



Q U E  
E R

Edited by David J. Getsy

Documents of Contemporary Art

niv Acosta//Ron Athey//Natalie Clifford Barney//  
Roland Barthes//Nayland Blake//Zach Blas//Gregg  
Bordowitz//Leigh Bowery//AA Bronson//Kaucyila  
Brooke//A.K. Burns//Giuseppe Campuzano//Jean  
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Barbara DeGenevieve//Dyke Action Machine!//  
Elmgreen & Dragset//Rotimi Fani-Kayode//fierce  
pussy//Simon Fujiwara//Richard Fung//Malik Gaines//  
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Hughes//Roberto Jacoby//Derek Jarman//Isaac  
Julien//Mahmoud Khaled//Zoe Leonard//Lesbian  
Avengers//Ma Liuming//María Llopis//Catherine  
Lord//Renate Lorenz//Charles Ludlam//Nithin  
Manayath//Allyson Mitchell//Carlos Motta//Carrie  
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Catherine Opie//Hanh Thi Pham//Paul B. Preciado//  
Queer Technologies//Karol Radziszewski//Ridykeulous  
(Nicole Eisenman & A.L. Steiner)//Marlon T. Riggs//  
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Akram Zaatari//Sergio Zvallos

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## Documents of Contemporary Art

In recent decades artists have progressively expanded the boundaries of art as they have sought to engage with an increasingly pluralistic environment. Teaching, curating and understanding of art and visual culture are likewise no longer grounded in traditional aesthetics but centred on significant ideas, topics and themes ranging from the everyday to the uncanny, the psychoanalytical to the political.

The Documents of Contemporary Art series emerges from this context. Each volume focuses on a specific subject or body of writing that has been of key influence in contemporary art internationally. Edited and introduced by a scholar, artist, critic or curator, each of these source books provides access to a plurality of voices and perspectives defining a significant theme or tendency.

For over a century the Whitechapel Gallery has offered a public platform for art and ideas. In the same spirit, each guest editor represents a distinct yet diverse approach – rather than one institutional position or school of thought – and has conceived each volume to address not only a professional audience but all interested readers.

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movement will be  
FEARLESSNESS,  
AUDACiTY and  
REVOLUTiON**

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Outlaw sensibilities, self-made kinships, chosen lineages, utopic futurity, exilic commitment, and rage at institutions that police the borders of the normal – these are among the attitudes that make up ‘queer’ in its contemporary usage. The activist stance of ‘queer’ was developed as a mode of resistance to the oppression and erasure of sexual minorities. Importantly, however, it was concurrently posited as a rejection of assimilationism proposed by many in gay and lesbian communities who aspired to be just ‘normal’. Since its formulation in the crucible of the AIDS crisis in the 1980s, ‘queer’ has an ongoing political and cultural currency that continues to prove catalytic to artists and thinkers. It signals a defiance to the mainstream and an embrace of difference, uniqueness and self-determination. Still contentious today in LGBTI politics and culture, the defining trait of ‘queer’ is its rejection of attempts to enforce (or value) normalcy. Within artistic practice, queer tactics and attitudes have energized artists who create work that flouts ‘common’ sense, that makes the private public and political, and that brashly embraces disruption as a tactic.

While the appropriation of the term ‘queer’ coalesced in the 1980s, many had long understood the urgency of such anti-assimilationism before it became a slogan. It is an attitude of defiance that has arisen again and again in response to the operations of power that police difference and that exile the otherwise. My own awareness of this stance emerged before I knew it had a name (or a coalition). The first stirrings of my identification with it were tied up with an infatuation I had as a teenager with a book by Jean Cocteau. In the days before internet book stores, there was more of a reliance on chance encounters. I would travel to the small city near the town where I grew up and spend hours in one of its few used book stores. My favourite was the Paperback Shack in Binghamton, New York, with its tiny warren of floor-to-ceiling shelves packed with pulp fiction, random textbooks and discarded literature. One day, I found a copy of City Lights’ reprint of the infamous *White Book*, written anonymously by Cocteau. I’ll have to admit it was his sinewy and lingering line drawings that led me to bury it in the pile of books I bought that day, but reading it was transformative. Bound up with conflicted emotions and erotics, the book nevertheless offered a sense of possibility amidst the neglect, silence and prejudice that marked mainstream media’s accounts of queer lives in the 1980s.

