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Sedgwick. The essays are loosely connected to one another through the thread of negative affect. That is, the essays navigate questions of shame, paranoia, death, and depression.

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Kosofsky Sedgwick. Eve Kosofsky Sedgwick. Eve Kosofsky  
Sedgwick is Distinguished Professor of English at the CUNY  
Graduate Center. She is the author of numerous books including

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A Dialogue on Love and Epistemology of the Closet.

## **Touching Feeling : Affect, Pedagogy, Performativity**

Touching Feeling: Affect, Pedagogy, Performativity. Eve Kosofsky Sedgwick. Durham: Duke University Press, 2003. Pp. ix + 195.

The cover of Eve Sedgwick's Touching Feeling: Affect, Pedagogy, Performativity features a black-and-white photo of artist Judith Scott embracing her sculpture. This image shows the attachment of the artist to the art object, the varied textures that create the sculpture, and an affect that is "mysterious, or at least multiple in quantity" (23).

## **Review: Touching Feeling: Affect, Pedagogy, Performativity ...**

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of performativity has propelled notably divergent trains of thought in several disciplines, I have been most responsive

### **my Buddhist imagination, besides Hal and Michael and Mary ...**

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Touching Feeling: Affect, Pedagogy, Performativity One of the most interesting ideas Sedgwick feels is that of the "beside" 8. Beside is a word that is between this and that. Hence, to be [End Page ] beside something is to escape the problem of duality.

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Sedgwick, Eve. Touching Feeling: Affect, Pedagogy, Performativity. Durham & London: Duke University Press, 2003. Print. To remember:.. Famously, these are a cluster of sentences about which “it seems clear that to utter the sentence (in, of course, the appropriate circumstances) is not to describe my doing [a thing] ... or to state that I am doing it: it is to do it” (3).

### **Sedgwick, Eve. Touching Feeling Introduction | {kin ...**

Affect and Reparative Reading, Queer theory in the 1990s,

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including Sedgwick's, offered powerful analytical tools for unmasking the workings of homophobia. But as she later argued, those same tools were informed by a paranoid positioning that in some cases mimicked the very structures they were meant to critique.

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