SHIMMERING IMAGES

Trans Cinema, Embodiment, and the Aesthetics of Change

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PREFACE CALL ME THEY

I've been called a lot of things. And I've called myself a few—a female transvestite, a butch oma, someone who believes in nonbinary trans love like others refer to the Old Testament (something open to interpretation). In the course of researching this book, I've been fully guilty of that most perverse, and common, knowledge-seeking pleasure: me-search. The versions of "me," however, have been morphing, accumulating under the aegis of changes in name, body shape, clothing style, country, job, and interest groups of all kinds. I can remember learning, as an undergraduate amateur drag king (Danny Illdoya), Leslie Feinberg's pronouns *ze* and *hir* and thinking how cool it would be if we really could get some gender-neutral pronouns recognized. If nothing else, then to hush those twittering naysayers who claim that those who fantasize about abolishing the gender system were all a bunch of elitists, or freaks, or elitist freaks; "yeah, like that'll ever happen," they snigger. It felt certainly possible to me, if only enough people would use them in languages where gendered pronouns are relevant. But I never actually thought some version of personal pronouns for genderqueer people, namely "they," would become incorporated into *Merriam-Webster's Dictionary* only some fifteen years later. A dictionary!

The singular use of the pronoun *they* to refer to someone whose gender is unknown—as in, "Ask your friend if they want to come along"—is an old phenomenon that has lasted continuously since around 1300. The use of *they* as a nonbinary pronoun, however, is relatively new, which is why it is one of the "words we're watching" for Merriam-Webster and has been included since 2013 in their historicizing catalog of word uses. This is but one indicator for Anglophone users that the implicit binary basis for understanding trans embodiment and identity, cited in the de-

scriptors *male-to-female transsexual* and *female-to-male transsexual*, is under pressure as the sole conceptual world for transitioning. Another route is to highlight trans terminology as jargon, such as by capitalizing *Transsexual* to indicate the term's status as psycho-medical nomenclature, rather than a social identity. The language and related possibilities for understanding trans have wonderfully ballooned to include so many more than medical trajectories. My point is that people should have access to the categories to which they want to belong, and those categories must include so-called binary and nonbinary versions of being female/woman/she or male/man/he.

Though I prefer to be called they, this does not detract from my overarching commitment to categorical inclusivity. Including transsexual in the realm of trans categories, along with intersex and queer, results in certain unresolvable tensions among the vectors of sex/gender/sexuality. These tensions become compounded through how discourses, images, and sound markers supersede one another, creating a palimpsest of trans forms. At the heart of this book, then, is this inevitable historicity of being made in the years spanning a robust transsexual attachment to gender categories through mushrooming genderqueer detachment from such figurations.

Needless to say, this me-search has evolved from within an enormously engulfing wave of change. For example, when I began writing about trans representations, C. Jacob Hale's "Suggested Rules for Non-Transsexuals Writing about Transsexuals, Transsexuality, Transsexualism, or Trans ____," first published on Sandy Stone's website January 5, 1997 (and still available), was the only guideline for how, by following fifteen rules, to respectfully orient oneself toward transsexual culture and positions. It might seem unimaginable to some trans-whatevers today that *transsexuality* or *transgendered* would be proper, acceptable terms. In accordance with rule 1, "Approach your topic with a sense of humility," I have tried in my writing about trans cinema and theories to honor their historical specificity, and not to presume that I might "know better" from my vantage point now. The way I use the prefix *trans* to refer to cinema, embodiment, and identities borrows from Hale's openness to any and all future uses of trans___. I also at times cluster trans___ identities under the holey umbrella of *transgender* (it doesn't catch all the possibilities) in order to better stress the gendered elements of subjective identity formation.

This me-search arose from wanting to find images that resonated with my affective relation to trans___, and I close the chapters here literally not being able to watch all the new media with trans characters, narratives, thematics, and aesthetics, or produced by trans creatives. The tipping point of a wholly *new* sea change for articulating transness might not be pronounceable yet, but along the way the drip, drip of trans characterizations has puddled into the reality of bigger bodies of trans waters than one person could swim across.

The volatility around burgeoning senses of trans behaves according to market trends, in part, but also in response to, capacious desires for a gender vocabulary that feels adequate to one's lived experience, that does justice to it. With this in mind, the cinematic examples I draw from open up a rich field of how trans subjectivities, lives, experiences, and embodiments have been expressed in, if not pressed into, cinematic forms; accordingly, they demonstrate how cinematic forms have been investigated for their trans aesthetic dimensions. I see my deliberate chunking of materials across the chapters—from pre-transsexual to trans-entity to postgender—as a historical fact of development. It also is to show the wealth of discontinuity in what is today casually called transgender identities and politics.

Culturally, trans has a privileged relation to an aesthetics of change, particularly in comparison to the often negative framework for change emerging in relation to aging or illness. What filmmakers and cultural productions do with this imposition on trans to "stand for" change is what I'm interested in, both representationally and in terms of political agitation. The historical record I excavate demonstrates the superdiversity of trans experiences that resists wholesale appropriation, or collapse into a singular story, form, or ontology. Truly, the singular plural *they* is an incredibly accurate means to describe the singularities present within the plurality of trans. I offer the concept of shimmering images to describe this persistent vision of trans as change, and as a force that continues to achieve change through varying means and ways.

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INTRODUCTION

Disjunction and Conjunction

Thinking Trans through the Cinematic

In one continuous motion, my idea of myself and who I am turns inside out, like a pond that flips upside down in the spring, when the cold winter water slides under, and the earth-warmed bottom water rises. The underlife comes to the surface. All those years I was no obedient asexual girl, but a restless lover searching for the lost garden, that place of male woman and female man. The mythic place before the Fall, before Adam was shaped from clay by Lilith, and Lilith chased out and forgotten, before Eve was torn from Adam's side and forced to lie down under him. From the beginning I have wanted you. I have wanted to sit beside you on our bed, touch you, feed you the jewels of pomegranate torn from the flesh of our lives. I have wanted to walk with you in that place where we are both at once, to lie down with you under the trees that have not yet begun to flame with the dividing sword, by the water that shimmers with heat rising, risen to the light.

MINNIE BRUCE PRATT, *S/He* (1995)

Cinema's greatest power may be its ability to evacuate meanings and identities, to proliferate resemblances without sense or origin. [. . .] There is no structuring lack, no primordial division, but a continuity between the physiological and affective responses of my own body and the appearances and disappearances, the mutations and perdurances, of the bodies and images on screen. The important distinction is not the hierarchical, binary one between bodies and images, or between the real and its representations. It is rather a question of discerning multiple and continually varying interactions among what can be defined indifferently as bodies and as images: degrees of stillness and motion, of action and passion, of clutter and emptiness, of light and dark.

STEVEN SHAVIRO, *The Cinematic Body* (1993)

It started when I tried out the words "trans lover" in my mouth, feeling them roll around, and hoping they would dissolve and absolve. I wondered whether this phrase would be a solution, perhaps not permanent, but would at least neutralize becoming caught between the sexual identity labels that rely on stabilizing the gender of myself and my intimate. As Minnie Bruce Pratt in *S/He* and many others attest, I was not the first, and surely will not be the last, to come up against desire's constricted grammar, or the "dividing sword."[1] I sought out film images that conveyed what I was experiencing in aesthetic terms, and in doing so, reveled in what Steven Shaviro sees as cinema's greatest power to give pleasure despite—and even in the evacuation of—meanings and identities.[2] Of course cinema tells moving stories in documentary and fiction about people I projected to be like myself, yet something else can be at play, which I seized upon. Gilles Deleuze expressed it thus: "the most complete examples of the disjunction between seeing and speaking are to be found in the cinema."[3] Cinema as a discrete aesthetic form presents a golden opportunity for staging disjunction, for experimenting with how bodies and images are seen and articulated, often in startling ways. Cinephiles might be defined by their desire to seek out novel ways of perceiving the world, intimately attached to cinema's world-making power.[4] In this way, cinephilia models an intensified mode of trans-loving and trans-becoming.

With *Shimmering Images: Trans Cinema, Embodiment, and the Aesthetics of Change*, I venture that the cinematic cuts and sutures between the visual and the spoken, between frames, and between genres are delinking and relinking practices of transfiguration. I offer a cinematic philosophy of transgender embodiment through deep consideration of the ways that film constitutes a medium for transitioning, thereby eliciting modes of perceiving disjunctions that are advantageous to trans studies. *Transgender* need not refer to one particular identity or way of being embodied, Susan Stryker asserts, but rather offers "an umbrella term for a wide variety of *bodily effects*" that disconnect a series of "normative linkages."[5] Strung together, these linkages are the assumed coincidence of one's anatomy at birth with an assigned gender category, the psychical identifications with sexed body images and/or gendered subject positions, and the performance of gendered social, sexual, or kinship functions. Like in the cinema, one's perception of seeing and speaking can become disrupted by the disjunction between what one thinks they see

(on a body) and how that body speaks (its subjective identification). And, in both cases, the resulting bodily effects can register in a range of affects. Engaging with cinematic aesthetics brings into my frame of analysis how transgender embodiment, whether on-screen or off, takes shape in the proliferating interchanges of seeing and speaking that, for some, create a shimmer of heat rising.

If I was a trans lover, then, this relation would not just speak to my own sense of transness, or deep affinity with people who might provoke delinking bodily effects, but also extend to loving how cinema engenders similarly novel transversals of sensory perception. In this regard, I examine the striking similarities within the aesthetic forms of cinema and transgender embodiment to understand their force of expression, forming and differing the body. The analogical thinking I engage in here is a trans studies strategy to explicate the potential—what if—relations between film and trans embodiment. This book's argument is built, therefore, upon an ampersand, first hypothetically conjectured but then pursued in great, literal detail through the corpus I've collected here. I concede that by pushing beyond simple comparisons, and inevitably invoking the generalization of change as trans aesthetics, I risk rendering trans or the cinema a mere rhetorical device for the sake of producing a metaphoric comparison of each in relation to the other.[6] To avoid this figure of speech, my method involves following parallel tracks between individual films and trans embodiments, between sound and image, form and content as they intersect in each of my cases. I do so to identify how their complex relationships inspire a shimmering specific to the context in which they appear, whether conjoined, tangential, or adjacent to each other. It is my hope that readers invested in the discipline of cinema studies will find their own ampersand constructions in which affective shimmering and cinematic shimmers can be excavated to bring new conceptualizations to form-content relations. Although my stake in transgender studies pushes a particular political agenda to defend an inclusive understanding of trans-and-cinema, I can imagine other projects developing with many other audiovisual image examples attuned to the ways the form and content of differentiated bodies are made to shimmer.

I intervene polemically in the rich history of feminist film theory to suggest a correction to its foundational claim of the sex/gender binary structuration: film's potential for thinking/feeling in a nonbinary way in shimmers recasts the assumptions of a strict male or female grammar for

subjects on-screen and off. Contrary to Laura Mulvey, who considers the female spectator as a psychically cross-dressing woman in her spurious concept of "trans-sex identification" detached from any real understanding of transvestism or transsexuality, I see that a "cross-identification" is less uncommon, possibly open to anyone.[7] Even at the heart of psychoanalysis, *sex* is an unsettled marker: Mulvey's concept of identification is taken from Lacan's discussion of the mirror stage in which it is developed as a bodily transformation occurring on the threshold of the visible world.[8] In fact, should we want to continue down the path of psychoanalysis (which I mainly won't throughout the course of the book), Kaja Silverman and others demonstrate how multiple and complex forms of identification are just the normal course of (un)becoming a visible, sexing subject.[9] The difference I wish to make in the field of transgender studies is that a theory of shimmering images renders viable more, if not all, possibilities of threshold embodiments groping their way toward social identities. Regrounding the world-making practice of film in the transfeminist perspective of shimmering opens a line of escape from thinking in set binary oppositions by grasping the ongoing event of differential becomings.

Anybodys

One of this book project's crucial moments of theoretical and corpus formation occurred during the heat of August 2004, inside a dusty studio in Brooklyn. I sat with multimedia artist Tobaron Waxman, poring over his personally assembled video and film collection. We were preparing a presentation of clips from the female-to-male transsexual (FtM) erotic archive called "GenderfluXXXors Uncoded: A FtM Su*porn*ova." The title was a mouthful, but we sought to raise awareness of the breadth of imagery that spoke of, or struggled with, trans eroticism. The emphasis on FtM or trans men characters was to counter the common assumptions that trans people are mainly trans women and that trans eroticism is limited to the sexual niche of commercial "she-male" porn. Also, it was familiar territory, as both of us had created videos about transmasculinity and desire.

We looked outside of what might constitute a trans cinema canon, such as *The Crying Game* (1992), *Ma Vie en Rose* (1997), and *Boys Don't Cry* (1999). I wanted to show films that avoided the cinematic shock device known as "the reveal," which Danielle M. Seid describes generally

as a moment "when the trans person is subjected to the pressures of a pervasive gender/sex system that seeks to make public the 'truth' of the trans person's gendered and sexed body."[10] In the dominant "natural attitude about gender," this bodily truth is that genitalia are the essential determinants of sex, which in turn determine gender.[11] Though naïve, this genital epistemology plays a structuring role in the film audience's reductive knowledge of a transgender life. The device of exposure goes beyond use as a plot twist in film and literature to frame news headlines and potentially to erupt anytime the trans body becomes subject to discovery, as with a doctor visit, a police arrest, a border crossing, or playing sports. The harmful stereotype of trans people as "evil deceivers and make-believers" stems from this kind of pretheoretical common sense about the anatomical reality of gender, as Talia Mae Bettcher powerfully argues. Bettcher explains the double bind of a conflated gender presentation (appearance) and sexed body (reality) as locking a trans person in to being either visible as a pretender, or invisible and risk forced disclosure; either way, she states, "we are fundamentally viewed as illusory."[12]

Though the filmic reveal is often played for comedic laughs or light drama, it actually stages a forced, violent moment of physical disclosure that undermines a trans character's understanding of themselves. The reveal enacts a struggle over the body's meaning, but one the trans person always loses. As a reparative narrative technique for this losing battle, Jack Halberstam's "transgender gaze" describes the cinematic structure in which a presumably cisgender spectator's identification aligns with the doubled trans figure; they are shown looking at each other in shot and reverse-shot in this moment of crisis.[13] Using *Boys Don't Cry* as his prime example, in a scene of abject dismissal of Brandon Teena's masculine presentation by stripping their clothes off, the cisgender spectator is made aware most of all of how the reveal feels, rather than how it feels to be trans.[14] In addition to this limited version of transgender looking that hinges on experiencing secondhand debasement, I find it restricting to assess trans cinema on the basis of how films that figure a trans protagonist or character deal with the reveal and the logic of being illusory. Given the groundwork laid already in this research area, it is not compelling—nor necessary—for me to write a history of the changing or static representation of trans* people in visual media.[15] The corpus of trans cinema might instead be circumscribed by the challenge of understanding trans forms of life as truth outside of the visual reveal (trans-cinema epistemol-

ogies) alongside describing trans lived experience outside of the dualist terms of mind/body, man/woman, true/false, and so on (trans-cinema ontologies). The sheer popularity and volume of trans cinema begs a fresh take on its appeal to a wide-ranging audience and as material for filmmakers; consider the mushrooming trans film festivals from Amsterdam to Beirut, Seattle, Sydney, Los Angeles, Bologna, Toronto, London, Quito, Munich, and so on.[16]

Shimmering Images offers the perspective that transgender and cinematic aesthetics alike operate through the bodily practice and technological principle of disjunction. More radically, within practices of filmmaking delinking and relinking across the cuts, gaps, fissures take place in the normal course of cinematography, rather than being exceptions. This makes it the art form most suited to a politically advantageous comparison with transgender forms of embodiment. Moreover, approaching embodiment through film reroutes the emphasis on sex/gender difference through aesthetics. What if trans embodiment is not primarily about sex or gender, but about experimenting with the aesthetics of corporeality in terms of efficacy and political purchase? My formal inquiry of how disjunction and conjunction occur is deeply interwoven with the political urgency of how degrees of difference, incoherence, and oscillation are expressed as viable. As an example, the 1961 film version of the musical *West Side Story* negotiates how normative linkages limit gendered and erotic visibility both specific to and beyond transgender bodies.[17]

West Side Story features the character Anybodys, who wants to be in the Jets gang composed of white youth, the fierce rivals of the Sharks, who are all Puerto Rican. Gangs are made up of boys and their girls. Anybodys wants to be accepted as one of the (white) boys, but is rejected throughout the film and told to "put on a skirt." The phrase tells Anybodys that s/he can only be a Jet if s/he tries to be one of the girls. The script describes Anybodys as a tomboy, a girl who refuses to express female identification through girl gender presentation. For this refusal, and for expressing a gender-nonconforming identification, Anybodys is called a freak. In the character of Anybodys we can find anybody and nobody: everyone and no one. Any and all bodies are subject to the enforcement of a normative gender presentation in alignment with their raced sex. Any body that cannot or does not have a recognizable gender expression as a boy or a girl becomes a *no body*, a presumably inconsequential body within this highly segregated social scene.[18] Moreover, this social scene of gangs

organizes around a heterosexual scheme of boys and their girls. Where might a transmasculine body fit into this erotic script?

At a crucial point in the film, the character Anybodys is consequential because of what s/he knows. The gang's fighting has escalated and Tony, the leader of the Jets, has disappeared to hide from his crime. Everyone wants to find him and find out what he will do next, but he could be anywhere in the boroughs of New York City—a needle in a haystack. The Jets gang walks through the dark streets trying to figure out how to locate their leader. Lacking a socially normative body, Anybodys says that s/he slips in and out of the shadows, "like wind through a fence." Only this trans character can move between the barriers erected between the racial and geographic territories of the rival gangs to see and hear things others cannot. Stretching back to the Greek character Tiresias, gender-ambiguous and gender-changing figures are often the "knowers" of special secrets. Anybodys might be understood as another one of these fictional invocations connecting gender-variant embodiment with special knowledge. When a gang member says, "Ah, what's the freak know," Anybodys retorts, "plenty."

As a special agent for the Jets, Anybodys becomes more important to them, as indicated in one scene by becoming more visible, moving from the darkness behind the gang, yelling, "hey buddy boys!" to the side, hissing "listen, *listen*!" Finally, Anybodys arrives at the center of the group, and under the bright studio lights delivers the news that Chino of the Sharks has a gun. The gang takes in this vital knowledge and searches for Tony, while the new leader Ice tells Anybodys to go back to darting in and out of the shadows. From start to finish, this scene associates Anybodys with shadows. Living in an undetectable space, however, does not mean Anybodys is invisible to all. Ice alone seems to be able to acknowledge Anybodys: he says, "you done good, buddy boy," rhetorically making Anybodys one of the buddy boys s/he wants to be. This validation includes Anybodys in the Jets gang and, perhaps more importantly, in the social gang of boys. Anybodys wistfully responds, "Thanks Daddio." A quiet exchange that speaks volumes, this is the only point in the script that Anybodys is not denigrated, the one time that s/he is acknowledged with a grateful smile.

This fragment about the seemingly inconsequential character of Anybodys in *West Side Story*, and, moreover, his/her cinematographic rendering, is emblematic of my project. Anybodys, slipping in and out of

shadows, moves into and out of the light, becoming a shimmer of a body, difficult to grasp perceptually. And, as the film suggests through dialogue, plot, and style, shimmers are difficult to grasp as knowable entities. We might also say that in general, like Anybodys's darting movements, the image is in fact constantly changing: the flickering of frames with black space between, or of pixels, generates a sense of movement. Yet, these changing forms of the image can appear consistent due to the viewer's persistence of vision that maps onto an acculturated perceptual schema. At issue is not why impressions shimmer, for they do so continuously, but rather how the identity of emergent or in-flux entities becomes stilled into a unit and fixed with meaning. This is to say that shimmering directs me to think about the patterning of light. Patterns emerge not just from regulated practices of looking, but from what Sean Cubitt calls "practices of light" that become modulated via visual technologies.[19] Light falls on a surface, but light is also captured, distributed, controlled. Prisms, kaleidoscopes, phantasmagoria, Chromoscope, and the "Shirley" card for white skin tones all represent proto-cinematic visual technologies for controlling light. In stressing the movement of shimmering, I pressure those stultified historical optics for perceiving gender *like this*, race *like that*, beauty *here*, desire *in situ*. Shimmering images come with components, requiring at least surface, light, a lens apparatus. I argue that cultural makers, like trans people, and certainly like the trans* cultural producers whose work I study in this book, have experimented with changing around the components to literally create new images that reintroduce shimmering into our line of vision.

