

Read Book In A Queer Time And Place Transgender Bodies Subcultural Lives J Jack Halberstam

## **In A Queer Time And Place Transgender Bodies Subcultural Lives J Jack Halberstam**

Cruising Utopia Feeling Backward Queering the Countryside Queer Philologies The Queer Art of Failure Queer Girls, Temporality and Screen Media In Your Face In a Queer Time and Place Time Is the Thing a Body Moves Through Queer Times, Queer Becomings Feminism's Queer Temporalities Terrorist Assemblages After Sex? Wild Things Trans Lesbian Rule When Brooklyn Was Queer A Queer History of the United States Literary Modernism, Queer Temporality The Drag King Book Another Country Time Slips Queer Times, Black Futures Postmodern Geographies Teaching Queer Female Masculinity Gaga Feminism Skin Shows Time Binds Time and Literature In a Queer Time and Place Queer Times In a Queer Time and Place Queer/Adaptation Sexuality, Disability, and Aging Old Futures The Queer Fantasies of the American Family Sitcom Documenting Rebellions Queer Korea After Queer Studies

### **Cruising Utopia**

Drawing on her own experiences with late-onset disability and its impact on her sex life, along with her expertise as a cultural critic, Jane Gallop explores how

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disability and aging work to undermine one's sense of self. She challenges common conceptions that equate the decline of bodily potential and ability with a permanent and irretrievable loss, arguing that such a loss can be both temporary and positively transformative. With *Sexuality, Disability, and Aging*, Gallop explores and celebrates how sexuality transforms and becomes more queer in the lives of the no longer young and the no longer able while at the same time demonstrating how disability can generate new forms of sexual fantasy and erotic possibility.

### **Feeling Backward**

The *Half-Life of Policy Rationales* argues that the appropriateness of policy depends on the state of technology, and that the justifications for many public policies are dissolving as technology advances. As new detection and metering technologies are being developed for highways, parking, and auto emissions, and information becomes more accessible and user-friendly, this volume argues that quality and safety are better handled by the private sector. As for public utilities, new means of producing and delivering electricity, water, postal, and telephone services dissolve the old natural-monopolies rationales of the government. This volume includes essays on marine resources, lighthouses, highways, parking, auto emissions, consumer product safety, money and banking, medical licensing, electricity, water delivery, postal service, community governance, and endangered species. The editors have mobilized the hands-on knowledge of field experts to

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develop theories about technology and public policy. The Half-Life of Policy Rationales will be of interest to readers in public policy, technology, property rights, and economics.

### **Queering the Countryside**

With hair slicked back and shirt collar framing her young patrician face, Katherine Hepburn's image in the 1935 film *Sylvia Scarlett* was seen by many as a lesbian representation. Yet, Amy Villarejo argues, there is no final ground upon which to explain why that image of Hepburn signifies lesbian or why such a cross-dressing Hollywood fantasy edges into collective consciousness as a lesbian narrative. Investigating what allows viewers to perceive an image or narrative as "lesbian," Villarejo presents a theoretical exploration of lesbian visibility. Focusing on images of lesbians in film, she analyzes what these representations contain and their limits. She combines Marxist theories of value with poststructuralist insights to argue that lesbian visibility operates simultaneously as an achievement and a ruse, a possibility for building a new visual politics and away of rendering static and contained what lesbian might mean. Integrating cinema studies, queer and feminist theory, and cultural studies, Villarejo illuminates the contexts within which the lesbian is rendered visible. Toward that end, she analyzes key portrayals of lesbians in public culture, particularly in documentary film. She considers a range of films—from documentaries about Cuba and lesbian pulp fiction to *Exile Shanghai*

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and The Brandon Teena Story—and, in doing so, brings to light a nuanced economy of value and desire.

### **Queer Philologies**

This book explores the intersection between the recent work on queer temporality and the experiments of literary modernism. Kate Haffey argues that queer theory's recent work on time owes a debt to modernist authors who developed new ways of representing temporality in their texts. By reading a series of early twentieth-century literary texts from modernists like Woolf, Eliot, Faulkner, and Stein alongside contemporary authors, this book examines the way in which modernist writers challenged narrative conventions of time in ways that both illuminate and foreshadow current scholarship on queer temporality. In her analyses of contemporary novelists and critics Michael Cunningham, Jeanette Winterson, Angela Carter, and Eve Sedgwick, Haffey also shows that these modernist temporalities have been reconfigured by contemporary authors to develop new approaches to futurity.

