

Disidentifications Queers Of Color And The Performance Politics Jose Esteban Munoz

The Routledge Queer Studies Reader Performing Hybridity Profit and Pleasure Black Queer Studies Latin American Women On/In Stages Latina Performance Queering the Color Line Glitter Up the Dark Queer Theory and Social Change Disidentifications Beautiful Bottom, Beautiful Shame Relocations After the Party Cruising Utopia Queer Latinidad Everynight Life Guilty Pleasures Sexography Dissonant Divas in Chicana Music Pop Out Spaces Between Us Living Cargo Žižek and Performance Appropriating Blackness The Amalgamation Waltz Identity Complex Queer Phenomenology Queer People of Color in Higher Education Tropics of Desire Black Girl Dangerous Black on Both Sides Queer Race Aberrations in Black If Memory Serves Disidentifications Disidentifications The Queer Art of Failure The Ends of Performance The Sense of Brown Queer Ricans

The Routledge Queer Studies Reader

The author documents the ways in which identity formation and representation within the gay Latinidad population impacts gender and cultural studies today.

Performing Hybridity

Queer Theory and Social Change argues that there is a crisis within Queer theory over whether or not its theories can actually deliver change. Max Kirsch presents a challenging alternative to the current fascination with post-modern analyses of identity, culture, and difference. It emphasizes the need for a discussion of the importance of communities and the role of globalization on queer movements.

Profit and Pleasure

The turn of the twenty-first century has witnessed an eruption of nonfiction films on sex work. The first book to examine a cross-section of this diverse and transnational body of work, Sexography confronts the ethical questions raised by ethnographic documentary and interviews with sexually marginalized subjects. Nicholas de Villiers argues that carnal and cultural knowledge are inextricably entangled in ethnographic sex work documentaries. De Villiers offers a reading of cinema as a technology of truth and advances a theory of confessional and counterconfessional performance by the interviewed subject who must negotiate both loaded questions and stigma. He pays special attention to the tactical

negotiation of power in these films and how cultural and geopolitical shifts have affected sex work and sex workers. Throughout, *Sexography* analyzes the films of a range of non-sex-worker filmmakers, including Jennie Livingston, Pier Paolo Pasolini, Shohini Ghosh, and Cui Zi'en, as well as films produced by sex workers. In addition, it identifies important parallels and intersections between queer and sex worker rights activist movements and their documentary historiography. De Villiers ultimately demonstrates how commercial sex is intertwined with culture and power. He advocates shifting our approach from scrutinizing the motives of those who sell sex to examining the motives and roles of the filmmakers and transnational audiences creating and consuming films about sex work.

Black Queer Studies

One of the first extended and theoretically informed investigations of queer theory's racial inscription, *Queer Race* understands race as inextricably sexualized, as sexuality is always racially marked. The book critically and playfully explores intellectual and political deployments of the term «queer», gay pornographic videos about South Africa, contemporary literary representations of interracial gay desire, the writings of Gloria Anzaldúa, and Jeffrey Dahmer's criminal trial. Through these explorations, *Queer Race* charts a framework for understanding the «race» of queer theory that both tests queer theory's limits and suggests its future inter-relations with anti-racist work.

Latin American Women On/In Stages

The interconnected constructions of race and sexuality at the turn of the century.

Latina Performance

Queer People of Color in Higher Education (QPOC) is a comprehensive work discussing the lived experiences of queer people of color on college campuses. This book will create conversations and provide resources to best support students, faculty, and staff of color who are people of color and identify as LGBTQ. The edited volume covers emerging issues that are affecting higher education around the country. Leading researchers and practitioners have remarkable writing that concisely summarizes current literature while also adding new ways to address issues of injustice related to racism, sexism, homophobia, heterosexism, and transphobia. *QPOC in Higher Education* insightfully combines research with practical implications on services, systems, campus climate and ways to hostility, violence, and unrest on campuses. This book rises out of places of turmoil and pain and brings attention to broken systems on higher education. *QPOC in Higher Education* is a must-read for anyone who wants to transform their society, campus, or community into places that fully value the complex and beautiful intersections that our diverse communities come from. This book takes diversity to a deeper level and speaks

from a social justice philosophy of looking big pictures at our systems and cultures instead of simply at our oppressed groups as the problems.

