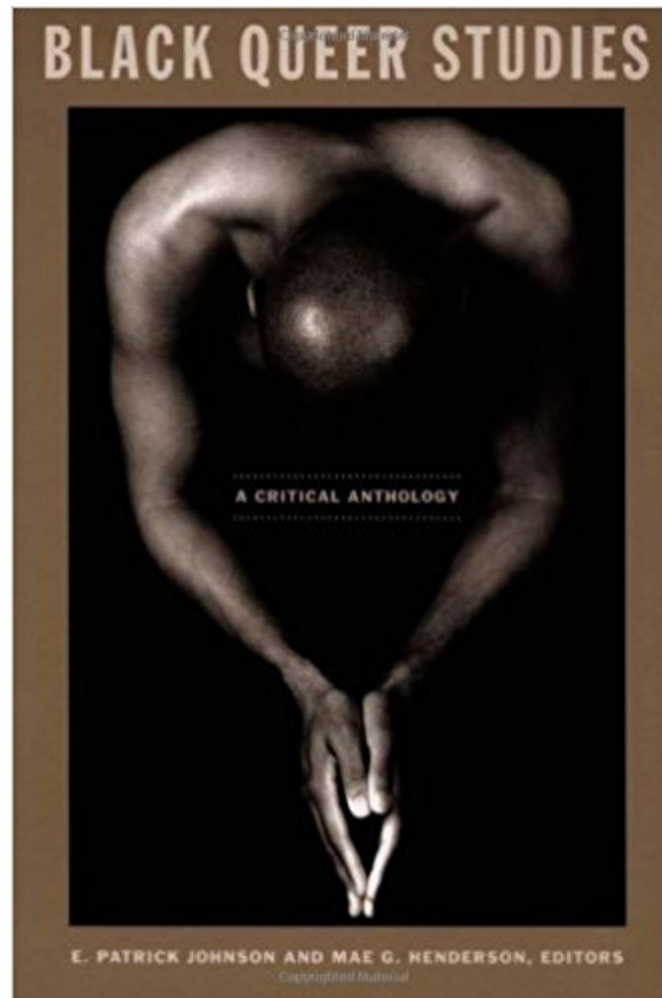




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# Black Queer Studies: A Critical Anthology



## Synopsis

While over the past decade a number of scholars have done significant work on questions of black lesbian, gay, bisexual, and transgendered identities, this volume is the first to collect this groundbreaking work and make black queer studies visible as a developing field of study in the United States. Bringing together essays by established and emergent scholars, this collection assesses the strengths and weaknesses of prior work on race and sexuality and highlights the theoretical and political issues at stake in the nascent field of black queer studies. Including work by scholars based in English, film studies, black studies, sociology, history, political science, legal studies, cultural studies, and performance studies, the volume showcases the broadly interdisciplinary nature of the black queer studies project. The contributors consider representations of the black queer body, black queer literature, the pedagogical implications of black queer studies, and the ways that gender and sexuality have been glossed over in black studies and race and class marginalized in queer studies. Whether exploring the closet as a racially loaded metaphor, arguing for the inclusion of diaspora studies in black queer studies, considering how the black lesbian voice that was so expressive in the 1970s and 1980s is all but inaudible today, or investigating how the social sciences have solidified racial and sexual exclusionary practices, these insightful essays signal an important and necessary expansion of queer studies. Contributors. Bryant K. Alexander, Devon Carbado, Faedra Chatard Carpenter, Keith Clark, Cathy Cohen, Roderick A. Ferguson, Jewelle Gomez, Phillip Brian Harper, Mae G. Henderson, Sharon P. Holland, E. Patrick Johnson, Kara Keeling, Dwight A. McBride, Charles I. Nero, Marlon B. Ross, Rinaldo Walcott, Maurice O. Wallace

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## Customer Reviews

“Black Queer Studies makes a dynamic contribution to the shifting landscape of queer studies. This volume will surely transform our understandings of both black studies and queer studies, and it will create new idioms for the analysis and theorization of race and sexuality. Black Queer Studies is necessary and long overdue.” —Judith Halberstam, author of *Female Masculinity* “There are moments of epistemological excitement that recognize changes already ongoing, and then there are moments that at the same time both recognize and generate new ways of knowing. The creation of *Black Queer Studies: A Critical Anthology* is such a moment. It changes our horizons of thought. I’m excited about its effect on my thinking and grateful to the contributors and editors for the boundary stretching.” —Wahneema Lubiano, editor of *The House That Race Built* “This fine collection of essays demonstrates the importance of black queer quests and questions.” —Jennifer DeVere Brody, author of *Impossible Purities: Blackness, Femininity, and Victorian Culture*

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Arrived sooner than expected, which was a plus. There was some odd sticky stuff on the front cover that I had to wipe off with a clorox wipe though. Nothing else out of the ordinary.

There are some critiques that can be made, like any other, but I loved this book and passed it on to friends and family to read.

there is so little published about black queer identity this book has been invaluable to my research and gave me the historical context i needed. I am happy a friend suggested i buy it. it will be in my collection for years to come.

Awesome book a must have. This book showstore so many different types of voices. I am very

happy and pleased.

For decades, African-American studies scholars have left issues facing non-heterosexuals to the side. For years, "queer" scholars have left concerns of people of color to the side. This anthology tries to address that void. It goes a long way in proving that black, gay academics can be just as rigorous and hardcore as white gay ones or straight black ones. The anthology has representative numbers of men and women. In some ways, it's a Who's Who of Black Gay Academia, including works from Cathy Cohen, Dwight McBride, and Jewelle Gomez. Still, there is much about this book that frustrated me. A few years ago, a study was done of black LGBTs and most respondents said they hated the term "queer," yet the academics here champion it. Really, if "queer" is supposed to represent the four groups equally, then this book was quite lacking in its coverage of bisexuals and the transgendered. This is surprising given famous black bisexual writers such as Alice Walker, Stuart Hall, and June Jordan. Often "people of color" is used when only blacks are brought up; Latinos, Asians, and Native Americans barely come up in this book at all. James Baldwin is brought up often here. I understand that. His writings were rigorous and often dealt with racial and sexual issues simultaneously. Still, I kept thinking about how bell hooks once wrote that Toni Morrison gets a lot of attention when publishers won't print the works of black women that are equally as sophisticated. James Baldwin deserves his crown in black, gay letters, but I'm concerned about him being the only one to get to wear a crown. Several books have been printed about the many non-hetero members of the Harlem Renaissance, yet that group hardly comes up here. James is getting a bit played out and the authors here are not helping change that tendency. Finally, I had beef with many of the essays. Charles Nero has great points but his essay is really two works glued together. Can anyone really say the whiteness of New Orleans' "gay ghetto" is due to "Chasing Amy" or "Six Feet Under"? One author could have written quickly about how he supported a gay, feminine student when that student was condemned by a masculine, heterosexual one. Instead, he went on and on in unnecessary jargon and babble. Kara Keeling's essay was 90% theory and 10% a discussion of Dunye's "Watermelon Woman." Why bother to bring up the film if you're barely going to discuss it? I wasn't really feelin' this text, but that's not to say it didn't have great aims.

this book was really good! Well rounded text. Great format (although small print). Nearly 350 pages. I would highly recommend to Women's Studies, Black Studies, Queer Theory, English majors (studying African American lit).

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