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Queer Space: Explorations in Art and Architecture

What is “queer space”? How have works of art and architecture shaped queer understandings and experiences of space?

This seminar will consider these questions across queer history and theory from the disciplinary vantage points of art, architecture, and visual culture. We will examine how a range of artists, architects, curators, critics, and other cultural practitioners have developed aesthetic and political strategies to engage with their spatial and built environments. Beyond ruminating on queer spatial aesthetics and form, we will navigate spaces of queer world-making (e.g. bathhouses, nightclubs, cruising grounds, alternative art venues, domestic settings, archives, memorials, the Internet), as well as spaces of queer appropriation (e.g. museums, campuses, streets, cityscapes, environments, borderlines). We will also explore the queer dimensions of space in relation to spatialized concepts of diaspora, (de)-colonization, globalization, gentrification, and climate change. In addition to writing a final research paper, students will have the opportunity to create an artwork or exhibition proposal.

Expected Learning Outcomes

1. Insights into the complexity of queer artistic, architectural, and cultural works, as well as their theorizations, particularly with regards to space.
2. An understanding of how these works relate to broader discourses and practices in modernism, post-modernism, and contemporary culture.
3. An ability to critically analyze and historically contextualize readings, art, and architecture within a web of ideological, socio-political, and intellectual forces and processes.
4. A capacity to formulate broad yet pointed research questions, as well as the knowledge of how to cultivate and apply methodological skillsets in conducting such research.
5. A grasp of how to use primary and secondary-source texts, images, and other cultural works to construct nuanced, original arguments.
6. A strong command of how to write about art, architecture, and visual culture in a clear, concise, and engaging way in essays, exhibition proposals, and artist statements.
7. An ability to participate in class discussion respectfully and responsively, with enthusiasm and intellectual rigor.
8. A deeper interest in the course material, as well as a desire to extend these academic conversations outside of the classroom, outside of Tufts, and into the world.

Student Evaluation

Though this course will be challenging, students need not have prior experience in the subject area. Artists and other practitioners are particularly encouraged to take part. Attendance and participation in discussion are fundamental requirements. Students will be asked to lead discussion with at least one other classmate twice during the semester; presentation groups will be determined in our earliest class meetings. For these occasions, students must provide some background on the author(s), situate the assigned readings in the context of the course thus far, extrapolate a few salient points, show relevant works of visual culture, and generate a few questions to spark a robust discussion. Presentations are most effective when coordinated outside of class beforehand.

This will be a writing-intensive seminar. Students will compose two critical response papers throughout the semester. The first must be handed in during the first third of the semester at the beginning of the class meeting, before the readings are discussed. The response paper will be a well-written, coherent document that historically contextualizes, critically assesses, and crafts an argument about the week's themes; at least three texts must be discussed in depth. Students are welcome to draw on readings previously discussed in the course. Papers should be five pages in length. At the start of the semester, we will discuss and establish a clear framework for what these papers should consist of.

In addition to our regular seminar sessions, we will all be going to the "Future Genders" Max Wasserman Forum at the MIT List Visual Arts Center in November 2018. A rare exploration of past, present, and future gender identifications in relation to contemporary artistic practice, this event will feature many artists and thinkers that we will encounter on the syllabus. The second critical response paper, also five pages in length, will pivot around this event.

For the final assignment, students will be expected to produce a final paper, exhibition proposal, or artwork (with a textual component) on a topic related to the course subject and to their own research interests. Students will be encouraged to meet with the instructor during office hours for help determining a topic and sharpening research questions. Midway through the semester, students must turn in an abstract and bibliography for this final work so that the instructor can provide further feedback. At our final seminar meeting, students will make brief presentations and/or performances on these projects to the class. Final papers should be ten to twelve pages in length. Should students elect to make an artwork, there must be a textual component of seven pages—written in lucid academic writing—that intellectually positions the work in relation to our course-long investigations.

Grading

1. Class participation.....20%
2. Abstract and bibliography for final project.....10%
3. Critical reading response paper.....10%
4. Wasserman Forum response paper.....15%
5. Final project presentation.....5%
6. Final project deliverable.....40%

1. Queer Space: Introductory Frameworks

- What is “queer space”? What does this concept mean to you?
- What is its historiography like in queer theory, art, and architecture? How have these disciplines historically treated questions of (non-normative) gender and sexuality?
- How does the space vs. time treatment in queer theory play out in art and visual culture?
- What insights can the disciplinary perspectives of art and architecture offer us?
- How does context affect queer experience and articulation?
- How are “queer” and “trans” used differently as critical and theoretical terms, as well as modes of identification?

