
Time Binds Perverse Modernities A Series Edited By

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Perverse
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A Series
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**FINLEY
CARNEY**

T&T Clark

Handbook of

Asian

American

Biblical

Hermeneutics

NYU Press

DIVA queer

literary and

cultural

studies

examination

of the

wedding ceremony (rather than the resulting marriages) which finds it to be a space of more open possibilities than might normally be supposed./div

After Sex?

Verso

The experience of modernization -- the dizzying social changes that swept millions of people into the capitalist world -- and modernism in art, literature and architecture are brilliantly integrated in this account. *Time Binds*

Berghahn Books
A serious intellectual engagement with Afrofuturism and the philosophical questions of space and time *Queer Times*, Black Futures considers the promises and pitfalls of imagination, technology, futurity, and liberation as they have persisted in and through racial capitalism. Kara Keeling explores how the speculative fictions of cinema,

music, and literature that center black existence provide scenarios wherein we might imagine alternative worlds, queer and otherwise. In doing so, Keeling offers a sustained meditation on contemporary investments in futurity, speculation, and technology, paying particular attention to their significance to queer and black freedom. Keeling reads selected works, such as

Sun Ra's 1972 film *Space is the Place* and the 2005 film *The Aggressives*, to juxtapose the Afrofuturist tradition of speculative imagination with the similar "speculations" of corporate and financial institutions. In connecting a queer, cinematic reordering of time with the new possibilities technology offers, Keeling thinks with and through a vibrant conception of the

imagination as a gateway to queer times and black futures, and the previously unimagined spaces that they can conjure.

Pressed for

Time U of Minnesota Press

A major interpretation of the concepts of modernism and modernity. The concepts of modernity and modernism are amongst the most controversial and vigorously debated in contemporary philosophy

and cultural theory. In this intervention, Fredric Jameson—perhaps the most influential and persuasive theorist of postmodernity—excavates and explores these notions in a fresh and illuminating manner. The extraordinary revival of discussions of modernity, as well as of new theories of artistic modernism, demands attention in its own right. It seems clear that the (provisional) disappearance of alternatives

to capitalism plays its part in the universal attempt to revive 'modernity' as a social ideal. Yet the paradoxes of the concept illustrate its legitimate history and suggest some rules for avoiding its misuse as well. In this major interpretation of the problematic, Jameson concludes that both concepts are tainted, but nonetheless yield clues as to the nature of the

phenomena they purported to theorize. His judicious and vigilant probing of both terms—which can probably not be banished at this late date—helps us clarify our present political and artistic situations. *Animacies* Cambridge Scholars Publishing Prominent participants in the development of queer theory explore the field in relation to their own

intellectual itineraries, reflecting on its accomplishments, limitations, and critical potential. **Eugenics in the Garden** Princeton University Press In Press for Time, Judy Wajcman explains why we immediately interpret our experiences with digital technology as inexorably accelerating everyday life. She argues that we are not mere hostages to communicatio

n devices, and the sense of always being rushed is the result of the priorities and parameters we ourselves set rather than the machines that help us set them."--
Jacket.

Engaging Affects, Thinking Feelings

Bloomsbury Publishing
The purpose of this Handbook is to provide students with an overview of key developments in queer and trans feminist theories and their

significance to the field of contemporary performance studies. It presents new insights highlighting the ways in which rigid or punishing notions of gender, sexuality and race continue to flourish in systems of knowledge, faith and power which are relevant to a new generation of queer and trans feminist performers today. The guiding question for the Handbook is: How do queer and

trans feminist theories enhance our understanding of developments in feminist performance today, and will this discussion give rise to new ways of theorizing contemporary performance? As such, the volume will survey a new generation of performers and theorists, as well as senior scholars, who engage and redefine the limits of performance. The chapters will demonstrate how

intersectional, queer and trans feminist theoretical tools support new analyses of performance with a global focus. The primary audience will be students of theatre/ performance studies as well as queer /gender studies. The volume's contents suggest close links between the formation of queer feminist identities alongside recent key political developments with

transnational resonances. Furthermore, the emergence of new queer and trans feminist epistemologies prompts a reorientation regarding performance and identities in a 21st-century context.

