

The Queer Art Of Failure J Jack Halberstam

'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.

In Unruly Visions Gayatri Gopinath brings queer studies to bear on investigations of diaspora and visibility, tracing the interrelation of affect, archive, region, and aesthetics through an examination of a wide range of contemporary queer visual culture. Spanning film, fine art, poetry, and photography, these cultural forms—which Gopinath conceptualizes as aesthetic practices of queer diaspora—reveal the intimacies of seemingly disparate histories of (post)colonial dwelling and displacement and are a product of diasporic trajectories. Countering standard formulations of diaspora that inevitably foreground the nation-state, as well as familiar formulations of queerness that ignore regional gender and sexual formations, she stages unexpected encounters between works by South Asian, Middle Eastern, African, Australian, and Latinx artists such as Tracey Moffatt, Akram Zaatar, and Allan deSouza. Gopinath shows how their art functions as regional queer archives that express alternative understandings of time, space, and relationality. The queer optics produced by these visual practices creates South-to-South, region-to-region, and diaspora-to-region cartographies that profoundly challenge disciplinary and area studies rubrics. Gopinath thereby provides new critical perspectives on settler colonialism, empire, military occupation, and diasporic dislocation as they indelibly mark both bodies and landscapes.

Video games have developed into a rich, growing field at many top universities, but they have rarely been considered from a queer perspective. Immersion in new worlds, video games seem to offer the perfect opportunity to explore the alterity that queer culture longs for, but often sexism and discrimination in gamer culture steal the spotlight. Queer Game Studies provides a welcome corrective, revealing the capacious albeit underappreciated communities that are making, playing, and studying queer games. These in-depth, diverse, and accessible essays use queerness to challenge the ideas that have dominated gaming discussions. Demonstrating the centrality of LGBTQ issues to the gamer world, they establish an alternative lens for examining this increasingly important culture. Queer Game Studies covers important subjects such as the representation of queer bodies, the casual misogyny prevalent in video games, the need for greater diversity in gamer culture, and reading popular games like Bayonetta, Mass Effect, and Metal Gear Solid from a queer perspective. Perfect for both everyday readers and instructors looking to add diversity to their courses, Queer Game Studies is the ideal introduction to the vast and vibrant realm of queer gaming. Contributors: Leigh Alexander; Gregory L. Bagnall, U of Rhode Island; Hanna Brady; Mattie Brice; Derek Burrill, U of California, Riverside; Edmond Y. Chang, U of Oregon; Naomi M. Clark; Katherine Cross, CUNY; Kim d’Amazing, Royal Melbourne Institute of Technology; Aubrey Gabel, U of California, Berkeley; Christopher Goetz, U of Iowa; Jack Halberstam, U of Southern California; Todd Harper, U of Baltimore; Larissa Hjorth, Royal Melbourne Institute of Technology; Chelsea Howe; Jesper Juul, Royal Danish Academy of Fine Arts; Merritt Kopas; Colleen Macklin, Parsons School of Design; Amanda Phillips, Georgetown U; Gabriela T. Richard, Pennsylvania State U; Toni Rocca; Sarah Schoemann, Georgia Institute of Technology; Kathryn Bond Stockton, U of Utah; Zoya Street, U of Lancaster; Peter Wonica; Robert Yang, Parsons School of Design; Jordan Youngblood, Eastern Connecticut State U.

Lily Tomlin and Jane Wagner have been partners in life and work for more than 40 years. Over those years they have been comedic pioneers in television, sound recording, film, theater, and animation. This book explores the ways they have used and expanded notions of queer to make their unique impact on American culture.

The Book of Lesbian Sexuality

Female Masculinity

Gaga Feminism

The Queer Art of Failure

Teaching Queer

Queer Difficulty in Art and Poetry

This is a pioneering work of American cultural history, which connects everyday attitudes and anxieties about failure to lofty ideals of individualism and salesmanship of self. Sandage’s storytelling will resonate with all of us as it brings to life forgotten men and women who wrestled with The Loser--the label and the experience--in the days when American capitalism was building a nation of winners.

