Erotic Islands Art And Activism In The Queer Caribbean

Carnival Is Woman
Marsden Hartley's Maine
The London Open 2018
¡Venceremos?
Welcome to Fairyland
Tacit Subjects
Atmospheres
of Violence
Truth is Concrete
In Stereotype
Making Scenes
Mapping Diaspora
Lyle Ashton Harris: Today I Shall Judge Nothing That Occurs
Unruly Visions
Queen for a Day
Mapping the Terrain
Cuban Underground Hip Hop
Brother
Queer Kinship and Family Change
in Taiwan
Our Caribbean
This Will Have Been
A Map to the Door of No Return
Murders that Shocked Barbados
Transgender
History
People's Pornography
Erotic Islands
Erotic Islands
Resisting Paradise
Creolized Sexualities
Citizenship from Below
Augmented Reality Art
My Saucy Wife and Me
This Deleuzian Century
Black Feminism Reimagined
Spiritual Citizenship
Dark Matter
Escape the Overcode
Imagination without Borders
Stray
The Machine God
Tactical Biopolitics

Carnival Is Woman Contributions by Darrell Gerohn Baksh, Jan de Cosmo, Frances Henry, Jeff Henry, Adanna Kai Jones, Samantha Noel, Dwaine Plaza, Philip W. Scher, and Asha St. Bernard

Women are performing an ever-growing role in Caribbean Carnival. Through a feminist perspective, this volume examines the presence of women in contemporary Carnival by demonstrating not only their strength in numbers, but also the ways in which women participate in the event. While decried by traditionalists, the bikinis, beads, and feathers of “pretty mas’” convey both a newly found empowerment as a gendered resistance to oppression from men. Although research on Carnivals is substantial, especially in the Americas, the subject of women in Carnival as a topic of inquiry remains fairly new. These essays address anthropological and historical facets of women and their practices in the Trinidad Carnival, including an analysis of how women’s costuming and performance have changed over time. The modern costumes, which are well within the financial means of most mas’ players, demonstrate the new power of women who can now afford these outfits. In discussing the commodification and erotization of Carnival, the book emphasizes the unveiling of the female body and the hip-rolling sexual movements called winin or it. Through display of their bodies, contemporary women in Carnival express a form of female resistance. Intent on enjoying and expressing themselves, they seem invigorated by their place in the economy, as well as their sexuality, defying the moral controls imposed on them. Through an array of methods in qualitative research, including interviews, participant observation, and ethnography, this volume explains the new power of women in the evolution of Carnival mas’ in Trinidad amid the wider Caribbean diaspora.

Marsden Hartley’s Maine
In Erotic Islands, Lyndon K. Gill maps a long queer presence at a crossroads of the Caribbean. This transdisciplinary book foregrounds the queer histories of Carnival, calypso, and HIV/AIDS in the Republic of Trinidad and Tobago. At its heart is an extension of Audre Lorde’s use of the erotic as theory and methodology. Gill turns to lesbian/gay artistry and activism to insist on eros as an intertwined political-sensual-spiritual lens through which to see self and society more clearly. This
analysis juxtaposes revered musician Calypso Rose, renowned mas man Peter Minshall, and resilient HIV/AIDS organization Friends For Life. Erotic Islands traverses black studies, queer studies, and anthropology toward an emergent black queer diaspora studies.

The London Open 2018 Queen for a Day connects the logic of Venezuelan modernity with the production of a national femininity. In this ethnography, Marcia Ochoa considers how femininities are produced, performed, and consumed in the mass-media spectacles of international beauty pageants, on the runways of the Miss Venezuela contest, on the well-traveled Caracas avenue where transgender women (transformistas) project themselves into the urban imaginary, and on the bodies of both transformistas and beauty pageant contestants (misses). Placing transformistas and misses in the same analytic frame enables Ochoa to delve deeply into complex questions of media and spectacle, gender and sexuality, race and class, and self-fashioning and identity in Venezuela. Beauty pageants play an outsized role in Venezuela. The country has won more international beauty contests than any other. The femininity performed by Venezuelan women in high-profile, widely viewed pageants defines a kind of national femininity. Ochoa argues that as transformistas and misses work to achieve the bodies, clothing and makeup styles, and postures and gestures of this national femininity, they come to embody Venezuelan modernity.

¿Venceremos? Based on ethnographic research with Dominicans in New York City, a pioneering analysis of how gay immigrant men of color negotiate race, sexuality, and power in their daily lives.