In particular, it was the final words that stuck with me and, indeed, became something of a guiding principle as I turned to queer activism and scholarship in

the following years. The main character concludes his tale with the lines ‘But I will not agree to be tolerated. This damages my love of love and of liberty.’ This, to me, remains the core of queer defiance. Difference should be difficult. It should not simply be grudgingly admitted and sidelined, nor should the aim be for it to disappear in some fantasy of an expanded and more inclusive ‘normal’. To be intolerable is to demand that the normal, the natural and the common be challenged. To do this is not to demand inclusion, but rather to refuse to accept any operations of exclusion and erasure that make up the normal and posit compulsory sameness. Of course, I included Cocteau’s words in this book. How could I not?<sup>1</sup> But, more importantly, these lines articulate a key theme running throughout this book and characteristic of the many different artists included in it. The aim is not to be admitted to the normal but to question its categorical centrality and the clandestine ways in which it is relentlessly enforced. All the artists included in this book have been, in different degrees and at different moments, deemed intolerable for the beliefs they demanded be witnessed.

Perhaps the best way to understand the stance that self-nominates as queer is to see that it is, fundamentally, *adjectival*. It does not stand alone. Rather, it attaches itself to nouns, wilfully perverting that to which it is appended. It is a tactical modification – this name ‘queer’ – that invokes relations of power and propriety in its inversion of them. That is, its utterance brings with it two operations. First, it appropriates and affects the thing that it now describes (a queer *what?*). Second, this attachment of ‘queer’ to a noun necessarily cites the standards and assumptions against which it is posed (the presumed ‘normal’ that it abandons).

To deploy ‘queer’ as a slur is to activate an apparatus of aspersion. The thing nominated as ‘queer’ is now looked at awry and with invasive suspicion. As well, the presumption that there is an already agreed upon ‘normal’ becomes reinvested as a silent authority through this calling out of its deviation. This speech act is performative in the strict sense. It inexorably alters the person or thing by proposing the mere possibility of its difference and divergence.<sup>2</sup> This was its historical power as an allegation throughout the twentieth century, and it was used to imply abnormality, outsidership and difference. To nominate something as suspicious, as unlike or as inauthentic is to produce an effect – regardless of the facts. That thing or person is, henceforth, actually suspicious, unlike and inauthentic in the eyes of witnesses to that slur.<sup>3</sup> Evidence is sought by others to confirm their newly stirred doubts. From this point on, that person, thing, text or image is, indeed, now inspected in detail for the degrees to which it achieves or fails to achieve the normal. The driving fear is that difference remains invisible and uncontrolled. This is the reason that, historically, the defences activated by the targets of this allegation so often turn aggressive or compulsive in their



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repudiations. These are responses to the real and powerful semantic violence enacted upon those branded as (or merely rumoured to be) 'queer.'

Beginning in the 1980s (in particular, in English-speaking countries such as the United States and the United Kingdom), the negative speech act was appropriated by those it had been used to defame. It became the basis of a broad-scale cultural and political movement and was embraced as a badge of honour. The idea of aspiring to be normal (and hence invisible) was rejected, and 'queer' became a self-declaration and a political stance. Such an insolent and collective embrace of queer and anti-assimilationist activist tactics allowed for an address to power's workings, highlighting the policing of normalcy through self-exiling oneself from it. It is no surprise that this strategy emerged at the moment when 'silence equalled death'. Governments' inaction over the AIDS crisis and the wilful suppression of it in the media as something private, not public, demanded a reaction that was relentless and loud in its declaration of presence and its refusal to have difference erased.

