Bodies Built for Game In this LGBTQ+ YA coming-of-age novel, a teenage girl grapples with the suicide of a classmate and her mother's depression, while discovering her own gender fluidity and sexual identity.

The Ways of the Monster Aimee Herman's powerful new poetry collection, "meant to wake up feeling," addresses the complexities of identity, gender, memory, and body image. This is a book of surprise, humor, intimacy, fallibility, renewal. In Herman's own words, "Walk away from formula, resuscitate the dark inside, look for new bulb of light."
Moira of Edges, Moira the Tart Constellarium chronicles the author's gender transition from biological male to female, and engages the ontological quandaries that arise from this experience. Family history and religious heritage must be reckoned with along the way. In Rice's poems, the evolving nature of the self, the fluidity of identity, and the lasting influence of the past are all held up to the soul's penetrating gaze.

Ghost Box Since the late twentieth century, letters in literature have seen a remarkable renaissance. The prominence of letters in recent fiction is due in part to the rediscovery, by contemporary writers, of letters as an effective tool for rendering aspects of historicity, liminality, marginalization and the expression of subjectivity vis-à-vis an ‘other’; it is also due, however, to the artistically challenging inclusion of the new electronic media of communication into fiction. While studies of epistolary fiction have so far concentrated on the eighteenth century and on thematic concerns, this volume charts the epistolary renaissance in recent literature, entering new territory by also focusing on the aesthetic implications of the epistolary mode. In particular, the essays in this volume illuminate the potential of the epistolary (including digital forms) for rendering contemporary sensitivities. The volume thus offers a comprehensive assessment of letter narratives in contemporary literature. Through its focus on the aesthetic and structural aspects of new epistolary fiction, the inclusion of various narrative forms, and the consideration of both conventional letters and their new digital kindred, The Epistolary Renaissance offers novel insight into a multi-facettened (re)new(ed) genre.

Constellarium This Companion provides a guide to queer literary and cultural studies, introducing critical debates in the field and an overview of queer approaches to various genres.

Online Library Troubling The Line Trans And Genderqueer Poetry And Poetics

LGBT Studies. Do you have a poet whose every poem you want to read? Trish Salah might be that poet. Written between lyric and language poetries, and exploring the transgender fantasies encoded in feminist, autobiographical, anthropological and psychoanalytic archives, LYRIC SEXOLOGY VOL. 1 could be your book. Drawing upon Freud's interpretation of the memoirs of the jurist Daniel Paul Schreber, alongside gender theories, polemics and case studies dating from the end of the 20th century to beginning of the 21st, Trish Salah samples and remixes the clinic and the club, dystopia and draughty apartments, re-presenting an emergent transgender subject in all (or at least some) of her/hir/his/their messy contrariness and queerly multiple biomythographies. One might even call this composite a syncretic strategy for building a conceptual, poetic world in a single volume. But, inevitably, more is left out than in. Salah revels in the conflicts of undermining specialization: "i need to take a shower. i'm troubled by / increasingly distorted fanfictions, psychotic or melancholy, / with the loss of canon." Nevertheless her text shimmies its way through the regulatory regimes of race, class and genre by always bringing us back to glib reality: "we all need haircuts though." Roof Books is proud to publish this revelatory manuscript.

The Epistolary Renaissance "investigates female and genderqueer lineage via labor smuggling and trafficking. Juxtaposing communal memory and voices from Asian, African and indigenous communities in the Americas, set in a speculative future; where voices simultaneously inhabit their own spaces and share pathways, a theme developed through white space and page"

