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Introducing Queer Pop

1 Queer Aesthetics and the Question of Politics

Taking as its point of departure the debate between those who argue that queer has no future¹ and those who envision the future as the purview of queer,² this volume considers the potentials and futurities of the concept of “queer” in the field of popular culture. How do musicians, performance artists, film directors, television producers, show masters, and photographers who claim the notion of “queer” contribute to reimagining possible futures? To offer a variety of answers to this question, the assembled contributions discuss selected case studies from popular music, film, television, magazine culture, curating, and performance art. They engage with forms of expression that employ stylistic means such as citation, parody, and remixing, among others.

It is our contention that aesthetic considerations play an important role in thinking about queer futures – be they utopian, dystopian, or otherwise. In the context of media and cultural studies, we understand the aesthetic as the capacity of media environments and representations to profoundly change and re-orientate our perception. To this end, *Queer Pop* assembles theoretically advanced research on a range of creative expressions by queer and trans* artists that materialize futures and forms of community. Contributions address the aesthetics of sexual and gender identities and engage critically and creatively with persisting hegemonic ways that cultural artifacts are produced and exhibited. They explore how individual artists and artistic and popular cultures translate, appropriate, critique, and redefine the concept of “queer” and the visions of the future it generates.

Media studies engage with phenomena from popular culture and scrutinize them critically and affirmatively. In doing so, the field takes up the tradition of critical theory and takes inspiration from British cultural studies. The present volume combines stances from British cultural studies with US-American queer theory. It aims at facilitating a broader diffusion of these perspectives in German-speaking scholarship by connecting Anglo-Saxon theory with discussions in German-speaking academia and cross-linking the latter internationally.

Cultural studies direct attention to the representation of subordinate and socially marginalized groups and focuses on the culture of everyday life and popular culture. Scholars working in this field considered and continue to consider how visual repre-

¹ See, for instance, Lee Edelman: *No Future: Queer Theory and the Death Drive*. Durham, NC / London 2004.

² See, for instance, José Esteban Muñoz: *Cruising Utopia. The Then and There of Queer Futurity*. New York, NY 2009; Kara Keeling: *Queer Times, Black Futures*. New York, NY 2019.

sentations shape ideas about members of social groups.³ They thus speak to the social sciences, which negotiate the question of “representation” through concepts such as marginalization, cultural participation, equality, and social justice. The present volume follows in this vein and studies how aesthetic and political dimensions relate to one another in queer popular culture, namely to counterbalance those positions in media studies today that deal with “representation” primarily as an aesthetic concept and ignore its political dimension.

The contributions assembled here gain decisive theoretical impulses from queer theory, a field of study established in literary studies and philosophy in the USA in the 1990s that has been constantly developed ever since. The interdisciplinary orientation of queer studies is evidenced, among other things, by the fact that in its early years, it took literary analyses, statistical studies, and sociological and ethnological observations in everyday and subcultural contexts as starting points for developing theoretical concepts.⁴

Researching the history of those human beings who suffered exclusion remains a desideratum in the German-speaking world.⁵ The research approach offered by queer theory, which has undergone rapid development in English-speaking academia over the past thirty years, has hardly been addressed in German discourse until 2010; this approach has been gaining some currency over the past ten years.⁶ Historians work-

3 See, for instance, E. Ann Kaplan (ed.): *Women in Film Noir* [1978]. London 1998; Richard Dyer: *Now You See it: Studies on Lesbian and Gay Film*. London / New York, NY 1990; bell hooks: *Black Looks. Race and Representation*. Boston, MA 1992; Kobena Mercer: *Welcome to the Jungle. New Positions in Black Cultural Studies*. New York, NY 1995; Stuart Hall (ed.): *Representation: Cultural Representations and Signifying Practices*. London 1997; Richard Dyer: *White*. London / New York, NY 1997; Kobena Mercer: *Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary*. In: *The Masculinity Studies Reader*, ed. by Rachel Adams / David Savran. Malden 2002, 188–200.

4 See, for example, Eve Kosofsky Sedgwick: *Queer and Now*. In: *Tendencies*. ed. by Michèle Aina Barale / Jonathan Goldberg / Michael Moon. London 1994, 1–8.

5 See, for instance, Richard Kühl: *Der Große Krieg der Triebe. Die deutsche Sexualwissenschaft und der Erste Weltkrieg*. Bielefeld 2022. See also Nicholas Mani: *Queere Männlichkeiten. Bilderwelten männlichen männlichen Begehrens und queere Geschlechtlichkeit*. Bielefeld 2023, 62–78.

6 For a historically-rooted and forward-thinking perspective located at the intersection between queer theory and expanded cinema, see Astrid Deuber-Mankowsky: *Queeres Post-Cinema. Yael Bartana, Su Friedrich, Todd Haynes, Sharon Hayes*. Berlin 2017; for a framing of queer cinema as an art form that articulates the precarious, see Astrid Deuber-Mankowsky / Philipp Hanke (eds.): *Queeres Kino / Queere Ästhetiken als Dokumentationen des Prekären*. Vienna 2021; for critical reflections in activism and artistic practices on the affective politics implied by social inequality and power relations, see Käthe von Bose / Ulrike Klöppel / Katrin Köppert / Karin Michalski / Pat Treusch (eds.): *I is for Impasse. Affektive Queerverbindungen in Theorie_Aktivismus_Kunst*. Berlin 2015; for a reconsideration of queer masculinity and sexuality in German fanzine culture, see Peter Rehberg: *Hipster Porn. Queere Männlichkeiten und affektive Sexualitäten im Fanzine Butt*. Berlin 2018; for a consideration of queer motives in rock and pop music, see Doris Leibetseder: *Queere Tracks: Subversive Strategien in der Rock und Popmusik*. Bielefeld 2010; for an examination of a variety of examples from different media, see Sebastian Zilles (ed.): *Queer(ing) Popular Culture*. Special Issue, *Navigationen: Zeitschrift für Medien- und Kulturwissenschaft* 18/1 (2018). <http://dx.doi.org/10.25969/mediarep/1920>; for a collection of Ger-

ing on queer German history even go so far as to identify a “queer moment”⁷ in recent years, referring to a watershed in gender and sexuality studies in German-speaking academia and, more specifically, of academic work at the intersection of a German cultural canon and queer topics.⁸

In contrast to some current German-language publications in the field of queer studies whose merit lies primarily in the translation of English-language key texts into German, *Queer Pop* distinguishes itself by demonstrating what the transfer of predominantly Anglo-American theory into cultural studies discourse in German-speaking academia can contribute to a more comprehensive understanding of contemporary forms of aesthetic expression. Furthermore, the volume explores how studying the various present-day forms of artistic self-staging enables one to gauge the current state of queer theorizing. Unlike existing publications on queer cultures in English,⁹ the assembled contributions do not consider queer pop culture in isolation as an aesthetic issue but discuss the staging of the body as socially significant representations that address, hinder, and promote social inclusion and cultural diversity.