Welcome to Fairyland "After selling her first novel--a dream she’d worked long and hard for--Stephanie Danler knew she should be happy. Instead, she found herself driven to face the difficult past she’d left behind a decade ago: a mother disabled by years of alcoholism, further handicapped by a tragic brain aneurysm; a father who abandoned the family when she was three, now a meth addict in and out of recovery. After years in New York City she’s pulled home to Southern California by forces she doesn’t totally understand, haunted by questions of legacy and trauma. Here, she works toward answers, uncovering hard truths about her parents and herself as she explores whether it’s possible to change the course of her history." -- back cover.

Tacit Subjects A Map to the Door of No Return is a timely book that explores the relevance and nature of identity and belonging in a culturally diverse and rapidly changing world. It is an insightful, sensitive and poetic book of discovery. Drawing on cartography, travels, narratives of childhood in the Caribbean, journeys across the Canadian landscape, African ancestry, histories, politics, philosophies and literature, Dionne Brand sketches the shifting borders of home and nation, the connection to place in Canada and the world beyond. The title, A Map to the Door of No Return, refers to both a place in imagination and a point in history -- the Middle Passage. The quest for identity and place has profound meaning and resonance in an age of heterogenous identities. In this exquisitely written and thought-provoking new work, Dionne Brand creates a map of her own art.
Atmospheres of Violence Scientists, scholars, and artists consider the political significance of recent advances in the biological sciences. Popular culture in this “biological century” seems to feed on proliferating fears, anxieties, and hopes around the life sciences at a time when such basic concepts as scientific truth, race and gender identity, and the human itself are destabilized in the public eye. Tactical Biopolitics suggests that the political challenges at the intersection of life, science, and art are best addressed through a combination of artistic intervention, critical theorizing, and reflective practices. Transcending disciplinary boundaries, contributions to this volume focus on the political significance of recent advances in the biological sciences and explore the possibility of public participation in scientific discourse, drawing on research and practice in art, biology, critical theory, anthropology, and cultural studies. After framing the subject in terms of both biology and art, Tactical Biopolitics discusses such topics as race and genetics (with contributions from leading biologists Richard Lewontin and Richard Levins); feminist bioscience; the politics of scientific expertise; bioart and the public sphere (with an essay by artist Claire Pentecost); activism and public health (with an essay by Treatment Action Group co-founder Mark Harrington); biosecurity after 9/11 (with essays by artists’ collective Critical Art Ensemble and anthropologist Paul Rabinow); and human-animal interaction (with a framing essay by cultural theorist Donna Haraway). Contributors Gaymon Bennett, Larry Carbone, Karen Cardozo, Gary Cass, Beatriz da Costa, Oron Catts, Gabriella Coleman, Critical Art Ensemble, Gwen D’Arcangelis, Troy Duster, Donna Haraway, Mark Harrington, Jens Hauser, Kathy High, Fatimah Jackson, Gwyneth Jones, Jonathan King, Richard Levins, Richard Lewontin, Rachel Mayeri, Sherie McDonald, Claire Pentecost, Kavita Philip, Paul Rabinow, Banu Subramaniam, subRosa, Abha Sur, Samir Sur, Jacqueline Stevens, Eugene Thacker, Paul Vanouse, Ionat Zurr

Truth is Concrete The book is a gripping historical narrative of some of the most horrific murders to occur in Barbados. Going as far back as 1933, it captures close to 80 years of a dark history of Barbados where such homicides as the canefield murders of the 1970s and 1980s had the average Barbadian terrified to walk the streets of Barbados. The book also outlines one of the most tragic events in recent history - the Campus Trendz robbery and murder; it also unravels a dark part of Barbadian history, and then speaks to the typography and motives of homicide.

In Stereotype " contains a selection of texts and essays by the writer, Brian Holmes, that engage with the possibilities and problematics of geopolitics and geopoetics. Holmes is a crucial contemporary writer and thinker whose insight into current social and political developments and how they relate to artistic processes opens up a new field of 'geocritique.' The examples he cites extend across Latin America, Europe and Asia, where he looks at networks, artworks, films, institutions and protest movements for signs of how future strategies might be shaped. The texts are connected with the long-term collaborative research project, Continental Drift."--P. [6].

