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Launched in 2017, the website *Queering the Map* (*QTM* for short) has since become what Ann Cvetkovich calls “an archive of feelings” (fig. 1).¹ A “community-generated mapping project that geolocates queer moments, memories and histories in relation to physical space,” *QTM* invites its users to record and contribute accounts of their queer experiences enclosed in black pins on its pink map. At first glance, the overwhelming density of black pins covers the areas they are placed in, making it difficult to read the names of places on the map, or indeed discern where one is. Clicking on the pins, one begins to uncover a landscape of queer affect and experiences. A single pin somewhere above Lake Michigan reads, “Did you think that you could drown us?” (fig. 2) Many of the bubbles contain first-person narratives from coming out to intimate encounters to pride celebrations. There is no indication of the time when a pin is added, only the descriptive time embedded in the memories themselves. Navigating through *QTM* conjures up a powerful sense of presence enabled by the anonymous bodies which inhabited this particular corner of the world, and the memories that took place in nondescript time.

What do maps, cyberspace, and queer temporality have in common? The word “virtual” comes to mind, although its connotation varies from one to the other. A term most recently and popularly used in “virtual reality,” the virtual is frequently associated with computational or networked digital media. As scholars including Oliver Grau (2003) and Anne Friedberg (2006) have pointed out, however, the virtual can be traced through a longer lineage of artistic practices that are not held on information patterns.² While it is not my aim to examine the virtual through aesthetic representations *per se*, the point here is rather that the virtual, though enriched by digital media, is not dependent on it. For this paper, the virtual is understood not as an effect realized by technological apparatuses, but a set of *emergent* possibilities that converge at the nexus of mapping, queer archives, and networked affect.

QTM as an arguably conventional new media object intersects unconventionally with these discourses, as it mobilizes their various contextualizations of the virtual. I should say that while I treat *QTM* as an important text that inspires and connects my discussions of the virtual in this paper, my focus is less on its own textuality than the theoretical considerations coalesced around it. That is to say, rather than detailing how the website's protocols and user interactions generate queer affect through a comprehensive textual analysis that gestures towards its adjacent objects such as the video game and the mobile digital map, I am more interested in exploring the inherent conceptual parallels between spatial practices, digital media, and queer temporality that *QTM* makes legible. This way, the virtual serves as a conceptual bridge between (new) media studies and queer theory, bringing together on the one hand, how presence is mediated across space and time, and on the other, the affective potentials opened up by this newfound closeness to queer places, times, and bodies.

The paper is laid out in three sections: the virtuality of maps, the virtuality of networked orientations, the virtuality of queer time. Thomas Elsaesser's elaboration of the virtual as a tense of the conditional has been inspirational to my consideration of the virtual here, and runs neatly through the three sections as it ties them together: "Once we think of the virtual as a modality, then its importance is neither along the lines of embodied/disembodied, nor true/illusionistic, but syntactic: the virtual is a tense, namely, that of the conditional."³ Although how he arrives at this understanding of the virtual is bound up in a discussion of the digital, Elsaesser suggests a relevance beyond it: "This means that the logic of the virtual may well not only absorb the cinema ... but it may also extend into the culture at large, as a 'cultural logic' whose manifestations have very little to do with digitization per se, and instead indicate a more pervasive but also intangible paradigm shift."⁴ As I have suggested earlier, I am not arguing for a dissociation of the virtual from the digital; rather, that it is a larger set of possibilities that encompass the digital, among other things. In what follows, I look at the idea of the virtual in discussions of spatial production, networked affect, and queer temporality. By examining conceptualizations of the virtual as a set of emergent potentials in these theoretical contexts, I show that new media do not so much produce virtuality as they reveal it.

The Virtuality of Maps

One of the most circulated metaphors about simulation from postmodern theory is that of the "map that precedes the territory," put forth by Jean Baudrillard.⁵ Though he engages with the map/territory as an *allegory* for simulation/reality, he does not address maps themselves as cultural objects. In this section, I engage with authors who address maps both literally and as allegory, by looking at the virtuality of mapping and spatial practice through three key ideas: Baudrillard's hyperreality, Kitchin and Dodge's ontogenesis, and de Certeau's ambiguity of actualization.