To position this book on *Queer Pop* as the first in the *Queer Futures* series means to make an initial attempt at bringing into conversation queer theory and the aesthetic expressions by queer artists. We are currently witnessing the successful marketing of queer, Black, and trans* artistic personas, especially in the field of pop music. This development demands including in the discussion liminality and hybridity – not only as concepts that media cultural theory utilizes but also as practices in art and pop culture. In the context of Black art, liminality refers to an aesthetic strategy that underscores the cross-linking of the experience of a traumatic past and the imagining of a possibly liberating future. Temporal hybridity is seen as specific to a *jazz aesthetic*¹⁰ that spans music and literature and includes many more art forms. Pointing to the interweaving of liminality with Black posthumanism and Afrofutur-

man translations of canonical readings in the field of queer theory and some exemplary applications of the perspectives offered, see Mike Laufenberg / Ben Trott (eds.): *Queer Studies. Schlüsseltexte*. Frankfurt 2023.

7 Sébastien Tremblay: Review of *The Queer Art of History: Queer Kinship After Fascism*. By Jennifer V. Evans. Durham, NC: Duke University Press. *German History* 41, No. 4 (2023), 632. See also Sébastien Tremblay: *A Badge of Injury: The Pink Triangle as Global Symbol of Memory*. Berlin 2024.

8 The scholarship of Adrian Daub and Ervin Malakaj, among others, provide evidence for this observation. See, for instance, Ervin Malakaj: *Anders als die Andern*. Montréal / Berlin 2023. We thank the anonymous reviewer of the manuscript for this insightful hint and the invaluable comments on the individual contributions and the book as a whole.

9 See, for instance, Thomas Peele (ed.): *Queer Popular Culture: Literature, Media, Film, and Television*. Basingstoke 2011; Stan Hawkins: *Queerness in Pop Music: Aesthetics, Gender Norms, and Temporality*. New York, NY / London 2016.

10 In his description of a “jazz aesthetic,” Swiss-US-American scholar of African American literature Jürgen E. Grandt emphasizes temporal hybridity. He writes: “the ‘blackness’ of black culture, of both the music and the literature, in fact thrives on hybridity, harnessing the energies inherent in the tension-filled process of cultural product as well as simultaneously affirming the African American (literary)

ism, US-American scholar of literature Kristen Lillvis stresses that “contemporary black artists, writers, filmmakers, musicians, and theorists record and reconfigure the black subject’s experiences of liminality by blending references to the past and present with predictions for the future.”¹¹

These ideas and practices resonate, on a positive note, with reflections on temporality in queer theory. In his future-oriented imagination of queerness, Cuban-US-American performance studies scholar José Esteban Muñoz asserts:

Queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer. We may never touch queerness, but we can feel it as the warm illumination of a horizon imbued with potentiality. We have never been queer, yet queerness exists for us as an ideality that can be distilled from the past and used to imagine a future. The future is queerness’s domain.¹²

And US-American critical theorist and film studies scholar Kara Keeling starts her reflection on the intersection of queer theory and critical race studies from “the generative proposition *another world is possible*, the insistence that such a world already is here now.”¹³

2 Queering the Concept of “Pop”

The English term “queer” exists as a noun, adjective, and verb. Since the late nineteenth century, the noun “queer” has been used as a derogatory term for a male homosexual. In the early 1990s, as queer theory was gaining currency in the United States, the term underwent a critical re-evaluation:¹⁴ the research approach celebrated difference in regard to the sexual norm and broadened the concept of “queer” to include the intentional subversion of social conventions and the conscious and strategic destabilization

tradition.” Jürgen E. Grandt: Prelude: So What? In: *Kinds of Blue. The Jazz Aesthetic in African American Narrative*. Columbus, OH 2005, xviii.

¹¹ Kristen Lillvis: Introduction. In: *Posthuman Blackness and the Black Female Imagination*. Athens, GA 2017, 13.

¹² Muñoz: *Cruising Utopia*, 1.

¹³ Keeling: *Queer Times*, ix [italics in original].

¹⁴ This usage of the term “queer” can be traced back to Teresa de Lauretis’ introduction to a special issue of *Differences* on “Queer Theory: Lesbian and Gay Sexualities” and the conference of the same name held at the University of California at Santa Cruz in February 1990. See Teresa de Lauretis: Queer Theory: Lesbian and Gay Sexualities An Introduction. In: *Differences: A Journal of Feminist Cultural Studies* 3/2 (Summer 1991), ed. by Teresa de Lauretis, iii–xviii. Many scholars recognize this text as the founding publication of queer theory, in conjunction with Judith Butler: Critically Queer. *GLQ: A Journal of Lesbian and Gay Studies* 1 (1993), 17–32.

of classificatory systems,¹⁵ thus opening up new spaces for thinking and ways of living “otherwise.” The term queer, however, carries a problematic legacy, since it is mainly associated with white gay male history and thus only partly operative for lesbians, People of Color, or trans*, intersex, and non-binary people.¹⁶ This begs the question whether “queer” is still a useful concept.

In the academic context, there is some debate on the question whether “queer” primarily signifies sexual orientation and homosexual practices or whether it goes beyond sexual orientation. Some scholars argue that sex matters and insist that “queer” should not be untied from homosexual identity, same-sex desire, and homosexual practices, and primarily focus on the potentialities for social transformation that identity politics instigate.¹⁷ Other scholars working in queer studies use the interdisciplinary space that this field opens up to include perspectives from postcolonial studies and critical race theory,¹⁸ transgender theory,¹⁹ transnational feminism,²⁰ disability

¹⁵ French historian Michel Foucault who, in his *History of Sexuality*, pinpointed how sexology invented the homosexual in the late nineteenth century, also pointed to the historical formation of specific “epistemes” and highlighted the possibility to change them. See Michel Foucault: *History of Sexuality*, vol. 1, *An Introduction* [French original 1976], trans. by Robert Hurley. New York, NY 1978, 42–44 and Michel Foucault: *The Order of Things: An Archaeology of the Human Sciences* [French original 1966], London / New York, NY 2005, especially “Preface,” xvi–xxvi, and the chapter “Mathesis and Taxinomia,” 79–85.

