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Emotional geographies thus far: politics, performativity, movement and technology

Introduction

What does it mean when you say that your scholarship focuses on emotional geography? How is emotional geography thought about, and felt, within the broader discipline of human geography? Do we have to get emotional or engage with the emotional to 'do' emotional geography? These are not idle questions. They reflect the central concern of this book: that emotions are not merely objects of study, but active constituents in the making of geographical knowledge. As the authors of this book, who are also scholars involved in the editorship of the journal *Emotion, Space and Society*, the term 'emotion' has been featured in our scholarship, research practice, methods development and positionalities collectively for over two decades.

The flourishing of emotional geography as a specific lexicon within broader tracts of geographical research owes much to its pioneer scholars – Liz Bondi, Mike Smith, Joyce Davidson – who championed the place and role of emotions in geographical scholarship. They advocated that those emotions need to be included in how we think, feel and do our research, if not only because, as scholars, we feel as well as think and write our research. Straddling their early provocations for an emotional geography was their supposition that within geographical research scholars had often obfuscated the role of emotions due to their (im)materiality, their association with the body, and, their patent subjectivity. It is, we think, unsurprising to most emotional geography scholars that this obfuscation of the role of emotions continues today, not least because emotions jut awkwardly against the dominant Cartesian rhetoric in the academy of objective, measurable and unambiguous research. It is our intention in this research agenda, then, to advocate and agitate consistently for emotional geographies, not just within geographical scholarship, but also more broadly through the social sciences and humanistic scholarship.

Davidson and Milligan (2004: 524) have suggested that emotions may be 'seen as a form of connective tissue that links experiential geographies of the human psyche and physique with(in) broader social geographies of place'. For us, working with emotion has never been ancillary to our broader scholarship or pedagogy. It has been constitutive: of the fieldwork we undertake, the methods we use and innovate with, the classrooms we teach in, the collaborations we form, and the questions we dare to ask. Emotional geographies emerge not only through research into emotional life,

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but through an attentiveness to how feeling shapes our knowing, our doing, and our being-in-place and how these permeations manifest through encounters and engagements with emotion (Bondi et al., 2006: 1; Davidson and Milligan, 2004).

Emotional geography is not a discrete topic. It is an epistemological orientation that foregrounds the textures, intensities and relationalities of feeling. It contests the impulse to bracket emotion as something outside of rational knowledge, insisting instead on its centrality to how space, place and self are understood and enacted (Anderson and Smith, 2001). Over the past two decades, emotional geographers have influenced discussions in feminist theory, (post)colonial critique, embodied methodologies, non-representational theory, and more-than-human research. Yet what binds the field together is not a fixed canon, but a shared attentiveness to emotion as lived, situated and embodied (Ahmed, 2004a; Davidson et al., 2008).

This book does not seek to delimit emotional geography, but rather to expand its horizons. We exhibit what emotional geography is now, and ask what it might become. Our agenda is grounded in years of thinking, writing, and living through emotion – in fieldwork, lecture theatres, the academy, at home, with our loved ones and in everyday life. We position emotional geography not as a thematic curiosity, but as a critical and imaginative force within the discipline. As such, we do not seek to define emotional geography as a discrete disciplinary silo with fixed boundaries. Instead, we trace its movements: across personal experience, political struggle, collaborative practice, emergent topics and innovative methods. In doing so, we reframe emotional geography as a subdiscipline with the conceptual reach, political urgency and intellectual ambition to reshape how the geography engages with emotion and why that matters for its future.

Working with emotion is acknowledging that knowledge is never produced from a distance; our research is shaped by how we are affected, how we feel, and how we respond and carry those affects, feelings and responses with us. To do emotional geography means challenging notions of a dispassionate objective observer and recognising that a researcher's agency shapes not only what is written and published, but also its affect and reverberations of scholarship, on us as researchers, and on our students, our participants and the communities we work in and with (Askins and Swanson, 2019; Bondi, 2005a, 2005b; Hall, 2020). Indeed, Widdowfield (2000: 199) has suggested that,

> 'Emotions have an important bearing on both how and what we know. Not only can emotions affect the research process in terms of what is studied or not studied, by whom and in what way, but they may also influence researchers' interpretations and "readings" of a situation.'

To that end, we (the author collective) have worked with emotions as concept, theme and method – but start from the position that emotional epistemologies and ontologies situate our research. 'Our sense of who and what we are is continually (re) shaped by how we feel' (Davidson and Milligan, 2004: 524). While we are four White,

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Anglo-trained, CIS gendered geographers, we have worked and lived across five continents, and engaged in research and teaching contexts outside our own language remits, as well as worked to highlight and locate emotional geographies in our own individual scholarship.

For Danielle, the emotional emerged while undertaking her doctoral research within cultural geography. Working within her kin group, Polish diaspora in Australia, and in post-conflict and postwar landscapes in Poland, how she felt while in landscapes of trauma and former sites of occupation, as well as how the emotions of those who fled those events (including her grandparents), became too apparent. These emotional geographies intersected both her thoughts about the research and her kin group, and were felt too strongly in her body to disregard them as something subsidiary or parallel to what was considered normative data collected in the field. She saw how sites of memory of war and occupation were constructed and maintained to be felt a certain way, with the intention that those feelings became integral and entangled within fact-based knowledge of those same events. That is, in the (re)production, maintenance and transmission of the collective and cultural memories of the events, emotions played an integral and foundational role in engaging how people felt, and not just how they knew about them. This creation and curation of emotion is something that she would later discover with research on affect, atmosphere and encounter. But perhaps the most memorable 'ah-ha' moment in her journey of discovery of emotional geography was when she attended the Emotional Geographies conference in Adelaide, Australia, in 2010. It was during Sara Ahmed's keynote lecture, herself an honorary editor of *Emotions, Space and Society*, where Danielle realised that one's own emotional position – either in response to their research trajectory, position in the academy, and/or gender – 'legitimately' influenced her operationalisation and agency of research and teaching practices. As Lees and Longhurst (1995: 219) have stated, 'there was an emotional depth of tension and joy about the event that the rational, neutral voices of the academy often suppress and/or ignore'. It was as though the door of emotion had been opened, and Danielle had been ushered in.