Queering the Color Line

Using detailed studies of stars such as Mae West, Joan Crawford and Madonna, *Guilty Pleasures* examines the tradition of feminist camp - a female form of aestheticism related to masquerade and rooted in burlesque, parallel but different to gay male camp.

Glitter Up the Dark

While a feminine perspective has become more common on Latin American stages since the late 1960s, few of the women dramatists who have contributed to this new viewpoint have received scholarly attention. *Latin American Women On/In Stages* examines twenty-four plays written by women living in Argentina, Brazil, Chile, Costa Rica, Mexico, Puerto Rico, and Venezuela. While all of the plays critique the restraints placed on being female, several also offer alternatives that emphasize a broader and healthier range of options. Margo Milleret, using an innovative comparative and thematic approach, highlights similarities in the techniques and formats employed by female playwrights as they challenged both theatrical and social conventions. She argues that these representations of women's lives are important for their creativity and their insights into both the personal and public worlds of Latin America.

Queer Theory and Social Change

Exploring cultural expressions of Puerto Rican queer migration from the Caribbean to New York, Philadelphia, Chicago, and San Francisco, Lawrence La Fountain-Stokes analyzes how artists have portrayed their lives and the discrimination they have faced. Proposing a radical new conceptualization of Puerto Rican migration, he reveals how sexuality has shaped and defined the Puerto Rican experience in the United States.

Disidentifications

Why has music so often served as an accomplice to transcendent expressions of gender? Why did the query "is he musical?" become code, in the twentieth century, for "is he gay?" Why is music so inherently queer? For Sasha Geffen, the answers lie, in part, in music's intrinsic quality of subliminal expression, which, through paradox and contradiction, allows rigid gender roles to fall away in a sensual and ambiguous exchange between performer and listener. *Glitter Up the Dark*

traces the history of this gender fluidity in pop music from the early twentieth century to the present day. Starting with early blues and the Beatles and continuing with performers such as David Bowie, Prince, Missy Elliot, and Frank Ocean, Geffen explores how artists have used music, fashion, language, and technology to break out of the confines mandated by gender essentialism and establish the voice as the primary expression of gender transgression. From glam rock and punk to disco, techno, and hip-hop, music helped set the stage for today's conversations about trans rights and recognition of nonbinary and third-gender identities. *Glitter Up the Dark* takes a long look back at the path that led here.

Beautiful Bottom, Beautiful Shame

Amid the modern-day complexities of migration and exile, immigration and repatriation, notions of stable national identity give way to ideas about cultural "hybridity". The authors represented in this volume use different forms of performative writing to question this process, to ask how the production of new political identities destabilizes ideas about gender, sexuality, and the nation in the public sphere. Contributors use forms such as the essay, poem, photography, and case study to examine historically specific cases in which the notion of hybridity recasts our ideas of identity and performance: the struggle for Aboriginal land rights in Australia; Bahian carnival; the creolization and pidginization of language in the Caribbean world; queer videos; and others.

Relocations

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.

