

NOTES

Introduction: Possibilities

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2. See Octavia Butler, *Parable of the Sower*, pbk. reissue (New York: Grand Central Publishing, 2019); and N. K. Jemisin, *The Broken Earth Trilogy* (New York: Orbit, 2015).

3. Rebecca Skloot, *The Immortal Life of Henrietta Lacks*, 1st pbk. ed (New York: Broadway Paperbacks, 2011).

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5. M. Remi Yergeau, *Authoring Autism: On Rhetoric and Neurological Queerness* (Durham, NC: Duke University Press, 2017).

6. Steve Silberman, "The Geek Syndrome," *Wired*, December 1, 2001, <https://www.wired.com/2001/12/aspergers>.

7. WIRED Staff, "Take the Autism Test," *Wired*, December 1, 2001, <https://www.wired.com/2001/12/aqtest>.

8. Steve Silberman, *NeuroTribes: The Legacy of Autism and the Future of Neurodiversity* (New York: Avery, 2016), 399. In particular, Silberman highlights the ways in which clinical accounts of autism often position autistic attributes as deficits; the rhetorical turn toward Silicon Valley, he notes, was a frictional tactic for reframing autism beyond the language of badness.

9. *Aspie* is a shorthand term for a person displaying Asperger syndrome. *Shiny aspies* are autistic people who use rhetorics of white supremacy to claim they represent the next stage of human evolution.

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11. See V. Jo Hsu, *Constellating Home: Trans and Queer Asian American Rhetorics* (Columbus: Ohio State University Press, 2022).

12. Ruha Benjamin, “Designer and Discarded Genomes,” *E-Flux*, October 2016, <https://www.e-flux.com/architecture/superhumanity/66875/designer-and-discarded-genomes/>.

Chapter 1: Desiring Diagnosis

1. Following Margaret Price, we use the term *bodymind* as a means of resisting Cartesian dualism, as a means of resisting the impulse to segment brain from body from soul. See Margaret Price, *Mad at School: Rhetorics of Mental Disability and Academic Life* (Ann Arbor: University of Michigan Press, 2011).

2. On counter-diagnosis, see Margaret Price, “‘Her Pronouns Wax and Wane’: Psychosocial Disability, Autobiography, and Counter-Diagnosis,” *Journal of Literary & Cultural Disability Studies* 3, no. 1 (2009): 11–33.

3. Overwhelmingly, clinical autism research also disproportionately represents autistic people who speak. Behavioral studies are frequently designed in ways that necessitate participants who speak; interventionist studies, in particular, work toward some promise of normativity, for which speech production serves as a guidepost for optimal outcomes.

4. From its very inception, autism as a clinical category has been exclusionary. Steve Silberman has chronicled how the Austrian American psychiatrist Leo Kanner closely guarded who could be diagnosed with autism. See Steve Silberman, *NeuroTribes: The Legacy of Autism and the Future of Neurodiversity* (New York: Avery, 2016). Kanner was primarily interested in autism’s application to middle- and upper-class white children, predominantly boys. Also, even though he might be described as a “reluctant” collaborator, Asperger authorized the transfer of children to death camps. See Edith Sheffer, *Asperger’s Children: The Origins of Autism in Nazi Vienna*, 1st ed. (New York: W.W. Norton, 2018); Leo Kanner, “Autistic Disturbances of Affective Contact,” *The Nervous Child* 2 (1943): 217–50.

5. *Aspergian* was once a more common community descriptor for a person with Asperger syndrome, a former condition on the autism spectrum. *Aspergian* has fallen out of favor, given that it now tends to signal autistic people who believe their so-called Aspergian presentation represents a eugenic improvement in the human gene pool.

6. See Remi Yergeau’s essay “Composing Perseveration/Perseverative Composing,” on perseveration as a neuroqueer retrofit, in Mara Mills and Rebecca San-

chez, eds., *Crip Authorship: Disability as Method* (New York: New York University Press, 2023).

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8. U.S. Food and Drug Administration, “Precision Medicine,” September 27, 2018, <https://www.fda.gov/medical-devices/in-vitro-diagnostics/precision-medicine>.