These activists understood that to declare oneself 'queer' is no less of a speech act. It is a recognition that the fear of the un-normal is also a source of power. Such a defiant self-nomination disarms those who seek to use it to shame and silence. The adjectival mechanism of queer is turned outward to focus not on the covertness of difference but, more politically and polemically, to call out and to target the camouflaged workings of power and normativity. Similarly, for those who embrace this stance, the experience of seeing an object, a text or an act as queer produces not suspicion but affection. Once the performative force of queer is taken on with pride and insubordination, the veneer of enforced normalcy cracks. Sites of resistance, resilience, dissent and immoderation appear everywhere as possibilities for rebellion, for connection and for solidarity. Queer artists are exemplary of this. They see the experience of difference and dissent as replete with capacity, and they make visible the otherwise as a means of valuing it. The 'otherwise' is my term for those endless positions of apartness from which queer stances are posited. It is a term that positively signals alterity as a site from which to re-view the presumed normal. The 'otherwise', that is, is what queer attitudes and activism seek to defend, proclaim and propagate. Queer artists' work is tied up not just with the important work of political defiance and critique, but also with visualizing and inhabiting otherwise.

While 'queer' draws its politics and affective force from the history of non-normative, gay, lesbian and bisexual communities, it is not equivalent to these categories nor is it an identity. Rather, it offers a strategic undercutting of the stability of identity and of the dispensation of power that shadows the assignment of categories and taxonomies. Indeed, it was developed as a primarily public stance and a political attitude from which cultural authority could be disputed.

As a recognizable queer politics coalesced, aesthetics were central. Because of the adjectival apparatus and performativity of 'queer', it is fundamentally about *appearance*, in many senses.<sup>4</sup> That is, how does something look *and* what are the conditions under which it *appears* in the cultural field? Consequently, when activists began to fight the governmental policies of disinformation and wilful neglect during the first years of the AIDS crisis, visual strategies were central. The 'politics of visibility' demanded representation and accountability, and they opposed the enforcement of normalcy through radically performed presence. Agitprop, street performance and guerilla art were developed as counter-tactics to invisibility and silence. It's also important to remember that, before the 1980s, such defiant declarations of difference also characterized earlier movements, but the AIDS crisis demanded, globally, a response that was *visible* and collective in higher degrees. In that same decade, the 'in-your-face' tactics and the focused rage were further expanded as a means to argue more broadly and unapologetically for sexual self-determination, for alternate kinships, and for difference to be a site from which to speak to power and with power. On the heels of these activist developments, academics began taking the anti-assimilationist stance of 'queer' and its refusal of the stability of categories as prompts to theorize cultural authority differently. In this manner, a widespread scholarly movement emerged in the late 1980s and 1990s that, as well, fed into artistic practice.

Artists who identify their practices as queer today call forth utopian and dystopian alternatives to the ordinary, adopt outlaw stances, embrace criminality and opacity, and forge unprecedented kinships, relationships, loves and communities. Much of the energy of these practices derives from the experience of oppression and prejudice against those whose sexualities or genders do not fit. In response, strategies for surviving and flourishing have emerged as the primary character of queer cultural production in the twenty-first century, and this unapologetic demand for self-definition is a reason that queer artistic practices have re-emerged so forcefully in the past few years.

