

Why I Hate Abercrombie Fitch Essays On Race And Sexuality Sexual Cultures

Sexuality Beyond Consent Avgi Saketopoulou 2023-02-07 Radical alternatives to consent and trauma Contemporary discourse on sex and sexuality is fixated on consent as a means of mitigating danger and avoiding forms of sexual trauma. *Sexuality Beyond Consent* dares us to step into a different territory, where we do not guard the self but risk experience. Avgi Saketopoulou maintains that we are overly focused on healing trauma and need to reroute our attention to what subjects do with their trauma, in the process taking up a series of provocative questions: Why is sexuality beyond consent worth risking, and how does risk become a way of soliciting the future? Why might surrendering to the fact that your pain is not going away enable you to do things with pain? In what ways are race and racism shot through with the erotic? How can something proximal to violation become a site of flourishing? Central to the transformational possibilities of trauma is a queer form of consent, limit consent, that is not about maintaining control but risks sexuality beyond consent. Moving between clinical and cultural case studies, Saketopoulou takes up theatrical and cinematic works such as *Slave Play* and *The Night Porter*, to show us how the force of the erotic surges through the aesthetic domain. Grounding its arguments in the psychoanalytic theory of Jean Laplanche in conversation with queer of color critique, performance studies, and philosophy, *Sexuality Beyond Consent* proposes that enduring the rousing of the strange in ourselves, not in order to master trauma but to rub up against it, may open us up to encounters with opacity and

unique forms of care.

Hip Hop Desi Nitasha Tamar Sharma 2010-07-27 Hip Hop Desi explores the aesthetics and politics of South Asian American (desi) hip hop artists. Nitasha Tamar Sharma argues that through their lives and lyrics, young “hip hop desi” express a global race consciousness that reflects both their sense of connection with Blacks as racialized minorities in the United States and their diasporic sensibility as part of a global community of South Asians. She emphasizes the role of appropriation and sampling in the ways that hip hop desi craft their identities, create art, and pursue social activism. Some desi artists produce what she calls “ethnic hip hop,” incorporating South Asian languages, instruments, and immigrant themes. Through ethnic hip hop, artists, including KB, Sammy, and DeeJay Bella, express “alternative desiness,” challenging assumptions about their identities as South Asians, children of immigrants, minorities, and Americans. Hip hop desi also contest and seek to bridge perceived divisions between Blacks and South Asian Americans. By taking up themes considered irrelevant to many Asian Americans, desi performers, such as D’Lo, Chee Malabar of Himalayan Project, and Rawj of Feenom Circle, create a multiracial form of Black popular culture to fight racism and enact social change.

A Taste for Brown Bodies Hiram Pérez 2015-10-30 Focuses on three figures with elusive queer histories--the sailor, the soldier, and the cowboy--and shows how each has been desired for their heroic masculinity while at the same time functioning as agents for U.S. expansion.

Sexual Futures, Queer Gestures, and Other Latina Longings Juana María Rodríguez 2014-07-25 Winner of the Alan Bray Memorial Book Prize presented by the GL/Q Caucus of the Modern Language Association Finalist for the 2015 LGBT Studies Award presented by the Lambda Literary Foundation Sexual Futures, Queer Gestures and Other Latina Longings proposes a theory of

sexual politics that works in the interstices between radical queer desires and the urgency of transforming public policy, between utopian longings and everyday failures. Considering the ways in which bodily movement is assigned cultural meaning, Juana María Rodríguez takes the stereotypes of the hyperbolically gestural queer Latina femme body as a starting point from which to discuss how gestures and forms of embodiment inform sexual pleasures and practices in the social realm. Centered on the sexuality of racialized queer female subjects, the book's varied archive—which includes burlesque border crossings, daddy play, pornography, sodomy laws, and sovereignty claims—seeks to bring to the fore alternative sexual practices and machinations that exist outside the sightlines of mainstream cosmopolitan gay male culture. Situating articulations of sexual subjectivity between the interpretive poles of law and performance, Rodríguez argues that forms of agency continually mediate among these various structures of legibility—the rigid confines of the law and the imaginative possibilities of the performative. She reads the strategies of Puerto Rican activists working toward self-determination alongside sexual performances on stage, in commercial pornography, in multi-media installations, on the dance floor, and in the bedroom. Rodríguez examines not only how projections of racialized sex erupt onto various discursive mediums but also how the confluence of racial and gendered anxieties seeps into the gestures and utterances of sexual acts, kinship structures, and activist practices. Ultimately, *Sexual Futures, Queer Gestures, and Other Latina Longings* reveals—in lyrical style and explicit detail—how sex has been deployed in contemporary queer communities in order to radically reconceptualize sexual politics.

Queer Nuns Melissa M. Wilcox 2018-05-22 "Modern-day badass drag queen superhero nuns"--"It was like this asteroid belt": the origins and growth of the sisters -- "We are nuns, silly!": serious parody as activism -- "A sacred, powerful woman": complicating gender -- "Sister outsiders":

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navigating whiteness -- "A secular nun": serious parody and the sacred -- New world order? --
Bloopers reel -- Studying the sisters

A Body, Undone Christina Crosby 2017-10-03 Shortly after her 50th birthday in 2003, Crosby was in a bicycle accident that paralyzed her, and here shares her experience of living her new life.