9. Ruha Benjamin, “Designer and Discarded Genomes,” *E-Flux*, October 2016, <https://www.e-flux.com/architecture/superhumanity/66875/designer-and-discarded-genomes/>.

10. John Cheney-Lippold, *We Are Data: Algorithms and the Making of Our Digital Selves* (New York: New York University Press, 2019); Olivia Banner, “Disability Studies, Big Data and Algorithmic Culture,” in *Interdisciplinary Approaches to Disability: Looking Towards the Future* (London: Routledge, 2018), 45–58.

11. Alain Ehrenberg, *The Weariness of the Self: Diagnosing the History of Depression in the Contemporary Age* (Montreal: McGill-Queen’s University Press, 2016), 154.

12. Chris Anderson, “The End of Theory: The Data Deluge Makes the Scientific Method Obsolete,” *Wired*, June 23, 2008, <https://www.wired.com/2008/06/pb-theory/>.

13. Anne Harrington, *Mind Fixers: Psychiatry’s Troubled Search for the Biology of Mental Illness* (New York: W. W. Norton, 2019).

14. See, for instance, the 2023 Florida Senate Bill 784, the “Protect Our Loved Ones Act,” which establishes a statewide registry for individuals with psychological and developmental disability diagnoses, with the goal of reducing all-too-common violent outcomes in police interaction with those populations. Without such a registry, the accompanying analysis of the bill argues, it is simply too easy for officers to confuse tics, stims, or echolalia with dangerous criminal behavior. See <https://www.flsenate.gov/Session/Bill/2023/784>.

15. We return to the topic of bioprospecting in the “Self-Discovery” section of the next chapter, “Searching for Digital Wellness.”

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chiatry: A Survey of Current Progress in Depression Detection, Diagnosis and Treatment,” *Brain Informatics* 10, no. 1 (December 2023): 10, <https://doi.org/10.1186/s40708-023-00188-6>.

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Chapter 2: Searching for Digital Wellness

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Chapter 3: Nostalgia Gone to Bits

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10. Boym, *The Future of Nostalgia*, xvi, xiv..
11. @mathildeherlerr, "I Often Wonder If It's Me There's Something Wrong With. If It's Me Who Doesn't Deserve Friends, Me Who Doesn't Deserve Love, Me Who Doesn't Deserve Happiness, and Me Who Needs to Change. Maybe I Do." TikTok, June 13, 2023, <https://www.tiktok.com/@mathildeherlerr/video/7244254818305412378>.
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13. Tamara Kneese, *Death Glitch: How Techno-Solutionism Fails Us in This Life and Beyond* (New Haven: Yale University Press, 2023).
14. Sigmund Freud, "Mourning and Melancholia," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey, vol. 14 (London: Hogarth Press, 1953), 243–58.
15. Kate Eichhorn, *The End of Forgetting: Growing up with Social Media* (Cambridge, MA: Harvard University Press, 2019).
16. @cantbuyme8os, "This Song Is Just Amazing!," TikTok, December 7, 2021, <https://www.tiktok.com/@cantbuyme8os/video/7174465308390919466?lang=en>.
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18. Badia Ahad-Legardy, *Afro-Nostalgia: Feeling Good in Contemporary Black Culture*, The New Black Studies Series (Urbana: University of Illinois Press, 2021), 2.
19. Ahad-Legardy, *Afro-Nostalgia*, 3.
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22. David L. Eng, "Colonial Object Relations," *Social Text* 34, no. 1 (March 1, 2016): 1–19, <https://doi.org/10.1215/01642472-3427105>.
23. Boym, *The Future of Nostalgia*, xviii.
24. Cheryl I. Harris, "Whiteness as Property," *Harvard Law Review* 106, no. 8 (June 1993): 1707, <https://doi.org/10.2307/1341787>.
25. Michael G. Kammen, *Mystic Chords of Memory: The Transformation of*

Tradition in American Culture, 1st Vintage Books ed. (New York: Vintage Books, 1993), 688.

26. Charlie Warzel, “The Vision Pro Is the Perfect Gadget for the Apocalypse,” *The Atlantic*, June 12, 2023, <https://www.theatlantic.com/technology/archive/2023/06/apple-vision-pro-screen-concession-gadget/674375/>.

