiliary verbs, demonstrate adjectives, verbs “to be,” conjunction, and propositions in English, Spanish, and French.

organize skilled workers (almost entirely white and male) only," (Miner, 2005, p. 9) had created a loose network of labor unions that were oftentimes compliant with the employing class and highly resistant to socialistic tendencies and philosophies. The AFL was primarily interested in "self-protection and advancement" (Miner, 2005, p. 9) and developed a craft unionism, which based its organization on "negotiations [that] were entirely separate for each type of job, and workers in one part of a business had no reason to strike with workers in another part of the business" (Miner, 2005, p. 11). By the turn of the century, the AFL became outdated "(organized for an earlier period of industrial labor) . . . ineffective, exclusionary and unfair to the masses of industrial workers" (Miner, 2005, p. 12). Consequently, many other unions (e.g., The United Metal Workers, The Amalgamated Society of Engineers, and The Western Federation of Miners) disassociated and/or were removed—either by themselves or the AFL—from the AFL. For several decades, arguments and disputed contracts by and between labor unions and labor workers proliferated.[8]

But it is within this context of tensions between the AFL and workers, labor unions, and labor workers that IWW emerged. At a November 1904 meeting, labor organizers Clarence Smith, Thomas Haggerty, George Estes, W.L. Hall, Isaac Cowan, and William E. Trautmann wanted "to consider whether there was any chance of building a labor movement in which unions would support each other and not, in the name of sacred contracts, scab on each other" (Thompson and Bekken, 2006, p. 7). These six decided to hold a "secret conference" two months later on January 2, 1905 in Chicago for thirty-six labor activists. The conference would address the "larger 'labor question,'" hoping to find common ground on socialist programs or "cooperative commonwealth" (Thompson and Bekken, 2006, p. 8). In short, the six organizers

[8] For more details of IWW history, check Paul Buhle and Nicole Schulman's *Wobblies!: A graphic history of the industrial workers of the world,* Fred W. Thompson and Jon Bekken's *The Industrial Workers of the World: Its First 100 Years*, Stewart Bird, Dan Georgakas, and Deborah Shaffer's *Solidarity Forever: An Oral History of the IWW*, Len De Caux's *The Living Spirit of the Wobblies*, Donald E. Winters, Jr.'s *The Soul of the Wobblies: The I.W.W., Religion and American Culture in the Progressive Era, 1905-1917*, John Clendenin Townsend's *Running the Gauntlet: Cultural Sources of Violence Against the I.W.W.*, and Joyce L. Kornbluh's *Rebel Voices: An IWW Anthology*.

aspired to reassess and "correct revolutionary principles" for benefits of workers (Thompson and Bekken, 2006, p. 8). Twenty five showed and crafted a

> Manifesto calling for an Industrial Union Congress in Chicago on June 27. . . . This Manifesto called for "the economic organization of the working class without affiliation with any political party"; industrial organization, with "industrial autonomy internationally"; transfers between local or national or international unions to be universal; a central defense or strike fund to which all members were to contribute equally; its general administration to be conducted "in harmony with the recognition of the irrepressible conflict between the capitalist class and the working class." (Thompson and Bekken, 2006, p. 9)

This manifesto[9] circulated widely in the U.S. prior to the convention on June 27, 1905 in Chicago's Brand Hall. At the convention, William D. Haywood—"Big Bill," a miner since he was nine years old and who was blind in one eye from a mining accident—declared to over two-hundred delegates and spectators: "Fellow workers, this is the Continental Congress of the Working Class." Big Bill, according to historian Foster Rhea Dulles, was "a powerful and aggressive embodiment of the frontier spirit" (qtd. in Kornbluh, 1988, p. 2) and organizer for the Western Federation of Miners and the Socialist Party. As Joyce L. Kornbluh (1988) stated, "From the start of the convention Haywood expressed his interest in organizing the forgotten unskilled workers, those without votes and without unions" (p. 2).

Big Bill may have been a force to be reckoned with, but it is crucial to note that the crafting of the IWW philosophy, the speakers' platform at this convention, and in various other ways included women and persons of color. African-American/Mexican-Indian[10] revolutionary Lucy Parsons, courageous, witty, and "the greatest woman agitator" 75-year old Mother Mary Jones, and Daniel de Leon, to name a few, were all highly involved in the forming of the IWW

[9] See pages 7-10 in *Rebel Voices: An IWW Anthology* (Ed. Kornbluh) for full Manifesto.
[10] Different sources label her subjectivity differently: some identify her as African-American; others as Mexican-Indian. One thing all sources do agree upon is that she was a woman of color.

and its philosophy. “At the 1905 founding convention in Chicago,” Dylan Miner (2007) explained, “Lucy E. González Parsons (the wife of assassinated anarchist Albert Parsons) and *latinoamericano* Daniel de Leon along with countless other people of color, women, and foreign-born workers, would play an instrumental role in creating IWW philosophy” (pp. 57-58). IWW’s newspaper, *Industrial Worker*, and the numerous other cultural productions (oral histories, songs, posters, and others) also involved a heterogeneous racial and gendered collection of artists, laborers, and activists. Miner continued: “In traditional Wobbly folklore, many of the oral histories, stories, and songs revolve around heroic women and people of color, so often excluded from mainstream labor discourse” (Miner, 2007, p. 58). With what we would consider a multimodal activist approach—using images, sound, and alphabetic writing and speech—IWW actively sought nationally and internationally solidarity and representation across racialized and gendered bodies.

Many critics of the Manifesto believed that writers of the text had underlying political motives because the Manifesto did not explicitly delineate much on socialist philosophy except for the statement: “it is blind to the possibility of establishing an industrial democracy, wherein there shall be no wage slavery, but where the workers will own the tools which they operate, and the product which they alone will enjoy” (Thompson and Bekken, 2006, pp. 9-10). Despite the ambiguity, the Manifesto served as a foundation for IWW members, known as Wobblies. Indeed, many Wobblies were socialists and anarchists. But Wobblies also considered registers beyond economics, such as cultural differences (primarily nationality, race, and gender). This orientation and approach was a way to engage in radical labor organizing across cultural bodies and industries. The Manifesto emerged from IWW’s development due to “too little solidarity, too little straight labor education, and consequently too little vision of what could be won, and too little will to win it” (Thompson and Bekken, 2006, p. 1). To create unity and solidarity among the working class and exploited working bodies, Wobblies couched this idea within a cultural narrative: workers and laborers pitted against and exploited by employers and capitalists. This

narrative, which typically borderlines on a modernist approach to inverting the binary, comes through in a variety of Wobbly cultural productions.

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I was raised in an environment of work. Pro-union or anti-union, all my family members believed in that one thing: work. On both sides of my family, work was valuable, never to be forsaken. On my grandma's eighty-sixth birthday in the summer of 2016, she and I sat on a backyard bench at my dad's house in Savanna, Illinois, a small northwestern town of 3,000 people that borders the Mississippi River. Cigarettes between our fingers (American Spirit in mine, Pall Mall in hers), smoke and humidity in our lungs, and sun on our heads, we caught up on family, talked politics, and listened to the dark, basil green oak trees and tall grasslands that back up to the yard. I asked my grandma Edna, who continues to regularly mow the lawn, plant trees, and knit, what would be one piece of advice after all these years. She took a drag from her nimble cigarette and said, "never stop working. Keep your body moving. Otherwise, you'll die." To live is to work. Movement, labor, and the body. The smell of burnt tobacco and exhaled smoke lingered in the air, and we made eye contact, basked in our silence and the noise of the landscape, and continued to perch on the bench.

My social class identity has persistently been a challenge for me. In various ways, I am working class. My social milieu growing up, however, involved a variety of social places and spaces, ranging from poor and working-class to middle-class to upper-class and urban to suburb to rural. In a matter of ten years—from when I was six years old to sixteen years old, I had already moved six times in Chicago and around the Chicagoland area. The familial space, however, always stayed the same in terms of the language practices, beliefs, customs, and expectations, which built toward an expectation of class, not simply in terms of occupational aspirations, but in tastes, orientations, and identity. Yet, the non-familial spaces also carried similar cultural connotations, which set me up to be streamlined into particular trajectories. I was never a precocious child intellectually, but I was also never unintelligent. If anything, I was more

aloof, reclusive, and ardently rebellious to conventions and authorities. Such qualities, I surmise, also position me nicely into a working-class life trajectory.

During my high school freshman year, my guidance counselor at Waubonsie Valley high school in Aurora, Illinois signed me up for all of those masculine, working-class courses: small engine repair, wood fabrication, and power mechanics. I remember hearing about some other freshmen taking courses on civics or English or mathematics. And during my senior year at Coal City high school in Coal City, Illinois, I was told by my dad and guidance counselor to choose a trade for my vocational training in another city during the school days: welding, heating and refrigeration, building/construction, and automotive (I chose automotive because I had already been doing mechanical and body work on a 1967 Acapulco blue mustang coupe). A narrative for me and many others, in more than just these two school moments and places, had been planned by political, economic, and cultural forces. Brattas work in blue-collar jobs—ones that require some skills beyond simply flipping burgers as an adult.

This narrative also played out in my family tree. Going back several generations, my nuclear and extensive family has persistently been in blue-collar jobs: plumbers, carpenters, concrete finishers, landscapers, warehouse workers, grocery store clerks, and elementary school secretaries; both skilled and unskilled laborers. Half of these family members were/are pro-union; the other half anti-union. I remember when I was fourteen years old playing darts and drinking rum with my dad and my uncles in my uncle Bob's garage at family gatherings. These types of gatherings often facilitated many conversations about unions, and I remember heated arguments about both the need for unions and the uselessness of unions. My dad and uncle John always saw unions as hindrances to "getting a job done"; my uncle Tim and Bob saw the justice unions gave to capitalism. Holiday banter with serious beliefs about work; raised voices jabbered, loaded with staunch, slightly ineffable passion and boiling blood; all the while with beers and rum and sharp needles with feather tails in hand. In my family, unity and solidarity didn't really exist.

I bring this history, subjectivity, and identity to the archive and IWW's historical effects and cultural productions. It all affects me as I affect the posters and their meanings despite any concentrated effort to dispel such assumptions and biases. It will influence the way I see, interpret, and engage with the posters, whether in their digital or analog form. But, the contexts of IWW, the Labadie Collection, and my familial situations and people led me to the contemporary cultural affect experiences with the posters.

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CHAPTER FIVE. DIGITIZING THE POSTERS

Seeing the political posters does not require a visitation to Hatcher Graduate Library at University of Michigan. From 2010 to 2015, UM librarians digitized nearly all (2,071 of 2,108) of the posters. This digitization project required a number of people within the library and across the university, an immense amount of human labor, conversations on legality, both digital and non-digital technologies, and technical resources and skills. In short, the digital posters are embedded and accessible because of a complex and dynamic ecology. To understand some of the emergence of this ecology, I first give some background into the digitization project, noting some of the reasons for such a project. Next, I discuss in more detail the necessary people and labor for the creation of the digital archive and some of the limitations visitors encounter with the digital posters. Finally, I show the digital interface and engagement with the digital posters as a way to illuminate some of the affordances and limitations of digitizing the posters. Similar to my discussion of my familial background, this background about the digital process and engaging with the digital posters brings to the forefront the ecological system, including the people, technologies, and labor, in which cultural affects emerge, which I discuss in the next chapter.

While the digitization project began in 2010, Curator Julie Herrada states that the first digitizing of the posters began before 2010. In 2004, two UM students at the School of Information took a sample of fifty posters and scanned them for a class project. After using an old scanner and equipment to digitize them, the students simply kept the files and provided Herrada a final report. Herrada noted that the project was “basically a scanning project with no goal except to learn how to do scanning at that time. They had to scan things in this little room, break the photos up into pieces. Then, they had all these images for one item and you had to knit them together on the software program” (Herrada, personal interview, January 20, 2016). In addition, another student in 2004 scanned about 1200 posters with a digital camera, photographing at 300 DPI. The student edited the photos, created metadata for an Excel spreadsheet, and then merged them into FileMaker Pro. These digital files and spreadsheet

were strictly for in-house use, as Herrada remarked, “for my needs as a curator to be able to see all the posters that we had without going physically through them” (Herrada, personal interview, January 20, 2016).

Reasons for digitizing the posters vary greatly, but one of the most obvious focuses on conversation and preservation. With every physical handling by UM archivists, librarians, and visitors, the posters experience some attrition. As Herrada remarked: “Posters are a difficult format because they are fragile and can only withstand so much physical handling, so providing access to these materials while keeping them safe is a complicated process, or it was, until the technology and resources became more readily available to us” (qtd. in Meier, 2015, n.p.). Indeed, Herrada (2015) noted that sharing the posters onsite at University of Michigan—even just a short distance from storage to the reading room—caused quite a bit of wear and tear (n.p.).

Better preservation and conservation could also be enacted with better storage units. By 2009, Herrada believed the posters were solid candidates for a cataloguing project because the storage of them in the archive was particularly disorganized. Some were laid on book shelves, oftentimes hanging off the edge because of the posters’ sizes, and Herrada and other librarians also faced the challenge of diverse poster sizes. Additionally, the collection had acquired so many posters that storage space on the book shelves withered. Storage units could solve these issues by consolidating the posters more neatly within a contained unit.

The disorganization also created poor records for the special collections archive. Herrada noted that “part of the reason that I did this digitization project is because there were no good records. . . . They were just stored in a cabinet and all of the information about them was in the head of the [previous] curator. There was no written information or electronic information about them” (personal interview, January 20, 2016). In 2009 and 2010, Herrada and others surveyed about 1,600 posters to better understand conditions and develop more metadata. This survey led to the library obtaining polyester folders and acid free enclosures as well as

organizing the posters in a three-tier storage unit, roughly five foot by six foot (2015, n.p.). By 2009, the UM library had already implemented a digitization program, which had digitized photographs, pamphlets, buttons, and several other collections of material. The library had also acquired better technology—large scanners—that allowed better quality of images (Herrada, 2015, n.p.). In this ecology of digital initiatives and technologies, the poster digitization project was ideal.

Another important reason for digitization stems from wider accessibility and circulation for the general public. As Herrada remarked: “There was no good access point to get to these at all for the public” (personal interview, January 20, 2016). In fact, Herrada illuminated that “it’s not enough for us to preserve the artifact if people cannot see it.” This exigency inspired Herrada to take action for better public accessibility; it also aligned with the Council on Library and Information Resources (CLIR) grant program, which centered on exposing hidden and rare library collections, a mission that University of Michigan’s special collections also took up. Although Herrada and the UM library did not pursue grant funding, Herrada noted that given the nature of the Labadie collection, exposing the collection to a wider audience also aligned with the idea of greater awareness of social protest (2015, n.p.). In their archivist work, UM librarians become activists—a way to continue the efforts and dedication Joseph Labadie, Sophie Labadie, Agnes Inglis, the poster creators, and many others have given to activism and social justice.

LABOR OF DIGITIZATION

The digitization process involved labor in a variety of ways, a fact that could easily go unnoticed in any interaction or research with the collection. I want to briefly discuss some of this labor because it not only needs to be visible, but it also connects in an interesting way to this dissertation: the effects of laboring bodies although those bodies are not present in a conventional sense. That is, when I or any visitor to the digital posters works with the digital artifacts, we may not “see” the librarians involved with/in the digitized posters, but we feel their

material effects. The same could be said with readers of this dissertation: readers may not "see" my labor involved with/in researching, reading, and writing if I don't bring this to the forefront. Nevertheless, I bring this issue in as a way to underscore the importance of attending to the production of both the analog and digital archive (and any archive, at that) as a way to acknowledge the bodies and invariably present despite any visual erasure.

