

Affective (An)Archive as Method

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Abstract

The purpose of this article is to explore affective (an)archives in educational research. Unlike archives, which act more like a repository, the (an)archive is a technique for research-creation; it is a process-making engine that triggers new, creative events. The affective (an)archives studied in this paper encompass the affective intensities that arise for teacher-activists participating in public political activism, as well as the affects that animate the moments of emotional crisis (or “stuck moments”) of student teachers in a social justice-oriented teacher education program. We ruminate on the possibilities, intensities, conversations, and materialities that our (an)archives might open. Specifically, we wonder what new events can these (an)archives feed-forward and what pedagogical and emotional thresholds might the traces from our (an)archives do for both our own studies and the field of educational research.

Keywords: anarchival, archive, affect

Affective (An)Archive as Method

The purpose of this article is to explore affective (an)archives in educational research. According to Ann Cvetkovich (2003), an affective archive is a repository “of feelings and emotions” (p. 7) that are “found in the places, objects, and gestures of a public culture” (p. 256). And while such a repository is never static or fixed—for archives are dynamic spaces of living, evolving, material entities (Moore, Salter, Stanley, & Tamboukou, 2016)—in this article we define the anarchival as a technique for research-creation, or a “process-making engine” (SenseLab, n.d.) that triggers new, creative events for both the research and researcher. In other words, while the archive is often comprised of the physical *stuff* of a repository (i.e., the data, documentation, texts, places, feelings, etc.), we consider the process of engaging with said

matter as the *anarchive*. Due to this dynamic and engaged process, the anarchive is always changing, continuously creating novel events, and transcending monolithic categories. While archives continue to hold significant intellectual and methodological purchase across different disciplines (Singh, 2018; Tamboukou, 2016), we contend that the possibilities afforded by the anarchive deserve further exploration and can offer pedagogical gifts (Britzman, 2012) to any research endeavor.

The affective (an)archives¹ explored in this paper encompass the affective intensities that arise for teacher-activists participating in public political activism, as well as the affects that animate the moments of emotional crisis (or “stuck moments”) of student teachers in a social justice-oriented teacher education (SJTE) program. The function of the (an)archives in our respective studies was to evoke and map the trajectories of the circulating intensities, all without arriving at a final answer (Massumi, 2015). In this article, we ruminate on the possibilities and experiments of having our (an)archives of affects be “waystations” to “organizing and orienting live, collaborative *encounters*” (SenseLab, n.d.) that open up new possibilities for research. Specifically, we wonder, what new events can these (an)archives feed-forward? What pedagogical and emotional thresholds might the traces from our (an)archives do for both our own studies and the field of educational research? To explore these questions, we begin by describing the kinds of archives we used in our studies, how we triggered the archives’ accompanying anarchives, and the affordances and limitations of the (an)archive. We conclude by outlining the ethical considerations and promises afforded by (an)archival work.

Our Archives

We discuss two different kinds of archives here: *wunderkammern*, or wonder cabinets (MacLure, 2013), of student teachers’ moments of emotional crises, or “stuck moments”, as well as an online affective archive, or a repository of how teacher-activists were affecting and being affected by their own activism. Though these two studies seem disparate on the surface—different kinds of participants (pre- versus in-service teachers), varying milieus (a teacher education program versus teachers at diverse school sites in different states), and dissimilar subfields within education (teacher education versus teacher professional development)—they are, in fact, very much alike. Both studies intended to use archives to understand how affects stick to the human bodies of pre- or in-service teachers, and the collection process for the effects of these affects began in the virtual space of the Internet. Most importantly, however, both archives unexpectedly served anarchival roles, wherein the spaces in between the virtual objects in the archives opened up new possibilities for collaboration among the participants and the researchers. For organizational purposes, each research archive (i.e., *wunderkammern* of stuckness and

¹ In this paper, we use the word “archive” to reference the physical stuff of a repository and “anarchive” to signal a research-creation technique or process. When we use the parenthetical phrase “(an)archives”, we are referring to both the archive (the physical repository) *and* the anarchive (the research-creation technique/process).

affective archives of activism) will be described in its own section by each particular researcher/author, followed by descriptions on how each archive's anarchive was activated.

Wunderkammern of Stuckness

Similar to Sara Ahmed's (2010) research on happiness—where she describes her methodology as following happiness around to see what it does—my (Erica) research trailed a similar path (Colmenares, 2018). Motivated by my experiences as a student teacher and teacher educator, I “followed around” student teachers’ “stuck moments” in a social justice-oriented teacher education (SJTE) program. I defined stuckness as moments of instability or incoherence (identified by either the student teacher or myself) that were accompanied by some material effect on the student teacher's body (e.g., a heavy sigh, tears, a prolonged silence). The participants of this year-long study included six student teachers—two white females and four white males—enrolled in a SJTE program on the eastern coast of the United States teaching in one of the largest urban school districts in the country.