27. Michelle N. Huang, “Racial Replication” (paper presented at the DISCO Network Lecture Series. Ann Arbor, Michigan, 2022).

28. Donna J. Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 154.

29. Lisa Nakamura, “Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture,” *American Quarterly* 66, no. 4 (2014): 919–41, <https://doi.org/10.1353/aq.2014.0070>.

Chapter 4: The Longing for Home

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2. Tung-Hui Hu, *Digital Lethargy: Dispatches from an Age of Disconnection* (Cambridge, MA: MIT Press, 2022).

3. McNeil, *Lurking*.

4. See Howard Rheingold, *The Virtual Community: Homesteading on the Electronic Frontier*, rev. ed. (Cambridge, MA: MIT Press, 2000).

5. V. Jo Hsu, *Constellating Home: Trans and Queer Asian American Rhetorics* (Columbus: The Ohio State University Press, 2022): 5.

6. Hsu, *Constellating Home*, 9.

7. Kyle Riisman, *Neighborhood of Fear: The Suburban Crisis in American Culture, 1975–2001* (Baltimore: Johns Hopkins University Press, 2020).

8. On “enclaves,” see Catherine R. Squires, “Rethinking the Black Public Sphere: An Alternative Vocabulary for Multiple Public Spheres,” *Communication Theory* 12, no. 4 (November 2002): 446–68, <https://doi.org/10.1111/j.1468-2885.2002.tb00278.x>.

9. Originally, the “home” that you saw when you put on a Rift or earlier Quest was standardized, non-customizable, and (supposedly) based on the home of the CEO of the original company. The creators later made these homescreens (which you only ever saw as you were picking a game or whatever) customizable, but withdrew support with the transition to Horizon Worlds—a withdrawal some users described as being “evicted.” Meta wants Horizon Worlds homes to be both customizable and social, but at least right now, you have to choose from preset options, unless you have the savvy to do some jailbreaking. In keeping with the point that follows in this paragraph, Meta envisions these Horizon Homes as being seamlessly modifiable and usable for work, hanging out, and other activities.

10. Tom Boellstorff, *Coming of Age in Second Life: An Anthropologist Explores the Virtually Human* (Princeton, NJ: Princeton University Press, 2008).

11. See, for example: Zizi Papacharissi, *A Private Sphere: Democracy in a Digital Age*, Digital Media and Society (Cambridge, UK: Polity Books, 2010).

12. And, as we note in our chapters on diagnosis and refusal, access is contested terrain. Access as such is always already unequally distributed and imperfect.

13. Rheingold, *The Virtual Community*.

14. danah boyd, “White Flight in Networked Publics? How Race and Class Shaped American Teen Engagement with MySpace and Facebook,” in *Race After the Internet*, 203–22 (New York: Routledge, 2012).

15. At the same time, embracing the role of the parasite in the post-social media moment can free up room to move, especially within aesthetic forms, as Fisher argues. See Anna Watkins Fisher, *The Play in the System: The Art of Parasitical Resistance* (Durham, NC: Duke University Press, 2020).

16. We differentiate here between how content creators invite viewers into their personal spaces through videos like “Get Ready with Me,” and how the site itself promotes or even assumes spatiality and notions of home and hosting in its affordances.

17. Jasmine Ehrhardt and Lisa Nakamura, “Infrastructural Fugitivity: Contraband Cellphones, TikTok, and Vital Media Behind Bars,” *Journal of Visual Culture* 21, no. 3 (December 2022): 390–409, <https://doi.org/10.1177/14704129221141922>.

18. This industry is still largely free from governmental oversight, and the category of “creator” does not appear in its federal labor statistics. Drew Harwell and Taylor Lorenz. “Millions Work as Content Creators. In Official Records, They Barely Exist.” *Washington Post*, October 26, 2023. <https://www.washingtonpost.com/technology/2023/10/26/creator-economy-influencers-youtubers-social-media/>.

19. Hsu, *Constellating Home*, 8.

20. Kishonna L. Gray, *Intersectional Tech: Black Users in Digital Gaming* (Baton Rouge: Louisiana State University Press, 2020).