¹⁶ For a lesbian critique of the term queer see, for instance, Julia Parnaby: *Queer Straits. Trouble and Strife* 26 (1993), 14; see also Susan J. Wolfe / Julia Penelope: *Sexual Identity / Textual Politics: Lesbian {De/Com}positions*. In: *Sexual Practice, Textual Theory: Lesbian Cultural Criticism*, ed. by Susan J. Wolfe / Julia Penelope. Cambridge, MA 1993, 5; for a Queer of Color critique see, for instance, José Esteban Muñoz: *Disidentification: Queers of Color and the Performance of Politics*. Minneapolis, MN 1999; Roderick A. Ferguson: *Aberrations in Black: Toward a Queer of Color Critique*. Minneapolis, MN 2004; for an emphasis on intersectionality in queer studies see, for instance, David L. Eng / Jack Halberstam / José Esteban Muñoz: What’s Queer About Queer Studies Now? *Social Text* 23/3–4, (Fall–Winter 2005), 1, 3, 4; for a trans* critique of “queer” and queer studies see, for instance, Susan Stryker: *Transgender Studies: Queer Theory’s Evil Twin*. *GLQ: A Journal of Lesbian and Gay Studies* 10/2 (2004), 212–215, here: 214. Stryker also alludes to the kinship between transgender studies and “disability studies and intersex studies, two other critical enterprises that investigate atypical forms of embodiment and subjectivity that do not readily reduce to heteronormativity, yet that largely fall outside the analytic framework of sexual identity that so dominates queer theory.”

¹⁷ See, for instance, Leo Bersani: *Homos*. Cambridge, MA 1996; Lauren Berlant / Michael Warner: *Sex in Public*. In: *Publics and Counterpublics*, ed. by Lauren Berlant / Michael Warner. New York, NY 2002, 187–208; see also Rehberg: *Hipster Porn*, 8–11.

¹⁸ See, for instance, Phillip Brian Harper / Anne McClintock / José Esteban Muñoz / Trish Rosen: *Queer Transxions of Race, Nation, and Gender*. An Introduction. *Social Text* 52/53 (Fall/Winter 1997), 1.

¹⁹ For instance, Jack Halberstam: *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York, NY / London 2005, 1.

²⁰ For instance, Jasbir K. Puar: *Terrorist Assemblages: Homonationalism in Queer Times*. Durham, NC / London 2007.

studies, and critical animal studies.²¹ Taking the concept of “queer” as their point of departure, yet another group of scholars examines all the diverse meanings of further critical terms and puts experimental writing forms to the test.²² Some scholars reach ethical conclusions that are socio-critical in their outlook; others unfold decidedly utopian visions.

If we are to speak of queer pop, then we also have to problematize the term “pop.” While in the English language “pop” is just shorthand for “the popular,” in German-language discourse the term has certainly led to controversies regarding the different methodological approaches in attempts of defining it. Because most contributions to this volume grow out of German-speaking academia, it is especially productive to gain insight into German methodological approaches to the term “pop” and pop culture. This might also facilitate a better understanding of the academic background of the contributors and further elucidate the perspectives this volume and its contributions are written from. For example, German pop theorist Diedrich Diederichsen distinguishes “pop music” from “the popular” and considers “pop” as a system that emerged only after 1955. He writes:

I therefore distinguish between pop music, whose history begins in 1955 give or take five years, and the popular and popular culture that existed before pop music and continues to exist. Finally, one can also speak of a more recent pop culture, which is the result of the influence of pop music as a cultural, artistic, and culture-industrial model on other arts and culture-industrial formats.²³

Another attempt at a definition which distinguishes between the “mass culture” of old and “popular culture” highlights the development of the first youth subcultures that stimulated a specific pop cultural experience after 1945.²⁴ Above all, the demarcation of

²¹ For instance, Mel Y. Chen: *Animacies: Biopolitics, Racial Mattering, and Queer Affect*. Durham, NC / London 2012.

²² For an example in experimental collective writing that queers the ideology promoted by the Silicon Valley, see Caroline Bassett / Sara Kember / Kate O’Riordan: *Feminist Futures: A Conditional Paeon for the Anything-Digital*. In: id.: *Furious: Technological Feminism and Digital Futures*. London 2020, 1–22.

²³ Diedrich Diederichsen: *Über Pop-Musik*. Cologne 2014, xii [Own translation, B.P.].

²⁴ In regard to the emergence of popular culture, English cultural and media historian Jon Savage points to the invention of the teenager through the invention of an independent consumption-oriented life stage between childhood and adulthood. This took place precisely after the Second World War, and it was only from that point on that this idea, starting in the USA, spread throughout the countries of the Western hemisphere. The socially relevant notion of the teenager as the bearer of a specific concept of culture applicable to this life stage only – namely youth culture – emerged. Although certain reform movements since the twentieth century accentuated and even glorified youth (one might think for example of the Wandervogel, of certain instrumentalizations in the National Socialist terror system and in the USSR), the societal width and consumerist entrenchment of youth culture is a laborious “invention” of the 1940s and 1950s.

youth as a sociologically addressable group and its attachment to musical concepts gave rise to the first subcultures starting in the late 1950s up to punk in 1977 in England.²⁵

Punk opened up new possibilities for self-definition by following a postmodern vein, the dismemberment of the world and recomposition of its individual parts. Although punk caused a rivalry between the fragmentation of the status quo and a new aesthetic that interconnected media to create new gendered codes, it was nevertheless shaped by a history of white, mostly heterosexual youth. Artists such as David Bowie and Brian Ferry can be credited with questioning and subverting gender relations and role clichés. Both these artists as well as others played an instrumental role in shaping the iconography of the punk movement.²⁶ In this context, the performances of Grace Jones between 1978 and 1986 deserve special attention. She expanded the understanding of performance art, for example, and hinted at a connection between postcolonialism and postmodernism.