Natasha's ah-ha moment with emotional geographies came when she was a post-doctoral researcher studying migrant entrepreneurs' experiences. With her background in urban and regional planning, combined with migration studies, she had always felt emotions as an aureole in a field where emotions were sidelined in the name of rationality and objectivity. Reading her first papers in emotional geographies, in particular the work of Kye Askins (cf. Askins, 2016), who placed the felt and interpersonal as a key register for how places were constructed, felt akin to the world as she had experienced it herself. For Natasha, the experience of the world as she moved through it was never devoid of emotions or feelings; her own experiences were marked by the joys, lows, frustrations and glimmers of these relations, and so, through emotional geographies, she found a different way of moving through her field of economic geography. Armed with new vocabulary, she began exploring topics of work and working life as deeply emotive and conjoined with mechanisms of power and control, and it raised new questions for how she understood deeply ingrained norms within geography. Emotional geography for her became a means to resist and contest what is taken for

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granted in our research and to place one's own responses to, and feelings of, inquiry during her research and teaching. Natasha felt empowered by the presence of emotions, a different way of knowing and the insights offered by colleagues who made the processes of academia a little less harsh.

For Tess, on the other hand, emotional geography was not an obvious or immediate focus but developed through her interdisciplinary engagement with embodiment and digital geographies across her career. Her interest in how digital technologies intersect with the body and spatial practices led her to work with biosensors. This research, aimed at capturing emotional reactions to heritage environments, introduced her to the complexities and debates surrounding emotions in geography, including more-than-representation theory, new materialisms, feminism and visceral geographies. These fields intersected with her work in fascinating ways, particularly through the lens of embodied geographies, which examine how the body itself is a site where social, cultural and spatial processes converge. Her work with digital technologies gave her the tools to trace emotion, affect and feelings through different digital channels. Yet, this quantification of emotion often felt at odds with the critical frameworks of emotional geography, which champion subjective, relational and qualitative understandings of emotions. This disjuncture raised questions about how the embodied experience of emotion could be captured, analysed and interpreted without reducing the body and human experience to 'complex information network(s)' (Lupton, 2012). This tension, however, prompted her to keep pushing the boundaries of emotional geography, exploring new ways to think about emotion in place, embodiment and methodological innovation. So, while Tess may seem on the edges of emotional geography compared to her co-authors, this position allows her to embrace the many, many benefits of emotional geography while pushing the boundaries of the sub-discipline.

For David, an interest in the emotional dimensions of geographies first came to the fore during his Master's research. In a project that examined the impacts of neoliberal economic restructuring on small town New Zealand, he encountered significant hardship but also resourcefulness, creativity and collaboration. People's emotional responses to losing their jobs – which included shock, anger, contempt (for previous employers), despair and stoicism – seemed central to their experience of restructuring, but the political economic literatures he was reading at the time were notably silent on these matters. Although these literatures illuminated political and economic processes at a range of scales, they seldom considered the embodied and emotional impacts of these processes on individuals and families. A sense of disconnection between his empirical research and these literatures began to emerge.

The significance of emotion in socio-spatial life was further highlighted during David's doctoral research. Using a participant observation method, he examined the significance of community drop-in centres in disadvantaged areas during a period of welfare reform. The research foregrounded the embodied and emotional dimensions of interactions between service users, volunteers and staff in the drop-in spaces (Conradson, 2003a, 2003b, 2003c). At the time this work was conducted, however, the field of emotional geographies had not yet emerged or been consolidated in the

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published literature. To explicate service users' experiences of drop-in centres, David therefore turned to ideas from counselling and psychotherapy, two fields in which emotions were both central and explicitly theorised. He later discovered that Liz Bondi, one of the founding thinkers in emotional geographies, had also been influenced by her engagement with psychotherapeutic literatures and practice (Bondi, 2005a).

After some of the foundational papers in emotional geographies were published in the early 2000s (Anderson and Smith, 2001; Davidson and Milligan, 2004), David began to engage with and draw upon this evolving literature. Inspired by this literature, he investigated therapeutic landscapes (Conradson, 2005), transnational migration (Conradson and Latham, 2007), retreat centres (Conradson, 2013), affective atmospheres in post-disaster cities (Cloke and Conradson, 2018) and the mediatised circulation of outrage during the pandemic (Conradson, 2021). Across these studies, a gradual evolution occurred. In the earlier cited works, the primary focus is on individual emotional experiences; by the latter studies, more attention is given to the emergence and circulation of collective affects.

These vignettes matter. Far from indulgent digressions, they are reminders that, for the authors, emotional geographies have been forged in lived experience. In writing them we have also followed Bondi et al.'s (2006: 2) lead in spotlighting how we are 'motivated and informed by an understanding that emotions are situated within, and co-constitutive of, our working (as well as social) lives'. From here, we head into the conceptual material of the chapter, but before doing so, we would like to outline how this book has been written.

As a monograph with four authors, we chose to write collectively across the themes we identified as most prominent within emotional geographies. In writing on/about/with emotion, we collectively tap into Bondi's (2005a: 433) early call for emotion 'to be approached not as an object of study but as a relational, connective medium in which research, researchers and research subjects are necessarily immersed' – in writing. The writing was undertaken according to the chapter theme, where one author, whose research fields aligned most closely with the chapter in question, wrote the first draft of the chapter, almost to a completed word limit. In doing so, we drew upon the strengths of our individual expertise to our collective knowledge. This approach also required examining our breadth of the scope of emotional geographies as our individual entry to the chapters, as well as how our knowledges of emotional geographies were pushed and pulled between us. In the second draft, the next author who had scholarship in that theme completed the chapter, adding content as needed and interweaving their voice through the chapter. In the third draft, another author read for clarity and consistency of structure and flow, adding and cross-referencing where needed. Before the final draft, the original author integrated edits, and in the final draft the book's first author proofed the chapter to streamline expression.

Adopting this approach has meant a collective voice across chapters, including 'writing in response to others' writing, changing each other's writing' so as to interweave

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other voices through the chapters (Tamas et al., 2021: 62). Drawing again from Tamas et al. (2021: 62), 'we navigate[d] on [the] narrative journeys, create[d] bridges and scaffolding, stepping stones and pivots' in, between and with each other's writing to, 'examine how topographies of emotion unfold and take stock of the role we play in that process' (Henderson, 2008: 29). This writing strategy has also meant that we have remained attentive to the emotional geographies of the writing process, picking up chapters when the previous author has felt they have needed further input, taking and sharing the burden of chapter proofing and theme development. It also 'moves away from the conventions of academia' (Lees and Longhurst, 1995: 219), 'by refusing a singular voice and leaving space for diverse and emotion-filled responses and reflections on it from those who participated' (Smith et al., 2008: 534). In a reflexive exercise on the emotional geographies of writing (a book on emotional geographies), we return to exploring the process of collaboration in the conclusion (Chapter 8), both highlighting and bringing together the emotional labour that comprises and has comprised this book.