Making Scenes In Erotic Islands, Lyndon K. Gill maps a long queer presence at a crossroads of the Caribbean. This transdisciplinary book foregrounds the queer histories of Carnival, calypso, and HIV/AIDS in the Republic of Trinidad and Tobago.
At its heart is an extension of Audre Lorde's use of the erotic as theory and methodology. Gill turns to lesbian/gay artistry and activism to insist on eros as an intertwined political-sensual-spiritual lens through which to see self and society more clearly. This analysis juxtaposes revered musician Calypso Rose, renowned mas man Peter Minshall, and resilient HIV/AIDS organization Friends For Life. Erotic Islands traverses black studies, queer studies, and anthropology toward an emergent black queer diaspora studies.

Mapping Diaspora In Black Feminism Reimagined Jennifer C. Nash reframes black feminism’s engagement with intersectionality, often celebrated as its primary intellectual and political contribution to feminist theory. Charting the institutional history and contemporary uses of intersectionality in the academy, Nash outlines how women’s studies has both elevated intersectionality to the discipline’s primary program-building initiative and cast intersectionality as a threat to feminism’s coherence. As intersectionality has become a central feminist preoccupation, Nash argues that black feminism has been marked by a single affect—defensiveness—manifested by efforts to police intersectionality’s usages and circulations. Nash contends that only by letting go of this deeply alluring protectionist stance, the desire to make property of knowledge, can black feminists reimagine intellectual production in ways that unleash black feminist theory’s visionary world-making possibilities.

Lyle Ashton Harris: Today I Shall Judge Nothing That Occurs DIVAn ethnography of sexual identity formation in contemporary Cuba.

Unruly Visions Shows that the elite of the art world are sustained by new forms and styles created by artists outside the mainstream.

Queen for a Day Throughout the late 1980s and early 1990s, a radical cultural scene emerged in cities across the globe, finding expression in the galleries, nightclubs, and bedrooms of New York, London, Los Angeles, and Rome. In Lyle Ashton Harris: Today I Shall Judge Nothing That Occurs, the artist’s archive of 35 mm Ektachrome images are presented alongside journal entries and recollections by contributors, coalescing in a presentation of what Harris has described as "ephemeral moments and emblematic figures . . . against a backdrop of seismic shifts in the art world, the emergence of multiculturalism, the second wave of AIDS activism, and incipient globalization."

Mapping the Terrain When deal-making seasoned American turned British banker Christopher Coleman agrees to an open marriage with Lindsay Mitchell, a stunningly beautiful early forties member of morally troubled twenty-first century London society, he is ill-prepared to cope with the jealousies and often alternative sexual pleasures that inevitably envelope their fast moving transatlantic life. Leading a life of luxury in London, England and on the stunningly beautiful islands of Florida’s Gulf Coast Keys, Christopher and Lindsay fall into each others arms after years of changing sexual partners, failed relationships and a near fatal
divorce and form an enormously successful business and personal partnership challenged only by the men and women and financial deals that seem to flock to them like bees to honey. The story begins when their twenty-first century open marriage is at its sexual pinnacle and filled with lonely, sexually starved wives and prowling lusty husbands. It then goes back in time to their youthful sexual adventures and misadventures to return to the sex and deal filled life they lead today. The novel ends in the deal and sexual experience of a lifetime involving youthful and current sexual partners and most importantly a man who nearly causes their marriage to collapse, the Oxford University educated Robert Foot who is Client Rouge and Chief Running Horse of the resource rich North American Indian tribe, the Redfoot Nation.

Cuban Underground Hip Hop Tomiyama Taeko, a Japanese visual artist born in 1921, is changing the way World War II is remembered in Japan, Asia, and the world. Her work deals with complicated moral and emotional issues of empire and war responsibility that cannot be summed up in simple slogans, which makes it compelling for more than just its considerable beauty. Japanese today are still grappling with the effects of World War II, and, largely because of the inconsistent and ambivalent actions of the government, they are widely seen as resistant to accepting responsibility for their nation’s violent actions against others during the decades of colonialism and war. Yet some individuals, such as Tomiyama, have produced nuanced and reflective commentaries on those experiences, and on the difficulty of disentangling herself from the priorities of the nation despite her lifelong political dissent. Tomiyama’s sophisticated visual commentary on Japan’s history—and on the global history in which Asia is embedded—provides a compelling guide through the difficult terrain of modern historical remembrance, in a distinctively Japanese voice.