German scholar of literature Thomas Hecken traces the various concepts of pop historically. In Hecken's view, especially the concept of the "culture industry," coined by the German philosophers Theodor W. Adorno and Max Horkheimer, developed a great impact. The two representatives of the first generation of the Frankfurt School elaborated upon the concept in their *Dialectic of Enlightenment*, which they wrote in 1944 while in exile. The book became one of the most widely-quoted texts of critical theory and played a decisive role in developing the concept of "pop."

In the canonical formulation of their position in the chapter on culture industry, Horkheimer and Adorno discuss the impact of an industrial form of cultural production. It is not an exaggeration to declare this chapter to be one of the most influential works of mass media analysis and cultural theory, at least in Europe. The very concept of the culture industry makes it clear at which point Horkheimer and Adorno

And it is only in this constellation that a traditional mass culture, to which categories such as generation and age were largely extraneous, and which even tended to target older consumers, became pop culture in the modern sense. The catalyst of this process was the invention of another cultural strategy, namely pop music as a specific system in the 1950s. It is precisely at this point in the 1950s that the contours finally form which became the starting point for all further pop cultural differentiations. Pop culture refers to the mass-media reception of entertaining contents and their complex concatenation and transfer into a form of life. Pop as a form of life means offering a set of possibilities for cultural reflection and related patterns for action. Since the 1950s, having an affinity to pop culture means not only having certain musical preferences but also wearing certain clothes, advocating certain attitudes and world views, driving certain vehicles, and practicing certain ways of life. See Jon Savage: *Teenage. The Creation of Youth Culture*. New York, NY / London 2007.

In his reflections on the concept of "queer time," Jack Halberstam proposes that the "queer temporalities" which subcultural lifestyles open up challenge such a division into lifespans. Taking queer time as the starting point, he suggests "that we rethink the adult/youth binary in relation to an 'epistemology of youth' that disrupts conventional accounts of youth culture, adulthood, and maturity." Halberstam: *In a Queer Time and Place*, 2.

25 Dick Hebdige: *Hiding in the Light. On Images and Things*. London 1988.

26 See Simon Reynolds / Joy Press: *The Sex Revolts. Gender, Rebellion and Rock'n'Roll*. Cambridge 1995.

start. From their perspective, the universe of late capitalist popular culture essentially consists of the mass media of film, television, radio, and the press and appears as a single large industrially and profit-oriented context of use. The products of the culture industry, according to Horkheimer and Adorno, cheat people out of their happiness by presenting them with false ideals and opportunities for distraction in order to keep them from realizing their true situation. The perfidy of the culture industry – according to the authors – lies in the fact that it transfers the already problematic modes of production of capitalist society to cultural products of all kinds, including products of high culture, thus creating a conformist cosmos, or, as the authors put it, “the reproduction of sameness,”²⁷ which does not allow for intellectual and aesthetic variety. Starting from a traditional Marxist theory of manipulation of the masses by the entertainment industry, Horkheimer and Adorno go even further, and Adorno then also pointedly elaborates on this in his later work, for example, on television. According to Adorno, the diabolical thing about the forms of the modern entertainment industry is precisely that they make an implicit pact with the unconscious of the recipient. To put it simply, the lowest instincts of the viewer are tapped into in order to create an intellectual training for an anesthetized existence in late capitalism.

Entertainment is the prolongation of work under late capitalism. [. . .] The culture industry endlessly cheats its consumers out of what it endlessly promises. [. . .] Fun is a medical bath which the entertainment industry never ceases to prescribe. It makes laughter the instrument for cheating happiness.²⁸

The point of Horkheimer and Adorno’s argument is that the tendency for cultural decay characteristic of the culture industry is infectious and also corrodes parts of high culture. This implies that the culture industry promoted stereotypical images of characters in regard to race, class, and gender. A continuity of the same bound the gatekeepers of yore to decisions that conveyed a commercial and thus simplistic and self-perpetuating image in regard to race, class, and gender.

Thus, the culture industry in particular also significantly contributed to the fact that the history of female, as some scholars have argued,²⁹ and queer pop artists has hardly been addressed. Already in the early 1980s, British cultural theorist Angela McRobbie pointed out the lack of visibility of female bands and fans. She was able to identify very early and very clearly gaps in the historiography of pop.³⁰ McRobbie,

²⁷ Max Horkheimer / Theodor W. Adorno: *The Culture Industry: Enlightenment as Mass Deception*. In: id.: *Dialectic of Enlightenment*, ed. by Gunzelin Schmid Noerr, trans. by Edmund Jephcott. Stanford, CA 2002, 106.

²⁸ Horkheimer / Adorno: *The Culture Industry*, 109–112.

²⁹ See Christa Brüstle: *Popfrauen der Gegenwart. Körper – Stimme – Image. Vermarktungsstrategien zwischen Selbstinszenierung und Fremdbestimmung*. Bielefeld 2015.

³⁰ See Angela McRobbie / Jenny Garber: *Girls and Subcultures*. In: *Resistance through Rituals. Youth Subcultures in Post-War Britain*, ed. by Stuart Hall / Tony Jefferson. London 1976, 209–222.

English media theorists and sociologist Dick Hebdige,³¹ British journalist Vivien Goldman,³² Diedrich Diederichsen,³³ as well as English music journalist Simon Reynolds and US-American music journalist Joy Press³⁴ all highlighted that pop is a genuinely heterosexual cis-male cultural field. An alternative history of pop, the authors argue, could be written as a history of female bands and musicians. In doing so, they perpetuate the binary understanding of male versus female. Hence, lesbian, bisexual, and trans* musicians have been left out of the evolved structures of the culture industry, women's historiography, and also the "Fringe of the Fringe."³⁵ This begs a number of questions: How can pop historiography counter a perpetuation of the clear-cut distinction between male and female? How does the concept of queer promote a critical and creative rewriting of the history of pop culture? Should genres be rethought?³⁶

3 A Queer Historiography

As such cursory consideration of pop historiography shows, the various academic and journalistic discussions on the notion of "pop" employ a binary and non-inclusive approach. In other words, the discussion surrounding the concept of pop perpetuates the politics of exclusion prevalent in mainstream culture. To intervene in this discussion from a decidedly queer and intersectional perspective, we propose the compound term of "queer pop." In doing so, our aim is twofold: Firstly, we seek to critically interrogate the problematic academic legacy of pop cultural historiography by pointing to its omissions that become apparent through an intersectional lens.³⁷

31 Dick Hebdige: *Subculture: The Meaning of Style*. London 1979.

32 See Vivien Goldman: *Revenge of the She-Punks: A Feminist Music History from Poly Styrene to Pussy Riot*. Austin 2019.

