

## E Academy Lockedinlace

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### COHEN PERKINS

*Why I Hate Abercrombie & Fitch* Duke University Press

*A Taste for Brown Sugar* boldly takes on representations of black women's sexuality in the porn industry. It is based on Mireille Miller-Young's extensive archival research and her interviews with dozens of women who have worked in the adult entertainment industry since the 1980s. The women share their thoughts about desire and eroticism, black women's sexuality and representation, and ambition and the need to make ends meet. Miller-Young documents their interventions into the complicated history of black women's sexuality, looking at individual choices, however small—a costume, a gesture, an improvised line—as small acts of resistance, of what she calls "illicit eroticism." Building on the work of other black feminist theorists, and contributing to the field of sex work studies, she seeks to expand discussion of black women's sexuality to include their eroticism and desires, as well as their participation and representation in the adult entertainment industry. Miller-Young wants the voices of black women sex workers heard, and the decisions they make, albeit often within material and industrial constraints, recognized as their own.

**Black Queer Diaspora** NYU Press

*The Queer Limit of Black Memory: Black Lesbian Literature and Irresolution* identifies a new archive of Black women's literature that has heretofore been on the margins of literary scholarship and African diaspora cultural criticism. It argues that Black lesbian texts celebrate both the strategies of resistance used by queer Black subjects and the spaces for grieving the loss of queer Black subjects that dominant histories of the African diasporas often forget. Matt Richardson has

gathered an understudied archive of texts by LaShonda Barnett, S. Diane Adamz-Bogus, Dionne Brand, Sharon Bridgforth, Laurinda D. Brown, Jewelle Gomez, Jackie Kay, and Cherry Muhanji in order to relocate the queerness of Black diasporic vernacular traditions, including drag or gender performance, blues, jazz, and West African spiritual and religious practices. Richardson argues that the vernacular includes queer epistemologies, or methods for accessing and exploring the realities of Black queer experience that other alternative archives and spaces of commemoration do not explore. *The Queer Limit of Black Memory* brings together several theorists whose work is vital within Black studies--Fred Moten, Saidiya Hartman, Hortense Spillers, Frantz Fanon, and Orlando Patterson--in service of queer readings of Black subjectivity.

*King Football* University of Wisconsin Press

The ethnographic methods that anthropologists first developed to study other cultures—fieldwork, participant observation, dialogue—are now being adapted for a broad array of applications, such as business, conflict resolution and demobilization, wildlife conservation, education, and biomedicine. In *Transforming Ethnographic Knowledge*, anthropologists trace the changes they have seen in ethnography as a method and as an intellectual approach, and they offer examples of ethnography's role in social change and its capacity to transform its practitioners. Senior scholars Mary Catherine Bateson, Sidney Mintz, and J. Lorand Matory look back at how thinking ethnographically shaped both their work and their lives, and George Marcus suggests that the methods for teaching and training anthropologists need rethinking and updating. The second part of the volume features anthropologists working in sectors where ethnography is finding or claiming new relevance: Kamari Maxine Clarke looks at ethnographers' involvement (or non-involvement) in military conflict, Csilla Kalocsai employs ethnographic tools to understand the dynamics of corporate management, Rebecca Hardin and Melissa Remis take their own anthropological training

into rainforests where wildlife conservation and research meet changing subsistence practices and gendered politics of social difference, and Marcia Inhorn shows how the interests in mobility and diasporic connection that characterize a new generation of ethnographic work also apply to medical technologies, as those mediate fertility and relate to social status in the Middle East.

*The World Turned* NYU Press

This collection features the fierce, spellbinding poetry, lyrics, essays, and performance texts of Assotto Saint--one of the most important voices in the renaissance of black gay writing--winner of the 1991 Lambda Literary Award for *The Road Before Us: 100 Gay Black Poets*. "Angelic and brazen".--Jewelle Gomez.

