

Sara Ahmed Wordpress

A history of legal emotions in William Blackstone’s England and their relationship to justice William Blackstone’s masterpiece. Commentaries on the Laws of England (1765–1769), famously took the “ungodly jumble” of English law and transformed it into an elegant and easily transportable four-volume summary. Soon after publication, the work became an international monument not only to English law, but to universal English concepts of justice and what Blackstone called “the immutable laws of good and evil.” Most legal historians regard the Commentaries as a brilliant application of Enlightenment reasoning to English legal history. Loving Justice contends that Blackstone’s work extends beyond making sense of English law to invoke emotions such as desire, disgust, sadness, embarrassment, terror, tenderness, and happiness. By enlisting an affective aesthetics to represent English law as just, Blackstone created an evocative poetics of justice across the Western world. In doing so, he encouraged readers to feel as much as reason their way to justice. Ultimately, Temple argues that the Commentaries offers a complex map of our affective relationship to juridical culture, one that illuminates both individual and communal understandings of our search for justice, and a crucial part of our understanding of ourselves today.

A bold exploration of the relationship between emotions and politics, through case studies on international terrorism, asylum, migration, reconciliation and reparations. Develops a theory of how emotions work and their effects on our daily lives. Since the #MeToo hashtag went viral in 2017, the movement has burgeoned across social media, moving beyond Twitter and into living rooms and courtrooms. It has spread unevenly across the globe, with some countries and societies more impacted than others, and interacted with existing feminist movements, struggles, and resistances. This interdisciplinary handbook identifies thematic and theoretical areas that require attention and interrogation, inviting the reader to make connections between the ways in which the #MeToo movement has panned out in different parts of the world, seeing it in the context of the many feminist and gendered struggles already in place, as well as the solidarities with similar movements across countries and cultures. With contributions from gender experts spanning a wide range of disciplines including political science, history, sociology, law, literature, and philosophy, this groundbreaking book will have contemporary relevance for scholars, feminists, gender researchers, and policy-makers across the globe.

Examines how student protest against structural inequalities on campus pushes academic institutions to reckon with their legacy built on slavery and stolen Indigenous lands Using campus social justice movements as an entry point, Leigh Patel shows how the struggles in higher education often directly challenged the tension between narratives of education as a pathway to improvement and the structural reality of settler colonialism that creates and protects wealth for a select few. Through original research and interviews with activists and organizers from Black Lives Matter, The Black Panther party, the Student Nonviolent Coordinating Committee, the Combahee River Collective, and the Young Lords, Patel argues that the struggle on campuses reflect a starting point for higher education to confront settler strategies. She reveals how blurring the histories of slavery and Indigenous removal only traps us in history and perpetuates race, class, and gender inequalities. By acknowledging and challenging settler colonialism, Patel outlines the importance of understanding the relationship between the struggle and study and how this understanding is vital for societal improvement.

Provides a contemporary response to such landmark volumes as All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave and This Bridge Called My Back. More than thirty years have passed since the publication of All the Women are White, All the Blacks are Men, But Some of Us are Brave. Given the growth of women’s and gender studies in the last thirty-plus years, this updated and responsive collection expands upon this transformation of consciousness through multiracial feminist perspectives. The contributors here reflect on transnational issues as diverse as intimate partner violence, the prison industrial complex, social media, inclusive pedagogies, transgender identities, and (post) digital futures. This volume provides scholars, activists, and students with critical tools that can help them decenter whiteness and other power structures while repositioning marginalized groups at the center of analysis. Janel Hobson is Associate Professor of Women’s, Gender, and Sexuality Studies at the University at Albany, State University of New York. She is the author of Body as Evidence: Mediating Race, Globalizing Gender, also published by SUNY Press.

Imperial Leather

Queer Tracks: Subversive Strategies in Rock and Pop Music

Decolonizing Theory, Practicing Solidarity

Impossible Desires

Gaga Feminism

Centuries of Racial Framing and Counter-Framing

Orientations, Objects, Others

New theory of relationship between feminism and postmodernism, using close readings of literature, film, ethics.

Continuing the work she began in The Promise of Happiness and Willful Subjects by taking up a single word and following its historical, intellectual, and political significance, Sara Ahmed explores how use operates as an organizing concept, technology of control, and tool for diversity work.

