Notes to the Introduction

1. This brief biographical sketch of Bloch draws heavily on Vincent Geoghegan’s excellent *Ernst Bloch* (New York: Routledge, 1996). Although *Cruising Utopia* employs some of Bloch’s critical thinking, it nonetheless does not pretend to anything like a comprehensive introduction to Blochian theory. Indeed that book has already been written, and it is Geoghegan’s.


3. Ibid.

4. Ibid., 1:146.


13. Ibid.


19. Ibid.
30. Ibid.
31. Ibid.
33. Ibid., 18.

41. For an example of this queer-of-color critique, see the special issue of the journal Social Text that I edited with David and Judith Halberstam: “What’s Queer about Queer Studies Now?” Social Text 84–85 (2005).


44. See the group’s website, www.feeltankchicago.net.


Notes to Chapter 1


5. Alain Badiou, Being and Event (London: Continuum, 2005).


7. Here I draw from Judith Halberstam’s notion of time and normativity that she mines from a critique of David Harvey. I see her alerting us to a normative
straight temporality that underscores heterosexual and heteronormative life and constructs straight space. My notion of time or critique of a certain modality of time is interested in the way in which a queer utopian hermeneutic wishes to interrupt the linear temporal ordering of past, present, and future. See Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005).


17. Ibid.


24. Ibid, 46–47.

25. Halberstam, *In a Queer Time and Place*.

26. This chapter benefited from Fred Moten’s thoughtful suggestions and generous attention. I am also grateful for excellent feedback from Joshua Chambers-Letson, Lisa Duggan, Anna McCarthy, Tavia Nyong’o, Shane Vogel, an audience at the University of California, Santa Cruz, and this volume’s editors. John
Andrews offered me the gift of extremely generative conversations during the writing of this essay. I only partially acknowledge my gratitude by dedicating it to him.

**Notes to Chapter 2**

1. The talk was later published in *October*, a publication then under the editorial influence of Crimp, in which queer theory in its modern incarnations began to flourish. The essay was ultimately published in an anthology of Crimp's writings: Douglas Crimp, *Melancholia and Moralism: Essays on AIDS and Queer Politics* (Cambridge, MA: MIT Press, 2002).


5. The “us” and “we” I use in this chapter are meant, in the first instance, to speak to gay men in the pandemic. But beyond that, they are intended to address people who have also been caught in the HIV/AIDS pandemic—people who have been affected by the pandemic in ways that are both direct and relational, subjects who might be women or men, queer or straight. The unifying thread of this essay’s “us” and “we” is a node of commonality within a moment and space of chaos and immeasurable loss.


7. These myths include “Andy was asexual” or “Andy only liked to watch.” For more on the degaying of Warhol, see the introduction to my coedited volume Jennifer Doyle, Jonathan Flatley, and José Esteban Muñoz, eds., *Pop Out: Queer Warhol* (Durham, NC: Duke University Press, 1996).


9. Ibid., 71.


11. Ibid., 12.

12. Ibid.


14. Ibid., 73.
17. Ibid., 17.
20. Ibid., 63.
21. I wish to assert that Adorno’s version of dialectics, and especially his emphasis on the determined aspect of the negative, complicates deconstructive protocols. Adorno’s formulations show a great resistance to deconstructive challenges to dialectical materialism.
25. Many of the ideas in this chapter were first formulated and “tried out” in a graduate seminar, “Sex in Public,” that I taught in the Performance Studies program at New York University in the fall of 1995. The experience of working with those students on this topic enabled my thinking in many important ways.

**Notes to Chapter 3**

6. Ibid., 179.
7. Ibid.
8. Ibid., 202.
9. Ibid., 183.
10. Ibid., 267.
13. Delany, Motion of Light in Water, 266.
15. Duggan, Twilight of Equality?
19. Ibid.
21. This paragraph is adapted from the last chapter of my book Disidentifications: Queers of Color and the Performance of Politics (Minneapolis: University of Minnesota Press, 1999).
23. For an example of such Internet sex-consumer posting, see the ATKOL Video website, http://www.atkol.com.
24. Swallow Your Pride: A Hands-On Tool for Do-It-Yourself Activism, independently produced activist zine, no pagination. The zine includes a return address: Ananda La Vita, 184 East 2nd Street #5F, New York, NY 10009. The zine itself is partially written as a how-to manual that gives instructions to would-be activists on how to make their own stickers and develop their own guerrilla activist projects.
25. I am grateful to Arin Mason, who participated in these stickering campaigns and who, in an excellent seminar paper, suggested the stickers’ status as performative objects.
26. For these statistics and more recent ones on antigay violence, see the LAMBDA Gay and Lesbian Anti-Violence Project website at http://www.lambda.org/glnvah.htm.


Notes to Chapter 4

1. I am grateful to Carol Martin and Jane Desmond for advice on this chapter. Aviance has been helpful and generally divine. I appreciate Ari Gold’s introducing him to me.


5. By “historically dense queer gesture,” I mean a gesture whose significance and connotative queer force is dense with antinormative meanings.


7. That Kiki would be in her late sixties seems a bit unlikely because, according to the oral biography that Kiki and Herb recite during their performances, they began performing during the Great Depression. When I asked Bond about Kiki’s age, she explained that her “official age” is sixty-six.


9. In some ways this idea echoes Peggy Phelan, who has famously argued that disappearance is the very ontology of something that is performed. Peggy Phelan, Unmarked: The Politics of Performance (London: Routledge, 1993).