Recombinant The first of its kind, Trans Youth Stories: An Intergenerational Dialogue after the “Trans Tipping Point” is a thematically organized collection of narratives, fiction, nonfiction, letters, poetry, graphics/comics, and visual pieces created by 26 Canadian transgender youth between the ages of 10 and 18. Arranged in sections on childhood, families, bodies,
everyday life, schooling, mental health, and acceptance, each section concludes with a response written by a Canadian scholar in transgender studies in conversation with the youth. These responses contextualize the youth pieces with recent scholarship from the field and equip readers with concrete actions for research, activism, and professional practice. Offering a unique and truthful depiction of young trans life and a holistic view of what it might be like to be a young trans person today, this groundbreaking volume will serve as an essential sourcebook for both students and teachers of gender and sexuality studies, trans studies, child and youth studies, counselling, and education. FEATURES: - A unique collection centering the voices of trans youth through firsthand perspectives followed by an extended scholarly response - Includes additional resources and follow-up responses by scholars to help readers contextualize writings of trans youth

Writing the Walls Down The Right Side of History tells the 100-year history of queer activism in a series of revealing close-ups, first-person accounts, and intimate snapshots of LGBT pioneers and radicals. This diverse cast stretches from the Edwardian period to today. Described by gay scholar Jonathan Katz as "willfully cacophonous, a chorus of voices untamed," The Right Side of History sets itself apart by starting with the turn-of-the-century bohemianism of Isadora Duncan and the 1924 establishment of the nation's first gay group, the Society for Human Rights; it also includes gay activism of labor unions in the 1920s and 1930s; the 1950s civil rights movement; the 1960s anti-war protests; the sexual liberation movements of the 1970s; and more contemporary issues such as marriage equality. The book shows how LGBT folk have always been in the forefront of progressive social evolution in the United States. It references heroes like Abraham Lincoln, Eleanor Roosevelt, Bayard Rustin, Harvey Milk, and Edie Windsor. Equally, the book honors names that aren't in history books, from participants in the Names Project, a national phenomenon memorializing 94,000 AIDS victims, to underground agitprop
Online Library Troubling The Line Trans And Genderqueer Poetry And Poetics

artists.

America through Transgender Eyes 本书作者借用后结构主义、精神分析和女性主义的分析框架,通过对斯特劳斯结构主义人类学、福柯的管控性生产、拉康的原初禁制理论和弗洛伊德的性抑郁的解读,从哲学本体论层面重新追问语言、主体、性别身份等关键性概念。

Meant to Wake Up Feeling Poetry. Women's Studies. LGBT Studies. Middle Eastern Studies. Introduction by Lisa Robertson. WANTING IN ARABIC is a refusal of convenient silences, convenient stories. The author dwells on the contradictions of a transsexual poetics, in its attendant disfigurations of lyric, ghazal, l'ecriture feminine, and, in particular, her own sexed voice. Without a memory of her father's language, the questions her poems ask are those for a home known through photographs, for a language lost with childhood. Braiding theoretical concerns with the ambivalences of sexed and raced identity, with profound romanticism, WANTING IN ARABIC attempts to traverse the fantasies of foundational loss and aggressive nostalgia in order to further a poetics of a conscious partiality of being, of generous struggle and comic rather than tragic misrecognition.

In Full Velvet Writing the Walls Down is a multi-genre gathering of US and international voices in an effort to generate a cross cultural and nuanced dialogue that not only examines the power of walls to divide, but walls as sites of resistance, (re)connection, and community.

ECODEVIANCE We feel that to "better" American poetry is to jam dominant systems of taste to the best of our abilities, and to resignify the very phrase "American poetry" with the languages that it so desperately lacks. We intend to center voices of resistance, subjectivities that emerge from the radical margins, artists whose Americanness transcends nationalism and other borders, perspectives historically denied institutional backing--in short, poets and poetries that are urgent and necessary but do not get along nicely with Power. "Bettering American Poetry is
an explosive revelation of the arriving generation of American poets-arriving from every part of the landscape, bringing energies, gifts, and ways of seeing and saying of every kind. Plunge into its pages. See/hear the news of who we are." --Jane Hirshfield, author of The Beauty "This anthology and its squad of editors better American poetry by gathering a diverse formation of poets who inspire us to read across difference, speak against power, and breathe through struggle." --Craig Santos Perez, author of from unincorporated territory [lukao] "Thank you, editors, thank you, authors for utterly rearranging my cells. This is the only anthology with the word "American" I want to be a part of. A series I will return to, giddy. How desperately I needed to experience how big a poem can be - what a gift you've given us - I'm beaming at you, poets - brutal and honey, whiplash and cry." --TC Tolbert, author of Gephyromania and co-editor of Troubling the Line: Trans and Genderqueer Poetry and Poetics "Some anthologies are important. Some are important and necessary. Resistance on every level to what is considered normal and acceptable is both important and necessary. It is the only way to breath. This gathering helps us breathe. We need all the help we can get." --John Yau, author The Wild Children of William Bake and Bijoux in the Dark.