In our original plan, this introductory chapter was designed to trace a chronology of emotional geography: its key terms, conceptual shifts and foundational debates. But as we wrote (slowly) and world events played out around us, we realised that the introduction required a different structure, one that drew from Ahmed's (2004a: 12) poignant adage of 'emotion as a form of cultural politics or world making'. As we watched war and conflict continue in Ukraine and central Africa, and also unfold in Gaza and elsewhere in the Middle East, emotions were often the focal point of news media, with the emotions of those enduring captured on screens and in print media. 'We live in societies which are enveloped in and saturated by the media: most importantly, it is difficult to escape the influence of the screen which now stares at us from so many mundane locations' (Thrift, 2004: 65). Clearly our encounters are far-removed from the frontline; nonetheless, the collective affect of these events, witnessed alongside populist political agendas, has fatigued, troubled, distressed and disturbed how we continue to think-with the emotional geographies unfolding around us. Thus, we opted for a different approach in the remainder of this introductory chapter. We centre our conceptual attention on four key themes that we identified as 'agenda-setting', and that weave through the chapters that follow. These themes are: (1) emotion(al) politics, (2) emotions and performativity, (3) emotions and movement, and (4) emotion(al) technologies.

Emotion(al) politics

With the turn of the last new millennium came an onslaught of politics and political decisions fraught with emotion. While politics pre-2000 was surely emotional too, the events of September 11 2001, the invasions that followed, and the subsequent movements of refugees from Afghanistan and Iraq, set in motion a contemporary period of politics mired in the construction and maintenance of fear and threat of the Other. For those old enough to remember where they were when the attacks occurred on September 11 2001, they would also remember feeling a shift: a shift in

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how our politicians began to talk about migration from 'Other' countries; a shift in border politics and border enforcement; and a shift in how we moved through public spaces (especially at airports). As Ahmed (2004a: 63) noted, 'fear does something; it re-establishes distance between bodies whose difference is read off the surface', that surface often being predicated on how a person looks or their country of birth. This shift also highlighted that 'emotions are an intensely political issue' (Anderson and Smith, 2001: 7). 'Other/ed' people became a threat to national sovereignty requiring 'hard' solutions because 'soft' nations, as Sara Ahmed termed them in 2004, would be taken advantage of.

Ahmed's '*The Cultural Politics of Emotion*' (2004a) remains a foundational text in understanding how emotions are embroiled in and with politics. Certain feelings, as in the example above of being 'soft' or 'hard', were purposely co-opted and stuck to politics that involved culture, society and identity. She argued that emotions are used in this way by those in power because certain emotions stick. Their stickiness has resonance qualities in our bodies. Ahmed (2004a: 4) has reasoned that 'emotions operate to "make" and "shape" bodies as forms of action, which also involve[s] orientations towards [the] other'. Put another way, we make sense of certain emotions in our bodies because we have felt them before – the feeling gets stuck. 'The feeling is shaped by contact with the memory, and [it] also involves an orientation towards what is remembered', which makes the use of certain feelings for political purposes even more potent. Indeed, Closs Stephens et al. (2017: 45) have argued that, 'questions of affect and emotion are foundational to the politics of fear and belonging'.

We started the themed section on emotional politics at this distinctive temporal point because of the stickiness Ahmed (2004a) referred to. Her scholarship drew on examples from how the Australian government hooked into such fear politics in the wake of September 11 to justify a hard-line approach to border politics and asylum legislation. For Danielle, the granddaughter of refugees, this hard-line, 'Stop the Boats' politics became a sticking point. Schurr (2013: 116) has suggested that

> 'how certain bodies feel about a group of other bodies is not simply a matter of individual impressions that are created anew in the present, but "the contact is shaped by past histories of contact" (Ahmed, 2004a: 7)'.

Those past histories resonate. In this vein, Pile (2010: 11) has reasoned that 'the body is a site of feeling and experience. These experiences and feelings are socially embedded.' This social embeddedness was experienced again when the then Australian Prime Minister, John Howard, generated fear and attempted to use an asylum seeker's country of origin as an explanation for, the now disproven, allegations of asylum seekers throwing their children overboard (and towards awaiting Australian naval boats) – an allegation that generated enough fear of the Other that he won another term in office (Eades, 2019; Slattery, 2003; Tazreiter, 2015). Drawing again from Schurr's (2013: 115) scholarship, the children overboard example exemplified how 'emotional campaign performances … of political subjects … align certain emotions with differently racialized, gendered and classed bodies'.

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Invoking the cultural politics of a 'good' nation and a 'good' citizen, John Howard, in a press conference on Radio 2UE Australia, in October 2001 stated: 'well, my reaction was I don't want in Australia people who would throw their own children into the sea, I don't think any Australian does'. A good citizen would share this feeling, as Ahmed (2004a: 12) also reasoned: 'emotions provide a script, certainly: you become the "you" if you accept the invitation to align yourself with the nation, and against those others who threaten to take the nation away'. Further, the speech acts invoked by John Howard not only generated the object of fear but also 'a community of those who are bound together through shared feelings' of fear (Schurr, 2013: 116). Yet, the emotion(al) politics of this foregrounding example have further purchase yet.

Not only does the creation of threat and fear encourage collective action towards hard-line responses by the government in power, but it also spatialises the threat to the everyday spaces of the nation (Bozic-Vrbancic, 2010). It creates 'a story that provides a unifying emotional logic to a set of beliefs', which is rooted to place (Flinders, 2020: 33). Also speaking to the topic of affective politics of emotion, in the same year Thrift (2004: 57) reasoned that,

> 'particular affects such as anger, fear, happiness and joy are continually on the boil, rising here, subsiding there, and these affects continually manifest themselves in events which can take place either at a grand scale or simply as a part of continuing everyday life'.

Similarly, Bondi (2005a: 434), has also noted that 'academic interest in emotions is inseparable from wider social, cultural and political trends, in which emotions have moved towards the centre of public life, commercial activity and consumption'. The positioning of emotion alongside politics, and as inseparable from everyday life, marked a distinctive turn in scholarship. This turn closed a long-existing demarcation between the political sphere being rational, critical and measured only, and widened to encompass the cultural performances of politics (cf. Thrift, 2004), and how political decisions are made and enacted by the populace, based also on how they feel.