The Delectable Negro Vincent Woodard 2014-06-27 Winner of the 2015 LGBT Studies Award presented by the Lambda Literary Foundation Unearths connections between homoeroticism, cannibalism, and cultures of consumption in the context of American literature and US slave culture that has largely been ignored until now Scholars of US and transatlantic slavery have largely ignored or dismissed accusations that Black Americans were cannibalized. Vincent Woodard takes the enslaved person's claims of human consumption seriously, focusing on both the literal starvation of the slave and the tropes of cannibalism on the part of the slaveholder, and further draws attention to the ways in which Blacks experienced their consumption as a fundamentally homoerotic occurrence. The Delectable Negro explores these connections between homoeroticism, cannibalism, and cultures of consumption in the context of American literature and US slave culture. Utilizing many staples of African American literature and culture, such as the slave narratives of Olaudah Equiano, Harriet Jacobs, and Frederick Douglass, as well as other less circulated materials like James L. Smith's slave narrative, runaway slave advertisements, and numerous articles from Black newspapers published in the nineteenth century, Woodard traces the racial assumptions, political aspirations, gender codes, and philosophical frameworks that dictated both European and white American arousal towards Black males and hunger for Black male flesh. Woodard uses these texts to unpack how slaves struggled not only against social consumption, but also against endemic mechanisms of starvation and hunger designed to break them. He concludes with an examination of

the controversial chain gang oral sex scene in Toni Morrison's *Beloved*, suggesting that even at the end of the twentieth and beginning of the twenty-first century, we are still at a loss for language with which to describe Black male hunger within a plantation culture of consumption.

The Gayborhood Christopher T. Conner 2021-03-31 *The Gayborhood: From Sexual Liberation to Cosmopolitan Spectacle* explores the lived experiences of LGBT+ persons in an era of heightened visibility. The contributors analyze the future of LGBT+ politics and look beyond the commercialized rainbow spectacle of gayborhoods into the communities and aspirations within.

Why I Hate Abercrombie & Fitch Dwight McBride 2005-02 Reflections on the ways discriminatory hiring practices and racist ad campaigns seep into American life Why hate Abercrombie? In a world rife with human cruelty and oppression, why waste your scorn on a popular clothing retailer? The rationale, Dwight A. McBride argues, lies in "the banality of evil," or the quiet way discriminatory hiring practices and racist ad campaigns seep into and reflect malevolent undertones in American culture. McBride maintains that issues of race and sexuality are often subtle and always messy, and his compelling new book does not offer simple answers. Instead, in a collection of essays about such diverse topics as biased marketing strategies, black gay media representations, the role of African American studies in higher education, gay personal ads, and pornography, he offers the evolving insights of one black gay male scholar. As adept at analyzing affirmative action as dissecting *Queer Eye for the Straight Guy*, McBride employs a range of academic, journalistic, and autobiographical writing styles. Each chapter speaks a version of the truth about black gay male life, African American studies, and the black community. Original and astute, *Why I Hate Abercrombie & Fitch* is a powerful vision of a rapidly changing social landscape.

The Sex Obsession Janet R. Jakobsen 2020-08-25 Finalist, 2021 Lambda Literary Award in LGBTQ

Studies Offers a way to undo the inextricable American knot of sex, politics, religion, and power American politics are obsessed with sex. Before the first televised presidential debate, John F. Kennedy trailed Richard Nixon in the polls. As Americans tuned in, however, they found Kennedy a younger, more vivacious, and more attractive choice than Nixon. Sexier. The political significance of Kennedy's telegenic sex appeal is now widely accepted - but taking sexual politics seriously is not. Janet R. Jakobsen examines how, for the last several decades, gender and sexuality have reappeared time and again at the center of political life, marked by a series of widely recognized issues and movements - women's liberation and gay liberation in the 1960s and '70s, the AIDS crisis and ACT UP in the '80s and '90s, welfare and immigration "reform" in the '90s, wars claiming to "save women" in the 2000s, and battles over health care in the 2010s, to recent demands for reproductive justice, trans liberation, and the explosive exposures of #MeToo. Religion has been wound up in these political struggles, and blamed for not a little of the resistance to meaningful change in America political life. Jakobsen acknowledges that religion is a force to be reckoned with, but decisively breaks with the common sense that religion and sex are the fixed binary of American political life. She instead follows the kaleidoscopic ways in which sexual politics are embedded in social relations of all kinds - not only the intimate relations of love and family with which gender and sex are routinely associated, but also secularism, freedom, race, disability, capitalism, nation and state, housing and the environment. In the midst of these obsessions, Jakobsen's promiscuous ethical imagination guides us forward. Drawing on examples from collaborative projects among activists, academics and artists, Jakobsen shows that sexual politics can contribute to building justice from the ground up. Gender and sexual relations are practices through which values emerge and communities are made. Sex and desire, gender and embodiment emerge as bases of ethical possibility, breaking

political stalemate and opening new possibility.