Gephyromania In this LGBTQ+ YA coming-of-age novel, a teenage girl grapples with the suicide of a classmate and her mother's depression, while discovering her own gender fluidity and sexual identity.

In Full Velvet These poems, likened to Elizabeth Bishop's, are about desire, love, seeing, gender, difference, ecology, queerness in the "natural" world, loss, LGBTQ lineage, and its community. They contain a sinuous, shape-shifting quality that makes her explorations of sex and selfhood all the more resonant. Jenny Johnson won a 2015 Whiting Fellowship. She lives in Pittsburgh, Pennsylvania.

How Dare We! Write [A] hybrid tractatus that runs circles
around Spinoza and all the bad boys of analytic philosophy. This 'she, which is another possibility' flips through personae and assertions with madcap glee, culminating in a veritable Q.E.D. of heretical subjectivity that is by turns rigorous, risible, picaresque, and profound--Pam Lu.

Chelate Poetry. LGBTQIA Studies. Introduction by Joy Ladin. A new & revised edition of the classic book by pathbreaking poet & cultural critic Trace Peterson. "The second edition of Trace Peterson's SINCE I MOVED IN (NEW & REVISED) is a welcome re-issue, with a new introduction by Joy Ladin, of a landmark collection of poems by one of the most influential transgender poets writing today. Peterson, enacting her self-chosen name, traces connections and lines of flight between genders, between creative expression and acute observation, between her grounding and training in Tucson's celebrated poetry scene and her on-going involvement in New York's. Trace is an imperative, as well as a noun, and a name. It means to write over, as well as a faint remainder. Animated by the space of that double signification, and by the practice of making new life through transcribing an old life into a new register, Trace Peterson's poetry--in life and in words--gives voice to something raw, inchoate, in-process-of-becoming."--Susan Stryker "These are the daring adventures of the voice, the voice that wants to be a body, and had no way to be a body in and for itself when this book was written: this book is maybe the first book of poetry in which I saw my own trans experience written and comprehensibly embodied, not allegorically or across a gap of anachronisms but as it is, as it was at the very same time. This is the voice that kept secrets from itself, that knows what it's like to keep a secret and wonder whether it was never a secret; the voice, too, that knows how troubling it feels to be a voice, to be nothing other than voice, among readers and listeners who claim, in that early-2000s way, to hate voice (because they cannot hear their own). There is a Hartford in her heart, 'no broken glass in it,' though 'the map is not the map,' and alongside it there lurks, or flourishes, an 'inability to be where I
am.' This is a voice that sees: that sees 'the boys at / lavender the girls in show,' a voice of experiment, a voice 'wearing your socks.' I recommend it to anyone like me, and also to people who are nothing like me, who want to know how it has been."--Stephanie Burt "I will forever praise the day in 2010 when I discovered SINCE I MOVED IN at a friend's house and sat down and read it cover to cover. Almost a decade later, my 'skull still humming from a gift received.' The experience of recognition (which is to say the benevolence of awareness) (which is different from the more distant (more dangerous) act of seeing/being seen) that transpired in the initial hours with this book altered the trajectory of my life in simple and extraordinary ways. As Joy Ladin's introduction to the new edition makes clear, SINCE I MOVED IN's 2007 publication was revolutionary and foundational for what would become a beautiful groundswell of trans and nonbinary poetry. 'Even the boundaries were drawn up temporarily,' Trace tells us. And how deeply true this is between so many (so much) of us, on any given day. Thank you, Trace, for this 2nd edition--a kind of textual transition, a gift to trans and nonbinary writers, past, present, and future. Here is 'The Pleasure of Arriving': a poetry of integrity--smart, hilarious, frustrated, and tender."--TC Tolbert