### **The Queer Art of Failure**

What is a drag king? Why have drag kings not been as numerous or as popular as

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their drag queen counterparts in popular culture? Are drag kings lesbians? The Drag King Book tells you everything you've wanted to know and more about the lives and performances of contemporary male impersonators. The book profiles many different performers, among them San Francisco's larger-than-life Elvis Herselvis and New York's mackdaddy Dred, and presents interviews with drag kings alongside descriptions and analyses of actual shows. Lavishly illustrated with over 100 pictures by transgender photographer Del LaGrace Volcano, The Drag King Book is a striking testament to the multiple forms of gender variance today.

### **Queer Girls, Temporality and Screen Media**

What is the price of a limb? A child? Ethnicity? Love? In a world that is often ruled by buyers and sellers, those things that are often considered priceless become objects to be marketed and from which to earn a profit. Ranging from black market babies to exploitative sex trade operations to the marketing of race and culture, Rethinking Commodification presents an interdisciplinary collection of writings, including legal theory, case law, and original essays to reexamine the traditional legal question: "To commodify or not to commodify?" In this pathbreaking course reader, Martha M. Ertman and Joan C. Williams present the legal cases and theories that laid the groundwork for traditional critiques of commodification, which tend to view the process as dehumanizing because it reduces all human interactions to economic transactions. This "canonical" section is followed by a selection of

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original essays that present alternative views of commodification based on the concept that commodification can have diverse meanings in a variety of social contexts. When viewed in this way, the commodification debate moves beyond whether or not commodification is good or bad, and is assessed instead on the quality of the social relationships and wider context that is involved in the transaction. Rethinking Commodification contains an excellent array of contemporary issues, including intellectual property, reparations for slavery, organ transplants, and sex work; and an equally stellar array of contributors, including Richard Posner, Margaret Jane Radin, Regina Austin, and many others.

### **In Your Face**

In this pathbreaking work, Jasbir K. Puar argues that configurations of sexuality, race, gender, nation, class, and ethnicity are realigning in relation to contemporary forces of securitization, counterterrorism, and nationalism. She examines how liberal politics incorporate certain queer subjects into the fold of the nation-state, through developments including the legal recognition inherent in the overturning of anti-sodomy laws and the proliferation of more mainstream representation. These incorporations have shifted many queers from their construction as figures of death (via the AIDS epidemic) to subjects tied to ideas of life and productivity (gay marriage and reproductive kinship). Puar contends, however, that this tenuous inclusion of some queer subjects depends on the production of

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populations of Orientalized terrorist bodies. Heteronormative ideologies that the U.S. nation-state has long relied on are now accompanied by homonormative ideologies that replicate narrow racial, class, gender, and national ideals. These “homonationalisms” are deployed to distinguish upright “properly hetero,” and now “properly homo,” U.S. patriots from perversely sexualized and racialized terrorist look-a-likes—especially Sikhs, Muslims, and Arabs—who are cordoned off for detention and deportation. Puar combines transnational feminist and queer theory, Foucauldian biopolitics, Deleuzian philosophy, and technoscience criticism, and draws from an extraordinary range of sources, including governmental texts, legal decisions, films, television, ethnographic data, queer media, and activist organizing materials and manifestos. Looking at various cultural events and phenomena, she highlights troublesome links between terrorism and sexuality: in feminist and queer responses to the Abu Ghraib photographs, in the triumphal responses to the Supreme Court’s Lawrence decision repealing anti-sodomy laws, in the measures Sikh Americans and South Asian diasporic queers take to avoid being profiled as terrorists, and in what Puar argues is a growing Islamophobia within global queer organizing.

### **In a Queer Time and Place**

Traverses the history of imagined futures from the 1890s to the 2010s, interweaving speculative visions of gender, race, and sexuality from literature,

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film, and digital media *Old Futures* explores the social, political, and cultural forces feminists, queer people, and people of color invoke when they dream up alternative futures as a way to imagine transforming the present. Lothian shows how queer possibilities emerge when we practice the art of speculation: of imagining things otherwise than they are and creating stories from that impulse. Queer theory offers creative ways to think about time, breaking with straight and narrow paths toward the future laid out for the reproductive family, the law-abiding citizen, and the believer in markets. Yet so far it has rarely considered the possibility that, instead of a queer present reshaping the ways we relate to past and future, the futures imagined in the past can lead us to queer the present. Narratives of possible futures provide frameworks through which we understand our present, but the discourse of “the” future has never been a singular one. Imagined futures have often been central to the creation and maintenance of imperial domination and technological modernity; *Old Futures* offers a counterhistory of works that have sought—with varying degrees of success—to speculate otherwise. Examining speculative texts from the 1890s to the 2010s, from Samuel R. Delany to *Sense8*, Lothian considers the ways in which early feminist utopias and dystopias, Afrofuturist fiction, and queer science fiction media have insisted that the future can and must deviate from dominant narratives of global annihilation or highly restrictive hopes for redemption. Each chapter chronicles some of the means by which the production and destruction of futures both real and imagined takes place: through eugenics, utopia, empire, fascism,

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dystopia, race, capitalism, femininity, masculinity, and many kinds of queerness, reproduction, and sex. Gathering stories of and by populations who have been marked as futureless or left out by dominant imaginaries, Lothian offers new insights into what we can learn from efforts to imaginatively redistribute the future.