21. For example, see itch.io’s annual Queer Games Bundle, available at <https://itch.io/jam/qgb23>.

22. Gayatri Gopinath, *Impossible Desires: Queer Diasporas and South Asian Public Cultures*, Perverse Modernities (Durham, NC: Duke University Press, 2005).

23. José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, 10th anniversary ed., Sexual Cultures (New York: New York University Press, 2019), 1.

24. David L. Eng, *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy* (Durham, NC: Duke University Press, 2010).

25. Alexander Cho, “Default Publicness: Queer Youth of Color, Social Media, and Being Outed by the Machine.” *New Media & Society* 20, no. 9 (September 1, 2018): 3183–3200. <https://doi.org/10.1177/1461444817744784>.

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Color, Computer Art, and Aesthetics After Code (Chicago: University of Chicago Press, 2014).

27. See André Brock, *Distributed Blackness* (New York: NYU Press 2020); and Catherine Knight Steele, *Digital Black Feminism* (New York: NYU Press 2021).

28. See Kishonna L. Gray and Krysten Stein, “‘We “Said Her Name” and Got Zucked’: Black Women Calling-Out the Carceral Logics of Digital Platforms,” *Gender & Society* 35, no. 4 (August 2021): 538–45, <https://doi.org/10.1177/08912432211029393>.

29. Jessa Lingel, *An Internet for the People: The Politics and Promise of Craigslist*, Princeton Studies in Culture and Technology (Princeton, NJ: Princeton University Press, 2020).

30. Channing Hargroove, “How Solange Knowles ‘Came Home’ to Black-Planet,” *Grazia*, n.d., <https://graziomagazine.com/us/articles/solange-blackplanet-when-i-get-home/>.

Chapter 5: Blackness and AI

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3. See Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: NYU Press, 2018); Ruha Benjamin, *Race After Technology: Abolitionist Tools for the New Jim Code* (Cambridge, UK: Polity Books, 2019); Ruha Benjamin, *Viral Justice: How We Grow the World We Want*, 1st ed. (Princeton, NJ: Princeton University Press, 2022).

4. Evelyn L. Parker, *Trouble Don’t Last Always: Emancipatory Hope Among African American Adolescents* (Cleveland, OH: Pilgrim Press, 2003); Kevin C. Winstead, “Emancipatory Hope: Reclaiming Black Social Movement Continuity” (PhD diss., University of Maryland, 2019), <https://doi.org/10.13016/jun4-bit>.

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6. Manvir Singh, “It’s Time to Rethink the Idea of ‘Indigenous,’” *The New Yorker*, February 20, 2023, <https://www.newyorker.com/magazine/2023/02/27/its-time-to-rethink-the-idea-of-the-indigenous>.

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8. See Autumn Womack, *The Matter of Black Living: The Aesthetic Experiment of Racial Data, 1880–1930* (Chicago: University of Chicago Press, 2021).