In "Simulation and Simulacra," Baudrillard begins by referring to the Borges tale of the map that ends up covering the territory it is supposed to represent. Whereas the Emperor's map still bears a referential relationship to its reality, Baudrillard asserts that simulation exceeds this relation of signification altogether:

Abstraction today is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory—precession of simulacra—it is the map that engenders the territory.⁶

In other words, where he begins with taking up the map as an example of a simulation which, though abstract, nevertheless contains referents in the real—"the map, the double, the mirror," he immediately disables it by equating it in a new allegory - that of the simulacra—and suggests that it precedes the territory, producing the real through signs of the real but without it. Indeed, this contradiction is central to his discussion of the hyperreal, as well as our understanding of cartography itself. While the hyperreal is predicated on a reversal of order in signification—where the territory used to engender the map, the map now engenders the territory, that is the hyperreal—so too do geography scholars observe a shift in cartographic discourses from thinking about maps as a supposed faithful representation of landscape to cultural objects imbued with the production of knowledge and power. This way, Baudrillard appears to have inadvertently gestured toward shifts in cartographic discourses (to be fair, they were employing poststructuralist discourses which emerged around the same time as Baudrillard, so it is hardly a historical coincidence) with his use of the map as allegory for simulation/simulacra/hyperreal. Furthermore, the map in Baudrillard is virtual in so far as it is associated with the operational: "It [the real] is nothing more than operational. In fact, since it is no longer enveloped by an imaginary, it is no longer real at all."⁷ If we understand the virtual as functionally similar without being ontologically so, the argument here is that the real has itself become virtual. While the straightforward relationship between map and territory Baudrillard lays out is destabilized through his own contradiction, it remains a productive segue into the dynamics between cartography, media spaces, and critical theory. If we consider the map itself as a kind of representational medium whose "faithfulness" in re-presenting is questioned, it opens up a space for thinking about the mutually constitutive relation of power between map and territory, media and space, representation and social structure that critical cartography suggests.

Critical cartographers Rob Kitchin and Martin Dodge advocate for an ontogenetic view of maps, rather than an ontological one: "Maps are of-the-moment, brought into being through practices (embodied, social, technical), always remade every time they are engaged with; mapping is a process of constant reterritorialization. ... Maps are practices -- they are always mappings; spatial practices enacted to solve relational problems."⁸ By insisting that maps do not have a secure ontological status and that they are remade with every new encounter, Kitchin and Dodge see maps as a becoming, always emergent. Although their intervention lies in thinking about them as processual rather than representational science, it is interesting to juxtapose this view of the map as emergent and contingent with our definition of the virtual as the yet-to-be actualized or realized. In Elsaesser's phrasing, "We might add that virtual, in the form of contingency, is the ground of our lives: in which case, the actual is not in opposition to the virtual, but merely a specific realization or manifestation of the virtual."⁹ By suggesting maps as virtual, it is not my aim to reinforce their lack of ontological security, but rather to point to the potentiality embedded in our engagement with maps and with space itself, something that *QTM* brings to life.

While this mapped archive of queer life exists, its true significance lies in those who engage with it, whether in the form of browsing or contribution. The present progressive tense of "queering" also gestures towards this engagement. As with *QTM*, it is less a faithful representation of a queer landscape than the process of generating it, every time someone opens the website to read or register their presence in black pins. The user's active engagement with the website *Queering the Map*, one might say, is one of mapping the queer as well. In this sense, the virtuality of *QTM* is one of such emergent possibilities, made available and accessible through the internet, as it continues to be remade through every digital revisitation and navigation.

QTM is, of course, also made up of stories. The idea of maps as stories and stories as mapping is one elaborated by Michel de Certeau, who points out the connection between narrative structures and spatial syntaxes. Taking as a starting point the Greek word *metaphorai* which means the vehicles for mass transportation, de Certeau looks at how we employ spatial metaphors in language, and how the stories we tell become spatial practices.¹⁰ Distinguishing between *place* and *space*, he writes: “A place is thus an instantaneous configuration of positions. It implies an indication of stability,” whereas:

Space occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programs or contractual proximities. On this view, in relation to place, space is like the word when it is spoken, that is, when it is caught in the *ambiguity of an actualization*, transformed into a term dependent upon many different conventions, situated as the act of a present (or of a time), and modified by the transformations caused by successive contexts. In contradistinction to place, it has thus none of the univocity or stability of a “proper.” In short, space is a practiced place.¹¹

