

BARBARA PAUL, JOHANNA SCHAFER

Introduction:

Queer as a Visual Political Practice

Translated by Erika Doucette, translation edited by Charlotte Eckler

Of Paradoxes and Solidarities

Queer Added (Value). Visual Culture, Art, and Gender Politics discusses the critical and enabling potential of queer¹ and queer-feminist politics of images and art. A central point of departure is examining how visual argumentations interact with legal and political discourses. By focusing on the relations between visual and political argumentations we intend to contribute to differentiating and expanding both queer positionalities and potentialities. Our interest in the possibilities art and visual culture provide as forms of knowledge production and communication is a response to one of the major challenges of queer politics: to create practices and concepts with which »simultaneities and paradoxes [can be] imagined and practiced« (Engel/Schulz/Wedl 2005: 18). These are the words Antke Engel, Nina Schulz, and Juliette Wedel use in a 2005 issue of the journal *femina politica* to formulate an expectation regarding a field of queer practice that we also seek to address here. For, »[q]ueer theories and politics ... virtually demand that contradictory and incompatible positions be developed in order to create opportunities for engaging in productive debates that can lead to solidary practices« (ibid.: 10). For us as the editors of this volume, the endeavor of realizing such »simultaneities and paradoxes« is unmistakably driven by a pleasure in and a desire for contradictoriness, discordances, ambiguities and a vital orientation toward acts of solidarity.

This emphasis on practices connected to paradoxes and solidarities is a motion against the current tendencies in politics and cultural policy toward

neoliberalization that are enabled, in part, by countless appropriations and reinterpretations of political principles of the Left. Today, notions such as autonomy, self-organization, and self-management have been re-functionalized within hegemonic realms of meaning production, which serve to instate the logic of the economy as the ultimate if not universal logic. Our book's title ventures into the field of capitalist meaning production, taps into the possibilities this field offers, and forges its own project of reconstructing and re-functionalizing meaning. For one, *Queer Added (Value)* programmatically postulates a queer value, which refers here to an augmentation of the potentialities of art and visual culture as gender² critical forms of knowledge production and as specific politico-cultural realizations. Furthermore, our use of »added value,« or *Mehrwert* in German—a term derived from political economy—in the title points to the constitutive economic matrix underlying culture and thereby also to the interrelatedness of the economic and symbolic dimensions. The discussion we raise therefore revolves around the added value that can be gained ›for queer, with queer, and through queer.‹ At the same time, it is crucial to remain aware of the appropriative dynamics of institutions and of the integrative and subsuming powers of neoliberal and capitalist domination (see also Pühl/Wagenknecht 2001; Pühl 2003). With this in mind, *Queer Added (Value)* seeks to problematize the specific ways in which we are governed by overlapping economic and sexual discourses and to provoke the challenge of reflexively engaging with such intersections. For, what is at stake here are the conditions for agency and action and the possibilities for forming and realizing these through individual and collective ideas.

Visual Culture, Art, and Queer Politics

The primary interest of our publication lies in aesthetic, analytical and political practices put to work to dismantle normalizing regimes and their hierarchializing effects. Within this context this means that heteronormativity and binary concepts of gender are rejected as the predominant parameters of order. This rejection—based on an understanding of gender and sexual relations as powers that constitute society—enables queer strategies to be employed both as a potentiality and as a movement of thought for critically laying out the effects produced by identitarian and binary formulations. In addition, queer strategies are instrumental for problematizing the social constraints of disambiguation and fixedness as well as for examining specific points of intersections for various axes of domination and their reciprocal modulations (see, among others, Castro Varela/Dhawan 2005; Dietze/Yekain/Michaelis 2007).