### **Time Is the Thing a Body Moves Through**

Documenting Rebellions is a study of four archives that were constituted with a common desire to preserve the memory and evidence of lesbian and gay people. They are The Lesbian Herstory Archives (New York), The ONE National Gay and Lesbian Archives (Los Angeles), the June L. Mazer Lesbian Archives (West Hollywood), and the ArQuives: Canada's LGBTQ2+ Archives (Toronto). Using a narrative approach that draws from first-person accounts and archival research, each chapter tells a story about how these organizations came to exist, who has supported them over time, and how they have survived for more than forty years. This book is the result of a five-year project that began in 2012 and builds on the author's own experience working with lesbian and gay archives. In Documenting Rebellions, Sheffield places lesbian and gay archives in the context of changing political opportunity structures that have afforded a liberal lesbian and gay rights movement some successes while continuing to marginalize intersectional, queer and trans people. The goal of this study is not to critique these organizations, but

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to show how this cohort of community archives has been affected by the very same combination of socio-political and economic factors that shape the cultural histories that they preserve. Documenting Rebellions consider the material needs of archives - space, money, and expertise - that are sometimes rendered invisible by the idiosyncratically subjective cultural theory model of 'the archive' that has emerged from within interdisciplinary studies. By tracing the emergence and development of these organizations, Sheffield uncovers representational politics, institutional pluralism, generational divides, shifting national politics, interpersonal relationships, and challenges with sustainability, both financial and otherwise. Rebecka Taves Sheffield is an archivist and archival educator based in Hamilton, Ontario. She has taught in graduate programs at Simmons University School of Library and Information Science, for the University of Toronto iSchool, and for Library Juice Academy. Presently, she is a senior policy advisor for the Archives of Ontario and works on digital recordkeeping strategies. Rebecka previously served as the Executive Director for the ArQuives (formerly the Canadian Lesbian and Gay Archives), where she spent the better part of a decade learning as much as possible about Canada's LGBTQ2+ histories. She has studied sociology, gender studies, publishing, and archives. She completed a PhD in information studies and sexual diversity studies at the University of Toronto.

### **Queer Times, Queer Becomings**

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The Queer Fantasies of the American Family Sitcom examines the evasive depictions of sexuality in domestic and family-friendly sitcoms. Tison Pugh charts the history of increasing sexual depiction in this genre while also unpacking how sitcoms use sexuality as a source of power, as a kind of camouflage, and as a foundation for family building. The book examines how queerness, at first latent, became a vibrant yet continually conflicted part of the family-sitcom tradition. Taking into account elements such as the casting of child actors, the use of and experimentation with plot traditions, the contradictory interpretive valences of comedy, and the subtle subversions of moral standards by writers and directors, Pugh points out how innocence and sexuality conflict on television. As older sitcoms often sit on a pedestal of nostalgia as representative of the Golden Age of the American Family, television history reveals a deeper, queerer vision of family bonds.

### **Feminism's Queer Temporalities**

A roadmap to sex and gender for the twenty-first century, using Lady Gaga as a symbol for a new kind of feminism Why are so many women single, so many men resisting marriage, and so many gays and lesbians having babies? In *Gaga Feminism: Sex, Gender, and the End of Normal*, J. Jack Halberstam answers these questions while attempting to make sense of the tectonic cultural shifts that have transformed gender and sexual politics in the last few decades. This colorful

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landscape is populated by symbols and phenomena as varied as pregnant men, late-life lesbians, SpongeBob SquarePants, and queer families. So how do we understand the dissonance between these real lived experiences and the heteronormative narratives that dominate popular media? We can embrace the chaos! With equal parts edge and wit, Halberstam reveals how these symbolic ruptures open a critical space to embrace new ways of conceptualizing sex, love, and marriage. Using Lady Gaga as a symbol for a new era, Halberstam deftly unpacks what the pop superstar symbolizes, to whom and why. The result is a provocative manifesto of creative mayhem, a roadmap to sex and gender for the twenty-first century, that holds Lady Gaga as an exemplar of a new kind of feminism that privileges gender and sexual fluidity. Part handbook, part guidebook, and part sex manual, *Gaga Feminism* is the first book to take seriously the collapse of heterosexuality and find signposts in the wreckage to a new and different way of doing sex and gender.

### **Terrorist Assemblages**

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,

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and are appropriated within mainstream culture. In *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.