Sedgwick, Eve Kosofsky. “Introduction.” In *Touching Feeling: Affect, Pedagogy, Performativity*, 1–25. Durham: Duke University Press, 2003.

Betsky, Aaron. “Some Queer Constructs.” In *Queer Space: Architecture and Same-Sex Desire*, 2-15. New York: William Morrow & Co, 1997.

Crawford, Lucas. “Foundations and Ruins: Why Don’t Transgender and Architecture Get Along?” In *Transgender Architectonics: The Shape of Change in Modernist Space*, 19-38. Burlington: Ashgate, 2015.

Doyle, Jennifer. “Queer Wallpaper.” In *A Companion to Contemporary Art since 1945*, edited by Amelia Jones, 343–55. Oxford: Blackwell Publishing, 2006.

Halberstam, Judith. “Queer Temporality and Postmodern Geographies.” In *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*, 1-21. New York: New York University Press, 2005.

Patel, Alpesh Kantilal. “Space/Site: Writing Queer Feminist Transnational South Asian Art Histories.” In *Productive Failure: Writing Queer Transnational South Asian Art Histories*, 109-50. Manchester: Manchester University Press, 2017.

Sanders, Joel. “From Stud to Stalled! Architecture in Transition.” *Log 41* (Fall 2017): 145–54.

Ricco, John Paul. “Preface” and “Minor.” In *The Logic of the Lure*, xix-29. Chicago: University of Chicago Press, 2002.

2. Cruising and the Spatialization of Sex

- In what ways have queer sex and eroticism had spatial dimensions across history?
- How has architecture contributed to the development (and erasure) of certain sexual subjectivities and practices?
- What roles have art and architecture played in processes of queer world-making in counterpublics? What roles have they played in social control, in policing gender and sexuality?

Berlant, Lauren and Michael Warner. “Sex in Public.” *Critical Inquiry* 24, no. 2 (1998): 547-66.

Berubé, Allan. “The History of the Gay Bathhouse.” In *Policing Public Sex: Queer Politics and the Future of AIDS Activism*, edited by Dangerous Bedfellows, 187–220. Boston, MA: South End Press, 1996.

- Davis, Whitney. "The Unbecoming: Michel Foucault and the Laboratories of Sexuality." In *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and beyond*, 243–69. New York: Columbia University Press, 2010.
- Edelman, Lee. "Men's Room." In *Stud: Architectures of Masculinity*, edited by Joel Sanders, 152–61. New York: Princeton Architectural Press, 1996.
- Jones, Amelia. "The City/Wandering, Neurasthenic Subjects." In *Irrational Modernism: A Neurasthenic History of New York Dada*, 168–233. Cambridge: MIT Press, 2004.
- Schulman, Sarah. "Making Love Making Art: Living and Dying Performance in the 1980s." In *This Will Have Been: Art, Love & Politics in the 1980s*, edited by Helen Molesworth, 414–23. Chicago and New Haven: Museum of Contemporary Art Chicago in association with Yale University Press, 2012.

Please skim:

Motta, Carlos, and Joshua Lubin-Levy, eds. *Petite Mort: Recollections of a Queer Public*. New York: Forever & Today, Incorporated, 2011.

3. Nightlife and Tourism

- How were spaces of nightlife, sex, and tourism also sites of architectural production and aesthetic play?
- How did drugs, music, and technology impact queer experience in these spaces?
- Who had access to queer nightlife and tourism? How were spatial experiences bound up with material/economic forces and processes such as gentrification?
- Is Foucault's notion of "heterotopia" useful for us in this course?

Lawrence, Tim. "Disco and the Queering of the Dance Floor." *Cultural Studies* 25, no. 2 (2011): 230–43.

Munuera, Ivan L. "An Organism of Hedonistic Pleasures: The Palladium." *Log* 41 (Fall 2017): 102–12.

Murphy, Kevin D. "'Secure from All Intrusion': Heterotopia, Queer Space, and the Turn-of-the-Twentieth-Century American Resort." *Winterthur Portfolio* 43, no. 2–3 (2009): 185–228.

