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Nicholas Chare & Ika Willis

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Introduction: Trans-: Across/Beyond

Nicholas Chare and Ika Willis

The hyphen-

In 2012 at the ONE National Gay & Lesbian archives in Los Angeles, Cassils gave a first performance of the ongoing artwork *Becoming an Image* (a work that combines performance, photography and sculpture).¹ In a dark room, Cassils repeatedly aggressed a 2000lb clay block, kicking and punching it. This sustained assault was recorded intermittently by flash photography. The photographer's camera flash seared images of Cassils working over the clay into the retinas of those present. These transitory visions of the work in progress foregrounded its resistance to fixity, its studied elusiveness. Cassils has since exhibited some of the photographs taken that day. Subsequent to one performance at a solo show, *Body of Work*, held at Ronald Feldman Fine Arts in New York, Cassils showed the remains of the pummelled block as a sculpture, *After*. In an echo of Robert Morris's *Box with the Sound of its Own Making* (1961), *After* was displayed accompanied by a sound installation piece, *Ghost*, a recording of the artist's earlier violent attacks on the clay block. *Ghost* provided 'sound-images' of *After*'s production. *Becoming an Image* was originally intended to be site-specific, a one-off, but is now conceived of as a work in process, a becoming without envisioned end.

The performance at the ONE archive can retrospectively be understood as providing an introduction to 'becoming an image', a first foray regarding an image without resolution. There is a decided open-endedness to the work. This quality of open-endedness provides *Becoming an Image* with similar qualities to our hyphenated title for this special issue: *Trans-*. *Trans-* was selected because it invites, encourages, association. Our choice was inspired by Susan Stryker, Paisley Currah and Lisa Jean Moore who also titled their 2008 special issue of *WSQ (Women's Studies Quarterly)* *Trans-*. Stryker et al observe that 'the hyphen matters a great deal, precisely because it marks the difference between the implied nominalism of "trans" and the explicit relationality of "trans-," which remains open-ended and resists premature foreclosure by attachment to any single suffix'.² For the trio, despite its merits, the hyphen is conceived as potentially 'too flimsy' and diminutive to carry the conceptual freight they wish it to.³ The hyphen is, for them, a loaded – perhaps overloaded – punctuation mark. Stryker et al are prompted to think in this way by reflecting on the hyphen as it appears on the cover of the special issue, the hyphen as a thing viewed, as a visual phenomenon – a thin line. Their anxiety concerns whether the hyphen as is, as seen, delivers as a figure for their refusal to delimit, for their theorizing of

how to think about trans-. The hyphen is summoned by them to attest to a reasoned desire for unfettering. It bears witness.

Stryker et al are not the first to ponder a hyphen's qualities. In his lecture 'D'un trait d'union', first published in 1992, Jean-François Lyotard contemplated the significance of the hyphen as punctuation mark in the context of the weighty matter of the expression 'Judeo-Christian'. For Lyotard, the hyphen is a uniting line, a bringing together of the hitherto separated. The line 'crosses out' the gap, the white [*blanc*] space, which ensures separation.⁴ The hyphen then forms both a bringing together and a cancelling. Tougher than it looks at first appearance, the hyphen incarnates a productive destruction. Lyotard also thinks of it visually, the line [*trait*] overlaying the white of the page, blocking it out. Black against white yet not black and white, not clear-cut. He affirms its ambiguous status towards the end of the lecture when he suggests disunity between prefix and suffix despite the hyphen that draws them together or else because of it.⁵ Much can turn on the hyphen. Like all punctuation marks it possesses considerable potency.

During a discussion with H el ene Cixous, Mireille Calle-Gruber refers to punctuation marks such as the colon as tiny yet as capable of overturning and changing everything in a passage of prose.⁶ Calle-Gruber has in mind how such marks influence rhythm particularly through their varied effects such as spacing: she mentions the gap, the blank, the 'nothing' [*rien*] they can engender. This influence is usually registered visually by a reader scanning a page. Punctuation marks differ visibly from each other: /-;,(!)? Lyotard and Stryker et al, however, look beyond the specific punctuating function of the hyphen as mark and consider its potential as visual metaphor. As slender dash the hyphen is thin and so seen to be frail; as black mark it fills and effaces white space. Always, it is a load-bearer, carrying figurative potential that awaits realization through the hyphen's placement in varied contexts.

In the term 'strap-on', for example, the hyphen figures the prosthesis that it simultaneously refers to. 'Dildo with a harness' does not picture what it signifies with the same fidelity. "Strap-on" contains an iconic dimension in the Piercean sense of the term, a visual resemblance to what it signifies, embodied in the strapping 'p', the hyphen itself and the orifice-like o. Strap-on as hieroglyph, with the o opening to the hyphen, the indeterminate hole awaiting fulfilment, incarnates aspects of both its form and purpose as artefact. The strap-on as object, leather and rubber, like any and all matter, is also not devoid of figurative possibility. Like the hyphen, its metaphoric significance is context-derivative: what it means depends upon questions of attachment. In Beatriz (Paul B.) Preciado's *Testo Junkie*, for instance, the strap-on becomes a means of undoing gender: 'To be taken with my own strap-on: extreme gesture of submission, renunciation of all forms of consolidating my hormonal, prosthetic or cultural manliness'.⁷ Here the strap-on is put to practical use to figure the materialization of gender across

varied registers as always provisional. Masculinities are never totally assumed, concretized.

Preciado's strap-on, like the hyphen in trans-, enacts a kind of distancing even as it brings together. Receiving the strap-on, taking it in, enables Preciado not to be taken in by it and what it seems to symbolize, the privileging of the phallus. The strap-on does not make Preciado a man any more or less than testosterone or swagger. Through giving up control of the strap-on, through circulating it to a lover, Preciado generates insights that are similar to those elaborated by Judith Butler in her essay 'The Lesbian Phallus':

The phantasmatic moment in which a part suddenly stands for and produces a sense of the whole or is figured as the center of control, in which a certain kind of "phallic" determination is made by virtue of which meaning appears radically generated, underscores the very plasticity of the phallus, the way in which it exceeds the structural place to which it has been consigned [...], the way in which that structure, to remain a structure, has to be *reiterated* and, as reiterable, becomes open to variation and plasticity.⁸

Through re-siting the strap-on, giving it to a woman lover, creating a new phallic figure, Preciado stages the structural operation of the phallus as fountain-head of significance – or rather, reveals this structure to be a staging, a repeated performance.

Submitting to the strap-on enables Preciado to effect [*produire*] a hitherto precluded femininity:

It is not an essential femininity, not a kind covered-up by the *king*; but rather a "female masculinity", a *king* femininity. I am her king bitch, her trans slut, a boi [*gamin*] who shows her pussy behind his big cock.⁹

The strap-on here contributes to the production of a relation, like a hyphen it attaches. At this point the relation is one bound up with an erotic dominance and submission. BDSM provides the backdrop for what might be referred to as a genderfuck. Genderfucking is not necessarily aligned with trans but is useful as a term to describe qualities of the femininity that has been brought into being here.¹⁰ It is a trans- femininity, a femininity combining king and bitch, cock and pussy, generating new possibilities from and beyond binary difference.