Invisible Labor Marion Crain 2016-06-28 "Demographic and technological trends have yielded new forms of work that are increasingly more precarious, globalized, and brand centered. Some of these shifts have led to a marked decrease in the visibility of work or workers. This edited collection examines situations in which technology and employment practices hide labor within the formal paid labor market, with implications for workplace activism, social policy, and law. In some cases, technological platforms, space, and temporality hide workers and sometimes obscure their tasks as well. In other situations, workers may be highly visible--indeed, the employer may rely upon the workers' aesthetics to market the branded product--but their aesthetic labor is not seen as work. In still other cases, the work occurs within a social interaction and appears as leisure--a voluntary or chosen activity--rather than as work. Alternatively, the workers themselves may be conceptualized as consumers rather than as workers. Crossing the occupational hierarchy and spectrum from high- to low-waged work, from professional to manual labor, and from production to service labor, the authors argue for a broader understanding of labor in the contemporary era. This book adopts an interdisciplinary approach that integrates perspectives from law, sociology, and industrial/labor relations"--Provided by publisher.

Afro-Fabulations Tavia Nyong'o 2018-11-27 Winner, 2019 Barnard Hewitt Award for Outstanding Research in Theatre History, given by the American Society for Theatre Research Argues for a conception of black cultural life that exceeds post-blackness and conditions of loss In Afro-Fabulations: The Queer Drama of Black Life, cultural critic and historian Tavia Nyong'o surveys the conditions of contemporary black artistic production in the era of post-blackness. Moving fluidly between the insurgent art of the 1960's and the intersectional activism of the present day, Afro-

Fabulations challenges genealogies of blackness that ignore its creative capacity to exceed conditions of traumatic loss, social death, and archival erasure. If black survival in an anti-black world often feels like a race against time, Afro-Fabulations looks to the modes of memory and imagination through which a queer and black polytemporality is invented and sustained. Moving past the antirelational debates in queer theory, Nyong'o posits queerness as "angular sociality," drawing upon queer of color critique in order to name the gate and rhythm of black social life as it moves in and out of step with itself. He takes up a broad range of sites of analysis, from speculative fiction to performance art, from artificial intelligence to Blaxploitation cinema. Reading the archive of violence and trauma against the grain, Afro-Fabulations summons the poetic powers of queer world-making that have always been immanent to the fight and play of black life.

Pop Empires S. Heijin Lee 2019-07-31 At the start of the twenty-first century challenges to the global hegemony of U.S. culture are more apparent than ever. Two of the contenders vying for the hearts, minds, bandwidths, and pocketbooks of the world's consumers of culture (principally, popular culture) are India and South Korea. "Bollywood" and "Hallyu" are increasingly competing with "Hollywood"—either replacing it or filling a void in places where it never held sway. This critical multidisciplinary anthology places the mediascapes of India (the site of Bollywood), South Korea (fountainhead of Hallyu, aka the Korean Wave), and the United States (the site of Hollywood) in comparative dialogue to explore the transnational flows of technology, capital, and labor. It asks what sorts of political and economic shifts have occurred to make India and South Korea important alternative nodes of techno-cultural production, consumption, and contestation. By adopting comparative perspectives and mobile methodologies and linking popular culture to the industries that produce it as well as the industries it supports, Pop Empires connects films, music, television

serials, stardom, and fandom to nation-building, diasporic identity formation, and transnational capital and labor. Additionally, via the juxtaposition of Bollywood and Hallyu, as not only synecdoches of national affiliation but also discursive case studies, the contributors examine how popular culture intersects with race, gender, and empire in relation to the global movement of peoples, goods, and ideas.

The Life and Death of Latisha King Gayle Salamon 2018-03-20 What can the killing of a transgender teen can teach us about the violence of misreading gender identity as sexual identity? The Life and Death of Latisha King examines a single incident, the shooting of 15-year-old Latisha King by 14-year-old Brian McInerney in their junior high school classroom in Oxnard, California in 2008. The press coverage of the shooting, as well as the criminal trial that followed, referred to Latisha, assigned male at birth, as Larry. Unpacking the consequences of representing the victim as Larry, a gay boy, instead of Latisha, a trans girl, Gayle Salamon draws on the resources of feminist phenomenology to analyze what happened in the school and at the trial that followed. In building on the phenomenological concepts of anonymity and comportment, Salamon considers how gender functions in the social world and the dangers of being denied anonymity as both a particularizing and dehumanizing act. Salamon offers close readings of the court transcript and the bodily gestures of the participants in the courtroom to illuminate the ways gender and race were both evoked in and expunged from the narrative of the killing. Across court documents and media coverage, Salamon sheds light on the relation between the speakable and unspeakable in the workings of the transphobic imaginary. Interdisciplinary in both scope and method, the book considers the violences visited upon gender-nonconforming bodies that are surveilled and othered, and the contemporary resonances of the Latisha King killing.