Bringing together classic and new writings of the trailblazing feminist theorist Chandra Talpade Mohanty, *Feminism without Borders* addresses some of the most pressing and complex issues facing contemporary feminism. Forging vital links between daily life and collective action and between theory and pedagogy, Mohanty has been at the vanguard of Third World and international feminist thought and activism for nearly two decades. This collection highlights the concerns running throughout her pioneering work: the politics of difference and solidarity, decolonizing and democratizing feminist practice, the crossing of borders, and the relation of feminist knowledge and scholarship to organizing and social movements. Mohanty offers here a sustained critique of globalization and urges a reorientation of transnational feminist practice toward anticapitalist struggles. *Feminism without Borders* opens with Mohanty’s influential critique of western feminism (“Under Western Eyes”) and closes with a reconsideration of that piece based on her latest thinking regarding the ways that gender matters in the racial, class, and national formations of globalization. In between these essays, Mohanty meditates on the lives of women workers at different ends of the global assembly line (in India, the United Kingdom, and the United States); feminist writing on experience, identity, and community; dominant conceptions of multiculturalism and citizenship; and the corporatization of the North American academy. She considers the evolution of interdisciplinary programs like Women’s Studies and Race and Ethnic Studies; pedagogies of accommodation and dissent; and transnational women’s movements for grassroots ecological solutions and consumer, health, and reproductive rights. Mohanty’s probing and provocative analyses of key concepts in feminist thought—“home,” “sisterhood,” “experience,” “community”—lead the way toward a feminism without borders, a feminism fully engaged with the realities of a transnational world.

START-UP NATION addresses the trillion dollar question: How is it that Israel—a country of 7.1 million, only 60 years old, surrounded by enemies, in a constant state of war since its founding, with no natural resources-- produces more start-up companies than large, peaceful, and stable nations like Japan, China, India, Korea, Canada and the UK? With the savvy of foreign policy insiders, Senor and Singer examine the lessons of the country’s adversity-driven culture, which flattens hierarchy and elevates informality-- all backed up by government policies focused on innovation. In a world where economies as diverse as Ireland, Singapore and Dubai have tried to re-create the “Israel effect,” there are entrepreneurial lessons well worth noting. As America reboots its own economy and can-do spirit, there’s never been a better time to look at this remarkable and resilient nation for some impressive, surprising clues.

This book interrogates why feminist memories matter. Feminist Afterlives explores how the images, ideas and feelings of past liberation struggles become freshly available and transmissible. In doing so, Red Chidgey examines how popular feminist memories travel as digital and material resources across protest, heritage, media, commercial and governmental sites, and in connection with the concerns and conditions of the present. Central case studies track repeated invocations to militant suffragettes and the We Can Do It! post-feminist icon over time and space. Assembling interviews, archival research and ethnographic accounts with provocative examples drawn from postfeminist media culture, a UNESCO heritage bid, protest at the London 2012 Olympic Games, and activist remembrance in zines and blogs, this is a broad-ranging study of ‘restless’ feminist pasts – both real and imagined. Richly researched and argued, this volume offers an original framework of ‘assemblage memory’ and sets out a new research agenda for the intersections between everyday activism, protest, and memory practices.

Queer Diasporas and South Asian Public Cultures

No Study Without Struggle

An Ethnography

Loving Justice

At Home in the Metropole

The Promise of Happiness

Asexualities

*Hundreds of years of ridicule, persecution, erasure, misunderstanding, and institutionalization could put anyone in a bad mood. Killjoy invites you into her castle for a queer exorcism and celebration of the past. Lesbian feminist histories can have a haunting effect on the present. This book explores the making and experience of Killjoy’s Kastle, an immersive walk-through installation and performance artwork (by Allyson Mitchell and Deirdre Logue). Inspired by Evangelical Christian hell houses, the exhibition has been staged in three cities so far – Toronto, London, and Los Angeles – engaging thousands in interactive encounters with the spirits that haunt feminist and queer history. Where traditional hell houses set out to scare and convert, Killjoy’s Kastle cheekily aims to provoke and parody. Inside Killjoy’s Kastle extends and reflects on the theoretical and political legacies of the installation in chapters by queer and feminist scholars and in vignettes by participating artists. The many colourful photos in the book also bring the kastle to life, offering an important visual context.*

*Moving, incisive, and enduringly relevant writings by the African-American poet and feminist include her thoughts on the radical implications of self-care and living with cancer as well as essays on racism, lesbian culture, and political activism. This exciting collection of work from leading feminist scholars including Elspeth Probyn, Penelope Deutscher and Chantal Nadeau engages with and extends the growing feminist literature on lived and imagined embodiment and argues for consideration of the skin as a site where bodies take form – already written upon but open to endless re-inscription. Individual chapters consider such issues as the significance of piercing, tattooing and tanning, the assault of self harm upon the skin, the relation between body painting and the land among the indigenous people of Australia and the cultural economy of fur in Canada. Pierced, mutilated and marked, mortified and glorified, scarred by disease and stretched and enveloping the skin of another in pregnancy, skin is seen here as both a boundary and a point of connection – the place where one touches and is touched by others; both the most private of experiences and the most public marker of a raced, sexed and national history.*