In the decades preceding the Stonewall riots—in the wake of the 1948 publication of Alfred Kinsey’s controversial report on male sexuality and in the midst of a cold war culture of suspicion and paranoia—discussions of homosexuality within the New York art world necessarily circulated via gossip and rumor. Between You and Me explores this informal, everyday talk and how it shaped artists’ lives, their work, and its reception. Revealing the “trivial” and “unserious” aspects of the postwar art scene as key to understanding queer subjectivity, Gavin Butt argues for a richer, more expansive concept of historical evidence, one that supplements the verifiable facts of traditional historical narrative with the gossipy fictions of sexual curiosity. Focusing on the period from 1948 to 1963, Butt draws on the accusations and denials of homosexuality that appeared in the popular press, on early homophile publications such as One and the Mattachine Review, and on biographies, autobiographies, and interviews. In a stunning exposition of Larry Rivers’s work, he shows how Rivers incorporated gossip into his paintings, just as his friend and lover Frank O’Hara worked it into his poetry. He describes how the stories about Andy Warhol being too “swish” to be taken seriously as an artist changed following his breakthrough success, reconstructing him as an asexual dandy. Butt also speculates on the meanings surrounding a MoMA curator’s refusal in 1958 to buy Jasper Johns’s Target with Plaster Casts on the grounds that it was too scandalous for the museum to acquire. Between You and Me sheds new light on a pivotal moment in American cultural production as it signals new directions for art history.

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.

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 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.

A Story in the Anthropology of Ethics

In a Queer Time and Place

Wild Things

Otherwise

The Queer Cultural Work of Lily Tomlin and Jane Wagner

The Queer Child, or Growing Sideways in the Twentieth Century

Imagining Queer Feminist Art Histories

This title is part of American Studies Now and available as an e-book first. Visit 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.

In The Queer Games Avant-Garde, Bonnie Ruberg presents twenty interviews with twenty-two queer video game developers whose radical, experimental, vibrant, and deeply queer work is driving a momentous shift in the medium of video games. Speaking with insight and candor about their creative practices as well as their politics and passions, these influential and innovative game makers tell stories about their lives and inspirations, the challenges they face, and the ways they understand their places within the wider terrain of video game culture. Their insights go beyond typical conversations about LGBTQ representation in video games or how to improve “diversity” in digital media. Instead, they explore queer game-making practices, the politics of queer independent video games, how queerness can be expressed as an aesthetic practice, the influence of feminist art on their work, and the future of queer video games and technology. These engaging conversations offer a portrait of an influential community that is subverting and redefining the medium of video games by placing queerness front and center. Interviewees: Ryan Rose Aceae, Avery Alder, Jimmy Andrews, Santo Aveiro-Ojeda, Aevee Bee, Tonia B*****, Mattie Brice, Nicky Case, Naomi Clark, Mo Cohen, Heather Flowers, Nina Freeman, Jerome Hagen, Kat Jones, Jess Marcotte, Andi McClure, Llaura McGee, Seanna Musgrave, Liz Ryerson, Elizabeth Sampat, Loren Schmidt, Sarah Schoemann, Dietrich Squinkifer, Kara Stone, Emilia Yang, Robert Yang

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 claims to break new ground but cleaves to conventional archives. Judith Halberstam proposes “low theory” as a mode of thinking and writing that operates at many different levels at once. 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, to pursue difficult questions about complicity, and to find counterintuitive forms of resistance. 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, revealing narratives filled with unexpected encounters between the childish, the transformative, and the queer. Failure sometimes offers more creative, cooperative, and surprising ways of being in the world, even as it forces us to face the dark side of life, love, and libido.