The central question in the book's contributions is how certain image politics can substantially challenge, shift and rework prominent discourses of normality and normativity that utilize sexual and gendered relations in their argumentations. The analytical perspective here not only addresses an existing and/or reworked *visual* vocabulary. More significantly, it is concerned with political ideas and orders as well as one's own involvement and investment in political structures and patterns of thought and action. To name an example, the notion of democracy is often portrayed as an inviolable and infallible ideal. In the first instance, it denotes a specific form of government with its own power structures in addition to its own political, economic and cultural effects. The concept of democracy also applies to individual and group forms of social life and to the role of the individual in political life. Nowadays, democracies often grant certain subjects, such as ›women,‹ more rights and greater possibilities for political participation than in former times. By doing so, however, a heteronormative conceptualization of gender is not only fixated, but also used to legitimate hegemonic structures. These kinds of politically ambivalent parameters must be confronted, made the subject of critical discussions of anti-normativity, anti-normalization and anti-racism, and radically transformed where possible. The author collective *quaestio* recognized this desideratum and provided preliminary suggestions in their book *Queering Demokratie [sexuelle politiken]* (quaestio 2000). A particularly salient point for us, which they formulate in their discussion of *sexual citizenship*, is the challenge to resist the ways in which restrictions and exclusions from the power to define and shape society are devised. This particular argument and appeal is not based on a logic of being included within preexisting structures. Instead, it is concerned with restructuring the *conditions* for participating in political processes, as these conditions ultimately determine the eligibility and extent of one's participation in political processes that shape the social order (quaestio 2000a: 23-25).

Our book underscores the great importance of the field of visibility as an integral part of queer politics. Artists and cultural producers³ are constantly probing the argumentative and imaginative potentials of the cultural and aesthetic field of visibility, and pushing them to their limits in their research, experiments and investigations. Comparatively, contributions from textual or (art) theory analyses and commentaries have been quite reserved within German-speaking contexts, and explicitly queer-political investigations of visual culture have been remarkably sparse.⁴ For this reason, we find it even more encouraging that the journal *FKW//Zeitschrift für Geschlechterforschung und Visuelle Kultur* coincidentally also dedicated its June 2008 issue to a project that carries the descriptive title ››Indem es sich weigert, eine feste Form anzunehmen‹‹—Kunst, Sichtbarkeit,

Queer Theory« [»By refusing to take on a fixed form«—Art, Visibility, *Queer Theory*«]. The issue takes as its point of departure the question of »how to use images for political action while reckoning with the powerfulness and potency of visual culture« (Brandes/Adorf 2008: 9), and is oriented along the »political possibilities of aesthetic work.« Such possibilities are particularly informed by the »productive indeterminability« of *queer* and its »effectiveness in interstitial spaces,« as Kerstin Brandes and Sigrid Adorf point out in their editorial (ibid).

The Contributions: The Visual and/as Political Practice

The textual contributions open with an essay that underscores our interest in the interplay between visual politics and »realpolitische« practices: Josch Hoenes's »You're the Best of Both Worlds«—»You don't belong here.« Loren Cameron's *Distortions of Heteronormative Gender Dualism*. Josch Hoenes discusses how the argumentations in the artwork can and should intervene in as well as incite current political debates on the urgently necessary reform of the German Transsexual Law. It is within this context that Josch Hoenes reads Loren Cameron's photographic series *Distortions* (1996); the deliberately ambivalent, competing text-image relationship in the photographs leads him to view these works as representing a necessary ambivalence and the impossibility of any stable definition of what a man is or what it means »to be a man.« Contrary to the norms and constraints of hegemonic gender dualism, Josch Hoenes asserts that in order to make room for the incompleteness and inconclusiveness of any definition of gender it is necessary to discuss differing and contradictory gender concepts. Consequently, he also argues that these differing and contradictory concepts ought to be able to coexist equally. Thus, gender should no longer be essentially tied to the body, corporeality and sexual functions, the way that the law still conceives of it.