*Reimagines the field of queer studies by asking “How do we do queer theory?” Imagining Queer Methods showcases the methodological renaissance unfolding in queer scholarship. This volume brings together emerging and esteemed researchers from all corners of the academy who are defining new directions for the field. From critical race studies, history, journalism, lesbian feminist studies, literature, media studies, and performance studies to anthropology, education, psychology, sociology, and urban planning, this impressive interdisciplinary collection covers topics such as humanistic approaches to reading, theorizing, and interpreting, as well as scientific appeals to measurement, modeling, sampling, and statistics. By bringing together these diverse voices into an unprecedented single volume, Amin Ghaziani and Matt Brim inspire us with innovative ways of thinking about methods and methodologies in queer studies.*

*A roadmap to sex and gender for the twenty-first century, Using Lady Gaga as a symbol for a new kind of feminism Why are so many women single, so many men resisting marriage, and so many gays and lesbians having babies? In Gaga Feminism: Sex, Gender, and the End of Normal, J. Jack Halberstam answers these questions while attempting to make sense of the tectonic cultural shifts that have transformed gender and sexual politics in the last few decades. This colorful landscape is populated by symbols and phenomena as varied as pregnant men, late-life lesbians, SpongeBob SquarePants, and queer families. So how do we understand the dissonance between these real lived experiences and the heteronormative narratives that dominate popular media? We can embrace the chaos! With equal parts edge and wit, Halberstam reveals how these symbolic ruptures open a critical space to embrace new ways of conceptualizing sex, love, and marriage. Using Lady Gaga as a symbol for a new era, Halberstam deftly unpacks what the pop superstar symbolizes, to whom and why. The result is a provocative manifesto of creative mayhem, a roadmap to sex and gender for the twenty-first century, that holds Lady Gaga as an exemplar of a new kind of feminism that privileges gender and sexual fluidity. Part handbook, part guidebook, and part sex manual, Gaga Feminism is the first book to take seriously the collapse of heterosexuality and find signposts in the wreckage to a new and different way of doing sex and gender.*

*Queer Phenomenology Feminist Theory and Postmodernism Fashioning Postfeminism*

*The Routledge Handbook of the Politics of the #MeToo Movement*

*Gender-Based Violence in Latin American and Iberian Cinemas*

*The Affect Theory Reader*

*Feminist and Queer Perspectives*

In *Living a Feminist Life* Sara Ahmed shows how feminist theory is generated from everyday life and the ordinary experiences of being a feminist at home and at work. Building on legacies of feminist of color scholarship in particular, Ahmed offers a poetic and personal meditation on how feminists become estranged from worlds they critique—often by naming and calling attention to problems—and how feminists learn about worlds from their efforts to transform them. Ahmed also provides her most sustained commentary on the figure of the feminist killjoy introduced in her earlier work while showing how feminists create inventive solutions—such as forming support systems—to survive the shattering experiences of facing the walls of racism and sexism. The killjoy survival kit and killjoy manifesto, with which the book concludes, supply practical tools for how to live a feminist life, thereby strengthening the ties between the inventive creation of feminist theory and living a life that sustains it.

What do we know of masculinities in non-patriarchal societies? Indigenous peoples of the Americas and beyond come from traditions of gender equity, complementarity, and the sacred feminine, concepts that were unimaginable and shocking to Euro-western peoples at contact. “Indigenous Men and Masculinities”, edited by Kim Anderson and Robert Alexander Innes, brings together prominent thinkers to explore the meaning of masculinities and being a man within such traditions, further examining the colonial disruption and imposition of patriarchy on Indigenous men. Building on Indigenous knowledge systems, Indigenous feminism, and queer theory, the sixteen essays by scholars and activists from Canada, the U.S., and New Zealand open pathways for the nascent field of Indigenous masculinities. The authors explore subjects of representation through art and literature, as well as Indigenous masculinities in sport, prisons, and gangs. “Indigenous Men and Masculinities” highlights voices of Indigenous male writers, traditional knowledge keepers, ex-gang members, war veterans, fathers, youth, two-spirited people, and Indigenous men working to end violence against women. It offers a refreshing vision toward equitable societies that celebrate healthy and diverse masculinities.