Shimmering is my concept for change in its emergent, flickering form. What might this insight from cinema studies offer to transgender studies: that film consists in formal possibilities for grasping change within degrees of stillness and motion, of action and passion, of clutter and emptiness, of light and dark? In these pages I articulate a theory of the shimmering image that Anybodys forms in the stylized aesthetic of light and shadows and erotic script of longing in *West Side Story*. Any body becomes somebody to those like myself who desire to see across the disjunction, who trace the wavering oscillation. Our carnal vision affirmatively perceives what to others is a blind spot, seems inscrutable, or, worse, seems simply illusory. Drawing on cinephilic practices of looking to build new a conceptual model for trans desire—for transition and for those in transition—I make my way across the water that shimmers with heat rising.

Counting Past Two:
An Inventory of Shimmers

From 1997 to 1999 and again in 2002 in Toronto, Canada, Mirha-Soleil Ross co-organized the "Counting Past 2" trans film and art festival that winked at the necessity for learning more genders and genres.[20] Taking inspiration from her approach to trans as multiplicity, I collect and collate the promiscuous notion of shimmering. Iterations of the shimmer in the writings of philosophers and of trans and film scholars, including Michel Foucault, Gilles Deleuze, Susan Stryker, and Steven Shaviro, employ *shimmer* as a noun akin to sparkle or flash, the verb *to shimmer* sometimes translated as scintillate or glimmer, or *shimmering* as a modifier to describe change in its alluring, twinkling, flickering form. The various expressions of a shimmering quality confound distinctions in their writing between subject/object, thinking/feeling, and sight/touch. In due course I will discuss them all in detail, but for now let me attend to Roland Barthes, who most succinctly brings together the aesthetic, affective, and politically urgent character of the shimmer that pinpoints how it breaks with binary and dialectical thinking. My reading of Barthes is indebted to Gregory Seigworth and Melissa Gregg's methodological explication of how to outplay the paradigm of binary thinking in their introduction to *The Affect Theory Reader*, entitled "An Inventory of Shimmers," that enters here as a companion text.[21]

In his 1977–1978 course at the Collège de France, Barthes introduced figures, traits, or twinklings (*scintellements*) of the Neutral, selecting "that which outplays [*dé*joue] the paradigm," or better, "everything that baffles the paradigm."[22] Following Saussurean linguistics, the paradigm is formed of oppositional terms that produce discursive meaning when one term is actualized; hence, meaning is produced in conflict ("the choice of one term against another").[23] Barthes hits on the idea of a structural creation to break the implacable binarism: the Neutral being an amorphous third term that can parry meaning that suspends the conflictual basis of discourse. Though a nonexhaustive exercise to find examples of the neutral, I feel Barthes's commitment in the assertion that "'To outplay the paradigm' is an ardent, burning activity"; moreover, the methodological analysis of the Neutral is a manner in which to present the struggles of his time.[24] For my purposes, I locate the Neutral in the struggle to outplay the binary oppositions that structure the paradigm of sex-gender-sexuality,

loosely distinguished by social and cultural movements concerned with trans* politics, intersex rights, and their complex and sometimes vexed relations to feminist and queer theory, what Judith Butler coins the "New Gender Politics."[25] Of particular interest—no surprise—is the trait of the Neutral that Barthes names "the shimmer," but also the figure of "the androgyne," which exposes the Neutral's gendered facet.[26] Combined, these twinklings bring out the sexual basis of the Neutral/Neuter while pointing to ways that Barthes's ultimate dream of having "an exemption from meaning" can be found in the cinema.[27]

The political will of the Neutral is found in aesthetics. In reflecting on a spilled ink bottle for the pigment color "neutral," Barthes considers the opposition between colorful and colorless.[28] In the subsection on "Shimmer," the monochromatic schema found in the paintings of gray shades, or *grisaille*, substitutes for the idea of a stark opposition paradigm—that of the overall slight difference, or the effort for difference, expressed in the term *nuance*.[29] The etymology of nuance is from *nuer* ("to shade") and from *nue* ("cloud") and shows how its meaning of slight difference or shade of color exists in the miniscule gradations and degrees of intensity. Barthes concludes, "this integrally and almost exhaustively nuanced space is the shimmer [. . .] whose aspect, perhaps whose meaning, is subtly modified according to the angle of the subject's gaze."[30] If trans is not identified as either/or, but depends on the "angle" of the subject's gaze emerging in different contexts, then the slight modifications of gender could be likened to the nuanced space of the shimmer. The Latin root of nuance, *nubes*, meaning "a cloud, mist, vapor," suggests the diffuse character of the shimmer's inchoate aesthetic. The subject in Barthes's quote above is a spectator gazing upon a visual text of some kind. (His examples for color contemplation are a self-portrait by Lao-tzu and Hieronymus Bosch's *The Garden of Earthly Delights*.) I would, however, like to leave open how the gaze adjusted to a trans angle might also open up a nuanced space that subtly modifies vision. The shimmer might not lie (solely) in the text, but (also) in the subject's angled gaze. Sara Ahmed tells us that "what we may feel depends on the angle of our arrival," an embodied point of view in the affective atmosphere.[31] How then might we become receptive to shimmers, or cultivate a practice of seeing its more-than-stereo optics?

Barthes describes the Neutral as having a state of *to pathos*, Greek for what one feels, that escapes the opposition of what one does or the pas-

sive state of *hè pathè*.[32] Thus, he suggests that to pathos (both active and affected, withdrawn from the will to act but not from passion) describes the "shimmering field of the body, insofar as it changes, goes through changes."[33] Dropping into one's own shimmering field induces what he calls the strongest minimal existence: "the passion of difference" after Blanchot.[34] The starting point to outplay the paradigm of oppositions and negations is attending to the shimmers of a process of change, not the positioning. Perhaps I sense some humor in his imagining of a future "science of shimmers," but he has also demonstrated a serious, long-standing practice to listen and watch for shimmering nuance.[35] This Barthes calls "the inventory of shimmers, of nuances, of states, of changes (*pathè*)"; he cheekily dubs it "path-ology" not to raise it to a metadiscourse but instead to nominate a Neutral power of being affected akin to Ahmed's "what we may feel."[36] Later he returns to how a path-ology might be practiced by situating the analysis within his own sense of calmness, a paradox of "emotive hyperconsciousness of the affective minimal."[37] The consciousness of the smallest shifts "implies an extreme changeability of affective moments, a rapid modification, into shimmer."[38] Shimmering affectivity confounds distinctions between from within or from without.

Barthes, writing on the shimmer, conveys a baseline ontology by proposing a primal form of affectivity that "oscillates between irreducible individuality and endless differentiation," as Laura Wahlfors describes it.[39] Available to anybody, trans modifications highlight this zero-degree ontology (as in a state of being) experienced as stable and fluid: stillness located in flux. Although the leading edge of transgender studies uses trans*, trans-, or transing to resolve the now outdated alignment of transgender with fluctuating gender identity and transsexual with a fixed gender identity, there has not been as yet a sustained investigation of this proposed trans ontology of change that might depart from an anthropocentric realm into aesthetics.[40] Combining Alfred North Whitehead's philosophy that the "adventures of ideas" reveal the history of the variety of human mental experience and Mieke Bal's interdisciplinary practice of "traveling concepts" that experiments with tracking the circulations of a concept, this book privileges the adventure of thinking the shimmer for the new understandings it offers of trans onto-epistemologies as emergent, affective, and processual.[41]

The neutral twinkling of the shimmer breaks with algebraic mathematical beginning and end points to consider "only intervals": the rela-

tion between moments, spaces, or objects, that which is in play.[42] Broadening Spinoza's definition of the body in terms of its *ability* to enter "relations of movement and rest," Brian Massumi writes that the "'relation between movement and rest' is another way of saying 'transition.'"[43] A body's ability as a power (or potential) to affect, or be affected, means that it is one with its transitions; and each transition is accompanied by a variation in capability that marks the degree to which a body tends to move toward a present futurity.[44] Such intervals of movement–rest form the basis of gender transitions, which are usually thought of only in terms of the takeoff and landing points of the crossing, as in male-to-female. The greater challenge of transgender studies would be to stay with the indefinite period or moment in suspension from the gridded paradigm, while fully acknowledging a tendency or intensity that suggests direction, location, context. With a gender transition comes a potential bodily change through self-multiplication across the shimmering passage of unresolvable disjunction in which we all live and breathe. For example, Eva Hayward writes from her trans-sexing perspective, but offers this advice to anyone: "Moving toward your self through your body is less about a horizon in which change stops than about how to embrace the endless process of change."[45]

Trans ontologies are process-oriented, rather than object-oriented. An appropriate trans method would centralize the pulses of affect guiding ontological movement and change. Seigworth and Gregg's "An Inventory of Shimmers," their introduction to *The Affect Theory Reader*, offers a highly useful guide to tracking the bombs, blips, and blooming of affect. The title clearly signals how they seek to harness Barthes's critical inventorying practice to an affect studies methodology in which research "becomes force then a matter of accounting for the progressive accentuation (plus/minus) of intensities, their incremental shimmer: the stretching of process underway, not position taken."[46] This practice of elucidating the glimmers of gradation is *trans*-oriented, not determination-oriented, in so far as it attends to the tendencies of transitions between movement and rest, "not position taken." Affect studies offers the richest set of vocabularies for describing "swarming, sliding differences," or "what so often passes beneath mention," as Seigworth and Gregg write.[47] Like the neutral seeking to outplay the paradigm, trans ontologies deflect the demand for definitive meaning of differences, showing this demand to be an offensive or misguided side effect of the "'fascism' of language."[48]

Guiding my chapters are the twin invocations of shimmering in relation to an incipient subjectivity and specific cinematic images that emphasize incremental shimmer within the frame or between frames. In terms of making an inventory, I conduct a formal analysis of shimmering affectivity in and between the bodies of viewer/analyst and film. It is an idiosyncratic method related to my cinephile practice of registering the continuous, shimmering gradations of intensities; or, I could say, of Shaviro's degrees of stillness and motion, of action and passion, of light and dark. As Elspeth Probyn writes, rapping her reader on the knuckles but kindly, "A general gesture to Affect won't do the trick. If we want to invigorate our concepts, we need to follow through on what different affects do, at different levels" to our bodies, our theory, our writing.[49] Eugenie Brinkema agrees, adding that Deleuzian fetishizing of affect's *potentiality* for its own sake often commits "the sin of generality"; in its place we need to get specific about how different affects become bound up in specific forms, in dense details, in order to access a vocabulary for articulating those many differences.[50] My writing oscillates between an empirical registering of the felt reality of relation that builds on (new) feminist materialisms and a formalist analysis of affects that brings me closest to aesthetics and its tradition of close reading. A theory of shimmering images uses concepts associated with formal, bodily aesthetics in place of less precise identity terms, such as male/female, masculine/feminine, man/woman, which fall short of grasping movement and cause "grid lock," to borrow a pun from Massumi.[51]

This is not to say gender does not play a role—not at all—only that to get at its affective hold I necessarily need to set aside the fetishes of Man and Woman that cover over the gendering process that is underway. Barthes again proves prescient in that he turns to linguistic formations of the Neuter in which it essentially refers to the inanimate and/or nongendered.[52] It interests him how the Neuter has faded away in Indo-European languages and now, "faced with a ruling lack of the Neuter (of language), discourse [. . .] opens up an infinite, shimmering field of nuances, of myths, that could allow the Neuter, fading within language, to be alive elsewhere. Which way? I would say, using a vague word: the way of affect: discourse comes to the Neuter by means of the affect."[53] Might the Neuter's affective liveliness show up in the animated field of disjunction and conjunction? In this sense might cinema be an elsewhere for the Neuter, "not what cancels the genders, what combines them, keeps them

both present in the subject [film], at the same time, after each other"?[54] The Neuter slips into the Neutral figure of the Androgyne that follows, a figure who for Barthes baffles the genital paradigm through presenting a complex degree of mixture.[55] Operating in an other-than-binary mode, the Androgyne's masculine and feminine fluctuation is taken by Barthes in a specific, limited way that I cannot follow further: "man in whom there is feminine."[56] In his concluding course lecture he apologizes for how poorly explored this final figure of Androgyne is, but at least his notes on the Androgyne do attempt to comprehend how a trans bodily effect, gender combination, or nonbinary gender gradient operates in a shimmering field of nuance. Although still a half-thought how to think the Neutral and Neuter in the Androgyne figure, in the years since transgender theories have come to offer a much more satisfying enfleshment of this figure modelled in posttranssexual embodiment, transgender politics, and the practice of transing.

At the heart of Sandy Stone's ground-clearing essay from the late 1980s, "The *Empire* Strikes Back: A Posttranssexual Manifesto," lies a theory of posttranssexual embodiment as that which refutes the binary imposition of a defined gender by activating a nonbinary, or combinatory, gradient of lived gender.[57] Stone's manifesto calls for making use of one's trans-embodied agency to bring forth all the territories between two unambiguous personae in a transsexual's history: the assigned gender that after transition typically becomes erased by the self-determined gender wrought through medical, legal, and/or social transition. Stone proposes that gender consists in visible signs that people read; therefore transsexuals are a genre, "a set of embodied texts whose potential for *productive* disruption of structured sexualities and spectra of desire" has not yet been explored.[58] A strict binary gender identity and the corollary mandate of an *un*disruptive transsexual expression become rewritten by those bodies that refuse to, or simply cannot, fit into the order of signs that conceal transsexual meaning. Thus announcing a self as posttranssexual means becoming a walking, talking sign of gender excess, showing off an overfull, fluctuating gender embodiment. Stone is emphatic that transsexuals "must take responsibility for all of their history" in order to reappropriate difference and to reclaim the power of the refigured and reinscribed body as a space of authentic nuance.[59]

Although the complexities and ambiguities of lived trans experience

may to some seem to be false or unintelligible, I wager that cinematic aesthetics of the shimmer pattern the affective space of posttranssexual embodiment. My inventory of trans shimmerings seizes on filmic materials that productively disrupt structured sexualities and spectra of desire through cinematographic delinking and relinking. An inventory will always remain incomplete. Instead of working exhaustively, each chapter tracks the scintillations of trans-embodied "texts" within key episodes of experimentation in cinematic history: early trick films, docu-porn, and multigenre avant-garde flicks. Thus, next to and alongside the inventory of trans shimmerings runs a counter-history of cinema as a machinic linking and delinking of embodiment, morphology, and sexuality. In the next section I sketch the ways that a trans approach to film studies can open up the field to a radical revisioning of cinema's power to fascinate, radiate, and enliven.

Animating Trans-Inter-Queer

Shimmering Images follows the axiom that film is a subset of animation broadly construed. But *how* cinemas bring depicted and viewing bodies into animate and lively being is under investigative pressure. The writings of Alan Cholodenko argue that film "as such" is a form of animation, not only graphic art or digital film, but even live action, for "animation is the endowing with life and the endowing with motion" to the stillness of individual frames through the (artificial) movement of the projector or other animatic apparatus.[60] In other words, an animated image has a life cycle of movement and rest, stirrings and diminutions. To be clear, Cholodenko states, "Animation is the first, last and enduring attraction of cinema, of film."[61] Our attachment to the (non)human life of a film—neither dead nor alive, both dead and alive, confounding all either/or -isms—ruptures the proper hierarchies of intimacy. Film's shimmering pulses, flickering from dark to image to dark, death to life to death, bring us to the affective core of ontological enquiry.[62] If film operates as an apparatus for the animation of the body, cinema itself seems inversely to be animated by the morphing qualities of bodies. For trans subjectivities, film's challenge to bodily autonomy and affective sovereignty has special valence. The ability to animate and become reanimated lies at the heart of transition narratives that follow a trajectory of dying and being reborn,

mapping onto the affective states of suffering body dysphoria and becoming happy through surgical and hormonal intervention, forming what some have called the dominant transsexual narrative.[63]

Stone's appraisal of the published autobiographies and personal files from trans women reminds us to consider not by whom, but *for* whom "the transsexual" was constructed: a fictitious character who goes from unambiguous albeit unhappy man, to unambiguous (presumably happy) woman.[64] Of course it is possible that the felt reality of one's self may relate to a singular binary identity: that of an unambiguous man or woman who orientates heterosexually before and after transition. However, for those who do not, their dramas of redemption nevertheless must comply with medical/psychological texts that determine the permissible range of expressions of physical sexuality and correct gender role presentation. Anything less than ideal femininity or masculinity would be grounds for disqualification from treatment. Early trans memoirs such as Jan Morris's *Conundrum* (1974) display this revitalization trope by drawing gender conversion scenes starring a God-like surgeon-creator/rescuer, who is inevitably a heterosexual male that validates straight female identity. Setting the standard in film narratives, Doris Wishman's "transxploitation" documentary *Let Me Die a Woman* (1978) stages an elaborate surgical scene glorifying medical expertise, curiously undercut by the sequences with trans women interviewees who explain that to access surgery one must dress the part of an appealing, young heterosexual woman. But we can also cycle back further into the Western cultural imaginary to find trans figures addressing godly parental figures that bring them to life.

The example is, then, in *Frankenstein*, James Whale's 1931 film adaptation of Mary Shelley's novel, where I find godly parental figures. The scene of the doctor bringing his patchwork creature to life most prominently sets the pattern for trans narratives that co-opt the surgeon's maniacal creative powers.[65] Although most Frankenstein scholarship focuses on how this unborn monster is an Other projected from the human psyche, the tale is also clearly one about the dangerous powers of animation. Dr. Frankenstein brings his creature to life on the operating table using a projector that he claims shoots out a "ray [that] endows the body with life." In a reverse anatomical theatre dissection, this re-vivisection galvanizes life as it shoots through the body. Is this not an apt metaphor for cinema's animating power and, equally, a vision of trans-sexing practices? The figures of scientist, surgeon, and filmmaker enfold in an or-

chestration of animating the light bodies—each can claim, in the voice of Dr. Frankenstein, "I made it with my own hands," but also the anxious declaration of "it's alive!"

Trans cinematic space offers a material means of achieving embodiment through cut and sutured images that are shot through with projections of desire. The critical move, I want to assert, is to understand that the animated trans body calls into question the naturalistic effects of biomedical technologies by comparing them to cinematic special effects.[66] A founding text of transgender studies, Stryker's "My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage," asserts, "As we rise up from the operating tables of our rebirth, we transsexuals are something more, and something other, than the creatures our makers intended us to be."[67] This claim to animating agency (heard in "rise up") returns in her more recent scholarly and artistic work on the first globally mediatized transsexual icon, Christine Jorgensen. Stryker describes her filmmaking practice for this experimental documentary as exploring the *cinematic logic of transsexual embodiment*.[68] Before transition Jorgensen had professional experience in the cutting room of a film production unit that Stryker conjectures helped Jorgensen to imagine how a surgical (cutting) room would similarly operate for her personally. In both cases, Stryker explains, the cutting of the physical medium of the image, the splicing together of images in new ways, the projection of the medium so that it becomes a public way to tell a story through those constructed images altogether form her practice of reassembly. This "cinematic logic" follows from the ways in which trans bodily practices are situated on what Stryker calls "the shimmering boundary between the real and virtual, the fantasized and the actualized."[69] I want to underline that the shifting scintillations of the shimmering boundary refuse to settle embodied or cinematic images into the diction of true or false, fantasy or actuality. The radical antistatic status of shimmering suggests a suspension of being either really there or not there, of being fully graspable. To become situated, or to situate oneself, in the shimmering of these boundaries opens up another way of knowing that does not rely on visual certainty. Shimmering suspends epistemological disbelief.

Navigating the fluctuations of the visual field as transgender, intersex, or queer comes with great risks, but also potential gain. For instance, consider the tremendous number of video blogs (vlogs) on YouTube that

document and discuss physical, social, and emotional dimensions of gender transition. The start of one's transition on a trans vlog initiates being born as a media-body, which leads scholar Tobias Raun to dub them "screen-births."[70] Vlogging engenders the ongoing process of gender materialization by providing tools to dismantle and reassign certain gendered signifiers. Raun explains its appeal in that it promises (like transition itself) to make visible the identity that often begins as imperceptible.[71] This mediatization practice enables the vlogger to experience the image as an embodied subject, to locate their voice within the discourses of transitioning, and to connect with a greater community. Becoming seen or read makes it harder to be ignored, so the practice of visibility can be productive as a politics of interrupting dominant ways of categorizing corporeal selves. This rests, though, on the promise that increased visibility equals increased power in some direct way.[72] The result could equally be in shoring up the assumption that all real identities are visibly marked, which Peggy Phelan calls "the ideology of the visible" that as well expunges the power of the unmarked, unspoken, and unseen.[73]

Identity politicking that adheres to this ideology ignores at its peril psychoanalytical and deconstructionist explanations of how visibility is a trap. Phelan warns that it "summons surveillance and the law; it provokes voyeurism, fetishism, the colonialist/imperial appetite for possession."[74] You don't have to go in for deconstruction or psychoanalysis to see how it could be smart to make being unmarked and opaque your modus operandi, as decolonial scholars equally champion.[75] The ideology of the visible undergirds the natural attitude about gender, with its narrow belief in genitalia determinism from birth. Whether one wills it or not, transgender, intersex, and queer subjects are sometimes caught up in the trap of visibility, marked or read with the difference that makes a difference. Attention to the oscillations in shimmering reveals how and when subjects come to be marked and unmarked, which forms of recognition produce being seen or what optics render viability. *Shimmering Images* thus places *visuality* itself in the position of being the primary object of study, a move suggested by Mieke Bal.[76] For Bal, "visual essentialism" plagues studies of visual culture, assuming it already knows what is visual and what is not, forgetting the profoundly impure act of looking: rife with interpretative framing, complexly mixed-media, soliciting synesthetic sense perceptions, and bursting with affect.[77] Investigating visuality thus demands an analysis of the material, the affective *and* the epistemological conditions

of vision. I bring forward this awareness of multiple levels to visuality in my analytical approach to the domain of trans cinema.