The second text also addresses a legal context and relates it to visual material: Sushila Mesquita's »Liebe ist...« (»Love is...«). *Visual Strategies of Normalization and the Swiss Partnership Law*. On the basis of the Swiss Partnership Law established in 2007, she discusses the mechanisms of normalization that take effect upon being incorporated into an existing structure of norms: for, accompanying the incorporation of gay and lesbian partnerships into the existing norm structure is the simultaneous emphasis of their subordinate position and exceptional status. In her reading of the visual strategies employed in the »Liebe ist...« poster campaign that lobbied for the ratification of the partnership law, Sushila Mesquita elaborates on the ambivalences inherent in this legislative politics

of recognition. She shows how reiterating and reworking heteronormative visual templates produces a new ›homo-norm‹ that is allegedly capable of ensuring ›conformity‹ for lesbians and gays. Through utilizing the offer of normalization provided in these templates, the acceptance of certain sexually deviant subjectivities is created—but at the expense of other queer ways of living. Despite this, the representations on the posters still manage to play out tensions, for example, by linking love discourse with legal discourse. They thus present potentially intractable elements that can be put to use in a productive manner.

The following contributions tackle the themes of imaginativeness, visual formats and queer enablement. The discussions in these texts link visual material and methodological considerations. *Antke Engel* develops a theoretical framework for describing the social productivity of images in *How to Queer Things with Images? On the Lack of Fantasy in Performativity and the Imaginitiveness of Desire*. She devises a concept of performativity that, rather than becoming depleted through repetitions of the norm, incorporates the unexpected and new; in doing so, effects that contradict the norm can therefore also be taken into consideration. These effects entail a material dimension, as they too play a role in forming subjectivities, social relationships, and social conditions. In order to conceive of these material effects within visual representations, Antke Engel—in a reading of *durbahn's computer-generated drawings in *pinups for beginners* (2005)—couples the concept of performativity with fantasy. For *durbahn's images are ›unseemly‹ because bodies that significantly deviate from prevalent (hetero)normative standards are presented as ›sexy‹. However, the performative effectiveness of fantasy becomes necessary here in order for the productive potential of these images to unfold; since fantasy, as a form within which desire stirs, is what allows this performativity based on repetition to be set in motion and take another course.

While *durbahn's drawings are about showing the body/bodies, it is ›not-showing‹ that takes center stage in *Renate Lorenz's* contribution *Bodies without Bodies. Queer Desire as Method*. Renate Lorenz addresses the necessity of referencing queer subject positions and bodies without visually representing these bodies and develops her argument through discussing some of Felix Gonzalez-Torres's works from the 1980s. Through the use of plural subject positions and their non-normative affiliations or ›belongings,‹ the artist's installations successfully avoid dilemmas often inscribed in visual representations of queer bodies, such as the production of voyeurism, the affirmation of conventional structures for gaining knowledge and the affirmation of minoritizing grammars of representation that mark some bodies as norm-compliant and others as queer. The works of Felix Gonzalez-Torres employ the practice of what Renate Lorenz calls ›queer space sex as method.‹ Configurations emerge here that privilege

rhizomatic entwinements over a monolithic order of the central perspective and produce dynamic topographies. Taking as its basis an understanding of sexuality and desire as dynamic and socially constructed, Felix Gonzalez-Torres's works and Renate Lorenz's interpretation both manage to alter the conventional courses of social and power relations and the economy of representation associated with them. Felix Gonzalez-Torres died from the consequences of AIDS in 1996. We would like to add here that his work is also a site of rigorous critical (political and artistic) involvement around HIV/AIDS and that it also offers an opportunity to reflect on the extremely narrow yet complex historical concurrence of the emergence of AIDS and queer theories.⁵