9. Karen Michelle Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007), 25.

10. Richard Dyer, *White: Essays on Race and Culture*. (New York: Routledge, 1997).

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12. John M. Jordan, "The Czech Play That Gave Us the Word 'Robot,'" *The MIT Press Reader*, July 29, 2019, <https://thereader.mitpress.mit.edu/origin-word-robot-rur/#:~:text=The%20word%20itself%20derives%20from,were%20neither%20metallic%20nor%20mechanical.>
13. Jordan, "The Czech Play That Gave Us the Word 'Robot'"; *Oxford English Dictionary*, s.v. "robot (n.1), Etymology," July 2023, <https://doi.org/10.1093/OED/4915451935>.
14. Jordan, "The Czech Play That Gave Us the Word 'Robot.'"
15. Achille Mbembe, *Critique of Black Reason* (Durham, NC: Duke University Press, 2017), 32; Achille Mbembe, *Necropolitics* (Durham, NC: Duke University Press, 2019).
16. Mbembe, *Critique of Black Reason*, 43.
17. Simone Browne, *Dark Matters: On the Surveillance of Blackness* (Durham, NC: Duke University Press, 2015), 162.
18. See also Grégoire Chamayou's *Manhunts: A Philosophical History* (Princeton, NJ: Princeton University Press, 2012), which, among other things, describes how the hunt for human prey is a centuries old tradition that works to produce the boundaries of humanity and who is included therewithin.
19. On Euromodernity, see Lewis Gordon, "Four Kinds of Invisibility from Euromodernity," Tedx Talks, https://www.youtube.com/watch?v=bW_G3-DwtQw.
20. Caitlin Rosenthal, *Accounting for Slavery: Masters and Management* (Cambridge, MA: Harvard University Press, 2018).
21. W.E.B. Du Bois, "The Strivings of the Negro People," *The Atlantic Monthly*, August 1897.
22. We are willfully conflating the following terms and processes as "AI": *artificial intelligence*, *artificial general intelligence*, *large language models* (LLMs), and *algorithms*.
23. Thao Phan and Scott Wark, "Racial Formations as Data Formations," *Big Data & Society* 8, no. 2 (July 2021): <https://journals.sagepub.com/doi/epub/10.1177/20539517211046377>.
24. Phan and Wark, "Racial Formations as Data Formations."
25. Phan and Wark, "Racial Formations as Data Formations."
26. Rayvon Fouché, "Say It Loud, I'm Black and I'm Proud: African Americans, American Artifactual Culture, and Black Vernacular Technological Creativity," *American Quarterly* 58, no. 3 (2006): 639–61.
27. Achille Mbembe, *Critique of Black Reason*, 40.
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29. Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1998), 146.

30. Sara Ahmed, "Orientations Matter," in *New Materialisms: Ontology, Agency, and Politics*, ed. Diana H. Coole and Samantha Frost (Durham, NC: Duke University Press, 2010), 235.

31. Annika Hansteen-Izora, "On Digital Gardens: Tending to Our Collective Multiplicity," *Deem Journal*, n.d., <https://www.deemjournal.com/stories/digital-gardens>.

32. Also see: somewheregoodworld, <https://www.instagram.com/somewheregoodworld/?hl=en>; and Somewhere Good, <https://www.annikaizora.com/work/somewhere-good>.

33. On Blackness and time, see Michelle M. Wright, *Physics of Blackness: Beyond the Middle Passage Epistemology* (Minneapolis: University of Minnesota Press, 2015).

34. Neil Selwyn, "Reconsidering Political and Popular Understandings of the Digital Divide," *New Media & Society* 6, no. 3 (June 2004): 341–62, <https://doi.org/10.1177/1461444804042519>.

35. Frank B. Wilderson, *Afropessimism*, 1st ed. (New York: Liveright, 2020).

36. In *Black Digital Feminism*, Catherine Steele argues instead that Black feminist technoculture prizes the entrepreneurial spirit as an alternative route to economic success. See Catherine Knight Steele, *Digital Black Feminism*, Critical Cultural Communication (New York: New York University Press, 2021).

37. Hortense J. Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," *Diacritics* 17, no. 2 (1987): 64–81, <https://doi.org/10.2307/464747>.

38. Stinney Jr. was born in 1929 and lived in Alcolu, South Carolina. At the age of 14, he was accused of murdering two young white girls, Betty June Binnicker, 11, and Mary Emma Thames, 7. He would go on to be tried, convicted, and executed for this crime in a whirlwind process lasting, from accusation to death, only 83 days. The girls were murdered in March of 1944, and George joined them in death in June. He became and still is the youngest American in our history to be sentenced to death and executed. However, with the involvement of the Northwestern University Law School in 2004, his trial was deemed unfair, and his conviction was vacated.

39. Tonia Sutherland, *Resurrecting the Black Body: Race and the Digital Afterlife* (Oakland: University of California Press, 2023), 98.

40. Michael Boyce Gillespie, *Film Blackness: American Cinema and the Idea of Black Film* (Durham, NC: Duke University Press, 2016), 22–23.

41. Christina Elizabeth Sharpe, *In the Wake: On Blackness and Being* (Durham, NC: Duke University Press, 2016).

42. A. Joseph Dial, "On Pause, an Essay on the Inverse Logics of Quarantine and Black Asphyxia," *Critical Studies in Media Communication* 39, no. 4 (August 8, 2022): 302, <https://doi.org/10.1080/15295036.2022.2049617>.