Preciado, Paul B. "Manifesto for an Indoor Man: The Awakening of the Playboy's Domestic Consciousness." In *Pornotopia: An Essay on Playboy's Architecture and Biopolitics*, 29–49. New York: Zone Books, 2014.

4. Domesticities

****Students must turn in first critical response paper by now.**

- How have queers inhabited, aesthetically articulated, and visually represented their domestic spaces? How have they subverted and embraced traditional gendered and sexualized understandings of domestic space? Is there a relationship between domesticity, interiority, and identity?
- How have art, architecture, and interior design worked together to create domestic experiences? What is the significance of collecting and curatorial practice?
- Under what circumstances do domestic lives become publicly disseminated and exhibited? How might this change our understandings of the artist and their oeuvre?

Davidow, Jackson. "Beyond the Binary: The Gender Neutral in JJ Levine's *Queer*

Portraits.” In *Otherwise: Imagining Queer Feminist Art Histories*, edited by Amelia Jones and Erin Silver, 304-319. Manchester: Manchester University Press, 2015.

Latimer, Tirza True. “Looking like a Lesbian: Portraiture and Sexual Identity in 1920s Paris.” In *The Modern Woman Revisited: Paris between the Wars*, edited by Whitney Chadwick and Tirza True Latimer, 127–44. New Brunswick, N.J.: Rutgers University Press, 2003.

Meyer, Richard. “Mapplethorpe’s Living Room: Photography and the Furnishing of Desire.” *Art History* 24, no. 2 (2001): 292–311.

Potvin, John. “Men of a Different Sort: The Seven Deadly Sins of the Modern Bachelor.” In *Bachelors of a Different Sort: Queer Aesthetics, Material Culture and the Modern Interior in Britain*, 1-36. Manchester: Manchester University Press, 2014.

Vallerand, Olivier. “Home Is the Place We All Share.” *Journal of Architectural Education* 67, no. 1 (2013): 64–75.

5. Alternative Spaces of Making and World-Making

- What sites, spaces, and surfaces have queer artists and publics sought out to make and view art that might transgress social norms?
- How have these spaces facilitated and catalyzed new forms of art? How did these spaces enable particular modes of queer sociality?

Bryan-Wilson, Julia. “‘Out to See Video’: EZTV’s Queer Microcinema in West Hollywood.” *Grey Room* 56 (2014): 56–89.

Crimp, Douglas. “Action Around the Edges.” In *Mixed Use, Manhattan: Photography and Related Practices, 1970s to the Present*, eds. Lynne Cooke and Crimp, 83-129. Madrid and Cambridge: Museo Nacional Centro de Arte Reina Sofia and The MIT Press, 2010.

Jones, Caroline A. “Andy Warhol’s Factory, ‘Commonism,’ and the Business Art Business.” In *Machine in the Studio: Constructing the Postwar American Artist*, 189–267. Chicago: University of Chicago Press, 1996.

Latimer, Tirza True. “Four Saints in Three Acts.” In *Eccentric Modernisms: Making Differences in the History of American Art*, 44–77. Oakland, California: University of California Press, 2016.

Montez, Ricardo. “‘Trade’ Marks: LA2, Keith Haring, and a Queer Economy of Collaboration.” *GLQ: A Journal of Lesbian & Gay Studies* 12, no. 3 (2006): 425–40.

Summers, Robert. “Queer Archives, Queer Movements: The Visual and Bodily Archives of Vaginal Davis.” *Radical History Review* 122 (2015): 47–53.

6. The Archive

- What is an archive? Is the archive a spatialized site?
- When have artists intervened in archival practices and spaces, queerly? When have they instigated their own? What has this afforded them aesthetically, politically, institutionally?

Cvetkovich, Ann. “Photographing Objects as Queer Archival Practice.” In *Feeling Photography*, edited by Elspeth Brown and Thy Phu, 273–96. Durham: Duke University Press, 2014.

Gopinath, Gayatri. "Queer Visual Excavations: Akram Zaatari, Hashem El Madani, and the Reframing of History in Lebanon." *Journal of Middle East Women's Studies* 13, no. 2 (2017): 326–36.

Muñoz, José Esteban. "Ephemera as Evidence: Introductory Notes to Queer Acts." *Women & Performance: A Journal of Feminist Theory* 8, no. 2 (1996): 5–16.