This book collects a range of artists' deployment of the adjectival disruption of 'queer'. It catalogues how the concept can be used as a site of political and institutional critique, as a framework to develop new families and histories, as a spur to action, and as a basis from which to declare inassimilable difference. I made the decision early on that this volume needed to break in one respect with the conventions of the 'Documents of Contemporary Art' series and focus almost exclusively on artists' own voices. With a few small exceptions in the first section, this is a collection of those who speak from the perspective of being makers. I have left to one side the many theoretical texts from the discipline of queer studies. Were this an anthology on queer scholarship or criticism, many other

writers would find a place here. The theorists and historians have been avoided in order to give more space to artists' own formulations of 'queer'. (However, a selection of important texts from both these categories can be found in the bibliography.) Similarly, the many art writers who themselves have queer practices have not been included in order to make more room for the over seventy-five artists whose voices are collected in this book. While there are many queer artists who have been written about by others eloquently and engagingly, I have chosen not to make the book a collection of third-person accounts of queer art, preferring instead first-person accounts of artistic practice and motivating ideas. I looked for texts that offered ways into artists' thinking about queer practices. I wanted to showcase how artists engaged in dialogue with others about negotiating difference and collectivity. Ultimately, my hope was to assemble voices that could prove useful, inspirational or catalytic to others who, themselves, are working to articulate queer positions. That is, rather than a book of queer theory for artists, this is a book of artists' queer tactics and infectious concepts.

This book series is unillustrated, so the words had to operate for themselves. For this reason, a number of engaging and inspiring artists without their own writing practices were not included. Similarly, artists who draw on queer experience as a resource but do not foreground it as central to their art's message or mission were also not included in this book that takes confrontational anti-assimilationism as an organizing principle. Nevertheless, the literature on artists' negotiation of queer politics and theory is rich, and it became clear to me how varied and useful it could be instead to present a wide range of queer artists from across the globe who, each in their own way, declared that they were present, inassimilable, intolerable and committed. This is a book about artists speaking rather than being spoken for, and I hope readers will take this into account when considering its range.

A central aim of mine was to provide an expanded account of the global manifestations of queer artistic practice throughout the historical trajectory offered in this book. It is my hope that it will introduce new artists to readers already familiar with the art history of these decades, and some texts are here translated into English for the first time. In these endeavours, I have been aided by many historians and critics from around the world who offered advice and suggestions, and I am grateful for the generosity of the many who helped this collection come into focus.

With regard to the geographic range represented in this book, it is important to remember that the activist anti-assimilationist stance that emerged in the US and Britain had neither the same currency nor the same horizon of possibilities in other parts of the world. So, we see very different ways of enacting and propagating queerness in Latin America and Asia during the 1980s and 90s, for

instance. It would be an error to see such practices as less activist or engaged than their American contemporaries with whom the idea of queer art has often been singularly associated. In these other political, religious and national contexts, the articulation of queerness and the declaration of difference operated in complex and varied ways that only sometimes resembled those of English-speaking nations. Artists' engagements with sexuality and alternate modes of kinship in Latin America, Asia, Eastern Europe and Africa could not be disentangled from issues that, in the US, were less present: political revolution, dictatorial regimes, the interdependence of national identity and religion, postcolonial attitudes toward the English-speaking world, and class consciousness. For this reason, the ways that some artists have spoken about queer stances may, at first, seem oblique compared to the 'in your face' stereotype of American art of the 1980s and 1990s. It is important to remember, however, the context of those utterances and the bravery it took to make them.

Another challenge faced in putting this book together was the ways in which gender nonconformity has operated for many as the sign for queer. The historical reasons for this are too complex to discuss here, but a consistent and widespread way of representing and self-representing otherwise sexualities has been to hybridize or transgress ascribed genders. At base, one explanation for this is that all non-heterosexual sexual identities trouble gender. It is this fact that many assimilationist modes of gay and lesbian politics would have us ignore in their seeking to be 'just' normal. Indeed, as Susan Stryker has eloquently written in her text included in this volume, the adoption of transgender by LGB rights movements has had the insidious effect of implying that all gender trouble can be located in the addition of the 'T'. Not only does this desexualize all transfolk, but it also fuels the fantasy that the content of the 'L', the 'G' and the 'B' merely involve the reshuffling of intimacies among conventional, binary genders.<sup>5</sup> Such efforts by assimilationist movements seek to manage the much more complex history of the interrelations between what we now call transgender and queer. Throughout the twentieth century (and before), the complex history of gender non-conformity and transformational genders and bodies has been appropriated as gay and lesbian history – even as gender rebellion has been caricatured and transfolk erased in that history. It was for these reasons that a distinct transgender politics emerged in both activism and scholarship as a response to such misappropriations of trans experience.<sup>6</sup> To be blunt: trans does not equal queer, and it is problematic to subsume the concerns of one into the other. That said, there are many who find it generative to identify with both positions.