This question of showing and not-showing as a strategy for consciously maintaining ambivalence plays an important role in the following text, which links this ambivalence to the concept of surplus or added enjoyment (*mehrlust*) and proposes a discussion of one particular understanding of *queer*. In *Tanja Ostojić: Black Square on White. From Mehrlust to Nausea and Back*, Claudia Reiche engages with the link between added value and Lacan's *mehrlust*. She argues that *mehrlust* similar to surplus or added value owes itself to what must be understood as an excessive logic, for the subject's loss of enjoyment gives rise to a surplus in satisfaction, a *mehrlust*. The author sets these thoughts in relation to Tanja Ostojić's *Black Square on White* (1996/2001), which, since its scandalous success at the Venice Biennale 2001, has also been interpreted as a critique of the gender order and of the capitalist manner the art world operates. Claudia Reiche also refers to interpretations of the work by artist and theoretician Marina Gržinić and adds philosopher Slavoj Žižek's reception of Lacan's work on the concept of *mehrlust*. The visual points of reference Reiche provides are Gustave Courbet's *L'origine du monde* (1866) and Kasimir Malevich's *Black Square on White Ground* (1915). By taking an (indirect) route—through pursuing her nausea induced by Tanja Ostojić's art work—Claudia Reiche ultimately arrives at a »possibly« queer reading, or rather at a queer reading effect, for she understands *queer* as »an effect that creates its cause entirely on its own.«

The subsequent contribution *Surplus Enjoyment: You Can Make Something out of Nothing. The Real, the Political, and the Conditions of Production—on the Productivity of an Impossibility* by Susanne Lummerding is the closing text that provides a methodological and ethical-political perspective on some of the most important considerations regarding the *Queer Added (Value)* theme. Susanne Lummerding forms a link between the Marxian concept of added/surplus value (*Mehrwert*) and Jacques Lacan's term surplus enjoyment with concepts of responsibility and ethics; this provides the basis for queering the connections between economics, ethics and politics. This productive link also enables an examination of a

possible (yet unquantifiable) use value of *queer* as a critical and political category. The author utilizes Claude Lefort and Ernesto Laclau's distinction between politics and the political—that is, between the inscription within the symbolic in order to create coherency and the establishment of incoherency as the impossibility to fixate meaning par excellence—as a way of establishing impossibility as the basis of productivity. New and constantly emerging negotiation processes buttress the role of *queer* as a category capable of critiquing identity-logical positions and as an endeavor that seeks to install continuous contestability. All modes of constructing meaning, including concrete practices in everyday politics, should remain open to the challenges of the political as the ultimate impossibility of fixity and closure. Such openness would thus preclude associated democratic ideas from merely focusing on issues (i.e. of distribution or ›minority‹ interests) in a way that presents them as ›just‹ and universally valid.

We asked *Stefanie Seibold* to contribute to the book *Queer Added (Value)* based on our previous collaboration with her when she had designed the poster for the conference this book is based on. The conference took place from 10 – 11 January 2008 at the Institute for Fine Arts and Cultural Studies of the University of Art and Industrial Design Linz, Austria and was hosted by the Department of Art History and Art Theory/Gender Studies.⁶ In Stefanie Seibold's poster piece there is a convergence of the aesthetic-representative aims, which the format of the conference sometimes claim, and notions of the ephemeral, volatility, nonfixity and movement. At the same time, Stefanie Seibold places a strong emphasis on connectivity and referentiality. As a result, the background photo for the front of the poster⁷ links textual and visual aesthetic practices with popular culture and theory. Moreover, its primary attention is on showcasing lesbian image worlds that are part of the visual archive in addition to queer(ing) images that focus on femininities. We found the partiality of this focus challenging, as it calls into question the prevalence of gay male signs and imageries within contexts explicitly geared toward creating queer visualities, especially by referencing pop culture. Stefanie Seibold's contribution *A READER – a visual archive* takes this as its starting point.⁸ Another aspect we find important is the diversity of contexts that Stefanie Seibold's aesthetic phrasing visually references. This is because, like all theoretical endeavors with political aspirations, there are various sites of action for queer argumentations that nonetheless are still contingent on the concretizations of these sites. While accounting for the diversity of these sites of action does not necessarily imply the dissolution of their differences, it does entail a consideration of the challenges and normalizations produced by each particular context.