### **After Sex?**

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In this examination of the monster as cultural object, Judith Halberstam offers a rereading of the monstrous that revises our view of the Gothic. Moving from the nineteenth century and the works of Shelley, Stevenson, Stoker, and Wilde to contemporary horror film exemplified by such movies as *Silence of the Lambs*, *Texas Chainsaw Massacre*, and *Candyman*, *Skin Shows* understands the Gothic as a versatile technology, a means of producing monsters that is constantly being rewritten by historically and culturally conditioned fears generated by a shared sense of otherness and difference. Deploying feminist and queer approaches to the monstrous body, Halberstam views the Gothic as a broad-based cultural phenomenon that supports and sustains the economic, social, and sexual hierarchies of the time. She resists familiar psychoanalytic critiques and cautions against any interpretive attempt to reduce the affective power of the monstrous to a single factor. The nineteenth-century monster is shown, for example, as configuring otherness as an amalgam of race, class, gender, and sexuality. Invoking Foucault, Halberstam describes the history of monsters in terms of its shifting relation to the body and its representations. As a result, her readings of familiar texts are radically new. She locates psychoanalysis itself within the gothic tradition and sees sexuality as a beast created in nineteenth century literature. Excessive interpretability, Halberstam argues, whether in film, literature, or in the culture at large, is the actual hallmark of monstrosity.

### **Wild Things**

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This book takes up the queer girl as a represented and rhetorical figure within film, television and video. In 1987, Canada's Degrassi Junior High featured one of TV's first queer teen storylines. Contained to a single episode, it was promptly forgotten within both the series and popular culture more generally. Cut to 2016 – queer girls are now major characters in films and television series around the globe. No longer represented as subsidiary characters within forgettable storylines, queer girls are a regular feature of contemporary screen media. Analysing the terms of this newfound visibility, Whitney Monaghan provides a critical perspective on this, arguing that a temporal logic underpins many representations of queer girlhood. Examining an archive of screen texts that includes teen television series and teenpics, art-house, queer and independent cinemas as well as new forms of digital video, she expands current discourse on both queer representation and girls' studies by looking at sexuality through themes of temporality. This book, the first full-length study of its kind, draws on concepts of boredom, nostalgia and transience to offer a new perspective on queer representation in contemporary screen media.

### **Trans**

For Jeffrey Masten, the history of sexuality and the history of language are intimately related. In *Queer Philologies*, he studies particular terms that illuminate

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the history of sexuality in Shakespeare's time and analyzes the methods we have used to study sex and gender in literary and cultural history. Building on the work of theorists and historians who have, following Foucault, investigated the importance of words like "homosexual," "sodomy," and "tribade" in a variety of cultures and historical periods, Masten argues that just as the history of sexuality requires the history of language, so too does philology, "the love of the word," require the analytical lens provided by the study of sexuality. Masten unpacks the etymology, circulation, transformation, and constitutive power of key words within the early modern discourse of sex and gender—terms such as "conversation" and "intercourse," "fundament" and "foundation," "friend" and "boy"—that described bodies, pleasures, emotions, sexual acts, even (to the extent possible in this period) sexual identities. Analyzing the continuities as well as differences between Shakespeare's language and our own, he offers up a queer lexicon in which the letter "Q" is perhaps the queerest character of all.

### **Lesbian Rule**

By foregrounding bodily pleasure in the experience of time and its representation in queer literature, film, video, and art, Elizabeth Freeman challenges queer theory's recent emphasis on loss and trauma.

## **When Brooklyn Was Queer**

This bold book investigates how performance can transform the way people perceive trauma and memory, time and history. Jaclyn I. Pryor introduces the concept of "time slips," moments in which past, present, and future coincide, moments that challenge American narratives of racial and sexual citizenship. Framing performance as a site of resistance, Pryor analyzes their own work and that of four other queer artists—Ann Carlson, Mary Ellen Strom, Peggy Shaw, and Lisa Kron—between 2001 and 2016. Pryor illuminates how each artist deploys performance as a tool to render history visible, trauma recognizable, and transformation possible by laying bare the histories and ongoing systems of violence woven deep into our society. Pryor also includes a case study that examines the challenges of teaching queer time and queer performance within the academy in what Pryor calls a post-9/11 "homeland" security state. Masterfully synthesizing a wealth of research and experiences, *Time Slips* will interest scholars and readers in the fields of theater and performance studies, queer studies, and American studies.