In collecting the texts for this book, I could neither simply include trans artists and texts (thus replaying the queer appropriation of trans) nor could I wholesale exclude artists for whom it was gender, rather than sexuality, that was

the primary category of analysis. So, readers will note the presence of some artists who might be understood to represent queerness through cross-gender identification (such as Ma Liuming) as well as those who draw on transgender politics and experience as resources for opposing normativity with regard to both sexuality and gender. It was important to the global ambitions of this book to not exclude such positions. The presence of this range of texts in this book is both historically appropriate to the multiple and interwoven histories of trans and queer in different locations and, I hope, contentious in the ways that they disrupt any misconception of a unitary narrative of queer.

Undoubtedly, there is a different story to be told about trans politics and experience in contemporary art, and I believe this book should be followed by a volume on 'trans'. For this collection, however, I hope that the presence of voices that engage both with trans and queer positions will remind readers of the complexities of these histories, the importance of distinguishing between the politics of gender and of sexuality, and – most of all – the ways in which the force of critique is enhanced when their politics are understood to be both distinct and mutually reinforcing.<sup>7</sup>

With the intention of staging such debates and confluences among the global, the political and the gendered, I put this book together as my ideal textbook for a studio seminar for artists. The texts included are meant to offer a diverse and contentious set of attitudes and politics in order to spark new ideas. By definition, there can be no singular 'queer art', nor is there only one way to work queerly. I have sought to encode this proliferative potential in the selection of texts that make the particularity of the artist's perspective central. In making the selections for this book, I had four main aspirations. First, to foreground artists' voices. Second, to gesture to the longer history (and current vitality) of anti-assimilationist and other queer tactics before and after the production of queer as an activist and academic category in the 1980s and 1990s. Third, to explore the variety of more recent twenty-first century practices that embrace queer stances, and, fourth, to extend the global conversation about queer practices. As a consequence of these priorities, there are some 'usual suspects' that do not appear in these pages, and some readers will no doubt generate lists of important artists who have not been included. At the same time, I believe I have put together a selection in which there are many new voices in the conversation from different parts of the globe, showing a wider network of artists that have not yet had significant presences in existing accounts.

The first section, 'Recognizing Backward', seeks to complicate the assumption that queer tactics simply began in the 1980s. While the usage of the term 'queer' and its anti-assimilationist stance became consolidated out of the activism of that decade, they drew on many years of earlier practices that inform them. For

this reason, I have included a very small number of early and mid twentieth-century texts to indicate this longer history, focusing on often-cited figures such as Jean Genet, Natalie Clifford Barney, Charles Ludlam or Jack Smith. The activism of the 1980s and onward has continued to look back to such individual voices in their formulation of a queer praxis, and I have included these earlier texts to signal the longer history of defiance that extends beyond the chronological range of this book. This section also addresses these earlier histories by incorporating some of the very few writings by non-artists such as Nithin Manayath and Roland Barthes, the latter concisely articulating the paradoxes of toleration that were increasingly apparent even before the anti-assimilationist activism of the 1980s. His observations continue to be relevant today, and could well be applied to current debates about homonormativity (as in Section IV). Beyond these forebears and sources, this section also includes texts by artists who have actively constructed their own lineages as a means to propel their own work, critique and activism. In addition to examples of artists who engage specifically with these forebears (Bordowitz on Ludlam, Julien on Hughes, Oiticica on Smith), I have also included artists who remake earlier traditions as their own (Fani-Kayode on Yoruba art, Sillman on Abstract Expressionism) and artists who directly engage with their own histories and art histories. Cumulatively, this section speaks to the longer running practice in queer culture (stretching back centuries) in which the past has been scoured for evidence of existence and models for futurity.