Acknowledgements & A Way of Looking Forward

First and foremost we would like to express our gratitude to those who have contributed to this book: to the authors who have supplied the textual and visual contributions and to the translators. Without their great dedication and rigorous discussion skills, it would not have been possible to publish the argumentations here. Substantial amounts of energy have been invested in these argumentations that seek to challenge those enormously powerful energies at work in maintaining heteronormativites. It is important for us to also note the variety of the contributor's academic and disciplinary backgrounds, which include political science, ethnology, philosophy, linguistics, media studies and art theory; some engage in theoretical-scientific *and* artistic work—and those who come from artistic backgrounds also work in several different areas, including fine arts, theater, film, video, Internet, music, radio, TV etc. This variety of backgrounds and contexts informs the contributions in this book, underscoring the variety and diversity of queer approaches to visual culture, art and gender politics. In addition to the contributor's activities within the institutional structure of the university, they are all political activists and/or cultural producers who also work in non-institutional, self-organized contexts. This simultaneity of queer activist engagement represented here underscores the multifarious sites in which queer theory—in the same way as feminist theory—is produced and practiced.

We would like to also thank the Austrian Federal Ministry for Science and Research (formerly the Federal Ministry for Education, Science and Art) for providing the funds to create a *gender studies* profile at the University of Art and Industrial Design Linz, Austria. In terms of shaping the politics that inform knowledge as well as scientific and everyday practice, it was of great concern to us that we position *queer* as a highly promising and groundbreaking focus within this new *gender studies* profile at the University of Art and Industrial Design Linz.⁹ In order to ensure the further development and long-term establishment of *queer studies* and *gender studies* it is urgently necessary to secure additional funding, in particular funds that would ensure a continuity of expert staff.

Through our cooperation with Karina Koller, Director of the Coordination Office for Gender Issues at the University of Art and Industrial Design Linz, to whom we would like to express our gratitude for a remarkable collaboration, we were able to utilize a portion of the gender studies profile development funding for realizing the *Queer Added (Value)* conference in January 2008 as well as for the publication of the book *Queer Added (Value)*. We would also like to thank Rector Reinhard Kannonier for making this possible. We are also grateful to those at and outside the University of Art and Industrial Design Linz who supported and facilitated

our work as organizers and editors throughout this entire project—these numerous solidary collaborations have been truly inspiring. Finally, we are also indebted to Sigrid Schade and Silke Wenk, the editors of the *Studien zur visuellen Kultur* series published by *transcript Verlag* Bielefeld, for including our book in their series. Our thanks also goes to Gerlinde Schmierer for her assistance in editing the images for print, Kea Wienand for her significant contribution in creating the index, and Helga Hofbauer for the beautifully queer cover image.

We would also like to mention here that, still today, it is relatively rare—particularly in German-speaking contexts—that a position in the scientific community or contemporary art world would be gained by displaying an expertise in the area of queer studies. The increase in queer activity, both in theoretical texts and artistic research, and their achievements of a formal status and greater visibility in the form of, say, published books, should not conceal that fact. Such structural forms of discrimination displayed by heteronormative—and often trans- and homophobic institutions—underscore, from a different perspective, the need to network different queer political endeavors, works and goals. As part of this network, *Queer Added (Value)* has compiled a wide range of argumentations that hold in common a shared interest in analytically engaging with visuality, image production and queer-feminist perspectives. With these perspectives in mind, we look forward to a myriad of interpretations and ways of reading that are productively informed—and provoked—by paradoxes, uncertainties, and confrontations as key dimensions of diversity and solidarity.

Linz/Oldenburg and Linz/Vienna, autumn 2008

Notes

1 [Footnotes 1 & 2 are meant for a German readership. They comment on the use of English terms within the context of German critical, political and social debates.] The homophobic, transphobic and derogatory use of the word *queer* refers to its negative definition as uncanny, weird, abnormal. Queer was reclaimed during the 1980s within English-speaking and U.S.American contexts and in the 1990s as a foreign word in German-speaking contexts. This reclamation process is and has been largely carried out by the people and contexts whom the term had been meant to discredit. Today, *queer* describes contradictory things (and in some cases it does so programatically). For one, it is employed in defining a political (self-)identification. Moreover, colloquially, *queer* is increasingly understood as a term of identification for people whose sexual lifestyles do not conform to heterosexual norms. In theoretical or critical writing and as a theoretical field and intellectual movement, *queer* operates as a principal critique of notions of identity; by deeming sexuality a category of social analysis and structure of privilege distribution, it seeks to dismantle regimes of identity, normativity and normalization.