As noted above, the digitization process involved a number of librarians, UM staff, and students and their labor. Several students, as Herrada noted, worked on various iterations of the project (2015, n.p.). Students Barbara Perles and Yu-Ling Fan conducted a pilot study in the mid-1990s with fifty posters using an HP ScanJet llc at 150 dpi.[11] This pilot project received no support, and in fact no one had considered copyright issues. It wasn't until 2004 when another student, Shahana Alam, digitized many more posters: 1200, to be exact. This digitization involved Alam using a digital camera as she stood on a chair in the UM reading room as the posters lay on the table. Alam also created an Excel spreadsheet with the metadata. Herrada (2015) noted that "most of the time the poster is all that exists—no indication of who designed it, who produced it, no date, no location. So records can be very simple" (n.p.). This Excel spreadsheet was merged into a FileMaker Pro database, which easily preserved digitized versions; however, as Herrada remarked, "this database could not be shared. We were even limited to how many staff computers had FileMaker installed. I located the database recently and was able to open it, but there were no images, just records. The images still exist on the library server" (2015, n.p.). Creating this metadata, according to Herrada, took lots of labor and time because, as noted above, the collection was disorganized in storage. In 2009 and 2010, Herrada and other librarians surveyed about 1,600 posters to better understand their conditions and information. This survey provided some methodologies for coding the posters, which viewers now see with the digital posters: unique object identifier (for recording purposes), title, author/creator, city, province/state, country, (subject) heading, and size. During these two years,

[11] Herrada does not have these images or any metadata from this project; only the final report.

two to three library staff also had to work with UM technicians to transport the posters to the scanner. In short, large amounts of human labor, equipment, time, and expertise were needed throughout the five-year digitizing process.

During the reorganizing and digitizing phases in 2009 and 2010, Herrada also worked with Conservation Librarian Cathy Baker. Baker, who specializes in nineteenth-century paper conservation, has a wide-range of both technical and nontechnical knowledge about preservation, conservation, and restoration. For forty years, she has engaged in an array of book archiving. Baker's expertise and dedicated labor to the project ensured the posters could be searchable and identifiable for patrons. For Baker, one of the key elements of organizing and digitizing the posters was to create unique object identifiers (UOI) for every poster. Prior to 2010, Baker suspected that the Labadie Collection didn't have a plethora of curators, but only one, which meant that information on the posters was stored in one curator's memory. While this system is beneficial in that "They [the curator] know their collection really well, which can be great for them," it does not work well for "anybody else who actually wants to use the collection when they're not around" (Baker, personal interview, March 16, 2106). With the emergence of more digital systems, most materials are assigned a digital object identifier (DOI). These identifiers are not new to libraries; nearly all library books have them, creating a much easier way to find materials. Baker noted that finding copies of materials always depends on whether the library uses the Library of Congress call number system or the Dewey Decimal. Books don't have both; rather, usually one or the other within a collection. For the Labadie Collection, a DOI was "really essential for this kind of collection" (Baker, personal interview, March 16, 2016).

This accumulation of people, their work, and collaboration created a project that is currently accessible to a wider public. Those with internet access can visit the posters and see the cultural productions of historical struggles from activists. In addition to seeing the images of these posters, they can obtain information about who created the posters, when and where they were created, and what kinds of social issues they address. The most important effect of this

accumulation is the distribution of knowledge about historical social issues and struggles—some of which are still present in the twenty-first century.

ENGAGING WITH THE DIGITAL ARTIFACTS

After my prospectus defense in November 2015, I visited University of Michigan over the next five months five times for interviews with Julie Herrada, Kate Hutchens, and Cathy Baker, who were all involved with digitizing the posters. From February to August, I also made ten separate trips to spend time with about twelve analog version "labor" posters that interested me. With each visit, I spent a minimum of an hour and usually closer to an average of about four hours. Over these months, I slowly came to realize another layer of my interests with this archive: the materiality and affect of the posters within analog and digital spaces.

The ecology of the interface in the digital collection does not simply present the posters to viewers. Because the Hatcher Library has so many collections, certain processes and knowledge is required to reach the digital artifacts. For instance, when I first browsed the digital collection through the University of Michigan's library, I reached the posters via the "2153 images/descriptions" link on the university's library collections website. That link took me to 108 web pages of the posters. In the upper-right corner is a page navigator, and each page presents twenty thumbnail images with their unique IDs and poster titles in three rows. As I clicked on thumbnails, each click took me to another page: the individual poster's page. The individual digitized poster pages have a uniform architecture for users. At the top is the title of the poster, and below the title are three buttons. The left button is a drop-down menu for "Download," which lists size options for file downloads. Some posters have three or four size options, ranging from 112 x 149 to 7208 x 9568; but most have only one option for a high-resolution image download, a smaller file, such as 149 x 255. Next to the "Download" drop-down menu is a "Share/Cite" drop-down menu, which has three options: "Link to this page," "Citation," and "Image view." The third button is "problems/comments?", which provides a new window for leaving a comment for UM librarians.

Below these buttons is the digitized artifact/text. It is presented in a fixed navigation window, which has a zooming feature and four-way navigation. Users can also use their pointer

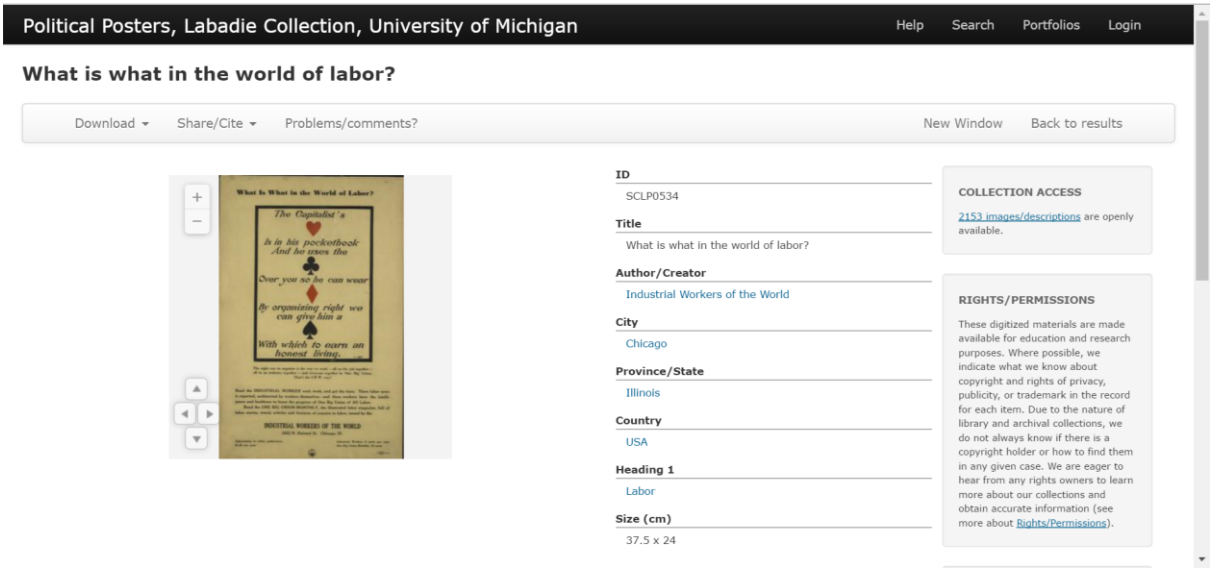

Figure 5. Screenshot of Labadie Special Collections Digital Posters interface. Screenshot by author.

to drag the artifact around the fixed window. Because of the high-resolution scanning of the images, I could zoom in closely and see detailed markings and conditions of the posters. When I downloaded the file onto my computer, which is usually a smaller file size, and opened it with photo viewer, I could also zoom in on the digital poster; yet, the quality of most of these scanned artifacts in their smaller sizes is poor, due to legality issues in digitizing the posters. If I wanted to see the details, I had to view them in the fixed window, which becomes a kind of supplement to the digital artifacts/texts. The fixed window becomes integral to engaging with the digital artifact.

With the digital artifacts, I must move the posters by clicking and dragging in the fixed window as I read the text. With the digital artifacts, I stare at the computer screen, scanning my eyes around the poster and keeping my head and body still. While I do use my hands and body, it's minimal and it does not compare sufficiently to the labor-intensive operating of a printing press. The digital artifact also hinders me from haptic encounters with a certain texture of the

inked markings, the traces of a careful attention to the strokes (although the shaping of the lead blocks may be more fitting) of each letter.

The digital artifacts are not only representations of the posters, but texts framed with navigation affordances and constraints. The posters create a layering effect. “Layers,” Daniel Anderson and Jentery Sayers (2015) argued, “add verticality to our sense of composing,” a notion that allows them to understand that “[e]ach reading performs and even generates new versions of a text over time, but accumulated representations of those readings can be gathered, simultaneous, viewed through one another” (p. 80). For the Labadie collection, the digital artifacts are viewed through the materiality of the digital screen at one layer; but the posters are also viewed at another layer: the reduced poster size in the zoom window. These (digital) layers include analog experiences, particularly in relation to bodies: “clicking, touching, sliding, and scrolling, enacting the embodied materiality of the digital” (Anderson and Sayers, 2015, p. 82). In other words, layering debunks the myth that the digital is disembodied. The zoom window of each poster invites embodied action, creating an interactive visual-embodied experience. Viewers can see greater detail of the posters—texture, faint pen marks, and paper folds/creases—by zooming in at a close distance.

It’s not that the digital artifact lacks cultural affect. One way to think about the digital cultural affect is in considering the materialities needed and involved. This might mean understanding materials and bodies as extensions of each other. Specifically, hands are vital to engaging with tactility of digital cultural affect. With the poster “Preamble,” the cursor on my laptop hovered over the zoom-in feature, and my index finger pressed upon the mouse button to zoom in. The poster includes six paragraphs about IWW’s principles, goals, and a call to action (which I discuss further in the next chapter), which I could read more clearly. My body stayed still in my black leather desk chair in my apartment. I inhaled and exhaled as my eyes scanned the paragraphs in the fixed window. My hand rest on the wireless mouse with index finger

hovering over the button. But my visual attention overpowered this body position. I could not see all six paragraphs at one moment, thus I dragged the digital artifact around in the window.

For me, the labor required to access the digital archive is more intellectual and less manual. It was a labor that required a literacy of how to navigate the architecture of UM library's website. After nine years of education in college in the last twelve years, I have learned a literacy. Yet, even all these years of using the Internet and databases for research do not yield expertise. This calls attention to the heterogeneity of the Internet and databases knowledge, with archives being a prime example. "Archival materials," Elizabeth Yakel wrote, "are often considered to be part of the 'deep Web,' that portion of the Internet not easily indexed by search engines and therefore difficult to retrieve. . . . The 'deep Web' offers a great deal of archival information, but navigating Web sites or online databases that yield different levels of detail can be very confusing" (2010, pp. 102-103). While the Labadie Special Collections is hardly part of the deep Web, it does require a specialized literacy, particularly when visitors to its website (the UM library's website) must navigate various pages and rules.

Visitors who do find their way to the digital artifacts gain more than just visual apprehension of the posters. Visitors receive additional information about the posters that are not, for the most part, readily available in seeing the posters. Herrada and others worked to provide extra-textual information for each poster. This information is the paratext, which Gérard Genette remarked is "a certain number of verbal or other productions, such as an author's name, a title, a preface, illustrations" that accompany a text (1987/1997, p. 1). Genette continued: "although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to *present* it, in the usual sense of this verb but also in the strongest sense: to *make present,* to ensure the text's presence in the world, its 'reception' and consumption in the form (nowadays, at least) of a book" (original emphasis, p. 1). Genette emphasized that the paratext enables the book to be a book, and albeit Genette's study was on a traditional notion of print books, the concept of

paratext and an extension of it works well with these posters. The paratexts of the Labadie archive digital artifacts can be understood as a layering of the rhetorical and compositional decisions, makings, and interpretations. For instance, next to the digital artifact situated in its fixed window was/is metadata organized with categories, such as poster's unique ID, title, author/creator, city, province/state, country, heading 1, heading 2, and size (cm), and hyperlinks to other digital artifacts/texts.

Without doubt, providing digital access to the posters enhances the collection. Herrada indeed accomplishes her activist goal of providing wider public access. Sitting at my computer in my apartment, navigating the website pages, and interacting with the digital artifacts, I am still able to touch the artifacts through mediation: clicks, scrolls, navigations, and zooms. This mediation, however, erases some of the tactile and olfactory qualities of the posters. Perhaps some cultural affects are lost when engaging with the digital versions. As Alexis E. Ramsey noted, "one can argue that all texts, when digitized, lose something when confined to a screen" (2010, p. 84). Indeed, I lose a certain kind of tactile and olfactory experience as the artifacts are flattened upon the computer screen. I am reminded of my work life that is spent with many hours on the computer—receiving, sending, and responding to emails, reading books and articles, researching for this dissertation and other projects, developing an online journal, designing and maintaining a number of websites, teaching courses, and creating documents and deliverables. This cultural affect experience reorients my body to a present and future I have carved out for myself: a shift in blue-collar work and the manual labor needed to white-collar work and intellectual labor.

Herrada is fully aware of the limitations of the digitizing the posters, particularly in regards to sensory experience. In an interview with her, she asserted,

> with any kind of markings or anything that would be on that original, you wouldn't necessarily be able to see them online. If there was a tape, you could tell that it was posted somewhere then you'd have a deeper sense of how it might have

> been used. Then the field, the paper, the type of paper that they used, the printing process which you can't always tell from a digital image. . . . Texture of the paper. Some of these are glossies. Some of them are silk screen, some of them are newsprint. Some of them are hand painted. Some of them are handmade paper or different kinds of paper. There's a lot that gets lost when you're looking only at the digital, although it's better than nothing. You have a graphic image but if we digitize everything and throw away all the paper, I feel we'd be lost in the desert. (personal interview, January 20, 2016)

Herrada's remarks call attention to the fact that researchers still should/need to travel to sites where artifacts are. And, perhaps, digitized artifacts may not be the end goal. Alexis E. Ramsey contended: "And the goal of digitizing is often to entice the researcher into the archive to see, touch, and smell the real thing. Being able to touch and smell documents are important aspects of archival work because a researcher should be able to take account of the collection for him- or herself and not only through digital renderings" (2010, p. 84). Researchers need to engage with artifacts beyond simply the computer screen, dwelling with them, other persons, and their contemporary ecologies.

CONCLUSION

This chapter provided an understanding of the "behind the scenes"—the technologies used, the storage, the labor, archiving practices, and rhetorical decisions on an archive. They form the digital ecology as the posters are situated digitally. Librarians, students, UM staff, and I are situated in this ecology and moved by the discourses and actions of other bodies when working with the posters. My positionality and orientation to the digital archives raises the idea about literacy within digital spaces. With the digital archive and artifacts, I often had a cultural affect experience of literacy that evoked a sense of where I came from, what I know and don't know, and what kind of work I do now. During those moments, I also felt that I was missing

something from merely engaging with the digital artifacts on my computer. That feeling is a cultural affect one that also evoked to visit the analog versions of the posters.

Despite the benefits and affordances of digital technologies for analog artifacts, researchers still need to visit sites. Particularly in archival research, site visitations bring a different kind of experience, a cultural affect one that can evoke different understandings about the analog materials and a researcher's embodiment and research practices. Indeed, Gesa E. Kirsch and Liz Rohan (2008) posited that researchers ought to implement an "important, if undertheorized, research method": site visitation "where a historical subject lived and worked" (p. 5). Kirsch and Rohan assert that "Exploring a place and re-seeing a place as an archive teach the hands-on nature of research. . . . [It] is intricately linked with living, being present both mindfully and physically" (p. 5). In the next, I discuss engagements with some posters during non-digital archival visits and continuing to show the emergence of cultural affects within a different ecology.

CHAPTER SIX. THEORETICAL PRACTICE: LABOR, WORK, AND FAMILIAL EVOCATIONS

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The first time I visited the Labadie archives in Ann Arbor to check out some analog posters was in mid-February 2016. A couple of weeks prior, I had requested five posters to view: Industrial Workers of the World's "What is What in the World of Labor?", "Protect yourself, the Ku-Klux-Klan is anti-Jew, anti-Negro, anti-catholic, anti-foreigner and anti-labor", "Greetings", Carlos Cortez/Industrial Workers of the World's "There's so few of him and so many of us!", and B. Warrior's "Strike! While the iron is hot! Wages for housework." Visitors to the Labadie archive in Ann Arbor must view their requested materials in the Hatcher Graduate Library reading room, which is located nearly at the center of UM's campus on the eighth floor of the Hatcher Graduate Library building. After exiting the elevators, I walked down to the main hallway and through a set of doors. The reading room has two glass walls and a U-shaped desk. Two librarians always work the desk. Visitors must hand one of the workers an ID. Then, the UM worker passes along a key for visitors to lock up materials in the individual lockers down the hall. After receiving the key on my visit, I was told that I could bring my computer and phone, but no pens, liquids, food, or bags into the reading room.

