



## **Society for the Study of Affect Summer School**

Subjection/Cosmology/Authority/Realism

August 6 to 8, 2025 (Wednesday to Friday)

University of New Mexico, Albuquerque

[affectsociety.com/scar](http://affectsociety.com/scar)

### **Seminar #2**

#### **“Hey. You. There.” Sensing Interpellation**

Dylan Robinson + Oliver Shao

Interpellation is often emphatic. But what happens when we listen otherwise to how racialization and the hails of ideology are emphasized? What happens when the address is from the more-than-human and “all my relations”, or hails us with other words: “are you ok?”, or “what will you do?” How do we experience racialization through whispers, asides, and dulcet tones? How do we feel interpellation through sonic hails, through our senses, and through other affective directionality? How do our non-human relations entreat us (what then constitutes the voice and how do we recognize it)? How might we name the affective detail of the address from specific listening positionalities?

Across the continuum of interpellative expression—from the shout of the police officer to the fearful cry of a little child—there are different volumes, timbres and speeds of address orchestrated in ways that constitute subjectivity. In the current climate of increasing hysteria and subjugation of racialized minorities in the United States, how do we name these orchestrations and how might we identify the structures of such hails beyond their narrative content?



This seminar explores the sensorial and racialized dimensions of interpellation, paying particular attention to formal, aesthetic detail of that which hails us. Certain voices, volumes, and timbres register differently depending on one's positionality, and subjection to histories of colonialism and inequity. The clipped tones of authority contrast sharply with the tender tones of a beloved singer, structuring belonging and exclusion in different ways. Sonic hails produce affective, emotional, and relational responses, shaping racialized subjectivities. Located at the intersection of sound studies, affect theory, critical race studies, and Indigenous studies, this seminar will move between discussion of key texts, listening practice, and peer review to better understand how interpellation constitutes social realities and how understanding this provides the possibility to practice alternative forms of relationality and reciprocity.

### **SEMINAR FORMAT**

Participants will be asked to read a selection of writings in advance of the seminar. During the three days of the seminar, participants will discuss the readings and reflect on intersections between their research/artistic practice and seminar materials.

- On Day One, we will examine the concept and phenomenon of interpellation, exploring its relationship to affect, sound, and racialized subjectivities and spaces.
- On Day Two, we will delve into the embodied and haptic dimensions of interpellation.
- On Day Three, participants will share a short piece of their own writing, an artwork, or performance piece (among other possibilities) that exemplifies their own experience of interpellation.

### **APPLICATION TO THE SEMINAR**

To apply to take part in the seminar, please email a brief writing (250 to 300 words) that describes your interest and the intersection of your work (writing, art practice, etc.) with the thematic focus of the seminar. Please submit your application to [hello@affectsociety.com](mailto:hello@affectsociety.com) no later than Sunday, June 1st, 2025.



## BIOS

Dylan Robinson is a xwélmexw (Stó:lō/Skwah First Nation) writer and artist whose work seeks to prioritize Indigenous resurgence. As an Associate Professor at the University of British Columbia, his scholarship examines public art's role in the interpellation of settler subjectivity and Indigenous resurgence. Other work includes a documentary film on the appropriation of Indigenous song and misrepresentation of Indigenous culture in Canadian classical music, created in collaboration with Neven Lochhead and Nick Dangel. His book, *Hungry Listening* (2020), asks how writing might otherwise express Indigenous epistemology and critical listening positionality.

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Oliver Shao is an Assistant Professor of Music in the Liberal Arts Department at the School of the Art Institute of Chicago. He is the author of *Composing Aid: Music, Refugees, and Humanitarian Politics* (Indiana University Press, 2023). He is currently working on two major projects: one on the affective dimensions of music in Asian American media and social life, and another on the role of capitalist music in the climate crisis.

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## SEMINAR READINGS (PRELIMINARY)

Ahmed, S. (2013). *The Cultural Politics of Emotion*. Routledge. [excerpts TBD]

Althusser, L. (2014). *On The Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. Verso Books. [excerpts TBD]

Bennett, J. (2010). *Vibrant Matter: A Political Ecology of Things*. Duke University Press. [excerpts TBD]

Bentley, I., McGlynn, S., Smith, G., Alcock, A. and Murrain, P. (2013). *Responsive Environments*. Routledge. [excerpts TBD]

Berg, U.D. and Ramos-Zayas, A.Y. (2015). "Racializing Affect: A Theoretical Proposition." *Current Anthropology*, 56(5), pp. 654-677.



- Berlant, L. (2020). "Two Girls, Fat and Thin," in *Cruel Optimism*. Duke University Press.
- \_\_\_\_\_. (2015). "A Momentary Anesthesia of the Heart." *International Journal of Politics, Culture, and Society*, 28(3), pp. 273–281.
- Biddle, I. (2013). "Quiet Sounds and Intimate Listening: The Politics of Tiny Seductions." in *Sound, Music, Affect: Theorizing Sonic Experience*, edited by I. Biddle and M. Thompson, Bloomsbury, pp. 141–154.
- Bonilla-Silva, E. (2019). "Feeling Race: Theorizing the Racial Economy of Emotions." *American Sociological Review*, 84(1), pp. 1–25.
- Campt, T.M. (2017). *Listening to Images*. Duke University Press. [excerpts TBD]
- Cheng, A.A. (2001). *The Melancholy of Race: Psychoanalysis, Assimilation and Hidden Grief*. Oxford University Press. [excerpts TBD]
- Coulthard, G.S. (2014). *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*. University of Minnesota Press. [excerpts TBD]
- Fanon, F. (1986 [1952]). *Black Skin, White Masks*. Pluto Press. [excerpts TBD]
- Galella, D. (2018). "Feeling Yellow: Responding to Contemporary Yellowface in Musical Performance." *Journal of Dramatic Theory and Criticism*, 32(2), pp. 67–77.
- Hall, S. (2016 [1983]). "Ideology and Ideological Struggle." in *Cultural Studies: A Theoretical History*, Duke University Press.
- Hage, G. (2010). "The Affective Politics of Racial Mis-interpellation." *Theory, Culture & Society*, 27(7–8), pp. 112–129.
- Howes, D. (2010). *Sensual Relations: Engaging the Senses in Culture and Social Theory*. University of Michigan Press. [excerpts TBD]
- Kapchan, D. (2015). "The Body." in *Keywords in Sound*, edited by D. Novak and M. Sakakeeny. Duke University Press, pp. 39–55.



- Kurtz, E.V. (2024). "Community in Syntony: Theorizing Axé in Capoeira Angola and Rural Samba of Backland Bahia, Brazil." *Ethnomusicology*, 68(1), pp.118-149.
- Mee, S.J. and Robinson, L. eds. (2022). *Sound Affects: A User's Guide*. Bloomsbury Publishing USA. [excerpts TBD]
- Moten, F. (2003). "Resistance of the Object." in *In the Break: The Aesthetics of the Black Radical Tradition*. University of Minnesota Press. [excerpts TBD]
- Mowitt, J. (2002). *Percussion: Drumming, Beating, Striking*. Duke University Press. [excerpts TBD]
- Muñoz, J.E. (2006). "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position." *Signs: Journal of Women in Culture and Society*, 31(3), pp. 675-688.
- Pettman, D. (2017). *Sonic Intimacy: Voices, Species, Technics [or, how to listen to the world]*. Stanford University Press. [excerpts TBD]
- Rankine, C. (2014). *Citizen: An American Lyric*. Greywolf Press.
- Robinson, D. (2020). *Hungry Listening: Resonant Theory for Indigenous Sound Studies*. University of Minnesota Press. [excerpts TBD]