*A Taste for Brown Sugar* Createspace Independent Publishing Platform

In *The Black Body in Ecstasy*, Jennifer C. Nash rewrites black feminism's theory of representation. Her analysis moves beyond black feminism's preoccupation with injury and recovery to consider how racial fictions can create a space of agency and even pleasure for black female subjects. Nash's innovative readings of hardcore pornographic films from the 1970s and 1980s develop a new method of analyzing racialized pornography that focuses on black women's pleasures in blackness: delights in toying with and subverting blackness, moments of racialized excitement, deliberate enactments of hyperbolic blackness, and humorous performances of blackness that poke fun at the fantastical project of race. Drawing on feminist and queer theory, critical race theory, and media studies, Nash creates a new black feminist interpretative practice, one attentive to the messy contradictions—between delight and discomfort, between desire and degradation—at the heart of black pleasures.

*Adventures in Petticoats* Harrington Park Press

Winner of the 2015 LGBT Studies Award presented by the Lambda Literary Foundation Unearths

connections between homoeroticism, cannibalism, and cultures of consumption in the context of American literature and US slave culture that has largely been ignored until now. Scholars of US and transatlantic slavery have largely ignored or dismissed accusations that Black Americans were cannibalized. Vincent Woodard takes the enslaved person's claims of human consumption seriously, focusing on both the literal starvation of the slave and the tropes of cannibalism on the part of the slaveholder, and further draws attention to the ways in which Blacks experienced their consumption as a fundamentally homoerotic occurrence. The *Delectable Negro* explores these connections between homoeroticism, cannibalism, and cultures of consumption in the context of American literature and US slave culture. Utilizing many staples of African American literature and culture, such as the slave narratives of Olaudah Equiano, Harriet Jacobs, and Frederick Douglass, as well as other less circulated materials like James L. Smith's slave narrative, runaway slave advertisements, and numerous articles from Black newspapers published in the nineteenth century, Woodard traces the racial assumptions, political aspirations, gender codes, and philosophical frameworks that dictated both European and white American arousal towards Black males and hunger for Black male flesh. Woodard uses these texts to unpack how slaves struggled not only against social consumption, but also against endemic mechanisms of starvation and hunger designed to break them. He concludes with an examination of the controversial chain gang oral sex scene in Toni Morrison's *Beloved*, suggesting that even at the end of the twentieth and beginning of the twenty-first century, we are still at a loss for language with which to describe Black male hunger within a plantation culture of consumption.

[Chastity](#) University of Michigan Press

Reflections on the ways discriminatory hiring practices and racist ad campaigns seep into American life. Why hate Abercrombie? In a world rife with human cruelty and oppression, why waste your scorn on a popular clothing retailer? The rationale, Dwight A. McBride argues, lies in "the banality of evil," or the quiet way discriminatory hiring practices and racist ad campaigns seep into and reflect malevolent undertones in American culture. McBride maintains that issues of race and sexuality are often subtle and always messy, and his compelling new book does not offer simple answers. Instead, in a collection of essays about such diverse topics as biased marketing strategies, black gay media representations, the role of African American studies in higher education, gay personal ads, and pornography, he offers the evolving insights of one black gay male scholar. As adept at analyzing affirmative action as dissecting *Queer Eye for the Straight Guy*, McBride employs a range of academic, journalistic, and autobiographical writing styles. Each chapter speaks a version of the truth about black gay male life, African American studies, and the black community. Original and astute, *Why I Hate Abercrombie & Fitch* is a powerful vision of a rapidly changing social landscape.

[Emergence](#) Duke University Press

Western culture has long regarded black female sexuality with a strange mix of fascination and condemnation, associating it with everything from desirability, hypersexuality, and liberation to vulgarity, recklessness, and disease. Yet even as their bodies and sexualities have been the subject of countless public discourses, black women's voices have been largely marginalized in these discussions. In this groundbreaking collection, feminist scholars from across the academy come together to correct this omission—illuminating black female sexual desires marked by agency and empowerment, as well as pleasure and pain, to reveal the ways black women regulate their sexual lives. The twelve original essays in *Black Female Sexualities* reveal the diverse ways black women perceive, experience, and represent sexuality. The contributors highlight the range of tactics that black women use to express their sexual desires and identities. Yet they do not shy away from exploring the complex ways in which black women negotiate the more traumatic aspects of sexuality and grapple with the legacy of negative stereotypes. *Black Female Sexualities* takes not only an interdisciplinary approach—drawing from critical race theory, sociology, and performance studies—but also an intergenerational one, in conversation with the foremothers of black feminist studies. In addition, it explores a diverse archive of representations, covering everything from blues to hip-hop, from *Crash* to *Precious*, from Sister Souljah to Edwidge Danticat. Revealing that black female sexuality is anything but a black-and-white issue, this collection demonstrates how to appreciate a whole spectrum of subjectivities, experiences, and desires.