Time Slips

Duke University Press
 DIV Prominent queer theorist offers a "low theory" of culture knowledge drawn from popular texts and films./div
Architecture and Naturing

Affairs Duke University Press
 The first full-length study of transgender representations in art, fiction, film, video, and music In her first book since the critically acclaimed Female Masculinity, Judith Halberstam examines the significance of the transgender body in a provocative collection of essays on queer time and space. She presents a series of case studies

focused on the meanings of masculinity in its dominant and alternative forms' especially female and trans-masculinities as they exist within subcultures, and are appropriated within mainstream culture. In a Queer Time and Place opens with a probing analysis of the life and death of Brandon Teena, a young transgender man who was brutally murdered in

small-town Nebraska. After looking at mainstream representations of the transgender body as exhibited in the media frenzy surrounding this highly visible case and the Oscar-winning film based on Brandon's story, Boys Don't Cry, Halberstam turns her attention to the cultural and artistic production of queers themselves. She examines the "transgender gaze," as

rendered in small art-house films like By Hook or By Crook, as well as figurations of ambiguous embodiment in the art of Del LaGrace Volcano, Jenny Saville, Eva Hesse, Shirin Neshat, and others. She then exposes the influence of lesbian drag king cultures upon hetero-male comic films, such as Austin Powers and The Full Monty, and, finally, points to dyke subcultures as one site for the

development of queer counterpublics and queer temporalities. Considering the sudden visibility of the transgender body in the early twenty-first century against the backdrop of changing conceptions of space and time, *In a Queer Time and Place* is the first full-length study of transgender representations in art, fiction, film, video, and music. This pioneering book offers both a jumping off

point for future analysis of transgenderism and an important new way to understand cultural constructions of time and place. *The Ethos of History* SAGE Publications
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. *Sexual Disorientation*

s NYU Press
The first book-length study of Trecartin's artistic genealogy, evolving aesthetics, radical approach to digital and Internet culture, and impact on contemporary art, film, and media. Hailed as "the most consequential artist to have emerged since the nineteen-eighties," American artist and filmmaker Ryan Trecartin has received numerous accolades for his kaleidoscopic,

multilayered movies and multimedia installations. However, there exists to date no comprehensive study of this prolific artist's work. *Queer Art Camp Superstar* compensates for this absence of sustained critical analysis of Trecartin's work by looking closely at a selection of his most significant movies in order to discern the artist's artistic genealogy, evolving

aesthetics, radical approach to digital and Internet culture, and impact on contemporary art, film, and media. Examining Trecartin's substantial body of work, spanning from his early, pre-YouTube era series *Early Baggage* (2001–2003) to *Temple Time* (2016), Ricardo E. Zulueta adheres to a faithful chronological order, thus inviting readers to witness the ways thematic

and formal concerns have evolved from Trecartin's earliest movies to his more recent multimedia cinematic installations. Through precisely chosen screen captures extracted directly from the movies, Zulueta demonstrates the serious attention paid to camera angles, mise-en-scène, and shot transitions, thus revealing and reflecting on the concepts that underwrite and are

underwritten in these narratives. Giving careful attention to Trecartin's network of layered references to the grotesque and abject, carnivalesque and ludic, and camp imagery, Zulueta illustrates and explains how the artist takes on reality television, technology, fashion, consumption, and cyberspace. *Old Futures* Oxford University Press
Sex has no

history, but sexual science does. Starting in the late nineteenth century, scholars and activists all over the world suddenly began to insist that understanding s of sex be based on science. As Japanese and Indian sexologists influenced their German, British and American counterparts, and vice versa, sexuality, modernity, and imaginings of exoticized “Others”

became intimately linked. The first anthology to provide a worldwide perspective on the birth and development of the field, *A Global History of Sexual Science* contends that actors outside of Europe—in Asia, Latin America, and Africa—became important interlocutors in debates on prostitution, birth control or transvestitism . Ideas circulated through intellectual exchange, travel, and

internationally produced and disseminated publications. Twenty scholars tackle specific issues, including the female orgasm and the criminalization of male homosexuality , to demonstrate how concepts and ideas introduced by sexual scientists gained currency throughout the modern world. *Soundings in Cultural Criticism* Duke University Press