Fast forward from the 2001 example cited above to the current (2025) political scenario, and we have even more examples of emotional politics in play, arguably amplified by social media platforms and the increasingly oligopolistic control of news media. Indeed, 'when emotions are unpacked, their political contours come into view' (Henderson, 2008: 31). In the last decade, we have witnessed the rise of populist polities, most notably with the first term of the presidency of Donald Trump in 2017 (Ioanide, 2015), but also the increasingly inward turn of national politics through European nations. The successful Brexit campaign in 2016 promoted the return of British sovereignty from European Union control (Flinders, 2018). Elections held on Sunday 23 February 2025 in Germany saw Alternative für Deutschland (Afd), the German right-wing party, secure over 20 per cent of the primary vote. Here is a country whose capacity, as past perpetrators of genocide and violence, to exercise *Vergangenheitsbewältigung* (coming to terms with the past) through the nation's memory, has just witnessed a turn back towards the darker times of ideological rhetoric of its own history. Trump's re-election in 2024, on a xenophobic platform geared

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towards undocumented migrants, is just one further example of how emotional modern politics has become.

There is one further aspect of this theme of emotion(al) politics to discuss, and it segues into the next section on performativity and emotions; it is the wordplay itself – emotion politics/emotional politics. Politics and the outcomes of political decisions and elections are not just emotional for us as viewers or constituents (or even just for those people who care about and feel for other people); rather, emotion politics is a purposeful tool used to generate the emotional response that sticks (Gratch and Gratch, 2021). Blanc (2024: 687) has argued that 'emotional expressions matter as they trigger action with far-reaching implications for social relations'; going back to our original point from Ahmed (2004a) they provide stickiness to the idea because they (re)produce experience in our bodies. Moreover, as Henderson (2008: 31) has asserted, often it is the most vulnerable who are subject 'to accusations of bitterness as a form of emotional sanction'. There are, at least, two important components of the purposeful use of emotion politics: (1) the generation of affect and staging of atmosphere, and (2) the co-opting of feelings of disaffection and the augmentation of those feelings for political purpose.

The staging of emotion politics occurs not only in the lead-up to elections, where it is common to see images of political rallies beamed by news media through our various screens, but also in the staging of collective emotion politics at national commemorative events. The purpose of such mass events is the staging and the spectacle – to generate an atmosphere where those attending 'feel' something, together (Drozdzewski et al., 2021). Such staging includes familiar and banal national symbols, flags, party slogans, music, lighting and so on. These material elements contribute to the staging; they set the atmosphere. As Lorimer (2008: 552) has reasoned: 'Affect is distributed between, and can happen outside, bodies which are not exclusively human, and might incorporate technologies, things, non-human living matter, discourses.' The words and the discourse generate the feeling of being part of something, of contributing to the same cause, of clapping together, chanting or singing in unison, of seeing others standing near you caught in these emotions too, of moving in and out of that setting collectively, of the conversations that follow, of watching or listening to news of that event and thinking, 'I was part of that'. In reference to the role of the media in generating affect, Thrift (2004: 65) has argued that,

> '…the technical form of modern media tends to foreground emotion, both in its concentration on key affective sites such as the face or voice and its magnification of the small details of the body that so often signify emotion'.

The use of the media, and of social media, are integral parts of the staging. They not only enable those who were present at these events to relive that experience, but they also tap into the emotions of those who were not there. The algorithms infiltrate with a feed of similar politics, watched similar news items or channels, and searched on the web for things mentioned in the speeches (Engesser et al., 2016). The rate and frequency of news items spawned off an original event increases, and you, the viewer, start to

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feel part of the collective. In their research on the emotional reactions of citizens to politics, Marcus et al. (2006: 41) found equivalence when considering 'the frequency of emotional experience versus measuring the intensity of emotional experience'. The emotion politics, then, creeps into living rooms, kitchens, on our commutes, wherever we take our screens. 'The space of embodiment is expanded by a fleeting but crucial moment … this fleeting space of time is highly political' and incredibly effective (Thrift, 2004: 67). Moreover, these feelings of collectivity (digital and material), and the non-material components of atmospheres created and experienced in person, comprise the affect of emotion politics. They are the parts that stick. That stick in bodies. That generate and (re)produce affect, but also votes. At a time when many of us are literally sitting on the edge of our seats watching populist politicians negotiate the ends of wars and conflicts (at the time of writing in Ukraine and Gaza), calling out and naming the emotion politics is more important than ever.

Emotion politics rails against long-held Cartesian orthodoxies that position decisive political decisions as analytical, rational and of the mind (Ahmed, 2004a; Redlawsk, 2006). It advocates, instead, that emotion plays an equally important role, especially in garnering and sustaining support for political decisions among civil society. Yet, the second aspect of the purposeful use of emotion politics, the co-opting of feelings of disaffection and the augmentation of those feelings for political purpose, is of equal importance. Global pandemics, social isolation, and the increasing cost of living spurred on by ongoing conflicts that have influenced the cost of energy staples, have facilitated widespread disaffection, especially among working-class populations across the Global North, who struggle with daily living costs (Jenkins, 2018). In trying to better understand a shift towards populist politics, Flinders (2020: 28) has argued that, 'feelings (might) trump facts … this matters to contemporary debates concerning citizenship and political disaffection'. Generating support by tapping into feelings of disaffection has become a mainstay of emotion politics.

We know, for example, that in geographic areas of high unemployment, post-industrial transformation, and for households with incomes below the national average, there have been highest rates of voting towards populist and nationalist politics and policies – Brexit or the 2024 American and 2025 German elections provide productive examples. A further and substantial feelings-based factor is that these same demographic groups find little to identify with among mainstream political parties and politicians. They do not feel that politicans understand their daily struggles, and also that 'there is the insufficient representation of their interests by the political elites' (Schulte-Cloos and Leininger, 2022: 433). Disaffection impacts middle- to lower-income households that struggle, and that struggle is felt acutely in fear, despair and in actually being cold and hungry; yet what the aforementioned relation does not account for is how these feelings – that acutely relate to the struggles of individuals, families, and/or communities – are co-opted for political purpose through affect. In Hidalgo-Tenorio and Benítez-Castro's (2022: 96) analysis of Trump's first election success, they noted that,

> 'Donald Trump is the epitome of the "emotions candidate" (Hochschild, 2016: 225), as he pays closer attention to emotion than politics, based on his awareness that people are

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> better mobilised by the interplay between "emotional appeal" (Wahl-Jorgensen, 2018) and "affective dispositions" (Mühlhoff, 2019) than by mere facts.'