[Black Female Sexualities](#) Duke University Press

". . . innovative and important thinking about the various relations between feminist theory, queer

theory, and lesbian theory, as well as the possibility that liberation can be mutual rather than mutually exclusive." —Lambda Book Report When feminism meets queer theory, no introductions seem necessary. The two share common political interests—a concern for women's and gay and lesbian rights—and many of the same academic and intellectual roots. And yet, they can also seem like strangers, needing mediation, translation, clarification. This volume focuses on the encounters of feminist and queer theories, on the ways in which basic terms such as "male" and "female," "man" and "woman," "black," "white," "sex," "gender," and "sexuality" change meaning as they move from one body of theory to another. Along with essays by Judith Butler, Evelyn Hammonds, Bidy Martin, Kim Michasiw, Carole-Anne Tyler, and Elizabeth Weed, there are interviews: Judith Butler engages Rosi Braidotti and Gayle Rubin in separate revealing discussions. And there are critical exchanges: Rosi Braidotti and Trevor Hope exchange comments on his reading of her work; and Teresa de Lauretis responds to Elizabeth Grosz's review of her recent book.

[Thieving Sugar](#) Univ of North Carolina Press

In this critique of the fields of feminist theory, queer theory, and critical race theory, Sharon Holland describes how, despite decades of theoretical and political work focused on race, we are continually affected by everyday experiences of racism and attached to old patterns of racist thought.

[Black Gay Man](#) Duke University Press

The landmark book that established Robert Reid-Pharr as one of America's most exciting and challenging left intellectuals. At turns autobiographical, political, literary, erotic, and humorous, *Black Gay Man* spoils our preconceived notions of not only what it means to be black, gay and male but also what it means to be a contemporary intellectual. Both a celebration of black gay male identity as well as a powerful critique of the structures that allow for the production of that identity, *Black Gay Man* introduced the eloquent voice of Robert Reid-Pharr in cultural criticism. At once erudite and readable, the range of topics and positions taken up in *Black Gay Man* reflect the complexity of American life itself. Treating subjects as diverse as the Million Man March, interracial sex, anti-Semitism, turn of the century American intellectualism as well as literary and cultural figures ranging from Essex Hemphill and Audre Lorde to W.E.B. DuBois, Frantz Fanon and James Baldwin, *Black Gay Man* is a bold and nuanced attempt to question prevailing ideas about community, desire, politics and culture. Moving beyond critique, Reid-Pharr also pronounces upon the promises of a new America.

[Mutha' is Half a Word](#) State University of New York Press

*Ceremonies* offers provocative commentary on highly charged topics such as Robert Mapplethorpe's photographs of African-American men, feminism among men, and AIDS in the black community.

[How To Set Up An FLR](#) Richard Kasak Books

Emblematic of change and transgression, the trickster has inappropriately become the methodological tool for conservative cultural studies analysis, *Mutha' is Half a Word* strives to break that convention.

[Butch Queens Up in Pumps](#) NYU Press

The author documents the ways in which identity formation and representation within the gay Latinidad population impacts gender and cultural studies today.

[Black Sexualities](#) Duke University Press

In this special double issue of *GLQ*, queer theory meets critical race theory, transnationalism, and Third World feminisms in analyses of the Black queer diaspora. Contributors apply social science methodologies to theories born out of the humanities to produce innovative, humane, and expansive readings of on-the-ground social conditions around the world. The contributors to this issue draw on radical Black and women-of-color feminisms to examine the embodied experience of the Black queer diaspora. One contributor elaborates on the work of Black Atlantic scholarship to imagine a story of the Black Pacific experience and how shipboard life shapes the relationships formed during travel and migration. Ethnographic fieldwork among black queer citizens in postapartheid South Africa, read through the lens of a popular local radio show, illustrates the distinction between citizenship and belonging. In Trinidad, where men who have sex with men have faced particular hostility, the bonds of friendship and affection emerge as crucial tools of activism and survival in a community threatened by HIV/AIDS. Jafari S. Allen is Assistant Professor

of Anthropology and African American Studies at Yale University. He is the author of *¡Venceremos?: Sexuality, Gender and Black Self-Making in Cuba*, published by Duke University Press. Contributors: Vanessa Agard-Jones, Jafari S. Allen, Lydon K. Gill, Ana-Maurine Lara, Xavier Livermon, Matt Richardson, Omise'eke Natasha Tinsley

