ABSTRACT

QUEER PERFORMANCE AND CULTURAL SPECIFICITY

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Queerness is global. Whether in advertising, film, performance art, the Internet, or the political discourses of human rights, images of queer sexualities and cultures circulate around the globe. Globalization, then – despite its tendency to reduce the social and political significance of queer sexualities and cultures to a commodity exchangeable in the marketplace - has also provided new spaces for queer people to connect with other queers in order to interrogate the limits of both nationalist discourses and modern Euro-American lesbian and gay narratives of identity.

The aim of this paper is to bring together ideas of globalization in a combination of gender, postcolonial and queer studies. Sexuality is here understood as the set of social processes which produce and organize the structure and expression of desire while the queer perspective challenges the binaristic definitions of gender and sexuality that construct heteronormative descriptions of female/male, feminine/masculine, heterosexual/homosexual. The main focus of this paper is on the sociocultural constructions on gender, ethnicity and sexuality and the way perceptions of erotic gendered relationships are culturally classified in cross-gender performance practices.

While Stockholm is the lens through which I at present see the world, it is also the stimulus that brings together a great number of sites that are embedded in an intricate network of social, historical, political, and economic contexts at once localized and mediated by global and national agencies. This paper focuses on contemporary Stockholm queer community and its live performance culture, emphasizing its cultural specificity, an aspect often neglected by the predominantly “white” queer theory.