33 See Diedrich Diederichsen: And then they move, and then they move – 20 Jahre später [preface to the new edition]. In: id.: *Sexbeat*. 2nd edition. Cologne 2002, i–xxxiv.

34 See Reynolds / Press: *The Sex Revolts*.

35 See Kathrin Dreckmann / Elfi Vomberg / Linnea Semmerlin (eds.): *Fringe of the Fringe. Queering Punk History*. Berlin 2023.

36 See Jack Halberstam: Trans* Feminism and Punk Performance. In: *Fringe of the Fringe. Queering Punk Media History*, ed. by Kathrin Dreckmann / Elfi Vomberg / Linnea Semmerling. Berlin 2023, 35–45.

37 Here, we take inspiration from US-American film historian Laura Horak's archival study on cross-dressing women in US-American films from 1908 until 1934. Horak's study intervenes in film historiography by showing that the well-known examples of Marlene Dietrich, Greta Garbo, and Katherine Hepburn had a host of predecessors pertinent to establishing imaginations about lesbian identity. Considering representations of gender and sexuality in regard to class and race, Horak makes it clear that gender-bending performances abound in American cinema before the Hays Code was established. See Laura Horak: *Girls will be Boys: Cross-Dressed Women, Lesbians, and American Cinema, 1908–1934*. New Brunswick, NJ / London 2016.

Secondly, we want to draw attention to the contributions of LGBTQI* artists to popular culture and appraise such contributions by bringing them into conversation with approaches from the academic fields of queer studies, transnational feminism, and critical race studies.

To this end, we distinguish between queered pop and genuine queer pop. The category of “queer” as a positive term of self-identification has only become established in academia and everyday language during the past 20 to 30 years. Thus, if one wants to look historically at practices of queering in pop music, one must be aware that the term “queer” may seem anachronistic in regards to contexts that predate the 1990s. While gay and lesbian artists have in parts shaped pop discourse phenomenologically since its beginnings, their influence has largely gone unnoticed and the queer undertones and subtexts of their contributions have received little critical acclaim.³⁸ Public discussion and academic discourse tended to reduce artists who would go by the term “queer” today to their subcultural status, while the artists themselves cultivated a distinct coding culture. Today, music videos like Queen’s *I Want to Break Free* from 1984 can certainly be read as queer statements. However, the codes the band utilized in the video were not so clearly noticeable in the 1980s. Consider also the cover to the album *The Man Who Sold the World*, released by David Bowie in 1970. The cover, designed for the UK market, features Bowie wearing a dress by fashion designer Michael Fish. The album was not available in the US. Examples abound that prove the heteronormative view of the time.

In her 1964 essay *Notes on ‘Camp,’* which queer theorists often quote,³⁹ Susan Sontag refers to the specific culture of homosexuals as a forerunner of the camp aesthetic. Sontag describes the concept of “camp” in 58 theses⁴⁰ and underscores how exaggeration works especially with regard to the unsettling of gender roles. Highlighting the intertextuality between high and low and emphasizing the pop cultural, Sontag points out how eclectic concepts circulating between lowbrow and highbrow culture often follow a logic of citation.⁴¹ The process of reinterpretation and denaturalization of texts coming from a heterosexual culture perceived as dominant was of interest to queer theorists and artists alike. Sontag’s essay even gained some currency in pop culture. David Bowie, for instance, heavily annotated his personal copy of the essay, as exemplified by the respective exhibit in the traveling exhibition *David Bowie Is*.⁴²

38 See, for instance, the artists’ talk in the present volume.

39 See, for instance, Jack Babuscio (ed.): *Queer Aesthetics and the Performing Subject: A Reader*. Edinburgh 1999.

40 Susan Sontag: Notes on “Camp.” *The Partisan Review* (Fall 1964), 515–530. See also: Dolores McElroy: Camp. In: *Gender: Laughter*, ed. by Bettina Papenburg. Farmington Hills, MI 2017, 293–310.

41 Sontag: *Camp*, 515–530.

42 “David Bowie Is,” touring exhibition curated by Victoria Broackes and Geoffrey Marsh of the Victoria and Albert Museum, London. See also: Victoria Broackes / Geoffrey Marsh: *David Bowie Is*. London 2013.

The culture industry has only been classifying music by queer artists as such for the last few years. In the previous decades, one-dimensional, patriarchally organized mainstream culture provided clear role models and propagated clear-cut categories. Only a few connoisseurs knew provocative albums like those by bands such as The Slits. Singer-songwriters such as Maxine Feldman had little audience. In the 1990s, at long last, K.D. Lang and Melissa Etheridge committed openly to a mainstream lesbian culture. However, a small number of performances by artists whom the cultural industry promoted present an exception. Those artists employed distinct codes intelligible to only a small portion of the audience. Bowie, for instance, invented the androgynous concept of “outer-space” – which refers to space travel and to a space outside of the normative social order – and the related narratives revolving around figures such as Ziggy Stardust, Major Tom, and Aladdin Sane. Bands such as Queen and artists such as Prince and Grace Jones likewise provided codes that were intelligible for a homosexual subculture. The phenomenon of “queering” artists to enhance their promotional value, however, occurs only recently. Consider, for instance, the biopic of Freddy Mercury in 2018.⁴³ Artists such as Lil Nas X, Janelle Monáe, Arca, and Mykki Blanco who openly identify as queer have only hit the stage and achieved public success in the last five years.

4 Mainstreaming “Queer”

The performance of marginalized identities, which in the 1980s still came to pass in cultural niches, increasingly spread into the cultural mainstream over the past thirty years, as demonstrated by the commercial success of artists such as Lady Gaga and Janelle Monáe. Until the 1990s, gay musicians (such as Freddy Mercury, David Bowie, and Prince) who became commercially successful and received public recognition did not, for the better part of their careers, openly identify as gay. They used specific codes that the gay community would understand. Their public acceptance and commercial success, however, depended on not labelling their work and themselves as gay.