As an entangled part of this research study—and acknowledging that there could never be a singular way of representing or understanding this phenomenon—I experimented with a specific kind of archive as part of my data collection process. Concretely, this entailed the creation of a *wunderkammer*, or wonder cabinet (MacLure, 2013), of stuckness in an online forum (see Figure 1), along with participants' co-construction of a materialized (i.e., physical) wonder cabinet in a particular space (see Figure 2). To elucidate how wonder cabinets as archives were used as part of the collection process, a few contextual and historical descriptions are needed.

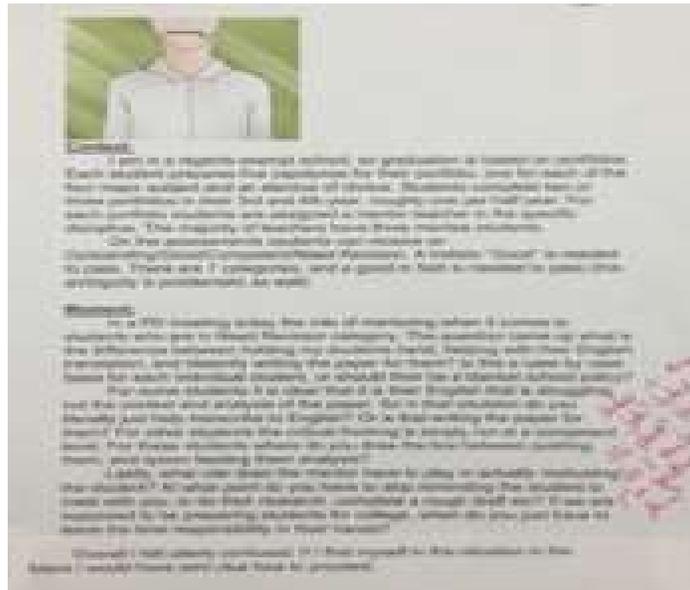


Figure 1. Online Wunderkammer.



Figure 2. Materialized (i.e., physical) Wunderkammer.

Wunderkammern, or wonder cabinets, as MacLure (2013) explains, originated in 16th- and 17th-century Europe (see Figure 3). Ranging in size from compact cupboards to large rooms, *wunderkammern* were spaces where the broad-ranging collections of scholars, princes, rich priests, or merchants could be displayed and (be)held. According to MacLure (2013):

Crammed with fruits of exploration, imperialism, technological advancement, scholarship, medicine and mercantile adventures at the edges of the known world, the cabinets held natural history specimens, optical instruments, mechanical toys, artworks, precious gems, maps, fragments of sculpture, strange objects, the stuffed carcasses of exotic animals and anatomical anomalies. (p. 181)



Figure 3. Wonder cabinet.

As a “synaesthetic [sic] hodgepodge of mingling smells, textures, and colours [sic]” (MacLure, 2013, p. 177)—where unpredictable and eclectic associations mingle in “unholy mixture” (Lecerle, 2002, as cited in MacLure, 2013)—the concept of the *wunderkammer* bears witness to collection as a form of inquiry and invokes receptivity and experimentation to “bodies of knowledge whose contours are constantly shifting and expanding” (MacLure, 2013, p. 180).

To create the *wunderkammern*, or wonder cabinets of stuckness, the six participants in the study recorded their “stuck moments” on an individual Google Doc (see Figure 1) while they were enrolled in their student teaching placements. Stuck moment entries could take various forms: bulleted notes, a written narrative, a voice recording, a Facebook® post, a drawing, an Instagram® photo, etc. While most of the entries were written in narrative form, about one quarter of them incorporated additional artifacts, such as video stills from popular movies, clip art, personal drawings or doodles, or images downloaded from the Internet.

In addition to the Google Docs, participants and I also curated two *wunderkammer* galleries, or “materialized” wonder cabinets (MacLure, 2013) (see Figure 2) at two points throughout the year-long study, each of which coincided with one of their student teaching placements. The purpose of these galleries, or archives, was to bring to life the virtual Google Docs into an actual physical space so that I²

² Here and throughout, the use of the “I” pronoun is not meant to reinscribe a humanist, observe-from-a-distance, ethnographic stance. In line with posthumanist and new materialist thought, we acknowledge that the researcher is always

could hear/watch/sense the ways in which participants related to stuckness. To accomplish this, the posts, or stuck moment entries from the Google Docs, were made available in material form. These materialized entries (with names and other identifying markers removed) were then assembled by the participants into a *wunderkammer* gallery to allow them to “plug in” (Jackson & Mazzei, 2012), or explore and connect, to stuckness. Together, these *wunderkammern*—both their online and materialized incarnations—constituted the archive, or physical documentation, of this research.