In the determination of my filmic corpus comprising "trans cinema" I am guided by Helen Hok-Sze Leung's philosophical summary of its potential dimensions: Does trans film feature self-identified trans characters, or ones that a viewer might recognize as trans? Should it be made by or starring trans people regardless of content? Must it be meant for a trans audience, have a trans aesthetic, or be open to trans interpretations?[78] She notes that the denomination itself is revealing, for "when and why a film is talked about as a 'trans film' tells us a lot about the current state of representational politics and community reception as well as trends and directions in film criticism."[79] Hereto queer's dominance as *the* optic for seeing disorder in visual culture at large (and within the New Queer Cinema specifically) has masked the uneven status of various gender and sexual categories that describe gender nonconformity, particularly as they intersect with racial categories.[80]

More generally, transgender studies reclaims space from gay and lesbian studies that often co-opts representations of gender variance (e.g., tomboy and sissy) into discrete categories of sexual identity. Gender identity runs along another axis than sexual identity; but sometimes they transect when one's embodied masculinity and/or femininity enables one to become erotically visible. Eve Sedgwick calls this a pleasurable clicking into visibility, into the grid of a certain optic (lesbian, gay, bisexual, hetero, etc.).[81] Nevertheless, queer theory that mobilizes the analytic of sexual identity can reductively render "queer" code for lesbian or gay, and deprivilege other ways of differing from heteronormativity found in "atypical" forms of embodiment such as transgender and intersex.[82] What should be avoided is the flattening of these diverse experiences through "saming," which is just as dangerous as othering these categories of experience.[83] To describe these complex affiliations in and out of visual culture, I borrow the aggregation trans-inter-queer from the Berlin-based political action and cultural empowerment group Trans-InterQueer, or TrIQ.[84]

The chapters in this book pivot on the interstice of trans-inter-queer in order to address the political tensions and coalitions between these bodies, movements, and theories, specifically in terms of their visual politics. I do so foremost by electing in my analysis of selected filmic works to focus on the portrayal of the disjunctions and conjunctions between

embodiment (highlighted by trans), *morphology* (at stake in inter), and *sexuality* (taken up by queer). The films carry out an operation of assembly that enables some bodies to appear animate and have a recognizable life of their own; the specific genres, styles, cinematography, and, moreover, gender conventions provide the support structures. Paisley Currah, Susan Stryker, and Lisa Jean Moore conceptualize such a "transing practice" as that which "assembles gender into contingent structures of association with other attributes of bodily being, and that allows for their reassembly."[85] I interrelate the various trans-inter-queer reassemblages through how they challenge the regulatory forces that abet and maintain what Mel Chen identifies as a hierarchy of "animacy."[86] In Chen's hands, the linguistic concept of animacy is drawn into the biopolitical realm to describe the affective forces and tendencies that map racialized live and dead zones, broadening the field of (non)human life.[87] But crucially, animacies, in plural, in action, also displace the false binary of life and nonlife at the heart of humanism with an affective politics of ascribed orders and proper intimacies. Transing practices within filmmaking seize on this displacement of the life and nonlife binary at work in all cinema to access a contingent, provisional modus for depicting trans animacies. Despite spanning eras from the 1890s to the 1990s, the various shimmerings upon which I meditate critique the gendered and sexual terms by which life is constrained. Structurally the book comprises three chapters that highlight different modes of shimmering that occur episodically in experimental cinema cultures by independent filmmakers and artists: the shimmering of *phantasmagoria*, where it is located in the trick technology of mechanical reproduction; of *sex*, where it occurs on the surface of performing bodies through the generic framings of pornography and documentary; and of *multiplicity* that references dada techniques and cyborg politics in avant-garde affective forms.

The Moves:
Three Conceptual Models

In this book's chapters I offer three models for thinking "trans" based on lived experiences of transitioning that conceptually interconnect with cinematic practices for disjunction and conjunction. Each conceptual model is accented and highlighted by a typographic sign, namely, the cut of the forward slash (/), the suture of the hyphen (-), and the multi-

plier of the asterisk (*). These punctuation symbols forge new conceptual armature that I proffer as cinematic modes for thinking about the capaciousness of gender and as transgender models for transdisciplinary film analysis. In the cascade of three chapters, which flow across time periods, genres, and styles, I invite the reader to experiment with the affective and transformative qualities engendered by the cine-typographic technologies in Trans/Cinema/Aesthetics (chapter 1), Trans-Sexualities (chapter 2), and Trans*Form (chapter 3). Grammatically the symbols are a divider, connector, and multiplier. In the annals of transgender-related activism the symbols all have specific genealogies: the forward slash echoes with queer deconstruction moves; the hyphen, with hybrid culture and sexed identities; and the more recent asterisk, with digital inclusion through profusion. The cutting motion in the backward or forward slash in chapter 1 indicates a leap in transition time made possible through technological reproduction, and the ostensibly foundational aesthetic of surgical sex change. The hyphen in chapter 2 sets off a tentative modifying difference while also indicating a binding that draws together seemingly disparate or wounded parts. It develops from the investigation in chapter 1 of how cuts have been made, and to what effect, which may require practices of suturing through cinematographic means, erotic identification, or forms of disidentification. Uptake of the paratactical stickiness of the asterisk in chapter 3 references the (im)possible holding together of multiplicity, foremost of embodied identities, but also of affective forms present in filmic structures. Each chapter also draws on varied inflections of the shimmer, shimmering, and shimmerings that contour how cinematic creations negotiate perceived divided embodiment, illegible sexualities, and indistinct morphology—all persistent, unavoidable, stigmatizing tropes that negatively affect trans-inter-queer lives.

I begin with a consideration of how various cut and suture technologies, which bring together the medicalization of trans and intersex forms of life, can be reframed in terms of filmic techniques. Chapter 1, "Shimmering Phantasmagoria: Trans/Cinema/Aesthetics in an Age of Technological Reproducibility," examines the ways that the cinema of attractions, like new surgical procedures for "changing sex," reorders the sensible in an age of technological reproducibility. The model of cinema–as–surgical theatre bears out surprisingly literally in the practice of early filmmaking, flipping Stryker's insight into the "cinematic logic of transsexual embodiment" into a confirmation of the *transsexual logic of cin-*

ematic embodiment at work since its inception. I use the method of media archaeology to recover what Deleuze calls the "first light" of an era that creates the aesthetic possibility for something to appear as a shimmer, flash, or sparkle. The chapter proceeds by locating the "first light" of the phantasmagoria in a cultural series that includes the popular trick films of Georges Méliès (1890–1920) that vanish, substitute, and generally explore the changeability of the human body and the cultural text of "Lili Elbe," whose confessions *Man into Woman* (1931) were collectively assembled by her doctor, friends, and wife, montaging not only before-and-after personal photographs but also points of view. In particular I discuss the book's use of the third person, which positions the reader/viewer in alignment with a "machinic eye" to take in the astonishing facts of Lili's transition narrative that she acknowledges casts her as a shimmering phantasmagoria in the sense of a divided presence/absence. At the close, I examine how a set of contemporary trans artists practice a reparative form of temporal drag with the outmoded cultural imaginary of transitioning as an instant sex change. Zackary Drucker and A. L. Steiner's photographic collaboration "BEFORE/AFTER" (2009–ongoing) reweaves the phantasmagoric affect of surprise into temporally disjunctive before-and-after shots in order to resequence trans histories. The 911 photographs of Yishay Garbasz's "Becoming" (2010), which comprise a two-year documentation of her nude body before and after her gender clarification surgery, were transformed into the proto-cinematic animation of a handheld flipbook and into a life-sized zoetrope that highlights the trope of a divided being with overwhelming evidence of differential becoming. With their throwback phantasmagoric aesthetics these artists foreground the presentation of an optical trick to the viewer, to effectively tickle their desire for optical mastery while withholding a full reveal.

The next chapter continues an investigation into how trans subjects have negotiated the sex reveal specifically in pornography, where genital optics is closely tied to the documentary authenticity of the sexual performance and the performer's gender identity. Both kinds of sex reveals greatly risk the illegibility of the trans person performing for the camera's eye, and in extension for the viewer of docu-porn. Chapter 2, "Shimmering Sex: Docu-Porn's Trans-Sexualities, Confession Culture, and Suturing Practices," wrestles with the scientism of observation that echoes in the filmic rhetoric of "to see is to know." The aura of visual transparency

aids in producing an effect of the real within pornography and documentary genres. I open with Joan Scott's reading of Samuel R. Delany's autobiographic *The Motion of Light in Water* (1988) that describes "the saturation that was not only kinesthetic but visible," suffusing his sexual experiences in bathhouses. Scott, though rightly wary of the metaphor of visibility as literal transparency in the historical domain, undervalues the evidence and authority of experience as it is *felt* kinesthetically even as it is processed visually as the shimmerings of light beings, rebounding off watery surfaces. Likewise, the hyphenated trans-sexualities on screen (bi-trans, or trans-dyke, trans-fag) tend to only be appreciated for how they satisfy the terms of visual essentialism or mobilize the mimetic medium of film and genres with a history of scientism to represent identities of desire. The essentialism of the image seems to carry over into the essentialism of the identity represented therein. This generic framing accomplishes much for the activism-bent trans porn searching for ways to correct the record, for sexuality has been largely a no-go area within the respectability politics of trans communities, but it miscalculates the pernicious effects of a "permissible range of touch" enforced by sexological narratives of transsexualism as deviant desire. I thus analyze ways that docu-porns present "a set of embodied texts whose potential for *productive* disruption of structured sexualities and spectra of desire," in Stone's words. This approach brings new insights into how experimental erotic videos from Mirha-Soleil Ross (1997–2003) and mainstream porn features from Buck Angel (2004–12) critically, and affectively, put the sex back in transsexual. At stake in these works are not only a visible but also a kinesthetic saturation of sexual acts that I argue produces what Foucault calls the "shimmering mirage" of sex. Sexualities are also disrupted through porn innovations: the early hybrid docu-porn *Linda/Les, and Annie: The First Female-to-Male Transsexual Love Story* (1989) with Annie Sprinkle eroticizes the productive failures of hetero trans-sex coupling, while more recently the racial realism in *Trans Entities: The Nasty Love of Papí and Wil* (2007) by Morty Diamond pries "nasty" from damaging affective economies of race, sexuality, and gender. Last, I consider the various videos for how they underscore the importance of sexual experience in trans "bodily aesthetics," in which a felt sense of one's body can become sutured into an imperfect, wavering w/hole, not reducible to genital fragmentation.

Leaning on the previous chapters' assessment of film's animating power to reassemble on-screen bodies through recourse to genre and gender/race conventions, next in chapter 3, I consider how two films operate as cyborgian cinematic bodies with the potential to delink and relink or even explode perceptual circuits. In this final chapter, "Shimmering Multiplicity: Trans*Forms in *Dandy Dust* and *I.K.U.* from Dada to Data to D@D@," the philosophy of images proposed by Henri Bergson and extended by Kara Keeling, in which images are not purely visual but a complex of affectivity, informs my reading of two multigenre cult flicks: *Dandy Dust* (1998, dir. Hans Scheirl) and *I.K.U.* (2000, dir. Cheang Shu Lea). Both millennial films deal narratively with collecting memory data (of other genders, of sexual climaxes) while materially exploding with rage, lust, fluids, noise, and genre twists. The multiplicity within their presentation of trans bodies in chimeric switch-forms is based on the partiality, but also the mutability, of the cyborg. Hence, I argue that trans*forms in these films are explicitly invoked in the image of the feared and desired cyborg, who appears cinematographically in odd composite images, fragmented and reworked through orgasms, code, memory, and in the shadow of an evil state apparatus. In *Dandy Dust* the titular trans protagonist racially morphs depending on his/her age, but also appears as a time-traveling mummy and a talking flame on the run from a mother's genetic engineering program, threatening twin siblings, and an incestuous father. In *I.K.U.* shape-shifting occurs mainly through seven forms of the replicant Coder "Reiko," but the narrative is also anchored in the FTM Runner character "Dizzy"—played by the African American actor Zachary Nataf, the only non-Asian person of color in the film—who works for the Genom Corporation and directs Reiko's orgasm collection mission. Closely reading the ways that these dark techno-porno films operate through puzzling and dada-inspired audiovisual special effects, I argue for how the cinephilic analyst must adopt a scanning gaze to be able to track the shimmering nuances of the affects built into its film form. Steven Shaviro singles out one quality of the image most responsible for filmic fascination, that is, the image's appeal to touch with its simultaneous exclusion: "I cannot take hold of it in return, but always find it shimmering just beyond my grasp." The elicited endless groping toward these film bodies resituates curiosity as a critical affective mode for bodies in transition. I propose that through curiosity one accesses the ability to break through habituated perceptual circuits, in short, to

think otherwise. At the same time, a resituated curiosity responds to the rage of being made a mute curio or, perhaps worse, made vulnerable to transphobia that excludes monstrous trans bodies from the perceptual schemata for the human. Against the backdrop of shimmering boundaries used against trans bodies to discount their legibility, distinctness, and wholeness, the embrace of shimmering images by these films seizes the stigma as a source of personal and political transformative power, a survival technique for inventing livable conditions.

Shimmering Images brings the aesthetics of change into the glimmering limelight by attending to the role of affect in outplaying the paradigm in order to understand anew how surprise, suspense, disgust, fascination, rage, love, and curiosity parry our transitions forward into the nonbinary fixated politics of the Neutral. To the reader, I bid you repose in the intervals between movement and rest. If my writing as a trans lover has any impact, I'd wish for it to be so that you too can feel for the gradations, blooming, and bursts in your qualitative transformation, and hence the potential for change that lies at the heart of both transgender embodiment and cinematic experience.

NOTES

Introduction

1. Minnie Bruce Pratt, *S/He* (Ithaca, NY: Firebrand, 1995), 104.

2. Steven Shaviro, *The Cinematic Body* (Minneapolis: University of Minnesota Press, 1993), 255–56.

3. Gilles Deleuze, *Foucault*, trans. Seán Hand (Minneapolis: University of Minnesota Press, [1986] 2000), 64. For an extended discussion by Deleuze of the relation between speech and vision, soundtracks, and image-tracks, see "The Components of the Image," in his *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986).

4. Going a step further, Patricia MacCormack's conceptualizing of spectatorship as cinesexuality ("the desire which flows through all who want cinema as a lover") relates a polymorphous sexuality to cinema (lacking gender, sexuality, form, or function), rather than the structures of cinema to binary gender/sex matrices, in *Cinesexuality* (Farnham, UK: Ashgate, 2008), 1. I use *cinephiles* as a broader term inclusive of spectators and filmmakers attracted to cinema's potential as escape from systematicity. I follow Rashna Wadia Richards's *Cinematic Flashes: Cinephilia and Classical Hollywood* (Bloomington: Indiana University Press, 2013), which argues that cinephiliacs seize on surplus signification within the image to locate audiovisual pleasures outside the advancing of narrative.

5. Susan Stryker, "The Transgender Issue: An Introduction," *GLQ: A Journal of Lesbian and Gay Studies* 4, no. 2 (1998): 149, my emphasis.

6. This is the charge leveled at Marjorie Garber's use of transvestism (rather than the identity of transvestites) by Vivian Namaste in *Invisible Lives: The Erasure of Transsexual and Transgendered People* (Chicago: University of Chicago Press, 2000), 14–15.

7. Laura Mulvey, "Afterthoughts on 'Visual Pleasure and Narrative Cinema' Inspired by King Vidor's *Duel in the Sun* (1946)" in *Visual and Other Pleasures* (London: Macmillan, [1981] 1989), 29–38.

8. Jacques Lacan, "Some Reflections on the Ego," *Psychoanalytic Quarterly* 23 (1954): 11–17.

9. Kaja Silverman, *The Threshold of the Visible World* (New York: Routledge, 1996).

10. Danielle M. Seid, "Reveal," *TSQ: Transgender Studies Quarterly* 1, nos. 1–2 (2014): 176.

11. Suzanne J, Kessler and Wendy McKenna, *Gender: An Ethnomethodological Approach* (New York: John Wiley & Sons, 1978), 113–14.

12. Talia Mae Bettcher, "Evil Deceivers and Make-Believers: On Transphobic Violence and the Politics of Illusion," *Hypatia* 22, no. 3 (2007): 50, 59.

13. Judith (Jack) Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005), 76–96.

14. See Cáel Keegan, "Revisitation: A Trans Phenomenology of the Media Image," *MedieKultur* 61 (2016): 29.

15. For scholarship that conducts representation analysis, see John Phillips, *Transgender On Screen* (New York: Palgrave Macmillan, 2006) on transgender characters in film; and Marjorie B. Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (New York: Routledge, 1992) on cross-dressing in popular culture. Recent PhD dissertations by Joelle Ruby Ryan, "Reel Gender: Examining the Politics of Trans Images in Film and Media" (PhD diss., Bowling Green State University, 2009); Jonathan Rachel Williams, "Trans Cinema, Trans Viewers" (PhD diss., University of Melbourne, 2011); Wibke Straube, "Trans Cinema and Its Exit Scapes. A Transfeminist Reading of Utopian Sensibility and Gender Dissidence in Contemporary Film" (PhD diss., Linköping University, 2014); Anthony Clair Wagner, "(Un)Be(Com)ing Others: A Trans* Film Criticism of the Alien Quadrilogy Movies" (PhD diss., Academy of Fine Arts Vienna, 2015); and Akkadia Ford, "Transliteracy and the Trans New Wave: Independent Trans Cinema Representation, Classification, Exhibition" (PhD diss., Southern Cross University, 2016), also focus on films from the perspective of trans stereotypes, audiences, mainstreaming, monster studies, and independent film, respectively.

16. I was personally involved in organizing Amsterdam trans film festivals from 2003–9 (The Netherlands Transgender Film Festival with director Kam Wai Kui) and again in 2012–13 (TranScreen: Amsterdam Film Festival). The film festival scholar Skadi Loist has an impressive and searchable map of LGBT/Q film festivals from 1977 to the present that provides further information about these locations; it is updated regularly on the Google Maps website "LGBT/Q Film Festivals Global (1977–2015) NEW MAP © Skadi Loist," accessed July 15, 2018, https://www.google.com/maps/d/u/0/viewer?mid=1m-UV5Kpw39u-eLn—Dj6RALd4ks&ll=4.13296470981505%2C0&z=1.

17. I thank Tobaron Waxman for suggesting this film for analysis, and for offering ideas about how the erotic ambiguity of Anybodys interrelates to gender

ambiguity, in conversation and during our co-presentation "GenderfluXXXors Uncoded: A FTM Su*porn*ova" at Le Petite Versailles Garden Projects in New York City in September 2005. I respectfully acknowledge that I have integrated some of Waxman's own ideas here, and I am grateful for our continuing, enriching conversations on trans art and living.

18. The intersex and trans author of *Aus eines Mannes Mädchenjahren* (*Man's Years as a Young Girl*) (1907) invokes this form of a no body by using the authorial pseudonym N. O. Body. See N. O. Body and Magnus Hirschfeld, *Aus Mannes Mädchenjahren* (Berlin: Gustav Rieckes Buchhandlung, 1907). His legal name was Karl M. Baer, and this personal story was written with Magnus Hirschfeld. Renate Lorenz, Pauline Boudry, and Werner Hirsch more recently created an installation with film and photographs called *N.O.Body* (2008) inspired by Hirschfeld's research and the historical figure Annie Jones (b. 1865) who performed as a bearded lady. "N.O.Body," Pauline Boudry / Renate Lorenz, accessed November 15, 2017, http://www.boudry-lorenz.de/n-o-body/.

19. Sean Cubitt, *The Practice of Light: A Genealogy of Visual Technologies from Prints to Pixels* (Cambridge, MA: MIT Press, 2014).