The strategy is to exploit emotion as a hook into joining the collective atmosphere, feeling akin to a hook that can feel like change. Yet, it is rarely the case that post-election policies affect change to the same disaffected communities that supported them because once co-opted, the feelings of disaffection are coupled with the party politics to xenophobia (Schulte-Cloos and Leininger, 2022). Emotions and feelings, then, are tools in the making of social relations, just as any advertisement, policy or campaign is a tool too. A relational tactic of us and them creates a collective politics of emotion towards the Other, of whether the encounters with the Other predominate or influence the disaffection in the first place. As Curti (2008: 108) has reasoned, '… affect is always inherently relational and political because it is always dependent on different(iating) interactions, or affections, between (different) bodies'. By using difference and relational identity politics to tap into feelings of abandonment by existing forms of government, an emotion politics is used to (re)position where the disaffection locates, and in doing so, it produces emotional geographies. In highly mobile global societies, there is always an immigrant Other to pin this disaffection to: 'right-wing populism is underpinned by its antagonism towards hybrid societies, leading to a fear of losing social status and a growing hostility towards minorities' (Hidalgo-Tenorio and Benítez-Castro, 2022: 87). Emotions are not by-products of the ever-changing political landscape, but are at the heart of the collective atmosphere, creating and performing our political landscapes.

Emotions and performativity

What does it mean to put these two terms together: emotions and performativity? Laketa (2020: 65) has stated that, 'performativity in its broadest sense refers to the power of social and spatial practices to constitute subjects and objects', while Davidson and Milligan (2004: 524) have contended that

> 'our emotions matter. They have tangible effects on our surroundings and can shape the very nature and experience of our being-in-the-world. Emotions can clearly alter the way the world is for us, affecting our sense of time as well as space. Our sense of who and what we are is continually (re)shaped by how we feel.'

Clearly, our emotions shape and influence how we move through, encounter and embody space, as well as our interactions with others (human and non-human) in those spaces too. For example, Pile (2010: 9) argued that 'encounters between bodies (don't assume human bodies) … are registered by changes in the capacity to affect or be affected and/or in changes in intensity'. How, then, can they be considered together, and for what purpose should they be considered here in our research agenda? From the previous section, we know that emotions can be and are 'used' purposefully to generate atmospheres of collectivity, of certain reactions, and to move people towards acting on those emotions, in ways where we can see emotions perform and/or being

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performed. But while certain people, places and events can spur emotion, the performativity of these emotions is far from passive. Emotions have an agential performative capacity. Just as they can be used to generate reaction, we also have agency in our own emotive performances. Often, discussions of emotions are scripted in such a way that a certain emotion engenders a certain type of performativity. In describing different layers of affectual emotion-based responses, Pile (2010: 9) has reasoned that,

> 'emotions are expressed feelings, being both conscious and experienced. Although emotions emerge from feelings, and represent personal experience, they are socially constructed, through language and other representational practices.'

His premise, in the description above, was that the scripting of emotional expression occurs at a cognitive level. Here, Lupton (1998: 13) has affirmed that 'the cognitive approach tends to see emotions as functional, [even as a] coping response'. For example, when we are sad and grieving, the normative performative expectation is that we might cry and withdraw. Similarly, if we are happy, we are expected to smile and laugh, to be joyful. At a pre-cognitive level, however, what we feel remains internalised – as Pile (2010: 9) has termed it, 'tacit and intuitive', and Lupton (1998: 10) as 'internal'. Yet, we do not act, not least perform, every emotion we feel. Some of this inhibition correlates with social norms and spatial practices we learn and abide by in terms of where it is considered appropriate, or not, to display certain emotions, for example, clapping or boisterous laughter at a funeral versus a concert (Lupton, 1998); but even so, holding ourselves back or giving in to expressing certain emotions, in different spaces, is also an exercise of agency over the performativity of said emotions.

There are, however, two further important facets of this section's conversation on 'emotions and performativity' that need considering to warrant why we have included them in our research agenda for emotional geographies. First is that sometimes the step between the non-cognitive, pre-cognitive and cognitive layers of affect and emotion coalesce indeterminably, such that performative responses take over and cannot be controlled, nor rationalised, into separate 'compartments' of the body. To this effect, Lupton (1998: 13) has argued that such frameworks are '… too linear and rationalistic a perspective on how emotions are experienced'. So that in states of shock, joy, fear, and or overwhelm, expressions of emotion occur on the surface before we 'think' about them, and thus cannot be easily typecast or explained, nor 'traced back to some affectual precondition' (Pile, 2010: 9). Perhaps this type of expressed emotion is best explained by familiar (albeit Anglo-centric) adages such as: 'they burst into tears', 'it brought tears to their eyes', 'we didn't think, we just ran', something … 'instantly brought a smile to their face', or, 'they keeled over in pain'. It is this type of seemingly instantaneous expression of emotion that leads us to argue that its performance is neither premeditated nor distinguishable into felt or cognitive layers – it happens too quickly in our bodies to discern the moments between the encounter and the emotive reaction. In this conceptualisation of emotion and performativity, Massumi's (2002: 35) argument of 'capture' holds significant purchase; he has stated that, '[e]motion is the most intense (most contracted) expression of capture'. Here, we see capture in its performative capacity, as in the capturing of an emotion and its expression. Moreover,

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it is the moments where the expression of that emotion is mediated by us (in that we do not think on or about it) nor regulated by social context(s), as discussed previously.

These more unfiltered performances of emotion should be of much interest to us as emotional geographers, not least because there is so little that remains unmediated by context and thought, and especially so in our research worlds. Furthermore, it should give us pause to consider how we 'tap' into this type of emotion performativity, for example with what media and methods (see, for example, the scroll-back method explained in Chapter 5 on memory and migration), but also to remain cautious and cognisant of not equating this type of emotion as being necessarily more or less authentic than other examples of emotions mediated and/or regulated by us and social pretexts.

The second reason we include this section on emotions and performativity is because of those 'other' examples of emotions we perform, whether that performance is regulated by social context or, as we discuss in this section, when we choose to perform them with affect and agency. Katz (1999: 7) has reasoned that, 'our emotions are dialectical in nature, something we artfully produce and yet experience as forces that take us over independent of our will'. Parsing both of these sections together, Katz's (1999) assertion is that our emotions have a dual function – sometimes controlled, sometimes not. As we have suggested in the two paragraphs above, sometimes the performative expression of our emotion comes too quickly – at least too quickly for the types of social regulation and conditioning expected of some emotion-based responses. It is at this juncture that we argue that the regulation of emotion performativity is not necessarily something we only do to bring the corporeal expression of our emotions external to our bodies. In Hochschild's (1979: 561) early scholarship on emotion work, she qualified that as a type of 'work', 'the act of trying to change in degree or quality an emotion or feeling'. While Hochschild (1979: 563) also reasoned that 'emotion work becomes an object of awareness most often, perhaps, when the individual's feelings do not fit the situation', it was Lupton (1998: 18) who advocated the necessity to have to 'work' on and with our emotions, which 'suggests that at least some emotions do not "naturally" occur as instinctive responses, but must be produced by the individual as a deliberate, reasoned social strategy'.