## **A Queer History of the United States**

Choice Outstanding Academic Title of 2016 Rural queer experience is often hidden

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or ignored, and presumed to be alienating, lacking, and incomplete without connections to a gay culture that exists in an urban elsewhere. *Queering the Countryside* offers the first comprehensive look at queer desires found in rural America from a genuinely multi-disciplinary perspective. This collection of original essays confronts the assumption that queer desires depend upon urban life for meaning. By considering rural queer life, the contributors challenge readers to explore queer experiences in ways that give greater context and texture to modern practices of identity formation. The book's focus on understudied rural spaces throws into relief the overemphasis of urban locations and structures in the current political and theoretical work on queer sexualities and genders. *Queering the Countryside* highlights the need to rethink notions of "the closet" and "coming out" and the characterizations of non-urban sexualities and genders as "isolated" and in need of "outreach." Contributors focus on a range of topics—some obvious, some delightfully unexpected—from the legacy of Matthew Shepard, to how heterosexuality is reproduced at the 4-H Club, to a look at sexual encounters at a truck stop, to a queer reading of *The Wizard of Oz*. A journey into an unexplored slice of life in rural America, *Queering the Countryside* offers a unique perspective on queer experience in the modern United States and Canada.

### **Literary Modernism, Queer Temporality**

This book maps Christopher Isherwood's intellectual and aesthetic reflections from

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the late 1930s through the late 1970s. Drawing on the queer theory of Eve Sedgwick and the ethical theory of Michel Foucault, Carr illuminates Isherwood's post-war development of a queer ethos through his focus on the aesthetic, social, and historical politics of the 1930s in his novels *Prater Violet* (1945), *The World in the Evening* (1954), and *Down There on a Visit* (1962), and in his memoir, *Christopher and His Kind: 1929–1939* (1976).

### **The Drag King Book**

'Feeling Backward' weighs the cost of the contemporary move to the mainstream in lesbian and gay culture. It makes an effort to value aspects of historical gay experience that now threaten to disappear, branded as embarrassing evidence of the bad old days before Stonewall. Love argues that instead of moving on, we need to look backward.

### **Another Country**

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 racial capitalism. Kara Keeling explores how the

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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.

### **Time Slips**

Teaching Queer looks closely at student writing, transcripts of class discussions, and teaching practices in first-year writing courses to articulate queer theories of literacy and writing instruction, while also considering the embodied actuality of being a queer teacher. Rather than positioning queerness as connected only to queer texts or queer teachers/students (as much work on queer pedagogy has done since the 1990s), this book offers writing and teaching as already queer practices, and contends that the overlap between queer theory and composition

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presents new possibilities for teaching writing. Teaching Queer argues for and enacts “queer forms”—non-normative and category-resistant forms of writing—those that move between the critical and the creative, the theoretical and the practical, and the queer and the often invisible normative functions of classrooms.

### **Queer Times, Black Futures**

How do the bodies we inhabit affect our relationship with art? How does art affect our relationship to our bodies? T Fleischmann uses Felix Gonzáles-Torres’s artworks—piles of candy, stacks of paper, puzzles—as a path through questions of love and loss, violence and rejuvenation, gender and sexuality. From the back porches of Buffalo, to the galleries of New York and L.A., to farmhouses of rural Tennessee, the artworks act as still points, sites for reflection situated in lived experience. Fleischmann combines serious engagement with warmth and clarity of prose, reveling in the experiences and pleasures of art and the body, identity and community.

### **Postmodern Geographies**

Prominent participants in the development of queer theory explore the field in

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relation to their own intellectual itineraries, reflecting on its accomplishments, limitations, and critical potential.

### **Teaching Queer**

In *Wild Things* Jack Halberstam offers an alternative history of sexuality by tracing the ways in which wildness has been associated with queerness and queer bodies throughout the twentieth century. Halberstam theorizes the wild as an unbounded and unpredictable space that offers sources of opposition to modernity's orderly impulses. Wildness illuminates the normative taxonomies of sexuality against which radical queer practice and politics operate. Throughout, Halberstam engages with a wide variety of texts, practices, and cultural imaginaries—from zombies, falconry, and M. NourbeSe Philip's *Zong!* to Maurice Sendak's *Where the Wild Things Are* and the career of Irish anticolonial revolutionary Roger Casement—to demonstrate how wildness provides the means to know and to be in ways that transgress Euro-American notions of the modern liberal subject. With *Wild Things*, Halberstam opens new possibilities for queer theory and for wild thinking more broadly.

