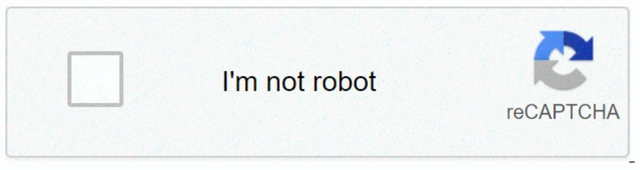

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Queer and now pdf

Queer Company Members & Now they have promised to work against anti-racism both individually and as a company. Individually, we're donating to organizations like Minnesota Freedom Fund, the Bail Project, Massachusetts Bail Fund, Black Visions Collective, the Louisville Community Bail Fund, the Massachusetts Action Against Police Brutality, and more. We go out to the streets with our community. We are making masks for protesters and community members (email if you need a free mask!). We are calling and writing our lawmakers. We are talking to our neighbors and families about racial justice. We are supporting each other. As a company, Queer && Now will publish resources and information related to this movement as we learn more, see the resource link below for a collection of important sources. We continue to examine our own practices, aesthetics and ethics to grow in a stronger and more equitable organization. We're holding other theater companies accountable. We are fighting for Black Trans Lives that are often left out of the narrative. We are using our performances to raise funds. We're listening. Queer &; Now it's a physical theater company devised without a feminist, trans inclusive, futuristic and explosive apology that combines dragging, lip syncing and dancing to create evenings of joy, liberation and empowerment for its performers and audience. Queer &; Now he started on the UMass Amherst campus in 2017 with A Lip Sync Spectacular, a drag ideaing experiment with a series of vignettes led by his ensemble members. A Lip Sync Spectacular highlighted a number of experiences, including dysphoria, sexuality, self-esteem, abuse and religion. Together the cartoons became a tapestry of our queer experience lived. In 2018, the team changed the form and produced Sync or Swim, an exploration of ancient world mythology with contemporary pop music, offering a possible look at our new world doomed by rampant sexism, corporate greed, climate change and the destruction of earth (Mother). Sync or Swim began with a successful run on the UMass Amherst campus in December 2018, followed by a tour in New York at West Chelsea Arts in April 2019. Sync or Swim returned home to Pioneer Valley in January 2020, with performances at the Hawks & & Reed Performing Arts Center in Greenfield. QUEER AND NOW: A spectacular lip sync from Queer and now on Vimeo. Trailer for Alyssa Labrie. Although lip syncing shows a talented cast full of ferocity and grace, the piece stands as a challenge to anti-LGBTQ rhetoric with the empowerment of images and tangible moments of cast members embracing their identities and their journeys to achieve this autonomy. -Mary Margaret Hogan, Queer Lip-Sync Spectacular Showcases Empowering Narratives Making QUEER && NOW has shown me new ways to use drag and queer performance as a against dangerous hetero-patriarchy. There's something ritual and cathartic about getting into drag, and then it's electrifying to act like this other version of yourself that can be weird, gorgeous, weird, sick, disgusting, larger than life, and totally out of this world. We are doing something really radical to have a blast at QUEER & & NOW. We are leaving our audience with hope, joy and a good queer time. - Garrett Sager, director Eve Kosofsky Sedgwick's article, Queer and Now, collected in his book Tendencies (Routledge 1994), challenges the dominant cultural conception of what it means to be queer, meaning it is not part of a binary heteronormative coupling in the early 1990s in America. His purpose, moreover, to compose this article is to fight against the homogenizing effects of political correctness on art and literature, which has threatened to enliven and obviate the multivalenced sense of queerness. From a historiographical perspective, Sedgwick's piece is seminal and inspiring. When he presents his list of what constitutes a family (6), he makes the argument that blood ties, law, habitability, intimacy, companionship and succor should be disassociated from their passage through theirininity in the so-called family system, an idea that would logically benefit anyone regardless of their sexual preference. In addition, when he proceeds to list the elements that supposedly make up sexual identity around 1991 (7), he desavocally points out that attempts by this grouping to unify the differences inherent in the sexual identities of different people in a seamless and univocal whole (8) is an impossible task, but hope exists in the fact that the idea of queer opens up a world of endless possibilities and contradictions to define and understand the self. Understanding Sedgwick's compositional approach to this article, I wonder if she was actually working on three separate works that are being coalescing into an associative whole free for her. Again, his argument against trying to list family identity and relationships with others is particularly helpful. I am also intrigued by it challenging us to articulate our position towards the queer word in relation to how we apply the term in the first (9) or second or third person (11). However, perhaps her discussion of her fight against breast cancer and how it affects her gender and sexual identity, a necessary and touching account in itself, could have been better developed and resonated in a piece focusing on separate memoirs in Tendencies. For the final part of his article energetically titled A Crazy Little Thing Called Resentment, he argues against how the intellectual right, through semiotics (18), have tried to trash and discourage the powerful energies of queerness (20). This part in itself essentially works for me as a de facto Queer Manifesto, with which I frontload my rereading of the entire piece, so I immediately feel the controversial force of Sedgwick's anti-PC-America plot. Discussion questions: 1) What is our reaction to Sedgwick's lists on family and sexual identity (6-7)? 