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| Autore | McRuer Robert <1966-> |
| Titolo | Crip theory [[electronic resource]] : cultural signs of queerness and disability // Robert McRuer ; foreword by Michael Berube |
| Pubbl/distr/stampa | New York, : New York University Press, c2006 |
| ISBN | 0-8147-6109-7 0-8147-5986-6 1-4356-0039-8 |
| Descrizione fisica | 1 online resource (299 pages) |
| Collana | Cultural front |
| Disciplina | 306.76/601 |
| Soggetti | Sociology of disability Homosexuality - Social aspects Heterosexuality - Social aspects Marginality, Social Culture Queer theory Electronic books. |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references (p. 247-267) and index. |
| Nota di contenuto | Introduction : compulsory able-bodiedness and queer/disabled existence -- Coming out Crip : Malibu is burning -- Capitalism and disabled identity : Sharon Kowalski, interdependency, and queer domesticity -- Noncompliance : The transformation, Gary Fisher, and the limits of rehabilitation -- Composing queerness and disability : the corporate university and alternative corporealities -- Crip eye for the normate guy : queer theory, Bob Flanagan, and the disciplining of disability studies -- Epilogue : specters of disability. |
| Sommario/riassunto | Crip Theory attends to the contemporary cultures of disability and queerness that are coming out all over. Both disability studies and queer theory are centrally concerned with how bodies, pleasures, and identities are represented as "normal" or as abject, but Crip Theory is the first book to analyze thoroughly the ways in which these interdisciplinary fields inform each other. Drawing on feminist theory, |

African American and Latino/a cultural theories, composition studies, film and television studies, and theories of globalization and counter-globalization, Robert McRuer articulates the central concerns of crip theory and considers how such a critical perspective might impact cultural and historical inquiry in the humanities. Crip Theory puts forward readings of the Sharon Kowalski story, the performance art of Bob Flanagan, and the journals of Gary Fisher, as well as critiques of the domesticated queerness and disability marketed by the Millennium March, or Bravo TV's Queer Eye for the Straight Guy. McRuer examines how dominant and marginal bodily and sexual identities are composed, and considers the vibrant ways that disability and queerness unsettle and re-write those identities in order to insist that another world is possible.
