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JONAH DENNIS

Unexceptional Politics

U of Minnesota Press

The declaration that a
work of art is “about
sex” is often

announced to the
public as a scandal
after which there is
nothing else to say
about the work or the
artist-controversy
concludes a
conversation when
instead it should begin
a new one. Moving

beyond debates about pornography and censorship, Jennifer Doyle shows us that sex in art is as diverse as sex in everyday life: exciting, ordinary, emotional, traumatic, embarrassing, funny, even profoundly boring. *Sex Objects* examines the reception and frequent misunderstanding of highly sexualized images, words, and performances. In chapters on the “boring parts” of *Moby-Dick*, the scandals that dogged the painter Thomas Eakins, the role of women in Andy Warhol's Factory films, “bad sex” and Tracey Emin's crudely evocative line drawings, and L.A. artist Vaginal Davis's pornographic parodies of Vanessa Beecroft's performances, *Sex*

Objects challenges simplistic readings of sexualized art and instead investigates what such works can tell us about the nature of desire. In *Sex Objects*, Doyle offers a creative and original exploration of how and where art and sex connect, arguing that to proclaim a piece of art “about sex” reveals surprisingly little about the work, the artist, or the spectator. Deftly interweaving anecdotal and personal writing with critical, feminist, and queer theory, she reimagines the relationship between sex and art in order to better understand how the two meet and why it matters. Jennifer Doyle is associate professor of English at the University of California, Riverside. She is coeditor, with

Jonathan Flatley and
 Jos Esteban Muoz, of
 Pop Out: Queer Warhol.
Wars and Capital UNC
 Press Books

A novel that is a
 meditation on
 friendship, love,
 obsession, power, and
 abuse, by turns
 hyperrealist and
 phantasmagoric,
 recalling the work of
 Sade and Bataille. And
 he leaves. I'm not
 happy, I'm pretty upset
 at myself, I wasn't
 satisfied with him but I
 wouldn't have been
 any better without him.
 I sit on the couch and
 think. I'm not actually
 thinking, it's already
 been thought, I have to
 call Grampa... I need to
 hear his voice. I miss
 him. —from *Now the
 Night Begins* At the tail
 end of summer
 vacation, Gilles
 Heurtebise drifts
 between lazy

afternoons, swimming,
 cruising the shores of a
 nearby lake, and
 absentmindedly
 hooking up with old
 lovers. He has yet to
 achieve material or
 romantic stability. He is
 forty, facing a
 precarious future with
 unformed fears and
 regrets. The one thing
 that seems solid is
 Grampa, the ninety-
 year-old patriarch of a
 family Gilles has
 befriended. Gilles
 grows obsessed by the
 old man, and a strange
 sexual bond grows
 between the two.
 When the police get
 involved, and Gilles is
 witness to a murder,
 the banality of
 interhuman violence is
 brought to a
 paroxysmal climax.
 The winner of France's
 prestigious Prix Sade,
Now the Night Begins
 is a meditation on

friendship, love, power, and abuse in a world where social relations have radically disintegrated. Interwoven with swaths of Occitan, the language of troubadours and love, and by turns hyperrealist and phantasmagoric, the novel recalls Georges Bataille's dark surrealism and the unvarnished violence of Bret Easton Ellis. It proves Alain Guiraudie's status as the preeminent writer of the vulnerability underlying our contemporary malaise. "The genial perversity of Alain Guiraudie's *Now the Night Begins* is something rare and fascinatingly energized, a metaphysical and moral slapstick that points to the

arbitrariness of all authority and the fluidity of all desires. In its way, the most elegant, certainly the most hilarious brief for anarchy that anyone has written in a long time." —Gary Indiana
"Raw, sexual, and scatological, Alain Guiraudie's novel evokes Sade and Bataille." —Elisabeth Philippe