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44. André Brock, "From the Blackhand Side: Twitter as a Cultural Conversation," *Journal of Broadcasting & Electronic Media* 56, no. 4 (October 2012): 529–49, <https://doi.org/10.1080/08838151.2012.732147>; Sarah Florini, "Tweets, Tweeps, and Signifyin': Communication and Cultural Performance on 'Black Twitter,'" *Television & New Media* 15, no. 3 (March 2014): 223–37, <https://doi.org/10.1177/1527476413480247>.
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47. Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: New York University Press, 2018).
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49. April Davis, cited in Brock, *Distributed Blackness*, 60.
50. Christopher M. Bell, ed., *Blackness and Disability: Critical Examinations and Cultural Interventions*, Forecaast, v. 21 (East Lansing: Michigan State University Press, 2011), 1–2.
51. Rosemarie Garland-Thomson, ed., *Freakery: Cultural Spectacles of the Extraordinary Body* (New York: New York University Press, 1996), 18.
52. See Jay Ruby, *Picturing Culture: Explorations of Film & Anthropology* (Chicago: University of Chicago Press, 2000).
53. adrienne maree brown, *Pleasure Activism: The Politics of Feeling Good* (Chico, CA: AK Press, 2019), 241.
54. brown, *Pleasure Activism*, 242.
55. Christina Sharpe (2018). "And to survive." *Small Axe: A Caribbean Journal of Criticism* 22, no. 3. p 171–180.

Chapter 6: Playing with Black Style

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2. Tonia Sutherland, "Making a Killing: On Race, Ritual, and (Re)Membering in Digital Culture," *Preservation, Digital Technology & Culture* 46, no. 1 (April 28, 2017): 32–40, <https://doi.org/10.1515/pdte-2017-0025>.
3. Sianne Ngai, *Ugly Feelings* (Cambridge, MA: Harvard University Press, 2007), 124.
4. See Joel Dinerstein, *Swinging the Machine: Modernity, Technology, and African American Culture Between the World Wars* (Amherst: University of Massachusetts Press, 2003).
5. Lewis R. Gordon, "Black Aesthetics, Black Value," *Public Culture* 30, no. 1 (January 1, 2018): 20, <https://doi.org/10.1215/08992363-4189143>.
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7. Christian Ilbury, "'Sassy Queens': Stylistic Orthographic Variation in Twit-

ter and the Enregistration of AAVE,” *Journal of Sociolinguistics* 24, no. 2 (April 2020): 249, <https://doi.org/10.1111/josl.12366>.

8. Ronald Walcott, “Ellison, Gordone, Towson: Some Notes on the Blues, Style and Space,” *Black World* 22, no. 2 (1972): 9.

9. See Artin Göncü and Suzanne Gaskins, “Comparing and Extending Piaget’s and Vygotsky’s Understandings of Play: Symbolic Play as Individual, Sociocultural, and Educational Interpretation,” in *The Oxford Handbook of the Development of Play*, ed. Peter Nathan and Anthony D. Pellegrini (New York: Oxford University Press, 2010), 49–57.

10. Playing the dozens in Black cultural practice is a ritualistic game of verbal sparring between willing participants. Cultural historian Lawrence Levine describes the goal of the practice as the “display of linguistic virtuosity for an audience of peers.” See Lawrence W. Levine, *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*, 30th anniversary ed. (New York: Oxford University Press, 2007), 347.

11. Robert Farris Thompson, *Aesthetic of the Cool: Afro-Atlantic Art and Music*, 1st ed. (Pittsburgh: Periscope, 2011).

12. Asif Agha, *Language and Social Relations* (New York: Cambridge University Press, 2007).

13. Stuart Hall, *Writings on Media: History of the Present*, ed. Charlotte Brunsdon, Stuart Hall: Selected Writings (Durham, NC: Duke University Press, 2021), 81.