2) How does each of us vocalize the queer word in conversations with others? Skip Nav Destination Duke University Press ends its influential Q series this month. It's been an impressive journey since the first book in the series: Eve Kosofsky Sedgwick's landmark 1993 collection of essays, Tendencies. Rereading his introduction, Queer and Now, reminds me of the powerful sense of possibility opened 20 years ago by the idea of queer theory. The sense of a historical moment is strong in the essay, as its title underlines. Sedgwick's optimism was far from naïve; the same introduction revealed her breast cancer diagnosis, which she lived with and against until her death in 2009. In a way, the latest volume published by the Q series is a posthumous collection of his remaining essays, The Weather in Proust. Taken together, Sedgwick's death, passage of time and Duke news seem to be occasions to take stock. Even before the decision of the press, many in the field were already in a retrospective mood. A recent book from the same series, After Sex? On writing from queer theory, he asked leading queer theorist to look back on the great ferment of the last two decades. The book's title seems to place queer theory firmly in the past, though publishers, Janet Halley and Andrew Parker, generously change the emphasis on its introduction: What has queer theory become now that it has a past? The answer depends on how much queer theory defined by the speculative energy that the same sentence generated in the 1990s. The label, after all, entered circulation only after the great theoretical innovations that defined it — in the work of Michel Foucault, Gayle Rubin, Leo Bersani, the first Sedgwick, Judith Butler, as well as many others. These writers had already developed an analysis of sexuality that looked at power relations rather than individual psychology or orientation. And they had already shown that sex, pleasure and the formation of sexual cultures posed profound challenges to the regulatory frameworks by which some types of sex are legitimized and institutionalized as the proper form of sexuality. As several contributors to After Sex? intellectual concerns of queer theory have led to new types of work, and continued under other rubrics. Teresa de Lauretis and her colleagues at the University of California, Santa Cruz organized a called Queer Theory in 1990, it was manifestly provocative. The queer term in those days was not yet a synonym for cable television for gays; carried a load of high voltage of insult and stigma. The term caught on because it seemed to catalyse many of the key ideas of previous years and connect them to a number of policies and constituencies that were already being developed outside the building, in a way that seemed unpredictable from the start. At the 1991 Conference of Lesbian and Gay Studies at Rutgers University in New Brunswick — the fifth to be held since John Boswell began meetings at Yale University in 1987 and exponentially larger than his predecessors - the informal talk about queer was almost as frisky as cruising. Most of us were using the term in those years with not entirely straight faces. Many early theoretical exhibitions, including the collection I edited entitled Fear of a Queer Planet (1993), warned (briefly, at least) about its potential utopias, as if queer was a happy umbrella term for the rainbow coalition that would not exclude anyone— and its American bias. In 1994, de Lauretis already complained that the term had very quickly become a conceptually vacuous creature of the publishing industry. A look at the later history of the Q series shows that premature judgment. Far from being conceptually vacuous, queer theory now has the form of a search and still largely und digested conversation, rich enough to have many branches, some different enough to be immeasurable to each other. However, one knows what Lauretis meant. A kind of hype had been put in place, and looking back on the writing of the time now, what strikes me is how many people were on call about it, even when they found it intellectually generative. What is often forgotten about this moment is that the term came from grassroots politics before it became theory. Act Up had already made possible a policy directed against shame and normalization, and with the aim of a complex mobilization of people beyond sexual identity. In turn it resulted in other groups, including Queer Nation - whose name seemed, as I recall, mainly hilarious to everyone