We see here that for de Certeau, the *practice* of space is intimately associated with language, if not ideologically dependent on it. That is to say, regardless of whether language and syntax serve as metaphors or more concrete structures in his writing, his employment of it is central to his consideration of space, place, practice, and the “ambiguity of an actualization.”¹² As his following analysis shows, the practices of space—“orient it, situate it, temporalize it”—are *actualized* by linguistic descriptions. de Certeau argues that place and space refer to two determinations in stories: the determination of objects being-there and the determination through operations: “Stories thus carry out a labor that constantly transforms places into spaces or spaces into places.”¹³ As such, the logic of ambiguity of actualization is mobilized through narrative activity and its interaction with spatial practices. Putting postmodern/poststructuralist theory and critical cartography in conversation, we see that maps, among other forms of “representational” spaces, are really spatial *productions*, processes that are a means as well as an end, coinciding with the notion of the virtual as emergent.

The Virtuality of Networked Orientations

This section’s investigation of the virtual is closest to its conventional associations: the digital network. However, rather than arguing that the logic of the virtual is embedded in the hardwiring of the internet, I suggest that it resides in the realm of (in)tangible affect enabled by networked orientations. Following Sara Ahmed, who takes the orientation of “sexual orientation” to pose a phenomenological question about how our bodies are situated in space and grapple towards certain objects, I argue that in the case of *QTM*, the act of navigation is intimately connected with the user subject’s spatial and sexual orientations in the queer archive, which collapse into that of networked affect.¹⁴ While the affect produced from encountering the site is almost palpable through the screen, the interaction between users that the site enables is nevertheless virtual, in the sense that it is contingent in the here and now, in the moment of subjective encounter with a story in a pin, coming through from a nondescript point in the past.

Struck by the number of personal narratives on *QTM*, I was curious whether collective historical moments are addressed similarly, or more officially. Around the Stonewall bar in New York, an iconic place in queer history, around a dozen pins overlap one another, making it difficult to discern one from the other (fig. 3). I tried zooming in again - it wouldn’t let me. This is as close as one can get. Only one of the pins

mentions Stonewall as a collective history; others are about pride celebrations (fig. 4). The density and intensity seen here are not unique on *QTM*, and as Ahmed writes, “even what is kept at a distance must still be proximate enough if it is to make or leave an impression.”¹⁵ The virtuality of engaging with anonymous queer lives and experiences is, though kept at a distance, tangible enough to inspire feelings around it. If our inhabitation of and navigation through physical space is dependent on our embodied perception, then with *QTM* it becomes that of a virtual subjectivity, simultaneously identifying with the stories one comes across and exploring familiar spaces through another perspective, with a different identity, different lived experience. As the website founder Lucas LaRochelle says in an interview, “It’s a platform for orienting oneself, to see the world from another person within our community, and its multiple glorious intersections across race, international, ability, and citizenship.”¹⁶ This virtuality of interaction and contact allows us to reconceptualize the space we inhabit as phenomenal, as “dependent on bodily inhabitation.”¹⁷

We may begin, too, to consider *QTM* as a kind of “homing device,” one which enables the body to make familiar space by making home in that space and embodying it: “Phenomenology reminds us that spaces are not exterior to bodies; instead, spaces are like a second skin that unfolds in the folds of the body.”¹⁸ The experience of navigating *QTM* can be a confused, jumbled, and disorienting one. Unlike Google Maps, there is no search box to type in an address or street name, where one is then taken to, zoomed-in properly, and *located*. Instead, one starts somewhere in downtown Montreal—the place of origin for the website—and moves one’s way out and across the continent to other parts of the world. For the more populated parts of Canada and the coastlines of the United States, the pins are placed so densely that they end up outlining the shape of the continent, as though they were delimiting a queer space of their own (fig. 5). *Finding one’s place* within such a configuration means endlessly zooming in and out, toggling left and right, and struggling to discern street names beneath and in between the solidity of black pins which lay over them. A familiar lived space can be defamiliarized in this engagement with its representational counterpart. Zooming out to the rest of the world, one is struck by the sparsity of pins in places like Asia, South America, and Africa, alongside the fact that most of these pins are in English. Both an effect of *QTM*’s primarily first-world social media reach and a question of access for some of these places (like China), the sparsities do not so much reflect a less populated queer “reality” as they reveal the striking absence of queer communities and lives that refuse to become legible in this manner. That is, though *QTM* purports to be a map of an indiscriminate “queer community” at large, the sense and degree of “community” can vary according to one’s geopolitical coordinates and create uneven effects for the indeterminate queer user subject. Navigating through these clean, unpinned areas, one is overwhelmed by a sense of loneliness, one’s body stranded amidst a landscape that refuses to participate and to be acknowledged and archived as such, that escapes legibility altogether.