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In this chapter, I use story, interviews, and a multi-sensuous analysis to show some cultural affects. Cultural affect is a rhetorical event in which one's lived, embodied experiences (re)emerge through intensities that (re)orient a set of relations and meanings. Cultural affect binds somatics and semiotics and builds connections between bodies, language, culture, and personal and social history in order to initiate a set of ethics in research, writing, and the world in general. Cultural affect is an experience in which readers/observers/audiences affect a text's meaning simultaneously as the text affects readers/observers/audiences and the meaning of

their past, subjectivity, identity, and embodiment. To be clear, cultural affect is not writing *about* people, texts, and objects, but attending to and undertaking encounters with people, texts, and objects. I use the three methods discussed in chapter three as I demonstrate some cultural affects that emerged in this dissertation's specific autoethnographic archival research, reflecting not just on methods and research positions, but also affective orientation and disposition at a number of points in the process. I have already practiced parts of these methods in the first four chapters, primarily story in chapters one, four, and five and interview data in chapter five. This chapter focuses on cultural affects as they are situated with(in) the archive through story and multi-sensuous rhetorical analysis; that is, my lived, embodied sensuous experiences of engaging with three of the posters in the archive.

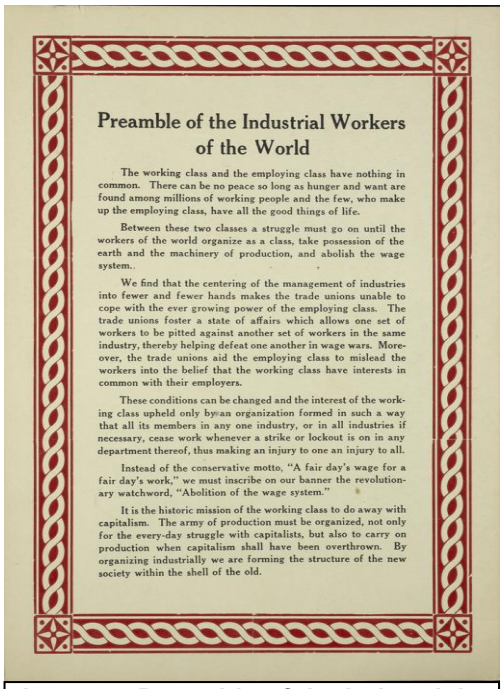
With each of the three "Labor" posters, I first briefly give rhetorical analyses, drawing on semiotic and affective orientations. While such analyses with these orientations are productive, I supplement them with articulations of cultural affect experiences as a way to show what attention to our cultural affects might reveal about relationships to labor and academic research, the practice of a working-class intellectual identity, and the beginnings of ethical engagement in the world. With this in mind, delineating cultural affect experiences offers a readjusting of cultural lenses and unveils, in this study, another layer of understanding labor that can include the body of the archivists, union laborers, and myself as a researcher. As I wrote in chapter one, I am less interested in chasing cultural affect, tracking it, or pinning it down, but more invested in noticing it and writing it (despite the conundrum that cultural affect cannot be written about, but experienced). As I mentioned in chapter one about the writing style in this dissertation, I present some personal stories, experimental prose, and images that shift from traditional academic prose as a way to expand our understanding of what counts as academic writing.

While the Labadie Collection has in total over two thousand posters and the "Labor" collection has over two hundred, I chose the three "Labor" posters for two reasons. First, they were the most interesting to me in terms of how they expressed ideas about the body and

embodiment through alphabetic text, content, design, and creativity; second, these three continued to reoccur throughout my research process, suggesting to me they had a cultural and affective impact on me (and possibly others).

PREAMBLE OF THE INDUSTRIAL WORKERS OF THE WORLD

At the June 1905 convention that formed Industrial Workers of the World (IWW), Father Thomas J. Hagerty, "a Catholic priest from New Mexico who had converted to Marxism even before his ordination in 1892," announced what would end up being the infamous opening IWW preamble line: "The working class and the employing class have nothing in common" (Kornbluh,



Preamble of the Industrial Workers of the World

The working class and the employing class have nothing in common. There can be no peace so long as hunger and want are found among millions of working people and the few, who make up the employing class, have all the good things of life.

Between these two classes a struggle must go on until the workers of the world organize as a class, take possession of the earth and the machinery of production, and abolish the wage system.

We find that the centering of the management of industries into fewer and fewer hands makes the trade unions unable to cope with the ever growing power of the employing class. The trade unions foster a state of affairs which allows one set of workers to be pitted against another set of workers in the same industry, thereby helping defeat one another in wage wars. Moreover, the trade unions aid the employing class to mislead the workers into the belief that the working class have interests in common with their employers.

These conditions can be changed and the interest of the working class upheld only by an organization formed in such a way that all its members in any one industry, or in all industries if necessary, cease work whenever a strike or lockout is on in any department thereof, thus making an injury to one an injury to all.

Instead of the conservative motto, "A fair day's wage for a fair day's work," we must inscribe on our banner the revolutionary watchword, "Abolition of the wage system."

It is the historic mission of the working class to do away with capitalism. The army of production must be organized, not only for the every-day struggle with capitalists, but also to carry on production when capitalism shall have been overthrown. By organizing industrially we are forming the structure of the new society within the shell of the old.

Figure 6. "Preamble of the Industrial Workers of the World" by Industrial Workers of the World (n.d.)

1988, p. 2). This remark situated an economic and social relation and introduced IWW and its philosophy and mission to its members and the general public. The political poster in the

Labadie Collection, “Preamble of the Industrial Workers of the World” (figure 6)[12], is sized at 36 x 26.5 centimeters (about 14” x 10”) and presents six paragraphs that establish the organizations principles, goals, and call to action.

A rhetorical analysis of the text and design would show that a narrative forms: two distinct classes are at odds—working class and employing class. This narrative stemmed from an exigency that motivated Father Hagerty’s notion of “nothing in common” and facilitated a cultural meaning between the two social bodies and their relation. The narrative includes the explicit origin of this struggle—the wage system—but with each iteration, the writer(s) called for specific actions: (1) “Between these two classes a struggle must go on until workers of the world organize as a class, take possession of the earth and the machinery of production, and abolish the wage system”;[13] and (2) “we must inscribe on our banner the revolutionary watchword, ‘Abolition of the wage system.’” IWW’s answer to the exploitative cultural narrative (re: wage system) and nature of its relations was organization, (taking back) ownership, and abolition. IWW’s narrative was a counter-narrative that involved organizing around unity and solidarity as well as taking ownership—both of the earth, a particularly Western paradigm in which humans reign over the natural world, and the machinery—as a way to call into question the means of production, similar to another U.S. economic and political mode: slavery.

In 1905, “abolition” and “to abolish” might have been associated with Black slavery in the United States—a racialized economic and political system that theoretically ended forty years

[12] Although the Labadie Collection does not provide a year of creation for the poster, I discovered that these six paragraphs are mostly unchanged as the IWW’s official website provides the preamble: www.iww.org/culture/official/preamble.shtml. Important to note is that this poster in the Labadie archive is not the original preamble; at the end of IWW website’s preamble page is an image of what appears to be the original preamble document, a very different visual presentation of the preamble. Although their visual textures differ drastically and a compare and contrast reading would be interesting, I focus on the Labadie archive poster due to brevity.

[13] This preamble is a revised version, appearing after a 1908 IWW Convention in the IWW Industrial Union Bulletin on November 7, 1908 (Kornbluh, 1988, p. 12). In the 1905 preamble, the second paragraph read: “Between these two classes a struggle must go on until all the toilers come together on the political, as well as on the industrial field, and take and hold that which they produce by their labor, through an economic organization of the working class without affiliation with any political party.” This amending attempted to form greater unity and emphasize economic rather than political action for an “industrial democracy in a worker-controlled, cooperative commonwealth” (Kornbluh, 1988, p. 6).

earlier. By recalling a not-too-distant past in which an economic and political system operated to oppress a segment of the population based on racial hierarchy, IWW's diction connected the current struggle to a historical struggle, possibly as a way to establish its set of principles, but also to work with historical language that connected some of the issues it faced to other political issues. Such language also called for greater unity and solidarity across racial lines, which again fit with IWW's general approach to the exploitative system.

The counter-narrative was also sustained through other rhetorical moves in the overall image, specifically in the design. Images rarely, if ever, communicate only a single message. As Roland Barthes (1977) asserted, "all images are polysemous; they imply, underlying their signifiers, a 'floating chain' of signifieds, the reader able to choose some and ignore others" (pp. 38-39). Design is an effective complement to what we identify as classic Western rhetoric: speech and written alphabetic text. As an unencapsulated and, in fact, "polyesterless" artifact in the archive, the poster presented a much more pronounced and salient border that contains the text. The border framed both literally and figuratively the six paragraphs with interwoven relations, stability, unity, and strength. The cranberry red border established a vibrant, yet modest, bold, yet inviting design that created negative space with curved lines that accumulate into a woven braid or rope. This design evoked an interweave of people and possibly classes: the working class must stay tightly bound as it moves in unison; the employing class and capitalist depend upon the working class and laborer, their ontologies defined by each other; and the sharp juxtaposition with the two classes having "nothing in common." One might even associate the left and right side of the border with Greco-Roman columns, communicating strength, stability, and elegance. These bold columns communicated "officialness," building credibility, but doing so through a cultural intertextuality. Before readers began to consume the six enclosed paragraphs of the analog poster, the design initiated an orientation of the viewer/reader to a set of relations between the organization, its identity, and its authority.

This rethinking of the narrative and class-based relation—both classes interlaced and dependent upon each other—worked effectively with the alphabetic text too. In fact, such a reading of the poster not only worked culturally, but affectively in relation to material conditions. The preamble states, “These conditions can be changed and the interest of the working class upheld only by an organization formed in such a way that all of its members in any one industry, or in all industries if necessary, cease work whenever a strike or lockout is on in any department thereof, thus making an injury to one an injury to all.” The rhetorical choice to bring the vulnerable and potentially injured individual body to the collective body asserted the consequences of not changing the conditions and called for workers to move in unison. IWW’s language did not resonate with the idea of small, increment actions to cause change; nor did it evoke ideas of the power of ripples within the system. Its language was affective by presenting individual bodies and potential harms done to them, but also harms done to the larger, unified body. This same tactic appeared with evoking a feeling of hunger for the body/ies—both the individual bodies and the collective body of the audience: “there can be no peace so long as hunger and want are found among millions.”

Cultural Affect Experience

I have shown in these last few pages a kind of brief traditional rhetorical analysis with some semiotic and affective considerations. A cultural affect orientation and experience of the poster would not replace such an analysis, but supplements it in a Derridean: “the concept of the supplement . . . harbors within itself two significations whose cohabitation is as strange as it is necessary. The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the *fullest measure* of presence” (Derrida, 1967/1976, p. 144). Cultural affect supplements layers of meanings and affects, one way being through with the poster’s materiality. For example, the stylizing of the alphabetic text has a humanistic typeface with visual marks reflecting the laboring of human hands in pressing the ink onto the paper. The font is a serif font, with little to no kerning and light weight strokes. As expected, the poster was made on an old

printing press with most likely reversed, relief printing blocks, transmitting traces of the tools and laboring body on the machine. That cranberry red woven border has imperfections and blemishes from when the ink bled or did not press securely onto the paper.

Such attention to the materiality could easily be semiotic or affective through critical analysis. But this materiality resonated with me, evoking a sense of work with the hands, arms, and torso. A cultural affect experience emerged: I could envision the printmaker arranging the blocks, setting the type, handling the inks, inserting the blank Irish cream beige 14 ¼" x 10 ½" poster into the machine, and rolling the press. But there was something else about the ink too, notably in the alphabetic writing. As I honed in on the inked letters, I felt a slowness of markings. There's some human quality—a human body laboring with the texture of the poster and of the inked lettering. Johanna Drucker remarked: "Repressing the blank face of letters on the page will never obliterate the record from the trace, nor wipe clean the persevering palimpsest of memory" (1998, p. 56). She also asserted: "As a form of individual expression writing is a somatically inflected sign, a production of the bodily self which seeks identity in an image of its own making" (1998, p. 59). With the digital artifact on the computer screen, I did not see or experience the same evocations, which may suggest a modification and/or even loss with the digitizing of the artifact.

Perhaps it was because, with the analog artifact, I had more possibilities with adjusting my body for visual-tactile apprehension. I could adjust my head to slightly different angles. Zooming in. Cocking my head to the left. I engaged angles with each movement, each head position. The visual texture changed accordingly. My perception shifted. I laid my fingertips on the poster, identifying that the ink of the font was not raised; it was, as I perceived with my naked eye, flush with the paper material. Yet, I felt the ink. I could touch the blemishes of some of the lettering without removing the ink. I touched them as they touched me. This space between us culturally and affectively moved my flesh: the investment of labor into making this activist artifact, this rhetorical deliverable. The labor and humans were both ever present and

absent; and the type of labor and humans were understood by own background in labor. Although I never worked at a printing press, I have worked similar machines requiring the value of hands and body: lathes, table saws, jigsaws, and planers.

The poster was smaller than I anticipated, and I imagined it could have been easily moved and stored, both by Wobblies, as well as the Labadie Collection librarians and staff. The overall size is slightly larger than a regular 8 ½" x 11" sheet of notebook paper, and I also measured with a translucent ruler borrowed from the UM reading room desk the title at the top—¼" height font, about an 18 pt. font. I did a general visual scan of the poster again, noting its pristine condition with no creases or folds or bends, which was impressive given it was probably or close to one-hundred years old. The material was sturdy, close to cardboard packaging material, but not as thick, and also flexible and wobbly. Of course, I had no information on when this poster was exactly created, where it was presented, and the places in which it traveled. Even on the back, no information provided its historical context(s); only in the bottom-right corner was penciled "S3-13" and "SCLP0506 LA," which were notes by UM librarians. As the case with so many instances in this dissertation research, the text was decontextualized and recontextualized. But I extracted these details because of semiotic opportunity. In other words, my ability to visually and haptically work with the poster opens the opportunity for more semiotic analysis. I used a tool to measure, I flipped the poster to check for any clues, and I pulled back and closed in at different angles on material features. Semiotics, however, can only take a researcher so far.

Cultural affect, on the other hand, can emanate other understandings and experiences. With "Preamble," I put my large, aquiline-shaped nose to the poster, inhaling the resembling scent of old paper; not dusty, but vanilla-like and fruity almond-like with a tint of musty and woodsy odor. I lifted my head back, and then moved forward again to smell it. It was a redolent of paper and ink, and each time my nose inched toward the poster, some feeling ran along my skin and incited a vague memory. It was a moment I could not specifically recall; only

the smell, that smell of old paper. Laura Marks (2002) opined, “When we smell, we are able to re-create this sense of past in our own bodies—lucky for us, because these are memories that often can’t be apprehended any other way; unlucky, because the memories smell brings us can be overwhelming” (p. 114). The memory associated with the smell of the poster had nonspecificity. At the same time, there was a particularity to it, understandable since “[s]mell asks to be sensed in its particularity, in an engagement between two bodies, chemical and human” (Marks, 2002, p. 114). Despite the nonspecificity, the smell had meaning—both personal and cultural.[14] A number of questions emerged: Where had I smelled aged paper before and derived pleasure or been attracted to it? Was it in my dad’s basement and shed—a place where tools and work benches and newspapers and other hoarded materials resided—when I was growing up? In my dad’s other work areas, where he laid newspaper down as a way to absorb oil and other automotive fluid drips and spills? Or, perhaps it was my grandpa Rocco’s trailer (see figure 7)?