14. Hall, *Writings on Media*, 81.

15. Jenny Cheshire et al., “Contact, the Feature Pool and the Speech Community: The Emergence of Multicultural London English,” *Journal of Sociolinguistics* 15, no. 2 (April 2011): 151–96, <https://doi.org/10.1111/j.1467-9841.2011.00478.x>.

16. David Sutcliffe, *British Black English* (Oxford: Blackwell, 1982).

17. What is the difference between genre and style? A *genre* is a category of *similar* art forms or artifacts, loosely based on convention, formal qualities, and tradition. *Style* is the personal interpretation and execution of a particular art form or technique, oriented around aesthetics and composition.

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21. Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (Boston: Unwin Hyman, 1990).

22. See ChatGPT “DAN” (and other “Jailbreaks”), https://github.com/oxk1ho/ChatGPT_DAN.

23. A form of blackface, mimicking Blackness for some material gain.

24. *Hacking* has been used to describe the ability of those autistic people who have passed theory of mind tests; it provided clinicians a way to continue to claim these autistic people still lack a theory of other minds because they simply “hacked” the social and linguistic cues needed to pass the test. AI is often understood as being autistic because it lacks a theory of other minds. The authors of this chapter have complicated feelings about this.

25. Agha, *Language and Social Relations*, 29.

26. Agha, *Language and Social Relations*.

27. E. Patrick Johnson, *Appropriating Blackness: Performance and the Politics of Authenticity* (Durham, NC: Duke University Press, 2003), 5.

Conclusion: Refusal

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3. Angus Stevenson, ed., *Oxford Dictionary of English*, 3rd ed. (Oxford: Oxford University Press, 2010), s.v. “Luddite.”

4. See Simone Browne, *Dark Matters: On the Surveillance of Blackness* (Durham, NC: Duke University Press, 2015).

5. Scare quotes very much intended, recalling the discussion of health and wellness earlier in this book.

6. J. Logan Smilges, *Crip Negativity* (Minneapolis: University of Minnesota Press, 2023), 4.

7. Smilges, *Crip Negativity*, 8.

8. Smilges, *Crip Negativity*, 40.

9. Marissa Parham, “Sample | Signal | Strobe: Haunting, Social Media, and Black Digitality,” in *Debates in the Digital Humanities*, ed. Matthew K. Gold and Lauren F. Klein (Minneapolis: University of Minnesota Press, 2012), n.p.

Coda: Aftercare

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2. Sarah J. Jackson, Moya Bailey, and Brooke Foucault Welles, *#Hashtagactivism: Networks of Race and Gender Justice* (Cambridge, MA: MIT Press, 2020).

3. Read white, male, able-bodied, cisgender, heterosexual bodies. See Richard Dyer, *White*, 20th anniversary ed. (New York: Routledge, 2017); Rosemarie Garland-Thomson, *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*, 20th anniversary ed. (New York: Columbia University Press, 2017).

4. This emerges from the utopian thesis of queer theory. See José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, 10th anniversary ed., Sexual Cultures (New York: New York University Press, 2019).

5. Jack Halberstam, *The Queer Art of Failure* (Durham, NC: Duke University Press, 2011), 11. Importantly for Halberstam, revolutionary thought is not contained in a Grand Theory of Everything™. Rather, we must remember that small interventions, reminders, and calls to action are important, vital, and necessary.

6. For two of us, the resonances of “aftercare” had nothing to do with kink and everything to do with the programs that cared for our kids after the school day ended. As we wrote at the beginning of this book, the collective “we” with which we write is always fissured and fractional instead of homogeneous.

7. See Margot Danielle Weiss, *Techniques of Pleasure: BDSM and the Circuits of Sexuality* (Durham, NC: Duke University Press, 2011), 68.

8. To build on a point made by Sara Ahmed in “Affective Economies,” even white nationalists are motivated by “love” and see their acts as embodying an ethic of “care.” See Sara Ahmed, “Affective Economies,” *Social Text* 22, no. 2 (2004): 117–39.

9. Lauren Berlant and Michael Warner, “Sex in Public,” *Critical Inquiry* 24, no. 2 (1998): 564.

10. Leah Lakshmi Piepzna-Samarasinha, *Care Work: Dreaming Disability Justice* (Vancouver: Arsenal Pulp Press, 2018), 18.