who heard it. The iconic example of this kind of street politics, to me, was an anonymous, photocopied broadband that was delivered during the 1992 primary season. (Its author, artist Zoe Leonard, was a member of Fierce Pussy, a lesbian feminist group with roots in Act Up.) It began with a simple statement that seemed like a familiar kind of lesbian politics: I want a for the president. (In queer studies, which would now be called homonationalism.) But very quickly, prose was transformed into a set of desires that, from the clause to the clause, gained in evocative power as they moved away from anything that could be imagined within legitimate politics. I quote the rest in its entirety, in its entirety, it's not widely remembered or reprinted: I want a person with help for president and I want a fag for vice president and I want someone without health insurance and I want someone who grew up in a place where the earth is so saturated with toxic waste that they didn't have the option to get leukaemia. I want a president who had an abortion at sixteen and I want a candidate who is not the lesser of two evils and I want a president who lost his last lover to AIDS, who still sees that in his eyes every time he laid to rest, who held his lover in his arms and knew they were dying. I want a president without air conditioning, a president who has remained online at the clinic, at the DMV, in the welfare office and has been unemployed and delayed and sexually harassed and homosexual and deported. I want someone who has spent the night in the graves and had a burned cross on his lawn and survived the rape. I want someone who has been in love and hurt, who respects sex, who has made mistakes and learns from them. I want a black woman for the presidency. I want someone with bad teeth and an attitude, someone who has eaten this unpleasant hospital food, someone who crosses and has done drugs and has been in therapy. I want someone who has committed civil disobedience. And I want to know why this is not possible. I want to know why we started learning somewhere along the lines that a president is always a clown: always a john and never one. Always a boss and never a worker, always a liar, always a thief and never trapped. Here, in a text that obviously did not meet the desk of an English teacher before hitting the copier, were many of the basic impulses of which queer theory took its starting point: an enlargement of minority politics to question the framework of the word; attention to the hierarchies of respectability that saturates the world; movement through overlapping but widely disparate structures of violence and power in order to conjure up a series of margins that lack an identiological core; a strangely melancholy utopias; a speculative and prophetic stance outside politics –not to mention the ability to do much of this- through the game of his own style. Almost 20 years later, the resonance with the Occupy Wall Street movement is unmistakable. Like Occupy Wall Street, queer theory worked by magnetizing attention, at the right time, to problems that existed before it, and which it could not solve. Like OWS, he kept a skeptical distance from legitimate political processes in order to shed light on his distortions. Like OWS, his moment in the spotlight was just a strobe lighting of a persistent state of affairs, in which many people felt we would all be happier by keeping that damn light off, many From the moment of the first reports of queer politics and queer theory, many gay men and I hated the idea. To use the term positively, I was denounced by New York natives as the gay Lyndon LaRouche. Lo these many years later, straight and gay people alike continue to demity queer theory as the final joke of a debased and fraudulent academy. Playwright Larry Kramer, without showing much sign of understanding queer theory, however, claims that gay people are victims of enormous con work, a tragic attack. In his opinion, people throughout history have been homosexual exactly in the way we understand the term today, and the purpose of gay studies should be to celebrate them. The attention of queer theory to the historical variety and complexity of sexual cultures is, for Kramer, a betrayal of gay people and common sense alike. One thing language records is that queer theory opened up a conceptual divergence of lesbian and gay studies (ironically at a time when this field had just come into its own), as well as a political divergence from the lesbian and gay movement (which also burst into general politics with Bill Clinton's 1992 presidential campaign). The intellectual part of queer theory had begun much earlier, at least with Foucault's History of Sexuality (first published in French in 1976). Foucault's book was clearly unassimilable to movement politics. Early debates about this within gay studies focused on his critique of psychoanalysis and his resort to a constructive account of gay identity. Foucault commented that 19th-century homosexual became a character became the book's most famous phrase. But the biggest challenge, which took longer to digest, was the way Foucault had flipped the lens throughout the sexuality study project. Instead of starting with sexual identities, I wanted