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 , 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*. Beside You in Time Duke University Press Sexual Disorientation s brings some of the most recent and significant works of queer theory into conversation with the overlapping fields of

biblical, theological and religious studies to explore the deep theological resonances of questions about the social and cultural construction of time, memory, and futurity. Apocalyptic, eschatological and apophatic languages, frameworks, and orientations pervade both queer theorizing and theologizing about time, affect, history and desire. The volume fosters a more

explicit engagement between theories of queer temporality and affectivity and religious texts and discourses. *Curative Violence* NYU Press
In this volume, medievalist Carolyn Dinshaw offers a powerful critique of modernist temporal regimes through a revelatory exploration of queer ways of being in time as well as the potential queerness of time itself. *The Wedding*

Complex University of Virginia Press
In this anthology with contributions about architecture, media, and infrastructure technology, the authors investigate in what multifaceted way architecture and information is in tune with contemporary technology, and in what way we live with them. The book is divided into following parts: BREEDING (medialising matter),

BREATHING (transcending language), and INHABITING (making things inhabitable). The compilation of various text contributions creates a lexicon of 'naturing affairs' and is written for readers who look for an inspiring overview of our medialised environments. Wild Things Duke University Press
This bold book investigates how performance can transform

the way people perceive trauma and memory, time and history. Jaclyn I. Pryor introduces the concept of "time slips," moments in which past, present, and future coincide, moments that challenge American narratives of racial and sexual citizenship. Framing performance as a site of resistance, Pryor analyzes their own work and that of four other queer artists—Ann

Carlson, Mary Ellen Strom, Peggy Shaw, and Lisa Kron—between 2001 and 2016. Pryor illuminates how each artist deploys performance as a tool to render history visible, trauma recognizable, and transformation possible by laying bare the histories and ongoing systems of violence woven deep into our society. Pryor also includes a case study that examines the challenges of teaching

queer time and queer performance within the academy in what Pryor calls a post-9/11 "homeland" security state. Masterfully synthesizing a wealth of research and experiences, *Time Slips* will interest scholars and readers in the fields of theater and performance studies, queer studies, and American studies. **How Soon Is Now?** Duke University Press
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. *Terrorist Assemblages* SUNY Press
In *Curative Violence* Eunjung Kim examines what the social and material investment in curing illnesses and disabilities tells us about the

relationship between disability and Korean nationalism. Kim uses the concept of curative violence to question the representation of cure as a universal good and to understand how nonmedical and medical cures come with violent effects that are not only symbolic but also physical. Writing disability theory in a transnational context, Kim tracks the shifts from the 1930s to the

present in the ways that disabled bodies and narratives of cure have been represented in Korean folktales, novels, visual culture, media accounts, policies, and activism. Whether analyzing eugenics, the management of Hansen's disease, discourses on disabled people's sexuality, violence against disabled women, or rethinking the use of disabled

people as a metaphor for life under Japanese colonial rule or under the U.S. military occupation, Kim shows how the possibility of life with disability that is free from violence depends on the creation of a space and time where cure is seen as a negotiation rather than a necessity. *The Queer Art of Failure* Duke University Press
Accounts of the rise of American

literature often start in the 1850s with a cluster of "great American novels"—Hawthorne's *The Scarlet Letter*, Melville's *Moby-Dick* and Stowe's *Uncle Tom's Cabin*. But these great works did not spring fully formed from the heads of their creators. All three relied on conventions of short fiction built up during the "culture of beginnings," the three decades following the War of 1812 when public figures

glorified the American past and called for a patriotic national literature. Decentering the novel as the favored form of early nineteenth-century national literature, Lydia Fash repositions the sketch and the tale at the center of accounts of American literary history, revealing how cultural forces shaped short fiction that was subsequently mined for these celebrated

midcentury novels and for the first novel published by an African American. In the shorter works of writers such as Washington Irving, Catharine Sedgwick, Edgar Allan Poe, and Lydia Maria Child, among others, the aesthetic of brevity enabled the beginning idea of a story to take the outsized importance fitted to the culture of beginnings. Fash argues that these short forms, with their

ethnic exclusions and narrative innovations, coached readers on how to think about the United States' past and the nature of	narrative time itself. Combining history, print history, and literary criticism, this book treats short fiction as a vital site for debate over	what it meant to be American, thereby offering a new account of the birth of a self- consciously national literary tradition.
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