A Debtor World

Rowman & Littlefield
In *The Work of Rape*
Rana M. Jaleel argues that the redefinition of sexual violence within international law as a war crime, crime against humanity, and genocide owes a disturbing and unacknowledged debt to power and knowledge achieved from racial, imperial, and settler colonial domination. Prioritizing

critiques of racial capitalism from women of color, Indigenous, queer, trans, and Global South perspectives, Jaleel reorients how violence is socially defined and distributed through legal definitions of rape. From Cold War conflicts in Latin America, the 1990s ethnic wars in Rwanda and Yugoslavia, and the War on Terror to ongoing debates about sexual assault on college campuses, Jaleel considers how legal and social iterations of rape and the terms that define it—consent, force, coercion—are unstable indexes and abstractions of social difference that mediate racial and colonial positionalities. Jaleel traces how post-Cold War orders of global

security and governance simultaneously transform the meaning of sexualized violence, extend US empire, and disavow legacies of enslavement, Indigenous dispossession, and racialized violence within the United States. Duke University Press Scholars of Color First Book Award recipient
The Problem with Work
 Profile Books
 In Critique of Black Reason eminent critic Achille Mbembe offers a capacious genealogy of the category of Blackness—from the Atlantic slave trade to the present—to critically reevaluate history, racism, and the future of humanity. Mbembe teases out the intellectual consequences of the

reality that Europe is no longer the world's center of gravity while mapping the relations among colonialism, slavery, and contemporary financial and extractive capital. Tracing the conjunction of Blackness with the biological fiction of race, he theorizes Black reason as the collection of discourses and practices that equated Blackness with the nonhuman in order to uphold forms of oppression. Mbembe powerfully argues that this equation of Blackness with the nonhuman will serve as the template for all new forms of exclusion. With *Critique of Black Reason*, Mbembe offers nothing less than a map of the world as it has been constituted through colonialism and racial thinking

while providing the first glimpses of a more just future.

Undoing Gender MIT Press

"Video Green examines the explosion of late 1990s art produced by high-profile graduate programs that catapulted Los Angeles into the epicenter of the international art world. Probing the programs' own art-critical buzzwords, Chris Kraus asks how LA art came to be so completely divorced from the city's other realities. Radicalized beyond belief, Video Green does for contemporary art what Greil Marcus's *Lipstick Traces* did for the 20th century, mapping the persistence of peripheral culture."--
BOOK JACKET.

Polysexuality MIT Press

This is the first critical study of feminist practices of 'speaking out' in response to rape. This book argues that feminist anti-rape politics are characterised by a belief in the transformative potential of women's personal narratives of sexual violence. The political mobilisation of these narratives has been an incredibly successful strategy, but one with unresolved ethical questions and political limitations. The book explores both the successes and the unresolved questions through feminist archival materials, published narratives of sexual violence, and mass media and internet sources. It argues that that a rethinking of the role

and place of women's stories and the politics of speaking out is vital for a rethinking of feminist politics around sexual violence and key to fresh approaches to combating this violence.

Consent in the Presence of Force

Cambridge University Press

Rape Culture and Religious Studies explores how teachers and scholars in religion should respond to sexual violence and rape culture in classrooms, curriculums, and the community. The volume offers critical reflections and practical teaching strategies from leading experts working in a variety of institutional contexts and religious traditions.

Foucault and the Kamasutra University of Chicago Press
In histories of enslavement and in Black women's history, coercion looms large in any discussion of sex and sexuality. At a time when sexual violence against Black women was virtually unregulated—even normalized—a vast economy developed specifically to sell the sexual labor of Black women. In this vividly rendered book, Emily A. Owens wrestles with the question of why white men paid notoriously high prices to gain sexual access to the bodies of enslaved women to whom they already had legal and social access. Owens centers the survival strategies and intellectual labor of Black women enslaved

in New Orleans to unravel the culture of violence they endured, in which slaveholders obscured "the presence of force" with arrangements that included gifts and money. Owens's storytelling highlights that the classic formulation of rape law that requires "the presence of force" and "the absence of consent" to denote a crime was in fact a key legal fixture that packaged predation as pleasure and produced, rather than prevented, violence against Black women. Owens dramatically reorients our understanding of enslaved women's lives as well as of the nature of violence in the entire venture of racial slavery in the U.S. South. Unsettling the idea that consent is

necessarily incompatible with structural and interpersonal violence, this history shows that when sex is understood as a transaction, women are imagined as responsible for their own violation.

Video Green

Semiotext(e)

Are you teaching religious studies in the best way possible? Do you inadvertently offer simplistic understandings of religion to undergraduate students, only to then unpick them at advanced levels? This book presents case studies of teaching methods that integrate student learning, classroom experiences, and disciplinary critiques. It shows how critiques of the scholarship of religious

studies-including but not limited to the World Religions paradigm, Christian normativity, Orientalism, colonialism, race, gender, sexuality, and class-can be effectively integrated into all courses, especially at an introductory level. Integrating advanced critiques from religious studies into actual pedagogical practices, this book offers ways for scholars to rethink their courses to be more reflective of the state of the field. This is essential reading for all scholars in religious studies.