Affective Archive of Activism

The second archive was an online affective archive of teachers participating in activism. The affective archive decentered the individual humans participating in the study and focused instead on the relations between the affective bodies of activism, the human bodies of the teacher-activists posting, and the virtual and textual bodies of the posts themselves. Instead of existing as a materialized space, it existed virtually, via a free blogging platform. I (Jenna) began by having participants think about their own activism, which I defined as “the development of collective practices and organization that can oppose the hegemony of the existing order and begin to build the base for a new understanding and transformation of society” (Weiler, 1988, p. 52). I asked participants to name the practices in which they engaged, and then to pay attention to their thoughts, bodily reactions, and experiences when they were practicing said activism. After engaging in one or more of these collective practices, either inside or outside of school, the study’s participants—four white women in high-poverty schools in two different states—logged in to the blogging platform using a shared, anonymous login, and posted something about what “moved”, “galvanized”, or “affected” them—for example, a comic or stream-of-consciousness prose. The participants could, if they chose, comment on each other’s posts. I, as the researcher, refrained from posting in the archive beyond an example post at the beginning and the occasional comment, until I felt drawn into being a researcher-creator with participants near the end of the study (more on this later).

Though participants had the option to post photos, videos, sounds, or anything else that relied “less on text and more on the felt register of suggestive imagery, one of intimation, assemblage, intensity, and aesthetic” (Cho, 2015, p. 44), most seemed to feel more comfortable with words, even as they lamented that they found it difficult to articulate in words what engaging in their respective activist collective practices did *to* and *for* them. Similarly, the comments on the blog entries were also entirely text-based, and comments referenced the ways in which other participants’ posts affected them. Though affective intensities are difficult to capture in text, since affect is an experience of “nonconscious and unnamed, but nevertheless registered, experiences of bodily energy and intensity that arise in response to stimuli impinging on the body” (Gould, 2010, p. 26), particular feelings and experiences seemed to be

intimately entangled in both the research process itself and the phenomenon under study (e.g., Barad, 2007; Tamboukou, 2016).

emphasized by word choices, copious uses of exclamation points and ellipses, and the occasional bolding, italicizing, or underlining of words or phrases. Like the physical objects in the *wunderkammern*, the postings themselves acted as the archive: a repository of the feelings and affects of the teacher-activists as they participated in activism in their classrooms and public activist events.

Yearning for More

Nonetheless, after we each created our respective archives with our participants, we (Erica and Jenna) desired to do “something else” (Deleuze & Guattari, 1987)—something which could help us harness the collectively generated movements, pulses, and intensities that animated our respective archives. Specifically, since affect—the force pulsating through both of our studies—tugs and spills over/beyond the contours of any archive, we were left yearning for a way to “feed-forward” the excess-energy of the affective and the material. As such, we turned to the notion of the anarchival as a research-creation practice (SenseLab, n.d.). As a set of “interrelated practices of art, theory, and research”, the anarchival as research-creation is a “speculative and non-procedurally driven practice of doing research” (Truman & Springgay, 2019, p. 2). As we will describe in an upcoming section, the activation of the anarchival helped to trigger new events which continued the creative process from which they came (SenseLab, n.d.), and not only generated new openings for our corresponding studies, but also forged new possibilities for doing research.

Archive & Anarchival

What exactly do we mean by archive and anarchival? As a reminder to the reader, you can think of the physical stuff (i.e., the objects of the wonder cabinets and the text of the affective archive) as the *archive* and the process of engaging with the cabinets and the online affective repository as the *anarchival*. Each one necessitates the other: the “anarchival needs the archive [i.e., the documentation, the matter] – from which to depart and through which to pass” (SenseLab, n.d.). In other words, the archives are the anarchival’s “waystations” (SenseLab, n.d.).

But determining the anarchival is no simple task, for what an anarchival *is* or *can be* is not something that can be determined in advance. According to SenseLab (n.d.), “what an anarchival can be is to be invented.” In what follows, we describe how the archives in our respective studies were used to activate and invent the anarchival. Since the anarchival challenges the traditional archive and entails experimentation, each anarchival presented here took on a different form and produced different effects.

Wunderkammern of Stuckness as Anarchival

To analyze my collected data, or the archives of stuckness, I (Erica) reactivated the archive’s (or the physical stuff’s) anarchival. To do this, I once again turned to Maggie MacLure’s (2013) *wunderkammer*.