While feminist art history and queer theory both have a strong presence in academic discourse, there is no clear existing queer feminist art history. This book examines how and why this is the case. Otherwise: Imagining queer feminist art histories addresses the historiographic and politicalquestions arising from the relationship between art history and queer theory in order to help map exclusions and to offer models of a new queer feminist art historical or curatorial approach in a European-North American context and beyond. Including essays by both emerging scholars and renownedfeminist art historians, critics and queer theorists, as well as an extensive historical chapter contextualising the interrelated but never fully coextensive developments of feminist art and art history, and queer theories of visual culture, Otherwise is a crucial resource for specialists andstudents seeking to enrich the understanding of the relationship between gender politics and visual culture.Otherwise: Imagining queer feminist art histories is oriented towards students at all levels, as well as scholars and practitioners in art and performance, art history and gender studies, visual culture studies, performance studies and other fields in the arts and humanities dealing with queertheory, feminist theory and cultural history. The book will also be of interest to museum-goers and those interested in the visual arts and performance art in general, a growing audience with the popularisation of art and performance across the now global art world.

Orientations, Objects, Others

Biopolitics, Racial Mattering, and Queer Affect

The Aesthetic Practices of Queer Diaspora

Failing Desire

Skin Shows

A Queer New York

An Anthology on Failure

Augmenting recent developments in theories of gender and sexuality, this anthology marks a compelling new phase in queer scholarship. Navigating notions of silence, misunderstanding, pleasure, and even affects of phobia in artworks and texts, the essays in this volume propose new and surprising ways of understanding the difficulty—even failure—of the epistemology of the closet. By treating "queer" not as an identity but as an activity, this book represents a divergence from previous approaches associated with Lesbian and Gay Studies. The authors in this anthology refute the interpretive ease of binaries such as "out" versus "closeted" and "gay" versus "straight," and recognize a more opaque relationship of identity to pleasure. The essays range in focus from photography, painting, and film to poetry, Biblical texts, lesbian humor, and even botany. Evaluating the most recent critical theories and introducing them in close examinations of objects and texts, this book queers the study of verse and visual culture in new and exciting ways.

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 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.

In this groundbreaking work, Sara Ahmed demonstrates how queer studies can put phenomenology to productive use. Focusing on the “orientation” aspect of “sexual orientation” and the “orient” in “orientalism,” Ahmed examines what it means for bodies to be situated in space and time. Bodies take shape as they move through the world directing themselves toward or away from objects and others. Being “orientated” means feeling at home, knowing where one stands, or having certain objects within reach. Orientations affect what is proximate to the body or what can be reached. A queer phenomenology, Ahmed contends, reveals how social relations are arranged spatially, how queerness disrupts and reorders these relations by not following the accepted paths, and how a politics of disorientation puts other objects within reach, those that might, at first glance, seem awry. Ahmed proposes that a queer phenomenology might investigate not only how the concept of orientation is informed by phenomenology but also the orientation of phenomenology itself. Thus she reflects on the significance of the objects that appear—and those that do not—as signs of orientation in classic phenomenological texts such as Husserl’s Ideas. In developing a queer model of orientations, she combines readings of phenomenological texts—by Husserl, Heidegger, Merleau-Ponty, and Fanon—with insights drawn from queer studies, feminist theory, critical race theory, Marxism, and psychoanalysis. Queer Phenomenology points queer theory in bold new directions.

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.

Feeling Backward

The Queer Games Avant-Garde

Radical Possibilities for Writing and Knowing

Queer Phenomenology

Queer Activism in India

Queer Theory and the Death Drive

European Others

Rethinks the criteria governing agency and receptivity, health and toxicity, productivity and stillness

The Book of Lesbian Sexuality, illustrated.

A New York Times Best Art Book of 2020 A new manifesto for cyberfeminism: finding liberation in the glitch between body, gender, and technology The divide between the digital and the real world no longer exists. We are connected all the time. How do we find out who we are in this digital era? Where do we create the space to explore our identity? How can we come together in solidarity? A glitch is normally thought of as an error, a faulty overlaying, but, as Legacy Russell shows, liberation can be found within the fissures between gender, technology, and the body. The glitch offers an opportunity for us to perform and transform ourselves in an infinite variety of identities. In Glitch Feminism, Russell makes a series of radical demands through memoir, art, and critical theory, as well as the work of contemporary artists—including Juliana Huxtable, Sondra Perry, boychild, Victoria Sin, and Kia LaBeija—who have travelled through the glitch in their work. Timely and provocative, Glitch Feminism shows how error can lead to revolution.