Thomas, Kylie. "Passing and the Politics of Queer Loss Post-Apartheid." In *Impossible Mourning: HIV/AIDS and Visuality After Apartheid*, 35-60. Lewisburg: Bucknell University Press, 2013.

7. Queer Abstraction and Spatial Aesthetics

- How can artworks and objects offer up queer theorizations of space? What spatial and aesthetic vocabularies have artists and critics relied on to evoke queer gender and sexuality in their work?
- What are the spatial connotations of queer abstraction?
- In our close readings of artworks, is it still possible to attend to the actual spaces of artistic production, dissemination, and reception?

Bryan-Wilson, Julia. "Queerly Made: Harmony Hammond's Floorpieces." *The Journal of Modern Craft* 2, no. 1 (2009): 59–79.

Getsy, David. "Introduction: 'New' Genders and Sculpture in the 1960s." In *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*, 1-41. New Haven: Yale University Press, 2015.

Ricco, John Paul. "Unbecoming Community." In *The Decision between Us: Art and Ethics in the Time of Scenes*, 174–207. Chicago: University of Chicago Press, 2014.

Rondeau, James. "'The Cage-Bed of Dreams': Hélio Oiticica and the Evolution of the *Barracão*." In *Hélio Oiticica: To Organize Delirium*, edited by Lynn Zelevansky, Elisabeth Sussman, James Rondeau, and Donna De Salvo, 110–30. Munich: Prestel, 2016.

Lancaster, Lex Morgan. "The Wipe: Sadie Benning's Queer Abstraction." *Discourse* 39, no. 1 (Winter 2017): 92–116.

8. Possibilities for a Queer Museum

- When and how did mainstream galleries and museums begin to show queer art?
- What tactics have curators and artists cultivated to queer exhibition practice?
- What is at stake when queer art becomes institutionally validated, institutionalized, and normalized?

Blake, Nayland. "Curating *In a Different Light*." In *In a Different Light: Visual Culture, Sexual Identity, Queer Practice*, eds. Blake, Lawrence Rinder, and Amy Scholder. San Francisco: City Lights Books, 1995: 9-43.

Gamso, Nicholas. "Fascist Intrigue and the Homo-Spatial Imaginary." *Log*, no. 41 (Fall 2017): 113–22.

Lord, Catherine. "The Anthropologist's Shadow: The Closet, the Warehouse, the Lesbian as Artifact." In *Space, Site, Intervention: Situating Installation Art*, edited by Erika Suderburg, 297–316. Minneapolis: University of Minnesota Press, 2000.

Sharpe, Christina. "Isaac Julien's *The Attendant* and the Sadomasochism of Everyday Black Life." In *Monstrous Intimacies: Making Post-Slavery Subjects*, 111–52. Durham: Duke University Press, 2010.

Tyburczy, Jennifer. "Introduction: All Museums Are Sex Museums." In *Sex Museums: The Politics and Performance of Display*, 1-37. Chicago: University of Chicago Press, 2015.

Required viewing:

Isaac Julien's *The Attendant* (1993). Available here:

http://www.ubu.com/film/julien_attendant.html.

9. History and Intergenerational Memory

- What is the importance of queer monuments and memorials? How have they brought to light histories of trauma, oppression, and erasure? Do they function differently from archives and exhibitions?
- What potential do they have for intergenerational contact and learning? What continuities and discontinuities come into view?

Castiglia, Christopher, and Christopher Reed. "For Time Immemorial: Marking Time in the Built Environment." In *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past*, 73-112. Minneapolis: University of Minnesota Press, 2011.

Copeland, Huey. "Glenn Ligon and the Matter of Fugitivity." In *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*, 109-152. Chicago: University of Chicago Press, 2013.

Moore, Jacob R. "Full Disclosure: Speaking Personally at the New York City AIDS Memorial." *The Avery Review* 12 (December 2015).
<http://averyreview.com/issues/12/full-disclosure>.

10. Spaces of Resistance and Activism

- How have activist programs engaged with their environments to push for social change? What resonances and citations are there today?
- How did the AIDS crisis usher in new politicized understandings of space and the public sphere?
- Can art history and criticism be considered a form of activism?

Crimp, Douglas. *AIDS Demo Graphics*. Seattle: Bay Press, 1990.

Eichhorn, Kate. "Eros, Thanatos, Xerox." In *Adjusted Margin: Xerography, Art, and Activism in the Late Twentieth Century*, 113-146. Cambridge: The MIT Press, 2016.