to think about the previous structuring of sexuality by various distinctive techniques of modern societies. He drew attention to the way sexuality stabilizes for us by the knowledge of secular experts and anchored in individuals by both therapy genders and self-representation. In his account, sexuality became visible as a field of regulation, therapy and liberation simultaneously. He opened new questions about the deep links between modern knowledge of sexuality and various forms of what he called state racism, including colonialism and, in extreme forms, genocide and eugenics; process by which the categories of experts can be ocated as mobilizations by the people to whom they apply; the specific types of normalization of modern societies; and the variety of alternative formations throughout the in which the pleasures of the body have developed within completely different purposes and imperatives. The politics of sexuality, in foucault's treatment, led not only to an affirmative study of sexual minorities, but to a radical, thorough study techniques for defining modernity. Lesbian and gay studies quickly took Foucault's constructive account of hetero-homo opposition, but the rest of his argument necessarily lies beyond the study of same-sex attraction, and indeed beyond the study of sexuality as a stable object. Eve Sedgwick achieved something similar in her early work. His 1985 book Between Men was a watershed, for me at least. Published just as he was completing graduate school, he approached homophobia –the problematic organization of lesbian and gay studies- as a constitutive byproduct of modern styles of straight man homosociality. Sedgwick envisaged a way for gay studies and feminism to find a common perspective on straightness, masculinity and the dynamics of domination in modern culture. Like Foucault's, her analysis turned the lens upside down: The real problem, for her, was the mechanism of male sociability that, in imagining women's dominance, made its own homoerical dimensions abject, projecting homosexual as a failed but dangerous and repudiated version of itself. In this turn, Sedgwick was already beginning to imagine what he would boldly declare in the first paragraph of his 1990 Wardrobe Epistemology: An understanding of virtually any aspect of modern Western culture must be, not merely incomplete, but damaged in its central substance to the extent that it

does not incorporate a critical analysis of the modern homo/heterosexual definition. If anything, queer theory has tended to argue for an even stronger version of this claim, suggesting that the normative field of sexuality is so scattered that it forces us to understand things like racialization, dynamics between developed and colonies or postcolonies, stabilizing sexual biomorphism, and so on. These last questions had also been posed by Judith Butler before they had come to be called queer theory. Butler's 1990 gender problems, in addition to his well-known (but still widely misunderstood) arguments about genre performativity, had their deepest impact through the same kind of change in perspective. Instead of starting with the nature of sex, he urged us to first analyze the regulatory frameworks by which gender and sexuality are constituted and inhabited. Merging ideas of Pierre Bourdieu's phenomenology and theory of practice together with a long history of feminist thought, Butler put in the foreground a problem that has yet to be fully understood in most philosophy or social sciences. When most accounts of rules imagine an agent acting on the of beliefs or desires and reflects on what needs to be done, Butler drew attention to the way we find ourselves already organized normatively as certain types of agents, for example to have gender in ways that must be intelligible to others. The problem, he said, say, the regulatory fiction of heterosexual coherence, which is disguised as a development law that regulates the sexual sphere it intends to describe. This approach immediately opened up new problems, causing, for example, a debate about antinormativity within queer theory. (Does the embrace of queerness involve a romantic opposition to all normativity? Is there something inherently antisocial about the experience of sexuality?) But it also gave a vocabulary for a kind of analysis that disciplines otherwise lacked. In all these senses, the enormous intellectual energy of what would come to be called queer theory was already casting a much wider net than lesbian and gay studies. A result over the years has been a succession of movements in which the critical project joins and adapts to those who have different constituencies in sight: trans studies, postcolonial queer studies, queer race studies. Each of these –such as the parallel development of queer affect studies, which was not so closely linked to any political constituency- often begin to distance themselves from what it takes to be a narrower version of queer theory. Thus queer theory has often seemed, since its inception, to be elsewhere or in the past. (Lauren Berlant and I noted this pattern in a 1995 PMLA essay called What does queer theory teach us about X?) A good example of the ambivalence of queer theory about itself is Jasbir K. Puar's