Brother Since its establishment in 1949, the People’s Republic of China has upheld a nationwide ban on pornography, imposing harsh punishments on those caught purchasing, producing, or distributing materials deemed a violation of public morality. A provocative contribution to Chinese media studies by a well-known international media researcher, People’s Pornography offers a wide-ranging overview of the political controversies surrounding the ban, as well as a fascinating glimpse into the many distinct media subcultures that have gained widespread popularity on the Chinese Internet as a result. Rounding out this exploration of the many new tendencies in digital citizenship, pornography, and activist media cultures in the greater China region are thought-provoking interviews with individuals involved. A timely contribution to the existing literature on sexuality, Chinese media, and Internet culture, People’s Pornography provides a unique angle on the robust voices involved in the debate over about pornography’s globalization.

Queer Kinship and Family Change in Taiwan The London Open 2018 is the Whitechapel Gallery triennial exhibition, showcasing some of the most dynamic work being made across the capital in 2018. First known as the East End Academy, then the Whitechapel Open, and finally The London Open, the Whitechapel Gallery has been open for submissions to exhibit since 1932. From the 1970s, when the area around the Gallery in East London was home to some of the UK’s most important artists, it also
began a launch pad for many artists in the early stages of their career including Peter Doig, Antony Gormley, Anish Kapoor, Julian Opie, Cornelia Parker, Grayson Perry, Bob & Roberta Smith, Richard Wentworth and Rachel Whiteread. Since 2012 Whitechapel Gallery has expanded the reach of The London Open exhibition to include artists from all over London, recognising the Gallery’s cultural role in the city and reputation for exhibiting the best in contemporary art. The 2018 selection panel is composed of Emily Butler, Mahera and Mohammad Abu Ghazaleh Curator; Cameron Foote, Assistant Curator, Whitechapel Gallery; Ryan Gander, Artist; Paul Hedge, Hales Gallery; Robert Suss, Collector; and Amy Sherlock, Frieze Magazine.

Our Caribbean Interweaving the narratives of multiple family members, including parents and siblings of her queer and trans informants, Amy Brainer analyzes the strategies that families use to navigate their internal differences. In Queer Kinship and Family Change in Taiwan, Brainer looks across generational cohorts for clues about how larger social, cultural, and political shifts have materialized in people’s everyday lives. Her findings bring light to new parenting and family discourses and enduring inequalities that shape the experiences of queer and heterosexual kin alike. Brainer’s research takes her from political marches and support group meetings to family dinner tables in cities and small towns across Taiwan. She speaks with parents and siblings who vary in whether and to what extent they have made peace with having a queer or transgender family member, and queer and trans people who vary in what they hope for and expect from their families of origin. Across these diverse life stories, Brainer uses a feminist materialist framework to illuminate struggles for personal and sexual autonomy in the intimate context of family and home.

This Will Have Been Written by a team of world-renowned artists, researchers and practitioners - all pioneers in using augmented reality based creative works and installations as a new form of art - this is the first book to explore the exciting new field of augmented reality art and its enabling technologies. As well as investigating augmented reality as a novel artistic medium the book covers cultural, social, spatial and cognitive facets of augmented reality art. Intended as a starting point for exploring this new fascinating area of research and creative practice it will be essential reading not only for artists, researchers and technology developers, but also for students (graduates and undergraduates) and all those interested in emerging augmented reality technology and its current and future applications in art.

A Map to the Door of No Return Creolized Sexualities: Undoing Heteronormativity in the Literary Imagination of the Anglo-Caribbean draws attention to a wide, and surprising, range of writings that craft inclusive and pluralizing representations of sexual possibilities within the Caribbean imagination. Reading across an eclectic range of writings from V.S. Naipaul to Marlon James, Shani Mootoo to Junot Díaz, Andrew Salkey to Thomas Glave, Curdella Forbes to Colin Robinson, this bold work of literary criticism brings into view fictional worlds where Caribbeanness and queerness correspond and reconceive. Through inspired close readings Donnell gathers evidence and argument for the Caribbean as an exemplary creolized ecology of fluid possibilities that can illuminate the prospect of a non-heteronormizing future. Indeed, Creolized Sexualities hows how writers have long rendered
sexual plasticity, indeterminacy, and pluralism as an integral part of Caribbeanness and as one of the most compelling if unacknowledged ways of resisting the disciplining regimes of colonial and neocolonial power.