20. Viviane Namaste, "'Activists Can't Go on Forever Acting in the Abstract': An Interview with Mirha-Soleil Ross," in *Sex Change Social Change: Reflections on Identity, Institutions, and Imperialism* (Toronto, ON: Canadian Scholars Press, 2011), 121. See also Elspeth Brown, "Mirha-Soleil Ross in the Archives: Transsexual Artist, Sex Worker and Activist," *LGBTQ History | Digital Collaboratory* blog, October 3, 2016, http://lgbtqdigitalcollaboratory.org/2016/10/mirha-soleil-ross-transsexual-artist-sex-worker-and-activist/.

21. Gregory Seigworth and Melissa Gregg, "Introduction: An Inventory of Shimmers," in *The Affect Theory Reader*, ed. Gregory Seigworth and Melissa Gregg (Durham, NC: Duke University Press, 2010), 1–28.

22. Roland Barthes, *The Neutral*, trans. Rosalind E. Krauss and Denis Hollier (New York: Columbia University Press, [2002] 2005), 6.

23. Barthes, *Neutral*, 7.

24. Barthes, *Neutral*, 7, 8.

25. Judith Butler, *Undoing Gender* (New York: Routledge, 2004), 4.

26. Barthes, *Neutral*, 51, 191.

27. Barthes, *Neutral*, xv.

28. Barthes, *Neutral*, 48.

29. Barthes, *Neutral*, 51.

30. Barthes, *Neutral*, 51.

31. Sara Ahmed, *The Promise of Happiness* (Durham, NC: Duke University Press, 2010), 41.

32. Barthes, *Neutral*, 73.

33. Barthes, *Neutral*, 73.

34. Barthes, *Neutral*, 77.

35. Barthes, *Neutral*, 75. An inventory of shimmers is perhaps the central scholarly method of Barthes. In his early book *Sade/Fourier/Loyola* (trans. Richard Miller [Berkeley: University of California Press, (1971) 1976]), for example, he is interested in unraveling the fabric of the watered silk moiré pattern in Sade's writing described as "a tapestry of phrases, a changing luster, a fluctuating and glittering surface of styles" (135).

36. Barthes, *Neutral*, 77.

37. Barthes, *Neutral*, 101.

38. Barthes, *Neutral*, 101.

39. Laura Wahlfors, "Resonances and Dissonances: Listening to Waltraud Meier's Envoicing of Isolde," in *On Voice*, ed. Walter Bernhart and Lawrence Kramer (Amsterdam: Rodopi, 2014), 64.

40. Katrina Roen offers a summary of the debates she frames between radical politics of gender transgression and liberal transsexual politics in her article "'Either/Or' and 'Both/Neither': Discursive Tension in Transgender Politics," *Signs: Journal of Women in Culture and Society* 27, no. 2 (2002): 501–22.

41. Alfred North Whitehead, *Adventures of Ideas* (New York: Free Press, 1967); Mieke Bal, *Travelling Concepts in the Humanities: A Rough Guide* (Toronto: Toronto University Press, 2002).

42. Barthes, *Neutral*, 147.

43. Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002), 15.

44. Massumi, *Parables for the Virtual*, 15.

45. Eva Hayward, "The Subtle Process of Transformation," *IndyWeek.com*, September 5, 2012, accessed March 18, 2016, http://www.indyweek.com/indyweek/the-subtle-process-of-transformation/Content?oid=3140976.

46. Seigworth and Gregg, "Introduction: An Inventory of Shimmers," 11.

47. Seigworth and Gregg, "Introduction: An Inventory of Shimmers," 4.

48. Barthes, *Neutral*, 42.

49. Elspeth Probyn, "Writing Shame," in *The Affect Theory Reader*, ed. Gregory Seigworth and Melissa Gregg (Durham, NC: Duke University Press, 2010), 74.

50. Eugenie Brinkema, *The Forms of the Affects* (Durham, NC: Duke University Press, 2014), xiii, xv.

51. Massumi, *Parables for the Virtual*, 3.

52. Barthes, *Neutral*, 186–87.

53. Barthes, *Neutral*, 190.

54. Barthes, *Neutral*, 191.

55. Barthes, *Neutral*, 195.

56. Barthes, *Neutral*, 194.

57. Sandy Stone, "The *Empire* Strikes Back: A Posttranssexual Manifesto," in

The Transgender Studies Reader, ed. Stephen Whittle and Susan Stryker (New York: Routledge, [1991] 2006), 221–35. The original copyright dates to 1987, with the history explained in the authorized 4.0 version available through SandyStone.com, April 9, 2014, accessed March 18, 2016, http://sandystone.com/empire-strikes-back.html.

58. Stone, "The *Empire* Strikes Back," 231, emphasis in original.

59. Stone, "The *Empire* Strikes Back," 232.

60. Alan Cholodenko, "'First Principles' of Animation," in *Animating Film Theory*, ed. Karen Beckman (Durham, NC: Duke University Press, 2014), 98, 100. See, for example, Alan Cholodenko, ed., *The Illusion of Life: Essays on Animation* (Sydney: Power Publications, 1991); Alan Cholodenko, ed., *The Illusion of Life 2: More Essays on Animation* (Sydney: Power Publications, 2007).

61. Alan Cholodenko, "The Animation of Cinema," *Semiotic Review of Books* 18, no. 2 (2008): 1.

62. Laura Mulvey, in *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006), argues that digital and digitized films showcase death 24 times a second, accessed by fetishistic spectators who interact with individual still frames by using pause, freeze-frame, slow motion, and other widely available new media effects. Alternatively, Rachel O. Moore, in *Savage Theory: Cinema as Modern Magic* (Durham, NC: Duke University Press, 1999), grasps the magical feature of cinema as a modern incarnation of animism.

63. See, for example, Jay Prosser, *Second Skins: The Body Narratives of Transsexuality* (New York: Columbia University Press, 1998). This narrative has more recently become known as a form of "transnormativity"; see Jasbir Puar, "Bodies with New Organs: Becoming Trans, Becoming Disabled," *Social Text* 33, no. 3 (2015): 45–73, for a critical overview of the concept.

64. Stone, "The *Empire* Strikes Back," 224–25.

65. *Frankenstein*, dir. James Whale, with Colin Clive, Boris Karloff, Mae Clarke, and John Boles (Los Angeles: Universal Pictures, 1931).

66. For people with an intersex diagnosis and who undergo nonconsensual surgeries, this relation to medical treatment is usually in the first place coercive rather than a matter of gatekeeping. See M. Morgan Holmes, ed., *Critical Intersex* (Farnham, UK: Ashgate, 2009). Likewise, "sexual deviants" have been, and in some cases still are, subject to medical treatment including electroshock therapy, lobotomy, and hormonal castration. The shared issue is how any trans-inter-queer subjects might be forced to undergo medical treatments in order to have their embodied difference supposedly corrected and to assimilate to the standard set by "normates," a composite identity position held by those unmarked by stigmatized identities (related to ability, sex, race, etc.), coined by Rosemarie Garland Thomson, *Extraordinary Bodies: Figuring Disability in American Culture and Literature* (New York: Columbia University Press, 1997).

67. Susan Stryker, "My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage," in *The Transgender Studies Reader*, ed. Susan Stryker and Stephen Whittle (New York: Routledge, [1993] 2006), 248.

68. This phrasing is taken from Susan Stryker, "Christine in the Cutting Room: Cinema, Surgery and Celebrity in the Career of Christine Jorgensen" (paper presented at the Department of Media, Music, Communication and Cultural Studies Public Lecture Series, Macquarie University, Sydney, Australia, May 1, 2013), available from YouTube.com, posted August 16, 2013, accessed March 18, 2016, https://www.youtube.com/watch?v=XlqJ8B9dKCs.

69. Stryker, "Christine in the Cutting Room."

70. Tobias Raun, "Screen-births: Exploring the Transformative Potential in Trans Video Blogs on YouTube," *Graduate Journal of Social Science* 7, no. 2 (2010): 125.

71. Raun, "Screen-births," 126.

72. Peggy Phelan's oft-quoted punch line bears repeating: "If representational visibility equals power, then almost-naked young white women should be running Western culture" (Peggy Phelan, *Unmarked: The Politics of Performance* [New York: Routledge, 1993], 10).

73. Phelan, *Unmarked*, 7.

74. Phelan, *Unmarked*, 6. See also the discussions of trans-specific visibility issues in Reina Gosset, Eric A. Stanley, and Johanna Burton, eds., *Trap Door: Trans Cultural Production and the Politics of Visibility* (Cambridge, MA: MIT Press, 2017).

75. See the work of Édouard Glissant, "For Opacity," in *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: University of Michigan Press, 1997), 189–94. See also the essays in Zach Blas's edited "In Practice: Opacities," *Camera Obscura: Feminism, Culture, and Media Studies* 31, no. 92 (2016): 149–203.

76. Mieke Bal, "Visual Essentialism and the Object of Visual Culture," *Journal of Visual Culture* 2, no. 1 (2003): 8.

77. Bal, "Visual Essentialism," 2, 9. I apply this critique to the particular case of trans porn activism in Eliza Steinbock, "'Look!' but also, 'Touch!': Theorizing Images of Trans-Eroticism Beyond a Politics of Visual Essentialism," in *Porno-Graphics and Porno-Tactics: Desire, Affect, and Representation in Pornography*, ed. Eirini Avramopoulou and Irene Peano (Earth, Milky Way: Punctum Books, 2016), 59–75.

78. Helen Hok-Sze Leung, "Film," *TSQ: Transgender Studies Quarterly* 1, nos. 1–2 (2014): 86.

79. Leung, "Film," 86.

80. I expand on the ways in which trans cinema studies might conduct a revisionist history of the New Queer Cinema in Eliza Steinbock, "Towards Trans

Cinema," in *Routledge Companion to Cinema and Gender*, ed. Kristin Lené Hole, Dijlana Jelača, E. Ann Kaplan, and Patrice Petro (New York: Routledge, 2016), 395–406.

81. Eve Sedgwick, "Gosh, Boy George, You Must Be Awfully Secure in Your Masculinity!," in *Constructing Masculinity*, ed. Maurice Berger, Brian Wallis, and Simon Watson (New York: Routlege, 1995), 17.

82. This point is made more elaborately by Susan Stryker, "Transgender Studies: Queer Theory's Evil Twin," *GLQ: A Journal of Lesbian and Gay Studies* 10, no. 2 (2004): 214.

83. "Saming" is the flipside concept of "othering"; see Naomi Schor, "This Essentialism Which Is Not One: Coming to Grips with Irigaray," *Differences* 1, no. 2 (1988): 38–58.

84. The German website of TrIQ first launched in 2006 and was last modified in 2016; accessed March 18, 2016, http://www.transinterqueer.org.

85. Paisley Currah, Susan Stryker, and Lisa Jean Moore, "Introduction: Trans-, Trans, or Transgender?," *WSQ: Women's Studies Quarterly* 36, nos. 3–4 (2008): 13.

86. Mel Y. Chen, *Animacies: Biopolitics, Racial Mattering, and Queer Affect* (Durham, NC: Duke University Press, 2012).

87. Chen, *Animacies*, 2, 10–11.

ONE Shimmering Phantasmagoria

1. Quoted in Laurent Mannoni, *The Great Art of Light and Shadow* (Exeter: University of Exeter Press, 2000), 144.

2. Here I refer to Laverne Cox playing Sophia Burset on *Orange Is the New Black*, Jamie Clayton playing Nomi on *Sense8*, numerous characters on *Transparent*, Scott Turner Schofield on *The Bold and the Beautiful*, *I Am Cait* about Caitlyn Jenner, *I Am Jazz* on the life of a young trans woman, RuPaul's *Drag Race*, and so on. I mention specific films in the introduction and in this chapter refer to Tom Hooper's 2015 dramatization of *The Danish Girl*.

3. Rita Felski, "*Fin de siècle*, *Fin de sexe*: Transsexuality, Postmodernism, and the Death of History," *New Literary History* 27 (1996): 338.

4. Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Durham, NC: Duke University Press, 2010), 62–64.

5. He further writes, "I know of no word more complex than 'Phantasmagoria,'" in Tom Gunning, "Illusions Past and Future: The Phantasmagoria and Its Specters" (paper presented at the Refresh! First International Conference on the Histories of Art, Science and Technology, 2004). Consulted via Media Art History accessed March 24, 2016, http://plo2.donau-uni.ac.at/jspui/handle/10002/296/.

6. Terry Castle, "Phantasmagoria: Spectral Technology and the Metaphorics of Modern Reverie," *Critical Inquiry* 15, no. 1 (1988): 29.

7. On surgeries see Dwight Billings and Thomas Urban, "The Socio-Medical Construction of Transsexualism: An Interpretation and Critique," *Social Problems* 29, no. 3 (1982): 266–82; and Bernice Hausman, *Changing Sex: Transsexualism, Technology, and the Idea of Gender* (Durham, NC: Duke University Press, 1995).

On diagnostic categories see Jay Prosser, *Second Skins: The Body Narratives of Transsexuality* (New York: Columbia University Press, 1998); and the provocative R. Nick Gorton, "Transgender as Mental Illness: Nosology, Social Justice, and the Tarnished Golden Mean," in *The Transgender Studies Reader 2*, ed. Susan Stryker and Aren Aizura (New York: Routledge, [2007] 2013), 644–52.

8. Legal and administrative hurdles to gender self-determination in the U.S. context are elaborately discussed in Dean Spade, *Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law* (Durham, NC: Duke University Press, 2015).

9. Early examples include Jack (formerly Judith) Halberstam, "F2M: The Making of Female Masculinity," in *The Lesbian Postmodern*, ed. Laura Doan, 210–28 (New York: Columbia University Press, 1994); and Susan Stryker, "My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage" [1994], in *The Transgender Studies Reader*, ed. Susan Stryker and Stephen Whittle, 244–56 (New York: Routledge, 2006).

10. On the neoliberal undercurrents to a grossly dividing transnormativity see Jasbir Puar, "Bodies with New Organs: Becoming Trans, Becoming Disabled," *Social Text* 33, no. 3 (2015): 45–75.

11. The first in a series on liquidity is Zygmunt Bauman, *Liquid Life* (London: Polity Press, 2005).

12. Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007).

13. Prosser, *Second Skins*, 211.

14. Susan Stryker, *Transgender History* (Berkeley: Seal Press, 2008), 1.

15. Prosser, *Second Skins*, 211.

16. André Gaudreault, *Film and Attraction: From Kinematography to Cinema*, trans. Timothy Barnard (Chicago: University of Illinois Press, [2008] 2011), 68. Gaudreault acknowledges that Eric de Kuyper articulates ideas similar to his "intermedial meshing" to describe the hodgepodge of technologies among kinematographic phenomena.

17. Vern L. Bullough, "Magnus Hirschfeld, An Often Over-looked Pioneer," *Sexuality and Culture* 7, no. 1 (2003): 62–72. See commentary on the role of Hirschfeld in Merl Storr and Jay Prosser, "Introduction to Part III Transsexuality and Bisexuality," in *Sexology Uncensored: The Documents of Sexual Sci-*

ence, ed. Lucy Bland and Laura Doan (Chicago: Chicago University Press, 1998), 75–77. Sexology today differentiates cross-gender identification from intersex conditions. Conceptualization of trans identification evolved into a psychic cross-gender desire aligned with requested bodily modifications, whereas intersex was kept from becoming an identity by framing bodies as atypical through diagnosis and (nonconsensual) treatment. Hence, both involve hormonal and surgical practices but deployed in one case to treat the psyche and in the other case, the physical irregularity. Today intersex social movements and trans rights organizations both use the language of self-determination and informed consent models to enable people access to voluntary treatment that is seen from a more holistic perspective.

18. See Stryker, *Transgender History*, 95–98; Ulrike Klöppel, "Who Has the Right to Change Gender Status? Drawing Boundaries between Inter- and Transsexuality," in *Critical Intersex*, ed. M. Morgan Holmes (Farnham, U.K.: Ashgate, 2009), 171.

19. See Michel Foucault, *The Archaeology of Knowledge*, trans. A. M. Sheridan Smith (New York: Taylor & Francis, [1969] 2013).

20. Gilles Deleuze, *Foucault*, trans. Seán Hand (Minneapolis: University of Minnesota Press, [1986] 1990), 50. In his assessment of Foucault's method, Deleuze places emphasis on the covert literary project entitled *Death and The Labyrinth: The World of Raymond Roussel*, trans. Charles Ruas (London: Athlone Press, [1963] 1987), which Foucault conducts under a pseudonym and which outlines his method of production. In his treatment of Roussel's various kinds of writing, Foucault argues that in his extraction of words selected for a poetic line he reveals the secret meanings of phrases and, similarly, he draws images that show the object's shimmering visibility. Deleuze suggests that Foucault's archaeological method of breaking and extracting may be attributed to becoming inspired by Roussel's various methods to scramble and to decode language and everyday imagery. Deleuze also argues that this (borrowed) method is integral to Foucault's development of the notions of relationality, forces, and power. This work on Roussel anticipates Foucault's Nietzsche-influenced reassessment of power in *Discipline and Punish: The Birth of the Prison* (1975) and was written during the period of *The Birth of the Clinic: An Archaeology of Medical Perception* (1963) that studies power's productive capacity. Upon publication of the book about Roussel, Foucault explained that his analysis was highly personal; he tried to bury the manuscript in his pseudonymously written entry on the work of Foucault (himself!) by not mentioning it. Certainly it stands apart in style and argumentation. See the introduction to the text by John Ashbery for more on the reception of Foucault's Roussel book and its place in his oeuvre (xiii–xxviii).

21. Deleuze, *Foucault*, 52, emphasis mine.

22. Deleuze, *Foucault*, 57–58. In Deleuze's reading of Foucault, the method

of tracing secret statements and the light that makes a thing shimmer underline all of Foucault's historical works. From *The Archaeology of Knowledge* onward, discourse precedes the visible field he designates as "non-discursive." For Foucault, however, this suggests irreducibility, not a reduction. The nonrelation of words and images implies for Foucault an important cultural process of mutual grappling and capture.

23. Foucault tried to locate visibilities in his study of Roussel and isolate them in Manet, tracing an aesthetics of an era in a manner close to that of the French artist Robert Delaunay (1885–1941), argues Deleuze (*Foucault*, 52).

24. Deleuze, *Foucault*, 58.

25. This analysis composes the first chapter of Michel Foucault, *The Order of Things* (New York: Routledge, [1966] 2006).

26. Deleuze, *Foucault*, 53.

27. Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: MIT Press, 1990), 132–36.

28. Richard Grusin and Jay David Bolter, *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 2000), 20.

29. Theodor Adorno quoted in Crary, *Techniques of the Observer*, 132.

30. Karl Marx, "Section 4 The Fetishism of Commodities and the Secret Thereof," in *A Critique of Political Economy: Vol I Part I—The Process of Capitalist Production*, ed. Friedrich Engels (New York: Cosimo Classics, [1867] 2007), 81.

31. Michel Foucault, "Introduction," in *Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaprodite (1838) by Herculine Barbin*, trans. Richard McDougall (New York: Pantheon, 1980), x. Foucault's study of Barbin's conjectured hermaphroditism recalls and to an extent reproduces the early entanglements of inversion theory relying on the notion of physical and psychic hermaphroditism that enfolds sexological histories of both transsexuality and homosexuality.

32. Foucault, "Introduction," ix, emphasis mine.

33. Foucault "Introduction," xiii.

34. Foucault, "Introduction," xiii. See also Arnold L. Davidson, "Sex and the Emergence of Sexuality," *Critical Inquiry* 14, no. 1 (1987): 16–48 for an extended treatment of Barbin's memoirs.

35. Foucault, "Introduction," xvii.

36. The shifting notion of sexual difference(s) is documented by Joanne Meyerowitz, *How Sex Changed: A History of Transsexuality in the United States* (Cambridge, MA: Harvard University Press, 2002). From the early twentieth century, she writes, "the concepts of sex change and sex-change surgery existed well before the word transsexual entered the medical parlance" (15).

37. Lisa Cartwright, *Screening the Body: Tracing Medicine's Visual Culture* (Minneapolis: University of Minnesota Press, 1995), 9.

38. Following Miriam Hansen and others, I name the essay more generally for brevity and because there are two English versions. I refer to the second version by Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility: Second Version (1936)," in *Walter Benjamin: Selected Writings, Vol. 3: 1935–1938*, ed. Howard Eiland and Michael W. Jennings (Cambridge, MA: Belknap Press, 2002), because this was the one Benjamin considered complete. I realize this nomination runs the risk of canonization; I hope the reader can forgive this unintended gesture.

39. W. Benjamin, "Work of Art," 114.

40. W. Benjamin, "Work of Art," 114–19.

41. Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, MA: MIT Press, 1991), 81.

42. André Gaudreault, "Theatricality, Narrativity, and Trickality: Reevaluating the Cinema of Georges Méliès," *Journal of Popular Film and Television* 15, no. 3 (1987): 118.