[Virtual Intimacies](#) Indiana University Press

Here is a revealing look into male effeminacy: why some gay men are swishy, why other gay men are more masculine, and why effeminate men arouse anger, disgust, and disdain in both gay and straight men. *Sissyphobia* explores those negative feelings that are aimed at people termed fairies, faggots, flamers, and queens; men who, as author Tim Bergling puts it, "run more toward what we could term the 'Quentin Crisp school of homosexuality.'"—Publisher description.

[Spells of a Voodoo Doll](#) Crown Publishing Group (NY)

Welcome to the City. In this place of peace and plenty, with no disease, no suffering, and no want, people find meaning in service to their gods. They know the gods were created by humans, of course. But the gods protect and provide for the people, so why wouldn't the people serve the gods? In a Utopian society, what better way to express service than through pleasure and faith? For Kheema and her seven fellow Potentials, that means entering the temple of the Sun God to undergo months of training and practice to determine which of them will be chosen as Sacrifice. On the day of the summer Solstice, the one chosen as Sacrifice must recite the entire litany from atop the temple, while enduring nonstop forced orgasms from dawn 'til dusk. For Terlyn, service means becoming part of the Garden, bound naked and asleep while worshippers help themselves to her body. Terlyn wakes in ecstasy over and over, only to fall asleep again. The experience changes her, and her relationship with her friend and lover Donvin, who visits her while she is part of the Garden. Ashi's service to the god known as the Wild entails competing with other worshippers in a forest that appears overnight to demonstrate her resilience and will, so that she might become part of a ritual involving an altar, a long row of cages, and the complete abandonment of the self. The three stories brush against each other, revealing the heart of the City, as the people of the City serve, or ask for enlightenment from, multiple gods at once.

[Sissyphobia](#) Rutgers University Press

This landmark work explores the vibrant world of football from the 1920s through the 1950s, a period in which the game became deeply embedded in American life. Though millions experienced the thrills of college and professional football firsthand during these years, many more encountered the game through their daily newspapers or the weekly *Saturday Evening Post*, on radio broadcasts, and in the newsreels and feature films shown at their local movie theaters. Asking what football meant to these millions who followed it either casually or passionately, Michael Oriard reconstructs a media-created world of football and explores its deep entanglements with a modernizing American society. Football, claims Oriard, served as an agent of "Americanization" for immigrant groups but resisted attempts at true integration and racial equality, while anxieties over the domestication and affluence of middle-class American life helped pave the way for the sport's rise in popularity during the Cold War. Underlying these threads is the story of how the print and broadcast media, in ways specific to each medium, were powerful forces in constructing the football culture we know today.

[Feminism Meets Queer Theory](#) Rutgers University Press

A collection of now classic literary work by black gay male writers.

[Transforming Ethnographic Knowledge](#) NYU Press

*Virtual Intimacies* tells the stories of gay men, including the author, who navigate social worlds in which the boundaries between real and virtual have been thoroughly confounded. Shaka McGlotten analyzes intimate connection and disconnection across an array of media sites, including mass mediated public sex scandals, online spaces, Do-It-Yourself porn, and smartphone apps in order to show the ordinary ways people challenge and rework sexuality and technology. The book frames "virtual intimacy" in terms of the mocking disapproval that looks at using technology to connect as something shameful or as a means of last resort. However, where many see a dead end, *Virtual Intimacies* argues on behalf of more extensive understandings of intimacy, thereby contributing to many feminist and queer approaches that seek to expand the scope of what counts as connection, belonging, or love. The author also highlights the creative and resilient ways that queer people build social worlds using spaces and technologies in ways they were not intended.