This graduate seminar aims to take stock of the "affective turn" in the humanities, its complex relationship to psychoanalysis, and above all, the import of these discourses for how we imagine and narrate aesthetic experiences as they intersect with a range of culturally specific subject positions. Each week will pair a set of critical interventions with an art-historical practice reliant upon its insights, necessitating close reading of primary texts, works of art, and particularly vital interpretations of both. Our theoretical engagement will begin with the writings of Sigmund Freud, Melanie Klein, Jacques Lacan, and Frantz Fanon, before turning to the likes of Gilles Deleuze, Brian Massumi, Sianne Ngai, Fred Moten, and Lauren Berlant. While our readings will primarily derive from the twentieth century and our focus will be on the visual arts, enrollment is encouraged from students in all periods and disciplines of humanistic study. Course materials will be available via BlackBoard.