After the Party

A new manifesto for performance studies on the art of queer of color worldmaking. After the Party tells the stories of minoritarian artists who mobilize performance to produce freedom and sustain life in the face of subordination, exploitation, and annihilation. Through the exemplary work of Nina Simone, Jorge Ignacio Cortiñas, Danh Võ, Felix Gonzalez-Torres, Eiko, and Tseng Kwong Chi, and with additional appearances by Nao Bustamante, Audre Lorde, Martin Wong, Assata Shakur, and Nona Faustine, After the Party considers performance as it is produced within and against overlapping histories of US colonialism, white supremacy, and heteropatriarchy. Building upon the thought of José Esteban Muñoz alongside prominent scholarship in queer of color critique, black studies, and Marxist aesthetic criticism, Joshua Chambers-Letson maps a portrait of performance's capacity to produce what he calls a communism of incommensurability, a practice of being together in difference. Describing performance as a rehearsal for new ways of living together, After the Party moves between slavery, the Civil Rights Movement, the first wave of the AIDS crisis, the Vietnam War, and the catastrophe-riddled horizon of the early twenty-first century to consider this worldmaking practice as it is born of the tension between freedom and its negation. With urgency and pathos, Chambers-Letson argues that it is through minoritarian performance that we keep our dead alive and with us as we struggle to survive an increasingly precarious present.

Cruising Utopia

There is more to identity than identifying with one's culture or standing solidly against it. José 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*.

Queer Latinidad

How gay memory suppressed after AIDS returns in visions of sexual identity and social idealism

Everynight Life

Offering a wide-ranging study of contemporary literature, film, visual art, and performance by writers and artists who live and work in the United Kingdom but also maintain strong ties to postcolonial Africa and the Caribbean, *Living Cargo* explores how contemporary black British culture makers have engaged with the institutional archives of colonialism and the Atlantic slave trade in order to reimagine blackness in British history and to make claims for social and political redress. Steven Blevins calls this reimagining “unhousing history”—an aesthetic and political practice that animates and improvises on the institutional archive, repurposing it toward different ends and new possibilities. He discusses the work of novelists, including Caryl Phillips, Fred D’Aguiar, David Dabydeen, and Bernardine Evaristo; filmmakers Isaac Julien and Inge Blackman; performance poet Dorothea Smartt; fashion designer Oswald Boateng; artists Hew Locke and Yinka Shonibare; and the urban redevelopment of Bristol, England, which unfolded alongside the public demand to remember the city’s slave-trading past. *Living Cargo* argues that the colonial archive is neither static nor residual but emergent. By reassembling historical fragments and traces consolidated in the archive, these artists not only perform a kind of counter-historiography, they also imagine future worlds that might offer amends for the atrocities of the past.

Guilty Pleasures

The function of dance in Latin/o American culture is the focus of the essays collected in *Everynight Life*. The contributors interpret how Latin/o culture expresses itself through dance, approaching the material from the varying perspectives of literary, cultural, dance, performance, queer, and feminist studies. Viewing dance as privileged sites of identity formation and cultural resistance in Latin/o America, *Everynight Life* translates the motion of bodies into speech, and the gestures of dance into a provocative socio-political grammar. This anthology looks at many modes of dance—including salsa, merengue, cumbia, rumba, mambo, tango, samba, and norteño—as models for the interplay of cultural memory and regional conflict. Barbara Browning’s essay on capoeira, for instance, demonstrates how dance has been used as a literal form of resistance, while José Piedra explores the meanings conveyed by women of color dancing the rumba. Pieces such as Gustavo Perez Fírmát’s “I Came, I Saw, I Conga’d” and Jorge Salessi’s “Medics, Crooks, and Tango Queens” illustrate the lively scope of this volume’s subject matter. Contributors: Barbara Browning, Celeste Fraser Delgado, Jane C. Desmond, Mayra Santos Febres, Juan Carlos Quintero Herencia, Josh Kun, Ana M. López, José Esteban Muñoz, José Piedra, Gustavo Perez Fírmát, Augusto C. Puleo, David Román, Jorge Salessi, Alberto Sandoval

Sexography

DIVA consideration of the performance of Blackness and race in general, in relation to sexuality and critiques of authenticity./div

Dissonant Divas in Chicana Music

The Sense of Brown is José Esteban Muñoz's treatise on brownness and being as well as his most direct address to queer Latinx studies. In this book, which he was completing at the time of his death, Muñoz examines the work of playwrights Ricardo Bracho and Nilo Cruz, artists Nao Bustamante, Isaac Julien, and Tania Bruguera, and singer José Feliciano, among others, arguing for a sense of brownness that is not fixed within the racial and national contours of Latinidad. This sense of brown is not about the individualized brown subject; rather, it demonstrates that for brown peoples, being exists within what Muñoz calls the brown commons—a lifeworld, queer ecology, and form of collectivity. In analyzing minoritarian affect, ethnicity as a structure of feeling, and brown feelings as they emerge in, through, and beside art and performance, Muñoz illustrates how the sense of brown serves as the basis for other ways of knowing and being in the world.