[Campus Sex, Campus Security](#) Duke

University Press

A Debtor World

contains a collection of contributions about the societal implications of private debt. The

essays comprising this volume are authored by dozens of leading U.S. and international academics who have written about debt or issues related to debt in a wide range of disciplines including law, sociology, psychology, history, economics, and more. The goal of this collection is to explore debt neither as a problem nor a solution but as a phenomenon and to promote the exchange of knowledge to better comprehend why consumers and businesses decide to borrow money. It asks what happens to businesses and consumers under a heavy debt load, and what legal norms and institutions societies need to encourage the efficient use of debt

while promoting a greater understanding of the global phenomenon of increased indebtedness and societal dependence. *An Apartment on Uranus* Univ of California Press Undoing Gender constitutes Judith Butler's recent reflections on gender and sexuality, focusing on new kinship, psychoanalysis and the incest taboo, transgender, intersex, diagnostic categories, social violence, and the tasks of social transformation. In terms that draw from feminist and queer theory, Butler considers the norms that govern--and fail to govern--gender and sexuality as they relate to the constraints on recognizable

personhood. The book constitutes a reconsideration of her earlier view on gender performativity from *Gender Trouble*. In this work, the critique of gender norms is clearly situated within the framework of human persistence and survival. And to "do" one's gender in certain ways sometimes implies "undoing" dominant notions of personhood. She writes about the "New Gender Politics" that has emerged in recent years, a combination of movements concerned with transgender, transsexuality, intersex, and their complex relations to feminist and queer theory.

Texts After Terror MIT Press

A theoretical dissection of capitalism's ultimate

form of merchandise: the living spectacle of the Young-Girl. The Young-Girl is not always young; more and more frequently, she is not even female. She is the figure of total integration in a disintegrating social totality. —from *Theory of the Young-Girl* First published in France in 1999, *Preliminary Materials for a Theory of the Young-Girl* dissects the impossibility of love under Empire. The Young-Girl is consumer society's total product and model citizen: whatever "type" of Young-Girl she may embody, whether by whim or concerted performance, she can only seduce by consuming. Filled with the language of French women's magazines, rooted in Proust's

figure of Albertine and the amusing misery of (teenage) romance in Witold Gombrowicz's *Ferdydurke*, and informed by Pierre Klossowski's notion of "living currency" and libidinal economy, *Preliminary Materials for a Theory of the Young-Girl* diagnoses—and makes visible—a phenomenon that is so ubiquitous as to have become transparent. In the years since the book's first publication in French, the worlds of fashion, shopping, seduction plans, makeover projects, and eating disorders have moved beyond the comparatively tame domain of paper magazines into the perpetual accessibility of Internet culture. Here the Young-Girl can seek her own

reflection in corporate universals and social media exchanges of "personalities" within the impersonal realm of the marketplace. Tracing consumer society's colonization of youth and sexuality through the Young-Girl's "freedom" (in magazine terms) to do whatever she wants with her body, *Tiqqun* exposes the rapaciously competitive and psychically ruinous landscape of modern love.

Hatred of Sex U of Nebraska Press
Inspired by the clinical and ethical contributions of Muriel Dimen, *Social Aspects of Sexual Boundary Trouble* goes beyond the established consensus that sexual boundary violations (SBV) constitute a

serious breach of professional ethics, in order to explore the cultural and historical implications of their chronic persistence. In *Rotten Apples and Ambivalence*, her last major publication, Dimen (2016) maintained that "the phenomenon of sexual transgression between analyst and patient . . . is insufficiently addressed so long as it is only deemed psychological." In responding to and developing Dimen's argument, the distinguished contributors to this volume bring the discussion of SBV to a new level of ethical rigor and depth, challenging the psychoanalytic profession to go beyond its codified complacency. This

collection shatters normative professional guidelines by focusing on the complicity and hypocrisy of professional groups, while at the same time raising the taboo subject of the ordinary practicing clinician's unconscious professional ambivalence and potentially "rogue" sexual subjectivity. *Social Aspects of Sexual Boundary Trouble* uncovers the roots of SBV in the institutional origins and history of psychoanalysis as a profession. Exploring Dimen's concept of the psychoanalytic "primal crime," which is in some ways constitutive of the profession, and the inherently unstable nature of interpersonal and professional "boundaries," Social

