

This presentation gives an overview of Jones's book *In Between Subjects: A Critical Genealogy of Queer Subjects*, with attention to deeper motivations behind its development, and tracks her thinking about the intersection of 'queer' and 'performance' or 'performativity' since the book was published.

Given the rise of anti-trans culture wars and legislation in the United States, for example, what does it mean to historicize this intersection? What aspects of the intersection can be revitalized to empower the struggles for trans existence and political rights today?

AMELIA JONES IN BETWEEN SUBJECTS

HOSTED BY THE DFG RESEARCH TRAINING GROUP 'CULTURES OF CRITIQUE', THE CENTER FOR CRITICAL STUDIES, THE GENDER AND DIVERSITY RESEARCH NETWORK, AND THE COLLABORATIVE RESEARCH CENTER 'INTERVENING ARTS'

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Amelia Jones is Robert A. Day Professor at Roski School of Art & Design, University of Southern California. Publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012) and *Otherwise: Imagining Queer Feminist Art Histories*, co-edited with Erin Silver (2016). Her catalogue *Queer Communion: Ron Athey* (2020) was listed among the 'Best Art Books 2020' in the *NY Times*, and the curated show was listed among Top Ten 2021 exhibitions in *Artforum* (December 2021). Her book entitled *In Between Subjects: A Critical Genealogy of Queer Performance* was published in 2021. Her current work addresses the structural racism and neoliberalism of the twenty-first century art world and university.