Mercer, Kobena. "Where the Streets Have No Name: A Democracy of Multiple Public Spheres." In *This Will Have Been: Art, Love & Politics in the 1980s*, edited by Helen Molesworth, 134-47. Chicago and New Haven: Museum of Contemporary Art Chicago in association with Yale University Press, 2012.

Motta, Carlos. "Activism, Visuality, and the Needs of Queer Youth." *Journal of Visual Culture* 15, no. 1 (2015): 118-30.

Silver, Erin. "Epilogue: Out of the Boxes and into the Streets--Translating Queer and Feminist Activism into Queer Feminist Art History." In *Otherwise: Imagining Queer Feminist Art Histories*, edited by Amelia Jones and Erin Silver, 372-184. Manchester: Manchester University Press, 2016.

11. Diasporas, Borders, Globalization

- How have queer artists used their work to address tender issues surrounding globalization, diasporas, and national borders? How have they conceived these topics in spatial terms?
- Has queer space been articulated differently on local, national, and global levels? Do Euro-American theorizations of queerness translate to other global cultural contexts?
- In what ways is art a privileged site for interrogating and undoing Westernist/universalist notions of queer gender and sexuality?

Benedicto, Bobby. "Queer Space in the Ruins of Dictatorship Architecture." *Social Text* 31, no. 4 (2013): 25–47.

Hochberg, Gil Z. "'Check Me Out': Queer Encounters in Sharif Waked's Chic Point: Fashion for Israeli Checkpoints." *GLQ: A Journal of Lesbian & Gay Studies* 16, no. 4 (2010): 577–98.

Jones, Amelia. "'Traitor Prophets': Asco's Art as a Politics of the in-Between." In *Asco: Elite of the Obscure: A Retrospective, 1972-1987*, edited by C. Ondine Chavoya and Rita González, 107–41. Williamstown, Mass., Los Angeles, and Ostfildern, Germany: Williams College Museum of Art, Los Angeles County Museum of Art, Hatje Cantz, 2011.

Nelson, Steven. "Diaspora: Multiple Practices, Multiple Worldviews." In *Companion to Contemporary Art Since 1945*, edited by Amelia Jones, 296–316. Malden, MA: Blackwell Publishing, 2006.

Tyburczy, Jennifer. "Queer Acts of Recovery and Uncovering: Deciphering Mexico through Archival Ephemera in David Wojnarowicz's *A Fire in My Belly*." *Text and Performance Quarterly* 35, no. 1 (January 2015): 4–23.

White, Melissa Autumn. "Queers without Borders? On the Impossibilities Of 'queer Citizenship' and the Promise of Transnational Aesthetic Mutiny." In *Transnationalism, Activism, Art*, edited by Kit Dobson and Áine McGlynn, 117–34. Toronto: University of Toronto Press, 2013.

12. Environments, Ecologies, Landscapes

- How have queer artists grappled with the environment in various ways as a site of spatial scrutiny?
- In so doing, how have they contemplated subjects such as indigenous identity, climate change, extinction, and post-humanism?
- What historical idioms of visual representation have these artists drawn on?

Ingram, Gordon Brent. "From Queer Spaces to Queerer Ecologies: Recasting Gregory Bateson's *Steps to an Ecology of Mind* to Further Mobilise & Anticipate Historically Marginalized Stakeholders in Environmental Planning for Community Development." *European Journal of Ecopsychology* 3 (2012): 53–80.

Lee, Ruthann. "Portraits of (Un)Settlement: Troubling Multicultural Masculinities in Dominique Hui's *Quiet North* and Kent Monkman's *Shooting Geronimo*." *GLQ: A Journal of Lesbian & Gay Studies* 21, no. 4 (2015): 459–99.

Luciano, Dana, and Mel Y. Chen. "Has the Queer Ever Been Human?" *GLQ: A Journal of Lesbian & Gay Studies* 21, no. 2–3 (2015): 182–207.

Marchetti, Gina. "Cinema Frames, Videoscapes, and Cyberspace: Exploring Shu Lea Cheang's *Fresh Kill*." *positions: east asia cultures critique* 9, no. 2 (Fall 2001): 401–22.

Required viewing:

Shu Lea Cheang's *Fresh Kill* (1994).

Kent Monkman's *Shooting Geronimo* (2007).