Bryson et al. observe the frequently invoked trope of home in discourses on queer migration as one about both mobility and belonging, coming, and leaving. They propose the idea of “homing devices” as those which mediate “the limits of spatialized queer imaginaries and varied sociocultural topographies.”¹⁹ Within these discourses, the sense of community, identity, and belonging are continually troubled and problematized in favor of the queer that is “always-already virtual”: “‘Virtually queer’ marks the intersection between the performative and ‘*in progress*’ qualities of queer culture and its manifestations and permutations engendered by networked digital technologies ... as important mediative elements in the production of ‘queer.’”²⁰ Bryson’s understanding of the queer as virtual is predicated on its contingency as signifier and identity, as well as the to-be-actualized nature of queer culture. In the sense that “access to minoritarian subjectivity is coextensive with the reiteration and incorporation of prescriptive norms,” and that queer subjectivity is performative, it follows that the longing to be recognized as part of an identity,

a group, a community is only part and parcel of “a set of contingent performative practices within which ‘to be subjected’ is to always-already be imbricated within the discursive economy upon which the very constitution of that subject (or community) depends.”²¹ In other words, queer identity is always already virtual in the sense that it is contingent among the cultural milieu, but in the digital context where embodied difference is further obscured by performances at a distance, it comes to encompass an even more intangible set of emergent possibilities.

As mentioned above, how users interact with the website and with other pins on the map facilitates a discussion of networked affect. Patrick Jagoda argues that one of the advantages of employing a network metaphor or imaginary is that it is a way for us to understand the everyday affects and the reality of our (dis)connectedness. Furthermore, he sees them as emergent and an unstable set of relations: “one of the difficulties of even naming, let alone thinking through, networks is that they are inherently emergent—capable of spatiotemporal transformations and scalar shifts.”²² Elsaesser writes of the virtuality in digital technology as: “The fundamental logic of computation is not: is it real or is it imagined (virtual), but what alternatives/possibilities (virtualities) can we extract or extrapolate from the real - understood as data or information?”²³ As I have suggested, *QTM* offers a bizarrely intangible form of interaction. First, one does not so much engage with it as an immersive “virtual reality” as with digital navigation systems but as a text. While it is enabled through data, it does not provide a real-time presence or interaction, and one is left feeling quite isolated among the sea of pins and other stories. In Jagoda’s study of digital games, networked play offers a sense of participation that is rooted in action as well as inaction, which in turn gives way to a new kind of sovereignty.²⁴ The actor’s lack of autonomy is what offers new forms of intimacy. Agency, as one of the affordances of networked communication through digital games then, “emerges from a complex affective field of actualizable potentials.”²⁵ We might even say that the user is caught in a kind of virtual agency of affective potentials. This way the performativity of cartography is transformed into an interactive navigation that inscribes subjectivity and agency through *otherness*. *QTM*’s intimacy is interfaced through an imaginative and affective rendering of queer territory. Though the “interaction” is not in real-time and arguably not even reciprocal, what takes place is a kind of participatory community which allows for a sense of presence through others in both space and time, in otherness, in solidarity.

I extend this affective, potential, and contingent interaction with time and space to a shift in critical discourses of media control and agency, in an attempt to suggest a less dystopian and control-centered view of representational and communication networks. In a later essay on hyperreality, Baudrillard argues that interiority itself is being taken over by the all-surrounding screened spectacle: “But today the scene and mirror no longer exist; instead, there is a screen and network. In place of the reflexive transcendence of mirror and scene, there is a nonreflecting surface, an immanent surface where operations unfold - the smooth operational surface of communication.”²⁶ In this sense, there can be no agency when the mirror is taken over by the immanent surface of hyperreality. However, Jagoda suggests that we have since moved away from a spectacle of images to a different formation—that of gamification: “If an earlier stage involved a transformation from ‘being into having,’ and the society of the spectacle entailed, for Debord, a movement ‘from having to appearing,’ then our moment suggests another notable movement from appearing to *interacting*.”²⁷ The virtual here does not so much entail the distilling of reality onto a spectacle, but the field of affective potentials in which we find ourselves as we interact with mediated space and time. As we inscribe ourselves in the space of networked affects, the virtual is an orientation that helps us find each other as well as ourselves in the world.