Since material and thought are forces of form (SenseLab, n.d.), the *wunderkammer* became a “technique for activating and sending forth the force of form of the event” (SenseLab, n.d), or in this case, the events created by the online and physical *wunderkammern*. To activate the collectively generated movements of these events, I created a series of wonder cabinets at different points throughout the analysis process (see Figure 6). Each cabinet consisted of ten to twenty objects arranged in a specific space. The objects in each of the cabinets were pieces of data collected (or assembled) during the research process. They entailed a student teacher’s stuck moment entry, an excerpt from an informal conversation with a student teacher, a snippet from an audio recording, a transcript segment from a focus group conversation, a researcher memo, a cluster of photographs from a school site visit, or an artifact fashioned by either myself or the participants, among others.



Figure 6. Wonder cabinets that were created to activate the anarchieve.

To create each *wunderkammer*— and thereby trigger the anarchieve—I engaged in several “intensive” (Deleuze, 1995) and “close” (Riessman, 2008) readings of my data. During each reading, I skimmed, tracked, or lingered over my data (i.e., the collected archive), concentrating my attention on different aspects each time (MacLure, 2013): I tuned (Stewart, 2007), for example, to certain sounds, objects, images, or words; paid attention to “the flighty...grasping sometimes miniscule comments, moments, and asides that have impact and traction” (Cole, 2013, p. 235); and attended to the ineffable: instances in the data that challenged simple explanation, but nonetheless seemed noteworthy because they “set off a frisson of feelings, remembrances, thoughts” (Probyn, 2004, p. 29).

Since the objects and arrangements of the wonder cabinets are never inert, but are ever-ready carriers of potential that are “reactivable” (SenseLab, n.d.), the intent behind the *wunderkammer* mappings

was to activate the anarchival, to consider how the constantly shifting assemblage of data worked (including how the data affected me), to keep meaning(s) on the move (Jackson & Mazzei, 2012), and to instigate “provocations” (MacLure, Holmes, MacRae, & Jones, 2010) so that I might stay open to new possibilities or interpretations.

During this mapping process—and inspired by SenseLab’s anarchival explorations—I began the tedious work of sifting and sorting through the amassed archive. Like Deleuze (2003), who contends that the work of the artist is to “strip” the canvas of its “givens,” I started to “strip away” pieces of the predictable, comfortable data that often enthralled me with their clarity, order, and stability. Occasionally, I would remove data pieces, only to reinsert them. At other times, inspired by Deleuze and Guattari’s (1987) notion of the “fold” and SenseLab’s (n.d.) method of folding, I began to fold data pieces to create more space (see Figure 7). When the weight of the data’s folds would cause the piece to fall or tip over, I used blue painter’s tape to temporarily stabilize the *wunderkammer’s* objects (see Figure 8).

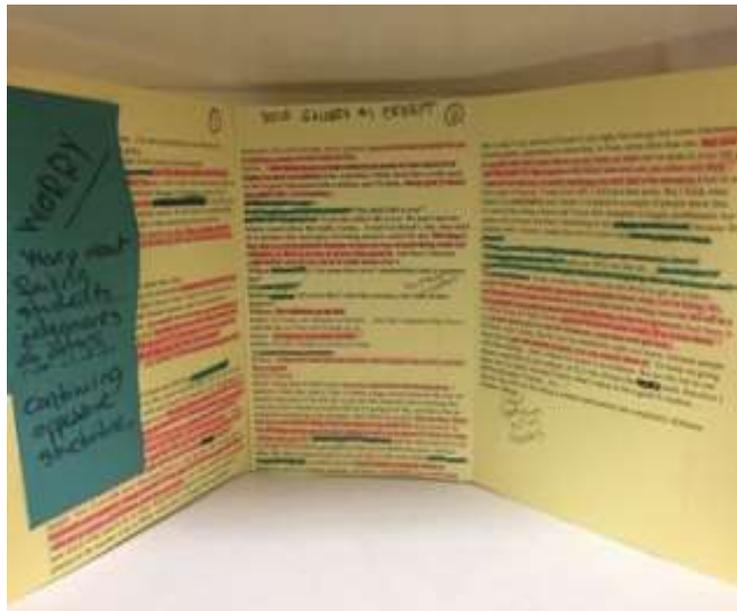


Figure 7. Folding of data.