The capacity for the strap-on to engender a challenge to conventional gender categories, to contest gender binarism, is reaffirmed later in *Testo Junkie* when Preciado straps on 'Jimi', a black dildo functioning as a synecdoche for Jimi Hendrix, and then makes love:

As I plunge the Jimi in, she calls me “chérie, chéri”. The difference cannot be heard, but I know she says it twice, once for each of my sexes. She writes it like that in the texts she sends me: chérie, chéri.¹¹

The strap-on helps to bring *différance* to the fore, drawing attention to language’s differential play. The non-coincidence of the two gendered terms of endearment, their visible (if not acoustic) difference, also figures the non-coincidence between the sign and itself: ‘No element can function as a sign without referring to another element which itself is not simply present’.¹² Preciado is, of course, knowingly playing around with writing and *différance*. The vocal terms of affection and the text message, the example of Preciado’s lover’s phone-etiquette, both become the means by which to bring everyday life experiences from the margins of philosophy to its centre.

The event featuring the Jimi, like the D/s strap-on encounter, is one of many vignettes in Preciado’s book informed by, embodying, and intervening in contemporary ideas about the body, sex, sexuality and technology. Writing, coupled with doses of testosterone, form ways of theorizing and are both understood by Preciado to be therapeutic.¹³ Using vignettes enables Preciado to evoke meaning through imagery as much as by direct narration. As a series of vignettes, as a work of literature, *Testo Junkie* operates across multiple registers. It brings together philosophy as it is traditionally understood and philosophies of the boudoir. *Testo Junkie* might therefore be read as embodying a kind of trans-poetics comparable to the gay poetics Adrian Rifkin describes in ‘Does Gay Sex need Queer Theory?’¹⁴ For Rifkin, the sexual practices of Parisian leathermen at the Keller (a hard cruising bar) – their gestures, motions, affections – incarnate a poetics that resists the constraints of formal politics, resists form, through the liberation of affect.

In *Homographesis*, Lee Edelman discusses ‘the inescapable politics of any formalism, the insistence of ideology in any and every graphesis of (gay) sexuality (insofar as it seeks to reify form itself, morphology, as a meaningful structure of identity)’.¹⁵ Rifkin offers a politics that is, if not anti-formalist, in excess of form, *beyond* form. It is not form but action as a locus of affect that gives sense to fucking, biting and sucking at the Keller. Rifkin links writing in a more limited sense of the term, namely Verlaine’s cock fantasies, to leather sex acts, regarding them as on a continuum. The graphic possesses an excess, a drive-invested underside that Rifkin is able to explain through recourse to Julia Kristeva’s understanding of poetic language. Rifkin, like Preciado, views literature and bodies as implicated, as co-textual, rather than as discrete domains. Regarding the body as text is not new: Butler, for example, has explored how Martina Navratilova’s body as undecidable called into question ideas of embodied difference between the sexes, rewriting the rulebook on physical femininity in the 1990s.¹⁶ Preciado and Rifkin, however, supplement this kind of understanding of flesh-writing through pulling to the fore aspects of the creative artistry that

is inherent to having sex and negotiating gender. Their writings carry dimensions of the rhythms and intensities which accompany context specific articulations of gay or trans lives to their readers. Through this transmissive capacity, Preciado avows the desire to foster a sense of communion between author and reader, a recognition of lived overlap: 'My ambition is to convince you that you are like me'.¹⁷ In this sense, *Testo Junkie* is a hyphen aiming to bridge the gap between trans and those Preciado refers to as bio-men [*biohommes*] and bio-women [*biofemmes*], those living as if their biology straightforwardly embodies their sex. Writing is put to work by Preciado to aid with self-analysis and to shift social perceptions of what it is to be trans.

In this special issue, Ika Willis's 'Writing the Fables of Sexual Difference', returning nearly fifteen years later to the concerns which animated her Introduction to an earlier issue of *parallax*, 2002's *having sex* (8:4), also demonstrates the power of writing to analyse, express and expand conceptions of gender and sexuality. Willis explores slash fiction as literary practice and as a form of genderplay. Slash fiction is a subgenre of fanfiction written by women that usually features man-on-man (m/m) sexual couplings and/or relationships. Slash fiction takes its name from a punctuation mark, the slash (/), which, when slid between the names of characters from a television series, film, or book, denotes a romantic connection between the two. In this context, the slash (like a hyphen) serves to link together, to render intimate. For Willis, slash forms a gender technology, specifically a (trans-)gender technology, through which gendered and sexual identity can be generated, articulated and/or transformed by way of differing kinds of identification between authors, characters and readers. Slash as an 'acrossing' of gender at once works with and repudiates stable boundaries between gender identities. Through this process, which Willis explores by way of a close reading of the sexual poetics of the *Blake's 7* slash fiction story 'Metaphorically Speaking', resignifications of sexed or gendered bodily zones can occur: a woman, for instance, can have a cock. In a culture where we are bound by binary difference, slash provides a vital means by which to creatively appropriate and develop incoherencies in the binary gender system. Through its enabling metaphors, slash provides pleasurable new ways to figure the literal and to literally enjoy life more.

Laura Smith's article 'Trans-Baudrillard: Towards a Selective Immunity', also pays close attention to metaphoricity, albeit in a different context: Jean Baudrillard's writings. Smith analyses immunity as exemplary of Baudrillard's trans-theory through attending to its pervasiveness as trope in his work. Baudrillard's writings embody an 'immune strategy' that can be characterized as trans in the theorist's understanding of the term. Smith explains that for Baudrillard, trans signals an excess of meaning and is therefore bound up with a *beyond*; yet, through its links to seduction, to the allure of signs, it also plays *across*. This beyond-across is revelatory, bringing to the fore the superfluous fixation on defensive immunity caused by

antagonisms generated by seemingly incompatible binary opposites. The reality of the reversibility of opposites – the reality, for example, that the fair requires the foul and is not at odds but in league with it, that the other is a part of the self – is refused. Contemporary society seeks to sever the umbilical that unites the ostensibly opposed, to bubble-wrap individuals. Baudrillard employs the ‘boy in the bubble’ as a metaphor for contemporary society. The actual boys in bubbles from which the expression is derived, Tod DeVita and David Vetter, possessed ineffective immune systems and lived in sterile environments, “bubbles”. Bubbles bespeak vulnerability. The bubble as trope also conjures the image of something flimsy, *transparent*, a thing seemingly in denial of its thingness, almost not there, unseen.

Baudrillard’s use of the metaphor of the bubble, however, renders what it figures visible. Here, his writing as an act of creative struggle strives to give form through illusion to the elusive, the disappeared. For Smith, Baudrillard struggles ‘to “re-make emptiness” or “cultivate the void”, to “save” signs and concepts from absorption – total transparency’. In the *Keywords* issue of *TSQ*, James Sares focusses on Baudrillard’s brief discussion of transsexuality, seeing it as symptomatic of a worrying superficiality which threatens to hollow the subject of ‘authentic content’.¹⁸ As part of his 1987 essay, ‘We are all transsexuals now’, Baudrillard interprets transsexualism as registering ‘a change in the symbolic order of sexual difference’ that is characterized by ‘artifice’.¹⁹ For Sares, this reduction of transsexualism to an artificial figure implies that there is no depth to Baudrillard. He is seduced by appearances, neglecting deeper realities. Smith, however, powerfully shows that trans- in a broader sense as it manifests through Baudrillard’s literariness, the aesthetics of his texts, the finely-wrought metaphors, embodies a strategy marking reversibility that is conceived to undermine systems that exhort a divisive immunity, an unbridgeable binary. Baudrillard’s writing manifests a substantial poetic immunity that is ‘*duel*’ (double/struggle) and that transfers the consideration of this concept from subjects to form (conceived as radical otherness). With the indestructability of form as base, it is Baudrillard’s ‘relation *to* and observance *of* form that is foundational for a conceptualization of immunity as positively trans-: across/beyond’.

