

Evelyn Annuß



Dirty  
Dragging

Performative Transpositions

m<sub>d</sub>wPress

Evelyn Annuß  
**Dirty Dragging**

**Evelyn Annuß**, Professor of Gender Studies, heads the International Research Center Gender and Performativity (IGCP) at the University of Music and Performing Arts Vienna. Her work is dedicated to the flight lines of aesthetics, theories of performativity, and the critique of politics. As a cultural studies scholar of theatre and literature, she focuses, among other things, on political spectacles—their historicity and mediality—in the context of National Socialism, colonial racisms, and processes of (re-)fascization. See also *Facing Drag. Gender Bending and Racialized Masking in Performing Arts and Popular Culture*, edited together with Raz Weiner and published at the same time.

*Dirty Dragging* emerges from research conducted in southern Africa, the United States, and the Alps, and was developed within the DFG Heisenberg Project *Demarcations and Performative Transpositions* (FU Berlin).

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[transcript]

### **Bibliographic information published by the Deutsche Nationalbibliothek**

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <https://dnb.dnb.de>



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### **First published in 2026 by mdwPress, Vienna and Bielefeld**

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transcript Verlag | Hermannstraße 26 | D-33602 Bielefeld |  
[live@transcript-verlag.de](mailto:live@transcript-verlag.de)

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Cover design: Oliver Brentzel in cooperation with Evelyn Annuß

Copyediting: Michael Thomas Taylor

Unless otherwise indicated, translations of original source material in German are by Michael Thomas Taylor.

Image editing: Claudia von Funcke

Layout: Auer Grafik Buch Web, Vienna

Printing: Druckhaus Bechstein GmbH, Wetzlar

<https://doi.org/10.14381/9783839474754>

Print-ISBN: 978-3-8376-7475-0

PDF-ISBN: 978-3-8394-7475-4

ePUB-ISBN: 978-3-7328-0012-4

Printed on permanent acid-free text paper.

This publication received financial support from the Open Access Fund of mdw  
– University of Music and Performing Arts Vienna.



Funded by



Deutsche  
Forschungsgemeinschaft  
German Research Foundation





Evelyn Annuß has written a definitive, detailed, multi-sited, transnational history of drag. This book offers a sinuous history of performance, race, collective-world-making and unmaking and it uses various national archives to resist any simple equation between drag and subversion. Spectacles of cross-dressing and black-face, she shows, intertwine across several racial regimes confounding the usual separation of these practices and demanding a careful investigation into when and how racial and gender crossing and passing are deployed within toxic nationalism and when and how they become a repudiation of purity and a queer and radical embrace of the inauthentic, the barbaric and the other. *Dirty Dragging* offers startlingly new readings of drag performance and is an instant classic!

Jack Halberstam, Columbia University New York City  
*Wild Things* (2020), *Female Masculinity* (2019) and *The Drag King Book* (1999)

*Dirty Dragging* is a must-read: a highly productive and politically important intervention in queer and gender studies, cultural and theatre studies, and above all in performance studies. *Dirty Dragging* has the potential to shape these disciplines in exemplary ways, because it not only breaks open binary and dualistic perspectives. By focusing on processes of creolization, drag, gender, racialization, and class can be understood as interconnected in new ways.

Isabell Lorey, KHM Köln  
*Democracy in the Political Present: A Queer-Feminist Theory* (2022),  
*Die Regierung des Prekären* (2020) and *Immer Ärger mit dem Subjekt* (2017)

Evelyn Annuß thinks across history, geography, and forms of political practice to offer a capacious conception of dragging. The non-linear weft of this work complicates notions of genealogy, origins, and indigeneity.

Zimitri Erasmus, Wits University Johannesburg  
*Race Otherwise* (2017)



... in memory of  
Oshosheni Hiveluah (1981—2019)



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