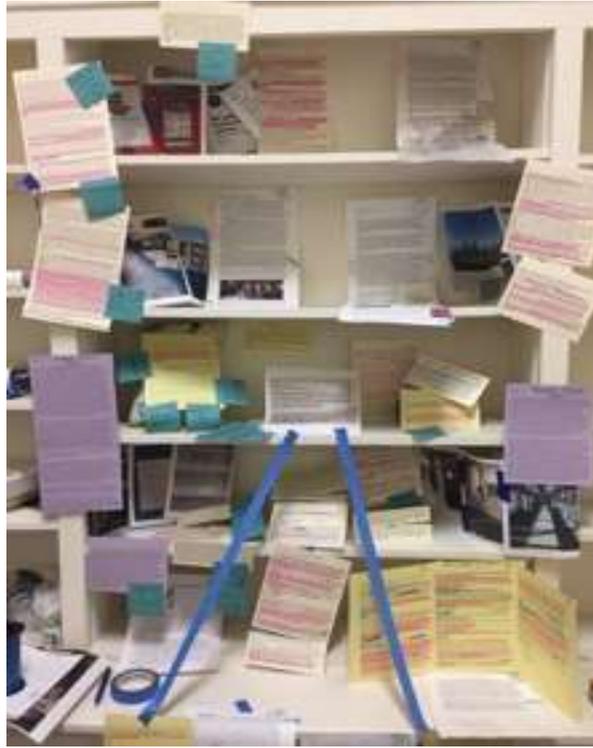


Figure 8. Using blue painter's tape to affix data pieces in wonder cabinet.

Across the iterations of each anarchival mapping, or staging, I tinkered with diverse forms, arrangements, and locations. Specifically, I assembled the various cabinets in different spaces: an office bookcase, a school parking lot, a living room couch, or an empty school entrance (See Figure 6). While each of these spaces was chosen because it coincided with a location where a student teacher experienced his or her “stuck moment”, this experimentation with space was intentional: I wanted to disorient myself from what Deleuze and Guattari (1987) call “interpretosis” (p. 114), or a search for uniform meaning. In each of these different spaces, and once again culling advice from SenseLab, I “walked” in/around/through the artifacts, “hung out” with the materials, “traced” it with my fingers, and even “meditated” among the data, noting the thoughts that fluttered in and out of my mind. Whenever possible, I played with lighting and experimented with darkness and lightness (see Figures 9 and 10) to sense how the data might be transformed: Did it glow (MacLure, 2013) differently? Did some artifacts resonate more brightly than others?



Figure 9. Improvising with lighting. Data in darkness.



Figure 10. Improvising with lighting. Data in lightness.

I also improvised with duration, trying to sense how the data changed at various points (e.g., at dawn, at night, after 6 hours) and with “peeking,” peeping in and out of a particular location, making novel arrangements, and then popping back out/in, sensing/looking/wondering about new ideas. This haptic method of folding, touching, taping, layering, and maneuvering—or the activation of the anarchival

through the physical archive—mattered. It was a close reading of my archive that provoked feelings, thoughts, and sensations that I could have never predicted, including one of the central findings of my study: the affect of loneliness. While loneliness was one of the affects that I posited was deeply entangled in student teachers' stuckness, I cannot reject the possibility that perhaps loneliness "inter/intra-acted" (Barad, 2007) with me during the anarchival mapping process, pushing me to notice its glow (MacLure, 2013).

As such, as both archive and anarchival, the *wunderkammern* of stuckness were not simply categories of containment and re-presentation that aimed to institutionalize or sediment particular perspectives or understandings of stuckness; they aimed to move and make connections with what was already moving, tugging, spilling, and that which had not yet come to be(come) (SenseLab, n.d). As a research-creation practice, the curation of the wonder cabinets was an event-based practice (SenseLab, n.d). And while that event-based practice was limited to the work of a sole individual (in this case, me as a researcher in the analysis process), the anarchival illuminated "findings" that I could have never seen or felt through the archive alone. These include the conflicting affective attachments that animated student teachers' stuck moments, as well as the inherent loneliness that marked their work. But perhaps most importantly, because the anarchival as a research-creation engine necessitates experimentation and wonder, the anarchival process helped to dislodge any sense of certainty and meaning, and nudged me towards more capacious understandings, variations, and representations of stuckness.

Affective Anarchives of Activism

In regards to the affective archives of activism, the anarchival process was activated as the postings in the archive worked with and against each other in an attempt to represent the frustratingly fleeting and non-capturable nature of affective intensities. The archival "stuff" contained within the affective archive was not material, like the stuff in the *wunderkammern*, as the archive was primarily comprised of words, with the occasional picture. There was not even a book or paper containing the words, since the words were in a blog. However, much like the objects in the *wunderkammern*, those words—and the intensities contained in those words—served as process-making engines that created an affective feedback loop for participants (Braidotti, 2006). Participants posted when they felt particularly affected or moved when they were engaging in activism, and commented on other postings that mobilized them. Those postings and comments, in turn, acted as bodies that affected the other participants in multiple ways. For some, postings and comments were fuel for continuing to participate in activism, because interacting with the postings prevented activist "battle fatigue" (Pogrebin, 1994). For others, postings troubled other participants' notions of what activism looked and felt like. When one participant consciously described searching for and including pictures of people of Color in her classroom materials and how she felt when students noticed her efforts, other participants seemed to reconsider their own definitions of activism. They paid closer attention to the ordinary affects (Stewart, 2007) of the small, yet consciously executed acts in which they engaged to change the hegemonic order: refusing to send a student to the dean's office for falling asleep in class (as required by her principal), or working hard in a high school

government class to keep her political affiliation a secret, while pushing students to find evidence that they could read critically to challenge their own positions. While these are examples of conscious acts that did not appear to be activism, engaging in the affective archive allowed for a different framing of which conscious acts were included in a collective of activist practices for each participant.