Murders that Shocked Barbados In Spiritual Citizenship N. Fadeke Castor employs the titular concept to illuminate how Ifá/Orisha practices informed by Yoruba cosmology shape local, national, and transnational belonging in African diasporic communities in Trinidad and beyond. Drawing on almost two decades of fieldwork in Trinidad, Castor outlines how the political activism and social upheaval of the 1970s set the stage for African diasporic religions to enter mainstream Trinidadian society. She establishes how the postcolonial performance of Ifá/Orisha practices in Trinidad fosters a sense of belonging that invigorates its practitioners to work toward freedom, equality, and social justice. Demonstrating how spirituality is inextricable from the political project of black liberation, Castor illustrates the ways in which Ifá/Orisha beliefs and practices offer Trinidadians the means to strengthen belonging throughout the diaspora, access past generations, heal historical wounds, and envision a decolonial future.

Transgender History Eric A. Stanley examines the forms of violence levied against trans/queer and gender nonconforming people in the United States and shows how, despite the advances in LGBTQ rights in the recent past, forms of anti-trans/queer violence is central to liberal democracy and state power.

People’s Pornography Brazil, like some countries in Africa, has become a major destination for African American tourists seeking the cultural roots of the black Atlantic diaspora. Drawing on over a decade of ethnographic research as well as textual, visual, and archival sources, Patricia de Santana Pinho investigates African American roots tourism, a complex, poignant kind of travel that provides profound personal and collective meaning for those searching for black identity and heritage. It also provides, as Pinho’s interviews with Brazilian tour guides, state officials, and Afro-Brazilian activists reveal, economic and political rewards that support a structured industry. Pinho traces the origins of roots tourism to the late 1970s, when groups of black intellectuals, artists, and activists found themselves drawn especially to Bahia, the state that in previous centuries had absorbed the largest number of enslaved Africans. African Americans have become frequent travelers across what Pinho calls the “map of Africanness” that connects diasporic communities and stimulates transnational solidarities while simultaneously exposing the unevenness of the black diaspora. Roots tourism, Pinho finds, is a fertile site to examine the tensions between racial and national identities as well as the gendered dimensions of travel, particularly when women are the major roots-seekers.

Erotic Islands Folklore Professor Oladel Adewole has lost tenure, and the beloved, much-younger sister he’s raised has died; with no reason to stay, he leaves his homeland for the University of Eisenstadt. One thing makes his new life bearable: the mysterious island floating a mile above the city, his all-consuming interest for years. When a brilliant engineer makes it to the island in her new invention, the government sends Adewole up with its first survey team. The expedition finds civilization, and Adewole finds a powerful, forbidden fusion of magic and metal: the Machine God. The government wants it. So does a sociopath bent on ruling
Eisenstadt. But when Adewole discovers who the mechanical creature is—and what it can do—he risks his heart and his life to protect the Machine God from the world, and the world from the Machine God. Interests: African hero, lost civilization, betrayal, adventure, fantasy adventure, science fiction adventure, science fantasy, magic, folklore, Victorian, Victorianesque, 19th century, first contact, fantasy first contact, survival, exile, academia, academic politics, academic hero, child, talking birds, owls, German-based culture, African-based culture, mythology, steampunk fantasy, black lead character

Erotic Islands This work starts with a substantial historical account of the different ways that freedom, race and gender were intertwined in Jamaica and Haiti after the end of slavery. Newly free men and women were rebound into a racialized class order with acceptable and unacceptable forms of masculinity and femininity. Sheller traces these histories of racialized and sexualized forms of freedom to the present.