2 *Gender* versus *Geschlecht*: In the late 1970s, highly productive discussions established the distinction between sex and gender as a means to differentiate biologically given aspects of *sex* from culturally acquired dimensions of *gender*. During the 1990s, however, an emphasis on sex as founded on discourse and thus a deconstruction of the sex-gender differentiation entered center stage in discussions on women's, feminist and gender studies. It could be argued that, in a German-speaking context, using the term *Geschlecht* instead of the adopted term *gender* would help the efforts put into denaturalizing not only *gender* but also *sex*, as the term the *Geschlecht* is used to speak of both *sex* and *gender*. By the same token, the German-language use of the foreign word *gender* suppresses certain dimensions of the term's meaning: for example, the denaturalizing and deconstructive perspective on *Geschlecht* developed by German-speaking *Frauenforschung* [women's studies] or women's and gender studies already in the 1970s and 1980s, i.e., before the term *gender* was adopted in German. Furthermore, *gender* suppresses an obscene dimension as well as precisely the contingency, conventionality, and/or constructedness of the corporeal dimensions signified by the term *Geschlecht*. With these fascinating discussions in mind, we have chosen to use the term *gender* in our book's title, in order to include, from the outset, a discussion of the constructedness of gender. In addition, the courses classified under the heading *Gender Studies* that we offer at the University of Art and Industrial Design Linz in Austria, as well as this book project, have been made possible by the funds dedicated to creating a *Gender Studies* profile for the University of Art and Industrial Design Linz. Within this existing terminological field we seek to incorporate *queer* as an ambitious and resourceful dimension.

3 See Melanie Groß (2007: 173) and Christiane Wehr (2007: 163-166) who refer to »(sub)cultural productions« (Wehr 2007: 166) as offering a myriad of interventions that also seek to undermine fixations and normalizations within subcultural contexts

(for example: radical cheerleading, the vegan opera, fanzines, flyers, web pages, workshops, and performances at ladyfests, queer dance events, music performances and productions etc.).

4 Brandes and Adorf have also recently identified this queer-political desideratum in the field of visual culture (Brandes/Adorf 2008: 5). Earlier studies can be found, for instance, in: *FrauenKunstWissenschaft*, issue 21 (1996): *Schwulen- und Lesbenforschung in den Kunst- und Kulturwissenschaften* [Gay and lesbian studies in art history and cultural studies] and *FrauenKunstWissenschaft*, issue 33 (2002): *Tomboys. Que(e)re Männlichkeitsentwürfe* [Tomboys. Designing queer masculinities], see also individual contributions in the collections by Heidel/Micheler/Tuider 2001 and polymorph 2002 and, for a more recent discussion, see NGBK 2005 and Lorenz 2007. Further points of reference in the German-speaking context are: the workshop *Queere Kunst. Theorie. Politik*, 7-8 April 2006, organized by Renate Lorenz and student participants during her *Queer Theory* guest professorship at the Hochschule für bildende Kunst Hamburg, and the workshop *Queer Kunst Machen*, 27-29 April 2007, which took place prior to the exhibition *Behauptungen aufstellen :: Haltungen einnehmen :: Strike a pose!* organized by Chris Campe at Galerie Broll in Hamburg.