Even as participants re-evaluated what activism meant to them, feelings of doubt, inadequacy, and loneliness pervaded postings, much as loneliness was a recurring theme in the stuck moments arranged in the *wunderkammern*. Participants spoke of being “struck” or “bowled over” by feelings of loneliness in both their in- and out-of-school activist practices for reasons as diverse as their religious beliefs or school culture; of wondering if they were doing the right thing if nobody else in their schools, families, or group of friends was engaging in the same practices; of feeling as if they were doing activism as much for their own egos and for praise on social media as they were to overturn the hegemonic order of things. In contrast to those feelings of loneliness and self-doubt, the online archive provided a feeling of, as one participant stated, “being around others who felt like me, even when I didn’t know who they were”, while the anarchival inspired the creation of a new set of conscious, collective activist practices for the participants. In other words, the anarchival process changed both material (e.g., the human bodies of the participants of the study; the collective bodies of their teaching materials) and non-material bodies (e.g., the bodies of new or repurposed activist practices), and even (re)created and (re)activated bodies that were either non-existent or latent prior to interaction with the anarchival.

The anarchival process activated new non-material bodies for me as well, in the form of my own activist practices and thoughts around what defines an activist. Like my participants, I found myself caught in the affective feedback loop of the affective anarchival, though not in the same feedback loop in which my participants seemed to be existing. While participants appeared to feel positively about how posting in the archive affected their activism—so much so that at least one of them was still posting sporadically nearly six months after the “official” conclusion of the study—I often found myself awash in uncomfortable feelings as I read the posts. I prickled at the casual racism and internalized misogyny that was mixed in with anti-racist and feminist activist practices. It seemed as if the participants felt that their professed anti-racist and feminist activist stances were excuses for engaging in the racism and misogyny that they purported to be against. I found myself wondering which of the four participants, for example, had posted about how her frustration mounted when working against “cultural values” that “didn’t value school” as she simultaneously advocated for teaching culturally relevant content, or who posted about older women colleagues who were described as “dried up vaginas who haven’t had a new lesson plan in 30 years.” I wondered how, or even *if*, I should react to those postings, and considered what power I did or did not have as a researcher. Should I post anonymously in reaction to the things that made me uncomfortable, and “call in” my participants, to get them to reflect on and change their problematic behavior (Trần, 2016)? Should I post non-anonymously? Would that put a damper on how candid the participants were willing to be? In the end, I chose to say nothing about the words that filled me with bad feelings.

Beyond discomfort with some of the content, some of the uncomfortable sensations stemmed from my own similar feelings of inadequacy and shame, a set of data that I was not expecting but one that quickly became entangled with the data from my participants. I felt deflated, for example, as I remembered that, when I was teaching, I had never thought about pictorial representation of people of Color in my materials and felt as disgusted with myself as I did with my participant when thinking about how I had similarly (passively) resisted directives from my principal without actively trying to end the policies I found repugnant. I knew that the passive resistance was the only way both she and I would have ever been able to keep our jobs, but simultaneously felt that the non-confrontational route was cowardly anyway. In response to the uncomfortable feelings of inadequacy and self-recrimination, I found myself unintentionally “living” my data (Gershon, 2017, p. 128), checking the archive in the car while waiting in the pickup line at my children’s schools; speaking memos into my phone as I sat in my office reading and re-reading the archive; obsessively thinking about what I could have done (and could do in the future) to be a “better” activist and teacher; feeling resentful each time a new post popped up that the project that I had created seemed to be affecting my participants so positively while I was feeling badly about myself—even as I tried to will my brain to shrink away from thinking about the data that was pressing on me.

Yet the uncomfortable feelings activated the anarchival process for me, much as the positive feelings did for my participants, and served as a feed-forward mechanism for both my own participation in the study and for my analysis. I paid attention to the ways my thoughts meandered, as they flitted towards and away from confronting my discomfort, and made connections between how my participants were affected by their activist practices, and how their activist practices were affecting me. The affective archive worked as Cvetkovich’s (2003) repository of emotions, which allowed for connections and disconnections of what counts as activism, what it does to and for the participants, and to and for me as the researcher. The *anarchival* process drew me into participating in the study by posting and commenting—something which I had originally refrained from doing after receiving a warning that this study was in danger of becoming too autobiographical—rather than focusing on the relations between the participants. Looking back, it seems absurd that I would try to remain outside of being one of the researched while researching, especially since “affects are inherently interested” (Probyn, 2010, p. 74). If they were not, they would not have found me and affected me as I tried to remain unaffected. Yet the process of being affected by my participants’ words and practices, which led to bad feelings that I would have rather not faced, made it far easier to restrict the tendency to find a stable meaning in the data. Since I was a part of the data, and no longer apart from it, I chose to ride the rhizome, seeing both what the data wanted (Koro-Ljungberg, 2015) and what the data was doing. What it seemed to want from me was a willingness to find myself engaged in that affective feedback loop. What it did was create deeper layers of connection between myself and participants; create stronger networks of relations within the archive; and open more questions, including wondering what an affective (an)archive could do next, or long-term, to forge avenues of research-creation for pre-service and in-service teachers, especially since the participants wrote about how this study inspired them to think differently about their activism and pedagogies. As an example of how the affective (an)archive might forge these avenues, one of the