The Burden of Representation

Smith’s appreciation for Baudrillard’s formal complexity as a writer is shaped, in part, by the theorist’s interest in Charles Baudelaire’s poetry. Baudelaire set out to archive the detritus, the dirty undersides, of modernity. One example of the modern phenomena he records is the *chiffonnier* or ragpicker. His depiction of the ragpicker is described by Walter Benjamin as ‘one extended metaphor for the procedure of the poet’.²⁰ The ragpicker sorted through rubbish for material that could be salvaged, sold on: transforming the discarded, the rejected, into new commodities. Rifkin identifies her or him as a transitional figure, transferring commodities ‘between social classes and strata’ and facilitating the ‘appropriation or

re-appropriation of wealth or pleasure, legal or illegal'.²¹ In the essay 'Du vin et du haschisch', Baudelaire portrays the ragpicker as collecting and cataloguing refuse, 'flipping through archives of debauchery'.²² For this reason, Debarati Sanyal likens Baudelaire the ragpicker-poet to 'an alternative historian who composes archives of urban waste'.²³ Baudelaire's historical documents are members of the underclass, the downtrodden, 'abject figures wholly identified with the refuse they collect'.²⁴ As Benjamin notes, they are miserable, unsavoury types, *lumpenproletarier* [rags].²⁵ Baudelaire seeks to hold fast to these social castoffs, inventory them, through the poetry he writes. Rifkin notes, however, of the 'literary bohemia who name and list and moralise' that they process the ragpicker into anecdote or special knowledge.²⁶ Writers such as Baudelaire are parasitic and burden the ragpickers with representing a particular type, reducing them to a spectacle to be vicariously consumed. They subject the ragpickers to a secondary violence (in addition to the primary violence of their economic disenfranchisement) at the level of representation.

Being subject to representational violence is a key theme in *Becoming an Image*. Cassils identifies as transgender and the artwork can be seen to offer commentary on the experience of being imaged by the non-trans identified, regarded through stereotypes and misconceptions.²⁷ The work is a transgender-inspired equivalent to Barbara Kruger's *Untitled (Your gaze hits the side of my face)* (1981), which can be read as a condemnation of advertising's complicity with patriarchy and of its pandering to a sexual politics of looking that objectifies women. In contemporary Western society, trans people are also frequently subject to a politics of looking that objectifies, that reduces individuals to objects, to examples, for instance, of pathology or fetish. In this context, *Becoming an Image* permits Cassils to simultaneously examine the violence inherent in such acts of objectification and to exercise agency, articulating a trans subjectivity that potentially resists processes of objectification.

The role of the media in shaping widely-held perceptions of transgender and transsexual people is examined by Karine Espineira in her essay 'Transgender and transsexual people's identity in the media'.²⁸ The essay develops ideas advanced in Espineira's ground-breaking book *La transidentité: De l'espace médiatique à l'espace public* [Transidentity: From media space to public space] in which she traces television's propensity to reinforce binary understandings of trans.²⁹ Espineira detects a personalizing tendency in reportage such that faces, personalities, rather than events, become the focus. Those personalities made representative of given social issues are subject either to identification or rejection: 'Positioning, the image's constitutive aspect, contains the principal elements that enable an individual to be distinguished from their peers'.³⁰ The talking head, arranged to be the representative for a given issue, appearing on its behalf, becomes instead what is at issue, transformed into a representation, figured potentially as fairground attraction, as freak.³¹ There is a tendency to other, to undermine the authority of those speaking by way of how they are shown. These processes of representation are beyond the speaker's control:

'Once mediated, an activist loses their image in the public domain and the ideas of certain television people'.³² The processes, however, impact upon popular reception.

In 'Transgender and transsexual people's identity in the media', Espineira focusses primarily on a French media context although many of the observations will be familiar to those in the Anglophone world and clearly have a broader cultural resonance. She observes that the language adopted by the media to discuss trans is retrograde, ignoring new terminologies developed by trans people to better represent their lived realities. This point is reinforced in another essay Espineira co-authored with Arnaud Alessandrin and Maud-Yeuse Thomas, in which they discuss the struggle for self-expression of trans people who often feel disempowered, cornered by modes of definition, stuck between, on the one hand, being pathologized and subject to an overly rigid legal framework or, on the other, laid open to a too vague queering.³³ In the essay in this issue, Espineira also identifies a disjunction between trans self-understandings and media representation, shedding light on the how the media has either desexualized or hypersexualized 'transidentities' [*des identités trans*]. Social sanctions that are designed to prevent the overcoming of gender binaries and boundaries show through these strategies of media representation. Trans people are either accepted at the expense of their self-understanding, incorporated into normative modes of thinking gender, or confined to the social margins. The media therefore reinforces binary logic through conservative "with us or against us" modes of representation. There is no space in the media for lifestyles that exist *across* or *beyond* traditional categories of sex and/or gender. Too often, trans becomes the negative that sustains the positive.

Trans-form

In this context, Susan Stryker has observed how transgender as a term increasingly 'functions as the site in which to contain all gender trouble, thereby helping secure both homosexuality and heterosexuality as stable and normative categories of personhood'.³⁴ When conceived this way, transgender operates as the constitutive outside to a discourse of sexual normativity, gay or straight. In *Bodies that Matter*, Judith Butler suggests that any outside to discourse is 'not an absolute "outside", an ontological thereness that exceeds or counters the boundaries of discourse; as a constitutive "outside", it is that which can only be thought – when it can – in relation to that discourse, at and as its most tenuous borders'.³⁵ Butler draws attention to how 'the construction of gender operates through *exclusionary* means, such that the human is not only produced over and against the inhuman, but through a set of foreclosures, radical erasures, that are, strictly speaking, refused the possibility of cultural articulation'.³⁶ Transgender is sometimes subject to this exclusionary logic, relegated to the status of the inhuman in order to stand as guarantor for the human. This outsider status is, however, as Butler foregrounds, bound to the exclusive inside.

Transgender understood in these terms might escape the binary logic of male and female but cannot circumvent binary logic altogether. It functions as the negative term to gender *tout court*, forming an enabling difference.