5 See Kosofsky Sedgwick in Kerr/O'Rourke 1995: 1; Crimp in Takemoto 2003; and Klapeer 2007: 28-34.

6 Both Stefanie Seibold's contribution to the book and her conference poster are variations of a three-part poster work from 2005. (See www.clevergretel.com.) For more information on the conference and the poster, see [www.ufg.ac.at/Aktivitaeten.2022+M596a365b502.0.html?&tx_ttnews\[pS\]=1222778763](http://www.ufg.ac.at/Aktivitaeten.2022+M596a365b502.0.html?&tx_ttnews[pS]=1222778763) (30 September 2008). About one year prior to *Queer Added (Value)*, another queer-themed conference took place from 9-11 November 2006 at Johannes Kepler University (JKU) in Linz: *Heteronormativität und Homosexualitäten. Forschung in Anknüpfung an Michael Pollak*. The conference was a joint effort of the Homosexuellen Initiative Linz (HOSI Linz), the Institut für Frauen- und Geschlechterforschung der JKU Linz (JKU Institute for Gender Research and Women's Studies), and the Institut für Soziologie der JKU Linz (JKU Institute for Sociology). See Bartel/Horwath/Kannonier-Finster/Mesner/Pfefferkorn/Ziegler 2008.

7 This differs from the back of the poster, which is not based on a photograph but is a (typo-)graphic realization that provides information on the conference's concept and schedule and a synopsis of each contribution.

8 We also asked Stefanie Seibold to develop a spatial concept for the conference location. She divided the auditorium into two sections: the space for the lectures and discussions was ›classically‹ conference-like. The counterpoint to this space was the second area designated for ›socializing,‹ which Seibold adorned with glittering decorations that ›referenced a camp aesthetic‹ (Wibke Straube in her reflection on the conference 2008: 89).

9 In response to the new and highly controversial Austrian University Law (2002), which came into effect in 2004, and to the policymaker's requirements to create specific profiles for university programs, the University of Art and Industrial Design Linz designated three areas of focus: »intermediality, spatial strategies and artistic-

scientific research« (for more information on the profile, see: [www.ufg.ac.at/Aktivitaeten.2022+M5a1e3aded64.0.html?&tx_ttnews\[pS\]=1222774732](http://www.ufg.ac.at/Aktivitaeten.2022+M5a1e3aded64.0.html?&tx_ttnews[pS]=1222774732), (30 September 2008)). To support the substantiation of the profiles the Austrian Federal Ministry for Education, Science and Art (now called the Federal Ministry for Science and Research) provided a funding program; the University of Art and Industrial Design Linz was a particularly successful participant in the area of *Gender Studies* in artistic-scientific research.