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My grandpa Rocco, who is my mom’s dad, went to Lewis University in Romeoville, Illinois because of a football scholarship. Although he only stood five foot five inches, he was stocky with a square frame. My family has told me stories about “Chico”—a nickname he picked up when he was young and stayed with him until his passing in 2015—and his ambition and drive on the football field. As a running back, he was especially small for the game, but he somehow set numerous Lewis University football records that continue to hold to this day. He was a workhorse in football.

[14] Much research has shown that human olfactory systems do work beyond the cultural, especially with odorless chemicals. Laura Marks noted that “they speak directly to the most primitive part of the brain, the hypothalamus or ‘reptilian brain,’ without ever making contact with consciousness” (2002, p. 115). But such acultural sensory experiences are not of interest to me, and in fact, I think most of our olfactory experiences are culturally-related.

Figure 7. Two images of Rocco "Chico" Mavigliano's Des Plaines, Illinois trailer. Photographs by author.

After college, Chico did get drafted by the Green Bay Packers, but injured his knee and had surgery before the start of the 1952 season. He never fully recovered from this surgery, and his football days were short-lived. My family has also told me stories about how even if he hadn't gotten injured, he would have been too small to have a NFL career. But we keep the story of his injury and surgery as the cause for the end of his football days. Shortly after the surgery, Chico returned to Chicago, accepted the end of a potential football career, and worked for Royal Pipe & Supply of Melrose Park as a clerk and bookkeeper.

I'm unsure when Chico exactly moved to Des Plaines, IL—a northwest suburb less than twenty miles from downtown Chicago and three miles from O'Hare airport—and into the double-wide trailer for the last forty years of his life. In my preteen years, my mom, brother, and I would go visit him in that trailer. At those visits, I remember seeing stacks of newspaper clippings from his football days. The stacks always sat on his kitchen table, producing that aroma of old newspaper: vanilla-like and fruity almond-like with a tint of musty and woodsy odor. During the visits, he would recall fond memories of those days as joy filled his round face. Included in those tellings were moments of disappointment and failure. "I could have been rich and famous and living in a fancy house," he would say tongue-in-cheek as we crowded around his tight living room with the sounds of airplanes arriving and departing from one of the busiest airports only three miles south of us. Sports and his athletic body were the means to "make it." His body was

crucial to class mobility in terms of economics. In general, class mobility needs the body, particularly an abled body. But when the body fails or is oftentimes marked in particular ways—racialized, gendered, sexualized, and abled—that mobility creates immobility. Economics as the means for class movement is key, but not essential. Race, gender, sexuality, nationality, and the cultural practices—such as language, lifestyle, hobbies, values, and beliefs—that work within these social identities also factor into (im)possibilities for class mobility.

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The smell of paper with the "Preamble" poster set off a whole host of associations that connect to my own set of values as a working-class person and the desires of the working-class: Rely on your body, not your intellect to make it through the world. My past was ever-present. And the smell was distinct, one in which science has shown that the chemical compound breakdown in paper produces such an aroma, but not all of my familial places housed old paper (let alone 1905 paper). I cannot provide irrefutable explanations for this connection between the effects of chemical breakdown and places in which old paper did not exist. But, what comes to mind was my projection onto this artifact—a projection that included my months of engagement already with the archive and the "Labor" posters, my working-class subjectivity, and my experience with labor as a child and adolescent in these familial places.

The story about Rocco may not appear to help me analyze the poster better. However, it revealed to me the emphasis that working-class subjects—whether activist or not—have on their bodies for everyday work practices and job futurities. I can identify, and might I say "understand," the labor Wobblies dedicate every day, the body they depend upon to carry out such labor, and the justice these IWW activists fight for. Affect cannot be separated from the culture in which it emerges and finds itself (and likewise, culture is saturated with affect). In all, the materiality of the poster touched me visually and olfactorily as I touched visually and olfactorily the poster, connecting my cultural orientation to the Labadie archive's cultural affect and the IWW activists' affective culture. In doing so, I came to learn about the need to value

both mind and body. While the mind and body is continually separated conceptually, particularly within Western paradigms and for academics in the academy, they are interrelated and must be acknowledged and valued within academic work. Reading, writing, researching, thinking, and engaging with others requires a labor upon the body that oftentimes is unacknowledged and undervalued. Attention to cultural affect offers a possibility for acknowledging and valuing the body—and mind—within given historical and political situations.

Multi-sensory attention and engagement opens greater possibilities for cultural affect experiences. With "Preamble," my olfactory experience evoked nostalgia, an initial semi-unclear, but, upon reflection, vivid memory. As Marks explained, "Smell follows a path to symbolization. Interestingly, discriminating among smells activates the right hemisphere, the language center. . . . find discriminations about smells start to merge with the processing of language and images" (2002, pp. 121-122). My visual and tactile engagement with the poster raised a sense of labor to produce, to mark, to make the poster. These sensory experiences with the material artifact affected me as I simultaneously affected this poster's meaning by the traces of my culture projected upon it: my working-class background emerged to feel connected to both the content and the material. This differs from Roland Barthes notion of the punctum, which closely resembles cultural affect. For Barthes, the punctum was allegedly beyond representation as it "break[s] (or punctuate[s]) the *studium*," which is a culturally created and motivated part of a text. The punctum "rises from the scene, shoots out of it like an arrow, and pierces" (1982, p. 26). Barthes suggested that the punctum was a "sting, speck, cut, little hole-and also a cast of the dice. A photograph's *punctum* is that accident which pricks me (but also bruises me, is poignant to me)" (1982, p. 27). But Barthes' notion of punctum is related to visual apprehension; cultural affect is multi-sensuous. The punctum suggests a kind of a negative, harmful effect; cultural affect does not necessarily harm (although of course it can) or wound bodies, but undertakes, orients, and reveals bodies and their values. With "Preamble," my body breathed, skin touches-ed without recess. Cultural affect engaged movement, in movement; it

shifted, reoriented me toward my cultural background and attentiveness to my subjectivity: a working-class man. Intensity built in my blood, rushing along the veins and outward to my skin as it directed me to this subjectivity. Barthes partitioned punctum and stadium. Cultural affect coalesces them.

PROTECT YOURSELF

In the 1920s, there was a striking rise in KKK membership in the United States. Howard Zinn (2005) explained, “The Ku Klux Klan was revived in the 1920s, and it spread into the North. By 1924 it had 4½ million members” (p. 382). Part of this resurgence of White Supremacy was due to the immigration influx. In addition to the cultural resurgence, the U.S. government also implemented policies that aligned with White Anglo-Saxon Supremacy:

> Congress, in the twenties, put an end to the dangerous, turbulent flood of immigrants (14 million between 1900 and 1920) by passing laws setting immigration quotas: the quotas favored Anglo-Saxons, kept out black and yellow people, limited severely the coming of Latins, Slavs, Jews. No African country could send more than 100 people; 100 was the limit for China, for Bulgaria, for Palestine; 34,007 could come from England or Northern Ireland, but only 3,845 from Italy; 51,227 from Germany, but only 124 from Lithuania; 28,567 from the Irish Free State, but only 2,248 from Russia. (Zinn, 2005, p. 382)

These statistics and the context of the early twentieth century show a number of ways that the U.S. government exercised White Supremacy institutionally, which also reflected a cultural and racial paradigm among the KKK. Whiteness, clearly, had a much different meaning than it does today, and it is not just non-White skin tone the Klan feared and attacked, but also practices with those non-White people: non-Christian and non-Protestant religions (Judaism, Buddhism, Catholicism, Islam) and low-wage labor.

During the 1920s, Ralph Chaplin, an illustrator, writer, and labor activist from Chicago, either gifted to the Labadie Collection or created the later-donated poster “Protect Yourself, the

Ku-Klux-Klan is anti-Jew, anti-Negro, anti-catholic, anti-foreigner and anti-labor" for IWW (figure 8). Cathy Baker noted that the poster was likely produced in this decade because of a written note in the upper-left-hand corner: "Labadie Collection gr[?]: Ralph Chaplin 1932 July 7," which was probably the date in which the poster was donated to the Labadie archive (personal

Figure 8. "Protect yourself, the Ku-Klux-Klan is anti-Jew, anti-Negro, anti-catholic, anti-foreigner and anti-labor" by Industrial Workers of the World (n.d.)

interview, March 16, 2016). Created in Chicago, "Protect Yourself" measured 91 x 61.5 centimeters (about 35" x 24"). Out of the three posters in this dissertation, it was by far the largest, which allowed its message, design, and medium to function rhetorically with much more impact. With its light elm brown background and solid sans serif black font, the top of the poster read in bold capitalized words "PROTECT YOURSELF." Below these words was a black square with a Ku Klux Klan member dressed in a white hood and holding a double-barrel shotgun. To the right of the KKK member was alphabetic text beginning with: "The Ku-Klux-Klan is." The next lines list what the Klan opposed, hated, and discriminated against by expressing the

preposition “anti”: anti-Jew, anti-Negro, anti-Catholic, anti-foreigner, and anti-labor. Under this main message was a closing: “Organize Industrially LINE UP! Join the I.W.W.”

The primary focus of “Protect Yourself” was on hatred and discrimination. Implicitly, the KKK became associated with the capitalist, hence suggesting the idea of the capitalist as unethical, racist, xenophobic, and religious discriminator. Historically, anti-Catholicism dates back to the early days of the British colonies in North America where Protestants hindered Catholics from settlement in the colonies. Such anti-Catholic sentiment lingered into the nineteenth century when the 1840s experienced the immigration of many Irish and German Catholics into the U.S. Furthermore, the U.S. experienced another wave of immigration from Europe at the end of the nineteenth century. Particularly with this last wave, WASPs (White Anglo-Saxon Protestants) moved toward more assimilation strategies and tactics: invention of annual Flag Day, which was first celebrated in 1877 and took off as a holiday in 1890; the desire in 1889 to establish flag poles and displays at all public schools along with the recitation of the Pledge of Allegiance; campaigns to have civilians regularly salute the flag, which citizens seldom did previously; among others. Although assimilation was forced culturally, this was a pseudo gesture because many White Anglo-Saxon Americans still believed in racial separation and hierarchy. In the beginning of the twentieth century, when White Anglo-Saxon America(ns) did not identify Irish and Italian Catholics as racially White, Irish-Americans and Italian-Americans became labeled as Other, the inferior opposite of the Occident within orientalist, colonial paradigms. Orientalism positioned the White European (re: White Anglo-Saxon Protestants) as superior, God-chosen, and destined (and justified) to dominant the Other—non-White, non-masculine peoples—and the Other’s lands, resources, and bodies (Said, 1978). Justification for such domination often resonated with rhetoric of the Other as backwards, different, passive, and open for domination. “Protect Yourself” attempted to work across racial, ethnic, and national differences by situating labor as a cultural Other.

Although “Protect Yourself” emphasized the wide-ranging of hatred and discriminatory ideas of the KKK, it also called for unity and activist organizing across social identity platforms. In contrast to the “Preamble” and the articulation of a narrative about class conflict, “Protect Yourself” showed the exigency in which IWW activists worked to build unity and solidarity through inclusion and fight a number of oppressive systems: capitalism, White supremacy, and nationalism. This intersectional justice and inclusivity paradigm was a continual practice for IWW. As Dylan Miner (2007) noted, “the IWW was much more than an industrial union. In fact, the IWW was (and continues to be) an anarchist-affiliated cultural and social organization. . . . Unlike the racist and sexist histories of North American craft unionism, Wobbly industrial unionism has always welcomed racialized, foreign-born and female members” (p. 57). In “Protect Yourself,” this inclusiveness and unity *began* to work toward a unified identity that recognizes differences and fight together against oppressive powers.

Cultural Affect Experience

With the “Protect Yourself” analog artifact, I had a multi-sensuous engagement: haptic, olfactory, and aural senses kicked in as I sat in the Hatcher Graduate Library reading room. My hands flipped the poster over and back, listening to the noise of a slow swish as I carefully turned it over—an action that most likely would not have happened with this poster that hung on a wall in the early twentieth century. This, of course, was a different way of engaging with the artifact in contrast to the digital version. As Susan Howe (2014) remarked, “The nature of archival research is in flux; we need to see and touch objects and documents; now we often merely view the same material on a computer screen—digitally, virtually, etc.” (p. 9). Indeed, we read differently with digital texts in comparison to analog texts, as for example with the eye navigating the digital interface (re: screen) differently than the analog interface (re: paper). The eye does not simply gaze; rather there is a visually tactile experience.

The sheer size of “Protect Yourself” can capture a viewer’s attention intensely. Indeed, during several UM reading room visits, I was surprised; taken aback at the size of it. Measuring

at 91 x 61.5 centimeters (35” x 24”), data I knew from the digital poster’s paratext information online, the poster, unlike “Preamble,” was much larger than I had imagined when I simply encountered and analyzed it digitally. Seeing the whole poster and its actual size with me a foot away positioned me differently than the digital version. Its materiality aligns with what Margaret Timmers (1998) argued about the power of posters in general: “By its nature, the poster has the ability to seize the immediate attention of the viewer . . . During that span of attention, it can provoke and motivate its audience—it can make the viewer gasp, laugh, reflect, question, assent, protest, recoil, or otherwise react.” (p. 8). Timmers’ list of reactionary verbs primarily evokes a pathos appeal as well as, arguably, affects. But, similar to affect theorists, the cultural influences and embodiments of these reactions are neglected.

Unfortunately, my olfactory experience with “Protect Yourself” was nulled because the poster was in an enclosed casing. This casing was, as UM conservation librarian Cathy Baker remarked, an older method that uses double-sided tape to secure a polyester film. Baker asserted that the “Protect Yourself” poster was the “absolute worst case scenario for an encapsulation. In the first place, it’s not encapsulated. Encapsulation means basically, at least in preservation terms, sealing this completely from the air, any exposure to the air” (personal interview, March 16, 2016). Part of the issue was that “Protect Yourself” is not made with strong, good quality paper; it was equivalent to newsprint in which “it’s just ground pulp—very unpurified wood fiber which has a lot of lignin in it, and lignin is death on paper. It’s what causes this yellowing to occur” (personal interview, March 16, 2016). Lignin, “an organic substance binding the cells, fibres and vessels which constitute wood and the lignified elements of plants,” causes newspapers to discolor to yellow when exposed to sunlight (International Lignin Institute, n.p.).

Using Royster and Kirsch’s method of critical imagination, I thought about what this might suggest about how long Chaplin or the creator(s) of this poster expected the poster to last. Possibly, this poster in particular spoke to a certain time and place, whereas the IWW “Preamble” poster attempted to be more universal, timeless, binding. If “Protect Yourself” was

created and circulated in the 1920s, it would make sense given the aging of the background color and its message (i.e., the Klan figure in the poster recalls Klan members in *Birth of a Nation*, which appeared in 1915, because of the skinny, extended KKK hood at the top). Or, does the paper choice perhaps indicate a bricolage situation? Chaplin or the creator(s) may have lacked resources, hence the use of cheap paper, but felt the exigency of the situation for various ethnicities and working-class laborers to unite. But this would be purely speculation. I was detached from the people, context, and situation, and rather I sat within the contemporary ecology.

This ecology included a variety of other material sources, some of which are at my disposal, such as tools. On one of my visits to the UM reading room, I asked Kate at the reading room desk for a ruler to measure various parts of the poster. She handed me an 18" translucent ruler, and I began measuring different elements of the poster. As I took notes of quantifiable data from my measurements, I thought about my time working on cars—identifying the right size socket for the head of a bolt—and working construction—using my tape measure to measure out cuts and spaces. My cultural background of manual labor and of the body as central to living, making a living, and being in the world peaked through my research. Persistently present, but seldom seen. It oriented me to this poster and how I conducted my research. Did it matter that I measured discolored stripes, perhaps water marks, that ran across the top and bottom—roughly 1 3/8" wide? Or that the "Protect Yourself" lettering was 6" tall font? Or that four strips of tape were on the back of the poster—an observation I could not have made with only seeing the digital version—with two of them running the length of the top and bottom (about 1 ¼" wide brown tape) and two in the lower half and covering one vertical fold and one horizontal fold in which the poster composition broke? Maybe not. But I was collecting data, unsure if/why this data might be useful to my project. And while I could decide not to include such data, I feel that the process of collecting it illuminates a cultural affect. The same way we cannot escape culture

and our cultural makeup, I/we are never affectless; I/we are always affectful.[15] The measuring and observations—the parallels for me that emerge—call attention to a cultural affectfulness.