Butler does not regard ‘those abjected beings who do not appear properly gendered’ as, in some sense, beyond gender.³⁷ They are rather marginalized through the exclusionary violence of a restrictive language of gender. One way to resist this violence is by “celebrating” exclusion, empowering the negative. This is the strategy advocated by Stryker in ‘My Words to Victor Frankenstein above the Village of Chamounix: Performing Transgender Rage’.³⁸ In the essay, which is a textual adaptation of a performance piece, Stryker describes embracing the rage that accompanied her recognition of the violence that accompanies categorization. This rage is fuelled by the moment shortly after the birth of her lover’s child when the infant is gendered: ‘It’s a girl’.³⁹ Soon after witnessing this binary placement, Stryker tells us, she was overwhelmed by ‘abject despair over what gender had done to me’.⁴⁰ She does not, however, let this abjection define her but rather draws on it as the material from which to craft a performance of resistance, a resistant performance.

In this sense, Stryker stands someone such as Marcel Jouhandeau on his head. Jouhandeau felt his abject status as a homosexual became him.⁴¹ He accepted social stigma rather than fighting against it. Jacqueline Rose described the dangers of not providing valves within culture through which the abject can be articulated, referring to how horror can become the matter of power.⁴² Totalitarian regimes exploit cultural anxieties about identity through labelling some groups of people as abject. This process of abjection as a tool of power becomes a means by which to guarantee the *integrity* of a particular conception of the self. Stryker, however, rather than harnessing fear of the horrible, the abject, as a means to power, finds power in being “horrible”, repurposing freakdom as a positive attribute, bringing Frankenstein’s monster in from the cold. Judith (Jack) Halberstam has comparably suggested that ‘we need to recognise and celebrate our own monstrosities’.⁴³ The kind of emancipation practiced by Stryker, however, requires a certain empowerment, a degree of freedom, to begin with: a freedom not shared by all those who are labelled as abject, outcast. Stryker’s self-fashioning is nevertheless a provocative meditation on the impossibility of shaking off the trappings of categories coupled with the necessity to challenge those categories from within, to move beyond them by way of them.

Categories act to classify, to contour and render understandable. As a bodybuilder, Cassils is well-versed in the need for definition. Cassils the artist, however, seeks to defy classification. There is a long tradition of using bodybuilding to contest taken-for-granted categories such as femininity and masculinity. In this context, Joanna Frueh’s concept of monster/beauty, with its coupling slash of difference, describes another way of celebrating monstrosity. For Frueh, the ageing female bodybuilder incarnates ‘repulsion and allure’.⁴⁴ Through the lived experience of bodybuilding, Frueh comes to recognize ‘that human beings and their bodies are culturally marked in

ways that can be transformed by putting the knowledge gained through theorizing into practice'.⁴⁵ This transformation is, however, limited by how bodies are imaged by others. Frueh provides the example of Lisa Lyon who sought to redefine femininity but was photographed for the project *Lady* by Robert Mapplethorpe in poses that sexually objectified her.⁴⁶

Eliza Steinbock has linked another artwork by Cassils, *Advertisement: Homage to Benglis*, with Mapplethorpe's photographs of Lyon due to 'the presentation of trans-muscularity, or a man body on a lady face'.⁴⁷ Steinbock here retrospectively positions Lyon as trans-embodied. In her perceptive reading of *Lady*, Lynda Nead highlights the many ways in which Lyon has been "framed". Her parodying of masculine body ideals is 'easily reappropriated' and 'the surface of her body has become a "frame", controlling the potential waywardness of the unformalized female body and defining the limits of femininity'.⁴⁸ Lyon having "form" is identified as the problem. To form is to make matter conform to some specified shape or structure. This form is partly produced through bodybuilding and partly through being photographed in particular ways. The case of Cassils is different. In the collaboration *Advertisement: Homage to Benglis*, Cassils controls the way the body is photographed, a process Lyon ceded to Mapplethorpe. Cassils also perfects a body that resists easy categorization, defies ready re-appropriation into dominant somatotypes.

The artwork by Lynda Benglis that Cassils pays homage to is *Advertisement*, a full-page colour advertisement that appeared in *Artforum* magazine in 1974. Lisa Tickner describes the ad as 'showing an aggressively sexual image of a greased nude body with just a pair of sunglasses and a huge latex dildo as accessories'.⁴⁹ Benglis affirmed that the work mocked both pin-ups and macho images and Tickner suggest that the ad is 'a bizarre blend of the two'.⁵⁰ Tickner reads Benglis's *Advertisement* as parody. It satirizes glamour photography and macho posturing through a body that simultaneously displays attributes culturally coded as distinctly masculine and feminine. Cassils was probably drawn, in part, to the Benglis artwork by this combining. Although Cassils's redux is framed as a homage, a public display of allegiance, it actually has more of the quality of an avant-garde gambit. Avant-garde gambits, moves made by artists to intervene 'in the interrelated spaces of reputation, publicity, professional competition and critical recognition', work through 'the play of reference, deference and difference'.⁵¹ Reference demonstrates an artist's knowledge of the history of their subject of representation and deference forms an acknowledgment of an existing artistic leader with shared concerns. Difference involves 'a definitive advance' on current practice, one that simultaneously defers to and displaces a pre-eminent artist and/or artwork.⁵²

Cassils's homage, produced in collaboration with Robin Black, differs from Benglis's gender bending in its subtlety and knowingness. Benglis's feminist statement unintentionally parodies a particular kind of trans-embodiment in which markers traditionally associated with masculinity and femininity are

combined. She borrows clumsily and unwittingly from a language that Cassils lives, incarnates. Sporting her outsize dick, profiling her pert breasts, slender arms and midriff, wearing jewellery, staring out from behind her cat eye sunglasses, Benglis presents herself ambiguously but in such a way that if masculinity and femininity are considered threshold effects, as Eve Sedgwick suggests, then the artist tips the scales into the feminine.⁵³ Cassils, adopting a more frontal pose, has a jock strap on. This underwear simultaneously signals and withholds the phallus. There is a “hairway to heaven” travelling from the artist’s belly button to jock and Cassils’s visibly veined biceps frame petite breasts with pierced nipples. The artist, pale-skinned in contrast to Benglis’s bronzed physique, is posed against a white backdrop. The brash, bright red lipstick Cassils is wearing stands out, forming a focal point equivalent to Benglis’s hand gripping the shaft of her cock.

Unlike the rest of Cassils’s body, the lips look artificial, almost drawn on. Increasing lip redness is a technique that has been used to enhance perceived femininity. Red lipstick is linked to heightened sexual allure.⁵⁴ The choice of such a bold shade suggests that, like a burlesque performer, Cassils is deliberately drawing attention to beauty work, making the labour of appearing “feminine” visible.⁵⁵ The lips amplify the message that appearances are fashioned rather than readymade, one also signalled by the built body, the surgical scar across the abdomen, the piercings, and the boy-short hair. In contrast to the parodic body Benglis presents, one that stands (up) for femininity through reciting masculinity, Cassils perfects a body that seeks to inhabit the across, that strives not to settle for either femininity or masculinity, not to cross the threshold of either.

Norm and Form

In this sense, *Advertisement* unfolds across similar terrain to other works in Cassils’s corpus and reflects the artist’s longstanding efforts to resist regulatory norms. When the artist participated in Vanessa Beecroft’s 2001 performance piece at the Gagosian Gallery in Beverley Hills, *VB46*, Julia Steinmetz described Cassils as possessing a ‘body carefully sculpted into a lean, supermuscular physique that produces a set of butch readings referencing gay male body ideals and flirting with transgender classification’.⁵⁶ Although placed centre stage at the performance, Cassils’s body would later be deemed too subversive by Beecroft. A photograph that clearly captured the artist’s defiant stance during the performance was ‘neutered through digital manipulation’ with prominent musculature ‘smoothed out’.⁵⁷ This firsthand experience of the kinds of uninvited interventions that accompany becoming an image and also the malleability of the image, its availability for re-citing, may well have informed the conceptualization of *Becoming an Image*, a cerebral meditation on violence and image-making and on the nature of form (the performance dimension of the artwork comprising meta-form).