Literature

- Bartel, Rainer/Horwath, Ilona/Kannonier-Finster, Waltraud/Mesner, Maria/Pfefferkorn, Erik/Ziegler, Meinrad (2008): *Heteronormativität und Homosexualitäten*. Innsbruck: StudienVerlag.
- Brandes, Kerstin/Adorf, Sigrid (2008): »Einleitung: ›Indem es sich weigert, eine feste Form anzunehmen‹. Kunst, Sichtbarkeit, Queer Theory«. In: *FKW//Zeitschrift für Geschlechterforschung und visuelle Kultur*, 45 (June), 5-11.
- Castro Varela, María do Mar/Dhawan, Nikita (2005): »Spiel mit dem ›Feuer‹ – Post/Kolonialismus und Heteronormativität«. In: *femina politica. Zeitschrift für feministische Politikwissenschaft* 14 (1), 47-59.
- Dietze, Gabriele/Hashemi Yekani, Elahe/Michaelis, Beatrice (2007): »Checks and Balances«. Zum Verhältnis von Intersektionalität und Queer Theory«. In: Katharina Walgenbach/Gabriele Dietze/Antje Hornscheidt/Kerstin Palm, *Gender als interdependente Kategorie. Neue Perspektiven auf Intersektionalität, Diversität und Heterogenität*, Opladen: Verlag Barbara Budrich, 107-139.
- Engel, Antke/Schulz, Nina/Wedl, Juliette (2005): »Kreuzweise queer: Eine Einleitung«. In: *femina politica. Zeitschrift für feministische Politikwissenschaft* 14 (1), 9-23.
- Groß, Melanie (2007): »Feministischer Widerstand aus post-/queer-/linksradikal-feministischer Perspektive«. In: Melanie Groß/Gabriele Winker (eds.), *Queer-/Feministische Kritiken neoliberaler Verhältnisse*, Münster: Unrast, 169-189.
- Heidel, Ulf/Micheler, Stefan/Tuider, Elisabeth für die AG LesBiSchwule Studien/Queer Studies an der Universität Hamburg (eds.) (2001): *Jenseits der Geschlechtergrenzen. Sexualitäten, Identitäten und Körper in Perspektiven von Queer Studies*, Hamburg: MännerschwarmSkript Verlag.
- Kerr, Mark/O'Rourke, Kristin (1995): »Sedgwick Sense and Sensibility: An Interview with Eve Kosofsky Sedgwick«, <http://proxy.arts.uci.edu/~nideffer/Tvc/interviews/20.Tvc.v9.intrvws.Sedg.html> (20 August 2008).
- Klapeer, Christine M. (2007): *queer. contexts. Entstehung und Rezeption von Queer Theory in den USA und Österreich*, Innsbruck: StudienVerlag.
- Lorenz, Renate (ed.) (2007): *Normal Love. Precarious sex. precarious work* (exh.-cat. Künstlerhaus Bethanien, Berlin), Berlin: b_books.
- NGBK Neue Gesellschaft für Bildende Kunst (ed.) (2005): *1-0-1 [one 'o one] intersex. Das Zwei-Geschlechter-System als Menschenrechtsverletzung* (exh.-cat. NGBK, Berlin), Berlin.
- polymorph (ed.) (2002): *(K)ein Geschlecht oder viele? Transgender in politischer Perspektive*, Berlin: Querverlag.

- Pühl, Katharina/Wagenknecht, Nancy [Peter] (2001): »Wir stellen uns queer. Die Queer Theory muss ihren inneren dark continent entdecken, die Kapitalismuskritik«. In: *jungle world. Die linke Wochenzeitung*. 15 (4 April), www.nadir.org/nadir/periodika/jungle_world/_2001/15/05a.htm (20 August 2008).
- Pühl, Katharina (2003): »Queere Politiken im Neoliberalismus (1)?« In: *arranca! – Für eine linke Strömung*, 26, 21-25. <http://arranca.nadir.org/arranca/article.do?id=212> (20 August 2008).
- quaestio [Nico Beger/Sabine Hark/Antke Engel/Corinna Gentschel/Eva Schäfer] (eds.) (2000): *Queering Demokratie [sexuelle politiken]*, Berlin: Querverlag.
- quaestio [Nico Beger/Sabine Hark/Antke Engel/Corinna Gentschel/Eva Schäfer] (2000a): »Sexuelle Politiken. Politische Rechte und gesellschaftliche Teilhabe«. In: quaestio (eds.), *Queering Demokratie [sexuelle politiken]*, Berlin: Querverlag, 9-27.
- Straube, Wibke (2008): »Mehr(wert) queer. Visuelle Kultur, Kunst und Gender-Politiken. Linz 10./11.01.2008, Tagungsbericht«. In: *FKW// Zeitschrift für Geschlechterforschung und visuelle Kultur*, 45 (June), 89-93.
- Takemoto, Tina (2003): »The Melancholia of AIDS: Interview with Douglas Crimp«. In: *Art Journal* 62 (4), 80-91. http://findarticles.com/p/articles/mi_mo425/is_4_62/ai_111655803/pg_3 (20 August 2008).
- Wehr, Christiane (2007): »Queer und seine Anderen. Zu den Schwierigkeiten und Möglichkeiten queerer Bündnispolitik zwischen Pluralismusansprüchen und Dominanzeffekten«. In: Melanie Groß/Gabriele Winker (eds.), *Queer-/Feministische Kritiken neoliberaler Verhältnisse*, Münster: Unrast, 149-168.