43. Georges Méliès, "Cinematographic Views," *October* 29 (1984): 30, with additional translation borrowed from André Gaudreault, "Méliès the Magician," trans. Timothy Barnard, *Early Popular Visual Culture* 5, no. 2 (2009): 171.

44. Gaudreault, "Méliès the Magician," 171–73.

45. See Meyerowitz, *How Sex Changed*, 15–20. Beginning with the Austrian physiologist Eugen Steinach in the 1910s, so-called sex transformation experiments were first tried on animals. The successful results were put into practice for humans in the 1920s and 1930s by doctors associated with Hirschfeld's Institute for Sexual Science in Berlin, who reported on their human sex-change surgeries to much acclaim. Meyerowitz notes that Dorchen Richter was the first male-to-female to undergo complete genital transformation, arranged through Hirschfeld's institute. In 1931 Felix Abraham published an article on two such surgeries (one of which was on Richter); in addition, Ludwig Levy Lenz was reputed to have performed several surgeries at this time, the total of which are unknown.

46. Darwin, quoted in Meyerowitz, *How Sex Changed*, 22–23.

47. Méliès, "Cinematographic Views," 30. Méliès calls his produced views "fantastic" because they include transformation scenes of appearance and disappearance like the phantasmagoria, but also effects using theatrical machines, optical illusions, and editing of metamorphosis trick shots.

48. Gaudreault, "Theatricality, Narrativity, and Trickality," 115.

49. Wanda Strauven, "Pour une lecture média-archéologique de l'œuvre de Georges Méliès," in *Méliès, Carrefour des attractions*, ed. André Gaudreault, Laurent Le Forestier, and Stéphane Tralongo (Rennes, France: Presses universitaires de Rennes, 2014), 291–99, 295.

50. Stryker, *Transgender History*, 31–32. From 1848 new city ordinances were made against people appearing "in a dress not belonging to his or her sex," insti-

tutionalizing gender codes in new ways that were patterned on colonial-period laws forbidding people from disguising themselves in public or wearing the clothes of another social rank or profession.

51. Strauven, "Pour une lecture média-archéologique," 296.

52. Darragh O'Donoghue, "Georges Méliès," *Senses of Cinema* 32 (July 2004), accessed March 24, 2016, http://sensesofcinema.com/2004/great-directors/melies/.

53. Gaudreault, "Méliès the Magician," 171–72.

54. Frank Kessler, "Trick Films," in *Encyclopedia of Early Cinema*, ed. Richard Abel (London: Routledge, 2005), 643.

55. Kessler, "Trick Films," 643.

56. André Gaudreault, "From 'Primitive Cinema' to 'Kine-Attractography'" [2004], in *The Cinema of Attractions Reloaded*, ed. Wanda Strauven, trans. Timothy Barnard (Amsterdam: University of Amsterdam Press, 2006), 99, emphasis in original. Gaudreault writes in 104n44 that he first spoke of early cinema's alien quality at a conference held in Paris in 1993.

57. Karen Beckman, *Vanishing Women: Magic, Film, and Feminism* (Durham, NC: Duke University Press, 2003).

58. Walter Benjamin, "On Some Motifs in Baudelaire" [1939], in *Illuminations*, ed. Hannah Arendt (London: Pimlico, 1999), 152–96.

59. W. Benjamin, "On Some Motifs in Baudelaire," 171.

60. Freeman, *Time Binds*, 3.

61. Freeman, *Time Binds*, xvii.

62. Tom Gunning, "Now You See It, Now You Don't! The Temporality of the Cinema of Attractions," *The Velvet Light Trap* 32 (1993): 11.

63. Tom Hooper, dir., *The Danish Girl*, Los Angeles: Working Title Films, 2015, DVD. David Ebershoff, *The Danish Girl* (New York: Penguin Books, 2000). I further develop the transmedial and historical aspect of her figuration in "Lili Elbe's Transmedial Presence and the Politics of Transgender Studies," in *Doing Gender in Media, Art and Culture: A Comprehensive Guide to Gender Studies*, 2nd edition, ed. Rosemarie Buikema, Liedeke Plate, and Kathrin Thiele, 169–81 (New York: Routledge, 2018).

64. For a reading of Gerda's depictions of Lili, see Tobias Raun, "The Trans Woman as Model and Co-Creator: Resistance and Becoming in the Back-Turning Lili Elbe," in *Gerda Wegener* (Arken, Denmark: Arken Museum of Modern Art, 2015), 41–60. For more on Lili's enduring popularity in visual culture, see Eliza Steinbock, "A Pretty Knot of Lilies: Disentangling Lili Elbe's *longue durée* in Pop Culture," in *Comparative Scholarly Edition of* Man into Woman *(1931)*, eds. Pamela L. Caughie and Sabine Meyer (London: Bloomsbury, forthcoming).

65. See Nicholas Chare, "From Landscape into Portrait: Reflections on Lili Elbe and Trans* Aesthetics," *Parallax* 22, no. 3 (2016): 347–65; and my chapter

in *Doing Gender in Media, Art and Culture*, Steinbock, "Lili Elbe's Transmedial Presence," 169–81.

66. Consider the long line from Christine Jorgensen, Renée Richards, Caroline (Tula) Cossey, and Caitlyn Jenner to Janet Mock and most recently Lily Wachowski, sister of fellow trans woman Lana Wachowski.

As part of the forthcoming scholarly edition of *Man into Woman* compiled by editors Pamela Caughie and Sabine Meyer, Caughie has located Lili's intent to publish images in her letter to Maria Garland (the wife of editor Ernst Harthern): (translated from Danish) "The book, or rather the novel, might be released while I am still here. I am sending a handful of photographs from here and will have friends collect some in Paris" (dated June 16, 1931, and sent from Dresden, Germany, when Lili was at the Dresden Municipal Women's Clinic). The research on the different editions also shows that the Danish edition has only two photographs as frontispiece illustrations, one of Einar and one of Lili. The German edition has nine illustrations, but some contain two images side by side. The American publication has sixteen photographs and the British version even more. See Caughie and Meyer, eds., *Comparative Scholarly Edition*.

67. A manuscript existed already in January 1931 when Lili gave an interview for *Politiken* magazine on February 28, 1931. The interviewer was Louise "Loulou" Lassen, one of the book's curators, and the interview's script largely imprinted the main themes of the book and perhaps served to market the book. See Tobias Raun, "The Trans Woman as Model and Co-Creator," 41–42.

68. The original Danish title was *Fra Mand til Kvinde* (1931), translated into German as *Ein mensch wechselt sein geschlecht* (that could be translated as a person changes their sex, or with a masculine or feminine inflection). See Sabine Meyer, "Divine Interventions: Rebirth and Creation Narratives in *Fra mand til kvinder – Lili Elbes bekendelser*," *Kvinder, Køn & Forskning* 3–4 (2011): 68–76.

69. Meyer, "Divine Interventions," 70.

70. Meyer, "Divine Interventions," 70. Sabine Meyer, "Mit dem Puppenwagen in die normative Weiblichkeit. Lili Elbe und die journalistische Inszenierung von Transsexualität in Dänemark," *Nordeuropaforum* 20 (2010): 47–49.

71. Niels Hoyer, ed., *Man into Woman: The First Sex Change, A Portrait of Lili Elbe* (London: Blue Boat Books, [1933] 2004), 23. For context on the discovery of hormones, see Chandak Sengoopta, *The Most Secret Quintessence of Life: Sex, Glands, and Hormones, 1850–1950* (Chicago: Chicago University Press, 2006). And for an overview about the history of medicine in Germany at the beginning of the twentieth century read Paul Weindling, *Health, Race and German Politics between National Unification and Nazism, 1870–1945* (Cambridge: Cambridge University Press, 1989). I thank Heiko Stoff for bringing these references to my attention.

72. Sandy Stone, "The *Empire* Strikes Back: A Posttranssexual Manifesto," in *The Transgender Studies Reader*, ed. Stephen Whittle and Susan Stryker (New York: Routledge, [1991] 2006), 225, 226.

73. Minnie Bruce Pratt, *S/He* (Ithaca, NY: Firebrand, 1995). The title indicates that Pratt details her love relationship with Leslie Feinberg, the well-known American transgender activist, communist, and writer, who died November 15, 2014. This formulation of s/he when applied to transgender people underlines the pervasiveness of dividing trans experience before or after sex change surgery. In fact, gender-affirmative surgeries can involve any number of procedures, making this assumption of the one moment of crossing over highly illogical.

74. Stone's analysis of *Man into Woman* draws a similar conclusion. See Stone, "The *Empire* Strikes Back," 225. *Second Serve: The Renée Richards Story* (New York: Stein & Day, 1983) cites Richards's discovery of Lili's narrative of becoming a woman during college, which she describes as a moment in a shop perusing some books when "Dick's eyes became Renée's eyes. The book was called *Man into Woman*. . . . I had hit the jackpot. It was an account of the life of a Danish painter named Einar Wegener who was the first recorded case of transsexualism. He had been a married man who felt much as I felt. It had seemed to him that his identity was misplaced. Somehow the personality of a woman had been trapped in the body of a man" (55). The way that *Second Serve* (cowritten by John Ames) presents the flickering of Renée/Richard seems patterned on Lili/Andreas-Einar.

75. Hoyer, *Man into Woman*, 266.

76. Hoyer, *Man into Woman,* 255.

77. Prosser, *Second Skins*, 207–23.

78. On Lili presenting herself as a happier person in interviews following her surgery, see Meyer, "Mit dem Puppenwagen," 31, 39, 45–46.

79. The terms *transsexual* or *psychic transsexualism* at no time appear in the English versions. Although *Man into Woman* presents Lili as the first to receive a male-to-female sex change, this posture is not historically accurate, as Dorchen Richter underwent surgical castration (excision of both testes, an orchiectomy) arranged through Hirschfeld's institute in 1922, well before Lili had the same procedure arranged through the institute in 1930. See Meyerowitz, *How Sex Changed*, 17–21. Lili's five operations were among the earliest that German and Danish doctors had conducted with the goal of transforming a human's gonadal, genital, and hormonal sex. Because of the dearth of information available at the time of the hormonal and surgical "treatments" for sexual indeterminacy, *Man into Woman* shows great awareness of the need to authorize the powers of science in order to help others gain access to this treatment. The first chapters explain how damaging it was for Lili to see doctors who discounted her experiences as psychological disturbances, or worse, something that radiation therapy

could cure. The book presents the gynecologist as her life-saving "helper" with God-like powers. See Meyer, "Divine Interventions," 71–76.

80. Hoyer, *Man into Woman,* 255.

81. Hoyer, *Man into Woman*, 19.

82. Meyer, "Divine Interventions," 70.

83. Meyer, "Mit dem Puppenwagen," 33–36.

84. W. Benjamin, "Work of Art," 115.

85. Hoyer, *Man into Woman*, 128.

86. Hoyer, *Man into Woman*, 128. The German edition includes illustrations of her handwriting before and after the surgery at the start of chapter 1.

87. Hoyer, *Man into Woman*, 125–26.

88. Stone, "The *Empire* Strikes Back," 225.

89. Jack (Judith) Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005), 74.

90. Hoyer, *Man into Woman*, 111.

91. Hoyer, *Man into Woman*, 111.

92. Prosser, *Second Skins*, 4.

93. On voicing suspicion of the veracity of the tales see Stone, "The *Empire* Strikes Back," 227. On the "conventional"—and therefore not truly informative of a trans-temporality—narrative structure of the tale see Pamela L. Caughie, "The Temporality of Modernist Life Writing in the Era of Transsexuality: Virginia Woolf's *Orlando* and Einar Wegener's *Man into Woman*," *MFS: Modern Fiction Studies* 59, no. 3 (2013): 501–25.

94. Prosser, *Second Skins,* 7.

95. Gaudreault, "Méliès the Magician," 172.

96. For the debate about stigma attached to biological diversity see Gorton, "Transgender as Mental Illness"; and Riki Lane, "Trans as Bodily Becoming: Rethinking the Biological as Diversity, Not Dichotomy," *Hypatia* 24, no. 3 (2009): 136–57. Gorton believes in an organic or chemical cause, whereas Lane refutes a single causal mode of thinking from neurology or brain science.

97. On the relationship of filmic form to content, see Scott C. Richmond, "The Persistence of Formalism," *Open Set: Arts, Humanities, Culture*, October 1, 2015, accessed December 1, 2017, http://www.open-set.com/s-richmond/essay-clusters/0-s-form-issue/the-persistence-of-formalism/.

98. Edward Branigan, *Narrative Comprehension and Film* (New York: Routledge, 1992), 64–66.

99. Branigan, *Narrative Comprehension and Film*, 66.

100. Silvan Tomkins, "Surprise—Startle," in *Shame and Its Sisters: A Silvan Tomkins Reader*, ed. Eve Kosofsky Sedgwick and Adam Frank (Durham, NC: Duke University Press, 1995), 108.

101. Tomkins, "Surprise—Startle," 107–8.

102. Viva Paci, "The Attraction of the Intelligent Eye: Obsessions with the Vision Machine in Early Film Theories," in *The Cinema of Attractions Reloaded*, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 121–22.

103. Wanda Strauven, "Introduction to an Attractive Concept," in Strauven, ed., *The Cinema of Attractions Reloaded*, 17.

104. Hoyer, *Man into Woman*, 18.

105. Hoyer, *Man into Woman*, 152.

106. I first published on Lili's affinity with the water and the bridge in Eliza Steinbock, "The Violence of the Cut: Transgender Homeopathy and Cinematic Aesthetics," in *Violence and Agency: Queer and Feminist Perspectives* (Gewalt und Handlungsmacht: Queer_Feministische Perspektiven), ed. Gender Initiativkolleg Wien, 154–71 (Frankfurt: Campus Publications, 2012).

107. Hoyer rallies Lili to come forward with her writing, destined for print, about "the remarkable thing about your fate, the unique thing that slumbers within you, namely the emotional bond between the two sexes" (Hoyer, *Man into Woman*, 246). Adopting a warning tone, he says, "this new country, Lili, this new country of the soul, is lying dormant within you, and whether you like it not, it will go on expanding" (246).

108. Katherine Singer Kovács, "Georges Méliès and the 'Féerie,'" *Cinema Journal* 16, no. 1 (1976): 11.

109. Gunning, "Illusions Past and Future," 16.

110. "The purveyors of magical illusions learned that attributing their tricks to explainable scientific process did not make them any less astounding, because the visual illusion still loomed before the viewer, however demystified by rational knowledge that illusion might be," writes Tom Gunning, "Animated Pictures: Tales of Cinema's Forgotten Future After 100 Years of Film," in *The Nineteenth-Century Visual Culture Reader*, ed. Vanessa R. Schwartz and Jeannene M. Przyblyski (New York: Routledge, 2004), 104.

111. Zackary Drucker has eight images from the series on her website, accessed March 24, 2016, http://zackarydrucker.com/photography/b4-after/. A. L. Steiner has nine images from the series on her website, accessed March 24, 2016, http://www.hellomynameissteiner.com/filter/collaborations/BEFORE-AFTER-1. More images can be found in the digital essay version of the installation that includes some eighty statements, to which one can answer either true or false, ironically typical of an intake form given to people who try to access medical treatment for gender "dysphoria." A. L. Steiner and Z. Drucker, "IMG MGMT: Before/After 2009-present," *Art F City* website, May 16, 2011, accessed March 24, 2016, http://artfcity.com/2011/05/16/img-mgmt-z-drucker-a-l-steiner-beforeafter-2009-present/.

112. Prosser, *Second Skins*, 211.

113. Yishay Garbasz, *Becoming: A Gender Flipbook* (New York: Mark Batty, 2010), 180.

114. Vivian Sobchack remarks on the potential for playfulness in her essay in the book, "On *Becoming*," in Garbasz, *Becoming*, 183–84.

115. A video documentation of the "Becoming" zoetrope installation can be viewed on YouTube, published September 25, 2010, accessed February 20, 2016, https://www.youtube.com/watch?v=F5diBtcul_4.

116. Yishay Garbasz, personal communication with author, April 18, 2015.

117. Sobchack, "On *Becoming*," 185.

118. Richmond, "The Persistence of Formalism."

119. Richmond, "The Persistence of Formalism."

120. Eve Kosofsky Sedgwick, "Paranoid Reading and Reparative Reading, Or, You're So Paranoid, You Probably Think This Essay Is about You," in *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, NC: Duke University Press, 2003), 132–33.

121. Sedgwick, "Paranoid Reading and Reparative Reading," 131, emphasis in original.

122. Sedgwick, "Paranoid Reading and Reparative Reading," 146

123. Laura Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham, NC: Duke University Press, 2000), 30–31.

124. Sean Cubitt, *The Practice of Light: A Genealogy of Visual Technologies from Prints to Pixels* (Cambridge, MA: MIT Press, 2014), 10–11.

125. Gilles Deleuze and Claire Parnet, *Dialogues II*, trans. Hugh Tomlinson and Barbara Habberjam (London: Continuum, 1997), 126–27.

126. Gunning, "Illusions Past and Future," 14.

127. I expand on how to theorize trans art historical and visual culture hirstories in "Collecting Creative Transcestors: Trans* Portraiture Hirstory, from Snapshots to Sculpture," in *Companion to Feminist Art Practice and Theory,* ed. Maria Buszek and Hilary Robinson (Hoboken, NJ: Wiley-Blackwell Publishing, forthcoming).

128. Freeman, *Time Binds*, 63.

129. Link to official website for *Happy Birthday, Marsha!*, posted February 19, 2015, accessed March 24, 2016, http://www.happybirthdaymarsha.com/. This factual element of the historical narrative of the Stonewall riots has been erased in the Hollywood version, *Stonewall* (dir. Roland Emmerich, 2015), which was released to poor reviews.

130. Annalise Ophelian, dir., *Major!*, Floating Ophelia Productions, USA, 2016, accessed March 16, 2016, http://www.missmajorfilm.com/; Sam Feder, dir., *Kate Bornstein Is a Queer and Pleasant Danger*, produced by Sam Feder and Karin Winslow, USA, 2014, accessed March 16, 2016, http://katebornsteinthemovie.com/. The Flawless Sabrina Archive, a nonprofit organization founded by Flawless Sabrina, Zackary Drucker, and Diana Tourjee in 2014 (accessed March 16, 2016, http://www.flawless-sabrina.com/flawless-sabrina-archive/). Mother Flawless Sabrina/Jack Doroshow passed away November 18, 2017.

1. The conference took place at Indiana University, Bloomington, April 8–9, 2011. I participated as an invited speaker during the proceedings. See the editors' introduction to Sandy Stone's "The *Empire* Strikes Back: A Posttranssexual Manifesto," in *The Transgender Studies Reader*, ed. Stephen Whittle and Susan Stryker (Routledge: New York, 2006), 221; and their introduction to Kate Bornstein, "Gender Terror, Gender Rage" in the same volume. Kate Bornstein, *Gender Outlaw: On Men, Women, and the Rest of Us* (Routledge: New York, 1994).

2. Kate Bornstein, "A Conversation Between Sandy Stone and Kate Bornstein Moderated by Susan Stryker" (presentation at the Postposttranssexual: Transgender Studies and Feminism Conference, Bloomington, Indiana, April 8–9, 2011).

3. Susan Stryker, "A Conversation Between Sandy Stone and Kate Bornstein Moderated by Susan Stryker" (presentation at the Postposttranssexual: Transgender Studies and Feminism Conference, Bloomington, Indiana, April 8–9, 2011).

4. Sandy Stone, "The *Empire* Strikes Back: A Posttranssexual Manifesto" [1991], in *The Transgender Studies Reader*, ed. Stephen Whittle and Susan Stryker (New York: Routledge, 2006), 222, 227, 228.

5. Harry Benjamin, *The Transsexual Phenomenon* (New York: Warner, 1966).

6. In medical parlance, the "true transsexual" has a history in the sexology of the 1960s and '70s. The Harry Benjamin International Gender Dysphoria Association's *Standards of Care for Gender Identity Disorders* (sixth version) includes the following history in the section on "Diagnostic Nomenclature": "The true transsexual was thought to be a person with a characteristic path of atypical gender identity development that predicted an improved life from a treatment sequence that culminated in genital surgery. True transsexuals were thought to have: (1) cross-gender identifications that were consistently expressed behaviorally in childhood, adolescence, and adulthood; (2) minimal or no sexual arousal to cross-dressing; and (3) no heterosexual interest, relative to their anatomic sex. True transsexuals could be of either sex. True transsexual males were distinguished from males who arrived at the desire to change sex and gender via a reasonably masculine behavioral developmental pathway. Belief in the true transsexual concept for males dissipated when it was realized that such patients were rarely encountered, and that some of the original true transsexuals had falsified their histories to make their stories match the earliest theories about the disorder. The concept of true transsexual females never created diagnostic uncertainties, largely because patient histories were relatively consistent and gender variant behaviors such as female cross-dressing remained unseen by clinicians. The term 'gender dysphoria syndrome' was later adopted to designate the presence

of a gender problem in either sex until psychiatry developed an official nomenclature" (5). The World Professional Association for Transgender Health, *The Harry Benjamin International Gender Dysphoria Association's Standards of Care for Gender Identity Disorders*, 6th edition, February 2001, accessed November 25, 2017, no longer available on the WPATH site, http://www.wpath.org/Documents2/socv6.pdf. The seventh version of the *Standards of Care* was adopted in August 2016 and removed this historical overview and replaced it with a glossary, accessed July 15, 2018, https://www.wpath.org/publications/soc.