The situation today is a quite different one. Openly identifying as queer, bisexual, trans*, or pansexual has become a selling point. Such self-identification allows artists to not only present themselves as “cool” and “with it” but also to reach a broader audience and extend their community of fans. In regard to some artists, one could devalue such self-fashioning as inauthentic – the public response online and in various social media channels points in this direction – and argue that it simply serves the purpose of commercialization. On the other hand, however, the public performance of highly visible artists who embody an LGBTQI* persona enhances visibility of the

⁴³ *Bohemian Rhapsody*. Directed by Bryan Singer. 20th Century Fox / Regency Enterprises / GK Films / Queen Films, USA/UK 2018. The film presented Freddy Mercury’s homosexuality as problematic.

community and facilitates acceptance of individuals who have experienced discrimination or would experience it under different cultural circumstances.

The censorship occurring in social media notwithstanding, a new culture of debate via social media opens up new possibilities for exploring sexual identity, which not only curtails the influence of gatekeepers such as labels and television channels – who, for a very long time decided whom to include and whom to leave out – but sometimes also pushes theory to its limits.

Pop culture today includes and references an extensive history, quoting from a varied repertoire of works by sexually ambiguous musicians, film-makers, authors, photographers and performers, including – but not limited to – members of different LGBTQI* communities. This applies to the creative expressions by artists who worked or are still working at the margins of their respective fields as well as to those whose work was critically acclaimed or received public recognition. Artists who identify as queer draw inspiration from filmmakers Rainer Werner Fassbinder, Rosa von Praunheim, Todd Haynes, and Jennie Livingston, for instance, as well as writers such as Pat Califia and Octavia E. Butler, photographers such as Claude Cahun, Robert Mapplethorpe, and Catherine Opie, and performers such as Ron Athey, to name but a few. Bowie's work remains a continued reference for queer performances,⁴⁴ as does the work of Prince, Freddy Mercury, and Grace Jones.⁴⁵

Many musicians, particularly very successful ones, have been engaging with LGBTQI* issues in recent years and positioning themselves in a queer pop culture discourse. For example, Black US musician, singer, and performance artist Janelle Monáe construed a pop cultural persona that explicitly plays with gender roles. In the short film *Many Moons* which promoted her album *Metropolis: Suite 1 (The Chase)* in 2007, for instance, the artist wears a bow tie and appears as both dandy and diva. Monáe exemplifies a queer pop concept. In her stage shows and music videos, she cites, enacts, and shines a critical light on the gender-specific policies of the various music genres.⁴⁶ Monáe also addresses issues of race. In *Metropolis*, she develops a narrative – which unfolds across a number of studio albums – in which Black subjects, who have been attributed the status of objects for centuries, live as androids in an imaginary future. In this form of embodiment, they continue to experience oppression and continue to struggle for liberation.

In *Dirty Computer*, a 50-minute narrative film – or “emotion picture,” as she herself terms it – from 2018 that showcases her album of the same name, borrows from and breaks down aesthetics from previous eras, focusing above all on the media aesthetics of David Bowie. The shape and design of the “vulva pants” that Monáe wears

⁴⁴ See Kathrin Dreckmann: Notes on Pop. Campy Popästhetiken in Musikvideos. In: *Musikvideo reloaded: Über historische und aktuelle Bewegtbildästhetiken zwischen Pop, Kommerz und Kunst*, ed. by Kathrin Dreckmann. Berlin / Boston 2021, 141–157.

⁴⁵ See Diederichsen: *Sexbeat*, xix.

⁴⁶ See Halberstam: *Trans* Feminism and Punk Performance*, 35–45.

in her music video *Pynk* recall the Kansai Yamamoto jumpsuit worn by David Bowie back in 1973. At the same time, she expresses femininity and self-empowerment: *Pynk* can be seen as surmounting a male-dominated world.⁴⁷ Monáe communicates her message as a highly successful Black and openly pansexual musician who identifies as a feminist.

Playing with gender roles and gender identity, however, does not count as a brand-new phenomenon in mainstream pop culture. At the MTV Video Music Awards in Los Angeles in September 2011, performance artist, singer, and actress Lady Gaga appeared in men's clothing as the macho Jo Calderone, the boyfriend of prize winner Lady Gaga. In her drag performance, Lady Gaga remained true to her signature outlandishness.⁴⁸ The gender and sexual orientation of the artist have been hotly debated ever since she shot to fame in 2008. This debate sparks questions about artists who talk, sing, and perform in public within the framework of gender, race, class, and erotic desire: How does their self-positioning affect their utterances? What drives the public discussion that aims to pin down the biological and social gender of a person, a labeling that the term “queer” decidedly rejects? How can changing perceptions through empowering representations of members of marginalized groups, as art can do, provide impulses for interventions in the field of the social?

5 Structure of this Volume and Contributions

This volume brings together contributions from emerging and renowned scholars from mostly German-speaking academia who employ concepts from queer theory such as homonormativity, homonationalism, erotohistoriography, and queer temporality in fields including media aesthetics, critical theory, cultural studies, and literary studies. They analyze a variety of case studies that we gather under the rubric of what we call “queer pop.” With this volume, we launch the English-language series on *Queer Futures*. The contributions assembled here take up the social and political responsibility of cultural studies and examine the aesthetic strategies that artists who occupy marginalized subject positions and whose history has not yet been comprehensively documented and researched have employed in their self-fashioning over the last forty years. The essays collected in this volume examine how queer artists intervene in a mainstream cultural discourse and explore how they use aesthetic means to promote social justice and inclusion. The contributions are loosely organized around four thematic foci: firstly, “Queer Aesthetics in Pop Music”; secondly,

47 Kathrin Dreckmann: “PYNK” beyond forests and thighs: Manifestations of Social Utopia in Current Music Video. In: *Music Video and Transculturality: Manifestations of Social Utopia?*, ed. by Kathrin Dreckmann / Christofer Jost. Münster 2024.

48 Jack Halberstam: *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston, MA 2012, 4.

“Homonationalism and Homonormativity in Television”; thirdly, “Queer Affect”; and fourthly, “Queer Futures.” The “Creative Interlude,” situated between the third and fourth parts, includes reflections of practicing feminist and queer artists on their positioning in the male-dominated arena of pop culture and on the question of how the public discussion of queer topics has changed during the past 30 years.