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 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.

Dragging Away

Queer Abstraction in Contemporary Art

Born Losers

Animacies

The Art of Failure

Unruly Visions

Transgender Bodies, Subcultural Lives

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.

Queering Contemporary Asian American Art takes Asian American differences as its point of departure, and brings together artists and scholars to challenge normative assumptions, essentialisms, and methodologies within Asian American art and visual culture. Taken together, these nine original artist interviews, cutting-edge visual artworks, and seven critical essays explore contemporary currents and experiences within Asian American art, including the multiple axes of race and identity; queer bodies and forms; kinship and affect; and digital identities and performances. Using the verb and critical lens of queering to capture transgressive cultural, social, and political engagement and practice, the contributors to this volume explore the connection points in Asian American experience and cultural production of surveillance states, decolonization and diaspora, transnational adoption, and transgender bodies and forms, as well as heteronormative respectability, the military, and war. The interdisciplinary and theoretically informed frameworks in the volume engage readers to understand global and historical processes through contemporary Asian American artistic production.

Considers the complications of race, religion, sexuality, and gender in Europeanizing from below

Argues for the queer potential of video games While popular discussions about queerness in video games often focus on big-name, mainstream games that feature LGBTQ characters, like Mass Effect or Dragon Age, Bonnie Ruberg pushes the concept of queerness in games beyond a matter of representation, exploring how video games can be played, interpreted, and designed queerly, whether or not they include overtly LGBTQ content. Video Games Have Always Been Queer argues that the medium of video games itself can—and should—be read queerly. In the first book dedicated to bridging game studies and queer theory, Ruberg resists the common, reductive narrative that games are only now becoming more diverse. Revealing what reading D. A. Miller can bring to the popular 2007 video game Portal, or what Eve Sedgwick offers Pong, Ruberg models the ways game worlds offer players the opportunity to explore queer experience, affect, and desire. As players attempt to ‘pass’ in Octodad or explore the pleasure of failure in Burnout: Revenge, Ruberg asserts that, even within a dominant gaming culture that has proved to be openly hostile to those perceived as different, queer people have always belonged in video games—because video games have, in fact, always been queer.

An Essay on the Pain of Playing Video Games

Death in Venice, California

How LGBTQ Game Makers Are Reimagining the Medium of Video Games

Video Games Have Always Been Queer

Queers of Color and the Performance of Politics

Cruising Utopia

Between You and Me

Children are thoroughly, shockingly queer, as Kathryn Bond Stockton explains in *The Queer Child*, where she examines children’s strangeness, even some children’s subliminal “gayness,” in the twentieth century. Estranging, broadening, darkening forms of children emerge as this book illuminates the child queered by innocence, the child queered by color, the child queered by Freud, the child queered by money, and the grown homosexual metaphorically seen as a child (or as an animal), alongside the gay child. What might the notion of a “gay” child do to conceptions of the child? How might it outline the pain, closets, emotional labors, sexual motives, and sideways movements that attend all children, however we deny it? Engaging and challenging the work of sociologists, legal theorists, and historians, Stockton coins the term “growing sideways” to describe ways of growing that defy the usual sense of growing “up” in a linear trajectory toward full stature, marriage, reproduction, and the relinquishing of childish ways. Growing sideways is a mode of irregular growth involving odd lingerings, wayward paths, and fertile delays. Contending that children’s queerness is rendered and explored best in fictional forms, including literature, film, and television, Stockton offers dazzling readings of works ranging from novels by Henry James, Radclyffe Hall, Virginia Woolf, Djuna Barnes, and Vladimir Nabokov to the movies *Guess Who’s Coming to Dinner*, *The Hanging Garden*, *Heavenly Creatures*, *Hoop Dreams*, and the 2005 remake of *Willy Wonka and the Chocolate Factory*. The result is a fascinating look at children’s masochism, their interactions with pedophiles and animals, their unfathomable, hazy motives (leading them at times into sex, seduction, delinquency, and murder), their interracial appetites, and their love of consumption and destruction through the alluring economy of candy.