Pop Out

Mia McKenzie, creator of the enormously popular website Black Girl Dangerous, writes about race, queerness, class and gender in a concise, compelling voice filled at different times with humor, grief, rage, and joy. In this collection of her work from BGD (now available only in this book), McKenzie's nuanced analysis of intersecting systems of oppression goes deep to reveal the complicated truths of a multiply-marginalized experience. McKenzie tackles the hardest questions of our time with clarity and courage, in language that is accessible to non-academics and academics alike. She is both fearless and vulnerable, demanding and accountable. Hers is a voice like no other. "One of the most provocative and insightful writers of our generation." -Aura Bogado, Colorlines "A fierce voice among a generation of queer and trans folk of color." -Janet Mock, New York Times Bestselling Author of "Redefining Realness" "Tough-love activism at its best-straightforward, challenging, whip-smart, and uncompromising." -Andi Zeisler, Bitch Magazine

Spaces Between Us

Drawing on an international range of examples, from Che Guevarra to "The Crying Game," Profit and Pleasure leads the discussion of sexuality to a consideration of material reality and the substance of men and women's everyday lives.

Living Cargo

Explores the resounding musical performances of Mexican American women such as Chelo Silva, Eva Ybarra, Eva Garza, and Selena within Tejano/Chicano music

Žižek and Performance

Andy Warhol was queer in more ways than one. This work explores, analyzes, and celebrates the role of Warhol's queerness in the making and reception of his film and art. It demonstrates that to ignore Warhol's queerness is to miss what is most valuable, interesting, sexy, and political about his life and work.

Appropriating Blackness

There is more to identity than identifying with one's culture or standing solidly against it. José 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*.

The Amalgamation Waltz

The Routledge Queer Studies Reader provides a comprehensive resource for students and scholars working in this vibrant and interdisciplinary field. The book traces the emergence and development of Queer Studies as a field of scholarship, presenting key critical essays alongside more recent criticism that explores new directions. The collection is edited by two

of the leading scholars in the field and presents: individual introductory notes that situate each work within its historical, disciplinary and theoretical contexts essays grouped by key subject areas including Genealogies, Sex, Temporalities, Kinship, Affect, Bodies, and Borders writings by major figures including Eve Kosofsky Sedgwick, Judith Butler, David M. Halperin, José Esteban Muñoz, Elizabeth Grosz, David Eng, Judith Halberstam and Sara Ahmed. The Routledge Queer Studies Reader is a field-defining volume and presents an illuminating guide for established scholars and also those new to Queer Studies.

Identity Complex

What queer lives, loves and possibilities teem within suburbia's little boxes? Moving beyond the imbedded urban/rural binary, Relocations offers the first major queer cultural study of sexuality, race and representation in the suburbs. Focusing on the region humorists have referred to as Lesser Los Angeles-a global prototype for sprawl-Karen Tongson weaves through suburbia's nowherespaces to survey our spatial imaginaries: the aesthetic, creative and popular materials of the new suburbia.