Lupton's (1998) use of the terms 'deliberate' and 'reasoned' gave us pause to consider that, in this process of the (re)production of emotion, we not only choose how they are expressed with regulation, decorum (perhaps), and in ways appropriate to the socio-cultural context, but that we have agency over their performative capacity. This agential distinction is important to our research agenda and more broadly, because the performance of certain emotions still normatively sticks to some bodies, based on how those bodies are gendered, sexualised, aged, shaped and diverse. That the phrasings 'cry like a girl', 'she's too emotional', 'he's a mamma's boy', to name just a few, are still far too familiar colloquial idioms should tell us something about just how sticky and adhesive performative emotions are to some bodies.

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Building from this argument, but diverting it for the purposes of our research agenda, we contend that more attention should be paid to how this agency of performance is used strategically in the expression of emotions, especially by bodies that are not normatively typecast with said emotion, or in places where certain expressions of emotions are not expected and/or welcomed. So, what do we mean by this proposition? We advocate that as geographers interested in emotional geography we should pay more attention in our teaching, research and personal praxis to emotions and performativity where the expressions of said emotion do not normatively fit, and are being performed to challenge, encourage, agitate and promote attention to why their expression does not 'fit'. We see examples of this type of scholarship in nascent form. For example, scholarship on uncomfortable geographies (see, for example, the Special Issue on Uncomfortable Geographies in *Emotion, Space and Society*) has addressed the spaces between research and the personal, where our feelings as researchers and people doing research protrude in ways we recognise as uncomfortable. Wood and Smith (2004: 539) have argued that performance is 'an "ideal-type" of timespace through, and with, which to explore and study emotional experiences and relations'. Such scholarship often draws attention to how feelings in the body compelled researchers to address them in academic forums, bringing life to Hall's (2020: 242) contention that 'the personal is political'. Bissell's (2025) recent investigation and personal admission of brain fog, and Drozdzewski's disclosure in Drozdzewski and Robinson (2015) of her 'leaky' (cf. Longhurst, 2001) breastfeeding body while on field research in Thailand, or Webster's (Webster and Boyd, 2018) feelings of sadness and isolation in academia mitigated through feelings of care through friendship, are further examples of how researchers have taken their own feelings and centralised them in honest explications in research spaces. These and other examples show that 'recognition of the inherently emotional nature of embodiment has, thus, led many to the conclusion that we need to explore how we feel – as well as think – through "the body"' (Davidson and Milligan, 2004: 523).

How else can we attend to better understanding the purposeful use of emotion-based performativity? By recognising when our research participants – either in the research process with us, or when they are explaining an event to us – enact or describe moments/events when they have chosen to perform emotions deemed out of place in the socio-cultural context. That is, they have necessarily stepped through from non/pre-cognitive to the cognitive filters they process their emotions through (time and circumstance providing, as explained above), and have chosen not to condition or regulate them. But they purposefully perform them, whether to draw attention to the emotion, the spatial context of its performativity and/or the discourse associated with that expression. Think, for example, about crying in a meeting when facing undue criticism by a colleague and instead remaining stoic and suppressing the angst and anxiety; or, screaming in frustration at a peaceful protest; or when same-sex couples show affection in public spaces where non-heteronormative expressions of love are sanctioned; or refusing to speak and remaining tight-lipped and silent when asked a question in public by an authority figure. In a further example, Henderson (2008: 30), citing research with El Salvadoran peasants, suggested that anger was 'part of a long struggle against the civilizing discourse of "feeling rules", which have long worked to

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deny peasants, among others, the right to be angry about affronts to common human dignity'. Sometimes, emotions are performed to resist, because we can, and we choose not to regulate them. Katz (1999: 7) has contended that 'we are artful in producing our emotions because through them we seek to articulate the corporeal metaphors that operate implicitly at the foundations of all of our conduct'. What is central to these explorations is the position that emotion is central to geography; feelings and how we use, react, express and share them is central to our spatialities and the ways in which we construct, produce and maintain power in space and place, and move through it.

Emotions and movement

Our third key thematic is movement. While we discuss emotions and movement in more detail in Chapters 5 and 7, here we advocate for attention to what movement can open up – its possibilities and potentials – in the practice of and attentiveness to emotional geographies. Such potentialities can reveal, in different capacities, when our bodies are in motion. While mobile, we position and place ourselves differently in our environments, so that our encounters with those environments are affective, relational and dynamic as we continually reposition ourselves within spatial, socio-cultural and emotional landscapes. As Glaveanu and Womersley (2021: 631) have argued, 'emotions are intrinsic to action and specially to acts of repositioning in and through movement'. Yet, emotions do not occur through movement per se; rather, they arise as we move, and are pivotal embodied connectors influencing how movement is experienced, negotiated and made meaningful.

Movement, then, does more than alter one's geographical location, notwithstanding Ingold's (2010: 134) contention that 'moving is knowing'. Feeling, sensing, encountering as we move, situates emotions as a connective tissue, shaping and being shaped by our spatial practices and reconfiguring one's relationship to place, identity and social power. The generative and affective capacity of movement reveals 'horizons of possibility' for research within emotional geographies because as we feel our way through our research environments (as independent scholars and/or with our research participants), we take up those encounters and embodiments as assemblages of 'our experience of being in the world, in movement, and our relation to space, place, and otherness' (Glaveanu and Womersley, 2021: 629).

When we use movement within our research practice, we gain different and arguably more nuanced insight into how the spaces and places we move through are encountered and felt with and not just by our research participants and while on the move. These affective responses are not uniform but are frequently differentiated along lines of identity, power and access, implicating broader questions of spatial justice as linked to differing mobilities. As Ho (2024: 96) has emphasised, 'emotions reflect hierarchies of social identities as people move across spaces, prompting calls for transport or mobility justice'. The embodied experience of movement – whether participatory, collaborative, voluntary and/or constrained by different mobile capacities – is thus situated within intersecting social structures that render certain mobilities privileged

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and others precarious. Within a research agenda on emotional geography, then, we conceptualise movement as a site of affective and spatial negotiation, where the emotion(al) self is continually reconstituted in relation to dynamic socio-spatial contexts. Attending to these emotional dimensions deepens our understanding of how people inhabit and experience space, especially under conditions of uneven mobility and spatial inequality. Merriman (2014: 175), for example, has advocated that

> 'academics should be seeking to apprehend and appreciate these subtle performances in more embodied and responsive ways, moving with and being with their research subjects, and developing kinaesthetic, synaesthetic and proprioceptive sensibilities of the movements, affects and materialities constituting events'.