participants in this study noted that her positive experience interacting anonymously with other teacher-activists inspired her to create a project where students similarly interacted anonymously to learn and ask questions during the class she teaches on sexual health. Yet this is only one of a myriad of possibilities for what the anarchival can do to and for teachers. What is important about using the anarchival process as method is the openness to whatever the archive does, a process which may be different for researchers and participants.

Promises and Possibilities of (An)archival Methods

As these examples illustrate, anarchives create space to “imagine and accomplish an inquiry that might produce different knowledge and produce knowledge differently” (Lather, 2013, p. 635). The contributions of our affective (an)archives helped us, as researchers, to produce different knowledge in a multitude of ways. First, rather than center human actors in educational research, the affective (an)archives allowed us to focus on the relations between affecting and affected bodies. These relations, though, were not static and unchanging. Rather, they were always moving, engendering sensations, and opening new possibilities. As such, the (an)archive allowed us to read the data “intensively” (Deleuze, 1995), or to read it “in contact with what’s outside...as a flow meeting other flows...as a series of experiments for each reader in the midst of events that have nothing to do with books...getting it to interact with other things” (pp. 7-9). This brings us to our second point: (an)archives helped us to engage and analyze data diffractively (Barad, 2007), with other texts, bodies, and experiences. We saw the intensive and diffractive readings/analyses in our connections with our own feelings, as well as in the ways that our human participants were able to forge relations with each other’s affective responses. And finally, (an)archives allowed for research to be read rhizomatically (Eakle, 2007; Fox & Alldred, 2015; Handsfield, 2007), making links that have no beginning or end, as evidenced by the different threads of affective data that allowed us to make connections that changed with time, place, and environment. Yet these are only some of possibilities of method and analysis that we found, as we were responding to the affective intensities that our (an)archives provoked in us. Because anarchiving is a responsive and response-able (Barad, 2007) method, the possibilities for reading and analyzing an (an)archive are as infinite and dynamic as the thresholds of affective intensities that live with(in) the affective archives.

Additionally, affective (an)archives not only promise to be an important methodological tool for the *doing* of education research, they are also a valuable method for understanding the *field* of educational research differently. Rather than view educational research as a landscape concerned with teachers, students, test scores, and/or pedagogical practices, the (an)archive considers what other actors may be important in educational research, including “material texts, material spaces, objects, embodied movements, and relations between bodies” (Leander & Rowe, 2006, p. 449). The (an)archive is both a space and an event for all of these actors to live and interact with one other. The mutable and shifting nature of affective (an)archives can also be a space for research projects concerned with these new actors and the interconnections between them. Exploring these connections, including the ways in which seemingly disparate actors are bound together, has the potential to both unite communities around

education, as well as bring together bodies that may not otherwise engage in dialogue. The connections between the disparate bodies allows for ways to view educational research as things that “are generated in the event, each occasion anew” (Massumi, 2015, p. 157), rather than as discrete and immobile pieces of data.