Resisting Paradise “A brilliant, powerful elegy from a living brother to a lost one, yet pulsing with rhythm, and beating with life.” --Marlon James "Highly recommend Brother by David Chariandy--concise and intense, elegiac short novel of devastation and hope." --Joyce Carol Oates, via Twitter WINNER--Toronto Book Award WINNER--Rogers’ Writers’ Trust Fiction Prize WINNER--Ethel Wilson Prize for Fiction Esquire Best Books of the Year Kirkus Best Books of the Year Guardian Best Books of the Year New York Public Library Best Books of the Year Aspen Words Literary Prize Finalist PEN Open Book Awards Longlist The Believer Book Awards Longlist “Every sentence feels like a polished stone.” --Entertainment Weekly “Elegiac and incendiary” --Boston Globe “A dwarf star of mourning and regret” --Wall Street Journal “Elegant, vital, indubitably dope” --Guardian “An important, vital and groundbreaking book” --Medium “An absolutely mammoth literary talent” --KIESE LAYMON “Riveting, composed, charged with feeling” --MADELEINE THIEN In luminous, incisive prose, a startling new literary talent explores masculinity, race, and sexuality against a backdrop of simmering violence during the summer of 1991. One sweltering summer in the Park, a housing complex outside of Toronto, Michael and Francis are coming of age and learning to stomach the careless prejudices and low expectations that confront them as young men of black and brown ancestry. While their Trinidadian single mother works double, sometimes triple shifts so her boys might fulfill the elusive promise of their adopted home, Francis helps the days pass by inventing games and challenges, bringing Michael to his crew's barbershop hangout, and leading escapes into the cool air of the Rouge Valley, a scar of green wilderness where they are free to imagine better lives for themselves. Propelled by the beats and styles of hip hop, Francis dreams of a future in music. Michael's dreams are of Aisha, the smartest girl in their high school whose own eyes are firmly set on a life elsewhere. But the bright hopes of all three are violently, irrevocably thwarted by a tragic shooting, and the police crackdown and suffocating suspicion that follow. Honest and insightful in its portrayal of kinship, community, and lives cut short, David Chariandy’s Brother is an emotional tour de force that marks the arrival of a stunning new literary voice.

Creolized Sexualities Based on Deleuze’s idea that philosophy is an activity that appeals to anyone who is attuned to the desire for
the ethical life, the contributions in this book question how to live the ethical life today in academia, in art but above all in our multiple ecologies of belonging.

Citizenship from Below An ethnographic exploration of identity politics in three of Bali’s musical subcultures—reggae, punk, and death metal—during the 1990s.

Augmented Reality Art The first book of its kind, Our Caribbean is an anthology of lesbian and gay writing from across the Antilles. The author and activist Thomas Glave has gathered outstanding fiction, nonfiction, memoir, and poetry by little-known writers together with selections by internationally celebrated figures such as José Alcántara Almánzar, Reinaldo Arenas, Dionne Brand, Michelle Cliff, Audre Lorde, Achy Obejas, and Assotto Saint. The result is an unprecedented literary conversation on gay, lesbian, bisexual, and transgendered experiences throughout the Caribbean and its far-flung diaspora. Many selections were originally published in Spanish, Dutch, or creole languages; some are translated into English here for the first time. The thirty-seven authors hail from the Bahamas, Barbados, Cuba, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Panama, Puerto Rico, St. Vincent, St. Kitts, Suriname, and Trinidad. Many have lived outside the Caribbean, and their writing depicts histories of voluntary migration as well as exile from repressive governments, communities, and families. Many pieces have a political urgency that reflects their authors’ work as activists, teachers, community organizers, and performers. Desire commingles with ostracism and alienation throughout: in the evocative portrayals of same-sex love and longing, and in the selections addressing religion, family, race, and class. From the poem “Saturday Night in San Juan with the Right Sailors” to the poignant narrative “We Came All the Way from Cuba So You Could Dress Like This?” to an eloquent call for the embrace of difference that appeared in the Nassau Daily Tribune on the eve of an anti-gay protest, Our Caribbean is a brave and necessary book. Contributors: José Alcántara Almánzar, Aldo Alvarez, Reinaldo Arenas, Rane Arroyo, Jesús J. Barquet, Marilyn Bobes, Dionne Brand, Timothy S. Chin, Michelle Cliff, Wesley E. A. Crichlow, Mabel Rodríguez Cuesta, Ochy Curiel, Faizal Deen, Pedro de Jesús, R. Erica Doyle, Thomas Glave, Rosamond S. King, Helen Klonaris, Lawrence La Fountain-Stokes, Audre Lorde, Shani Mootoo, Anton Nimblett, Achy Obejas, Leonardo Padura Fuentes, Virgilio Piñera, Patricia Powell, Kevin Everod Quashie, Juanita Ramos, Colin Robinson, Assotto Saint, Andrew Salkey, Lawrence Scott, Makeda Silvera, H. Nigel Thomas, Rinaldo Walcott, Gloria Wekker, Lawson Williams

My Saucy Wife and Me A fascinating examination of the cultural and political forces that shaped the art of a tumultuous decade