We echo Merriman's (2014: 175) call to move with participants 'to foster forms of knowing and understanding which are either obscured or erased by traditional methodological techniques for representing situations, events and practices', and, in addition, to be in touch with how our research environments feel, engender feeling, generate affect and affective responses too.

Emotion(al) technologies

Just as we call for scholars of emotional geography to consider incorporating movement into their research practice, we also see vast potential for the integration of new and digital technologies in setting an agenda for future emotions-based research. Following Merrill et al.'s (2020) articulation of the 'more or less digital', we posit that our everyday lives are now so inextricably entwined with (digital) technologies that thinking of ourselves as material beings separate from the technologies that we wear, watch and scroll through, and that enable our mobilities and performativities, holds little contemporary relevance for how we should be considering emotional geographies. Rather, emotion(al) technologies facilitate, engender, prohibit and regulate our emotional responses. Think, for example, about how much more we know (and what is known about us, too, cf. Amoore, 2020) of our own emotion(al) responses from the technologies we wear that collect our biometric data (Fletcher, 2025). Not doing enough steps for the day may ensue panic for some, and beating a personal best time on a morning run may instil a feeling of pride and achievement. 'Everyday technologies extend the reach of our senses' (Psarras, 2015: 186) and increasingly co-produce emotions with and from the body.

Similarly, our ability to be (so) connected to global events and news via our smartphones means that we can also be confronted by horrific images of war and conflict while travelling to work, or perhaps sitting in a waiting room somewhere, and that the emotion, while still one of shock and grief, may sometimes also be regulated, depending on the spatial context. As Kitchin (2023: 156) has called the 'tyranny of real-time', our devices 'orient us towards the present — to be fixated on checking and responding to email and social media'. Indeed, social media technologies are used, purposively, to generate emotion, whether through connection to a topic or event as prevalent in

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the matching of feeds and metadata by an algorithm to the technology's owner, or, as a way to bolster collectivity in an event and create (via the many upright hands videoing a concert or a rally, for example) an experiential record and digital memory of an event (Kitchin, 2023).

Even before the popularity of social media and ubiquity of smartphones, Henderson (2008: 29) contended that, 'emotion and technology are brought into relation through a civilizing discourse that is less about what is post-human than about what is properly human'. While the notion, too, of civilising discourse is contested, what their argument gestures towards is that this interrelationship between emotion(al) technology is what we make of it. Most recently, the emergence of Artificial Intelligence (AI) is transforming how emotions shape reactions to issues such as climate change. AI tools can shape feelings of anxiety and action (Galaz et al., 2025) and increasingly will be sites integral to the production of collective emotion. As emotional geographers we have productive capacity in shaping a methods and concept-based discourse of the relationships created, sustained, altered and destroyed through the emotions generated and emotional responses to technologies, especially those most prevalent in our everyday lives. In Chapter 7 we discuss digitising emotion in more detail, concerning specific technologies and digital tools, but here as we close this introductory chapter out, we want to advocate for greater inclusion of how our everyday technologies influence our research process and practice. Indeed, the authors of this research agenda have used our Signal group-chat to encourage, congratulate and communicate as the edition progressed. In their book's conclusion, Gratch and Gratch (2021: 141) argued that:

> 'All digital performances emerge from embodied experience in some way. The distinction between what happens "online" and "offline" will, meanwhile, become increasingly blurred. Our bodies, data bodies, and digital performances of embodiment will be more thoroughly connected through technologies and platforms reliant upon user identity and identification. We will discover, interpret, and communicate about new realities that are socially constructed through everyday life engagements with digital technologies and in virtual spaces.'

Heeding their call and drawing together the four key themes outlined in this chapter, we offer a framework that speaks to the urgency and complexity of researching emotional geographies today. The following chapters are wide-ranging in their empirical, methodological and theoretical commitments, spanning diverse thematic foci, contexts and scales, and addressing timely and enduring questions. These themes do not map neatly onto individual chapters, nor are they intended to. Instead, they serve as points of intersection that cut across the volume, allowing for cross-chapter resonances and unexpected connections.

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Chapter outline

While we have written this research agenda as a monograph, rather than being contiguous in content, we have ordered the chapters such that they build on and from what we have identified as key themes in emotional geography. Each chapter, then, builds in and from material previous to it, while also introducing new content. As is the character of some of these key terms – especially the body, experiential, care, movement and the digital – they overlap in different chapters, as related to the context of the discussion therein.

In this introductory chapter we have focused on identifying ourselves as authors, positioning our situated knowledge of the field of emotional geography, and charting a course for an agenda in this field. We have outlined four key thematic 'agenda-setting' areas: (1) emotion(al) politics, (2) emotions and performativity, (3) emotions and movement, and (4) emotion(al) technologies. These four themes also weave and intersect through the chapters that follow and chart this trajectory of/through emotional geography and its scholarship.

In Chapter 2 we trace the philosophical, methodological and ethical foundations of emotional geography. We highlight how the field has emerged through feminist, humanistic and non-representational traditions, and through an insistence that emotions are not merely private experiences but spatial, social and political forces. Through a critical overview of key epistemologies, the chapter shows how emotional geography challenges dominant scientific paradigms by valuing relationality, embodiment and lived experience. In doing so, we explore how scholars have employed innovative qualitative, creative and digital methodologies to better understand the affective dimensions of place, while also addressing ethical responsibilities in the research process. Among these methodological trajectories, decolonial and care-centred approaches are highlighted as crucial in resisting extractive data-only focused practices and for amplifying historically marginalised voices.

In Chapter 2, we also argue that emotions must be treated not only as topics of inquiry, but also as relational and situated phenomena that shape the (re)production and communication of knowledge. Concomitant to this argument is a mandate for careful research, where a caring ethos is grounded in attentiveness, reflexivity and responsibility. Staying attuned to how emotions manifest across spatial scales, temporalities and cultural contexts, emotional geography is framed as both a scholarly pursuit and a mode of being in the world, demanding rigorous, situated and compassionate engagements with the affective contours of lived experience.