The Virtuality of Queer Time

This section traces the various considerations of queer temporality as virtual. As Bryson et. al argue, the queer is always already virtual even outside the digital context, as a set of contingent identities. Similarly, this quality of the queer is manifested in alternative forms of temporality: past, future, utopia. Frequently these temporalities are encountered with affective force and register as feelings. Ann Cvetkovich coins the phrase “an archive of feelings” in her discussion of gay and lesbian ephemeral archives, which “preserve and produce not just knowledge but also feeling”: “Lesbian and gay history demands a radical archive of emotion in order to document intimacy, sexuality, love, and activism, all areas of experience that are difficult to chronicle through the materials of a traditional archive.”²⁸ As is in *QTM*, the act of mapping these ephemeral memories and feelings onto a digital archive and geo-precise locations becomes a way of registering them in the public sphere. The participation of various individuals rather than any public institution constitutes in itself a form of queerness in this archive. That is, *QTM* acts less as a public archive of *collective* historical moments and more as a way for the *individual* to engage with the queerness of space and time. Cvetkovich makes a similar point in remarking that gay and lesbian archives circulate among private collectors rather than as public records, where the abundance of personal materials only gestures to the failure in public culture chronicling them.

Elsaesser suggests the virtual as a future perfect tense, it is “a form of anticipated retrospection.”²⁹ The user standing in the present looking back at the archive is also projecting into the future looking back at the present. We can also think about this engagement with the archive of feelings as a backwards turn, or what Heather Love calls “feeling backward.” Despite recent queer studies’ tendency to resist damage by looking ahead, Love focuses on precisely these negative feelings, attempting to rescue or save the isolated figures in the queer past: “Texts or figures that refuse to be redeemed disrupt not only the progress narrative of queer history but also our sense of queer identity in the present.”³⁰ This way, the position from which one looks, feels, or reaches back is far from secure or stable. It is a virtual positionality, waiting to be actualized in the space of encounter with the past. It also becomes a way for the virtual queer subject to actualize their identity in the encounter with bodies and memories from the queer past. Unlike Love’s subject of negative feelings, however, *QTM* manifests in much more ambivalent tones of affect. The way it allows us into the psyche of unknown lives in known places and nondescript times conjures up an ephemeral portrait of queer experience that hovers over the space it lays claim to - a virtuality already lived, and yet to be actualized.

As Elizabeth Freeman writes, “If we reimagine ‘queer’ as a set of possibilities produced out of temporal and historical difference or see the manipulation of time as a way to produce both bodies and relationalities ... we encounter a more productively porous queer studies.”³¹ This intersection of embodiment and subjectivity lends itself to new media studies and technological discussions of the virtual. Kara Keeling in her manifesto-style essay “Queer OS” suggests a way of looking at the logic of new media as intrinsically queer, and in turn that we look at the interfaces of new media and the components of its process including “code” and “computation” through “queer ontologies,” embodiments, and temporalities:

Queer OS would take historical, sociocultural, conceptual phenomena that currently shape our realities in deep and profound ways, such as race, gender, class, citizenship, and ability ... to be mutually constitutive with sexuality and with media and information technologies, thereby making it impossible to think any of them in isolation. It understands queer as naming an orientation toward various and shifting aspects of existing reality and the social norms they govern, such that it makes available pressing questions about, eccentric and/or unexpected relationships in, and possibly alternatives to those social norms.³²

QTM and other emergent new media practices are just beginning to address the possibility of this bridge, and a treatise on the queer time and space of information technologies and protocol can lead to an understanding of how we affectively orient ourselves to the realm of the virtual, as I have attempted to map out in this paper.