Becoming an Image interrogates form, the process of becoming form and the undoing of form, ways of deforming or unforming. During the performance component of the work, the clay monolith, a truncated pyramid, is gradually kicked, punched, gouged, until it is a crumpled mess, approaching formlessness. The attack upon the pyramid has been described by the artist (in an interpretation followed by Steinbock) as a kind of commentary upon physical violence against transpeople. Jennifer Doyle has linked the work with combat sports, presumably because of its pugnacious qualities.⁵⁸ *Becoming an Image* is about inflicting and receiving violence, about physical hurt. The pyramid, however, can also be read as forming a metaphor for another kind of brutality, the violence of ‘visual and morphological criteria’ to which transpeople are expected to conform.⁵⁹ These morphological criteria are bound up with systems of categorizing and classifying. Stryker, Currah and Moore urge looking beyond the prison house of categorization, the exclusivity that accompanies categorizing and the ‘unavoidable questions about the masked rules and normativities that constitute qualifications for categorical membership’.⁶⁰ S. Bear Bergman also writes of the injury and misunderstanding caused by categorizing, the need to recognize that ‘lines are not always clear’, that definitions often prompt misunderstandings.⁶¹ Regulatory mechanisms operating within society through apparatuses such as the media offer a restricted variety of desired figures and comportments. These designs comprise ways of being that are granted legibility, act as imperatives.

During a discussion of regulatory ideals as determining factors in who can and cannot be an intelligible self, Butler argues for the need to think through ‘how a certain forming of the formed takes place’.⁶² The forming process is linked to norms ‘that enter into subject-formation prior to any question of reflexivity’.⁶³ The emplacing norms position subjects in relations of opposition to others before subjects are able to critically reflect on those relations such that subjects have form before realizing it. For example, at birth the initiatory performative ‘It’s a girl/It’s a boy’ is formative although its self-centred effects will only be realized belatedly. In *Bodies that Matter*, Butler teasingly opens the possibility of instituting alternative norms such as ‘It’s a lesbian’ but these would also act to emplace and fashion the yet-to-be self, albeit differently.⁶⁴ Rather than simply or only renegotiating the norms that form, in *Dispossession* Butler suggests focusing on the role of crafting in relation to the self and the standards that seek to govern its form. This crafting is aligned with a particular mode of reflexivity, one that strives to undo a sovereign notion of self and the ‘defensive relation to alterity’ that characterizes it.⁶⁵ Butler suggests that ‘the “I” who crafts herself will not be ‘a fully agentic subject who initiates that crafting’:

It will be an “I” who is already crafted, but also who is compelled to craft again her crafted condition. In this way, we might think the “I” as an interval or relay in the ongoing social process of crafting – surely dispossessed of the status of an originating power.

Cassils's *Becoming an Image*, can be read as the artist commenting on this crafted self and of the potentially painful process that accompanies efforts to recraft the self, to find a fitting form of subjectivity.

The choice of clay as one of the materials through which to explore this theme is not haphazard. In the Bible, clay is the substance out of which the first human, Adam, was fashioned: 'The Lord God formed man of the dust of the ground' (Genesis 2:7). The Hebrew for Adam is related to *aw-damh-ah* meaning red earth or clay. Clay is the Ur-medium for sculpture, associated with the genesis of bodies. It has an ancient heritage as a medium used for the making of cultural artefacts. Numerous Neolithic figurines are made from fired clay. Some clay figurines, such as several from Cucuteni, embody a refusal to gender or to clearly model gender difference.⁶⁶ A few brief pressures made by the fingers, pinches and pushes, can act in similar ways to an initiatory performative, gendering an object and closing down interpretive possibilities. In the Neolithic, however, often these marks of difference are refused. There are also clay figurines that include penis and breasts. The wooden figure known as the Dagenham Idol may potentially once have sported something akin to a strap-on. There is a round hole which appears designed to hold a penile peg but could also function as a likeness of a vagina. Douglass Bailey asks if Neolithic figurines embody 'something that lies beyond/between male and female'.⁶⁷ He has argued that the origins of the gendered body as we know it today can be traced back to clay figurines.⁶⁸ He also, however, reveals a potential refusal in prehistory of the binary logic that structures many understandings of gender.

Clay also figures in *Frankenstein; or, the modern Prometheus* in a reference to Milton's *Paradise Lost* that Stryker picks up on. The lines from Milton form a lament addressed to God by Adam: 'Did I request thee, Maker, from my clay to mould me man? Did I solicit thee from darkness to promote me?' The lines occur on the title page to *Frankenstein*, introduce it. They can retrospectively be read as voiced by the monster to his maker. Transformation was a recurring theme in Mary Shelley's work. In 1831, for example, she published a story, 'Transformation', in which a young man swaps bodies with 'a misshapen dwarf, with squinting eyes, distorted features, and body deformed, till it became a horror to behold'.⁶⁹ In 'Transformation' the young man agrees to trade bodies in exchange for gold and other riches. Victor Frankenstein's monster, by contrast, has no say in his manufacture, exercises no agency in regard to his initial crafting. He must, nevertheless, strive to make the most of the situation he finds himself in. This includes efforts to galvanize Frankenstein into building him a mate: 'What I ask of you is reasonable and moderate; I demand a creature of another sex, but as hideous as myself'.⁷⁰

Here, crucially, the monster does not ask for Frankenstein to fashion a woman. He (Victor refers to the monster as 'him') understands the idea of sexing but is seemingly unbound by traditional sex categories. This fresh outlook on sex, this category revision, may be another reason Stryker is

drawn to the monster, beyond his 'fiendish rage'.⁷¹ Stryker writes of herself and the monster, 'we have done the hard work of constituting ourselves on our own terms, against the natural order'.⁷² Preciado also adopts the figure of the monster but as a universal category that is disavowed by most: 'You others, you as well, you are the monster that testosterone awakes in me'.⁷³ This direct address to the reader forms part of an effort to include, acts as a hyphen we are invited to attach ourselves to. The reader indifferent to this invitation, unable to confront their sameness, their similarity, incapable of recognizing the brotherhood of the monstrous, is a hypocrite. Preciado's move differs from Stryker's joy in edge-of-society play, in which the outside is made *in*, becomes somewhere to find pride.