This Deleuzian Century Covering American transgender history from the mid-twentieth century to today, Transgender History takes a chronological approach to the subject of transgender history, with each chapter covering major movements, writings, and events. Chapters cover the transsexual and transvestite communities in the years following World War II; trans radicalism and social change, which spanned from 1966 with the publication of The Transsexual Phenomenon, and lasted through the early 1970s; the mid-'70s to 1990—the era of identity politics and the changes witnessed in trans circles through these years; and the gender
issues witnessed through the '90s and '00s. Transgender History includes informative sidebars highlighting quotes from major texts and speeches in transgender history and brief biographies of key players, plus excerpts from transgender memoirs and discussion of treatments of transgenderism in popular culture.

Black Feminism Reimagined Marsden Hartley had a lifelong personal and aesthetic engagement with Maine, where he was born in 1877 and where he died at age sixty-six. As an important member of the artistic circle promoted by Alfred Stieglitz, Hartley began his career by painting the mountains of western Maine. He subsequently led a peripatetic life, traveling throughout Europe and North America and only occasionally visiting his native state. By midlife, however, his itinerant existence had taken an emotional toll, and he confided to Stieglitz that he wanted “so earnestly a ‘place’ to be.” Finally returning to the state in his later years, he transformed his identity from urbane sophisticate to “the painter from Maine.” But while Maine has played a clear and defining role in Hartley’s art, not until now has this relationship been studied with the breadth and richness it warrants. Marsden Hartley’s Maine is the first in-depth discussion of Hartley’s complex and shifting relationship to his native state. Illustrated with works from throughout the painter’s career, it provides a nuanced understanding of Hartley’s artistic range, from the exhilarating Post-Impressionist landscapes of his early years to the late, roughly rendered paintings of Maine and its people. The absorbing essays examine Hartley’s view of Maine as a place of light and darkness whose spirit imbued his art, which encompassed buoyant coastal views, mournful mountain vistas, and portraits of Mainers. An illustrated chronology provides an overview of Hartley’s life, juxtaposing major personal incidents with concurrent events in Maine’s history. For Hartley, who was strongly influenced by such artists as Paul Cézanne, Winslow Homer, and Albert Pinkham Ryder, Maine was an enduring source of inspiration, one powerfully intertwined with his past, his cultural milieu, and his desire to create a regional expression of American modernism.

Spiritual Citizenship In Unruly Visions Gayatri Gopinath brings queer studies to bear on investigations of diaspora and visuality, tracing the interrelation of affect, archive, region, and aesthetics through an examination of a wide range of contemporary queer visual culture. Spanning film, fine art, poetry, and photography, these cultural forms—which Gopinath conceptualizes as aesthetic practices of queer diaspora—reveal the intimacies of seemingly disparate histories of (post)colonial dwelling and displacement and are a product of diasporic trajectories. Countering standard formulations of diaspora that inevitably foreground the nation-state, as well as familiar formulations of queerness that ignore regional gender and sexual formations, she stages unexpected encounters between works by South Asian, Middle Eastern, African, Australian, and Latinx artists such as Tracey Moffatt, Akram Zaatari, and Allan deSouza. Gopinath shows how their art functions as regional queer archives that express alternative understandings of time, space, and relationality. The queer optics produced by these visual practices creates South-to-South, region-to-region, and diaspora-to-region cartographies that profoundly challenge disciplinary and area studies rubrics. Gopinath thereby provides new critical perspectives on settler colonialism, empire, military occupation, racialization, and diasporic dislocation as they indelibly mark both bodies and landscapes.
Dark Matter "In this wonderfully bold and speculative anthology of writings, artists and critics offer a highly persuasive set of argument and pleas for imaginative, socially responsible, and socially responsive public art. This book will prove as valuable to art and cultural historians and critics as it will be to public policy makers, students and a diverse public audience." --Moira Roth, Mills College.

Escape the Overcode X93; Truth is concrete" collects 100 strategies by artists, activists and theorists, mapping the broad field of engaged art and artistic activism today. Additional essays focus on the philosophy, structures and modalities behind the many fights to make this world a better place.