influential 2007 book Terrorist Assemblages. Puar struggles with a succession of polemical adversaries: queer liberalism, queer neoliberalism, queer exceptionalism, etc. If all identities are to be constantly concerned, he points out, one imagines an impossible transcendental issue that is always aware of the normativizing forces of power and always willing and able to subvert, resist or transgress them. This seems undeniable in this regard, but it also reaffirms one of the generative problems in Butler's early work. So while Puar seems to want to associate queer theory with a liberal imperial imagination, he does so in terms he takes from queer theory itself. Despite his criticism of (some) queer theory, then, Puar's book is itself an example of the kind of vital work that queer theory allows, with or without the rubric. Terrorist assemblages would likely sit on any queer theory curriculum today. Queer theory in this broader sense now has so many branches, and has developed in so many disciplines, which resists synthesis. Differences have often become bitter enough, sometimes causing the kind of queerer-than-thou competitiveness that is the sign of resource scarcity and recognition. This impulse can be seen, for example, in the title special issue of Social Text called What is Queer About Queer Studies Now? I I the strong queer suspicion of any purity policy, is ironic that queer theorist can often attack positions of just purity by denouncing each other. The Gay Shame Conference at the University of Michigan in Ann Arbor in 2003, for example, to discuss aspects of lesbian and gay male sexuality, history and culture that gay pride had suppressed - featured a remarkable amount of mutual shaming, as if everyone had missed the point. The scarcity of resources that fuels this dynamic has a lot to do with the university structure. In many schools, queer theory is now institutionalized as a minor sub field of LGBT studies. Some projects, such as queer ethnography, flourish in this structure better than others. The wider provocation in the disciplines has been well compartmentalled, with the consequence that many of the greatest challenges of queer theory –for example, in the analysis of normativity, which should have become central to philosophy and social sciences, but which have been scrupulously ignored by them, or the connections between sexuality and secularism that are fundamental to so many types of conflicts around the world- remain unrecooled. So in my opinion, the widespread impression that queer theory is a thing of the past, that we are now sometime after sex, seems tragically wrong. At its best, queer theory has always been something else, something that will be left out of any purely intellectual history of the movement. Just like I want a for the president, he's created a kind of social space. Queer people of various kinds, both inside and outside the academe, continue to find their way to it, and find each other through it. To varying degrees, they share them as a counterpublicia. In this overly limited area, it has been possible to keep alive a political imagination of sexuality that is otherwise enclosed by the dominant direction of gay and lesbian politics, which increasingly reduces its agenda to military service and marriage, and tends to remain locked in a national and even nationalist framework, leading homosexuals to present themselves as worthy of dignity because they are all Americans. and thus forget or discourage the distances they have in common with diaspical or postcolonial queers. This effect has been made possible not only by the theories themselves, but by the space of belonging and talk in which theory interacts with ways of life. Much of the social effervescence is only indirectly felt on the page. But he's always been there on the page, in the writing work. This might seem a strange thing to say, since for mainstream journalists (regarding Larry Kramer) queer theory is the extreme case of difficult academic prose, and Judith Butler and Eve they were highlighted by mockery by self-tested guardians of accessibility. Som Som he said queer theory lacks clarity. But technical clarity and journalistic accessibility are not the same, and attacking a difficult style has often been a means of reaffirming the same common sense standards that queer theory rightly challenged. On the other hand, even the most difficult prose has given people room to be serious in sanctioned ways nowhere else. And much of the writing is remarkable. Think of the rolled up and rolled paragraphs of Sedgwick; or Berlant's ability to work so unpredictably through records to produce knowledge that is alive and speculative (as in Beyonding it is rhetoric that people use when they have a desire not to get caught); or all those amazing moments of shoes on the table like the opening sentence of Bersani Is the Rectum's still controversial essay in Grave?: There's a big secret about sex: most people don't like it. Sex, as Bersani cunningly observed, distresses people, and they don't like to be remembered. Perhaps he had already realized, at a time when queer theory was not yet the name of what he was doing, the same reason people seem to crave a gift in which they can be postquent. postquent.