Frankenstein the scientist is cast as a modern Prometheus because he, like the Titan, deigns to usurp a role exclusive to the gods, creating new life. In some myths, Prometheus is credited with creating humankind from clay as well as with stealing fire for human benefit.⁷⁴ The Titan is figured as an artist. Georges Bataille seemingly picks up on this dimension to the myth when he casts Vincent Van Gogh as Prometheus, the artist's fiery works laying bare the sensible world, stripping away any illusion.⁷⁵ The Prometheus myth also informs transgender autobiographies. In *Man into Woman*, for example, Lili Elbe writes of being 'like clay which others had prepared and to which the Professor has given form and life by a transient touch'.⁷⁶ The Professor, Werner Kreutz, is the surgeon who operates on Lili, who performs sex reassignment surgery. Tim Armstrong interprets Lili's choice of metaphor as her suggesting 'that her "Master" is a modern Prometheus, moulding the clay of humanity'.⁷⁷ *Man into Woman* has received considerable critical attention as a pioneering effort to attest to trans* experiences. The book constructs the moment of surgery as key to Lili finding her identity.

In his article 'Landscape into Portrait', however, Nicholas Chare argues that the paintings produced by Einar Wegener (Lili Elbe) prior to surgery also provide an important means by which Lili constituted and expressed herself. Lili is not absent from Wegener's landscapes and other artworks and Wegener's corpus is therefore open to interpretation as embodying a trans* aesthetic. Katie Sutton has argued that in Weimar Germany print media such as magazine columns devoted to transvestite experience helped to create a distinct transvestite identity that can be understood as forming part of the prehistory of transgender identity.⁷⁸ Wegener's paintings comprise a markedly different dimension to this prehistory, inferring rather than representing a body beyond the categories of "man" and "woman", a body unseen but far from foreclosed from possibility, a body suspended, on the cusp of becoming.

In Cassils's *Becoming an Image*, by contrast, the body is forcefully present. There is a danger that Cassils's performance, centred as it is upon the body and its actions, is read reductively and that trans becoming is reduced to bodily morphology. David Getsy suggests that Cassils's work in general

figures the transgender body, paradoxically, as 'both an object of voyeuristic fascination and a target of cultural erasure'.⁷⁹ The photographer and poet Naïel draws attention to the pitfalls that accompany addressing issues linked to trans corporeality. These dangers include 'reducing trans people [*les trans*] to their bodies (which is already the aim of media reportage about trans people) and the exoticization of the trans body'.⁸⁰ For Naïel, images of trans people can help to challenge stereotypes but to 'show' [*montrer*] is double-edged. Showing can foster acceptance but can also stigmatize.⁸¹ Documenting a plurality of trans lives as an artist such as Del LaGrace Volcano does can expand the field of intelligibility, enabling hitherto unintelligible people to achieve singularity. Focussing on bodies, however, potentially folds conceptions of trans- subjectivity too firmly in the flesh. The trans- body risks becoming not only a body that does not matter (socially abjected) but one that *matters* too much, that is only matter. There is a danger that trans is reduced to a figure for the body, to metaphor.

The transitive

The risk of *Becoming an Image* is that it images trans as body. The sculpting aspect of the piece requires immense physical stamina. In this context, it is important to remember that the body that trans-forms the clay does so in a dark room. Cassils's built body is only visible fleetingly via camera flashes and their resultant afterimages. To a degree, as Getsy recognizes in his interpretation of the work, the trans body is withheld, not beheld, grasped, subject to visual mastery.⁸² It is this quality of resistance that also enables the artwork to interrogate processes of archivization. As a site specific work, *Becoming an Image* lent itself well to the context of the ONE archives. Site specific art is often linked with reflections on remains.⁸³ Rebecca Schneider suggests that according to the logic of the archive, 'what is given to the archive is that which is recognized as constituting a remain, that which can have been documented or has *become* document'.⁸⁴ *Becoming an Image* is, in part, about the production of remains, remains that constitute snapshots of a performance. A set of photographs that do not provide the whole picture, and beat-up clay that indexes and symbolizes violence, constitute remnants of processes, artful end products. *Becoming an Image* draws attention to the absences in archives, particularly in relation to transfolk.⁸⁵ It involves interrogating and taking on an archivable form. Cassils's hybrid work, involving different artistic media, working *across* media, *beyond* traditional artistic categories, sets out to resist easy archivization and categorization.

Steinbock's reading of *Becoming an Image* provide an insightful exploration of the way in which the recording of the performance 'calls into question how photographic documentation cannot be trusted as evidentiary of experience'.⁸⁶ Working in darkness, the photographer 'cannot frame Cassils, or the action, as in typical documentary photography'.⁸⁷ Framing as a process within photography of the body, human or otherwise, is often bound up with objectification. The body is frequently reduced to particular parts

which are cherished for their appearance. Undermining the framing process reduces the potential for this to occur. In other contexts, the abandonment of all efforts at framing in photographs has indexed a refusal to objectify, to replicate a logic of visual domination.⁸⁸ The focus in *Becoming an Image* is still clearly Cassils and the shots subsequently chosen as representative of the performance are easily legible. Cassils is potentially recuperable as a body, as an object of desire. The artist's chiselled physique can be subject to possessive voyeurism, providing strong material for muscle fantasies.

This kind of response would not be unexpected by Cassils who has long recognized the potential for a queer reception of artworks, one that works against received ideas about their significance. When participating in Beecroft's *VB46*, which involved thirty models, nude save for designer heels, posing for three hours in a gallery, Cassils passed the time by:

...imagining the intricacies of possible sexual encounters with my fellow models. It was not long before I was imagining pinning or being pinned down by these hard strong women on the cool cement gallery floor. As I stood still as a statue for the buyers and collectors, inside I was gripping and licking and fucking.⁸⁹

Cassils turns the near-at-hand to erotic ends, transforming Beecroft's cool meditation on contemporary beauty and sexuality into a Sapphic saturnalia. The artist subsequently produced a graphite on paper drawing inspired by these reveries. The drawing reinvents a classic Tom of Finland image from 1978 of a naked, mustachioed man pictured lying amid a group of five leather-booted figures. The point of view in the drawing is low to the ground so the spectator can only see up to the trouser knees of those standing. The naked man clasps one of the boots of the person standing directly in front of him as a person behind him rests the sole of a boot between his intergluteal cleft. In Cassils's version, it is an Allesandro dell'Acqua heel that pries apart muscular buttocks. Cassils's solid forearm clasps the shoe straps and ankle of the figure standing in front of the artist. The drawing functions as a hyphen linking Beecroft with Tom of Finland, coupling the artists. It shows how artworks can be re-sighted in unexpected, unforeseen contexts, re-sited and recited. *VB46* becomes transitive through Cassils's drawing. It passes out of itself, is transported *beyond* itself. Some artworks may be called site-specific but as they are always open to citing in other contexts this specificity is provisional, even illusory.

Archival material is also transitive; it can operate beyond the context in which it was originally conceived. A family archive, for example, became the material from out of which the art project *Ken. To be Destroyed* (2013-2015) was produced. In this project, Sara Davidmann drew on intimate family documents, citing them, to make an artwork intended for a wide audience. The title of the project derives from instructions Davidmann's mother wrote on one of the two manila envelopes containing the archive. The project,

which explores the significance of a family archive telling the story of Davidmann's uncle Ken who was transgender, is examined as part of Jack Halberstam's article in this issue 'Trans* - Gender Transitivity and New Configurations of Body, History, Memory and Kinship.' The article begins by providing a moving meditation on transgender histories and their future reception before going on to analyse ways in which representational practices provide re-mappings of gender that sidestep traditional logics. Halberstam examines, in particular, Davidmann's artwork and the film *Tangerine* (dir. Sean S. Baker, USA, 2014).