Winner, 2021 Glenda Laws Award given by the American Association of Geographers The first lesbian and queer historical geography of New York City Over the past few decades, rapid gentrification in New York City has led to the disappearance of many lesbian and queer spaces, displacing some of the most marginalized members of the LGBTQ+ community. In *A Queer New York*, Jen Jack Gieseking highlights the historic significance of these spaces, mapping the political, economic, and geographic dispossession of an important, thriving community that once called certain New York neighborhoods home. Focusing on well-known neighborhoods like Greenwich Village, Park Slope, Bedford-Stuyvesant, and Crown Heights, Gieseking shows how lesbian and queer neighborhoods have folded under the capitalist influence of white, wealthy gentrifiers who have ultimately failed to make room for them. Nevertheless, they highlight the ways lesbian and queer communities have succeeded in carving out spaces—and lives—in a city that has consistently pushed its most vulnerable citizens away. Beautifully written, *A Queer New York* is an eye-opening account of how lesbians and queers have survived in the face of twenty-first century gentrification and urban development.

Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Draws on theology and queer theory to argue for the power of humiliating pleasures in a culture oriented very strongly to denying any enjoyment that is not about success. Luckily for human diversity, we are perfectly capable of desiring impossible things. *Failing Desire* explores a particular set of these impossibilities, those connected to humiliation. These include the failure of autonomy in submission, of inward privacy in confession, of visual modesty in exhibition, and of dignity in playing various roles. Historically, those who find pleasure in these failures range from ancient Cynics through early Christian monks to those now drawn by queer or perverse eroticism. As Judith Halberstam pointed out in *The Queer Art of Failure*, failure can actually be a mode of resistance to demands for what a culture defines as success. Karmen MacKendrick draws on this interest in queer refusals. To value, desire, or seek humiliation undercuts any striving for success, but it draws our attention particularly to the failures of knowledge as a form of power, whether that knowledge is of one body or of a population. How can we understand will that seeks not to govern itself, psychology that constructs inwardness by telling all, blushing shame that delights in exposure, or dignity that refuses its lofty position? *Failing Desire* suggests that the power of these desires and pleasures comes out of the very realization that this question can never quite be answered. “In *Failing Desire*, Karmen MacKendrick offers her readers something akin to a sequel to *Counterpleasures*. Pursuing the negative affects of failure, humiliation, and shame across authors that inform much of her work—Bataille, Blanchot, Augustine, Foucault, Kristeva, and Laure—MacKendrick effortlessly and breathlessly provides us with provocative new insights about the limitations of language, the pleasures of submission and obedience, and the wily unruliness of the flesh. For her devotees, the evocative prose and suggestive analysis will seem familiar, without being stale or repetitious; for novices, her style and acumen will seem assured and electrifying. MacKendrick breathes new life into authors, texts, and topics that have been at the forefront of critical engagements with embodiment, desire, and affect for the past several decades.” — Kent L. Brintnall, author of *Ecce Homo: The Male-Body-in-Pain as Redemptive Figure*

Queering Freedom

No Future

Queer Game Studies

Queer Temporalities, Queer Histories

Queering Contemporary Asian American Art

Queer Disclosures in the New York Art World, 1948–1963

A Quick and Quirky Account of Gender Variability

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.