7. H. Benjamin, *Transsexual Phenomenon*, 27. The full quote describes true transsexualism (exclusively of the male to female variety) in this way: "True transsexuals feel that they belong to the other sex, they want to be and function as members of the opposite sex, not only to appear as such. For them, their sex organs, the primary (testes) as well as the secondary (penis and others) are *disgusting deformities* that must be changed by the surgeon's knife" (27, emphasis mine).

8. J. R. Latham, "Trans Men's Sexual Narrative Practices: Introducing STS to Trans and Sexuality Studies," *Sexualities* 19, no. 3 (2016): 348.

9. Stone, "The *Empire* Strikes Back," 231.

10. He writes, "his sex organs are sources of disgust and hate" (H. Benjamin, *Transsexual Phenomenon*, 33). Again, Benjamin's terms and scale that differentiate the true (male-to-female) transsexual from transvestism and homosexuality rely on the rejection of male sexuality before surgery, whereas after surgery, she may safely embrace a female heterosexual orientation. In addition, some surgeons determine the success of a vaginoplasty according to the ability of the neo-vagina to accommodate a "regularly-sized" penis, rather than sensitivity, revealing a strong heterosexual penetration bias.

11. Stone, "The *Empire* Strikes Back," 232.

12. See Dwight Billings and Thomas Urban, "The Socio-Medical Construction of Transsexualism: An Interpretation and Critique," *Social Problems* 29, no. 3 (1982): 266–82. This article's collection of clinical evidence is further critiqued in Dean Spade, "Mutilating Gender," in *The Transgender Studies Reader*, ed. Stephen Whittle and Susan Stryker (Routledge: New York, 2006), 317–19.

13. Gayle S. Rubin, "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" [1984], in *The Lesbian and Gay Studies Reader*, ed. Henry Abelove, Michèle Aina Barale, and David M. Halperin (New York: Routledge, 1993), 3, 13.

14. Rubin, "Thinking Sex," 14.

15. Michel Foucault, *The History of Sexuality*, Vol. 1: *An Introduction [Will to Knowledge]* [1976], trans. Robert Hurley (New York: Vintage, 1978).

16. Spade, "Mutilating Gender," 18.

17. See Spade, "Mutilating Gender," 18–19.

18. For a recent example, see Kai Cheng Thom, "How Trans Women Are Reclaim-

ing their Orgasms," Buzzfeed.com, April 17, 2016, accessed May 20, 2016, https://www.buzzfeed.com/kaichengthom/the-search-for-trans-womens-orgasms?utm_term=.reeKJ8oje#.lrPoOynKe. The opening anecdote details how Thom's doctor told her "most transsexuals" find it disturbing to have sexual drive and even orgasms, which set Thom off on a transfeminist quest to learn about her right to sexual pleasure.

19. Brian McNair, *Striptease Culture: Sex, Media and the Democratisation of Desire* (London: Routledge, 2002), 81.

20. Similar to striptease culture, the neologism "pornification" aims to rethink the common understanding of pornography as contained within a separated, marginal space; see Susanna Paasonen, Kaarina Nikunen, Laura Saarenmaa, "Introduction: Pornification and the Education of Desire," in *Pornification: Sex and Sexuality in Media Culture* (Oxford: Berg, 2007), 1–22.

21. For a targeted overview of trans porn within this context of the clinical and also queer sexual communities, see Eliza Steinbock, "Representing Trans* Sexualities," in *Routledge Companion to Media, Sex and Sexuality*, ed. Feona Attwood, R. Danielle Egan, Brian McNair, and Clarissa Smith (New York: Routledge, 2017), 27–37.

22. Foucault, *History of Sexuality*, Vol. 1, 35, emphasis in original.

23. Foucault, *History of Sexuality*, Vol. 1, 59.

24. Foucault, *History of Sexuality*, Vol. 1, 42–43.

25. Foucault, *History of Sexuality*, Vol. 1, 43.

26. Foucault, *History of Sexuality*, Vol. 1, 44. The histories of nomenclature for homosexuality and transsexuality in the *Diagnostic and Statistical Manual of Mental Disorders* (DSM) published by the American Psychiatric Association also relate interconnections in how these experiences are conceptualized as pathologies. As homosexuality was slowly removed from the DSM in new versions from 1980 ("ego-dystonic sexual orientation") and 1987 ("sexual orientation disturbance"), transsexualism became introduced as a "gender identity disorder," and in the fifth and most current edition from 2013 is listed as "gender dysphoria," with distress a key symptom.

27. micha cárdenas, *The Transreal: Political Aesthetics of Crossing Realities*, ed. Zach Blas and Wolfgang Schirmacher (New York: Atropos Press, 2011), 39.

28. cárdenas, *Transreal*, 30.

29. cárdenas, *Transreal*, 28–31.

30. Samuel R. Delany, *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village 1960–1965* (Minneapolis: University of Minnesota Press, [1988] 2004).

31. Delany, *Motion of Light in Water*, 84–85.

32. Delany, *Motion of Light in Water*, 104.

33. Delany, *Motion of Light in Water*, 226.

34. Delany, *Motion of Light in Water*, 122.

35. Delany, *Motion of Light in Water*, 570.

36. Delany, *Motion of Light in Water*, 356.

37. Delany, *Motion of Light in Water*, 356.

38. Delany, *Motion of Light in Water*, 253.

39. Joan Scott, "The Evidence of Experience," *Critical Inquiry* 17, no. 4 (1991): 773–97. Delany quoted in Scott, "Evidence of Experience," 774.

40. Scott, "Evidence of Experience," 777.

41. Delany, *Motion of Light in Water*, 292, emphasis in original.

42. Delany, *Motion of Light in Water*, 293–94.

43. Scott, "Evidence of Experience," 778.

44. See Annie Sprinkle's extensive career detailed on her website, www.anniesprinkle.org. Sprinkle began work in commercial porn during the 1970s and in the 1990s launched her sex performance artworks. Her current art practice with partner Beth Stephens explores sexecology, or ecosexuality. This video hails from the very beginning of her self-produced, and often experimental, video porn era. Sprinkle's direct address technique was developed in her first directorial debut, a pornographic bio-pic called, *Deep Inside Annie Sprinkle* (1981). This format became hugely popular, boasting more than a hundred knock-off titles. She elaborated the concept to create a performance called "Deep Inside Porn Stars," which premiered at the Franklin Furnace Art Space, New York (1984). It staged the conversations held between members of the women's porn star support group "Club 90." Stars such as Veronica Vera and Candida Royalle spoke about their careers and about being mothers, daughters, and generally women with concerns and compassion. This "reality" porn was ostensibly a forerunner of the gonzo porn format, consisting of sexual encounters with nonprofessional actors, staged to appear random and filmed with a handheld camera.

45. The story is available on Sprinkle's personal website, listed as "My First Female-to-Male Lover," accessed November 25, 2017, http://anniesprinkle.org/my-first-female-to-male-transsexual-lover/. It was first published as an article with accompanying photographs in *Hustler* 16, no. 8 (February 1990): 7–12. The article describes the "wild" reality of transsexual embodiment, including surgeries, neo-phallus, and Les Nichols's physical fulfillment of what every bisexual wants. Sprinkle construes Nichols's gender identity as "a woman with a cock" and occasionally refers to Les as "she," although this pronoun and gender affiliation is not correlated by Les in the video, who affirms a macho-male identification. In Louis Sullivan's widely circulated *FtM Newsletter*, Sullivan wrote a short notice in the December 1989 issue about the upcoming *Hustler* story. He praises Sprinkle's sex-positivity and is glad the pictures are available to see the results of a phalloplasty, but also he is critical of Sprinkle's "annoying insistence" on getting Nichols's gender wrong, as quoted in Jamison Green, *Becoming a Vis-*

ible Man (Nashville: Vanderbilt University Press, 2004), 172–73. Although arranged differently, the content of the voice-over in the video is largely identical to Sprinkle's text in *Hustler*. The close of the credit sequence also explains that the film was based on an original story by Annie Sprinkle.

46. Les Nichols's genitalia is described as hermaphroditic on the video cover, which wrongly conflates trans surgical adjustments with a genetic intersex embodiment and feeds the misconception that trans medical histories always lead back to an original or eventual intersex condition. Les asserts in the video that he chose to retain his vaginal opening to preserve this route to sexual sensation, so Sprinkle invents vocabulary like "gender-flexible" and "dual-genitalia" to describe his anatomy.

47. This information was communicated to the author via email on May 20, 2011. Sprinkle coined the term *post-porn modernist* to describe her first one-woman theatre piece that she toured starting in this moment from 1989–95. See also Annie Sprinkle, *Post Porn Modernist: My 25 Years as a Multimedia Whore* (San Francisco: Cleis, 1989).

48. Linda Williams, *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"* (Berkeley: University of California Press, 1999), 282–87.

49. The notion of ontological (and later indexical) realism is most often identified with André Bazin's 1945 essay "The Ontology of the Photographic Image," in *What Is the Pornographic Image?* Vol. 1, ed. and trans. Hugh Gray (Berkeley: University of California Press, 1967). Thomas Elsaesser notes that long before "digitalization seemingly did away with the material 'ground' for this indexicality of the optic-chemical imprint or trace, ontological realism had already been challenged, critiqued, and denounced as an ideological fiction," most prominently by the schools of apparatus theory, the society of the spectacle writers Debord and Baudrillard, and feminist film criticism (5). The epistemic critiques of realism, however, assume that "there is such a thing as 'correct representation,' or at least that 'reality' can be distinguished from 'illusion' and that a 'truth' can be meaningfully opposed to 'mere appearance'" (5). As I intend to argue, neither pure ontological truth nor a notion of pure illusion is satisfactory for explaining the confluence of fantasy and realism in this video.

50. It also recalls the British genre of "kitchen sink" documentary that depicts the real lives of people in the most domestic of spaces in the home, the workspace of the kitchen. The hyperreal space of the kitchen lends further truth-effects to the scene depicted. For more on the characteristics of this documentary movement, see Samantha Lay, "1950s and 1960s: Social Problems and Kitchen Sinks," in *British Social Realism: From Documentary to Brit-Grit* (London: Wallflower, 2002), 55–76.

51. Bill Nichols, "The Voice of Documentary," *Film Quarterly* 36, no. 3 (1993): 17–18.

52. Nichols, "The Voice of Documentary," 18.

53. Julie Levin Russo, "'The Real Thing': Reframing Queer Pornography for Virtual Spaces," in *C'Lick Me: A Netporn Studies Reader*, ed. Katrien Jacobs, Marije Janssen, and Matteo Pasquinelli (Amsterdam: Institute of Network Cultures, 2007), 239.

54. Russo, "'The Real Thing,'" 239–40.

55. Russo, "'The Real Thing,'" 239–40.

56. Nichols, "The Voice of Documentary," 20.

57. Nichols, "The Voice of Documentary," 30n3.

58. See Russo, "'The Real Thing,'" 240, 243.

59. Judith Butler, "The Force of Fantasy: Feminism, Mapplethorp, and Discursive Excess," in *Feminism and Pornography*, ed. Drucilla Cornell (Oxford: Oxford University Press, 2000), 489.

60. Butler, "The Force of Fantasy," 487.

61. Butler, "The Force of Fantasy," 487.

62. The idea for making the video came out of Sprinkle's experience of hosting an "F2M support group" at her New York apartment for four years prior. During that time she was often the first person who had ever expressed sexual attraction toward or flirted with some of the participants (A. Sprinkle, personal communication with the author, May 20, 2011). In this way, Sprinkle offers the first on-screen role models for (would-be) partners of trans guys.

63. Green, *Becoming a Visible Man*, 172. For a recent consideration of trans male visibility in terms of genital optics, see Tobias Raun and Cáel M. Keegan, "Nothing to Hide: Selfies, Sex, and the Visibility Dilemma in Trans Male Online Cultures," in *Sex in the Digital Age*, ed. Paul G. Nixon and Isabel K. Düsterhöft (New York: Routledge, 2017), 89–100.

64. This is the context in which Stone calls for a mass coming-out of the transsexual population. On the building momentum of trans organizing in the United States from the late 1970s to the 2000s see Joanne Meyerowitz, *How Sex Changed: A History of Transsexuality in the United States* (Cambridge, MA: Harvard University Press, 2002); Susan Stryker and Jim van Buskirk, *Gay by the Bay: A History of Queer Culture in the San Francisco Bay Area* (San Francisco: Chronicle, 1996); and Susan Stryker, *Transgender History* (Berkeley: Seal Press, 2008).

65. Green, *Becoming a Visible Man*, 172.

66. Green, *Becoming a Visible Man,* 173.

67. Green, *Becoming a Visible Man*, 173.

68. Green, *Becoming a Visible Man*, 173. Sprinkle has since spoken about Les's struggle with living with schizophrenia and about his later suicide (A. Sprinkle, personal communication with the author, May 20, 2011).

69. In the late 1990s, the likely FtM transsexual porn talent "Chance Ryder" performed in videos for Totally Tasteless Productions, of which I have been able

to locate and view four scenes. He is marketed as a "hermaphrodite" and explains on-screen that he was "born this way" (a masculinized body except for a large clitoris and a vulva), though visible scars from a chest surgery suggest otherwise. Ryder unfortunately committed suicide, and no interview or other research has been found to confirm or contest whether he was in fact a person with transsexual history. A trans-produced exception is Christopher Lee's *Alley of the Tranny Boys* (1998) and other trans pornographic films he made during 1996–99, all shot in San Francisco, whose various scenes riff on both gay male and lesbian alternative pornographies.

70. Raven Kaldera and Hanne Blank, eds., "Introduction," in *Best Transgender Erotica* (Cambridge, MA: Circlet, 2002), 8–9.

71. Kaldera and Blank, "Introduction," 9.

72. The member-only site generated enough market interest for Angel to be signed in 2005 by Robert Hill Releasing, which produced videos starring "Buck Angel, the man with a pussy™." Angel broke the contract for unknown reasons, and thereafter set up his production team as Buck Angel Entertainment that continues as of February 2018, http://buckangel.com/. A trademark is a distinctive sign used by an individual or other legal entity to identify that the products or services originate from a unique source, and to distinguish them from those of other entities. It identifies intellectual property, typically a name, word, phrase, logo, symbol, design, image, or a combination. The term *trademark* is also used informally to refer to any distinguishing attribute by which an individual is readily identified, such as the characteristics of celebrities.

73. Since Angel's fame, another FtM (without chest surgery) who goes by "van Diesel" has also made, on a commercial scale, pornographic videos produced by Robert Hill Releasing and marketed to gay men. Titles include *Man with a Pussy*, *Diesel's Double Vision*, and *Diesel Exposed*, all of which play on the popularity of Buck Angel's titles, such as *Buck Naked*, *More Bang for Your Buck*, *Buck's Beaver*. More recently in 2012 James Darling launched FTMFUCKER.com as a portal site for a range of transmasculine porn (categories are straight, gay, queer, and everything) (accessed May 20, 2016).

74. Also, in accordance with the capitalist model of trade, Angel's availability for purchase displays great flexibility: in addition to the various image formats he was regularly booked for sexual performances (for instance, at the club "Torture Garden" in London or Club FUXXX in Amsterdam).

75. The other serious health risks include fissures, bleeding, and infection, among others. For an analysis dated to Buck Angel's moment of FtM transition choices with regard to genital reconstruction see Katherine Rachlin's "Factors Which Influence Individual's Decisions When Considering Female-To-Male Genital Reconstructive Surgery," *International Journal of Transgenderism* 3, no. 3 (July–September 1999), accessed February 2, 2018, https://www.atria.nl/ezines

/web/IJT/97–03/numbers/symposion/ijt990302.htm. Rachlin draws the following implications from her research results: "It is crucial to be realistic and allow that many FTMs will choose not to have surgery not because they do not want a penis, but because we can not offer them an affordable, realistic, and fully functioning penis" (np.). FtM sources that expand on the possibilities for surgical changes mainly through firsthand accounts include *Man Tool: The Nuts and Bolts of Female-to-Male Surgery* (World Wide Web: Zero EBooks, 2001) by Loren Rex Cameron; Dean Kotula's *The Phallus Palace: Female-to-Male Transsexuals* (New York: Alyson Books, 2002); and Trystan T. Cotten's edited collections *Hung Jury: Testimonies of Genital Surgery by Transsexual Men* (Stockton Center, CA: Transgress Press, 2012) and *Below the Belt: Genital Talk by Men of Trans Experience* (Stockton Center, CA: Transgress Press, 2016), both of which offer recent satisfactory surgical stories.

76. Foucault, *History of Sexuality*, Vol. 1, 48; the emphasis is mine. The first volume is committed to medicine and psychiatry, whereas the industries of prostitution and pornography are largely left by the wayside. The writings of de Sade and other confessional texts are taken to be paradigmatic, but no visual pornographies are discussed.

77. Nina Power's chapter on pornography and capitalism in *One Dimensional Woman* (Winchester, UK: Zero Books, 2009) quotes figures similar to those in Linda Williams's introduction to *Porn Studies* (Durham, NC: Duke University Press, 2004), 1–2. Power also places this figure into the context that this is more money than Hollywood and all major league sports make together. In addition, she writes that 300,000 porn sites are available with a click of the mouse, and 200 new films are estimated to be in production each week (56).

78. Although now retired from porn performance, Angel continues to direct docu-porns with other trans men in the *Sexing the Transman* series of four volumes in XXX and non–sexually explicit versions (2010–12), and he gives lectures as a sex educator, sex toy designer, advocate, and inspirational speaker.

79. See Bornstein, *Gender Outlaw*; Riki Anne Wilchins, *Read My Lips: Sexual Subversions and the End of Gender* (Ithaca, NY: Firebrand Books, 1997); Spade, "Mutilating Gender," 315–32; C. Jacob Hale, "Leatherdyke Boys and Their Daddies: How to Have Sex without Women or Men," *Social Text* 52/53 (1997): 223–36; Jordy Jones, "Gender without Genitals: Hedwig's Six Inches," in Whittle and Stryker, eds., *The Transgender Studies Reader*, 449–68.

80. Freud, "On Fetishism" [1927], in *On Sexuality: Three Essays on the Theory of Sexuality, and other Works*, ed. Angela Richards, trans. James Strachey (New York: Penguin, 1977), 354–58, 357.

81. Angel starred in season 4 of the reality television show WeTV *Secret Lives of Women: Porn Stars* (2008).

82. The "clinical force" is evidenced by the *need* for a potential transsexual

candidate to demonstrate a fetishistic obsession with genitals. This tends to be a part of the diagnostic process: "It was deemed appropriate and even necessary for pre-operative transsexuals to demonstrate a fetishistic obsession with genitals: to be rid of the ones they had, and to obtain the ones they wanted," writes Nikki Sullivan in *A Critical Introduction to Queer Theory* (New York: New York University Press, 2003), 105.

83. Judith Shapiro, "Transsexualism: Reflections on the Persistence of Gender and the Mutability of Sex," in *Body Guards: The Cultural Politics of Gender Ambiguity*, ed. Julia Epstein and Kristina Straub, 248–79 (New York: Routledge, 1991), 260, emphasis mine.

84. See his development of the main terms of fetishism in terms of sexual distinction in Sigmund Freud, "Some Psychical Consequences of the Anatomical Distinction between the Sexes" [1925], in Richards, ed., *On Sexuality*, 323–44, which was published some two years before his essay "On Fetishism" (1927).

85. Freud, "On Fetishism," 353.

86. Freud, "On Fetishism," 354.

87. Freud, "On Fetishism," 353.

88. Freud, "On Fetishism," 353.

89. Williams, *Hard Core*, 104, my emphasis.

90. Freud, "On Fetishism," 353. Because of limitations of space, I am only able to speculate the extent to which this token is a fetish substitute for a phallus for the largest consumer market of his material, gay men, who presumably would be most interested in the penis. This line of thought might be usefully followed with Freud's own inquiry into homosexual men and the castration complex and the analysis of the interchangeability of the phallus and gold in Jean-Joseph Goux, *Symbolic Economies: After Marx and Freud*, trans. Jennifer Curtiss Gage (Ithaca, NY: Cornell University Press, 1990).