### **Female Masculinity**

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Examines the significance of the transgender body in a provocative collection of essays on queer time and space

### **Gaga Feminism**

At a time when "sexy" can be an adjective for anything, when sexual awareness is declared to be advancing faster in months than in the past half century, and when pundits warn of sexual overload, the actual representation of sex is still deemed confrontational, aggressive, "in your face." While critics accuse the academy of an obsession with sexuality, they also complain that nothing that appears to refer to sex really does. In readings ranging across film, drama, opera, fine art, and critical theory, Mandy Merck considers these phenomena as well as the role of the dog in anti-porn propaganda, the unacknowledged significance of the lesbian hand, and the early retirement of the phallus. Other topics include the relationship of women's tennis and prostitution, the gendering of the wild and the tame in the age of AIDS, and the sexlessness of postmodern criticism. In *Your Face* ends with the face and its alleged desecration by fellatio. Germaine Greer's condemnation of Bill Clinton for "fucking the faces of little girls" is examined in the light of one of Monica Lewinsky's endearments for the President--"fuckface." In a country whose last great Presidential scandal revolved around a key witness known only as "Deep Throat" and whose current Chief Executive works in the "Oral Office," giving head is going down in history. Analyzing the strange relationship of Linda Lovelace,

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Camille Paglia, and Paul de Man, In Your Face concludes by considering desire and disgust in high and low places.

### **Skin Shows**

The Queer Art of Failure is about finding alternatives - to conventional understandings of success in a heteronormative, capitalist society; to academic disciplines that confirm what is already known according to approved methods of knowing; and to cultural criticism that has extensively theorized hegemony but paid little attention to counter-hegemony. Judith Halberstam proposes "low theory" as a means of recovering ways of being and forms of knowledge not legitimized by existing systems and institutions. Low theory is derived from eccentric archives. It runs the risk of not being taken seriously. It entails a willingness to fail and to lose one's way. Tacking back and forth between high theory and low theory, high culture and low culture, Halberstam looks for the unexpected and subversive in popular culture, avant-garde performance, and queer art. She pays particular attention to animated children's films, contending that new forms of animation, especially CGI, have generated narratives filled with unexpected encounters between the childish, the transformative, and the queer. Dismantling contemporary logics of success, Halberstam demonstrates that failure sometimes offers more creative, cooperative, and surprising ways of being in the world.

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### **Time Binds**

This title is part of American Studies Now and available as an e-book first. Visit [ucpress.edu/go/americanstudiesnow](http://ucpress.edu/go/americanstudiesnow) to learn more. In the last decade, public discussions of transgender issues have increased exponentially. However, with this increased visibility has come not just power, but regulation, both in favor of and against trans people. What was once regarded as an unusual or even unfortunate disorder has become an accepted articulation of gendered embodiment as well as a new site for political activism and political recognition. What happened in the last few decades to prompt such an extensive rethinking of our understanding of gendered embodiment? How did a stigmatized identity become so central to U.S. and European articulations of self? And how have people responded to the new definitions and understanding of sex and the gendered body? In *Trans\**, Jack Halberstam explores these recent shifts in the meaning of the gendered body and representation, and explores the possibilities of a nongendered, gender-optional, or gender-queer future.

### **Time and Literature**

Despite feminism's uneven movements, it has been predominantly understood through metaphors of generations or waves. *Feminism's Queer Temporalities*

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builds on critiques of the limitations of this linear model to explore alternative ways of imagining feminism's timing. It finds in feminism's literary and cultural archive narratives of temporality that might now be diagnosed as queer, where queer designates modes of being historical that exceed the linear and the generational. Few theorists have looked to popular feminist figures, literature, and culture to theorize feminism's timing. Through methodologically creative readings, McBean explores non-generational, anti-linear, and asynchronous time in the figure of Antigone, Marge Piercy's *Woman on the Edge of Time*, the film *Ladies and Gentlemen: The Fabulous Stains*, Valerie Solanas and *SCUM Manifesto*, and Alison Bechdel's *Fun Home*. The first to substantially bring together the ways in which time has come to matter in both feminist and queer disciplines, this book will appeal to students and scholars of feminist, queer and gender studies, cultural studies and literary studies.

### **In a Queer Time and Place**

The never-before-told story of Brooklyn's vibrant and forgotten queer history, from the mid-1850s up to the present day. \*\*\*An ALA GLBT Round Table Over the Rainbow 2019 Top Ten Selection\*\*\* \*\*\*NAMED ONE OF THE BEST LGBTQ BOOKS OF 2019 by Harper's Bazaar\*\*\* "A romantic, exquisite history of gay culture." —Kirkus Reviews, starred "[A] boisterous, motley new historyentertaining and insightful." —The New York Times Book Review Hugh Ryan's *When Brooklyn Was*

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Queer is a groundbreaking exploration of the LGBT history of Brooklyn, from the early days of Walt Whitman in the 1850s up through the queer women who worked at the Brooklyn Navy Yard during World War II, and beyond. No other book, movie, or exhibition has ever told this sweeping story. Not only has Brooklyn always lived in the shadow of queer Manhattan neighborhoods like Greenwich Village and Harlem, but there has also been a systematic erasure of its queer history—a great forgetting. Ryan is here to unearth that history for the first time. In intimate, evocative, moving prose he discusses in new light the fundamental questions of what history is, who tells it, and how we can only make sense of ourselves through its retelling; and shows how the formation of the Brooklyn we know today is inextricably linked to the stories of the incredible people who created its diverse neighborhoods and cultures. Through them, *When Brooklyn Was Queer* brings Brooklyn's queer past to life, and claims its place as a modern classic.