Another Country Scott Herring 2010-06-01 The metropolis has been the near exclusive focus of queer scholars and queer cultures in America. Asking us to look beyond the cities on the coasts, Scott Herring draws a new map, tracking how rural queers have responded to this myopic mindset. Interweaving a wide range of disciplines—art, media, literature, performance, and fashion studies—he develops an extended critique of how metronormativity saturates LGBTQ politics, artwork, and criticism. To counter this ideal, he offers a vibrant theory of queer anti-urbanism that refuses to dismiss the rural as a cultural backwater. Impassioned and provocative, *Another Country* expands the possibilities of queer studies beyond its city limits. Herring leads his readers from faeries in the rural Midwest to photographs of white supremacists in the deep South, from Roland Barthes’s obsession with Parisian fashion to a graphic memoir by Alison Bechdel set in the Appalachian Mountains, and from cubist paintings in Lancaster County to lesbian separatist communes on the northern California coast. The result is an entirely original account of how queer studies can—and should—get to another country.

Brown Boys and Rice Queens Eng-Beng Lim 2013-11-22 Honorable Mention for the 2015 Cultural Studies Best Book presented by the Association of Asian American Studies Winner of the 2013 CLAGS Fellowship Award for Best First Book Project in LGBT Studies A transnational study of Asian performance shaped by the homoerotics of orientalism, *Brown Boys and Rice Queens* focuses on the relationship between the white man and the native boy. Eng-Beng Lim unpacks this as the central trope for understanding colonial and cultural encounters in 20th and 21st century Asia and its diaspora. Using the native boy as a critical guide, Lim formulates alternative readings of a traditional Balinese ritual, postcolonial Anglophone theatre in Singapore, and performance art in Asian America. Tracing the transnational formation of the native boy as racial fetish object across

the last century, Lim follows this figure as he is passed from the hands of the colonial empire to the postcolonial nation-state to neoliberal globalization. Read through such figurations, the traffic in native boys among white men serves as an allegory of an infantilized and emasculated Asia, subordinate before colonial whiteness and modernity. Pushing further, Lim addresses the critical paradox of this entrenched relationship that resides even within queer theory itself by formulating critical interventions around “Asian performance.”

The Crisis 2005-03 The Crisis, founded by W.E.B. Du Bois as the official publication of the NAACP, is a journal of civil rights, history, politics, and culture and seeks to educate and challenge its readers about issues that continue to plague African Americans and other communities of color. For nearly 100 years, The Crisis has been the magazine of opinion and thought leaders, decision makers, peacemakers and justice seekers. It has chronicled, informed, educated, entertained and, in many instances, set the economic, political and social agenda for our nation and its multi-ethnic citizens.

Transforming Citizenships Isaac West 2014 Transforming Citizenships engages the performativity of citizenship as it relates to transgender individuals and advocacy groups. Instead of reading the law as a set of self-executing discourses, Isaac West takes up transgender rights claims as performative productions of complex legal subjectivities capable of queering accepted understandings of genders, sexualities, and the normative forces of the law. Drawing on an expansive archive, from the correspondence of a transwoman arrested for using a public bathroom in Los Angeles in 1954 to contemporary lobbying efforts of national transgender advocacy organizations, West advances a rethinking of law as capacious rhetorics of citizenship, justice, equality, and freedom. When approached from this perspective, citizenship can be recuperated from its status as the bad object of queer politics to better understand how legal discourses open up sites for identification across

identity categories and enable political activities that escape the analytics of heteronormativity and homonationalism.

Sensual Excess Amber Jamilla Musser 2018-11-06 Reimagines black and brown sensuality to develop new modes of knowledge production In *Sensual Excess*, Amber Jamilla Musser imagines epistemologies of sensuality that emerge from fleshiness. To do so, she works against the framing of black and brown bodies as sexualized, objectified, and abject, and offers multiple ways of thinking with and through sensation and aesthetics. Each chapter draws our attention to particular aspects of pornotropic capture that black and brown bodies must always negotiate. Though these technologies differ according to the nature of their encounters with white supremacy, together they add to our understanding of the ways that structures of domination produce violence and work to contain bodies and pleasures within certain legible parameters. To do so, *Sensual Excess* analyzes moments of brown jouissance that exceed these constraints. These ruptures illuminate multiple epistemologies of selfhood and sensuality that offer frameworks for minoritarian knowledge production which is designed to enable one to sit with uncertainty. Through examinations of installations and performances like Judy Chicago's *The Dinner Party*, Kara Walker's *A Subtlety*, Patty Chang's *In Love* and Nao Bustamante's *Neapolitan*, Musser unpacks the relationships between racialized sexuality and consumption to interrogate foundational concepts in psychoanalytic theory, critical race studies, feminism, and queer theory. In so doing, *Sensual Excess* offers a project of knowledge production focused not on mastery, but on sensing and imagining otherwise, whatever and wherever that might be.