13. Networks and New Subjectivities

- Have notions of queer space morphed with the rise of new media technologies and digital culture?
- How has the Internet impacted the production of art and architecture? How has it impacted modes of queer sociality and subjectivity?
- Are there histories of queer artistic networks in which we might situate our contemporary moment?

Allen, Gwen. "The Magazine as Mirror: *FILE*, 1972-89." In *Artists' Magazines: An Alternative Space for Art*, 147-174. Cambridge, Mass: MIT Press, 2011.

Roach, Tom. "Becoming Fungible: Queer Intimacies in Social Media." *Qui Parle* 23, no. 2 (2015): 55–87.

Blas, Zach, and Jacob Gaboury. "Biometrics and Opacity: A Conversation." *Camera Obscura* 31, no. 2 (2016): 154–65.

Jaque, Andrés. "Grindr Archiurbanism." *Log* 41 (Fall 2017): 74–84.

Nyong'o, Tavia. "Queer Africa and the Fantasy of Virtual Participation." *WSQ: Women's Studies Quarterly* 40, no. 1–2 (2012): 40–63.

Select Bibliography

- Ault, Julie, ed. *Felix Gonzalez-Torres*. Göttingen: Steidl, 2015.
- Bailey, David A., Ian Baucom, and Sonia Boyce, eds. *Shades of Black: Assembling Black Arts in 1980s Britain*. Durham: Duke University Press, in collaboration with the Institute of International Visual Arts and the African and Asian Visual Artists' Archive, 2005.
- Beauchamp-Byrd, Mora J., and M. Franklin Sirmans, eds. *Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966-1996*. New York: The Franklin H. Williams Caribbean Cultural Center, 1997.
- Berger, Martin A. *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood*. Berkeley: University of California Press, 2000.
- Berlant, Lauren, and Michael Warner. "What Does Queer Theory Teach Us about X?" *PMLA* 110, no. 3 (1995): 343–49.
- Berlant, Lauren, and Lee Edelman. *Sex, or the Unbearable*. Theory Q. Durham: Duke University Press, 2014.
- Berlant, Lauren. *Cruel Optimism*. Durham: Duke University Press, 2011.
- Bersani, Leo. *Is the Rectum a Grave? And Other Essays*. Chicago: The University of Chicago Press, 2009.
- Blas, Zach. "Virus, Viral." *WSQ: Women's Studies Quarterly* 40, no. 1–2 (2012): 29–39.
- Blocker, Jane. *Becoming Past: History in Contemporary Art*. Minneapolis: University of Minnesota Press, 2016.
- Boffin, Tessa, and Sunil Gupta, eds. *Ecstatic Antibodies: Resisting the AIDS Mythology*. London: Rivers Oram Press ; Winchester, Mass. : Unwin Hyman, 1990.
- Bonnet, Frédéric, ed. *General Idea: Haute Culture, A Retrospective, 1969-1994*. Zurich: JRP-Ringier, 2011.
- Bordowitz, Gregg. *General Idea: Imagevirus*. One Work. London : Cambridge, Mass: Afterall ; Distributed by the MIT Press, 2010.
- . *The AIDS Crisis Is Ridiculous and Other Writings, 1986-2003*. Edited by James Meyer. Cambridge, Mass.; London: MIT, 2004.
- Bourriaud, Nicolas. *Relational Aesthetics*. Nachdr. Documents Sur L'art. Dijon: Presses du réel, 2009.
- Bright, Deborah, ed. *The Passionate Camera: Photography and Bodies of Desire*. London and New York: Routledge, 1998.
- Brown, Elspeth H., and Thy Phu, eds. *Feeling Photography*. Durham: Duke University Press, 2014.
- Bryan-Wilson, Julia. *Fray: Art and Textile Politics*. Chicago: The University of Chicago Press, 2017.
- Burk, Tara. "In Pursuit of the Unspeakable: Heresies' 'Lesbian Art and Artists' Issue, 1977." *Women's Studies Quarterly* 41, no. 3-4 (2013): 63-78.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits Of "sex."* New York: Routledge, 1993.
- . *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1989.
- Butt, Gavin, ed. *After Criticism: New Responses to Art and Performance*. New Interventions in Art History 4. Malden, MA: Blackwell, 2005.