### **Queer Times**

Since the end of the nineteenth century, the Korean people have faced successive waves of foreign domination, authoritarian regimes, forced dispersal, and divided development. Throughout these turbulent times, “queer” Koreans were ignored, minimized, and erased in narratives of their modern nation, East Asia, and the wider world. This interdisciplinary volume challenges such marginalization through critical analyses of non-normative sexuality and gender variance. Considering both

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personal and collective forces, contributors extend individualized notions of queer neoliberalism beyond those typically set in Western queer theory. Along the way, they recount a range of illuminating topics, from shamanic rituals during the colonial era and B-grade comedy films under Cold War dictatorship to toxic masculinity in today's South Korean military and transgender confrontations with the resident registration system. More broadly, Queer Korea offers readers new ways of understanding the limits and possibilities of human liberation under exclusionary conditions of modernity in Asia and beyond. Contributors. Pei Jean Chen, John (Song Pae) Cho, Chung-kang Kim, Timothy Gitzen, Todd A. Henry, Merosé Hwang, Ruin, Layoung Shin, Shin-ae Ha, John Whittier Treat

### **In a Queer Time and Place**

Queer theory essays on time and becoming in the fields of literature, philosophy, film, and performance.

### **Queer/Adaptation**

Written by one of America's foremost geographers, Postmodern Geographies contests the tendency, still dominant in most social science, to reduce human geography to a reflective mirror, or, as Marx called it, an "unnecessary

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complication." Beginning with a powerful critique of historicism and its constraining effects on the geographical imagination, Edward Soja builds on the work of Foucault, Berger, Giddens, Berman, Jameson and, above all, Henri Lefebvre, to argue for a historical and geographical materialism, a radical rethinking of the dialectics of space, time and social being. Soja charts the respatialization of social theory from the still unfolding encounter between Western Marxism and modern geography, through the current debates on the emergence of a postfordist regime of "flexible accumulation." The postmodern geography of Los Angeles, exposed in a provocative pair of essays, serves as a model in his account of the contemporary struggle for control over the social production of space.

### **Sexuality, Disability, and Aging**

Masculinity without men. In *Female Masculinity* Judith Halberstam takes aim at the protected status of male masculinity and shows that female masculinity has offered a distinct alternative to it for well over two hundred years. Providing the first full-length study on this subject, Halberstam catalogs the diversity of gender expressions among masculine women from nineteenth-century pre-lesbian practices to contemporary drag king performances. Through detailed textual readings as well as empirical research, Halberstam uncovers a hidden history of female masculinities while arguing for a more nuanced understanding of gender categories that would incorporate rather than pathologize them. She rereads Anne

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Lister's diaries and Radclyffe Hall's *The Well of Loneliness* as foundational assertions of female masculine identity. She considers the enigma of the stone butch and the politics surrounding butch/femme roles within lesbian communities. She also explores issues of transsexuality among "transgender dykes"--lesbians who pass as men--and female-to-male transsexuals who may find the label of "lesbian" a temporary refuge. Halberstam also tackles such topics as women and boxing, butches in Hollywood and independent cinema, and the phenomenon of male impersonators. *Female Masculinity* signals a new understanding of masculine behaviors and identities, and a new direction in interdisciplinary queer scholarship. Illustrated with nearly forty photographs, including portraits, film stills, and drag king performance shots, this book provides an extensive record of the wide range of female masculinities. And as Halberstam clearly demonstrates, female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders.

### **Old Futures**

This collection of essays illuminates the intersection of queer and adaptation. Both adaptation and queerness suffer from the stereotype of being secondary: to identify something as an adaptation is to recognize it in relation to something else that seems more original, more authentic. Similarly, to identify something as queer is to place it in relation to what is assumed to be "normal" or "straight." This

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ground-breaking volume brings together fifteen original essays that critically challenge these assumptions about originality, authenticity, and value. The volume is organized in three parts: The essays in Part I examine what happens when an adaptation queers its source text and explore the role of the author/screenwriter/director in making those choices. The essays in Part II look at what happens when filmmakers push against boundaries of various kinds: time and space, texts and bodies, genres and formats. And the essays in Part III explore adaptations whose source texts cannot be easily pinned down, where there are multiple adaptations, and where the adaptation process itself is queer. The book includes discussion of a wide variety of texts, including opera, classic film, genre fiction, documentary, musicals, literary fiction, low-budget horror, camp classics, and experimental texts, providing a comprehensive and interdisciplinary introduction to the myriad ways in which queer and adaptation overlap.