Since I Moved in (New & Revised) Poetry. LGBT Studies. In GEPHYROMANIA (literally, an addiction to or an obsession with bridges), Tolbert's choice isn't between female and male, lover and self, or loss and relief, but rather to live (willingly, intentionally) in the places where those binaries meet. Questions arise: Is a bridge simply an attempt to connect one (seemingly) stable body back to itself? Whose body—which embodiment—is absent when we say "I miss you"? And who is adored when we say "I love"? Sensing the parallels between a lover who leaves and his own female body as it chooses (as he chooses for it) to recede, the poems in GEPHYROMANIA explore the spaces between, among, across, and even within bodies.

Poetry and Work Poetry. LGBT Studies. Written during the
advent of hormone therapy and gender transition, CHELATE by Jay Besemer explores the journey towards a new embodiment, one that is immediately complicated by the difficult news of a debilitating illness. This engaging chronicle speaks powerfully and poetically to the experience of inhabiting a toxic body, and the ruptures in consciousness and language that arise when confronted by a stark imperative, and choosing to live, and to change. The book moves intermittently from exile and alienation to hopeful anticipation, played out in short bursts of imaginative dreamwork, where desires eventually give way to their realities, as the self begins mapping the permutations of its momentous shift. What begins in uncertainty and commitment ends in self-recognition, and more uncertainty, but now in a necessary space unified by will, love, action, process, and documentation. "Jay Besemer's poetry is 'the membrane that makes wonder and keeps it safe.' His 'hands contain tomorrow.' As trans people—as any people—it may be true that 'our bodies [are] forced into matter, unprepared,' but Jay's heart is plenty large enough for the task of living when 'a fragment of certainty breaks off.' There is no higher praise I can give a book than to say it inspires me to write, which is to say it asks me to bring my attention and care to the world. I read this book and I feel as though I have been breathed into. It is 'folded paper to rest the head on, again and again.' I love it. How could I not?"—TC Tolbert

Bettering American Poetry

Women of Resistance Reading lists, course syllabi, and prizes include the phrase '21st-century American literature,' but no critical consensus exists regarding when the period began, which works typify it, how to conceptualize its aesthetic priorities, and where its geographical boundaries lie. Considerable criticism has been published on this extraordinary era, but little programmatic analysis has assessed comprehensively the literary and critical/theoretical output to help readers navigate the labyrinth of critical pathways. In addition to ensuring broad coverage of many essential texts, The
Cambridge Companion to 21st Century American Fiction offers state-of-the field analyses of contemporary narrative studies that set the terms of current and future research and teaching. Individual chapters illuminate critical engagements with emergent genres and concepts, including flash fiction, speculative fiction, digital fiction, alternative temporalities, Afro-futurism, ecocriticism, transgender/queer studies, anti-carceral fiction, precarity, and post-9/11 fiction.

Trans Youth Stories Issue I of THEM lit: a trans* literary journal. This issue includes work by Calvin Gimpelevich, Codi Suzanne Oliver and Willow Healey, Janani Balasubramanian, j/j hastain, and others. For more about THEM lit, visit THEMlit.com.

Me Too, Feminist Theory, and Surviving Sexual Violence in the Academy While transgender people have become more visible and gained a measure of acceptance from our cisnormative society in recent years, the need for trans role models to inspire young transgender people is still very real. This title profiles a host of accomplished transgender people who have made their names in a wide range of fields, including sports, politics, activism, entertainment, and the arts. It includes historical pioneers—such as Christine Jorgensen, Marsha P. Johnson, and Sylvia Rivera—as well as present-day figures—such as Lana and Lilly Wachowski, Kye Allums, and Laverne Cox. A valuable resource for an underserved community.