Tangerine, like Cassils's *Becoming an Image*, exploits visual technology to offer a representation of trans* experience that resists being appropriative. The film was shot using iPhones. For Halberstam, this choice of quotidian technology enables the makers of *Tangerine* to move beyond the imperatives of mainstream cinema, with their familiar, restrictive narratives of 'heroism, triumphalism, progress and achievement'. The choice of the iPhone is in keeping with the everyday, but far from trivial, travails of the central characters. Halberstam repeatedly emphasizes smallness as a quality of the film. Filmed with a small camera, featuring small triumphs, *Tangerine* is a "small" film. It is this refusal of grand pretensions, of big deeds, that renders it immensely significant. The minutiae of these particular trans* lives is made to matter to the audience. Halberstam compellingly argues that the nuanced depiction of the central characters, trans sex-workers Alexandra and Sin-Dee Rella, enables *Tangerine* to move beyond the false binaries of victim and monster, violated and violator, perfect and damaged that are too often employed to position and describe the trans* subject in narrative cinema. The film makes trans* experience visible through strategies that resist binarism's polarizing imperatives.

Restrictive logics not only inform the production of artworks about trans people but also their reception, as Gayle Salamon examines in her essay 'The Meontology of Masculinity' which concentrates on the differing and shifting relations towards breasts in specific examples of representations of transmen. The essay builds on her earlier research on the topic in *Assuming a Body*, in which a photograph of transman Shane Caya is analysed and the strategies it embodies for rearticulating 'the *difference* of transpeople' are discussed.⁹⁰ In her essay for this volume, Salamon provides an inspiring reading of Clarissa Sligh's project *Wrongly Bodied Two* (2004).⁹¹ *Wrongly Bodied Two* tells the separate stories of Jake, a transman, and his transition, and of Ellen Craft, a black woman who escaped slavery by passing as a man. The work forms a book that includes drawings, photographs and text. Salamon focusses on how Sligh frames Jake's story, particularly his chest reconstruction, and what this framing reveals about common tropes in trans representation more broadly. Salamon contrasts Sligh's representational practice with that of Nick Krieger in the memoir *Nina Here Nor There*.⁹² Krieger's memoir does not display the enduring anxiety about chest reconstruction that is evident in Sligh's artwork. Rather, drawing on Sigmund Freud's idea of castration anxiety, Salamon argues that Krieger's

memoir figures chest surgery in terms of 'castration elation'. This elation at the absence of breasts is generated because in some contexts becoming more masculine is not associated with the presence of a penis but with the absence of breasts. Her essay therefore deftly moves beyond traditional wisdom in psychoanalysis about castration and the castration complex.

Conclusion: The colon

In our special issue title, the hyphen is followed by a colon: We include a second clause, an elaboration or gloss on trans-: Across/Beyond. Through recourse to a second punctuation mark we open up particular modes of thinking about trans- by way of closing down some of the open-endedness celebrated by Stryker et al. The terms "across" and "beyond" comprise common definitions offered for the prefix "trans-". This is the case, for example, in the OED: 'The Latin preposition *trans* across, to or on the father side of, beyond, over; also used in comb'. Across and beyond gesture towards dynamic elements in trans- and also bring home the existence of a relation between trans- and positions to be moved between or transcended, points of departure. Trans-, as we foregrounded in our call for papers, is 'entangled in discourses of crossing, surpassing, or going beyond current boundaries and categories'. The term is 'therefore bound to, if not by, the very boundaries it seeks to think across and beyond'. Trans- is subject to 'enabling limitations'. Our call sought to encourage thinking that addressed how trans- can operate as a 'creative function' and considered how it potentially works 'to radically challenge and transform established discourses and taxonomies by way of a creative expropriation of their restrictions and limitations, developing their facilitating constraints and restraints'.

On one level, this is what Stryker et al did by supplementing trans with a hyphen. The hyphen follows on from trans yet also, in a sense, superimposes it, places it *sous rature*. The hyphen marks the inadequacy of the term *tout court* yet retains the term in recognition of its contemporary necessity. The hyphen creatively acknowledges the delimitations that inhere in trans. Deconstruction forms one of the key influences at play in Stryker et al's introduction. Drawing on language indebted to Gilles Deleuze and Félix Guattari, the three authors, however, also seek to move away from deconstruction and ideas of representation and embrace an understanding of trans as a function of deterritorialization, a multiplicity. Signifying regimes become de-emphasised. Stryker et al suggest that:

The movement between territorializing and deterritorializing "trans-" and its suffixes [...] as well as the movements between temporalizing and spatializing them, is an improvisational, creative, and essentially poetic practice through which radically new possibilities for being in the world can start to emerge.⁹³

This conception of practice still requires somewhere to begin, to take off from, to move beyond. Cassils illustrates this hard reality through the block that forms the starting point of *Becoming an Image*, the preformed, the image already become that which, like gender, must be undone. Even artistic practices that involve chance elements rely upon the pre-existent. In his 1857 poem, 'Le soleil', Baudelaire writes of 'stumbling on words as on cobblestones [*pavés*]'.⁹⁴ For the poet, cobbles becomes material from out of which to craft a metaphor for poetic procedure, to express his openness to random encounters. Cobblestones as the material for metaphor are, nevertheless, the product of a given historical moment, a geographical context, and a specific road-making technology. Baudelaire does not stumble across the trope of cobbles, nor, for that matter, the ragpicker, haphazardly. Similarly the use of flash photography to figure trauma in *Becoming an Image* is informed by the modern idea of the flashback, to symptoms of PTSD as they were described by Vietnam veterans, 'unassimilated iconic memories'.⁹⁵ Clay also shifts in metaphoric significance through time. In the twentieth century, it is employed by John Money as a way to figure his postulations about the plasticity of human sexuality.⁹⁶

Deleuze suggests in 'What is a Creative Act?' that ideas, creativity, are domain specific.⁹⁷ In a similar vein, Simon O'Sullivan explains in *Art Encounters Deleuze and Guattari* that 'one requires some kind of territory before deterritorializing' and 'wild destratification' is to be avoided.⁹⁸ Creativity in relation to trans- can never be *ex nihilo* or *ex nusquam*. This reality, this bind, characterizes both deconstruction and deterritorialization, Trans- as a locus of creative practice relies upon and works with limitations. It draws upon facilitating constraints. As we hope all of the articles in this special issue demonstrate, in their different ways, this does not mean though that creative outcomes are predetermined. Creativity is constrained yet from out of its limits it can produce the unforeseen, the unexpected, the astonishing. Linking art practice with human struggle, with resistance, Deleuze observes: 'There is no work of art that does not call on a people who does not yet exist'.⁹⁹ In this spirit, we propose trans-