### **The Queer Fantasies of the American Family Sitcom**

Time and Literature features twenty essays on topics from aesthetics and narratology to globalisation and queer temporalities, and showcases how time studies, often referred to as 'the temporal turn', cut across and illuminate research in every field of literature, as well as interdisciplinary approaches drawing upon history, philosophy, anthropology, and the natural sciences. Part one, Origins, addresses fundamental issues that can be traced back to the beginnings of literary

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criticism. Part two, Developments, shows how thinking about Time has been crucial to various interpretive revolutions that have impacted literary theory. Part three, Application, illustrates the centrality of temporal theorising to literary criticism in a variety of contemporary approaches, from ecocriticism and new materialisms to media and archive studies. The first anthology to provide a synthesis of recent scholarship on the temporality of literary language from across different national and historical periods, Time and Literature will appeal to academic researchers and interested laypersons alike.

### **Documenting Rebellions**

Winner of a 2012 Stonewall Book Award in nonfiction The first book to cover the entirety of lesbian, gay, bisexual, and transgender history, from pre-1492 to the present. In the 1620s, Thomas Morton broke from Plymouth Colony and founded Merrymount, which celebrated same-sex desire, atheism, and interracial marriage. Transgender evangelist Jemima Wilkinson, in the early 1800s, changed her name to “Publick Universal Friend,” refused to use pronouns, fought for gender equality, and led her own congregation in upstate New York. In the mid-nineteenth century, internationally famous Shakespearean actor Charlotte Cushman led an openly lesbian life, including a well-publicized “female marriage.” And in the late 1920s, Augustus Granville Dill was fired by W. E. B. Du Bois from the NAACP’s magazine the Crisis after being arrested for a homosexual encounter. These are just a few

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moments of queer history that Michael Bronski highlights in this groundbreaking book. Intellectually dynamic and endlessly provocative, *A Queer History of the United States* is more than a “who’s who” of queer history: it is a book that radically challenges how we understand American history. Drawing upon primary documents, literature, and cultural histories, noted scholar and activist Michael Bronski charts the breadth of lesbian, gay, bisexual, and transgender history, from 1492 to the 1990s, and has written a testament to how the LGBT experience has profoundly shaped our country, culture, and history. *A Queer History of the United States* abounds with startling examples of unknown or often ignored aspects of American history—the ineffectiveness of sodomy laws in the colonies, the prevalence of cross-dressing women soldiers in the Civil War, the impact of new technologies on LGBT life in the nineteenth century, and how rock music and popular culture were, in large part, responsible for the devastating backlash against gay rights in the late 1970s. Most striking, Bronski documents how, over centuries, various incarnations of social purity movements have consistently attempted to regulate all sexuality, including fantasies, masturbation, and queer sex. Resisting these efforts, same-sex desire flourished and helped make America what it is today. At heart, *A Queer History of the United States* is simply about American history. It is a book that will matter both to LGBT people and heterosexuals. This engrossing and revelatory history will make readers appreciate just how queer America really is.

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### **Queer Korea**

After Queer Studies maps the literary influences that facilitated queer theory's academic emergence and charts the trajectories that continue to shape its continued evolution as a critical practice. It explores the interdisciplinary origins of queer studies and argues for the prominent role that literary studies has played in establishing the concepts, methods, and questions of contemporary queer theory. It shows how queer studies has had an impact on many trending concerns in literary studies, such as the affective turn, the question of the subject, and the significance of social categories like race, class, and sexual differences. Bridging between queer studies' legacies and its horizons, this collection initiates new discussion on the irreducible changes that queer studies has introduced in the concepts, methods, and modes of literary interpretation and cultural practices.

### **After Queer Studies**

The LGBT agenda for too long has been dominated by pragmatic issues like same-sex marriage and gays in the military. It has been stifled by this myopic focus on the present, which is short-sighted and assimilationist. Cruising Utopia seeks to break the present stagnancy by cruising ahead. Drawing on the work of Ernst Bloch, José Esteban Muñoz recalls the queer past for guidance in presaging its

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future. He considers the work of seminal artists and writers such as Andy Warhol, LeRoi Jones, Frank O'Hara, Ray Johnson, Fred Herko, Samuel Delany, and Elizabeth Bishop, alongside contemporary performance and visual artists like Dynasty Handbag, My Barbarian, Luke Dowd, Tony Just, and Kevin McCarty in order to decipher the anticipatory illumination of art and its uncanny ability to open windows to the future. In a startling repudiation of what the LGBT movement has held dear, Muñoz contends that queerness is instead a futurity bound phenomenon, a "not yet here" that critically engages pragmatic presentism. Part manifesto, part love-letter to the past and the future, *Cruising Utopia* argues that the here and now are not enough and issues an urgent call for the revivification of the queer political imagination.

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