[Why I Hate Abercrombie & Fitch](#) Dwight McBride 2005-02-01 Why hate Abercrombie? In a world rife with human cruelty and oppression, why waste your scorn on a popular clothing retailer? The

rationale, Dwight A. McBride argues, lies in “the banality of evil,” or the quiet way discriminatory hiring practices and racist ad campaigns seep into and reflect malevolent undertones in American culture. McBride maintains that issues of race and sexuality are often subtle and always messy, and his compelling new book does not offer simple answers. Instead, in a collection of essays about such diverse topics as biased marketing strategies, black gay media representations, the role of African American studies in higher education, gay personal ads, and pornography, he offers the evolving insights of one black gay male scholar. As adept at analyzing affirmative action as dissecting *Queer Eye for the Straight Guy*, McBride employs a range of academic, journalistic, and autobiographical writing styles. Each chapter speaks a version of the truth about black gay male life, African American studies, and the black community. Original and astute, *Why I Hate Abercrombie & Fitch* is a powerful vision of a rapidly changing social landscape.

Queer Times, Black Futures Kara Keeling 2019-04-16 A serious intellectual engagement with Afrofuturism and the philosophical questions of space and time *Queer Times, Black Futures* considers the promises and pitfalls of imagination, technology, futurity, and liberation as they have persisted in and through whiteness. Kara Keeling explores how the speculative fictions of cinema, music, and literature that center black existence provide scenarios wherein we might imagine alternative worlds, queer and otherwise. In doing so, Keeling offers a sustained meditation on contemporary investments in futurity, speculation, and technology, paying particular attention to their significance to queer and black freedom. Keeling reads selected works, such as Sun Ra’s 1972 film *Space is the Place* and the 2005 film *The Aggressives*, to juxtapose the Afrofuturist tradition of speculative imagination with the similar “speculations” of corporate and financial institutions. In connecting a queer, cinematic reordering of time with the new possibilities technology offers,

Keeling thinks with and through a vibrant conception of the imagination as a gateway to queer times and black futures, and the previously unimagined spaces that they can conjure.

Arranging Grief Dana Luciano 2007-11-01 2008 Winner, MLA First Book Prize Charting the proliferation of forms of mourning and memorial across a century increasingly concerned with their historical and temporal significance, *Arranging Grief* offers an innovative new view of the aesthetic, social, and political implications of emotion. Dana Luciano argues that the cultural plotting of grief provides a distinctive insight into the nineteenth-century American temporal imaginary, since grief both underwrote the social arrangements that supported the nation's standard chronologies and sponsored other ways of advancing history. Nineteenth-century appeals to grief, as Luciano demonstrates, diffused modes of "sacred time" across both religious and ostensibly secular frameworks, at once authorizing and unsettling established schemes of connection to the past and the future. Examining mourning manuals, sermons, memorial tracts, poetry, and fiction by Harriet Beecher Stowe, William Apess, James Fenimore Cooper, Catharine Maria Sedgwick, Susan Warner, Harriet E. Wilson, Herman Melville, Frances E. W. Harper, Frederick Douglass, Abraham Lincoln, Elizabeth Keckley, and Ralph Waldo Emerson, Luciano illustrates the ways that grief coupled the affective body to time. Drawing on formalist, Foucauldian, and psychoanalytic criticism, *Arranging Grief* shows how literary engagements with grief put forth ways of challenging deep-seated cultural assumptions about history, progress, bodies, and behaviors.

Queer Childhoods Mary Zaboriskis 2024-02-13 "Explores how institutional management of children's sexualities in reform schools, schools for the blind, African American industrial schools, and Native American boarding schools impacted children's future social, political, and economic opportunities - and thus produced queer childhoods"--

Not Gay Jane Ward 2015-07-31 A different look at heterosexuality in the twenty-first century A straight white girl can kiss a girl, like it, and still call herself straight—her boyfriend may even encourage her. But can straight white guys experience the same easy sexual fluidity, or would kissing a guy just mean that they are really gay? *Not Gay* thrusts deep into a world where straight guy-on-guy action is not a myth but a reality: there's fraternity and military hazing rituals, where new recruits are made to grab each other's penises and stick fingers up their fellow members' anuses; online personal ads, where straight men seek other straight men to masturbate with; and, last but not least, the long and clandestine history of straight men frequenting public restrooms for sexual encounters with other men. For Jane Ward, these sexual practices reveal a unique social space where straight white men can—and do—have sex with other straight white men; in fact, she argues, to do so reaffirms rather than challenges their gender and racial identity. Ward illustrates that sex between straight white men allows them to leverage whiteness and masculinity to authenticate their heterosexuality in the context of sex with men. By understanding their same-sex sexual practice as meaningless, accidental, or even necessary, straight white men can perform homosexual contact in heterosexual ways. These sex acts are not slippages into a queer way of being or expressions of a desired but unarticulated gay identity. Instead, Ward argues, they reveal the fluidity and complexity that characterizes all human sexual desire. In the end, Ward's analysis offers a new way to think about heterosexuality—not as the opposite or absence of homosexuality, but as its own unique mode of engaging in homosexual sex, a mode characterized by pretense, dis-identification and racial and heterosexual privilege. Daring, insightful, and brimming with wit, *Not Gay* is a fascinating new take on the complexities of heterosexuality in the modern era.