Despite the polyester enclosure of the analog poster, "Protect Yourself" subtly called attention to my hands and digits. Measuring the poster with my hands and the ruler evoked my non-academic past, and I reflected briefly on my relationship to academia and being an academic. But another cultural affect lingered more powerfully. It had less to do with my tactile experience of the poster's materiality and more to do with my visual apprehension of the alphabetic text.

Two explicit words (anti-foreigner and anti-labor) and one cultural belief (racism derived from the Ku Klux Klan) evoked a cultural affect experience. These words and belief created a singular event that relays to familial bodies and blood: my two grandpas Filippo Bratta and Rocco Mavigliano. In the first half of the twentieth century, both emigrated to the United States: Filippo from Bari, Italy, a port city on the southwest coast of the country; and Rocco from the Calabria region in southern Italy. In Italy, northern Italians had a history of discriminating against southern Italians due to their assumed ancestry to African and Arabic origins. From 1880 to 1921, "some 4.5 million Italians came to America" with about "80 perfect of them [coming] from the poor, backward southern portion of Italy" (Cosco, 2003, p. 4). Their arrival came with continued discrimination from White America as they were not deemed White as they are now in the twenty-first century. John Higham noted that "Italians [who emigrated to the U.S.] were often thought to be the most degraded of the European newcomers. They were swarthy, more than half of them were illiterate, and almost all were victims of a standard living lower than that of any other the other prominent nationalities" (qtd. in Cosco, 2003, p. 3). Racism against Italians pushed these immigrants to hide their Italianicity. And after World War II, Italian-Americans

[15] This idea of "affectless" and "affectful" comes from a conversation with my dear friend Jake Riley on August 1, 2016. Again, this conversation illuminates a kind of ecology that I/we are embedded in—one in which affects and ideas always circulate, embodiment is always discursively-oriented, and orientation is always culturally-situated.

continued to hide their ethnicity, hoping to blend in and/or assimilate to White America. As Kym Ragusa (2003) stated:

> For my family, as for many Italian Americans, white flight was the culmination of an escape from the desperate poverty of southern Italy. It was the last leg in a series of migrations—from Italy to America, from immigrant slum to ethnic neighborhood—and these migrations themselves were inextricably linked to provisional class ascension and the ascension of whiteness. The move from the ethnic neighborhood to the outlying suburbs was the completion of these migrations. It held the promise of assimilation into the dominant white culture, in exchange for a final displacement of the "Old Country" as both home and ideal. The suburbs became a place of forgetting, of leaving history behind. (p. 218-219)

It is, however, also well-documented by many sources about the racism Italian-Americans perpetuated in the United States, especially toward Black people. Despite Italian-Americans suffering from racism from White America, they also enacted colonialist paradigms—creating, sustaining, and disseminating a (meta)narrative based on hierarchical binaries: self/other, progressive/backwards, culture/nature, civilized/primitive, man/woman, and so forth. They adapted racist paradigms in order to assimilate to Whiteness, a move that clearly worked considering Italians are raced as White nowadays.

This cultural history connects to the cultural affect that emerged with "Protect Yourself." It was a cultural affect that had less to do with my labor background and more with my Italian roots, the racism in my family, and the assimilation to White America. It also produced a pensive, yet ruminative mood—one in which I became oriented to the ugly stories that live in my memory and blood. An intensity augmented just above my stomach, but below my breast plate. It began to ripple to the outer surface of my body—my skin. I did not try to suppress, push, dispel, quell, or fight the intensity. I let it build, gain momentum. The ugliness sharpened, and I decided that I needed to dwell in the ugly stories, careful not feel guilt or anger; but to learn.

“Even the ugliest stories,” Tim Dougherty wrote, “are instructive for us in this moment as we constellate them with other histories” (2016, n.p.). This cultural affect brought to the forefront my Whiteness, even if that Whiteness would not have been categorized as such in the early twentieth century.

My uncles tell me stories about grandpa Filippo working construction in the 1950s, 60s, and 70s. “Niggers, kikes, and spics,” they would tell me he would say, “are lazy and thieves. And they take our jobs and do shitty ass work.” My dad never talked about this. And when I was an early teenager, I asked him once about it and all he could say was “grandpa has some beliefs.” Confused and unsure how to respond to his comment, I simply said “oh” and remained silent. A few years later, I could recall pretty much the only time my dad actually discussed race. He told me how when he was in high school, he could not understand how his White and Black peers hated each other so much when they lived across the street from each other. He could not understand how people from the same neighborhood despised one another based on their skin tones.

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Human skin holds the body together, playing a major part in keeping the muscles and organs in place and veins in tack for blood to circulate. It holds together the ecology of the body—set on the outside, yet integral to the functioning of the body. It can get punctured, yet heal; burned, yet mostly regenerates; sheds daily, yet simultaneously regrows. Skin cells are our selves. Skin is the outer surface of the body, a massive organ of the integumentary system with cultural connotations. Skin is a biological entity, but it is also a cultural phenomenon. My slightly olive-shade skin communicates Whiteness.

Skin touches our flesh, keeping in tack muscles and fat and giving a visible form to the body. But flesh is also what Maurice Merleau-Ponty identified as Being: “Flesh is not matter, in the sense of collections of corpuscles, and it is not ‘some “psychic” material.’ Generally speaking, it is not a material or spiritual fact or collection of facts. Nor is it a mental

representation" (Cataldi and Hamrick, 2007, pp. 3-4); rather, flesh is an element of Being, as Carol Bigwood (2007) noted: "Flesh is neither matter nor psychic, but a kind of 'element' like earth, air, fire or water which all of us share. . . . It is the condition of their [i.e., everything animate and inanimate] interaction and intermingling" (p. 102). Flesh is the seer seeing the object or other simultaneously as the seer is being seen by object or other; the hand touching the object or other simultaneously as the hand is being touched by object or other. Flesh is the both-and, the in-between, the liminality. It is a sensible sentient woven with the world in which it finds itself. Flesh is the living body in lived experiences. My flesh sees the skin color of itself and the other, an orientation generated by my cultural affect experience with "Protect Yourself."

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The rhetoric of "Protect Yourself" operationalized cultural affects that brought to the surface part of my non-academic past, family heritage and racism, and my Whiteness. As I reflected on these cultural affects, I concluded a number of insights and ethics. First, I was reminded of my liminality in the academy: a non-traditional student with vocational skills and experiences. As a scholar and teacher, I also thought about how many college students are similar, having come to the academy from different cultural backgrounds and for different reasons and goals. Second, "Protect Yourself" subtly reminds us that Whiteness has been a fluid social construct, despite the myth of stability and eternalness of it as a racial category. Knowing some of my family history as Italian and how Italians were understood and treated in the early twentieth century allowed me to approach the artifact differently than a simplified racial binary of White/Black. This segues into a third takeaway from the cultural affect experience: my racist family history, my present racialized body, and some of the necessary ethics in telling stories. People who I identify ethnically with were discriminated against because of their race and ethnicity, but many of them assimilated to Whiteness and continued the same type of discrimination they had faced. Rather than taking a more conservative, decontextualizing position, such as "Italians weren't always White and look how they overcame those obstacles,"

which is an argument I have heard many times from Italian-Americans, I remind myself again of the choice I made years ago: to address the system of Whiteness and White supremacy and its discriminatory and inhumane treatment of people.

WHAT IS WHAT IN THE WORLD OF LABOR?

The last poster for this dissertation is the one that initially grabbed my attention with the archive: “What is What in the World of Labor?” (figure 9). Through artistic and activist creativity, the IWW poster rhetorically presented a narrative about two classes in battle in an exploitative system and called for unity and solidarity. Based on the attrition of the poster, it was likely created and appeared in Chicago in the first-half of the twentieth century. Although no date was

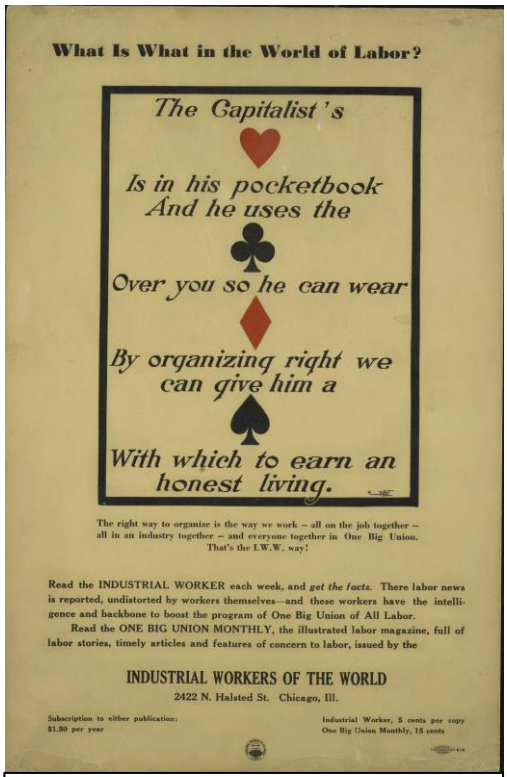

Figure 9. “What is What in the World of Labor?” by Industrial Workers of the World (n.d.)

available, Julie Herrada claimed a possible 1918 publication date. After some research on IWW’s history, I learned that the poster must have been created between April 1933 and

February 1970[16] because of the address at the bottom. The poster was slightly weathered with a cream beige background, midnight black serif typefaces, and two crimson red and two solid midnight black symbols. The overall size of the poster was 37.5 x 24 centimeters (about 15" x 10"), but the main focus was on a bordered section resembling the ratio of the height and width of a playing card (roughly 20 x 15 centimeters/8" x 6"). With the playing card situated within the poster, the poster aesthetically resembled a Modernist design in which artists in various artistic practices challenged Realism, industrialism, leisure, and bourgeois society. The oversized playing card, which appears directly below the title of the poster, presented a combination of alphabetic marks and well-known symbols from a deck of playing cards: heart, club, diamond, and spade.

A deep rhetorical analysis of "What is What" would unveil the same social narrative in "Preamble," but with more specificity on the body and embodiment. These two bodies created a cultural narrative with affective connotations that (1) illuminated the workers' bodies and (2) exposed the exploited labor. Initiating the narrative in the playing card with "The Capitalist's" on the top line, the poster quickly offered an enjambment with one of the capitalist's body parts: a crimson red heart symbol. Below this symbol was the line, "Is in his pocketbook." Understandably so, the possessive pronoun "his" gendered the capitalist—and capitalism—since primary capitalist endeavors were done by men and more often than not framed by (hyper)masculinity. By using the possessive pronoun, the IWW activist(s) generated, or rather perpetuated, the idea that capitalists were men and not women, which was/is not necessarily untrue; it simply called attention to power and gender: patriarchy.

With this opening for the poster, viewers could/should deduce that capitalists did have a heart and feelings. The poster, however, presented the capitalist's feelings as "in his pocketbook"—concealed; they could be pulled from the pocketbook—as any item in one's

[16] 1933-1970 is when IWW had its longest location for its Chicago general headquarters (http://www.iww.org/headquarters/oldghq.shtml)

pocketbook can be presented in visible space—but they remained hidden. More importantly, and what really set the scene for the overall message, was that the imagery called attention to the capitalist who made moves based on desire for acquiring money for the wallet in his pocket. Valuing money, the capitalist dehumanized labor through intention: profitability. The poster presented an abstraction with the nuanced tone of dehumanization; profit over humans.

After the IWW activist(s) set this scene, they made rhetorical moves to evoke affect, explaining how money and profit were acquired for the pocketbook—more specifically, *physically* acquired in the relation of capitalist to worker. The creators wrote, “And he uses the” as they transitioned to a second playing card symbol: black club. The next line continued the thought/sentence with “Over you so he can wear” and finished the thought/sentence with a red diamond. Again, any literal representation of the body was absent, but the rhetorical imagery implied bodies as well as evoked the affective relations of bodies within labor actions. Workers were affected by the hierarchy; their bodies used and alienated for the production of material goods (soon-to-be commodities). Viewers could/can infer that workers were being beaten—whether literally or symbolically—to produce commodities that would enter the market for profit acquisition. The heart and club functioned to create not only a pathos appeal, but also an affective appeal: bodies were affected by and affected the hierarchical relation between capitalist and laborer. This affective signification connected to both the abstractions of the bodies and unnamed embodied subjects.

The IWW activist(s) shed light on the violent background of the politics of economic production: “he [the capitalist] uses the [club] over you.” Viewers of “What is What” might have understood a narrative about the affective context of bodies and objects—one based on exploitation and injustice. This poster’s expression of this rhetorical narrative was/is indicative of the exploitative practices in late industrial capitalism. IWW activists created a narrative about labor relations and also a story that represented intensities of workers’ lived, embodied experiences. Workers’ bodies felt/feel the intensities of the capitalist’s club—a narrative laden

with affect. As workers extracted resources or physically made commodities, the capitalist brought the commodity (in)to the public. In doing so, the capitalist and the market created and circulated an affective commodity; consumers experienced the affects and affected the objects through their exchange; and consumers also purchased commodities based on their cultural tastes. In the end, capitalists profited from this affect and signification: they used the profits to don diamond jewelry.

Both the diction of “wear” and the symbol of a diamond alluded to the presence of a body: bodies wear jewelry. And the bodies that could afford jewelry are typically of the middle and upper classes. The IWW activist(s) may have been working with irony and satire in delivering their message because many of the union workers in the IWW were miners, extracting resources from the western United States. In fact, IWW was established in 1905 in Chicago by fighting against Colorado mining operations. William D. Haywood, Eugene V. Debs, Daniel De Leon, and Mary Harris “Mother” Jones were the co-founders and some of the initial leaders of the organization, representing farmers, factory workers, and loggers. However, during the late nineteenth and early twentieth centuries, miners, led by Mother Jones, organized strikes to protest the dangerous working conditions with little pay and long hours. This poster, arguably, called particular attention to these miners through an affective appeal. And in doing so, the idea that the capitalist abused workers to don diamonds—a resource obtained through mining—was connected even more tightly to the labor and bodies of workers.

The “What is What” IWW activist(s) completed their message by working with an inversion with the last suit: “By organizing right we can give him a,” and then a black spade was presented. The combination of the alphabetic text and the spade was a peculiar choice. Of course, the IWW activist(s) needed to use the fourth playing card symbol in order to have symbol coherency; and of course, they needed to end their message with a call to organizing and becoming a union member. But why give the capitalist a spade? The answer may lie with the final line. Below the spade, the words “With which to earn an honest living” appeared. The

poster did not necessarily represent the idea that the capitalist and worker ought to change places, a basic inversion that would continue a capitalist class hierarchy system; rather, the idea might have been that the capitalist's embodiment, first, needed to experience the labor of the work and be affected by the working-class tools. If done, the capitalist would gain a better understanding of the physical investment and exertion, changing working conditions, and employee-employer and labor-capital relationships. Second, the idea underscored the fact that the capitalist lived and worked a dishonest life—one based on greed and exploitation. Affect marked laboring practices: manual labor was honest work whereas the labor of the capitalist was not. The poster gave viewers who are part of the working class a clear depiction of the structure of their labor life and necessary actions to develop a different set of (ethical) relations.

Those actions were presented in IWW's use of affect to recruit workers. Below the framed playing card, IWW expressed the overall philosophy of the organization: "The right way to organize is the way we work – all on the job together – all in an industry together – and everyone together in One Big Union. That's the IWW way!" Following this ethical message, IWW wrapped up the poster with the following statements:

> Read the INDUSTRIAL WORKER each week, and *get the facts*. There labor news is reported, undistorted by workers themselves—and these workers have the intelligence and backbone to boost the program of One Big Union of All Labor.
>
> Read the ONE BIG UNION MONTHLY, the illustrated labor magazine, full of labor stories, timely articles and features of concern to labor, issued by the INDUSTRIAL WORKERS OF THE WORLD.