91. The phrase *triumphant token* might be taken in an additional sense. Because Buck Angel was the first and for a long time only professional FtM porn star, he also became a "token" or symbolic representative of FtM sexuality in commercial porn, particularly with regard to his nominations and awards from the Adult Video News (2007), in which he was the first trans man to be considered or named and also in consecutive years (2008–10).

92. Freud, "On Fetishism," 351, emphasis in original.

93. In German, as in English, Glans denotes the head or tip of the penis; by synecdoche (part for whole) it extends to the whole penis. Hence Freud puns his way through the entire argument of fetishism and its structure of slippery substitution in which the German Glanz becomes Glans, which allows for the shine in English to convert to a penis. I thank Murat Aydemir for sharing the joke with me.

94. Foucault, *History of Sexuality*, Vol. 1, 152–53. Fetishism is discussed, albeit

briefly, as contributing to a modern notion of sex, the networked dispositif of sexuality. The fetishism model of perversion contributed to a conceptualization of sex and its deviations "governed by the interplay of whole and part, principle and lack, absence and presence, excess and deficiency" (153–54).

95. Foucault, *History of Sexuality*, Vol. 1, 19. A change in the mid–sixteenth century to the Catholic sacrament of penance devolved the moment of transgression "from the act itself to the stirrings—so difficult to perceive and formulate—of desire," writes Foucault (*History of Sexuality*, Vol. 1, 19–20, emphasis in original). Foucault writes, "It was here, perhaps, that the injunction, so peculiar to the West, was laid down for the first time [. . .] the nearly infinite task of telling—telling oneself and another, as often as possible everything that might concern the interplay of innumerable pleasures, sensations, and thoughts which, through the body and the soul, had some affinity with sex" (20).

96. Originally produced by V-Tape, this video is available for viewing online: Mirah-Soleil Ross and Mark Karbusicky, "The Centre for Contemporary Canadian Art: The Canadian Art Database," York University, accessed March 10, 2010, http://www.ccca.ca/.

97. Foucault, *History of Sexuality*, Vol. 1, 61–62. Foucault's planned volumes on the modern formations of Western sexuality and confessing attitudes would have begun with the Christian practices of confession that understood flesh as distinct from the body (*La Chair et le corps* [The Flesh and the Body]). Following this volume, he planned a study of four types of sexual subjects, who constitute breeds of "confessing animals," as the foci of the last volumes. In the French edition, Foucault projected a fifth volume, *Pouvoir de la vérité* (The Power of Truth), that would deal with the coupling of torture and confession in Greek and Roman times. The subsequent volumes, however, proceeded differently. Stuart Elden proposes that the theme of confession had led Foucault back to ancient Latin and Greek texts, to earlier manifestations of techniques of the self (aesthetic practices) that were not necessarily tied into sexuality. Stuart Elden, "The Problem of Confession: The Productive Failure of Foucault's History of Sexuality," *Journal for Cultural Research* 9, no. 1 (2005): 23–41, 36–39.

98. Confession nevertheless remained integral to the arrangement and rearrangement of the whole Sexuality series, with the title *Les Aveux de la Chair* (The Confessions of the Flesh) announced in volume 2 as the fourth and final in the series. Foucault's death arrived before its publication, and the mostly finished manuscript languishes per his wish. His literary executors have recently announced that Gallimard Press will finally publish "Confessions of the Flesh," the fourth and final in the volume series *History of Sexuality*, in 2018. Elden argues that although the projected and unfinished volumes on confession may have failed in a certain sense, Foucault's working through the interest and confusion it posed to him was highly productive for developing new horizons. In

particular, confession held together the divergent articulations of a modality of power and played a role in the production of truth. He cites Foucault in a 1981 interview: "I constantly come up against confession and I wonder whether to write the history of confession as a sort of technique, or to treat this question in the context of studies of the different domains where it seems to play a role, that is in the domain of sexuality and that of penal psychiatry" (Foucault quoted in Elden, "The Problem of Confession," 39). The careful wording of *Les Aveux de la Chair* reflects this proposal for confession, which is not simply the practice *les confession*, but *les aveux*, the word for avowal that suggests that the unconstrained admission or declaration of the flesh's truth is at stake.

99. Michel Foucault, *Ethics: Essential Works of Foucault 1954–1984*, Vol. 1, ed. Paul Rabinow (London: Penguin, 1997), 253.

100. For evidence of interest in (trans) genitals and their function, see Riki Anne Wilchins on "17 Things you DON'T Say" in *Read My Lips* (1997), especially numbers 6 and 7; 8 is the question, "Can you have an orgasm?," reflecting the prurient interest directed toward trans-sexuality in general (27–33). Another humorous retort can be found in the video by Calperina Addams, "Bad Questions to Ask a Transsexual," YouTube.com, last accessed May 25, 2010, http://www.youtube.com/watch?v=BOjeZnjKlpo&feature=channel.

101. Stone, "The *Empire* Strikes Back," 228.

102. Foucault, *History of Sexuality*, Vol. 1, 156–57.

103. Alice Walker writes: "unless the question of Colorism—in my definition, prejudicial or preferential treatment of same-race people based solely on their color—is addressed in our communities and definitely in our black 'sisterhoods' we cannot, as a people, progress. For colorism, like colonialism, sexism, and racism, impedes us," in Alice Walker, *In Search of our Mothers' Gardens: Womanist Prose* (New York: Harcourt Brace Jovanovich, 1983), 291.

104. I follow the film's language in using *trans* (and not *trans** or *transgender*) as an umbrella term for gender variance, genderfuck, and transitioning genders, including transsexual-identified people. *Kinky* refers to those sexual proclivities, desires, and practices that are not "straight," but are experienced with a "kink." It is a shorthand community term that also refers to the recently coined term *BDSM*. BDSM and SM refer to "a diverse community that includes aficionados of bondage, [D]omination/submission, pain or sensation play, power exchange, leathersex, role-playing and fetishes," writes Margot Weiss in *Techniques of Pleasures: BDSM and the Circuits of Sexuality* (Durham, NC: Duke University Press, 2012), vii. Formally, it is an acronym for bondage/discipline, dominance/submission, and sadomasochism. *Polyamory* is a term for "many loves" and is widely used to refer to practices and theories of nonmonogamy or nonexclusive partnering.

105. During the fifth Netherlands Transgender Film Festival (2009), I selected

this film for our "Sex Positive" program and facilitated after the screening the discussion with director Morty Diamond and Judy Minx, a trans partner and French porn star. It was a sold-out screening (90+ attendees) and was evaluated very highly in the festival survey.

106. Diamond describes himself as a "Jewish, transsexual, writer, artist and filmmaker" (personal webpage, no longer available). The documentation of trans POC in New York City by nontrans and white people includes "*Paris Is Burning*" (dir. Jennie Livingston, 1990) and *The Aggressives* (dir. Daniel Peddle, 2005). Trans and queer POC documentary makers recently produced *Still Black: A Portrait of Black Trans Men* (dir. Kortney Ryan Ziegler, 2008) and *U People* (dir. Hanifah Walidah and Olive Demetrius, 2009). Nevertheless, the intersection of POC, trans, and kink has not been documented before, at least not from *within* these communities.

107. Tristan Taormino, "The New Wave of Trans Cinema: The Latest Transporn Breaks Down Both Boundaries and Inhibitions," *Village Voice*, April 8, 2008, accessed February 2, 2018, http://www.villagevoice. com/2008–04–08/columns /the-new-wave-of-trans-cinema/.

108. Taormino, "The New Wave of Trans Cinema."

109. Linda Williams, "Skin Flicks on the Racial Border: Pornography, Exploitation, and Interracial Lust," in *Porn Studies*, ed. Linda Williams, 271–308 (Durham, NC: Duke University Press, 2004), 272.

110. While Black scholars such as Henry Louis Gates Jr. defended their artistry in court, Black feminists heard in the sexual content of the lyrics intracommunity sexism; see Kimberlé Crenshaw, "Beyond Racism and Misogyny: Black Feminism and 2 Live Crew," *Boston Review* 16, no. 6 (1991): 6–33.

111. For popular coverage of race play see Daisy Hernandez's post "Playing with Race," Colorlines.com, December 21, 2004, accessed November 25, 2017, http://colorlines.com/archives/2004/12/playing_with_race.html.

112. Williams, "Skin Flicks on the Racial Border," 275.

113. Williams, "Skin Flicks on the Racial Border," 285.

114. Mireille Miller-Young, "Hip-Hop Honeys and Da Hustlaz: Black Sexualities in the New Hip-Hop Pornography," *Meridians* 8, no. 1 (2008): 261–92, 266. Williams, "Skin Flicks on the Racial Border," 285.

115. Williams, "Skin Flicks on the Racial Border," 285.

116. Mireille Miller-Young, "Putting Hypersexuality to Work: Black Women and Illicit Eroticism in Pornography," *Sexualities* 13, no. 2 (2010): 219–35, 222–33.

117. Miller-Young, "Hip-Hop Honeys and Da Hustlaz," 223.

118. Sara Ahmed, "Happy Objects," in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth, 29–51 (Durham, NC: Duke University Press, 2010), 30.

119. Ahmed, "Happy Objects," 29.

120. Ahmed, "Happy Objects," 37.

121. José Esteban Muñoz, "Feeling Brown: Ethnicity and Affect in Ricardo Bracho's 'The Sweetest Hangover (and Other STDs),'" *Theatre Journal* 52, no. 1 (2000): 67–79. Latinx has come to replace Latino/a inscriptions of gender difference marked in Spanish, as Muñoz uses in his text, with the "x" also specifying trans variations on gender identity. See coverage by Tanisha Love Ramirez, "Why People Are Using the Term 'Latinx,'" HuffingtonPost.com, "Latino Voices," August 5, 2016, accessed November 25, 2017, http://www.huffingtonpost.com/entry/why-people-are-using-the-termlatinx_us_57753328e4boccofa136a159.

122. Muñoz, "Feeling Brown," 70.

123. Muñoz, "Feeling Brown," 70.

124. Muñoz, "Feeling Brown," 70.

125. Expanding on Michele Wallace's 1990 essay "Variations of Negation" in *Invisibility Blues*, among other Black Feminist scholarship, the problems of reading the distorting effects of Black sexuality are explained by Evelynn Hammonds, "Black (W)holes and the Geometry of Black Female Sexuality," in *Differences: Feminism Meets Queer Theory*, ed. Elizabeth Weed and Naomi Schor, 136–56 (Bloomington: Indiana University Press, 1997), 149.

126. Susan Stryker, "Transgender Studies: Queer Theory's Evil Twin," *GLQ: A Journal of Lesbian and Gay Studies* 10, no. 2 (2004): 212–15, 215.

127. This point has also been made by J. R. Latham, "Trans Men's Sexual Narrative-Practices," 346–68.

128. By refuting the sex-based categories of sexuality, this is not to say that trans people cannot have a lesbian, gay, bi, or other sexual identifications. My point is to stress that binary sex organized sexuality excludes nonbinary genders, but moreover it occludes the conceptualization of sexuality in which gender is not genitally organized. New sexual identity categories such as tranny fag or trans lesbian are important "nonce taxonomies" that Sedgwick suggests is evidence of the inventiveness of desire, and the tactical expression of navigating the social field of sexualities; see Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University of California Press, 1990), 23.

129. Zowie Davy, *Recognizing Transsexuals: Personal, Political, and Medicolegal Embodiment* (New York: Routledge, 2011).

130. Davy, *Recognizing Transsexuals*, 10.

131. Jay Prosser, *Second Skins: The Body Narratives of Transsexuality* (New York: Columbia University Press, 1998), 66.

132. Davy, *Recognizing Transsexuals*, 10–11.

133. Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, ed. Richard Feldstein, Bruce Fink, and Maire Jaanus (London: Penguin, 1979), 117, 118.

134. Unhindered suturing is a status that many nontranssexual and binary-

identified people may take for granted. For instance, someone who can check the male or female box on an institutional form without qualms would be successfully, if fictionally, sutured.

135. Kaja Silverman, *The Threshold of the Visible World* (New York: Routledge, 1996).

136. Silverman, *Threshold of the Visible World*, 14–16.

137. Silverman, *Threshold of the Visible World*, 17.

138. Robin Bauer, "Transgressive and Transformative Gendered Sexual Practices and White Privileges: The Case of the Dyke/Trans BDSM Communities," *WSQ: Women's Studies Quarterly* 36, nos. 3–4 (2008): 233–53, 241–44.

139. Hale, "Leatherdyke Boys and Their Daddies," 226.

140. Hale, "Leatherdyke Boys and Their Daddies," 227, my emphasis.

141. Hale, "Leatherdyke Boys and Their Daddies," 230.

142. Hale, "Leatherdyke Boys and Their Daddies," 230.

143. Together with Zowie Davy, I have explored how bodily aesthetics and different kinds of sexual interaction can serve as a transgender practice to transform corporality in Eliza Steinbock and Zowie Davy, "'Sexing Up' Bodily Aesthetics: Notes towards Theorizing Trans Sexuality," in *Sexualities: Past Reflections and Future Directions*, ed. Sally Hines and Yvette Taylor, 266–85 (Basingstoke: Palgrave Macmillan, 2012).

144. Hale, "Leatherdyke Boys and Their Daddies," 233.

145. Silverman, *Threshold of the Visible World*, 17.

146. Silverman, *Threshold of the Visible World*, 18.

147. Silverman, *Threshold of the Visible World*, 45.

148. Silverman, *Threshold of the Visible World*, 40–41.

149. Silverman, *Threshold of the Visible World*, 23–24.

150. Mieke Bal, "Looking at Love: An Ethics of Vision," review of *The Threshold of the Visible World,* by Kaja Silverman, *Diacritics* 27, no. 1 (1997): 59–72, 62.

151. Jean-Pierre Oudart, "Cinema and Suture," *Screen Dossier on Suture* 18, no. 4 (1977–88): 35–47.

152. Silverman, *Threshold of the Visible World*, 96.

153. Kaja Silverman, *Male Subjectivity at the Margins* (New York: Routledge, 1992), 150.

154. Silverman, *Threshold of the Visible World*, 19.

155. Silverman, *Threshold of the Visible World*, 78–9.

156. José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999), 12.

1. Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 149–81.

2. Haraway, "Cyborg Manifesto," 150.

3. Sandy Stone, "Keynote Lecture" (Trans*Studies: An International Transdisciplinary Conference on Gender, Embodiment, and Sexuality, Tucson, Arizona, September 7, 2016).

4. Of the media in information society, one in particular holds sway as deeply ambivalent, writes Marita Sturken: "This [video] is a medium in which the ongoing developments in electronic technology, and their relationship to the power of technology in our culture—as it is manifested in the transmission of images on television, the storage of information in computers, and the mass media—cannot be ignored. But we are ambivalent about technology in Western culture. On one hand we see it as a panacea for global problems, on the other hand we feel we have little control over it"; see Marita Sturken, "Paradox in the Evolution of an Art Form: Great Expectations and the Making of a History" [1988], in *Illuminating Video: An Essential Guide to Video Art*, ed. Doug Hall and Sally Jo Fifer, 101–21 (New York: Aperture, 1990), 120–21.

5. Paul (formally Beatriz) Preciado suggests the term *sex-design* in the context of this history in "Pharmaco-pornographic Politics: Towards a New Gender Ecology," *Parallax* 46 (2008): 105–17.

6. On the relation between digital and analog, see Wendy Hui Kyong Chun, *Programmed Visions: Software and Memory* (Cambridge, MA: MIT Press, 2013). Also, Eugene Thacker gives an overview of the literature on virtual bodies and cyberculture in "What Is Biomedia?" *Configurations* 11 (2003): 47–79. He includes Anne Balsamo, *Technologies of the Gendered Body* (Durham, NC: Duke University Press, 1997); Mike Featherstone and Roger Burrows, eds., *Cyberspace / Cyberbodies / Cyberpunk* (London: Sage, 1995); Arthur Kroker and Marilouise Kroker, *Hacking the Future* (New York: St. Martin's, 1996); Allucquère Rosanne Stone, *The War of Desire and Technology at the Close of the Mechanical Age* (Cambridge, MA: MIT Press, 1996). The work produced under the banner of FemTechNet represents some of the most current and exciting sources for hacking cyberculture: femtechnet.org/publications/.

7. Kara Keeling, *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense* (Durham, NC: Duke University Press, 2007).

8. Keeling, *Witch's Flight*, 12.

9. Henri Bergson, *Matter and Memory* [1908], trans. N. M. Paul and W. S. Palmer (New York: Zone Books, 1988).

10. Keeling, *Witch's Flight*, 13.

11. Keeling, *Witch's Flight*, 14, 18.

12. Keeling, *Witch's Flight*, 14. Keeling cites in-text a quotation from Deleuze's *Cinema 2* (54) about the potential of the time-image to break with motor-action into thought. Also 160–161n5 contains an extended quote on the "floating images" of anonymous clichés that form sound and visual slogans taken from *Cinema 1* (208–09).

13. This misguided cyborg figuration of trans subjects arises in gender and media theories, some of which I discuss below. A paradigmatic example of charging transsexuality with artificiality is Jean Baudrillard, *The Transparency of Evil: Essays on Extreme Phenomena* (New York: Verso, 2009), 20–25.

14. Hans Scheirl, dir., *Dandy Dust* (London: Millivres Multimedia, 1998); Cheang Shu Lea, dir., *I.K.U.* (Tokyo: UPLINK Co., 2000).

15. B. Ruby Rich reports that according to Cheang, at *I.K.U.*'s premier at Sundance (Park City, Utah) approximately 40 percent of viewers left the cinema. See B. Ruby Rich, "'Bodies Are Packages Made to be Opened': Shu Lea Cheang's 'I.K.U.' (2000)," Rhizome blog, May 26, 2005, accessed March 14, 2017, rhizome.org/editorial/2015/may/26/iku-experience-shu-lea-cheang-phenomenon/. *Dandy Dust* premiered at the London Gay and Lesbian Film Festival in 1998 and went on to show at many midnight screenings, where it was "grabbing international film audiences by the throat and hurling them headfirst into the nearest available human orifice," leading to journalists storming out of the screening and branding it pornography, relates the dust cover on the VHS release.

16. I refer here to the work of, for example, Laura Mulvey, Vivian Sobchack, and David Bordwell.

17. Eve Kosofsky Sedgwick and Adam Frank, "Shame in the Cybernetic Fold: Reading Silvan Tomkins," in *Shame and its Sisters: A Silvan Tomkins Reader* (Durham, NC: Duke University Press, 1995), 12.

18. Eva Hayward and Jami Weinstein, "Introduction: Tranimalities in the Age of Trans* Life," *TSQ: Transgender Studies Quarterly* 2, no. 2 (2015): 196–97.

19. Jonathan Roffe, "Multiplicity," in *The Deleuze Dictionary*, ed. Adrian Parr, 176–77 (New York: Columbia University Press, 2005), 176.

20. Gilles Deleuze, *Bergsonism*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Zone Books, [1966] 1991).

21. John Mullarkey, "Gilles Deleuze," in *Film, Theory, and Philosophy: The Key Thinkers*, ed. Felicity Colman (New York: Routledge, 2014), 187.

22. Quoted in Mullarkey, "Gilles Deleuze," 187.

23. Roffe, "Multiplicity," 176–77.

24. Deleuze quoted in Mullarkey, "Gilles Deleuze," 188.

25. Eva Hayward discusses the reach of the asterisk in her text cowritten with

Jami Weinstein, "Introduction: Tranimalities," 199; see also an extension of her theorizing in Eva Hayward and Che Gossett, "The Impossibility of *That*," *Angelaki: Journal for Theoretical Humanities* 22, no. 2 (2017): 15–24.

26. I refer to the research of Tobias Raun, *Out Online: Trans Self-Representation and Community Building on YouTube* (New York: Routledge, 2016); and Laura Horak, "Trans on YouTube: Intimacy, Visibility, Temporality," *TSQ: Transgender Studies Quarterly* 1, no. 4 (2014): 572–85.

27. They are missing in the major writings on the New Queer Cinema by B. Ruby Rich, *New Queer Cinema: The Director's Cut* (Durham, NC: Duke University Press, 2013) and in the edited collection by Michelle Aaron, *New Queer Cinema: A Critical Reader* (New Brunswick, NJ: Rutgers University Press, 2004). Rich has written a brief review of *I.K.U.,* as mentioned in note 15. In her volume *The Queer German Cinema* (Stanford, CA: Stanford University Press, 2000), Alice A. Kuzniar includes *Dandy Dust* in a chapter on "Experimental Visions" that mainly examines the film for how it relates to the thematics of short Super-8 films and video Scheirl made with Ursula Pürrer in decades prior (224). Although other chapters focus on feature-length films or major filmmakers, Kuzniar groups Scheirl and *Dandy Dust* together with many other works.