Linking to the notion of lived experience, Chapter 3 draws on interdisciplinary insights – from phenomenology, sensory studies and feminist theory – to argue that emotions are profoundly embodied experiences. In the chapter, our focus is on the centrality of the body in emotional geographies; we explore how emotions are not simply felt internally but enacted, mediated and made meaningful through bodily practices and spatial contexts. We detail how within emotional geography, the body

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is not a passive container of feelings, but an active site where emotions are (re)produced and (re)negotiated in relation to material, spatial and social worlds. We remain attentive to how power relations such as gender, race, disability and class shape whose emotional expressions are recognised or suppressed. Furthermore, building on our own positionality vignettes, we emphasise the importance of reflexivity when working with the body in research – both the bodies of participants and researchers – as a means to avoid objectification and over-determination. As also previously mentioned, the body is arguably one of the key research themes in emotional geographies, and thus it remains crucially important to attune to the somatic, atmospheric and often unpredictable ways in which bodies move through, shape, and are shaped by space. This embodied lens enables a richer understanding of emotion as a dynamic and relational force, embedded in both the physical and political structures of everyday life.

Picking up on the subject matter of the everyday, in Chapter 4 we explore how emotional geographies intersect with the varied and shifting landscapes of work to situate emotion not as an add-on to work, but as central to its production, performance and political possibilities. We direct our attention to how an attentiveness to emotion in/with/at work can facilitate dismantling long-standing binaries – public/private, rational/emotional, care/waged work. Drawing on examples from academia, the gig economy, migrant labour and care-work, we show how work is infused with emotion at every level: from individual affect and workplace norms to broader socio-economic and political structures. Emotions are not peripheral to work, but are integral to how it is organised, performed and experienced. They are tools of both control and resistance, shaping and shaped by gendered, racialised and classed structures of labour. In developing this discussion, we engage with foundational 'work' theories, especially Hochschild's scholarship on emotional labour and feeling rules, but then also refract this scholarship through newer research that highlights the emotional demands of precarious work and platform economies. Attention is paid to the affective burden of work in academia, particularly for women and minoritised groups, where care, collegiality and burnout blur professional and personal boundaries. Emotions are shown to move across bodies and borders, making work a site of affective flows as well as economic exchange.

Movement of bodies across borders is our conceptual concern in Chapter 5, and it calls for research attentive to both structural and intimate geographies of movement. In the chapter, we examine how emotional geographies are constituted through experiences of mobility and migration, foregrounding the interplay between memory, movement and emotion. We begin the chapter by positioning mobility as an inherently affective process – whether voluntary or forced – shaped by hope, fear, nostalgia, loss and longing. We argue that migration cannot be fully understood without attention to the emotional registers that accompany leaving, arriving at and making a home in new places. Emotions emerge in response to dislocation, diaspora and settlement. Memory plays a central role in all of those movement/migratory-related processes: migrants often carry embodied and affective memories of home, conflict or displacement, which surface through everyday encounters, practices and places. Through an attentiveness to the everyday, we chart scholarship and method-based examples for

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doing research on emotions, migration and movement differently. By tapping into the digital worlds of the migrant and migration, we show how being on the move is tracked, traced and differently experienced with digital devices. By homing in on the 'doing' of this research, and how a focus on movement beckons us to indeed include mobility in our research on emotions and migration, we show how mobility is always emotional and that emotional geographies offer critical insights into how migrants navigate, remember and remake space.

In Chapter 6 we explore the emotional dimensions of both climate change and disasters, treating them as interrelated yet distinct phenomena. We begin by examining the multidisciplinary nature of climate emotion research, and introduce a taxonomy of climate emotions to provide an overview of the field's scope, and to acknowledge the diversity of climate-related emotions ranging from grief and anxiety to hope and motivation. Three key themes of climate emotions research are discussed next: grief, loss and mourning (including concepts such as solastalgia and ecological grief); anxiety, worry and fear (often locally situated and culturally mediated); and the ambivalent relationship between emotion and climate action, particularly among youth and in geopolitical contexts.

In the second half of the chapter, we turn the focus to emotions emanating from disasters and delineate five themes resonant through the existing scholarship: (1) the emotional impact of displacement and disrupted place attachments; (2) experiences of grief and loss; (3) the gendered and uneven distribution of emotional labour; (4) the temporality of emotional recovery; and (5) the mediatisation of disaster affecst. Through the chapter, we take the position that emotions related to climate and natural disasters are not simply private experiences, but are entangled with material change, social structures, cultural norms and geopolitical power. Given the urgency of climate-related issues, we call for more sustained research on the emotional registers of environmental crises and suggest possible avenues for future research.

In the final conceptual chapter, Chapter 7, we investigate the digital turn in emotional geographies, asking how emerging technologies are transforming the ways emotions are sensed, shared and studied. We explore both the affordances and the ambivalences of digitising emotion, engaging with wearable sensors, mobile Apps, social media platforms and biometric tracking as tools for capturing affective experience. We explain how, while these technologies enable new forms of data collection – such as heart rate variability, electrodermal activity and geolocated affective mapping – they also raise questions about representation, reductionism and power.

We also discuss how emotional life is increasingly mediated through digital platforms – from self-tracking and mood diaries to affective algorithms that predict behaviour. Consideration is given to the tensions between emotion-as-data and emotion-as-experience, cautioning against the flattening of emotional complexity into numerical outputs. The role of platforms and corporations in commodifying emotional data is critically analysed, particularly in relation to surveillance capitalism and the emotional labour of online life. We again take a 'doing' based approach in charting the

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possibilities of digital research methods for capturing real-time, multisensory and mobile emotional geographies. Pivotal to the doing of digital geographies are the earlier chapters' themes of care and connection that have a critical role in shaping techno-futures that are ethical, relational and attentive to affective justice. Importantly, as one of our penulitmate chapters, our forward-looking focus is patent: we ask what emotional geographies can offer to debates about AI, virtual environments and augmented emotional realities.

In Chapter 8, our final chapter, we return to our positionality and the influence of our own place-based and socio-political emotional geographies through the (co-)writing of this book. In the chapter, we do not attempt to draw the themes of the previous chapters together, it is not a summary or a traditional conclusion. Rather, we have posited it as a provocation. A provocation to agitate for, include, be attentive to and champion the role of emotions in our broader geographical research. During the period of writing this book (2024–25), numerous armed conflicts have started, continued and stalled. Democracy is increasingly leaning towards its right and illiberal counterparts, and heatwaves, floods and melting glaciers signal an environment on the brink. We live and write through turbulent times, which frequently make us upset, angry, frustrated, grasping for hope and tired. We end the chapter and the book by calling for renewed attention to the emotion of empathy. Empathy has been pivotal in the writing of this book, as we missed deadlines, supported each other through health issues, the workload and the turmoil in worlds outside of our offices. The ability to understand and share feelings with one another truly has to be the emotional geography closest in.

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