These closing remarks, obviously, functioned as a call for viewers to subscribe to the *Industrial Worker*. But the poster also provided some striking language as a way to hone in on representations of working-class and capitalist bodies, cultivating in its targeted audience—laborers—a cultural narrative. These IWW activists rhetorically used alphabetic text, symbols,

and design to create an interaction between poster and audience that required viewers to reflect upon the narrative, which does three things: (1) unveiled the capitalists' affect: to profit by affecting exploitatively other bodies and labor; (2) emphasized the relations of bodies within labor actions: workers exchanged their bodies for wages and sustain the economic system while also being affected by the hierarchical class structure; and (3) affectively called for unity to change the system and current relations between laborers and capitalists.

Cultural Affect Experience

My cultural affect experience with this poster was not immediate; and in fact, it was only after I attempted, and failed at, a certain research strategy that I felt a lingering cultural affect. That strategy was Jacqueline Royster and Gesa Kirsch's "critical imagination," which is "an inquiry tool, a mechanism for seeing the noticed and the unnoticed, rethinking what is there and not there, and speculating about what could be there instead" (2012, p. 20). During research, scholars can use critical imagination to "engage, as it were, in hypothesizing, in what might be called 'educated guessing,' as a means for searching methodically, not so much for immutable truth but instead for what is likely or possible, given the facts in hand" (Royster and Gesa, 2012, p. 71). With "What is What," I began to envision where this analog poster might have appeared. With no staple holes present, I imagined it being on a ledge or shelf standing erect in the hallway that leads to a large gathering space. As a poster, it most likely appeared in political gatherings and rallies. According to Jeffrey T. Schnapp, "Posters provide a literal, material bridge between the new public sphere constituted by mass communications and the public spaces that become the sites of modern politics as street theater" (2005, p. 20). Books also can be easily thought of as that same bridge: public knowledge materialized; but books can be "closed tightly to preserve [their] power" (Drucker, 1998, p. 172). Posters, on the other hand, resist such closure. Their intent is to be open, exposed, and readily available for the public, serving as swift texts that grab viewers' attention without much effort.

My critical imagination involved a bereft feeling; something was missing. An embodied haunting lingered between me and the poster. As I discussed in chapter three, embodied hauntologies "work with the traces, fragments, fleeting moments, gaps, absences, submerged narratives, and displaced actors and agencies that register affectively - in a profound sense that there is something more to say" (Blackman, 2015, p. 26). For me, this embodied haunting was not a search for serendipity—some breakthrough in the dissertation research. Archival work, in contrast to common assumptions, needn't be serendipitous to be important, provocative, or meaningful. Gesa Kirsch and Liz Rohan (2008) remarked, "serendipity is [not] necessary for identifying a good research topic; in fact, coincidence, chance, or luck may not come into play at all" (pp. 4-5); rather, "genuine curiosity, a willingness to follow all possible leads, an openness to what one may encounter, and flexibility in revising research questions and the scope of a project [are] key factors for conducting successful historical work" (Kirsch and Rohan, 2008, p. 5). This haunting suggested to me that I needed to move beyond the UM reading room and the digital space that houses the digitized versions. These places felt detached—removed from their historical time and their historical place (both geographically and culturally). I needed a journey beyond where the current analog and digital artifacts were located and accessible. I felt that I needed a site visitation.

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At the bottom of "What is What" was the address "2422 Halsted Street, Chicago IL," which I visited twice (June 30, 2016 and August 4, 2016). On my first visit, I parked about four blocks south of the address. It was a sunny, warm, and nearly cloudless day, and I was excited to see one of the old buildings of the IWW general headquarters. I did not know what to expect. I knew IWW general headquarters had relocated, but I was curious to find out if the original building could say something more about IWW. I did not try to fool myself; I knew the building would probably not be exactly tied to this particular poster other than the address provided. But I

followed my embodied haunting and tried again to practice critical imagination—open for the possibilities of discovery—as I walked toward the address.

2422 Halstead is located near DePaul University in Lincoln Park, a mostly White, affluent Chicago neighborhood. As I walked the four blocks north, I noticed copious new construction architecture: flat, light brown, almost orangish brick with powder sand beige concrete frames. Such buildings were not here for nearly all of the twentieth century. As I approached 2422, I passed a small park at the six-way intersection of Halstead, Fullerton Ave., and Lincoln Ave. I kept walking, passing a parking lot and coming upon a five-story newly constructed building: the Stanley Manne Children's Research Institute. And the address read 2430. IWW's building at 2422 no longer existed.

Disappointed, I walked back south to the small corner park, turning my attention to a two-tone blue sign that read "Julia Porter Park" and, about forty feet away, a dark bronze, even copper-looking sculpture of seven children (see figure 10). I decided to sit at one of the five

Figure 10. Julia Porter Park in Lincoln park neighborhood in Chicago, IL. Photograph by author.

benches circling the sculpture, facing west, hoping to take in this transformed place. The six-way intersection to my left and south of me was busy on this Thursday afternoon; two White homeless men sat at another bench with their shopping carts of clothes, empty cans and bottles, and other found or retrieved items; and several pigeons paced around near the sculpture. While the sidewalks were bustling with mostly college-aged adults, mostly White, I imagined what kinds of people and activities would have happened in this area in the 1930s.

Since the nineteenth century, Lincoln Park has been a mix of social classes. Affluent families lived near the park and lake while "industrial plants such as furniture factories and the Deering Harvester Works [were] concentrated along the North Branch of the river . . . [with] Italians, Poles, Romanians, Hungarians, and Slovaks work[ing] in these factories and establish[ing] the working-class character of west Lincoln Park" (Seligman, 2005, n.p.). The mansions and middle-class housing populated on the east side of the neighborhood would have provided a stark contrast to the laborers only a mile or two away. This is unsurprising given Chicago's history of unofficial segregation, whether by class and/or race, neighborhoods and streets.

About a month later, I visited this neighborhood again and decided to check out some sites along the North Branch Chicago River, about a mile from Julia Porter Park. As I walked on

Figure 11. Back of Carbit Paint Co. building. Photograph by author

Kingsbury Street, passing a recently built Whole Foods, another building caught my attention, particularly its imperfect brick layering as well as structure for factory work. A round chimney also allured me because it towered over the two main buildings (figure 11). I walked behind the buildings, discovering that the company is Carbit Paint Co., “a local, third generation family owned and operated coating manufacturer” (“Home page”, 2014, n.p.).

What was interesting was the juxtaposition with the twenty-eight stories of luxury glass condos in the background, as shown in figure 11. Much of Lincoln Park has become gentrified, which began with the “General Neighborhood Renewal Plan” in 1962 and into the 1970s. Today, the neighborhood has acquired a particular class stature—an affective culture that impresses and circulates upon city dwellers and visitors through the architecture and the types of establishments (e.g., DePaul University, Whole Foods, Old Navy, and an indoor skydiving facility). This affective culture is White and middle-upper class, which contrasts with working-class and poor peoples’ affects. Despite the gentrification, the remnants of a working-class affect, however, still exist. Carbit’s building is one among several—another being the recycling

centers posted next to the river, three blocks north of North Avenue—that date back to the mid-twentieth century. As I stood in the Carbit's parking lot, I felt more comfortable next to these buildings than I did in walking past Whole Foods or seeing the high-rise luxury condos. The Carbit building recalled for me the apartment building my grandpa Filippo Bratta built in Des Plaines, Illinois—the same suburb where my other grandpa (Rocco) lived his last forty years—because of the same style brick laying and foundation. Filippo, my grandma Edna, my dad, and uncles and aunts lived in that building on and off for years throughout the 1960s, 70s, and 80s. Vague memories of visiting my grandma and aunt Marie in that building in the 1980s percolate in my legs and arms—body parts that were elementary to playing in the street and small yard with my brother and cousins.

But these site visitations were relatively a dead-end for my research, as oftentimes research is. How many paths to nowhere do researchers travel? How many obstructions—historical, political, economic, and cultural—impede the research from saying something worthwhile, from unveiling the novel point that contributes to the scholarly literature? Yet, this type of research orientation is part of what cultural affect is. Cultural affect involves an orientation that represents the process of research and the researcher's journey. Bringing this process and journey to the forefront shows how researchers use their cultural and affective experiences to discover or not discover new knowledge and insights.

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Back in the UM reading room, the materiality of "What is What" also drew me into another kind of cultural affect. Similar to "Preamble," the construction board material, slightly weathered color, and careful strokes of ink pressed onto the poster implicitly conveyed ideas about labor. My perception of this materiality moved me into a cultural affect—one that worked its way onto my arms and legs. It tightened up my muscles, eliciting a movement that was not visible to the reading room librarians and other patrons, but felt by me. And it crept up from my legs and inward from my arms to the center of my torso: this poster evoked a cultural affect that

brings to the surface how seemingly invisible labor and bodies were present. It made me turn a gaze back upon myself and the labor I do nowadays. As Johanna Drucker (1998) remarked, “Labor, after all, does not disappear in a so-called post-industrial society, but it is rendered invisible, made to seem a natural function of the appearance of a product, rather than being a thing in itself” (p. 190). Although Drucker’s remark focuses on offset printing and the production of art in an electronic age, it connects to a variety of post-industrial industries, including academia. In fact, dissertations are valued—a marker of a final product; the research and labor of the dissertation (archival research, site visitations, editing and revising, and so forth) seem to be secondary to the product. Attention to cultural affect experiences pushes us to rethink that binary and find the value in both the process and product.

That cultural affect experience with this poster also evoked a strange curiosity about what it meant for me to labor with the poster here in the UM reading room. To my right was the reading room desk, where Kate and a student worker helped out visitors; to the left, a set of windows overlooking University of Michigan. I put my body in action: I swiveled around in my chair, moving my body around the table more than moving the poster. As I moved around and measured elements of the poster, two UM custodians arrived to repair a leaking radiator pipe under the windows of the room. The custodians came around 1:45pm, and as I worked with this poster, their walkie-talkies were aurally present with static and voices creeping in every now and then for the next few hours. During this time, I began to think about how I was nowhere close to being in the past context of this poster or even close to what I and many others deem as working-class labor. Yet, here in front of me was the presence of two different types of labor: my intellectual laboring and the custodians’ manual laboring. The archive relies upon an ecology of labor: not just the labor of the librarians like Kate, but the manual labor of the custodians to maintain Hatcher Graduate Library. I labored with the posters; the custodians labored with the radiator. The posters and I were situated in an ecology that called my attention to my past in this present moment.

As I sat there with “What is What,” I compared my labor life in 2016 as a thirty-four-year old to 2001 as a nineteen-year old, reflecting upon the drastic changes in my labor life. Fifteen years ago, I was oriented differently to labor. I traded in a literal blue-collar Dickies shirt and turning wrenches on cars in a swamp cooler garage in Phoenix, Arizona for white-collar button downs and underlining, writing, marking, and connecting ideas with a black pilot G-2 gel pen in notebooks and books. I no longer had callouses on my hands and dirt and grease under my fingernails. I entered the information economy that involves a very different affective labor. This entry undoubtedly required adjustments in my orientation. My body takes in information, frequently overwhelmingly, with every iteration of data. Orientations matter, as Sara Ahmed claimed, particularly in regards to ideas of the strange and familiar. Extending Immanuel Kant’s ideas about the “conditions of possibility for orientation” (Ahmed, 2006, p. 6) and Martin Heidegger’s ideas about orientations and familiarity of the world, Ahmed gave the example of being blindfolded in a familiar room versus a strange room:

> In a familiar room we have already extended ourselves. We can reach out, and in feeling what we feel—say, the corner of a table—we find out which way we are facing. Orientation involves aligning body and space: we only know which way to turn *once we know which way we are facing*. If we are in a strange room, one whose contours are not part of our memory map, then the situation is not so easy. We can reach out, but what we feel does not necessarily allow us to know which way we are facing; a lack of knowledge that involves an uncertainty about which way to turn. (original emphasis, 2006, p. 7)

Reaching out always allows us to navigate our way, whether in a familiar or strange place. Reaching out, however, also involves expectations from one’s past experiences. We never arrive as a blank slate, but we arrive with structured assumptions about how to respond to our positionality in an ecology and all its proximate and distant entities.

Ever since I entered college in my mid-twenties, I had a disposition and set of assumptions about labor and what my body was supposed to do. My embodiment in the academy experiences the institutional spaces and people, systems, processes, and time of the academy differently than many of those who have gone straight through from high school into college. Of course, in many ways my body is welcomed in academia, seeing that my subjectivity and identity is White, male, and heterosexual. But nearly every time I visited the UM reading room, Kensington Metropark, and Lincoln Park sites, as well as interviewed/spoke with UM librarians, I felt that I was in a strange, unfamiliar room, twisting and turning perpetually to figure out where and how I am oriented. Nearly with every twist and turn, I felt unsure at the moment. I continually felt (and continue to feel) that I do not belong in academia.

That feeling of uncertainty was a particular cultural affect of labor. It stemmed from the assumption for me to choose a side: intellectual or laborer. Working-class people often have a cultural belief that these two sides are separate. Throughout my life, I have been pushed in various ways to choose a side, and throughout this dissertation, I have struggled to pin myself as one or the other. Every time I do pin myself, I do not fit neatly, but end up leaning toward the other side. As I sat with “What is What” in the UM reading room, I found myself oriented to the custodians and their labor, perhaps reflecting too long on their bodies and the work they must do. And, little did I know at the time, I would end up finding myself situated in Lincoln Park amidst two laboring classes and two types of architecture; remnants of White Eastern European working-class and developments of White Anglo-Saxon middle- to upper-class. As I walked the streets in Lincoln Park during my site visit, I walked between and in two cultures, two affects, two laboring practices. Perhaps I live in a liminal space; perhaps it reflects how academia works. “In academia,” David Gold remarked, “one is in a perpetual liminal space. As soon as you answer a research question, you ask another, your growing body of expertise simply marking the expanding edge of your ignorance” (2008, 15). But the liminal space I occupy differs. It is a *perceived* dichotomy between intellectual and manual labor. In my intellectual

labor, a manual labor does emerge: my fingers grip the pen, type on the keyboard, click the mouse, travel to geographic sites, and so forth. Likewise, manual labor involves a kind of intellectual capacity, as for example in my time working as a mechanic: diagnosing an automotive mechanical problem, tracing the issue through the appropriate system, thinking about the larger vehicle's system, and so forth.

My position in the academy—a graduate student, a teacher, a fledgling researcher, an emerging writer—requires types of labor that I have not been accustomed to. Even after getting a bachelor's and master's and completing three years of Ph.D. work—a total of eight years of schooling spanning over twelve to thirteen years because of various breaks and returns—I continue to not feel that I have actually adjusted to concepts of academic labor and manual labor. With a B.A. and M.A., I cannot actually claim working class. Class, as many others have written, is more than specific income level; rather, class involves education, occupation, language, taste, beliefs, and so forth. Of course, these other elements of class rely upon income, but they also show the complexity and nuanced practices of enacting class identity and sensibilities. And that is where I claim working class: I absorb and produce working-class affects through the orientation and expectations of my embodiment and felt experiences.

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The body of the working-class intellectual: my body.

The phrase "working-class intellectual" is loaded with "a peculiar ring to it, paradoxical and even bordering on the oxymoronic, like 'calculated error' or 'conspicuous absence'" (Busk and Goehring, 2014, n.p.). The term "working-class intellectual" is a conundrum because the academy is a middle- and upper-class institution, despite the G.I. bill in the mid-twentieth century and influx of students in the 1970s creating the opportunity for non-traditional students to get a college education. The term challenges the assumption of college as a place for only educating young adult minds. What the working-class intellectual brings is an engagement of both mind and body—embodied mind or intelligent body—in whatever work they do. They

cannot relegate their embodiment to the side and absorb disembodied, objective information. The body is always-already present in relationships to labor.