10. The word *cunty* is black gay slang that describes a certain performed mode of femininity. Although its misogynist implications cannot be underemphasized,
it should be understood that the term cunty, unlike cunt, is not meant to be derogatory. A good queen strives to achieve a high level of “cuntiness.”

11. For more on the process I describe at length as disidentification, see my book Disidentifications: Queers of Color and the Performance of Politics (Minneapolis: University of Minnesota Press, 1999).

12. The members of LaBelle were Patti LaBelle, Nona Hendrix, and Sarah Dash.

13. I take this opportunity to refer readers to Judith Halberstam’s Female Masculinity (Durham, NC: Duke University Press, 1998).


Notes to Chapter 5


3. I am covering some territory that Moten has already tread quite expertly, and I am hoping to build on his formidable analysis. See Fred Moten, In the Break: The Aesthetics of the Black Radical Tradition (Minneapolis: University of Minnesota Press, 2003).


5. Moten, In the Break, 169.

6. Whatever currency the term alternative might have at this historical moment is certainly up for grabs. Minoritized here is meant to connote racialization in relationship to a scene dominated by whiteness, but it is also relational to the term minoritarian, which I often use to talk about sexual and racial minorities.


11. Ibid., 336.

12. I do not wish simply to posit “identitarian” as always already bad. It is important to resist a knee-jerk denouncement of anything that might connote identity. Historically, identity’s effects are at times both and alternatively stultifying and generative. In this project I am interested in considering moments before identity takes hold of what I describe as queer animating forces that can be deciphered at different temporal junctures.


19. At first glance it might seem that there are significant convergences between Agamben’s privileging of a “means” at the expense of the end and Edelman’s investment in the present over the future. Such an analogy would not hold because Agamben owns an investment in politics that Edelman eschews. The means when unyoked from an end can be viewed as a utopian formulation that contests the hegemony of straight time and its presentism.


25. My invocation of woundedness is not aligned with the work of Wendy Brown and her take on “wounded attachments,” with which I generally take issue, but is instead aligned with Moten’s riff on fiction writer Nathaniel MacKey’s notion of wounded kinship. See Wendy Brown, *States of Injury: Power and Freedom*
in Late Modernity (Princeton, NJ: Princeton University Press, 1995); Moten, In the Break; and Nathaniel MacKey, Bedouin Hornbook (Lexington, KY: Callaloo Fiction Series, 1986).


Notes to Chapter 6


4. I am grateful to Kevin McCarty for his friendship and pictures. His project is beautifully continued on the artist’s current website: imnotlikeyou.la. That site documents a youth-culture scene in LA inhabited by Latino punks. In this aspect of the artist’s project, race and ethnicity are examined with the same attentiveness and care as sexuality in the Chameleon Club series.


10. Samuel R. Delany, The Motion of Light in Water: Sex and Science Fiction Writing in the East Village (Minneapolis: University of Minnesota Press, 2004), 267. See also chapter 3 for further discussion of this moment in Delany’s memoir.
13. Ibid.
15. Ibid., 149.

**Notes to Chapter 7**

5. Although the documentary is certainly a resource because it offers valuable footage of Johnson, his friends, and his work, it is disappointing because of the filmmaker’s inability to deal with the queerness of Johnson’s art and life. If this film heralds a certain canonization of the artist, then it is one that is content to keep his queerness as unknowable as possible.
10. Ibid.
11. Ibid.
12. Ibid., 6.

Notes to Chapter 8

5. Ibid., 171.
6. Ibid., 45.
7. Ibid., 161.
8. Ibid., 164.
9. Ibid., 165.
11. Marcuse, Eros and Civilization, 166.

**Notes to Chapter 9**

3. I have run into various accounts of Herko’s death while researching this chapter. The version from which I am drawing is a composite of various authors’ work, including that of Sally Banes, David Bourdon, Ramsay Burt, Diane Di Prima, Andy Warhol, and Pat Hackett. I want to take this opportunity to state that I do not have the definitive account of Herko’s death. Indeed, no one who was not there has any such account and the only person who was there, Johnny Dodd, died quite a few years ago. I am working with something like the legend of Fred Herko’s death. We know he died after jumping out a window and we know he had spoken to various friends about planning a suicide performance. Thus we can assume that this was, at least on some level, his suicide performance. The details I’m employing here might be facts or muddled rememberances or perhaps even the elaborate projections of various parties. It is, nonetheless, the story I am working with. I cannot testify to its ultimate truth. Perhaps one day a careful, empirically minded biographer can offer us a better account. But that is not the work I’m doing in this interpretative and theoretically oriented analysis.
5. See Watson, *Factory Made*.
10. Quoted in ibid., 43.
11. Quoted in ibid., 44.
13. Dominic Johnson’s work elegantly compares the powerful aesthetic resonances between Smith’s and Herko’s work.
14. Ibid.
29. Ibid.
30. Ibid., 389.
33. Ramsay Burt has specifically urged us not to make much of Herko’s death or his drug use and instead consider his place in dance history. Although I respect Burt’s scholarship, I have taken the path he warns against. I have done so to understand the difficult dialectic of failure and utopia that I see as essential if we are to counter a gay and lesbian pragmatism that currently dilutes that queer political imagination. See Burt, *Judson Dance Theater*.

**Notes to Chapter 10**

5. Ibid.
7. For an excellent account of Smith’s performances, see Stefan Brecht’s classic *Queer Theatre* (New York: Methuen, 1986).
9. Ibid., 12.

**Notes to the Conclusion**


6. Ibid.