Aspects of Sexual Boundary Trouble breaks new ground in the continuing struggle of psychoanalysis to reconcile itself with its liminal social status and its origins as a subversive, morally ambiguous practice. It will be highly relevant to specialists in psychoanalysis, psychotherapy, critical theory, feminist studies and social thought. *Tomorrow Sex Will Be Good Again* MIT Press "It is widely recognized that the Hebrew Bible is filled with rape and sexual violence. However, feminist approaches to the topic remain dominated by Phyllis Trible's 1984 *Texts of Terror*, which describes feminist criticism as a practice of "telling sad stories." Pushing beyond Trible, *Texts*

after Terror offers a new framework for reading biblical sexual violence, one that draws on recent work in feminist, queer, and affect theory and activism against sexual violence and rape culture. In the Hebrew Bible as in the contemporary world, sexual violence is frequently fuzzy, messy, and icky. Fuzzy names the ambiguity and confusion that often surround experiences of sexual violence. Messy identifies the consequences of rape, while also describing messy sex and bodies. Icky points out the ways that sexual violence fails to fit into neat patterns of evil perpetrators and innocent victims. Building on these concepts, *Texts after*

Terror offers a number of new feminist strategies and approaches to sexual violence: critiquing the framework of consent, offering new models of sexual harm, emphasizing the importance of relationships between women (even in the context of stories of heterosexual rape), reading biblical rape texts with and through contemporary texts written by survivors, advocating for "unhappy reading" that makes unhappiness and open-endedness into key feminist sites of possibility. Texts after Terror also discusses a wide range of biblical rape stories, including Dinah (Gen. 43), Tamar (2 Sam. 13), Lot's daughters (Gen. 19), Bathsheba (2 Sam. 11), Hagar

(Gen. 16 and 21), Daughter Zion (Lam. 1 and 2), and the Levite's concubine (Judg. 19)"--
Speaking Out Verso Books

The Problem with Work develops a Marxist feminist critique of the structures and ethics of work, as well as a perspective for imagining a life no longer subordinated to them.

Social Aspects Of Sexual Boundary Trouble In Psychoanalysis

Graywolf Press
 Artist David Wojnarowicz on his work, his aspirations, his personal history, his political views; Wojnarowicz in dialogue with Sylvère Lotringer, along with personal accounts from friends and fellow artists collected after Wojnarowicz's death. In

February 1991, the artist David Wojnarowicz (1954-1992) and the philosopher Sylvère Lotringer met in a borrowed East Village apartment to conduct a long-awaited dialogue on Wojnarowicz's work. Wojnarowicz was then at the peak of his notoriety as the fiercest antagonist of morals crusader Senator Jesse Helms—a notoriety that Wojnarowicz alternately embraced and rejected. Already suffering the last stages of AIDS, David saw his dialogue with Lotringer as a chance to set the record straight on his aspirations, his personal history, and his political views. The two arranged to have this three-hour dialogue video-

recorded by a mutual friend, the artist Marion Scemama. Lotringer held on to the tape for a long time. After Wojnarowicz's death the following year, he found the transcript enormously moving, yet somehow incomplete. David was trying, often with heartbreaking eloquence, to define not just his career but its position in time. The subject was huge, and transcended the actual dialogue. Lotringer then spent the next several years gathering additional commentary on Wojnarowicz's life and work from those who knew him best—the friends with whom he collaborated. Lotringer solicited personal testimony from Wojnarowicz's friends and other artists, including Mike

Bildo, Steve Brown, Julia Scher, Richard Kern, Carlo McCormick, Ben Neill, Kiki Smith, Nan Goldin, Marguerite van Cook, and others. What emerges from these masterfully-conducted interviews is a surprising insight into something art history knows, but systematically hides: the collaborative nature of the work of any "great artist." All these respondents had, at one time, made performances, movies, sculptures, photographs, and other collaborative works with Wojnarowicz. In this sense, Wojnarowicz appears not only as a great originator, but as a great synthesizer. *Preliminary Materials for a Theory of the Young-Girl*
Semiotext(e)