28. Denise Riley, "Am I That Name? Feminism and the Category of 'Women' in History," in *Bodies, Identities, Feminisms* (Basingstoke, U.K.: Palgrave Macmillan, 1988), 96, emphasis in original.

29. For a critical history of experimental video projection, including theorizing its technical evanescence and changing technical support, see Liz Kotz, "Video Projection: The Space Between Screens," in *Art and the Moving Image: A Critical Reader*, ed. Tanya Leighton (London: Afterall, 2008), 371–85.

30. Hans Scheirl, "I Am Opposed to the Practice of Not Showing the Horrible Things," interview by Andrea Braidt, in *[Cyborg.Nets/z] Catalogue on* Dandy Dust *(Hans Scheirl, 1998)*, ed. Andrea B. Braidt (Vienna: BKA Filmbeirat, 1999), 19.

31. Scheirl, "I Am Opposed," 19.

32. William Kaizen, "Live on Tape: Video, Liveness and the Immediate," in *Art and the Moving Image: A Critical Reader*, ed. Tanya Leighton (London: Afterall, 2008), 265.

33. Scheirl, "I Am Opposed," 19.

34. Eugenie Brinkema, *The Forms of the Affects* (Durham, NC: Duke University Press, 2014), 31–36.

35. Steven Shaviro, *The Cinematic Body* (Minneapolis: University of Minnesota Press, 1993).

36. Shaviro, *Cinematic Body*, 47.

37. Roland Barthes, *The Neutral* [2002], trans. Rosalind E. Krauss and Denis Hollier (New York: Columbia University Press, 2005), 101.

38. Barthes, *Neutral*, 101.

39. Barthes, *Neutral*, 73.

40. Roland Barthes, *The Rustle of Language* [1984], trans. Richard Howard (Berkeley: University of California, 1989), 178.

41. Hans Scheirl, "Manifesto for the Dada of the Cyborg-Embrio," in *The Eight Technologies of Otherness*, ed. Sue Golding (London: Routledge, 1997), 56. Scheirl announces this chimeric aesthetic as hermaphroditic, which calls on the allegory of intersex in a way that problematically metaphorizes actual intersex bodies and also conflates transgender embodiment with historical renderings of hermaphrodite bodies. I suggest instead focusing on how Scheirl's cinema develops through trans*forming, in his words, "a cinematic language that liquefies the hierarchies of the body: blood speaks through the light projection, skin through a certain flimmering of the film grain, the psyche in the harmony of exaggeration and disguise—which to me means drag: parody, simulation" (quoted in Kuzniar, *Queer German Cinema*, 229).

42. Keeling, *Witch's Flight*, 38; Brinkema, *Forms of the Affects*, 37.

43. I follow David Getsy's refusal to nominate an object (or form or structure) ambiguous, which he calls a resignation and avoidance to learn about "all that does not fit into our categories" and therefore is written off as unknowable. See David J. Getsy, "Refusing Ambiguity" (paper presented at the Renaissance Society symposium Ambiguity Forum, University of Chicago, January 14, 2017).

44. A shimmer might be that insurrection of form, shape, pattern and its uses that Getsy describes as central to a queer formalism's belief in the politics of form, in the politics of relationality and intercourse. See David J. Getsy, "Queer Relations," *ASAP/Journal* 2, no. 2 (May 2017): 254–57.

45. For an extensive analysis of how *I.K.U.* loops back to the closing romantic relationship of *Blade Runner* and restarts it as sex (work), not love exchange, with particular attention to the critique of nostalgia for analog Hollywood film and white victimhood complexes, see the insightful chapter by Jian Chen, "TRANS-coding the Transnational Digital Economy," in *Trans Studies: The Challenge to Hetero/Homo Normativities*, ed. Yolanda Martinez-San Miguel and Sarah Tobiaso (New Brunswick, NJ: Rutgers University Press, 2016), 83–100.

46. Katrien Jacobs, "Queer Voyeurism and the Pussy-Matrix in Shu Lea Cheang's Japanese Pornography," in *Mobile Cultures: New Media in Queer Asia*, ed. Chris Berry, Fran Martin, and Audrey Yue (Durham, NC: Duke University Press, 2003), 208.

47. Chen describes this as the "flat yet live feel of viewing an information feed that becomes interactive," which I note might be found within game space or RSS feeds within a website (Chen, TRANScoding, 91).

48. This film project was made on the tail of the first new-media art project, "BRANDON: A One-Year Narrative Project in Installments" (1998–99), which was explicitly concerned with the dangerous act of scanning for a transgender

embodiment that led to the rape and murder of Brandon/Teena Brandon (December 1993). It consisted of four interfaces for artists' participation that deploy Brandon into cyberspace through multilayered narratives accessed by a field of options. One click on a detail thrusts the user's visual experience down a portal. See "Brandon" on The Guggenheim Museum's website, accessed March 15, 2017, http://brandon.guggenheim.org/credits/.

49. Chen, "TRANScoding," 87–89. On the central new-media concept of transcoding (the translation of computer code to cultural code that is intrinsic to all new media, like the internet), see Lev Manovitch, *The Language of New Media* (Cambridge, MA: MIT Press, 2001).

50. Sue Golding [as Johnny de Philo], "To Tremble the Ejaculate," in Braidt, ed., *[Cyborg. Nets/z]*, 69–70.

51. Golding [de Philo], "To Tremble the Ejaculate," 69.

52. Jaap Kooijman writes about zapping channels as a mode of cruising, highlighting the erotic dimension of interest and the queerness of what one finds interesting, qua television studies; see Jaap Kooijman, "Cruising the Channels: The Queerness of Zapping," in *Queer TV: Theories, Histories, Politics*, ed. Glyn Davis and Gary Needham (New York: Routledge, 2009), 159–71.

53. Scheirl, "Manifesto for the Dada," 46

54. Scheirl, "Manifesto for the Dada," 48.

55. Scheirl, "Manifesto for the Dada," 50. In Scheirl's artist statement for a 2004 solo show of paintings, "Hans in Transition," he writes: "The term 'transition' is used in the transsexual and transgender community for the stretch of time it takes a person to change into the other gender. Now, i'm [*sic*] not going from A to B, but rather zigzagging my way through a large, open space of possibilities." See Hans Scheirl, "Hans in Transition: Paintings by Hans Scheirl," press release and artist's statement, Transition Gallery Press, 2004, accessed March 15, 2017, www.transitiongallery.co.uk/htmlpages/hans/hans_pr.html.

56. Roland Barthes, *The Preparation of the Novel: Lecture Courses and Seminars at the Collège de France (1978–1979 and 1979–1980)*, trans. Kate Briggs (New York: Columbia University Press, 2010), 45.

57. Scheirl, "Manifesto for the Dada," 51.

58. Pornographic actress Mai Hoshino was hired for the lead role of Reiko but disappeared three days before shooting began. Of the subsequent actresses auditioned, Cheang was unable to find one who was both able to act and willing to perform all of the sexual acts outlined in the script. Instead, seven (erotic) actresses were selected and the lead role modified to incorporate the shapeshifting element, allowing the contentious hardcore scenes to be meted out between the seven. Even so, the hardcore acts were continually renegotiated throughout filming. See Johannes Schönherr, "Shu Lea Cheang: Sex Art Aborigine," in *Fleshpot:*

Cinema's Sexual Myth Makers & Taboo Breakers, ed. Jack Stevenson (New York: Critical Vision, 2000), 197–200.

59. Karen Barad, "TransMaterialities: Trans*/Matter/Realities and Queer Political Imaginings," *GLQ: A Journal of Lesbian and Gay Studies* 21, nos. 2–3 (2015): 410–12.

60. Sedgwick and Frank, "Shame in the Cybernetic Fold," 5.

61. Sedgwick and Frank, "Shame in the Cybernetic Fold," 7.

62. Tomkins quoted in Sedgwick and Frank, "Shame in the Cybernetic Fold," 7.

63. Michel Foucault, *The History of Sexuality*, Vol. 2: *The Use of Pleasure* [1984], trans. Robert Hurley (New York: Vintage, 1990), 8–9.

64. Scheirl, "Manifesto for the Dada," 55.

65. Laura Mulvey theorizes the figure of Pandora as a feminist investigator in "Pandora's Box: Topographies of Curiosity," in *Fetishism and Curiosity* (Bloomington: Indiana University Press, 1996), 53–55.

66. David J. Getsy, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender* (New Haven, CT: Yale University Press, 2015), 34–36.

67. Guy Hocquenghem, *Homosexual Desire* [1972], trans. Daniella Dangoor (Durham, NC: Duke University Press, 1993), 101.

68. Getsy, *Abstract Bodies*, xv.

69. A detailed transgender studies reading of the Wachowski siblings' filmography in the context of cultural and media history is conducted by Cáel M. Keegan, *Lana and Lilli Wachowski: Sensing Transgender* (Chicago: University of Illinois Press, 2018).

70. Cheang makes this remark in an interview with Geert Lovink through an email exchange that was archived December 29, 2000, on the nettime.org listserv, but it is no longer available. It is quoted by Timothy Murray, "Time @ Cinema's Future: New Media Art and the Thought of Temporality," in *Afterimages of Gilles Deleuze's Film Philosophy*, ed. David N. Rodowick (Minneapolis: University of Minnesota Press, 2010), 364.

71. Linda Williams, *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"* (Berkeley: California University Press, 1999), 94. See also the deconstruction of ejaculation as an involuntary, unperformed act in Murat Aydemir, *Images of Bliss: Ejaculation, Masculinity, and Meaning* (Minneapolis: University of Minnesota Press, 2007).

72. Jacobs, "Queer Voyeurism," 217.

73. Brinkema, *Forms of the Affects*, xvi.

74. Eve Oishi, "'Collective Orgasm': The Eco-Cyber-Pornography of Shu Lea Cheang," *WSQ: Women's Study Quarterly* 35, nos. 1–2 (2007): 31.

75. Cheang quoted in Dominic Pettman, *Love and Other Technologies: Retrofitting Eros for an Information Age* (New York: Fordham University Press, 2006), 120.

76. The "data rape" reading of *I.K.U.* is introduced very briefly by reviewer Giovanni Fazio in "Artcore: In the Realm of the Explicit," *Japan Times* Culture section, May 2, 2001, accessed March 15, 2017, www.japantimes.co.jp/culture/2001/05/02/films/film-reviews/artcore/#.WEAkECMrKCQ.

77. Gilles Deleuze and Claire Parnet, *Dialogues II*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, [1987] 2007), 96.

78. By inducing hallucinatory effects, *Dandy Dust* borrows from the historical expanded cinema that wanted to expand the field of cinematic projection, overloading spectators with image and sound, married to the political ideology for expanding consciousness. In Gene Youngblood's (1970) words, "the intermedia network of cinema and television, which now functions as nothing less than the nervous system of mankind," could facilitate new forms of subjectivity, so that "when we say expanded cinema we actually mean expanded consciousness" (quoted in Kotz, "Video Projection," 379).

79. Dennis Harvey, "Review: 'Dandy Dust,'" *Variety*, July 13, 1998, accessed March 15, 2017, variety.com/1998/film/reviews/dandy-dust-1200454459/.

80. Harvey, "Review," n.p.

81. James Gibson, *The Ecological Approach to Visual Perception* (Hillsdale, NJ: Lawrence Erlbaum, 1987), 183.

82. Anne Rutherford, "Cinema and Embodied Affect," *Senses of Cinema* 25 (2003), accessed February 2, 2018, http://sensesofcinema.com/2003/feature-articles/embodied_affect/. Another cinema scholar who develops spectatorship theory with Gibson's framework but in the direction of phenomenology is Scott C. Richmond, *Cinema's Bodily Illusions: Flying, Floating, and Hallucinating* (Minneapolis: University of Minnesota Press, 2016).

83. Next to identifying with/as a cyborg, "I identify myself as boy, dragking, transvestite, and transgender. Insect. That's the truly new word: insect." Scheirl quoted in Kuzniar, *Queer German Cinema*, 224 (from an interactive email interview published in *Rundbrief Film* in 1996).

84. Scheirl, "Manifesto for the Dada," 55.

85. Scheirl, "Manifesto for the Dada," 55.

86. Scheirl, "Manifesto for the Dada," 51.

87. Paul Willemen uses this term in claiming that the avant-garde develops a repertory of techniques for "critical adversariness"; see Paul Willemen, "An Avant-Garde for the 1990s," in *Looks and Frictions: Essays in Cultural Studies and Film Theory*, ed. Paul Willemen (London: British Film Institute, 1994), 144.

88. Rudolf Kuenzli, "Introduction," in *Dada and Surrealist Film* [1987] (Cambridge, MA: MIT Press, 1996), 1–12.

89. Janco quoted in Kuenzli, "Introduction," 2.

90. Thomas Elsaesser, "Dada/Cinema?," in *Dada and Surrealist Film* [1987], ed. Rudolf Kuenzli (Cambridge, MA: MIT Press, 1996), 17.

91. Kotz, "Video Projection," 383–84.

92. Elsaesser, "Dada/Cinema?," 17.

93. Scheirl, "Manifesto for the Dada," 51.

94. Getsy, *Abstract Bodies*, 127.

95. Elsaesser, "Dada/Cinema?," 14.

96. Gilles Deleuze, *Francis Bacon: The Logic of Sense* [2002], trans. Daniel W. Smith (London: Continuum, 2005), 3–4, 16.

97. Chen argues that Nataf symbolizes the militant, masculine American imperialism that infringes on Japanese sovereignty and mixes uneasily with the specter of Black power; see Chen, "TRANScoding," 92.

98. See Peter Wollen, "Two Avant-Gardes" [1975], in *Readings and Writings: Semiotic Counter-Strategies* (London: Verso Press, 1982), 92–104.

99. Julian Carter reads gender transitions in light of choreographic transitions that link to any number of steps; see Julian Carter, "Embracing Transition, or Dancing in the Folds of Time," in *The Transgender Studies Reader 2*, eds. Susan Stryker and Aren Z. Aizura (New York: Routledge, 2013), 131.

100. Haraway, "Cyborg Manifesto," 149.

101. Eugenie Brinkema, "Afterword: Of Bodies, Changed to Different Bodies, Changed to Other Forms," *Somatechnics* 8, no. 1 (2018): 125, emphasis in original.

102. These thoughts are developed in the cowritten introduction to the special issue "Tranimacies: Intimate Links Between Animal and Trans* Studies"; see Eliza Steinbock, Marianna Szczygielska, and Anthony Wagner, "Introduction: Thinking Linking," *Angelaki: Journal of Theoretical Humanities* 22, no. 2 (2017): 4. We expanded on the critique of Zakiyyah Iman Jackson, "Animal: New Directions in the Theorization of Race and Posthumanism," *Feminist Studies* 39, no. 3 (2013): 669–85.

103. bell hooks, "Postmodern Blackness," in *The Norton Anthology: Theory and Criticism*, ed. Vincent B. Leitch (New York: W. W. Norton, 2001), 2482.

104. Zakiyyah Iman Jackson, "Outer Worlds: The Persistence of Race in Movement 'Beyond the Human,'" *GLQ: A Journal of Lesbian and Gay Studies* 21, no. 2 (2015): 215.

105. Susan Stryker, *Transgender History* (Berkeley: Seal Press, 2008), 6.

106. Nicolas Gane, "When We Have Never Been Human, What Is to Be Done? Interview with Donna Haraway," *Theory, Culture, and Society* 23, nos. 7–8 (2006): 156.

107. Jackie Orr, "Materializing a Cyborg's Manifesto," *WSQ: Women's Studies Quarterly* 40, nos. 1–2 (2012): 277.

108. Gane, "When We Have Never Been Human," 156.

109. Gane, "When We Have Never Been Human," 138.

110. Joanna Zylinska, "A Bit(e) of the Other: An Interview with Sue Golding," *Parallax* 5, no. 4 (1999): 154.

111. Keeling, *Witch's Flight*, 14.

112. Keeling, *Witch's Flight*, 137.

113. Susan Stryker, "My Words to Victor Frankenstein above the Village of Chamounix: Performing Transgender Rage" [1994], in *A Transgender Studies Reader*, ed. Susan Stryker and Stephen Whittle (New York: Routledge, 2006), 253.

114. Stryker, "My Words to Victor Frankenstein," 253.

115. Stryker, "My Words to Victor Frankenstein," 251.

116. Stryker, "My Words to Victor Frankenstein," 251.

117. Stryker, "My Words to Victor Frankenstein," 251.

118. Stryker, "My Words to Victor Frankenstein," 251.

119. Stryker, "My Words to Victor Frankenstein," 252.

120. Gordene O. Mackenzie, "50 Billion Galaxies of Gender: Transgendering the Millennium," in *Reclaiming Genders: Transsexual Grammars at the Fin de Siècle*, ed. Kate More and Stephen Whittle (London: Cassell, 1999), 204.

121. Brinkema, *Forms of the Affects*, 261.

122. Barad, "TransMaterialities," 396, emphasis in original.

123. Barad, "TransMaterialities," 415, emphasis in original.

Conclusion

1. *103 Shots*, dir. Cassils, 2016, last accessed July 15, 2018, https://www.youtube.com/watch?v=cpEyQVKif_k.

2. The number of critically wounded was later established as being fifty-eight. See "Pulse Nightclub," Wikipedia, accessed December 1, 2017, https://en.wikipedia.org/wiki/Pulse_nightclub.

3. See the video link embedded at Julia Steinmetz, "103 Shots: Listening to Orlando," *Huffington Post*, "Queer Voices" blog, last updated June 27, 2016, accessed December 1, 2017, https://www.huffingtonpost.com/entry/103-shots-listening-to-orlando_us_57714cd9e4b0fa01a1405b42.

4. Gilles Deleuze, *Foucault* [1986], trans. Seán Hand (Minneapolis: University of Minnesota Press, 2000), 64.

5. Cassils, "About," personal website, accessed December 1, 2017, http://cassils.net/.

6. See Katie Mettler, "Orlando's Club Pulse Owes Its Name and Its Spirit to 'Loving Brother' Who Died from AIDS," *Washington Post*, June 13, 2016, accessed December 1, 2017, https://www.washingtonpost.com/news/morning-mix/wp/2016/06/13/more-than-just-another-gay-club-pulse-was-founded-in-her-brothers-memory-and-named-for-his-beating-heart/?utm_term=.bf4b91a6d969.

7. Ann Cvetkovitch, "Public Feelings," *South Atlantic Quarterly* 106, no. 3 (summer 2007): 465.

8. Elijah Adiv Edelman, "Why We Forget the Pulse Nightclub Murders: Bodies that (Never) Matter and a Call for Coalitional Models of Queer and Trans Social Justice," *GLQ: A Journal of Gay and Lesbian Studies* 24, no. 1 (2018): 31–35, 34.

9. Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge, MA: Harvard University Press, 2007), 18.

10. Williams cited in Love, *Feeling Backward*, 12.

11. See documentary images of the series at Creative Time, accessed December 1, 2017, http://creativetime.org/projects/kissing-doesnt-kill-greed-and-indifference-do/.

12. Sandy Stone, "The *Empire* Strikes Back: A Posttranssexual Manifesto" [1991], in *The Transgender Studies Reader*, ed. Stephen Whittle and Susan Stryker (New York: Routledge, 2006), 232.

13. Jian Chen and Lissette Olivares, "Transmedia," *TSQ: Transgender Studies Quarterly* 1, nos. 1–2 (2014): 246.

14. S. Stone, "The *Empire* Strikes Back," 231, emphasis in original.

15. Shannon Bell, "Fast Feminism," *Journal of Contemporary Thought* 14 (2001): 93–112.

16. Susan Stryker, "Dungeon Intimacies: The Poetics of Transsexual Sadomasochism," *Parallax* 46 (2008): 39.

17. Eliza Steinbock, "Interview: A Conversation with Cassils on Propagating Collective Resilience in Times of War." Forthcoming.

18. This view is shared with expanded cinema proponents; see Andrew V. Uroski, *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art* (Chicago: University of Chicago Press, 2014), 38.

19. Robert Hayden, "Monet's Waterlillies," AllPoetry.com, accessed December 1, 2017, https://allpoetry.com/Monet's-Waterlilies. See L. H. Stallings, *Funk the Erotic: Transaesthetics and Black Sexual Cultures* (Chicago: University of Illinois Press, 2015), 206.

20. Stallings, *Funk the Erotic*, 2016.

21. Stallings invokes the precise concept of transworld identity from Alvin Plantinga: "the notion of transworld identity [. . .] is the notion that the same object exists in more than one possible world (with the actual world treated as one of the possible worlds)"; see Stallings, *Funk the Erotic*, 209.

22. Alexander Weheliye, *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human* (Durham, NC: Duke University Press, 2014). Stallings, *Funk the Erotic*, 206.