After the Party Joshua Chambers-Letson 2018-08-07 Introduction: I wish I knew how it would feel to

be free -- Nina Simone and the work of minoritarian performance -- Searching for Danh V's mother -- The Marxism of Felix Gonzalez-Torres -- Entanglements: Eiko's a body in a station -- Tseng Kwong Chi and the party's end -- Epilogue: 6E

Wedlocked Katherine Franke 2017-10-03 Compares today's same-sex marriage movement to the experiences of black people in the mid-nineteenth century. The staggering string of victories by the gay rights movement's campaign for marriage equality raises questions not only about how gay people have been able to successfully deploy marriage to elevate their social and legal reputation, but also what kind of freedom and equality the ability to marry can mobilize. Wedlocked turns to history to compare today's same-sex marriage movement to the experiences of newly emancipated black people in the mid-nineteenth century, when they were able to legally marry for the first time. Maintaining that the transition to greater freedom was both wondrous and perilous for newly emancipated people, Katherine Franke relates stories of former slaves' involvements with marriage and draws lessons that serve as cautionary tales for today's marriage rights movements. While "be careful what you wish for" is a prominent theme, they also teach us how the rights-bearing subject is inevitably shaped by the very rights they bear, often in ways that reinforce racialized gender norms and stereotypes. Franke further illuminates how the racialization of same-sex marriage has redounded to the benefit of the gay rights movement while contributing to the ongoing subordination of people of color and the diminishing reproductive rights of women. Like same-sex couples today, freed African-American men and women experienced a shift in status from outlaws to in-laws, from living outside the law to finding their private lives organized by law and state licensure. Their experiences teach us the potential and the perils of being subject to legal regulation: rights—and specifically the right to marriage—can both burden and set you free.

Keeping It Unreal Darieck Scott 2022-01-18 Introduction: Fantastic Bullets -- I Am Nubia: Superhero Comics and the Paradigm of the Fantasy-Act -- Can the Black Superhero Be? -- Erotic Fantasy-Acts: The Art of Desire -- Conclusion: On Becoming Fantastical.

Once You Go Black Robert Reid-Pharr 2007-07 Once You Go Black is first and foremost a study of a group of black American intellectuals, primarily male, who came to prominence after World War II. At the same time, it is an endeavor to reconsider black Americans as agents, and not simply products, of history. Following the existentialist maxim that experience precedes essence, Robert Reid-Pharr contends that our current notions of black American identity are not inevitable, nor have they been forced on the black community. Instead, he argues, black American intellectuals have actively chosen the identity schemes that seem to us so natural or "God-given" today. In Once You Go Black, Reid-Pharr turns first to the late and relatively unknown novels of the three most prominent Black American writers of the mid-twentieth century-Richard Wright, Ralph Ellison, and James Baldwin. He suggests that each of these authors rejects the idea of the black as innocent, insisting instead upon responsibility within modern society. Reid-Pharr then examines a number of responses to this presumed erosion of black innocence, paying particular attention to articulations of black masculinity by Huey Newton, one of the two founders of the Black Panther Party, and Melvin Van Peebles, director of the classic film Sweet Sweetback's Baadasssss Song. Shuttling between queer theory, intellectual history, literary close readings, and autobiography, Once You Go Black is a bold, eloquent, and impassioned call to bring the language of choice into the study of black American literature and culture.

Embodied Avatars Uri McMillan 2015-11-04 "Tracing a dynamic genealogy of performance from the nineteenth century to the twenty-first, McMillan contends that black women artists practiced a

purposeful self-objectification, transforming themselves into art objects. In doing so, these artists raised new ways to ponder the intersections of art, performance, and black female embodiment."-- Back cover.

The Tragedy of Heterosexuality Jane Ward 2022-03 "The Tragedy of Heterosexuality is an exploration of the so-called 'straight culture.'"--

Single Michael Cobb 2012-07-02 What single person hasn't suffered? Everyone, it seems, must be (or must want to be) in a couple. To exist outside of the couple is to assume an antisocial position that is ruthlessly discouraged because being in a couple is the way most people bind themselves to the social. Singles might just be the single most reviled sexual minorities today. *Single: Arguments for the Uncoupled* offers a polemic account of this supremacy of the couple form, and how that supremacy blocks our understanding of the single. Michael Cobb reads the figurative language surrounding singleness as it traverses an eclectic set of literary, cultural, philosophical, psychoanalytical, and popular culture objects from Plato, Freud, Ralph Ellison, Herman Melville, Virginia Woolf, Barack Obama, Emily Dickinson, Morrissey, Georgia O'Keeffe, and Hannah Arendt to the Bible, *Sex and the City*, Bridget Jones' *Diary*, Beyoncé's "Single Ladies (Put a Ring On It)," and HBO's *Big Love*. Within these flights of fancy, poetry, fiction, strange moments in film and video, paintings made in the desert, bits of song, and memoirs of hiking in national parks, Cobb offers an inspired, eloquent rumination on the single, which is guaranteed to spark conversation and consideration.