I constantly feel positioned in an in-between state—neither here nor there as well as a both-and of here and there. I oscillate my body and discourse, hoping to gain some tracking; and yet I loathe and resist being pinned into a neatly organized identity. I am neither simply mechanic nor simply academic, neither simply laborer nor simply intellectual. I am affectively and culturally situated within an ecology that intensifies with each turn of a wrench, each stroke of a pen, each lifting of a shovel, each interpretation of a text, each cultural moment; hence, why affect draws me as I draw it through my body, noticing the dynamics of the ecology. Perhaps, my predilection with labor, both in general and in nuances, is what has actually drawn me to the Labadie Collection. Unsurprisingly, this is how most research happens: researchers choose an area of focus and research questions, then a site or object or community or idea to study, and finally carry out the study with conscious and unconscious percepts and affects that evoke ideas and draw conclusions. Biases run amok.

But, in fact, I arguably do not live in an in-between state. I am not only educated now, but I am a White, heterosexual man. People of color, women, disabled, and queer people live much more clearly in that in-between space. What does it mean for me to say I am in the in-between? What does it mean for me to *feel* in the in-between? These questions, arguably, can begin to be addressed by paying attention to cultural affect experiences. One of the cultural affect experiences with this “What is What” poster is a feeling of not belonging—neither as a mechanic in the autoshop or as a gopher on the construction site or as a teacher, researcher, and student in the academy. To take on that feeling of not belonging, I write stories about my background, experiences, and life.

By confronting and reclaiming stories, whether they are beautiful, heart-breaking, inspiring, or ugly, cultural affect reflects what some scholars have called storied practice, where scholars practice writing stories that articulate theory and decolonize colonial systems and their

effects. Cultural affect, however, differs in that the focus on decolonialism is not always a necessity. Decolonialism is of great concern for society and social relations, and indeed storied practice provides powerful impacts that work to resolve many of the historical and contemporary effects from European colonialism. Storied practice offers a way for subjects who have been colonized to speak back to hegemony and articulate their own sovereignty, or do what some scholars call survivance (survival + resistance). These stories and practices are needed in academia. Cultural affect offers another way for stories and practices to happen that are not necessarily directly tied to colonialism. Cultural affect might even be a first step toward storied practice, particularly for those whose bodies represent the colonizer, but who have to do work on their own compliance with systems of domination.

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CONCLUSION

Semiotic readings and affective readings allow us to see interesting ways IWW activists resisted capitalism, exposed exploitative practices, and called for unity and solidarity of workers. They provide valuable insights into how activists can work with materials, content, and design to build rhetorical force and present powerful messages. In considering cultural affect, another understanding of labor emerges. Cultural affect complicates notions of labor, bodies, culture, and affect—pointing out conspicuous and inconspicuous labor and bodies in textual production as well as the traces left *by* texts that enable us to identify, or not, labor and affect. As Jennifer Keohane (2016) noted, “the laboring body often struggles to be seen. The body at work, however, is a rich rhetorical resource that allows workers to make meaning out of their tasks, perform acts of solidarity or resistance, and demonstrate their significance to a society” (p. 68). As a rhetorical practice, cultural affect allows us to draw on our memories, experiences, and embodiment when engaging with reading and writing. Those moments offer opportunities to think about our own ethics and why they matter.

In many ways, this chapter was about me unraveling my own positionality and reading of the texts, bringing to the forefront the ways I was (re)oriented to the posters and the archive. Included in this (re)orienting were traces of my lived experiences, self-reflexivity, memories, and embodied practices in coming to understand my position in the academy and research. While the labor of cultural affect emerged from various traces *on* texts—as for instance, the tape or staple holes on a poster or the ink markings—and indicated a laboring to circulate materials and messages and motivate people to action, it also emerged through dwelling with a text and one's past as well as reflecting and paying attention to the connections and disconnections. That also was a labor—both an intellectual and manual one. Cultural affect is always-already affectively oriented by its particular pasts through embodiment. The cultural affect experiences of a researcher and writer are also presently oriented in the moment and in the researcher and writer's futurities. What cultural affect does is collapse the past into the present. We are always-already affectively and culturally oriented in/toward/within ecology.

As this chapter showed, experiencing and writing cultural affect was no easy task. At several moments, I was led down a path of "unproductive" research, as in the site visitation to Lincoln Park. Yet, even these dead-end ventures contributed peripherally to the cultural affect experiences of the posters. These stories were part of the ecologies and my embodiment, enriching the constellating of the other stories throughout the dissertation. In the end, this dissertation became an archive of stories and cultural affect experiences.

CHAPTER SEVEN. CONCLUSION

Cultural affect is both an experience and representation of my research process. I rhetorically chose to focus on some of the cultural affects of labor; simultaneously, some cultural affects of labor rhetorically chose me. As Camilla M. Reestorff (2015) notes, “affects are shaped by the past. Thus, some users experience and express affects primed both by the visible cue and by their lived past” (p. 214). Extending Reestorff’s claim, I would say the same with culture, cultural productions, and cultural consumptions: our cultural orientations, discourses, and practices are shaped by our past. Cultural affect collapses the past and present as a way to reveal something that one has known all along, but that is also new about oneself. For me, this folding of the past and present opened up an understanding of my own techniques (and challenges) in doing academic research, my sense of unbelonging in the academy, and my value system about intellectual and manual labor writing and research. In the experience of cultural affect, we are reoriented in the world—to texts, to artifacts, to places, to others, and to ourselves. Through my cultural affect experiences in this research project, I became reoriented to textual analysis, but reoriented *with* a cultural embodiment of what a working-class intellectual is and how a working-class intellectual might conduct research.

In the rest of this chapter, I briefly review the scholarly ideas about signification and affect as I segue into a recap of my proposed theory and its four components, with rhetoric as a kind of driving force for the operation and emergence of cultural affect. I also point out that the theory is not necessarily new, but has value in how it builds from other scholars’ work, particularly women of color and queer scholars, which illuminates the presence of power and social history in reading, writing, and research. Next, I discuss four implications we can glean from cultural affect: tighter connections between embodiment and language, greater value in multimodality and diverse writing styles, possibilities for ethical practices, and affordances and limitations of digitizing texts. Finally, I consider future research that focuses on pedagogy, collective activism, and methodology and methods in the discipline of rhetoric and writing.

RECAP: CULTURAL AFFECT AND RHETORIC

This dissertation joins the scholarly conversation about signification and affect. To review, signification is the relationship between a signifier and signified. In that relationship is meaning that is culturally situated. Affect deals with the capacity for bodies to affect and be affected. While some writing and rhetoric scholars have addressed the relationship between signification and affect, they have not focused enough on more of the cultural specificities with rhetoric and rhetorical acts. As such, I proposed the concept of cultural affect to bring more attention to social meanings and affect in the research process, writing about the research process, experiences with texts and technologies, and cultural subjectivities and identities. This attention offers the possibility for researchers (but also teachers, students, and writers) to initiate or solidify a set of ethics in research, writing, and even teaching. Some of those ethics are honoring others' bodies, the necessary labor of textual and archival production, and familial and cultural histories, particularly as individuals bring those histories into the academy. For instance, I worked to shed light on IWW activists' labor practices in creating the posters with a printing press, as well as the UM librarians' process of making the posters more publicly available through digitization. But it is because of my cultural background and lived experiences that I could bring such labor practices to the forefront. In other words, my cultural affect experiences directed me to see what many might have overlooked in approaching the archive and its materials.

As I detailed in chapter two, cultural affect has four components: affect, signification, ecology, and embodiment. Affect is not personal, internalized emotions, but the energy inbetween/for bodies to act in relation to other bodies (human, non-human, institutions, and so forth). Affect is the intensity in cultural affect experiences that strike and linger for an individual, leading an individual to reflect upon lived experiences and memories. Signification communicates through representations, and representations convey ideologies that give cultural meanings. Signification informs an individual of subjectivity, identity, and positionality,

particularly in relation to dominant myths. Ecology is the environment of the fluidity and flux of points/nodes/species, both historical and contemporary. Ecology draws attention to the parts and the larger system and gives a place and space through which cultural affects reside and emerge. Embodiment brings to the forefront specific instantiations and orientations of the body. It orients cultural affect, and with that orientation is proximity and distance between a body and other (re: other body, text, object, institution, etc.).

These parts—affect, signification, ecology, and embodiment—are set in motion through rhetoric, which is a relational and emergent phenomenon. Rhetoric then exposes cultural affect, making cultural affect a practice and event in which one's lived, embodied experiences (re)emerge through intensities that (re)orient a set of relations and meanings. To be clear though, rhetoric must be engaged by agents. When agents use rhetoric, they open up the opportunity to experience cultural affect. In such moments of using rhetoric, agents do not merely *read* and then *write about* people, texts, and objects, but attend to and undertake encounters with them. Such attention and undertakings can offer different ways to look, touch, smell, story, and engage with texts. As agents use rhetoric and do rhetorical practices, they incite rhetoric to spawn cultural affect experiences.

My use of reading and writing rhetorically, as well as the Labadie archive's materials (the digital system and interface, digitized artifacts, the analog posters, the UM librarians, the Hatcher Graduate Library, the UM custodians, and so forth), enabled me to experience cultural affect. As I wrote about those experiences—a necessary move for me to make because of the requirement to write a dissertation, despite the experience of cultural affect as slightly ineffable—I developed a dissertation that is an archive in its own right and that I can return to in the future. A dissertation project, including the writing of it, is an accumulation of field notes, site visits, data, analyses, reflections, and relationships. And, perhaps, a dissertation project is comprised of a set of experiences that show (or hide) a necessary labor of building an archive. My project here became a meta-project: laboring in an archive as I built my own archive. This

laboring, both in the Labadie archive and the dissertation, is one way to go about approaching an archive, being an archive, and building an archive.

LEARNING AND BUILDING FROM OTHERS

The concept and practices of cultural affect have, to a certain degree, been suggested by a number of other scholars, such as Jackie Rhodes, Sara Ahmed, Gloria Anzaldúa, Cherrie Moraga, Malea Powell, and Jacqueline Royster and Gesa Kirsch, to name a few. These women, many of who are queer and/or persons of color, bring to the forefront their embodied cultural identities in their writing and research. They offer instances of culture and affect from the position of marginalized persons. Their work greatly benefits our understanding of culture, affect, power, exploitation, and injustices. I obviously cannot speak from these subjectivities and positions because of my White, working-class, heterosexual cis male American subjectivity; for the most part, my body functions as a representation of the dominant social body. But this does not mean that my embodiment carries out all the hegemonic practices. Cultural affect calls attention to hegemony and encourages one to *pause* in an encounter with a text, person, and event. In that pause and subsequent rumination, I (and others) have the opportunity to better understand social histories, cultural meanings, and alliances. While cultural affect is not necessarily a novel concept, it is a term that can give us language for describing, analyzing, and reflecting phenomenologically our encounters in the world, without reducing those encounters to intentionality.

Ultimately, there is no writing or research that does not involve cultural affect. Embedded within culture and affect, writers and researchers are influenced with their orientation, writing, reading, and interpreting decisions. Such a situation, however, does not mean that writers and researchers tap into cultural affect. As active agents, writers and researchers must activate/engage cultural affect through their rhetoric and rhetorical practices. When writers and researchers neglect the presence and potential of cultural affect, they can easily research and write from a disembodied position, presenting a kind of objective analysis, perhaps merely

ideological evaluation. But when writers and researchers turn their attention to and tap into cultural affects in a given situation, they open the potential to not simply reveal histories and positionalities about themselves, but understand their roles in social issues and make rhetorical impact. In other words, cultural affect affords writers and researchers to take a stand, know why they have that stance, and begin some practices that distribute the effects of that stance. This practice means they can have a better handling on writing and researching cultural affects to create their own growth and becoming as well as social changes based on ethics.

IMPLICATIONS

The value of thinking about, engaging with, and writing cultural affect matters in four ways. First, cultural affect links our embodiment more tightly and powerfully to language and its practices. Since the mid-twentieth century with the formation and influence of poststructuralism across the social sciences and humanities, language became a primary focus of study. This created a situation in the last few decades where "words mattered more than matter" (Selzer, 1999, p. 4). "Language," according to Karen Barad (2006), "has been granted too much power. The linguistic turn, the semiotic turn, the interpretative turn, the cultural turn: it seems that at every turn lately every 'thing'—even materiality—is turned into a matter of language or some other form of cultural representation" (p. 11). Barad provides a valuable push to (re)turn to materiality (re: new materialism), but the fact is that we cannot escape culture, representation, and language. We are embedded. Cultural affect offers a way to bring language and materiality, specifically embodiment and the body, in conversation that broadens our understandings about their symbiotic relationship. In chapter six, I showed a few ways in which such a conversation can happen: my embodiment and personal experiences with the social bodies of my past and the language of the text and discourse and materiality of the posters. Language has rhetorical power, but it only has such power in relation to the embodiments that engage (with) it. With cultural affect, the connection between embodiment and language raises a valuable point about various rhetorical and writing practices, such as the labor of writing, the work in reading, the skill

of interpreting, and the practice of connecting reflections. While rhetoric and writing scholars, more or less, have studied, taught, and written about these practices, cultural affect focuses on these practices as a way to show how our worlds and orientations are formed, particularly with each instantiation of reading, writing, researching, and learning.

A second implication is that cultural affect calls for more varied writing styles and modalities. Since cultural affect is multilayered, distributed, and elusive, it cannot be captured, discussed, understood, or represented through one mode of writing (e.g. academic, creative, fictional, poetic, documentary, and others) or one medium (alphabetic text, image, sound, dance, environ, and others). Relying on one mode or medium restricts the complexity and expansiveness of cultural affect experiences and the writing of them. This means cultural affect experiences require writing cultural affect through multigenre and multimodal approaches and processes, which I *attempted* to do at several points in this dissertation. In several chapters, I shifted from academic analytical prose into a style of storytelling, vignettes, and stanzas. I also included images. For example, in my discussion of "Preamble of the Industrial Workers of the World," I showed an image of my grandpa Rocco's trailer and told a story about Rocco's life in relation to assumptions about working-class bodies. Additionally, in my discussion of "What is What," I presented two images as I storied a site visitation to the Lincoln Park neighborhood in Chicago, illuminating the stark juxtaposition of buildings and social classes. With such approaches and processes, writers have greater opportunities to demonstrate the complexity of compelling embodied experiences, seemingly disparate connections, and new ways to convey information and create knowledge. As such, cultural affect also expands our understanding of what counts as academic, scholarly, and/or professional writing and practices. Writing cultural affect works under the umbrella of what Ames Hawkins calls "creative-critical scholarship," or what could be understood as a transgenre desire and writing of stories that challenge standard academic form and prose (2016, n.p.). As one iteration of creative-critical scholarship, writing

cultural affect is inclusive and expansive to the diversity of human bodies and experiences, ways of thinking, knowledge production, and ethics.

Third, the concept of cultural affect initiates a possible set of ethical practices of engagement with texts, history, and people. These practices begin with cultural affect bringing to the forefront better and more layered understandings of political subjectivities and identities that do not neatly fall within clear, definitive categories and binaries (White/Black, masculine/feminine, intellectual/laborer, and so forth). Cultural affect, then, evokes embodied subjects to reflect upon their personal experiences, cultural histories, and social context in relation to texts. At times, these reflections reveal something about texts that is not readily apparent. Other times, reflections can teach embodied subjects about their place in the world, including their privileges and marginalizations. For example, with each political poster in chapter six, I discussed in various ways understandings of my subjectivity, identity, familial background and expectations, and current position within the academy. All of these kinds of reflections can move embodied subjects to develop a set of ethics on class, gender, sexuality, and race relations and allyship, as for example in my experience with “Protect Yourself” when I was reminded of Whiteness as a fluid social construct and the social value of telling an ugly story. Or, such reflections can illuminate invisible labor within the production and consumption of texts, as for example with “Preamble” when I connected the laboring body using the printing press to produce the poster.

Finally, cultural affect shows some of the affordances and limitations of digitizing texts and researching digitized artifacts. In general, digitizing texts can create greater accessibility and wider circulation across various digital platforms. Such accessibility and circulation can augment larger social cultural affects. That is, while digitization strengthens awareness and knowledge within a population, it also distributes ideologies and affects that can charge larger scale social movements, for good or ill. Simultaneously, digitization also subdues other qualities of analog/printed artifacts—qualities that indeed can have great rhetorical impact. For example,

in my case study, the size and materiality of the posters invoked different cultural affect experiences. This raises the importance of continuing to visit sites and engage with analog artifacts, particularly for researchers and students. In doing so, researchers and students can come to better understand the changes and impacts of digital and analog artifacts in different cultural places and spaces. While digitizing artifacts is valuable and at times necessary for preservation and conservation, it also erases or hinders other factors necessary to understand and experience artifacts. For example, many of my tactile and olfactory experiences with the posters could not have happened with the digital versions. It also offers possibilities for scholars to build other theories on archives, digital rhetorics, visual rhetorics, embodiment, and activism.