The Promise of Happiness is a provocative cultural critique of the imperative to be happy. It asks what follows when we make our desires and even our own happiness conditional on the happiness of others: “I just want you to be happy”; “I’m happy if you’re happy.” Combining philosophy and feminist cultural studies, Sara Ahmed reveals the affective and moral work performed by the “happiness duty,” the expectation that we will be made happy by taking part in that which is deemed good, and that by being happy ourselves, we will make others happy. Ahmed maintains that happiness is a promise that directs us toward certain life choices and away from others. Happiness is promised to those willing to live their lives in the right way. Ahmed draws on the intellectual history of happiness, from classical accounts of ethics as the good life, through seventeenth-century writings on affect and the passions, eighteenth-century debates on virtue and education, and nineteenth-century utilitarianism. She engages with feminist, antiracist, and queer critics who have shown how happiness is used to justify social oppression, and how challenging oppression causes unhappiness. Reading novels and films including Mrs. Dalloway, The Well of Loneliness, Bend It Like Beckham, and Children of Men, Ahmed considers the plight of the figures who challenge and are challenged by the attribution of happiness to particular objects or social ideals: the feminist Killjoy, the unhappy queer, the angry black woman, and the melancholic migrant. Through her readings she raises critical questions about the moral order imposed by the injunction to be happy.

Homing the Metropole presents a new approach to diasporic fiction that reorients postcolonial readings of migration away from processes of displacement and rupture towards those of placement and homemaking. While notions of home have frequently been associated with essentialist understandings of nation and race, an uncritical investment in tropes of homelessness can prove equally hegemonic. By synthesising postcolonial and intersectional feminist theory, this work establishes the migrant domestic space as a central location of resistance, countering notions of the private sphere as static, uncreative and apolitical. Through close readings of fiction emerging from the African, Caribbean and South Asian diasporas, it reassesses our conception of home in light of contemporary realities of globalisation and forced migration, providing a valuable critique of the celebration of unfixed subject positions that has been a central tenet of postcolonial studies.

This special double issue of TSO goes beyond the simplistic dichotomy between an exclusionary transphobic feminism and an inclusive trans-affirming feminism. Exploring the ways in which trans issues are addressed within feminist and women’s organizations and social movements around the world, contributors ask how trans, genderqueer, and nonbinary issues are related to feminist movements today, what kind of work is currently undertaken in the name of trans/feminism, what new paradigms and visions are emerging, and what questions still need to be taken up. Central to this special issue is the recognition that trans/feminist politics cannot restrict itself to the domain of gender alone. This issue features numerous shorter works that represent the diversity of trans/feminist practices and problematics and, in addition to original research articles, includes theory, reports, manifestos, opinion pieces, reviews, and creative/artistic productions, as well as republished key documents of trans/feminist history and international scholarship. Contributors: Miriam Abelson, Sara Ahmed, Aitzole Araneta, Alexandre Baril, Marie-Hélène/Sam Bourcier, micha cárdenas, Daniel Chávez, Jeanne Córdova, Pedro J. DiPietro, Lucía Esgaña, A. Finn Enke, Karine Espineira, Sandra Fernández, Simon D. Fisher, Tania Hammidi, Christoph Hanssmann, Emma Louise Heaney, Hailey Kaas, Cael Keegan, Faris Khan, Yana Kirey-Sitnikova, Terence Kumpf, Riki Lane, Helen Hok-Sze Leung, Claudia Sofia Garriga López, Tommi Avicollì Mecca, L. Leigh Ann van der Merwe, Scott Morgenson, Marcio Jose Ornat, Ruin S. M. Pae, José Quiroga, Naomi Scheman, Joseli Maria Silva, reese simpkins, Miriam Solá, Sandy Stone, Stefania Voli, Rinaldo Walcott, Lori Watson, Cristan Williams, Shana Ye, Asli Zengin

The Crises of Multiculturalism

Everyday World- Making: Toward an Understanding of Affect and Mothering

Ecologies, Economies, Technologies

And Other Essays

On Violence and On Violence Against Women

Confronting Settler Colonialism in Higher Education

Are All the Women Still White?

*What is so radical about not having sex? To answer this question, this collection of essays explores the feminist and queer politics of asexuality. Asexuality is predominantly understood as an orientation describing people who do not experience sexual attraction. In this multidisciplinary volume, the authors expand this definition of asexuality to account for the complexities of gender, race, disability, and medical discourse. Together, these essays challenge the ways in which we imagine gender and sexuality in relation to desire and sexual practice. Asexualities provides a critical reevaluation of even the most radical queer theorizations of sexuality. Going beyond a call for acceptance of asexuality as a legitimate and valid sexual orientation, the authors offer a critical examination of many of the most fundamental ways in which we categorize and index sexualities, desires, bodies, and practices. As the first book-length collection of critical essays ever produced on the topic of asexuality, this book serves as a foundational text in a growing field of study. It also aims to reshape the directions of feminist and queer studies, and to radically alter popular conceptions of sex and desire. Including units addressing theories of asexual orientation; the politics of asexuality; asexuality in media culture; masculinity and asexuality; health, disability, and medicalization; and asexual literary theory, Asexualities will be of interest to scholars and students in sexuality, gender, sociology, cultural studies, disability studies, and media culture.*