- . *Between You and Me: Queer Disclosures in the New York Art World, 1948-1963*. Durham: Duke University Press, 2005.
- Cárdenas, Micha, Zach Blas, and Wolfgang Schirmacher. *The Transreal: Political Aesthetics of Crossing Realities*. [New York]: Atropos Press, 2011.
- Carr, C. *On Edge: Performance at the End of the Twentieth Century*. Rev. ed. Middletown, Conn: Wesleyan University Press, 2008.
- Casid, Jill H., and Aruna D'Souza, eds. *Art History in the Wake of the Global Turn*. Clark Studies in the Visual Arts. Williamstown, Massachusetts: Sterling and Francine Clark Art Institute, 2014.
- Castiglia, Christopher, and Christopher Reed. *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past*. Minneapolis: University of Minnesota Press, 2011.
- Chambers-Letson, Joshua. "Contracting Justice: The Viral Strategy of Felix Gonzalez-Torres." *Criticism* 51, no. 4 (2010): 559–87.
- Chauncey, George. *Gay New York: Gender, Urban Culture, and the Makings of the Gay Male World, 1890-1940*. New York: Basic Books, 1994.
- Chen, Mel Y. *Animacies: Biopolitics, Racial Mattering, and Queer Affect*. Perverse Modernities. Durham, NC: Duke University Press, 2012.
- Chisholm, Dianne. *Queer Constellations: Subcultural Space in the Wake of the City*. Minneapolis: University of Minnesota Press, 2005.
- Churchill, David S. "Transnationalism and Homophile Political Culture in the Postwar Decades." *GLQ: A Journal of Lesbian & Gay Studies* 15, no. 1 (2009): 31–66.
- Colebrook, Claire. *Essays on Extinction. Vol. 1*. London: Open Humanities Press, 2014.
- Colomina, Beatriz, and Jennifer Bloomer, eds. *Sexuality & Space*. New York, N.Y.: Princeton Architectural Press, 1992.
- Copeland, Huey. *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*. Chicago: University of Chicago Press, 2013.
- Crary, Jonathan, and Sanford Kwinter, eds. *Incorporations*. New York, NY: Zone, 1992.
- Crimp, Douglas, and Louise Lawler. *On the Museum's Ruins*. Cambridge, Mass.: MIT Press, 1995.
- Crimp, Douglas, ed. *AIDS: Cultural Analysis, Cultural Activism*. Cambridge, Mass: MIT Press, 1988.
- . *Before Pictures*. Brooklyn and Chicago: Dancing Foxes Press and The University of Chicago Press, 2016.
- . *Melancholia and Moralism: Essays on AIDS and Queer Politics*. Cambridge, Mass.: MIT Press, 2002.
- Cronin, J. Keri, and Kirsty Robertson, eds. *Imagining Resistance Visual Culture and Activism in Canada*. Waterloo, Ont.: Wilfrid Laurier University Press, 2010.
- Cruz, Arnaldo, and Martin F. Manalansan. "Introduction: Dissident Sexualities/Alternative Globalisms." In *Queer Globalizations: Citizenship and the Afterlife of Colonialism*, 1–9. New York: New York University Press, 2002.
- Cvetkovich, Ann. *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Durham, NC: Duke University Press, 2003.
- Dangerous Bedfellows. *Policing Public Sex: Queer Politics and the Future of AIDS Activism*. Edited by Ephren Glenn Colter. Boston, MA: South End Press, 1996.

- Davis, Heather, and Etienne Turpin. *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*. London: Open Humanities Press, 2015.
- Davis, Whitney, ed. *Gay and Lesbian Studies in Art History*. Research on Homosexuality. New York: Haworth Press, 1994.
- Dean, Tim. *Unlimited Intimacy: Reflections on the Subculture of Barebacking*. Chicago ; London: The University of Chicago press, 2009.
- Delany, Samuel R. *Times Square Red, Times Square Blue*. New York: New York University Press, 1999.
- De Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film, and Fiction*. Theories of Representation and Difference. Bloomington: Indiana University Press, 1987.
- Deutsche, Rosalyn. *Evictions: Art and Spatial Politics*. Chicago and Cambridge, Mass.: Graham Foundation for Advanced Studies in the Fine Arts and the MIT Press, 1996.
- Diedrich, Lisa. *Indirect Action: Schizophrenia, Epilepsy, AIDS, and the Course of Health Activism*. Minneapolis: University of Minnesota Press, 2016.
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