FUTURE RESEARCH

In my future research, I would like to explore several areas. First, I plan to examine how cultural affect as an overall concept can tie to pedagogy and teaching practices. Since I applied cultural affect in relation to labor and work, I would like my research to examine how teachers might discuss the labor of writing and embodied experiences of writing, both in and outside the classroom. Although rhetoric and writing teachers know that writing takes extensive time and labor, many students may not understand the necessary time and labor, as well as the embodied effects from and in writing. In future research, I am curious how we as teachers might facilitate discussions and develop lessons that illuminate that necessity, as well as the value of putting forth the time and labor. I suspect that we would need to emphasize how the labor and time dedicated to writing transfers across contexts and situations. As such, a future research study would explore how cultural assumptions about intellectual and manual labor factor into students' attitudes about writing and how teachers might develop strategies to address such attitudes.

Another future research project of mine connected to pedagogy is a study on how cultural affect may allow non-traditional students to (dis)connect, learn, and participate in writing classes. For many non-traditional students—working-class, people of color, queer, women—the

academy is a foreign and unwelcoming institution. I would like to see if some of the principles of cultural affect—specifically attention to embodiment and ecological thinking—can invite such students to share their experiences, particularly in relation to reading and writing assignments. By inviting students to share their lived, embodied experiences in relation to texts and ideas, teachers might be able to facilitate discussions that connect familial backgrounds to cultural and social histories.

In my future research, I would also like to more acutely turn to and work from queer women and women of color. While I already built part of the concept by working from several scholars of color (e.g., Ahmed, Royster, Maracle, King, and Wilson), I may have narrowed too much on specific agents. Thus, I am curious about the ways in which cultural affect operates at a larger, collective level. In drawing on queer and women of color scholars, I would like my research to examine the strategies and tactics contemporary activists use as collective to culturally and affectively create impact within public spheres. How do contemporary activists work from and produce cultural affects for rhetorical impacts, particularly with their use of digital technologies and networks? How does cultural affect function within different kinds of activist arguments, both within non-digital and digital spaces?

Finally, I would like to do more research on methodologies and methods in rhetoric and writing. In the discipline, scholars have neglected to investigate a number of sensory experiences, such as olfactory and tactile stimuli, as I noted in chapter three. Studying these senses, as well as others, and how they function rhetorically requires asking difficult questions: How might we document various sensory experiences in relation to culture, particularly when digital technologies and texts are involved? That is, how can various, often overlooked, sensory experiences with digital texts be presented? What would other multi-sensory experiences—different from the ones I presented in this dissertation—tell us about artifacts and texts, particularly in the context of digitizing them? Multi-sensuous rhetorical analyses open space for interdisciplinary considerations that can enrich the field of rhetoric and writing as well as

contribute to a number of humanities, social sciences, and even STEM disciplines. I would also like to explore more of the complexities of using story as a method in studying cultural affect. Many qualities of story are not universal, such as the genre, form, organization, modes, voice(s), and others. What other ways and qualities different from the way I told stories can present cultural affect experiences? What other digital technologies and practices afford agents to experience cultural affect and communicate those experiences? In exploring these questions, I hope to extend research from this dissertation and offer more robust methods for studying rhetoric and writing.

APPENDICES

APPENDIX A: DATA VISUALIZATIONS

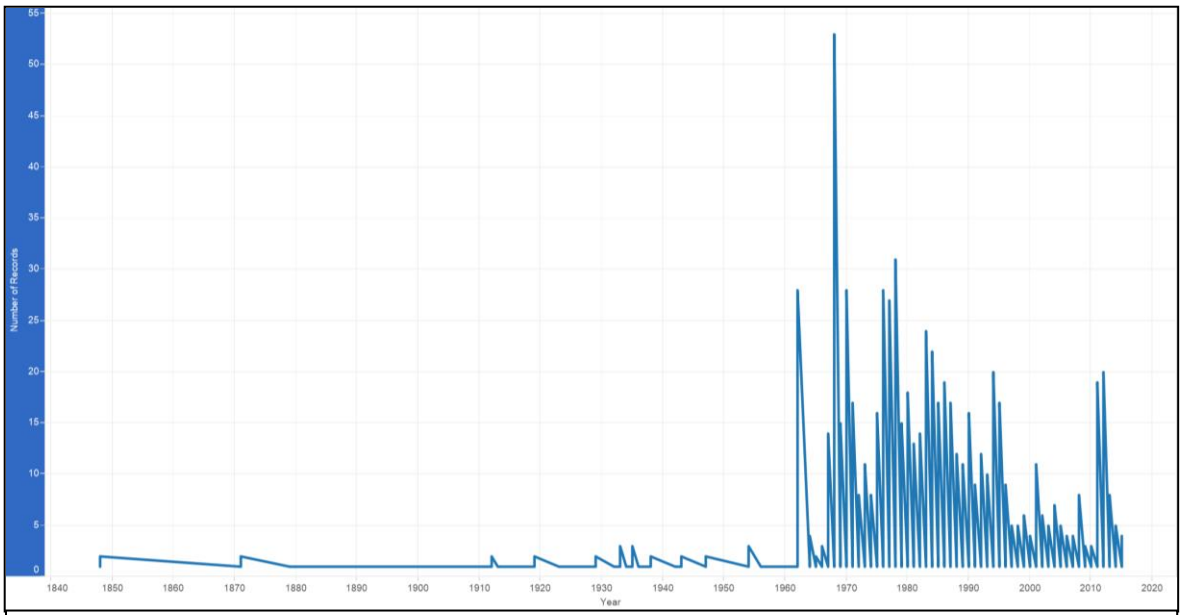

Figure 12. X axis is the years ranging from 1840-2020 and in ten-year increments; Y axis is the number of records from 0-55 and in increments of five. Visualization created by author using Tableau.

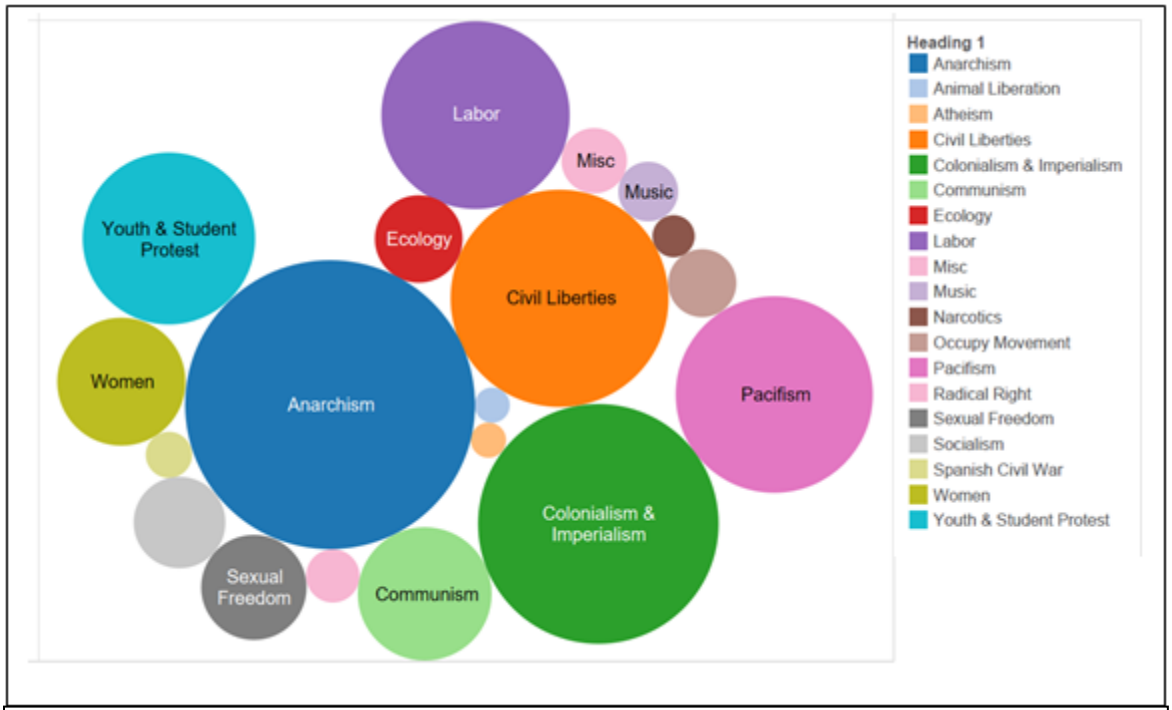

Figure 13. Subject headings presented by size with relation to number of records. Data visualization created by author using Tableau.

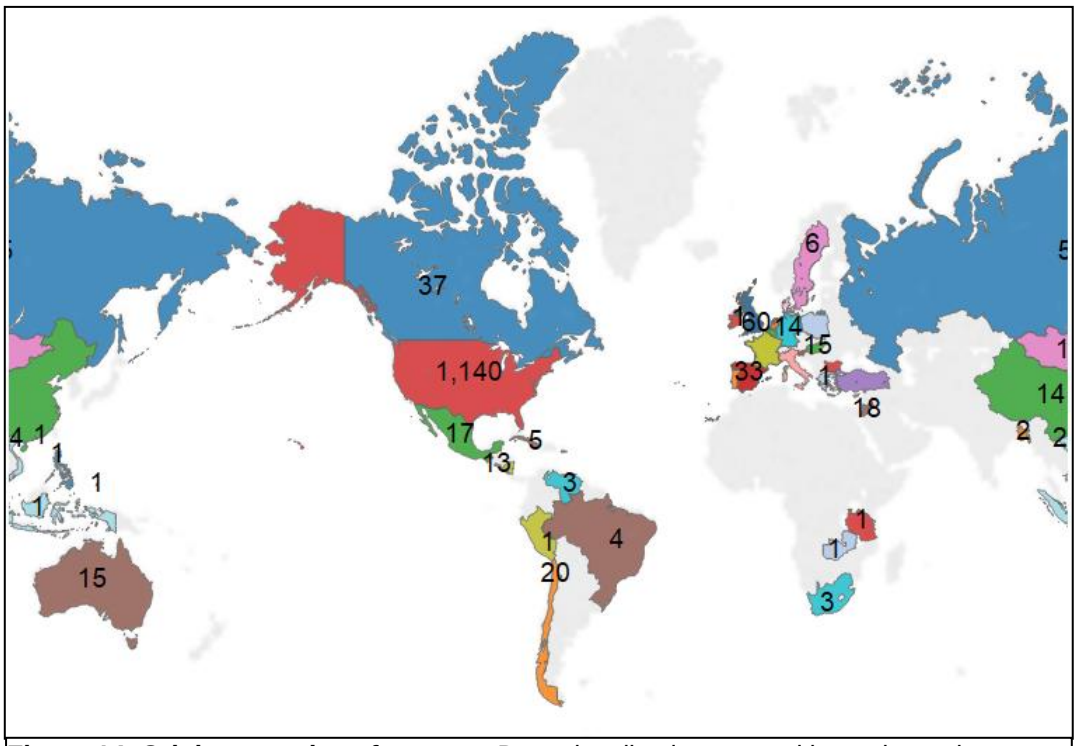

Figure 14. Origin countries of posters. Data visualization created by author using Tableau.

Figure 15. Top 45 words in poster titles. In total, there are 14,029 words and 4,523 unique word forms. The corpus for the data visualization excludes articles, most auxiliary verbs, demonstrate adjectives, verbs “to be,” conjunction, and propositions in English, Spanish, and French. Text visualization created by author using Voyant Tools.

APPENDIX B: CONSENT FORM FOR RESEARCH PARTICIPANTS

Consent Form

Title of Project: Digital-Rhetorical Affect Theory

Researcher: Phil Bratta

Introduction

You are being asked to participate in an interview being conducted by Phil Bratta for the Michigan State University. This research is designed for the researcher to better understand the theories and methods of archiving analog and digital posters in the Joseph A. Labadie Collection. This research may contribute to the researcher's dissertation.

Procedures

The interview will take approximately thirty (30) minutes to one (1) hour. The interview will be audiotaped and transcribed. During the interview, you will be asked questions about a number of topics: your curation of the political posters in the Joseph A. Labadie Special Collections, the process of digitizing the posters, participation in the cataloguing of the posters.

Risks & Benefits

The researcher does not foresee any risks for you by participating in this research. There are no direct benefits to you from participation, but your willingness to share your knowledge and experiences will contribute to the researcher's further interest and research, which will hopefully be beneficial for other teachers and researchers.

Confidentiality

Unless you check below to request anonymity, your name will be referenced in the researcher's field notes, which will be closed to the public and for public use. If you request anonymity, the researcher will give you a pseudonym in the field notes and any future publications.

Voluntary Participation

Your participation in this research is voluntary. Even if you decide to participate, you may withdraw from your participation or request confidentiality at any point during the research. You

may also choose not to answer specific questions or discuss certain subjects with the researcher.

Contacts and Questions

If you have any questions about this research project or interview, feel free to contact Phil Bratta at philbratta@gmail.com or 630-768-4677.

Statement of Consent

I agree to participate in this research, and to the use of this research as described above. My preference regarding the use of my name is as follows:

_____ I agree to be identified by name in any transcript or reference to the information contained in this interview.

_____ I wish to remain anonymous in any transcript or reference to the information contained in this interview.

_____ _____

Participant's signature Date

_____ _____

Researcher's signature Date

APPENDIX C: INTERVIEW QUESTIONS

Interviewer: Phil Bratta

Interviewee: Julie Herrada

Date: January 20, 2016

1. Did you use MARC records (Machine Readable Cataloging record) or DACS records (Describing Archival Content Standards) to archive (any of) the Labadie Collection political posters? If so, what are your thoughts on it/them?
2. When cataloging the collection's political posters, do you have set criteria? If so, can you talk a bit about those criteria?
3. What were the criteria for categorizing political posters in the collection under "labor?"
4. Why did you want to digitize part of the Labadie Collection?
5. Did any other influences contribute to your decision to digitally catalog and organize the Labadie Collection political poster materials? If so, what were they?
6. Please describe your process for digitizing materials in the Labadie Collection.
7. What challenges arose as you digitized part of the Collection?
8. Did you have specific criteria for choosing materials for digitization? If so, what were they?
9. Finally, how have visitors, as far as you know, engaged with the Collection after the most recent digitization?
10. Any final comments you'd like to say?

Interviewer: Phil Bratta

Interviewee: Cathleen Baker

Date: March 16, 2016

11. What must a paper conservator consider when working with artifacts?
12. Are there certain kinds of approaches to conserving artifacts that work best for you? If so, could you talk about those?

13. Can you tell me a little bit about your involvement with the political posters in the Joséph Labadie Collection?
14. What were some things you needed to consider with the posters to preserve them?
15. What challenges arose for you in preserving the posters?
16. What was your involvement with the digitization of the posters?
17. With these five posters, what can you tell me about their attrition? Any thoughts on how they were stored and preserved before the most recent changes in preservation?
18. Any final comments you'd like to say?

Interviewer: Phil Bratta

Interviewee: Kate Hutchens

Date: April 13, 2016

1. In general, what are some of the most common Special Collections requests?
2. What was/has been your involvement with the political posters in the Labadie Collection?
3. Were you involved with the digitization process? And if so, could you talk a little bit about that process?
4. Before the posters were digitized, did many people request to visit them in the reading room? If so, can you recall certain posters that were frequently requested?
5. When visitors come to the reading room for political poster requests, are there certain practices you find they do? Or, have you talked with them and found anything particular with their experience with the posters?
6. How have visitors, as far as you know, engaged with the Collection after the most recent digitization?
7. Any final comments you'd like to say about the UM Special Collections or Labadie Collection political posters?

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