*Across the West, something called multiculturalism is in crisis. Regarded as the failed experiment of liberal elites, commentators and politicians compete to denounce its corrosive legacies; parallel communities threatening social cohesion, enemies within cultivated by irresponsible cultural relativism, mediaeval practices subverting national ‘ways of life’ and universal values. This important new book challenges this familiar narrative of the rise and fall of multiculturalism by challenging the existence of a coherent era of ‘multiculturalism’ in the first place. The authors argue that what we are witnessing is not so much a rejection of multiculturalism as a projection of neoliberal anxieties onto the social realities of lived multicultural. Nested in an established post-racial consensus, new forms of racism draw powerfully on liberalism and questions of ‘values’, and unsettle received ideas about racism and the ‘far right’ in Europe. In combining theory with a reading of recent controversies concerning headscarves, cartoons, minarets and burkas, Lentin and Tilly trace a transnational crisis that travels and is made to travel, and where rejecting multiculturalism is central to laundering increasingly acceptable forms of racism.*

*In this groundbreaking work, Sara Ahmed demonstrates how queer studies can put phenomenology to productive use. Focusing on the “orientation” aspect of “sexual orientation” and the “orient” in “orientalism,” Ahmed examines what it means for bodies to be situated in space and time. Bodies take shape as they move through the world directing themselves toward or away from objects and others. Being “orientated” means feeling at home, knowing where one stands, or having certain objects within reach. Orientations affect what is proximate to the body or what can be reached. A queer phenomenology, Ahmed contends, reveals how social relations are arranged spatially, how queerness disrupts and reorders these relations by not following the accepted paths, and how a politics of disorientation puts other objects within reach, those that might, at first glance, seem away. Ahmed proposes that a queer phenomenology might investigate not only how the concept of orientation is informed by phenomenology but also the orientation of phenomenology itself. Thus she reflects on the significance of the objects that appear—and those that do not—as signs of orientation in classic phenomenological texts such as Husserl’s ideas. In developing a queer model of orientations, she challenges a range of phenomenological texts—by Husserl, Heidegger, Merleau-Ponty, and Fanon—with insights drawn from queer studies, feminist theory, critical race theory, Marxism, and psychoanalysis. Queer Phenomenology points queer theory in bold new directions.*

*A blazingly insightful, provocative study of violence against women from the peerless feminist critic. Why has violence, and especially violence against women, become so much more prominent and visible across the world? To explore this question, Jacqueline Rose tracks the multiple forms of today’s violence – historic and intimate, public and private – as they spread throughout our social fabric, offering a new, provocative account of violence in our time. From trans rights and #MeToo to the sexual harassment of migrant women, from the trial of Oscar Pistorius to domestic violence in lockdown, from the writing of Roxanne Gay to Hisham Mitar and Han Kang, she casts her net wide. What obscene pleasure in violence do so many male leaders of the Western world unleash in their supporters? Is violence always gendered and if so, always in the same way? What is required of the human mind when it grants itself permission to do violence? On Violence and On Violence Against Women is a timely and urgent agitation against injustice, a challenge to radical feminism and a meaningful call to action.*

*By bringing queer theory to bear on ideas of diaspora, Gayatri Gopinath produces both a more compelling queer theory and a more nuanced understanding of diaspora. Focusing on queer female diasporic subjectivity, Gopinath develops a theory of diaspora apart from the logic of blood, authenticity, and patrilineal descent that she argues invariably forms the core of conventional formulations. She examines South Asian diasporic literature, film, and music in order to suggest alternative ways of conceptualizing community and collectivity across disparate geographic locations. Her agile readings challenge nationalist ideologies by bringing to light that which has been rendered illegible or impossible within diaspora: the impure, inauthentic, and nonreproductive. Gopinath juxtaposes diverse texts to indicate the range of oppositional practices, subjectivities, and visions of collectivity that fall outside not only mainstream narratives of diaspora, colonialism, and nationalism but also most projects of liberal feminism and gay and lesbian politics and theory. She considers British Asian music of the 1990s alongside alternative media and cultural practices. Among the fictional works she discusses are V. S. Naipaul’s classic novel *A House for Mr. Biswas*, Ismat Chughtai’s short story “*The Quilt*,” Monica Ali’s *Brick Lane*, Shyam Selvadurai’s *Funny Boy*, and Shani Mootoo’s *Cereus Blooms at Night*. Analyzing films including *Deepa Mehta’s* controversial *Fire* and *Mira Nair’s* *Monsoon Wedding*, she pays particular attention to how South Asian diasporic feminist filmmakers have reworked Bollywood’s strategies of queer representation and to what is lost or gained in this process of translation. Gopinath’s readings are dazzling, and her theoretical framework transformative and far-reaching.*

*Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*

*Racism in a Neoliberal Age*

*Dangerous Brown Men*

*Queer Alternatives*

*Legal Emotions in William Blackstone’s England*

*Dyke Ghosts, Feminist Monsters, and Other Lesbian Hauntings*

*Cultural Politics of Emotion*

*In Complaint! Sara Ahmed examines what we can learn about power from those who complain about abuses of power. Drawing on oral and written testimonies from academics and students who have made complaints about harassment, bullying, and unequal working conditions at universities, Ahmed explores the gap between what is supposed to happen when complaints are made and what actually happens. To make complaints within institutions is to learn how they work and for whom they work: complaint as feminist pedagogy. Ahmed explores how complaints are made behind closed doors and how doors are often closed on those who complain. To open these doors—to get complaints through, keep them going, or keep them alive—Ahmed emphasizes, requires forming new kinds of collectives. This book offers a systematic analysis of the methods used to stop complaints and a powerful and poetic meditation on what complaint can be used to do. Following a long lineage of Black feminist and feminist of color critiques of the university, Ahmed delivers a timely consideration of how institutional change becomes possible and why it is necessary.*

*This cross-disciplinary collection considers the intersection of affect and mothering, with the aim of expanding both the experiential and theoretical frameworks that guide our understanding of mothering and of theories of affect. It brings together creative, reflective, poetic, and theoretical pieces to question, challenge, and re-conceptualize mothering through the lens of affect, and affect through the lens of mothering. The collection also aims to explore less examined mothering experiences such as failure, disgust, and ambivalence in order to challenge normative paradigms and narratives surrounding mothers and mothering. The authors in this collection demonstrate the theoretical and practical possibilities opened up by a simultaneous consideration of affect and mothering, thereby broadening our understanding of the complexities and nuances of the always changing experiences of world-making.*

*This book enters a new liminal space between the LGBTQ and denominational Christian communities. It simultaneously explores how those who identify as queer can find a home in church and how those leading welcoming, or indeed unwelcoming, congregations can better serve both communities. The primary argument is that queer inclusion must not merely mean an assimilation into existing heteronormative respectability and approval. Chapters are written by a diverse collection of Asian, Latin American, and U.S. theologians, religious studies scholars and activists. Each of them writes from their own social context to address the notion of LGBTQ alternative orthodoxies and praxes pertaining to God, the saints, failure of the church, queer eschatologies, and erotic economies. Engaging with issues that are not only faced by those in the theological academy, but also by clergy and congregants, the book addresses those impacted by a history of Christian hostility and violence who have become suspicious of attempts at “acceptance.” It also sets out an encouragement for queer theologians and clergy think deeply about how they form communities where queer perspectives are proactively included. This is a forward-looking and positive vision of a more inclusive theology and ecclesiology. It will, therefore, appeal to scholars of Queer Theology and Religious Studies as well as practitioners seeking a fresh perspective on church and the LGBTQ community.*

*Set against the background of a ‘general crisis’ that is environmental, political and social, this book examines a series of specific intersections between architecture and feminisms, understood in the plural. The collected essays and projects that make up the book follow transversal trajectories that criss-cross between digital economies and technologies, exploring specific cases and positions in relation to the themes of the archive, control, work and milieu. This collective intellectual labour can be located amidst a worldwide depletion of material resources, a hollowing out of political power and the degradation of constructed and natural environments. Feminist positions suggest ways of ethically coping with a world that is becoming increasingly unstable and contested. The many voices gathered here are united by the task of putting critical concepts and feminist design tools to use in order to offer experimental approaches to the creation of a more habitable world. Drawing inspiration from the active archives of feminist precursors, existing and re-imagined, and by way of a re-engagement in the histories, theories and projected futures of critical feminist projects, the book presents a collection of twenty-three essays and eight projects, with the aim of taking stock of our current condition and re-engaging in our precarious environment-worlds.*

*A collection of essays on affect theory, by groundbreaking scholars in the field.*