The next section, 'Public Rage', focuses on the emotionally-charged tactics of insubordination in which the presumed boundaries between the public and the private are refused. Not only is anger embraced as a source of strength, but also its public display is adopted because of its disruptive force. Neutrality and objectivity become targets of affectual critique as a means of revealing how the suppression of emotion has been used as a strategy for denying that differences matter. This section foregrounds the responses to the AIDS crisis in the 1980s and 1990s but also expands out to other tactics of focused anger that constitute queer practice's truculent public address.

'Queer Worlding, Defiant Flourishing' brings together a heterogeneous collection of voices of those who seek to establish new ways of living and loving. These texts embrace utopic futurity, current anti-assimilationist practices, alternate families, rogue kinships and the production of communities based on particularity rather than sameness. Emphasizing art since 2000, this section also seeks to understand the production of queer spaces and queer events. It charts how the activist ethics and epistemological tactics of 'queer' manifest in current artistic practice. Importantly, this section also demonstrates how queer artistic stances have a wide range of resources and aims. Queer art is sometimes very much about sex and desire, and this is reflected in clusters of texts about the

embrace of unauthorized desires (as with the group of writings on parents by Hughes, Olesen, Shah, and Fujiwara) or that examine the production of pornography (DeGenevieve, Community Action Center). Other texts are about self-made kinships and new familial units (Toxic Titties, Llopís, Gilbert & George, Elmgreen & Dragset, Mitchell) or the revolutionary importance of love (Roysdon, Hayes). Living queerly is a political act, and this section examines the different ways in which doing so has been imagined and realized.

'Against Homonormativity' brings together texts that speak against assimilationist and homogenizing views of LGBTI communities. Importantly, queer stances are often oppositional within such communities, and their tactics are directed against the subordination of difference and variability in mainstream (or, rather, *tolerable*) accounts of LGBTI politics and life. The same reliance on the power of normativity – that was once an object of critique – often re-emerges in mainstream gay rights movements (especially for those unmarked by other intersectional positions of struggle). That is, a singular LGBTI politics often proves ignorant to other modes of difference such as race, region, language, class and genders. Included are texts that speak directly to these issues, including some by authors that may be more familiar to some readers as theorists (notably, the filmmaker and scholar Susan Stryker or Paul B. Preciado, whose narrative of making a video is included in this book). Also included are texts by artists who have long set themselves against homogenizing narratives (Athey, Opie and Davis), and younger artists attacking the suppression or appropriation of differences by homonormativity (Tsang, Acosta and Radziszewski). All in all, this final section makes the case for resisting a singular understanding of queer and demands that its critical stance be renewed and re-engaged for future practices.

Definitionally, there is no one set of politics, way of speaking or mode of practice that characterizes all of these texts, and the selection has intentionally posed internal debates and contentious divergences. Due to context, history and sometimes proclivity of the authors, there is language and terminology within these covers that some may find objectionable or counterproductive. In keeping with the historical debates, I have not excluded texts that contain elements that I personally find problematic (such as the sexism that occurs in such texts as Jack Smith's or the transphobia that sometimes bubbles beneath the surface of others). I have only included such conflicted texts when I think the overall contribution to the volume outweighed such sentiments and when I thought that the historical context of the text bore out (sadly) that such prejudicial views were common in the discourse of that time. At the same time, I have balanced the attitudes of some of these earlier texts with later interventions that take to task such issues as misogyny, transphobia and racism so that the book, as a

whole, represents those historical debates and their progression while at the same time speaking clearly to the critique of prejudice.