DIVIn Queer Activism in India, Naisargi N. Dave examines the formation of lesbian communities in India from the 1980s to the early 2000s. Based on ethnographic research conducted with activist organizations in Delhi, a body of letters written by lesbian women, and research with lesbian communities and queer activist groups across the country, Dave studies the everyday practices that constitute queer activism in India. Dave argues that activism is an ethical practice comprising critique, invention, and relational practice. She investigates the relationship between the ethics of activism and the existing social norms and conditions from which activism emerges. Through her analysis of different networks and institutions, Dave documents how activism oscillates between the potential for new social arrangements and the questions that arise once the activists’ goals have been achieved. *Queer Activism in India* addresses a relevant and timely phenomenon and makes an important contribution to the anthropology of queer communities, social movements, affect, and ethics./div

In this searing polemic, Lee Edelman outlines a radically uncompromising new ethics of queer theory. His main target is the all-pervasive figure of the child, which he reads as the linchpin of our universal politics of “reproductive futurism.” Edelman argues that the child, understood as innocence in need of protection, represents the possibility of the future against which the queer is positioned as the embodiment of a relentlessly narcissistic, antisocial, and future-negating drive. He boldly insists that the efficacy of queerness lies in its very willingness to embrace this refusal of the social and political order. In *No Future*, Edelman urges queers to abandon the stance of accommodation and accede to their status as figures for the force of a negativity that he links with irony, jouissance, and, ultimately, the death drive itself. Closely engaging with literary texts, Edelman makes a compelling case for imagining Scrooge without Tiny Tim and Silas Marner without little Eppie. Looking to Alfred Hitchcock’s films, he embraces two of the director’s most notorious creations: the sadistic Leonard of North by Northwest, who steps on the hand that holds the couple precariously above the abyss, and the terrifying title figures of *The Birds*, with their predilection for children. Edelman enlarges the reach of contemporary psychoanalytic theory as he brings it to bear not only on works of literature and film but also on such current political flashpoints as gay marriage and gay parenting. Throwing down the theoretical gauntlet, *No Future* reimagines queerness with a passion certain to spark an equally impassioned debate among its readers.

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 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.

Glitch Feminism

Time Binds

Queering Ethnicity in Postnational Europe

GenderFail

Trans

Disidentifications

Rethinking the Sexed Body in Verse and Visual Culture

*The Queer Art of Failure*Duke University Press

An exploration of why we play video games despite the fact that we are almost certain to feel unhappy when we fail at them. We may think of video games as being "fun," but in *The Art of Failure*, Jesper Juul claims that this is almost entirely mistaken. When we play video games, our facial expressions are rarely those of happiness or bliss. Instead, we frown, grimace, and shout in frustration as we lose, or die, or fail to advance to the next level. Humans may have a fundamental desire to succeed and feel competent, but game players choose to engage in an activity in which they are nearly certain to fail and feel incompetent. So why do we play video games even though they make us unhappy? Juul examines this paradox. In video games, as in tragic works of art, literature, theater, and cinema, it seems that we want to experience unpleasantness even if we also dislike it. Reader or audience reaction to tragedy is often explained as catharsis, as a purging of negative emotions. But, Juul points out, this doesn't seem to be the case for video game players. Games do not purge us of unpleasant emotions; they produce them in the first place. What, then, does failure in video game playing do? Juul argues that failure in a game is unique in that when you fail in a game, you (not a character) are in some way inadequate. Yet games also motivate us to play more, in order to escape that inadequacy, and the feeling of escaping failure (often by improving skills) is a central enjoyment of games. Games, writes Juul, are the art of failure: the singular art form that sets us up for failure and allows us to experience it and experiment with it. *The Art of Failure* is essential reading for anyone interested in video games, whether as entertainment, art, or education.