Part I – Queer Aesthetics in Pop Music

As we have shown above, academic and public discourse on pop culture as well as pop historiography reproduce the normalizing distinction between men’s history and women’s history. A queer history of pop is still to be written. The contributions assembled in this part attempt at such a critical rewriting. They do so, for instance, by assessing and reevaluating selected works by commercially successful pop artists in regard to the queer motives they allude to or openly present. Kathrin Dreckmann promotes such a queer historiography by tracing the history of the visual motives and tropes evoked in the music video *Montero (Call Me By Your Name)* from 2021 by US-American rapper and queer Black icon Lil Nas X back to the discussion on same-sex desire going on in ancient Greek philosophy. Highlighting the politics of citation at work in current pop music, Dreckmann not only shows how Lil Nas X references homoerotic desire and non-binary ideas of gender that had already circulated in Plato’s *Symposium*. She also tracks postcolonial practices of empowerment in *Montero* by pointing to how the artist appropriates feudal accoutrement used at European courts in the eighteenth century, such as the wig, in an ironic pose of self-fashioning. In regard to colonial and neocolonial practices of cultural appropriation, Dreckmann argues, this seizure comes into view as an empowering gesture of asserting hybrid identity at the intersection of race and sexuality.

Franziska Haug’s contribution dwells on the topic of the music video and lingers with the subject of the commercially successful non-white pop artist. Haug analyzes how selected music videos by artists such as Beyoncé, Rihanna, and Madonna, but also Britney Spears, collude in the mainstream manufacturing of gender identity and erotic desire. She assesses how such artists in their lyrics and performances reflexively address such production of gender and desire. Reconsidering the question of the relation between aesthetics and politics, Haug unravels the aesthetic strategies that the music video employs to shape – and possibly change – normative ideas about gender. To this end, Haug combines materialist and social constructivist approaches and includes perspectives from monist philosophy and psychoanalysis.

While artists such as Lil Nas X, Beyoncé, Madonna, and Rihanna address issues of gender identity and erotic desire head-on, these topics play a more subdued role in the oeuvre of the British pop duo Pet Shop Boys. In his close reading of selected songs, albums, cover artwork, and music videos by the Pet Shop Boys, dating from 1984 to 1990, Daniel Baranowski discerns queer topics and unfolds queer moments that func-

tion, as he argues, borrowing a term from French philosopher Jacques Derrida, as an “eccentric center” that is an unobtrusive yet significant starting point allowing for a slow unwrapping of the key motif of the oeuvre by directing attention to its margins.

Part II – Homonationalism and Homonormativity in Television

The contributions assembled in the second part shift the subject focus from pop music to television. Both contributors of this part firmly anchor their analyses in queer theory, taking up some of the problems and concepts that scholars in this field are currently debating and reconsider them in light of selected case studies. Katharina M. Wiedlack investigates how the embodiment of the white Russian drag persona Katya by Irish-American comedian Brian McCook in the US-American reality television show *RuPaul’s Drag Race* (2009–present) supports a homonationalist program. The term “homonationalism,”⁴⁹ coined by queer theorist and postcolonial critic Jasbir Puar, refers to a collusion of nationalist and sexual rights discourses that strategically enlists lesbian and gay politics into an orientalist and racist agenda. Taking the persona of Katya as her example, Wiedlack stresses how a show such as *RuPaul’s Drag Race*, which deliberately promotes liberal pro-gay discourse, concomitantly asserts Western hegemony by exploiting the stereotype of the racialized Other.

Sarah Rüß considers how the US-American television series *The L Word* (2004–2009) and *The Fosters* (2013–2018) endorse ideas and practices of homonormativity. The term “homonormativity,”⁵⁰ propagated, among others, by US-American historian Lisa Duggan, refers to a politics of enrolling lesbians and gay men into a heteronormative, consumption-oriented, capitalist lifestyle that conforms to a nationalist agenda. Rüß considers how television series such as *The L Word* and *The Fosters*, while enhancing the visibility of lesbians by presenting a variety of lesbian characters to a wider audience, advance a repressive and exclusionary politics of shame. Such politics devalues lifestyles that deviate from the homonormative ideal. To this end, Rüß reads selected scenes from both series through the lens of affect theory.

Part III – Queer Affect

Since the formation of queer theory in the early 1990s, “affect” has emerged as a crucial concept. Shame, stigma, embarrassment, and pain as consequences of the experience of social exclusion, devaluation, and misrecognition, as well as the trauma

⁴⁹ Puar: *Terrorist Assemblages*, 336–339.

⁵⁰ Lisa Duggan: The New Homonormativity: The Sexual Politics of Neoliberalism. In: *Materializing Democracy: Toward a Revitalized Cultural Politics*, ed. by Russ Castronovo / Dana D. Nelson / Donald E. Pease. New York, NY 2002, 175–177.

ensuing from this experience have all been focal points for queer theorizing.⁵¹ In the noughties, politically progressive queer theorists disengaged from the affect trajectory promoting a move from shame to pride, in response to conservative activists pushing the renaming of Christopher Street Liberation Day to Gay Pride. Instead, scholars insisted on dwelling on affects such as shame and anger and suggested investigating the capability of negative affect for instigating social change.⁵² By foregrounding the transformative capacities of negative affect, scholarship in queer studies resonates with a feminist tradition of taking negative individual affective experience as a starting point for political activism that denounces social ills and formulates political demands.⁵³

Many studies that combine queer theory and affect theory take up Eve Kosofsky Sedgwick and Adam Frank's work on shame as a heuristic pedagogical tool.⁵⁴ In regard to Sedgwick and Frank, London-based feminist philosopher Clare Hemmings, for instance, emphasizes the fact that "[s]hame itself [. . .] has a resonance well beyond its homophobic generation, enabling queer subjects both to identify the bodily resonances

51 See, for instance, Heather Love: *Feeling Backward: Loss and the Politics of Queer History*. Cambridge, MA 2007, 3.

52 See David M. Halperin / Valerie Traub: Beyond Gay Pride. In: *Gay Shame*, ed. by David M. Halperin / Valerie Traub Chicago, IL / London 2009, 3–4; see also Clare Hemmings: Invoking Affect. Cultural theory and the ontological turn. *Cultural Studies* 19/5 (2005), 549. The Gay Shame conference, held at the University of Michigan in Ann Arbor in 2003, gave a decisive impulse. US historian of sexuality David M. Halperin and US literary and women's studies scholar Valerie Traub state in the introduction to the edited volume that followed from the conference: "Gay pride has never been able to separate itself entirely from shame, or to transcend shame. Gay pride does not even make sense without some reference to the shame of being gay, and its very successes (to say nothing of its failures) testify to the intensity of its ongoing struggle with shame." They conclude: "Perhaps, then, the time has come to consider some alternate strategies for the promotion of queer sociality." Halperin / Traub: *Beyond Gay Pride*, 3–4. Gay pride labeled the gathering of bodies of people who have been shamed. It enabled an identity politics that were and still are the politics of gay pride. The questions the Michigan conferences sought to address were: Can there be a politics after gay pride? What gets lost through the affirmation of pride instead of shame? Negative affect – for instance, disgust – that the bodies of gays, and perhaps, to a lesser extent, lesbians, elicit in those who shame them can become a starting point for reflection about affective responses circulating in the culture of the majority, and, by extension, can prompt participants in this culture to reflect about stereotypes and prejudices.