Conclusion

I have sought to offer a definition of the virtual as a concept that does not originate with technology but is popularized and revealed by it. The virtual as a set of emergent, contingent, and conditional possibilities cuts across critical cartographic, new media aesthetics, and queer theory. If anything, revisiting the virtual in less “technological” contexts allows us to consider technology as having more to do with its function than ontology, software rather than hardware. Discussing mapping as a site of power struggle, the relationality of networked play, and the backward feeling of queer time help us see technology and emergent media as constantly and consistently actualizing these very issues. *QTM* as well as this paper are just beginning to suggest some of the correlations between these theoretical landscapes, these questions and them being discussed in relation to each other, and gesture towards other practices of a similar nature, potential or actualized.

Appendix

Figure 1. *Queering the Map*.

Figure 2. *QTM*, “Did you think that you could drown us?”

Figure 3. *QTM*, Around the Stonewall bar in New York.

Figure 4. *QTM*, “Stonewall riots happened here; one of the first times the LGBTQ+ community was taken seriously.”

Figure 5. *QTM*, The more populated parts of Canada and the coastlines of the United States.

Endnotes

- 1 Ann Cvetkovich, *An Archive of Lesbian Feelings* (Durham: Duke University Press, 2003).
- 2 Oliver Grau, *Virtual Art: From Illusion to Immersion* (Cambridge, The MIT Press, 2003). Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge: The MIT Press, 2006).
- 3 Thomas Elsaesser, "Pushing the Contradictions of the Digital: 'Virtual Reality' and 'Interactive Narrative' as Oxymorons between Narrative and Gaming." *New Review of Film and Television Studies* 12, no. 3 (2014): 302.
- 4 Elsaesser, "Pushing the Contradictions of the Digital," 300.
- 5 Jean Baudrillard, "Simulacra and Simulations" (1983), in *Jean Baudrillard: Selected Writings*, ed. Mark Poster (Stanford: Stanford University Press, 1988), 166.
- 6 Baudrillard, "Simulacra and Simulations," 166.
- 7 Baudrillard, "Simulacra and Simulations," 167.
- 8 Rob Kitchin and Martin Dodge, "Rethinking Maps," *Progress in Human Geography* 31 no. 3 (2007), 335.
- 9 Elsaesser, "Pushing the Contradictions of the Digital," 299.
- 10 Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), 116.
- 11 Ibid, 117 (emphases added).
- 12 The chapter discussed here is "Spatial Stories," from *The Practice of Everyday Life*. In an earlier chapter, "Walking in the City," he mobilizes a similar method by proposing "the pedestrian speech act."
- 13 Michel de Certeau, *The Practice of Everyday Life*, 118.
- 14 Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke University Press, 2006).
- 15 Ahmed, *Queer Phenomenology*, 3.
- 16 Melissa Kravitz Hoeffner, "This Mapping Tool Collects Queer Sites and Memories," *Conde Nast Traveler* (Aug 15, 2019), accessed March 16, 2020, <https://www.cntraveler.com/story/queering-the-map-collects-queer-sites-and-memories>.
- 17 Ahmed, *Queer Phenomenology*, 6.
- 18 Ibid, 9.
- 19 Mary Bryson, Lori MacIntosh, Sharalyn Jordan, Hui-Ling Lin, "Virtually Queer? Homing Devices, Mobility, and Un/Belonging," *Canadian Journal of Communication* 31, (2006): 804.
- 20 Bryson et. al, 793, emphasis added in italics.
- 21 Bryson et al., "Virtually Queer," 792.
- 22 Patrick Jagoda, *Network Aesthetics* (Chicago: The University of Chicago Press, 2016), 8.
- 23 Elsaesser, "Pushing the Contradictions of the Digital," 300.
- 24 Jagoda, *Network Aesthetics*, 147.
- 25 Ibid.
- 26 Jean Baudrillard, "The Ecstasy of Communication," trans. John Johnston, in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: The New Press, 2002), 146.
- 27 Patrick Jagoda, "Gamification," "Gamification and Other Forms of Play," *boundary 2* 40, no. 2 (2013): 119, emphasis added.
- 28 Cvetkovich, "In the Archive of Lesbian Feelings," 110.
- 29 Elsaesser, "Pushing the Contradictions of the Digital," 300.
- 30 Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge: Harvard University Press, 2007), 4-8.
- 31 Elizabeth Freeman, "Introduction—Queer Temporality," *GLQ: A Journal of Lesbian and Gay Studies* 13, no. 2-3 (2007): 159.
- 32 Kara Keeling, "Queer OS," *Cinema Journal* 53, no. 2 (2014), 153.

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