Queer Phenomenology

DIVThe relationship between black queer subjects and debasement as portrayed within popular culture texts and films./div

Queer People of Color in Higher Education

While over the past decade a number of scholars have done significant work on questions of black lesbian, gay, bisexual, and transgendered identities, this volume is the first to collect this groundbreaking work and make black queer studies visible as a developing field of study in the United States. Bringing together essays by established and emergent scholars, this collection assesses the strengths and weaknesses of prior work on race and sexuality and highlights the theoretical and political issues at stake in the nascent field of black queer studies. Including work by scholars based in English, film studies, black studies, sociology, history, political science, legal studies, cultural studies, and performance studies, the volume showcases the broadly interdisciplinary nature of the black queer studies project. The contributors consider representations of the black queer body, black queer literature, the pedagogical implications of black queer studies, and the ways that gender and sexuality have been glossed over in black studies and race and class marginalized in queer studies. Whether exploring the closet as a racially loaded metaphor, arguing for the inclusion of diaspora studies in black queer studies, considering how the black lesbian voice that was so expressive in the 1970s and 1980s is all but inaudible today, or investigating how the social sciences have solidified racial and sexual exclusionary practices, these insightful essays signal

an important and necessary expansion of queer studies. Contributors. Bryant K. Alexander, Devon Carbado, Faedra Chatard Carpenter, Keith Clark, Cathy Cohen, Roderick A. Ferguson, Jewelle Gomez, Phillip Brian Harper, Mae G. Henderson, Sharon P. Holland, E. Patrick Johnson, Kara Keeling, Dwight A. McBride, Charles I. Nero, Marlon B. Ross, Rinaldo Walcott, Maurice O. Wallace

Tropics of Desire

The first edited volume to examine philosopher Slavoj Žižek's influence on, and his relevance for, theatre and performance studies. Featuring a brand new essay from Žižek himself, this is an indispensable contribution to the emerging field of Performance Philosophy.

Black Girl Dangerous

"Latina Performance is a densely theorized treatment of rich materials." —MultiCultural Review "Arrizón's important book revolves around the complex issues of identity formation and power relations for US women performers of Latin American descent." —Choice Latina Performance examines the Latina subject whose work as dramatist, actress, theorist, and/or critic further defines the field of theater and performance in the United States. Alicia Arrizón looks at the cultural politics that flows from the intersection of gender, ethnicity, race, class, and sexuality.

Black on Both Sides

From its sweaty beats to the pulsating music on the streets, Latin/o America is perceived in the United States as the land of heat, the toy store for Western sex. It is the territory of magical fantasy and of revolutionary threat, where topography is the travel guide of desire, directing imperial voyeurs to the exhibition of the flesh. Jose Quiroga flips the stereotype upside down: he shows how Latin/o American lesbians and gay men have consistently eschewed notions of sexual identity for a politics of intervention. In *Tropics of Desire*, Quiroga reads hesitant Mexican poets as sex-positive voices, he questions how outing and identity politics can fall prey to the manipulations of the state, and explores how invisibility has been used as a tactical tool in opposition to the universal imperative to come out. Drawing on diverse cultural examples such as the performance of bolero and salsa, film, literature, and correspondence, and influenced by masters like Roland Barthes, Walter Benjamin and a rich tradition of Latin American stylists, Quiroga argues for a politics that denies biological determinism and cannibalizes cultural stereotypes for the sake of political action.

Queer Race

The story of Christine Jorgensen, America's first prominent transsexual, famously narrated trans embodiment in the postwar era. Her celebrity, however, has obscured other mid-century trans narratives—ones lived by African Americans such as Lucy Hicks Anderson and James McHarris. Their erasure from trans history masks the profound ways race has figured prominently in the construction and representation of transgender subjects. In *Black on Both Sides*, C. Riley Snorton identifies multiple intersections between blackness and transness from the mid-nineteenth century to present-day anti-black and anti-trans legislation and violence. Drawing on a deep and varied archive of materials—early sexological texts, fugitive slave narratives, Afro-modernist literature, sensationalist journalism, Hollywood films—Snorton attends to how slavery and the production of racialized gender provided the foundations for an understanding of gender as mutable. In tracing the twinned genealogies of blackness and transness, Snorton follows multiple trajectories, from the medical experiments conducted on enslaved black women by J. Marion Sims, the “father of American gynecology,” to the negation of blackness that makes transnormativity possible. Revealing instances of personal sovereignty among blacks living in the antebellum North that were mapped in terms of “cross dressing” and canonical black literary works that express black men’s access to the “female within,” *Black on Both Sides* concludes with a reading of the fate of Phillip DeVine, who was murdered alongside Brandon Teena in 1993, a fact omitted from the film *Boys Don’t Cry* out of narrative convenience. Reconstructing these theoretical and historical trajectories furthers our imaginative capacities to conceive more livable black and trans worlds.