*The White Racial Frame*

*Direct Action*

*Domestic Intersections in Contemporary Migration Fiction*

*Exploiting Sex, Violence and Feminism in the ‘War on Terror’*

*Inside Killjoy’s Kastle*

*Rethinking Race, Expanding Feminisms*

*From the influential work of Los Bros Hernandez; in Love & Rockets, to comic strips and political cartoons, to traditional superheroes made nontraditional by means of racial and sexual identity (e.g., Miles Morales/Spider-Man), comics have become a vibrant medium to express Latino identity and culture. Indeed, Latino fiction and nonfiction narratives are rapidly proliferating in graphic media as diverse and varied in form and content as is the love & Latino culture today. Graphic Borders presents the most thorough exploration of comics by and about Latinos currently available. Thirteen essays and one interview by eminent and rising scholars of comics bring to life this exciting graphic genre that conveys the distinctive and wide-ranging experiences of Latinos in the United States. The contributors’ exhilarating excavations delve into the following areas: comics created by Latinos that push the boundaries of genre conventions; Latino comic book author-artists who complicate issues of race and gender through their careful reconfigurations of the body; comic strips; Latino superheroes in mainstream comics; and the complex ways that Latino superheroes are created and consumed within larger popular cultural trends. Taken as a whole, the book unveils the resplendent riches of comics by and about Latinos and proves that there are no limits to the ways in which Latinos can be represented and imagined in the world of comics.*

*Women in Lagos, Nigeria, practice a spectacularly feminine form of black beauty. From cascading hair extensions to immaculate makeup to high heels, their style permeates both day-to-day life and media representations of women not only in the swath of Africa but across an increasingly globalized world. Simidele Dosekun’s interviews and critical analysis consider the female subjectivities these women are performing and desiring. She finds that the women embody the postfeminist idea that their unapologetically immaculate beauty signals—but also constitutes—feminine power. As empowered global consumers and media citizens, the women deny any need to critique their culture or to take part in feminism’s collective political struggle. Throughout, Dosekun unearths evocative details around the practical challenges to attaining their style, examines the gap between how others view these women and how they view themselves, and engages with ideas about postfeminist self-fashioning and subjectivity across cultures and class. Intellectually provocative and rich with theory, Fashioning Postfeminism reveals why women choose to live, embody, and even suffer for a fascinating performative culture.*

*Habeas Viscus focuses attention on the centrality of race to notions of the human. Alexander G. Wehlye develops a theory of “racializing assemblages,” taking race as a set of sociopolitical processes that discipline humanity into full humans, not-quite-humans, and nonhumans. This disciplining, while not biological per se, frequently depends on anchoring political hierarchies in human flesh. The work of the black feminist scholars Hortense Spillers and Sylvia Wynter is vital to Wehlye’s argument. Particularly significant are their contributions to the intellectual project of black studies vis-à-vis racialization and the category of the human in western modernity. Wynter and Spillers configure black studies as an endeavor to disrupt the governing conception of humanity as synonymous with white, western man. Wehlye posits black feminist theories of modern humanity as useful correctives to the “bare life and biopolitics discourse” exemplified by the works of Giorgio Agamben and Michel Foucault, which, Wehlye contends, vastly underestimate the conceptual and political significance of race in constructions of the human. Habeas Viscus reveals the pressing need to make the insights of black studies and black feminism foundational to the study of modern humanity.*

*Imperial Leather chronicles the dangerous liaisons between gender, race and class that shaped British imperialism and its bloody dismantling. Spanning the century between Victorian Britain and the current struggle for power in South Africa, the book takes up the complex relationships between race and sexuality, fetishism and money, gender and violence, domesticity and the imperial market, and the gendering of nationalism within the zones of imperial and anti-imperial power.*

*Why is the public presentation of the war on terror suffused with sexualised racism? What does this tell us about ideas of gender, sexuality, religious, and political identity and the role of the state in the Western powers? Can we diffuse inter-ethnic conflicts and change the way the West pursues its security agenda by understanding the role of sexualised racism in the war on terror? In asking such questions, Gargi Bhattacharya considers how the concepts of imperialism, feminism, terror and security can be applied, in order to build on the influential debates about the sexualized character of colonialism. She examines the way in which western imperial violence has been associated with the rhetoric of rights and democracy – a project of bombing for freedom that has called into question the validity of western conceptions of democracy, rights and feminism. Such rhetoric has given rise to actions that go beyond simply protecting western interests or securing access to scarce resources and appear to be more instrumental reason. The articulations of racism that appear with the war on terror are animated by fears and sexual fantasies inexplicable by rational interest alone. There can be no resolution to this seemingly endless conflict without understanding the highly sexualised racism that animates it. Such an understanding threatens to pierce the heart of imperial relations, revealing their intense contradictions and uncovering attempts to normalise violent expropriation.*