Imagination without Borders Poised on the edge of the United States and at the center of a wider Caribbean world, today's Miami is marketed as an international tourist hub that embraces gender and sexual difference. As Julio Capo Jr. shows in this fascinating history, Miami's transnational connections reveal that the city has been a queer borderland for over a century. In chronicling Miami's queer past from its 1896 founding through 1940, Capo shows the multifaceted ways gender and sexual renegades made the city their own. Drawing from a multilingual archive, Capo unearths the forgotten history of "fairyland," a marketing term crafted by boosters that held multiple meanings for different groups of people. In viewing Miami as a contested colonial space, he turns our attention to migrants and immigrants, tourism, and trade to and from the Caribbean--particularly the Bahamas, Cuba, and Haiti--to expand the geographic and methodological parameters of urban and queer history. Recovering the world of Miami’s old saloons, brothels, immigration checkpoints, borders, nightclubs, bars, and cruising sites, Capo makes clear how critical gender and sexual transgression is to understanding the city and the broader region in all its fullness.

Stray In Stereotype confronts the importance of cultural stereotypes in shaping the ethics and reach of global literature. Mrinalini Chakravorty focuses on the seductive force and explanatory power of stereotypes in multiple South Asian contexts, whether depicting hunger, crowdedness, filth, slums, death, migrant flight, terror, or outsourcing. She argues that such commonplaces are crucial to defining cultural identity in contemporary literature and shows how the stereotype’s ambivalent nature exposes the crises of liberal development in South Asia. In Stereotype considers the influential work of Salman Rushdie, Aravind Adiga, Michael Ondaatje, Monica Ali, Mohsin Hamid, and Chetan Bhagat, among others, to illustrate how stereotypes about South Asia provide insight into the material and psychic investments of contemporary imaginative texts: the colonial novel, the transnational film, and the international best-seller. Probing circumstances that range from the independence of the Indian subcontinent to poverty tourism, civil war, migration, domestic labor, and terrorist radicalism, Chakravorty builds an interpretive lens for reading literary representations of cultural and global difference. In the process, she also reevaluates the fascination with transnational novels and films that manufacture global differences by staging intersubjective encounters between cultures through stereotypes.

The Machine God Winner of the Caribbean Studies Association's 2016 Barbara T. Christian Award Tourists flock to the Caribbean
for its beaches and spread more than just blankets and dollars. Indeed tourism has overly affected the culture there. Resisting Paradise explores the import of both tourism and diaspora in shaping Caribbean identity. It examines Caribbean writers and others who confront the region’s overdependence on the tourist industry and the many ways that tourism continues the legacy of colonialism. Angelique V. Nixon interrogates the relationship between culture and sex within the production of “paradise” and investigates the ways in which Caribbean writers, artists, and activists respond to and powerfully resist this production. Forms of resistance include critiquing exploitation, challenging dominant historical narratives, exposing tourism’s influence on cultural and sexual identity in the Caribbean and its diaspora, and offering alternative models of tourism and travel. Resisting Paradise places emphasis on the Caribbean people and its diasporic subjects as travelers and as cultural workers contributing to alternate and defiant understandings of tourism in the region. Through a unique multidisciplinary approach to comparative literary analysis, interviews, and participant observation, Nixon analyzes the ways Caribbean cultural producers are taking control of representation. While focused mainly on the Anglophone Caribbean, the study covers a range of territories including Antigua, the Bahamas, Grenada, Haiti, Jamaica, as well as Trinidad and Tobago, to deliver a potent critique.

Tactical Biopolitics In the wake of the 1959 Cuban Revolution, a key state ideology developed: racism was a systemic cultural issue that ceased to exist after the Revolution, and any racism that did persist was a result of contained cases of individual prejudice perpetuated by US influence. Even after the state officially pronounced the end of racism within its borders, social inequalities tied to racism, sexism, and homophobia endured, and, during the economic liberalization of the 1990s, widespread economic disparities began to reemerge. Cuban Underground Hip Hop focuses on a group of self-described antiracist, revolutionary youth who initiated a social movement (1996–2006) to educate and fight against these inequalities through the use of arts-based political activism intended to spur debate and enact social change. Their “revolution” was manifest in altering individual and collective consciousness by critiquing nearly all aspects of social and economic life tied to colonial legacies. Using over a decade of research and interviews with those directly involved, Tanya L. Saunders traces the history of the movement from its inception and the national and international debates that it spawned to the exodus of these activists/artists from Cuba and the creative vacuum they left behind. Shedding light on identity politics, race, sexuality, and gender in Cuba and the Americas, Cuban Underground Hip Hop is a valuable case study of a social movement that is a part of Cuba’s longer historical process of decolonization.

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