The Ethical Considerations and Limitations of the Anarchives

Despite the promises and possibilities afforded by the anarchival as method, it is important to consider its ethical contours. In thinking about the ethical dimensions of our research, it is crucial to note that both of our research endeavors were shaped by the Affective Turn (Clough & Halley, 2007). Since the Affective Turn’s ontological and epistemological commitments challenge positivist and postpositivist notions of validity, reliability, generalizability, credibility, and trustworthiness (Lather, 1993), like many other researchers inspired by this Turn, we tuned to a language and practice of ethics. Specifically, we followed an immanent form of ethics, a Deleuzian approach that discards the idea that there are *a priori* rules and judgments that one must adhere to, and focuses on making such evaluations as things emerge (Coleman & Ringrose, 2013). In other words, throughout our research-creation processes, ethical practices were always being created or invented (Raffoul, 2008). As we assembled, collected, and curated our respective (an)archives, for example, we made certain agential cuts (Barad, 2007), or decisions, that shaped the research itself, what was revealed, and the knowledge it created (Dernikos, 2015). In addition, because anarchives are research-creation events that bring forth new iterations (SenseLab, n.d.), it was always impossible to predict what forms our (an)archives would take and what they might *do*. However, we want to propose that these facets of unknowability and unpredictability were not lapses in our responsible obligations (Bozalek & Zembylas, 2017); rather, they invoked “conditions of ethical responsibility” (Koro-Ljungberg, 2010, p. 609). In fact, it was during the frequent moments of confusion, friction and strain (Springgay & Truman, 2017, p. 203) that we would remind and regroup ourselves in the “(in)tensions” (Springgay & Truman, 2017, p. 203) that both animated and underpinned our research: anti-racist and feminist ethics and practices (Truman & Springgay, 2019). As such, we continuously sought to think about ways “to stimulate transformation and promote elimination of oppression and injustice” (Koro-Ljungberg, 2012, p. 84) and we frequently questioned and wrestled with notions of power, authority, and agency. Such re-questioning nudged us towards a more acute attentiveness to how bodies/matter/forces were connecting (or not) (Deleuze & Guattari, 1987), and augmented our capacity to respond to the morphing complexities generated by the anarchives (Anderson, 2018; Bozalek & Zembylas, 2017). As always, we took comfort in Haraway’s (2016) assertion that there is never an innocent starting point—that we are all always and already implicated in our entanglements with everything—and so we strived to “stay with the trouble”. This meant committing ourselves to remaining open and alert, and resisting the desire to tidy things up—as tempting as it was—or to achieve some sort of “magical closure” (Stewart, 2007). And finally, throughout our respective research endeavors, we heeded Brian Massumi’s (1987) suggestion that a book or a study should be conceived of as an open system that does not pretend to have the final word; our research, too, adopts this vision.

Throughout the process, our projects and interactions with the (an)archives were also fraught with limitations that we could not escape. First, archives are always mediated; there is always someone/something curating the archive and someone/something activating the anarchival (Mmembe, 2002). Not only does this mean that our biases and interests are entangled throughout the work, but there is always something that is left out. As such, there is an incompleteness to the archive and its accompanying anarchival (Tamboukou, 2016).

The incomplete nature of our (an)archives brings us to a second limitation: the solitary nature of the research-creation processes in both of our anarchivals. Anarchival research-creation often involves “conversations” (SenseLab, n.d.). Our “conversations”, however, were not with other human bodies, but with the non-human bodies of words, ideas, pictures, papers, and things. Nonetheless, this does not mean that we ignored our *response*-abilities to the human bodies whose experiences were instrumental in creating our original archives—as discussed above, we were always attending to those questions of power, justice, and ethics—but we recognize that we were not always able to harness the complex relationality with other (human) bodies that such conversations may offer.

Finally, related to our “conversations” with non-humans, we also encountered a third limitation: the inescapable quandary of falling prey to the logic of representation, where rather than ponder what these anarchivals were *doing*, we sometimes fell prey to asking what the (an)archives *meant* or were *meaning*. For example, as part of the research assemblage, we *too* were pushed and pulled into the swirls of the anarchivals, with “disconcerting sensations” (MacLure, 2011) and “bad feelings” (Lesko & Talburt, 2012) sometimes pressing upon us. During the analysis process, we often found ourselves either stunned—unable to piece together thoughts or ideas—or struggling to keep our humanist impulse to assign meaning at bay. Sometimes, our minds drifted with half-formed thoughts and feelings, with the (an)archives conjuring vivid details and other times luring us into pits of despair and defeat. But, because affects are pedagogical in that they bear the capacity to teach (Niccolini, 2016), we often forced ourselves to dwell in these dizzying instances, fighting hard to attend to the myriad intensities, yet remaining open to what that they might teach us (Shomura, 2016).

Pedagogical Gifts of the (An)archive

Despite these limitations and the knotty ethical considerations they bring forth, the (an)archives’ most significant pedagogical gift (Britzman, 2012) was to help us understand how experimentation and disorientation (Ahmed, 2006) can evoke *wonder* (MacLure, 2013): a wonder that is capable of sparking connections, inventively disturbing that which often gets taken for granted, and conjuring new thoughts and ideas. As such, we end with a concerted call for continued creativity and experimentation in research methodologies and practices. In particular, we contend that anarchivals, as research-creation practices, can cultivate new ways of thinking about and attuning to not only our research, but also to teacher education and/or teacher professional development more broadly. And, as we continue to creep into this current political era, we contend that conventional and commonsensical ways of exploring our

world remain woefully inadequate to understanding the complex conflicts of today's sociopolitical arena (Strom & Martin, 2017). Experimental methods such as the (an)archive, and the attendant creativity they both invoke and require, may be one of the most formidable tools we have at our disposal.

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