53 See for instance, Audre Lorde: Eye to Eye: Black Women, Hatred, and Anger. In: *Sister Outsider: Essays and Speeches by Audre Lorde*. Freedom, CA 1984; Ann Cvetkovich: *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Durham, NC / London 2003; Sara Ahmed: *The Cultural Politics of Emotion*. New York, NY 2004; Sara Ahmed: *The Promise of Happiness*. Durham, NC 2010; Barbara Tomlinson: *Feminism and Affect at the Scene of Argument: Beyond the Trope of the Angry Feminist*. Philadelphia, PA 2010; Ann Cvetkovich: *Depression: A Public Feeling*. Durham, NC 2012.

54 See Eve Kosofsky Sedgwick / Adam Frank: Shame in the Cybernetic Fold: Reading Silvan Tomkins. In: *Shame and Its Sisters: A Silvan Tomkins Reader*. Durham, NC 1995, 1–28; see also Eve Kosofsky Sedgwick: *Touching Feeling*. Durham, NC 2003.

of a heterosexual status quo and to create community through empathy and shared experience.”⁵⁵ However, as Hemmings aptly points out, questions of intersectional positioning need to be addressed here. For whom does bodily knowledge open up new possibility for connecting? Hemmings rightfully foregrounds “that only for certain subjects can affect be thought of as attaching in an open way; others are so over-associated with affect that they themselves are the object of affective transfer”⁵⁶ – for instance, the prostitute or the Black person.

Joanna Staśkiewicz’s contribution investigates how queer forms of neo-burlesque stage performance in Warsaw and New Orleans employ humor and laughter as strategies for transforming individual and collective pain ensuing from the experience of social exclusion into an experience of community and belonging. Considering 2018 neo-burlesque performances by New Orleans-based artists Dick Jones Burly and Lefty Lucy as well as Warsaw-based artists Lola Noir and Gąsiu, Staśkiewicz argues that queer performance art offers a space outside of the normative temporal order. It temporarily frees the performers and the audience from the pressure that a capitalist and heteronormative lifestyle exerts. Staśkiewicz employs the concept of “erotohistoriography,”⁵⁷ as coined by US-American scholar of literature Elizabeth Freeman and which refers to a corporeal rewriting of history, to argue that queer performance art allows for a glimpse of a utopian world in which trauma may be processed and from which a collective politics may ensue.

Peter Rehberg proposes what he calls “affective sexuality” as a form for gay men to relate to one another sexually that significantly differs from performance-oriented gay male sexuality as it is represented, circulated, and perpetuated in mainstream visual gay pornography. Rehberg discerns this specific form of gay male sexuality in the photographic staging of the male nude in the English-language Dutch gay and queer fanzine *Butt* (2001–present). Situating *Butt* in the discourse on post-pornography and taking his cue from Michel Foucault and Lauren Berlant, Rehberg critically reevaluates the evasion of the topic of sexuality in current queer affect theory and insists on tethering the debate in this field to sexuality.

Part IV – Queer Futures

The subjects considered in Staśkiewicz’s and Rehberg’s contributions – queer performance art and post-pornographic queer magazine culture – already provide a glimpse at what queer futures may look and feel like and what pleasurable and enriching forms of community they may enable. The contributions collected in the final part of

55 Hemmings: *Invoking Affect*, 549–550.

56 Hemmings: *Invoking Affect*, 561.

57 Elizabeth Freeman: *Time Binds*, or, *Erotohistoriography*. *Social Text* 23/3–4 (2005), 59.

this volume further elaborate on forward-looking aesthetic strategies that explore how they can rework and transform the experience of discrimination and social exclusion so that new forms of relating to one another and to a variety of different subject positions may materialize.

Vera Mader's contribution traces a Black feminist chronopolitics in three music videos of 2013, 2014, and 2022 by British pop artist FKA twigs. Combining stances from Black feminism with concepts from Afrofuturism and ideas from a strand of German media theory inspired by cybernetics, Mader argues that the aesthetic staging of a time out of joint in FKA twigs' music videos challenges a linear conception of time that was and still is at the bedrock of ideas on Western supremacy. To complicate such a linear understanding of time by emphasizing gaps, intervals, and including retrograde and sideways moves implies, as Mader suggests, an interrogation of historical and present power relations responsible for oppression and marginalization. In such practice, which deliberately addresses the ambivalence of media technology, a more just and inclusive future shimmers through.

Josephine Hetterich, in the final contribution to this volume, dwells on the concept of queer temporality and connects it to the practice of queer reproduction. Hetterich asks how a focus on queer reproductive labor brings into view different conceptions of the future. To answer this question, the author examines how the Netflix series *Pose* (2018–2021), which pays homage to the Black and Latinx queer and trans* ballroom culture in Harlem of the 1980s and 1990s, revisits audiovisual materials relevant to queer and trans* historiography. In doing so, Hetterich identifies three forms of queer reproduction in *Pose*: a narrative focus on the topic of care, the writing of a queer and trans* history, and a publicizing of such history. The engagement with the past that *Pose* offers, the author concludes, can be read as a future-oriented strategy of resistance.

The past that queer media practices address has been and still is subject to orders of knowledge that largely remain unconscious. We can only rework and overcome such epistemes if we render them conscious. And it is here that the present volume aspires to contribute to the ongoing discussion, namely by assembling contributions that bring into view past and present forms of articulation of queer identity and queer desire, thus offering a foretaste of a queer future.

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Filmography

- Bohemian Rhapsody. Directed by Bryan Singer. 20th Century Fox / Regency Enterprises / GK Films / Queen Films, USA/UK 2018.