Frottage Keguro Macharia 2019-11-19 A new understanding of freedom in the black diaspora grounded in the erotic In *Frottage*, Keguro Macharia weaves together histories and theories of blackness and sexuality to generate a fundamentally new understanding of both the black diaspora

and queer studies. Macharia maintains that to reach this understanding, we must start from the black diaspora, which requires re-thinking not only the historical and theoretical utility of identity categories such as gay, lesbian, and bisexual, but also more foundational categories such as normative and non-normative, human and non-human. Simultaneously, Frottage questions the heteronormative tropes through which the black diaspora has been imagined. Between Frantz Fanon, René Maran, Jomo Kenyatta, and Claude McKay, Macharia moves through genres—psychoanalysis, fiction, anthropology, poetry—as well as regional geohistories across Africa and Afro-diaspora to map the centrality of sex, gender, desire, and eroticism to black freedom struggles. In lyrical, meditative prose, Macharia invigorates frottage as both metaphor and method with which to rethink diaspora by reading, and reading against, discomfort, vulnerability, and pleasure.

The Exquisite Corpse of Asian America Rachel C. Lee 2014-12-05 Addresses this central question: if race has been settled as a legal or social construction and not as biological fact, why do Asian American artists, authors, and performers continue to scrutinize their body parts?

Becoming Human Zakiyyah Iman Jackson 2020-05-19 Argues that blackness disrupts our essential ideas of race, gender, and, ultimately, the human. Rewriting the pernicious, enduring relationship between blackness and animality in the history of Western science and philosophy, *Becoming Human: Matter and Meaning in an Antiracist World* breaks open the rancorous debate between black critical theory and posthumanism. Through the cultural terrain of literature by Toni Morrison, Nalo Hopkinson, Audre Lorde, and Octavia Butler, the art of Wangechi Mutu and Ezrom Legae, and the oratory of Frederick Douglass, Zakiyyah Iman Jackson both critiques and displaces the racial logic that has dominated scientific thought since the Enlightenment. In so doing, *Becoming Human*

demonstrates that the history of racialized gender and maternity, specifically antiblackness, is indispensable to future thought on matter, materiality, animality, and posthumanism. Jackson argues that African diasporic cultural production alters the meaning of being human and engages in imaginative practices of world-building against a history of the bestialization and thingification of blackness—the process of imagining the black person as an empty vessel, a non-being, an ontological zero—and the violent imposition of colonial myths of racial hierarchy. She creatively responds to the animalization of blackness by generating alternative frameworks of thought and relationality that not only disrupt the racialization of the human/animal distinction found in Western science and philosophy but also challenge the epistemic and material terms under which the specter of animal life acquires its authority. What emerges is a radically unruly sense of a being, knowing, feeling existence: one that necessarily ruptures the foundations of "the human."

Archives of Flesh Robert Reid-Pharr 2016-12-13 Enlists the principles of post-humanist critique in order to investigate decades of intimate dialogues between African American and Spanish intellectuals In *Archives of Flesh*, Robert Reid-Pharr reveals the deep history of intellectual engagement between African America and Spain. Opening a fascinating window onto black and anti-Fascist intellectual life from 1898 through the mid-1950s, Reid-Pharr argues that key institutions of Western Humanism, including American colleges and universities, developed in intimate relation to slavery, colonization, and white supremacy. This retreat to rigidly established philosophical and critical traditions can never fully address—or even fully recognize—the deep-seated hostility to black subjectivity underlying the humanist ideal of a transcendent Manhood. Calling for a specifically anti-white supremacist reexamination of the archives of black subjectivity and resistance, Reid-Pharr enlists the principles of post-humanist critique in order to investigate decades of intimate dialogues

between African American and Spanish intellectuals, including Salaria Kea, Federico Garcia Lorca, Nella Larsen, Langston Hughes, Richard Wright, Chester Himes, Lynn Nottage, and Pablo Picasso. In the process Reid-Pharr takes up the “African American Spanish Archive” in order to resist the anti-corporeal, anti-black, anti-human biases that stand at the heart of Western Humanism.

Black Performance on the Outskirts of the Left Malik Gaines 2017-08-22 Nina Simone's quadruple consciousness -- Efua Sutherland, Ama Ata Aidoo, the state, and the stage -- The radical ambivalence of Günther Kaufmann -- The Cockettes, Sylvester, and performance as life -- Afterword : a history of impossible progress

