# S11

## ENTERING THE HAUNTED ARCHIVES/
## HAUNTING THE ARCHIVES:
## THREATS AND/OR CRITICAL POTENTIALITIES
## OF VULNERABILITIES

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In an era where we are increasingly vulnerable and simultaneously released and encased into and within closed black boxed yet algorithm-driven social media, machine learning and artificial intelligence platforms, how might we unravel what we see to reveal both threats and potentialities?  For instance, subaltern and counterhegemonic actors gain access, voice, and visibility—whether through #metoo, #sayhername and many others from global south contexts—in these networks. Yet this visibility also puts them at risk—subject to state surveillance and retaliation for any "wrong" kind of visibility.

Carolyn Pedwell (2019) notes, "we become increasingly algorithmically mediated by digital capital at the micro-level of affect, gesture and habit" (p. 3).  Such mediation at the micro-level makes individuals vulnerable in both predictable and unpredictable ways, leading us to think both in terms of the threats and potentialities that come from dwelling and lingering in these spaces (Weins and Macdonald, 2024). These spaces both haunt and are haunted by past and continuing hierarchies and oppressions.  They visibly and invisibly shape futures through seemingly disjointed "displaced and submerged narratives, actors, agents, and entities that primarily exist as an absent presence" (Blackman, p. 685). Data archives thus stain and resist the movement of data futures but also promise different imaginaries of futures—utopic, ambiguous, and dystopic. The horror of the everyday tentacles of hate within social media is as prolific as the optimism of protest. Yet affective intensities and forces bring strangers together in uncanny encounters within and across platforms to create political groupings that may

sometimes have sociopolitical impacts—whether through elections, through the forging and re-forging of solidarities, (re)construction of subjectivities, building of social movements and so on. Each of these in turn seem to construct and mobilize various forms of affective excesses.

For this stream, we are interested in work that attempts to open up ways to understand the affective shaping and tacking together of media assemblages whether through what Rey Chow refers to as *"scenes of entanglement"* or through what Blackman refers to as "hauntology." We are open to proposals that approach generative AI tools and social media presences through the lenses of automaticity, hauntology, or affective, speculative, and intuitive modes of engagement with cultural texts and their production.

We would like this stream to be a space that engages affect theory in relation to marginalized identities—whether a thinking-through of protest movements, assemblages of hate or the (im)possibilities of machine-learning and generative AI. We are not looking for arguments regarding the authenticity of representation and identity bias—rather we would like an emphasis on affective assemblages while critically engaging race theory, queer and feminist theory, and postcolonial theory for instance.

Some suggested themes for exploration include looking at threats and vulnerabilities in relation to:

- Homophilic hate groups, automaticity and affect
- Hauntology and imaging/imagining scenes of entanglement
- Protest assemblages and networks of queer time and place
- Affective "stickiness" in generative AI storytelling around marginal identities
- Spectral geographies, everyday and colonial spatialities
- Regimes and counter-regimes of affective visuality; spectres and spectacles in archives