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Notes

- ¹ The ONE archives claim to be the oldest active LGBTQT archive in the United States.
- ² Stryker, Currah and Moore, "Introduction: Trans-, Trans, or Transgender?" 11.
- ³ Ibid.
- ⁴ Lyotard, "D'un trait d'union," 47.
- ⁵ Lyotard, "D'un trait d'union," 59.
- ⁶ Cixous & Calle-Gruber, *Rootprints*, 16.
- ⁷ Preciado, *Testo Junkie*, 267. Our translation. All translations are our own unless otherwise stated.
- ⁸ Butler, *Bodies that Matter*, 89.
- ⁹ Preciado, *Testo Junkie*, 267.
- ¹⁰ Arnaud Alessandrin discusses how genderfucking can intersect with trans activism in the essay "Genderfucking!".
- ¹¹ Preciado, *Testo Junkie*, 277.
- ¹² Derrida, *Positions*, 26.
- ¹³ Preciado, *Testo Junkie*, 348.
- ¹⁴ Rifkin, "Does Gay Sex need Queer Theory?".
- ¹⁵ Edelman, *Homographesis*, 21.
- ¹⁶ Butler, "Hyperbolic Genders."
- ¹⁷ Preciado, *Testo Junkie*, 348.
- ¹⁸ Sares, "Postmodernism," 160.
- ¹⁹ Baudrillard, "We are all transsexuals now," 9.
- ²⁰ Benjamin, *Charles Baudelaire*, 79-80.
- ²¹ Rifkin, *Street Noises*, 38.
- ²² Baudelaire, "Du vin et du haschisch," 358.
- ²³ Sanyal, *The Violence of Modernity*, 62.
- ²⁴ Ibid.
- ²⁵ Benjamin, *The Arcades Project*, 349.
- ²⁶ Rifkin, *Street Noises*, 40.
- ²⁷ For a discussion of Cassils's conception of transgender see "About" at <http://heathercassils.com/about-2/> (Accessed 25th April 2016)
- ²⁸ This essay is a translation of Espineira's "La sexualité des sujets transgenres et transsexuels saisie par les médias."
- ²⁹ Espineira, *La transidentité*.
- ³⁰ Espineira, *La transidentité*, 51.
- ³¹ Ibid.
- ³² Espineira, *La transidentité*, 67.
- ³³ Allesandrin, Thomas & Espineira, "Queer, Trans et Féminisme," 16.
- ³⁴ Stryker, "Transgender Studies," 214.
- ³⁵ Butler, *Bodies that Matter*, 8.
- ³⁶ Ibid.
- ³⁷ Ibid.

- ³⁸ Stryker, "My Words to Victor Frankenstein above the Village of Chamounix."
- ³⁹ Stryker, "My Words to Victor Frankenstein above the Village of Chamounix," 249.
- ⁴⁰ Stryker, "My Words to Victor Frankenstein above the Village of Chamounix," 251.
- ⁴¹ Jouhandeau, *De l'abjection*.
- ⁴² Rose, "Julia Kristeva – Take Two," 155.
- ⁴³ Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, 27.
- ⁴⁴ Frueh, *Monster/Beauty*, 11.
- ⁴⁵ Frueh, *Monster/Beauty*, 17.
- ⁴⁶ Frueh, *Monster/Beauty*, 100-1.
- ⁴⁷ Steinbock, "Photographic Flashes," 256.
- ⁴⁸ Nead, *The Female Nude*, 9.
- ⁴⁹ Tickner, "'The Body Politic,'" 273.
- ⁵⁰ Ibid.
- ⁵¹ Pollock, *Avant-Garde Gambits 1888-1893*, 12-14.
- ⁵² Pollock, *Avant-Garde Gambits 1888-1893*, 14.
- ⁵³ Sedgwick, "'Gosh, Boy George, You must be awfully secure in your masculinity,'" 16-18.
- ⁵⁴ See Guéguen, "Does Red Lipstick Really Attract Men?"; Pazda, Elliot & Greitemeyer, "Sexy Red."
- ⁵⁵ Ferreday, "Showing the Girl," 55.
- ⁵⁶ Steinmetz, Cassils & Leary, "Behind Enemy Lines," 768.
- ⁵⁷ Steinmetz, Cassils & Leary, "Behind Enemy Lines," 776.
- ⁵⁸ Doyle & Getsy, "Queer Formalism," 67.
- ⁵⁹ Stryker, "My Words to Victor Frankenstein above the Village of Chamounix," 248.
- ⁶⁰ Stryker, Currah & Moore, "Introduction," 12.
- ⁶¹ Bergman, *The Nearest Exit May Be Behind You*, 20.
- ⁶² Butler & Athanasiou, *Dispossession*, 69.
- ⁶³ Ibid.
- ⁶⁴ Butler, *Bodies that Matter*, 232.
- ⁶⁵ Butler & Athanasiou, *Dispossession*, 69.
- ⁶⁶ Bailey, *Prehistoric Figurines*, 83; 91.
- ⁶⁷ Bailey, *Prehistoric Figurines*, 164.
- ⁶⁸ Bailey, "Figurines, Corporeality and the Origins of the Gendered Body," 244.
- ⁶⁹ Shelley, "Transformation," 13.
- ⁷⁰ Shelley, *Frankenstein*, 228.
- ⁷¹ Ibid.
- ⁷² Stryker, "My Words to Victor Frankenstein above the Village of Chamounix," 254.

- ⁷³ Preciado, *Testo Junkie*, 348.
- ⁷⁴ Wolfson & Levao, "Introduction," 32.
- ⁷⁵ Bataille, "Van Gogh as Prometheus".
- ⁷⁶ Hoyer, *Man into Woman*, 158.
- ⁷⁷ Armstrong, *Modernism, Technology, and the Body*, 175.
- ⁷⁸ Sutton, "Sexological Cases and the Prehistory of Transgender Identity Politics in Interwar Germany."
- ⁷⁹ Getsy, "The Image of Becoming," 8.
- ⁸⁰ ODT, "Dame Nature, entends-tu les voix de tous les rates de ta production," 66.
- ⁸¹ ODT, "Dame Nature, entends-tu les voix de tous les rates de ta production," 67.
- ⁸² Getsy, "The Image of Becoming," 15.
- ⁸³ Lamoureux, *L'art insituable*, 8.
- ⁸⁴ Schneider, *Performing Remains*, 98. Schneider's emphasis.
- ⁸⁵ Getsy, "The Image of Becoming," 14.
- ⁸⁶ Steinbock, "Photographic Flashes," 262.
- ⁸⁷ Ibid.
- ⁸⁸ See, for example, the discussion of photographs of women from the Holocaust in Chare and Williams, *Matters of Testimony*, 183-213.
- ⁸⁹ Steinmetz, Cassils & Leary, "Behind Enemy Lines," 780.
- ⁹⁰ Salamon, *Assuming a Body*, 112.
- ⁹¹ Sligh, *Wrongly Bodied Two*.
- ⁹² Krieger, *Nina Here Nor There*.
- ⁹³ Stryker, Currah & Moore, "Introduction," 14.
- ⁹⁴ Baudelaire, "Le soleil," 15.
- ⁹⁵ Hirsch, *Afterimage*, 91.
- ⁹⁶ Gherovici, *Please Select Your Gender*, 143.
- ⁹⁷ Deleuze, "What is a Creative Act?" 312.
- ⁹⁸ O'Sullivan, *Art Encounters Deleuze and Guattari*, 33.
- ⁹⁹ Deleuze, "What is a Creative Act?" 324.

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Nicholas Chare Email: nicholas.chare@umontreal.ca

Ika Willis Email: ikaw@uow.edu.au