Aberrations in Black

There is more to identity than identifying with one's culture or standing solidly against it. Jose Esteban Munoz 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. Munoz 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. Whether 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, or television, Munoz 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. Munoz 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, with AIDS, within the otherwise artificial a person environment of the MTV serial *The Real World*.

If Memory Serves

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.

Disidentifications

Bridging the gap between cultural studies, performing arts, and anthropology, performance studies explores myriad ways in which performance creates meaning and shapes our everyday lives. The broadest and most inclusive volume to date, *The Ends of Performance* both celebrates and critiques the institutionalization of the field. Only recently has the field given keen attention to the interpretive force and consequences of performance events, and it is these consequences that *The Ends of Performance* articulates. Here performance studies illuminates the complex social and cultural formations of our time - the impact of virtual technology, the racialized discourses of legal and cultural citizenship, the impact of new medical discourses, and the medicalization of the body. Featuring work by leading theorists, excursions into performative writing and texts by performance artists, *The Ends of Performance* illuminates the provocative intellectual ends which motivate these varied approaches to performing writing, and to writing performance.

Disidentifications

At a time when the idea of a postracial society has entered public discourse, *The Amalgamation Waltz* investigates the practices that conjoined blackness and whiteness in the nineteenth and twentieth centuries. Scrutinizing widely diverse texts--archival, musical, visual, and theatrical--Tavia Nyong'o traces the genealogy of racial hybridity, analyzing how key events in the nineteenth century spawned a debate about interracialism that lives on today.

The Queer Art of Failure

Rethinking ideas about identity politics and critical thought

The Ends of Performance

Explores the intimate relationship of non-Native and Native sexual politics in the United States

The Sense of Brown

The sociology of race relations in America typically describes an intersection of poverty, race, and economic discrimination. But what is missing from the picture—sexual difference—can be as instructive as what is present. In this ambitious work, Roderick A. Ferguson reveals how the discourses of sexuality are used to articulate theories of racial difference in the field of sociology. He shows how canonical sociology—Gunnar Myrdal, Ernest Burgess, Robert Park, Daniel Patrick Moynihan, and William Julius Wilson—has measured African Americans’s unsuitability for a liberal capitalist order in terms of their adherence to the norms of a heterosexual and patriarchal nuclear family model. In short, to the extent that African Americans’s culture and behavior deviated from those norms, they would not achieve economic and racial equality. *Aberrations in Black* tells the story of canonical sociology’s regulation of sexual difference as part of its general regulation of African American culture. Ferguson places this story within other stories—the narrative of capital’s emergence and development, the histories of Marxism and revolutionary nationalism, and the novels that depict the gendered and sexual idiosyncrasies of African American culture—works by Richard Wright, Ralph Ellison, James Baldwin, Audre Lorde, and Toni Morrison. In turn, this book tries to present another story—one in which people who presumably manifest the dysfunctions of capitalism are reconsidered as indictments of the norms of state, capital, and social science. Ferguson includes the first-ever discussion of a new archival discovery—a never-published chapter of *Invisible Man* that deals with a gay character in a way that complicates and illuminates Ellison’s project. Unique in the way it situates critiques of race, gender, and sexuality within analyses of cultural, economic, and epistemological formations, Ferguson’s work introduces a new mode of discourse—which Ferguson calls queer of color analysis—that helps to lay bare the mutual distortions of racial, economic, and sexual portrayals within sociology.

Queer Ricans

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.

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