In offering this volume, I realize that I have risked domesticating queer practices in my efforts to relay them. At every step, I was faced with the difficulty of doing justice to the radical and glorious particularities of individual queer practices while nevertheless trying to make sense of them as a whole. Art's engagements with politics and with worlding are this book's themes, and I hope it leaves the reader with no happily settled sense of what 'queer' is. Rather, I hope it spurs questions, imperatives, urges and aims that hover around the capacity to make strange, to bracket normalcy, and to demand the ability to reject, to self-determine and to simply depart from.

- 1 I was further emboldened to do this once I saw that its importance has also been registered in other compilations of queer themes in art, as with Christopher Reed's *Art and Homosexuality* (Oxford: Oxford University Press, 2011) 139.
- 2 For further writing on the performativity of queer, see E. Patrick Johnson, "'Quare' Studies, or (Almost) Everything I Know About Queer Studies I Learned from my Grandmother', in E. Patrick Johnson and Mae G. Henderson, eds, *Black Queer Studies: A Critical Anthology* (Durham, North Carolina: Duke University Press, 2005) 124–57; Eve Kosofsky Sedgwick, *Tendencies* (Durham, North Carolina: Duke University Press, 1993); and *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, North Carolina: Duke University Press, 2003).
- 3 For a methodological primer on the ways in which threats (founded or unfounded) produce affects and effects, see Brian Massumi, 'The Future Birth of the Affective Fact: The Political Ontology of Threat', in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory Seigworth (Durham, North Carolina: Duke University Press, 2010) 52–70.
- 4 I discuss these issues in more detail in an interview published as David J. Getsy, 'Appearing Differently: Abstraction's Transgender and Queer Capacities', interview by William J. Simmons, in Christiane Erharter, Dietmar Schwärzler, Ruby Sircar, Hans Scheirl, eds, *Pink Labour on Golden Streets. Queer Art Practices* (Berlin: Sternberg Press, 2015) 38–55.
- 5 See also Susan Stryker, 'Why the T in LGBT is Here to Stay', *Salon.com* (2007), [http://www.salon.com/2007/10/11/transgender\\_2/](http://www.salon.com/2007/10/11/transgender_2/) and 'Transgender Studies: Queer Theory's Evil Twin', *GLQ* 10, no. 2 (2004) 212–15.
- 6 It is important to remember that trans theoretical positions emerged concurrently with queer ones in the 1980s, most notably in the important 1987 text by Sandy Stone, 'The Empire Strikes Back: A Posttranssexual Manifesto', revised and expanded in Susan Stryker and Stephen Whittle, eds, *The Transgender Studies Reader* (New York and London: Routledge, 2006) 221–35. For further reading on the appropriation of trans by queer theory, see Viviane K. Namaste, 'Tragic Misreadings: Queer Theory's Erasure of Transgender Subjectivity', in Brett Beemyn and Mickey Eliason, eds, *Queer Studies: A Lesbian, Gay, Bisexual and Transgender Anthology* (New York: New York University Press, 1996) 183–203; 'The Use and Abuse of Queer Tropes: Metaphor and

Catachresis in Queer Theory and Politics', *Social Semiotics*, vol. 9, no. 2 (1999) 213–34; *Invisible Lives: The Erasure of Transsexual and Transgendered People* (Chicago: University of Chicago Press, 2000); and Jay Prosser, *Second Skins: The Body Narratives of Transsexuality* (New York: Columbia University Press, 1998).

- 7 For more on the wider historical context, historiographic issues and theoretical concerns see Susan Stryker, *Transgender History* (Berkeley, California: Seal Press, 2008); J. Jack Halberstam, *Female Masculinity* (Durham, North Carolina: Duke University Press, 1998), *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005), *The Queer Art of Failure* (Durham, North Carolina: Duke University Press, 2011); Gayle Salamon, *Assuming a Body: Transgender and the Rhetorics of Materiality* (New York: Columbia University Press, 2010); and, with regard to the history of art, David J. Getsy, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender* (New Haven and London: Yale University Press, 2015).