Based on Thomas Mann’s classic, but treading new territory all its own, *Death in Venice, California* is a darkly comic tale of yearning, its rewards and its costs. Yearning is often considered a passive thing. But this ignores the molten core of havoc that lies within, making it the most hair-trigger of states. *Death in Venice, California*, takes the burning concept of yearning-as-motivator, jams it into the craw of a staid, entitled central character, and sets him loose, unmoored, in the modern world. Jameson Frame, an educated, even revered, middle-aged man of letters, flees the cold canyons of Manhattan for Venice, California, where he is soon surrounded by all that this Bedouin village has to offer: wiccans, vegans, transients, artists, drummers, muscle men, skateboarders, plastic surgeons, pornographers, tarot card readers and ghouls. And an arrestingly beautiful young man named Chase, the subject and object of his yearning. From there, Frame enters into a spiral of liberation, exultation, and, ultimately, destruction. And, as Frame explores his terra incognita, he takes his reader with him on his wild journey of passion, ecstasy, chaos, and consumption, all exploring the nature of self against the modern landscape, all set to the rhythm of the human heartbeat.

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 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.

Sapphistry

Gothic Horror and the Technology of Monsters

Geographies of Lesbians, Dykes, and Queers

A Manifesto

Sex, Gender, and the End of Normal

The Disorder of Desire

The Then and There of Queer Futurity

Lex Morgan Lancaster traces the formal and material innovations of contemporary queer and feminist artists, showing how they use abstraction as a queering tactic for social and political ends.

In *Queering Freedom*, Shannon Winnubst examines contemporary categories of difference—sexuality, race, gender, class, and nationality—and how they operate within the politics of domination. Drawing on the work of Georges Bataille, Michel Foucault, and others, Winnubst engages feminist theory, race theory, and queer theory as she sheds light on blind spots that have characterized thinking about freedom. She develops strategies of "queering freedom" to undo the more subtle spatial and temporal norms and shatter structures of domination. This thoughtful and provocative work challenges the corn.

Social capital is a principal concept across the social sciences and has readily entered into mainstream discourse. In short, it is popular. However, this popularity has taken its toll. Social capital suffers from a lack of consensus because of the varied ways it is measured, defined, and deployed by different researchers. It has been put to work in ways that stretch and confuse its conceptual value, blurring the lines between networks, trust, civic engagement, and any type of collaborative action. This clear and concise volume presents the diverse theoretical approaches of scholars from Marx, Coleman, and Bourdieu to Putnam, Fukuyama, and Lin, carefully analyzing their commonalities and differences. Joonmo Son categorizes this wealth of work according to whether its focus is on the necessary preconditions for social capital, its structural basis, or its production. He distinguishes between individual and collective social capital (from shared resources of a personal network to pooled assets of a whole society), and interrogates the practical impact social capital has had in various policy areas (from health to economic development). *Social Capital* will be of immense value to readers across the social sciences and practitioners in relevant fields seeking to understand this mercurial concept.

There is more to identity than identifying with one 's culture or standing solidly against it. Jos é Esteban Muñoz looks at how those outside the racial and sexual mainstream negotiate majority culture—not by aligning themselves with or against exclusionary works but rather by transforming these works for their own cultural purposes. Muñoz calls this process "disidentification," and through a study of its workings, he develops a new perspective on minority performance, survival, and activism. Disidentifications is also something of a performance in its own right, an attempt to fashion a queer world by working on, with, and against dominant ideology. By examining the process of identification in the work of filmmakers, performance artists, ethnographers, Cuban choteo, forms of gay male mass culture (such as pornography), museums, art photography, camp and drag, and television, Muñoz persistently points to the intersecting and short-circuiting of identities and desires that result from misalignments with the cultural and ideological mainstream in contemporary urban America. Muñoz calls attention to the world-making properties found in performances by queers of color—in Carmelita Tropicana 's "Camp/Choteo" style politics, Marga Gomez 's performances of queer childhood, Vaginal Creme Davis 's " Terrorist Drag," Isaac Julien 's critical melancholia, Jean-Michel Basquiat 's disidentification with Andy Warhol and pop art, Felix Gonzalez-Torres 's performances of "disidentity," and the political performance of Pedro Zamora, a person with AIDS, within the otherwise artificial environment of the MTV serial *The Real World*.
Social Capital