A clear-eyed critique of collegiate jurisprudence, as the process of administering student protests and sexual-assault complaints rolls along a Möbius strip of shifting legality. The management of sexuality has been sewn into the campus. Sex has its own administrative unit. It is a bureaucratic progression. —from *Campus Sex, Campus Security* The psychic life of the university campus is ugly. The idyllic green quad is framed by paranoid cops and an anxious risk-management team. A student is beaten, another is soaked with pepper spray. A professor is thrown to the ground and arrested, charged with felony assault. As the campus is fiscally

strip-mined, the country is seized by a crisis of conscience: the student makes headlines now as rape victim and rapist. An administrator writes a report. The crisis is managed. Campus Sex, Campus Security is Jennifer Doyle's clear-eyed critique of collegiate jurisprudence, in the era of campus corporatization, "less-lethal" weaponry, ubiquitous rape discourse, and litigious anxiety. Today's university administrator rides a wave of institutional insecurity, as the process of administering student protests and sexual-assault complaints rolls along a Möbius strip of shifting legality. One thing (a crime) flips into another (a

violation) and back again. On campus, the criminal and civil converge, usually in the form of a hearing that mimics the rituals of a military court, with its secret committees and secret reports, and its sanctions and appeals. What is the university campus in this world? Who is it for? What sort of psychic space does it simultaneously produce and police? What is it that we want, really, when we call campus security? *Rape Culture on Campus* Oxford University Press NEW YORK TIMES BESTSELLER • "From The New Yorker's beloved cultural critic comes a bold, unflinching collection of essays about self-deception, examining everything from

scammer culture to reality television.”—Esquire Book Club Pick for Now Read This, from PBS NewsHour and The New York Times • “A whip-smart, challenging book.”—Zadie Smith • “Jia Tolentino could be the Joan Didion of our time.”—Vulture

FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE’S JOHN LEONARD PRIZE FOR BEST FIRST BOOK • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE NEW YORK PUBLIC LIBRARY AND HARVARD CRIMSON AND ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • Time • Chicago Tribune • The Washington Post • NPR • Variety • Esquire • Vox • Elle • Glamour •

GQ • Good Housekeeping • The Paris Review • Paste • Town & Country • BookPage • Kirkus Reviews • BookRiot • Shelf Awareness Jia Tolentino is a peerless voice of her generation, tackling the conflicts, contradictions, and sea changes that define us and our time. Now, in this dazzling collection of nine entirely original essays, written with a rare combination of give and sharpness, wit and fearlessness, she delves into the forces that warp our vision, demonstrating an unparalleled stylistic potency and critical dexterity. Trick Mirror is an enlightening, unforgettable trip through the river of self-delusion that surges just beneath the surface of our lives.

This is a book about the incentives that shape us, and about how hard it is to see ourselves clearly through a culture that revolves around the self. In each essay, Tolentino writes about a cultural prism: the rise of the nightmare social internet; the advent of scamming as the definitive millennial ethos; the literary heroine's journey from brave to blank to bitter; the punitive dream of optimization, which insists that everything, including our bodies, should become more efficient and beautiful until we die. Gleaming with Tolentino's sense of humor and capacity to elucidate the impossibly complex in an instant, and marked by her desire to treat the reader with

profound honesty, *Trick Mirror* is an instant classic of the worst decade yet. FINALIST FOR THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD FOR THE ART OF THE ESSAY

Forces of Education
Oxford University Press
A new vision of politics "below the radar" One way to grasp the nature of politics is to understand the key terms in which it is discussed.

Unexceptional Politics develops a political vocabulary drawn from a wide range of media (political fiction, art, film, and TV), highlighting the scams, imbroglgios, information trafficking, brinkmanship, and parliamentary procedures that obstruct and block progressive politics.

The book reviews and renews modes of thinking about micropolitics that counter notions of the “state of exception” embedded in theories of the “political” from Thomas Hobbes to Carl Schmitt. Emily Apter develops a critical model of politics behind the scenes, a politics that operates outside the norms of classical political theory. She focuses on micropolitics, defined as small events, happening in series, that often pass unnoticed yet disturb and interfere with the institutional structures of capitalist parliamentary systems, even as they secure their reproduction and longevity. Apter’s experimental glossary is arranged under

headings that look at the apparently incidental, immaterial, and increasingly virtual practices of politicking: “obstruction,” “obstinacy,” “psychopolitics,” “managed life,” “serial politics.” Such terms frame an argument for taking stock of the realization that we really do not know what politics is, where it begins and ends, or how its micro-events should be described.

On Freedom National Geographic Books
Examining the relationship between emotional intensity and difficulty in works of avant-garde art, Jennifer Doyle seeks to develop a critical language for understanding affectively charged contemporary art.