*Race, Gender, and Sexuality in the Colonial Contest*

*Differences that Matter*

*The Story of Israel’s Economic Miracle*

*Imagining Queer Methods*

*Otherwise Worlds*

*Habeas Viscus*

*Feminist Afterlives*

*Complaint!Duke University Press*

*Queer Tracks describes motifs in popular music that deviate from heterosexual orientation, the binary gender system and fixed identities. This exciting cutting-edge work deals with the key concepts of current gender politics and queer theory in rock and pop music, including irony, parody, camp, mask/masquerade,*

mimesis/mimicry, cyborg, transsexuality, and dildo. Based on a constructivist concept of gender, Leibetseder asks: 'Which queer-feminist strategies are used in rock and pop music?' 'How do they function?' 'Where do they occur?' Leibetseder's methodological process is to discover subversive strategies in queer theory, which are also used in rock and pop music, without assuming that these tactics were first invented in theory. Furthermore, this book explains where exactly the subversiveness is situated in those strategies and in popular music. With the help of a new kind of knowledge transfer the author combines sociological and cultural theories with practical examples of rock and pop music. The subversive character of these queer motifs is shown in the work of contemporary popular musicians and is at the same time related to classical discourses of the humanities. *Queer Tracks* is a revised translation of *Queere Tracks*. *Subversive Strategien in Rock- und Popmusik*, originally published in German.

In this book Joe Feagin extends the systemic racism framework in previous Routledge books by developing an innovative concept, the white racial frame. Now four centuries-old, this white racial frame encompasses not only the stereotyping, bigotry, and racist ideology emphasized in other theories of "race," but also the visual images, array of emotions, sounds of accented language, interlinking interpretations and narratives, and inclinations to discriminate that are still central to the frame's everyday operations. Deeply imbedded in American minds and institutions, this white racial frame has for centuries functioned as a broad worldview, one essential to the routine legitimation, scripting, and maintenance of systemic racism in the United States. Here Feagin examines how and why this white racial frame emerged in North America, how and why it has evolved socially over time, which racial groups are framed within it, how it has operated in the past and in the present for both white Americans and Americans of color, and how the latter have long responded with strategies of resistance that include enduring counter-frames. In this new edition, Feagin has included much new interview material and other data from recent research studies on framing issues related to white, black, Latino, and Asian Americans, and on society generally. The book also includes a new discussion of the impact of the white frame on popular culture, including on movies, video games, and television programs as well as a discussion of the white racial frame's significant impacts on public policymaking, immigration, the environment, health care, and crime and imprisonment issues.

*Gender-Based Violence in Latin American and Iberian Cinemas* rethinks the intersection between violence and its gendered representation. This is a groundbreaking contribution to the international debate on the cinematic construction of gender-based violence. With essays from diverse cultural backgrounds and institutions, this collection analyzes a wide range of films across Latin America and the Iberian Peninsula. The volume makes use of varied perspectives including feminist, postcolonial, and queer theory to consider such issues as the visual configuration of power and inequality, the objectification and the invisibilization of women's and LGBTQ subjects' resistance, the role of female film-makers in transforming hegemonic accounts of violence, and the subversion of common tropes of gendered violence. This will be of significance for students and scholars in Latin American and Iberian studies, as well as in film studies, cultural studies, and gender and queer studies.

The contributors to *Otherwise Worlds* investigate the complex relationships between settler colonialism and anti-Blackness to explore the political possibilities that emerge from such inquiries. Pointing out that presumptions of solidarity, antagonism, or incommensurability between Black and Native communities are insufficient to understand the relationships between the groups, the volume's scholars, artists, and activists look to articulate new modes of living and organizing in the service of creating new futures. Among other topics, they examine the ontological status of Blackness and Indigeneity, possible forms of relationality between Black and Native communities, perspectives on Black and Indigenous sociality, and freeing the flesh from the constraints of violence and settler colonialism. Throughout the volume's essays, art, and interviews, the contributors carefully attend to alternative kinds of relationships between Black and Native communities that can lead toward liberation. In so doing, they critically point to the importance of Black and Indigenous conversations for formulating otherwise worlds. Contributors Maile Arvin, Marcus Briggs-Cloud, J. Kameron Carter, Ashon Crawley, Denise Ferreira da Silva, Chris Finley, Hotvkuce Harjo, Sandra Harvey, Chad B. Infante, Tiffany Lethabo King, Jenell Navarro, Lindsay Nixon, Kimberly Robertson, Jared Sexton, Andrea Smith, Cedric Sunray, Se'mana Thompson, Frank B. Wilderson

*Assemblage Memory* in *Activist Times*

*Start-up Nation*

*Against Settler Colonialism and Anti-Blackness*

*Sex, Gender, and the End of Normal*

*Spectacular Femininity and Transnational Culture*

*Indigenous Men and Masculinities*

*Thinking Through the Skin*

A radical anthropologist studies the global justice movement.

*Living a Feminist Life*

*On the Uses of Use*

*Feminism without Borders*

*Complaint!*

*Unlocking Orthodoxies for Inclusive Theologies*

*A Burst of Light*

*Trans/Feminisms*