In a Queer Time and Place J. Jack Halberstam 2005-01-01 In her first book since the critically acclaimed *Female Masculinity*, Judith Halberstam examines the significance of the transgender body in a provocative collection of essays on queer time and space. She presents a series of case studies focused on the meanings of masculinity in its dominant and alternative forms—especially female and trans-masculinities as they exist within subcultures, and are appropriated within mainstream culture. *In a Queer Time and Place* opens with a probing analysis of the life and death of Brandon Teena, a young transgender man who was brutally murdered in small-town Nebraska. After looking at mainstream representations of the transgender body as exhibited in the media frenzy surrounding this highly visible case and the Oscar-winning film based on Brandon's story, *Boys Don't Cry*, Halberstam turns her attention to the cultural and artistic production of queers themselves. She examines the “transgender gaze,” as rendered in small art-house films like *By Hook or By Crook*, as well as figurations of ambiguous embodiment in the art of Del LaGrace Volcano, Jenny Saville, Eva Hesse, Shirin Neshat, and others. She then exposes the influence of lesbian drag king cultures upon hetero-male comic films, such as *Austin Powers* and *The Full Monty*, and, finally, points to dyke

subcultures as one site for the development of queer counterpublics and queer temporalities. Considering the sudden visibility of the transgender body in the early twenty-first century against the backdrop of changing conceptions of space and time, *In a Queer Time and Place* is the first full-length study of transgender representations in art, fiction, film, video, and music. This pioneering book offers both a jumping off point for future analysis of transgenderism and an important new way to understand cultural constructions of time and place.

Archiving an Epidemic Robb Hernández 2019-11-19 Finalist, 2019 Lambda Literary Award in LGBTQ Studies Critically reimagines Chicana art, unmasking its queer afterlife Emboldened by the boom in art, fashion, music, and retail culture in 1980s Los Angeles, the iconoclasts of queer Aztlán—as Robb Hernández terms the group of artists who emerged from East LA, Orange County, and other parts of Southern California during this period—developed a new vernacular with which to read the city in bloom. Tracing this important but understudied body of work, *Archiving an Epidemic* catalogs a queer retelling of the Chicana and Chicano art movement, from its origins in the 1960s, to the AIDS crisis and the destruction it wrought in the 1980s, and onto the remnants and legacies of these artists in the current moment. Hernández offers a vocabulary for this multi-modal avant-garde—one that contests the heteromascularity and ocular surveillance visited upon it by the larger Chicana community, as well as the formally straight conditions of traditional archive-building, museum institutions, and the art world writ large. With a focus on works by Mundo Meza (1955–85), Teddy Sandoval (1949–1995), and Joey Terrill (1955–), and with appearances by Laura Aguilar, David Hockney, Robert Mapplethorpe, and even Eddie Murphy, *Archiving an Epidemic* composes a complex picture of queer Chicana avant-gardisms. With over sixty images—many of which are published here for the first time—Hernández’s work excavates this archive to question not what

Chicanx art is, but what it could have been.

Relocations Karen Tongson 2011-08-01 What queer lives, loves and possibilities teem within suburbia's little boxes? Moving beyond the imbedded urban/rural binary, Relocations offers the first major queer cultural study of sexuality, race and representation in the suburbs. Focusing on the region humorists have referred to as "Lesser Los Angeles"—a global prototype for sprawl—Karen Tongson weaves through suburbia's "nowhere" spaces to survey our spatial imaginaries: the aesthetic, creative and popular materials of the new suburbia. Across southern California's freeways, beneath its overpasses and just beyond its winding cloverleaf interchanges, Tongson explores the improvisational archives of queer suburban sociability, from multimedia artist Lynne Chan's JJ Chinois projects and the amusement park night-clubs of 1980s Orange County to the imperial legacies of the region known as the Inland Empire. By taking a hard look at the cosmopolitanism historically considered de rigeur for queer subjects, while engaging with the so-called "New Suburbanism" that has captivated the national imaginary in everything from lifestyle trends to electoral politics, Relocations radically revises our sense of where to see and feel queer of color sociability, politics and desire.

Queer Faith Melissa E. Sanchez 2019-08-20 Uncovers the queer logics of premodern religious and secular texts Putting premodern theology and poetry in dialogue with contemporary theory and politics, Queer Faith reassess the commonplace view that a modern veneration of sexual monogamy and fidelity finds its roots in Protestant thought. What if this narrative of "history and tradition" suppresses the queerness of its own foundational texts? Queer Faith examines key works of the prehistory of monogamy—from Paul to Luther, Petrarch to Shakespeare—to show that writing assumed to promote fidelity in fact articulates the affordances of promiscuity, both in its sexual

sense and in its larger designation of all that is impure and disorderly. At the same time, Melissa E. Sanchez resists casting promiscuity as the ethical, queer alternative to monogamy, tracing instead how ideals of sexual liberation are themselves attached to nascent racial and economic hierarchies. Because discourses of fidelity and freedom are also discourses on racial and sexual positionality, excavating the complex historical entanglement of faith, race, and eroticism is urgent to contemporary queer debates about normativity, agency, and relationality. Deliberately unfaithful to disciplinary norms and national boundaries, this book assembles new conceptual frameworks at the juncture of secular and religious thought, political and aesthetic form. It thereby enlarges the contexts, objects, and authorized genealogies of queer scholarship. Retracing a history that did not have to be, Sanchez recovers writing that inscribes radical queer insights at the premodern foundations of conservative and heteronormative culture.

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