Everything Grows Sport has always been central to the movements of both the nation-state and the people who resist that nation-state. Think of the Roman Colosseum, Jesse Owens's four gold-medal victories in the 1936 Nazi Olympics, Kareem Abdul-Jabbar's protest at the 1968 Olympics, and the fallout Colin Kaepernick suffered as a result of his recent protest on the sidelines of an NFL game. Sport is a place where the body and the mind are the most dangerous because they are allowed to be unified as one energy. Bodies Built for Game brings together poems, essays, and stories that challenge our traditional ideas of
sport and question the power structures that athletics enforce. What is it that drives us to athletics? What is it that makes us break our own bodies or the bodies of others as we root for these unnatural and performed victories? Featuring contributions from a diverse group of writers, including Hanif Abdurraqib, Fatimah Asghar, Reginald Dwayne Betts, Louise Erdrich, Toni Jensen, Ada Limón, Tommy Orange, Claudia Rankine, Danez Smith, and Maya Washington, this book challenges America by questioning its games.

Metaphysical Licks "Even without the preferred methods, one must survive," swears Lovedog, one of the incandescent stars in Lilith Latini's constellation of trans heroines. But these women are far from satisfied with mere survival. Whether fooling around with boys, dancing till sunrise, or just putting together a really bioluminescent outfit, they are sharply funny, audaciously poised, and recklessly honest. A body would hardly know they are only ever a stumble from disaster.

TROUBLING THE LINE: TRANS AND GENDERQUEER POETRY AND POETICS. ¡How Dare We! Write: a multicultural creative writing discourse¡offers a much needed corrective to the usual dry and uninspired creative writing pedagogy. The collection asks us to consider questions, such as ?What does it mean to work through resistance from supposed mentors, to face rejection from publishers and classmates, and to stand against traditions that silence you?" and "How can writers and teachers even begin to make diversity matter in meaningful ways on the page, in the classroom, and on our bookshelves?" How Dare We! Write¡is an inspiring collection of intellectually rigorous lyric essays and innovative writing exercises; it opens up a path for inquiry, reflection, understanding, and creativity that is ultimately healing. The testimonies provide a hard won context for their innovative paired writing experiments that are, by their very nature, generative. --¡Cherise A. Pollard, PhD, Professor of English, West Chester University of Pennsylvania So-called ¿creative writing? classes are highly politicized spaces, but no
one says so; to acknowledge this obvious fact would be to up-end the aesthetics, cultural politics (ideology) and economics on which most educational institutions are founded. How Dare We! Write, a brilliant interventive anthology of essays, breaks this silence. -- Maria Damon, Pratt Institute of Art; co-editor of Poetry and Cultural Studies: A Reader How Dare We! Write a collection of brave voices calling out to writers of color everywhere: no matter how lonely, you are not alone; you are one in a sea of change, swimming against the currents. -- Kao Kalia Yang, author of The Latehomecomer: A Hmong Family Memoir, and The Song Poet, a 2017 Minnesota Book Award winner How Dare We! Write is a much needed collection of essays from writers of color that reminds us that our stories need to be told, from addressing academic gatekeepers, embracing our identities, the effects of the oppressor's tongue on our psyche and to the personal narratives that help us understand who we are. -- Rodrigo Sanchez-Chavarria, writer, spoken word poet/performer and contributing author to A Good Time for the Truth: Race in Minnesota Learn more at http://blog.SherryQuanLee.com From Modern History Press www.ModernHistoryPress.com

Everything Grows: A Novel

The Cambridge Companion to Twenty-First Century American Fiction Poetry and Work offers a timely and much-needed re-examination of the relationship between work and poetry. The volume questions how lines are drawn between work and non-work, how social, political, and technological upheavals transform the nature of work, how work appears or hides within poetry, and asks if poetry is work, or play, or something else completely. The book interrogates whether poetry and avant-garde and experimental writing can provide models for work that is less alienated and more free. In this major new collection, sixteen scholars and poets draw on a lively array of theory and philosophy, archival research, fresh readings, and personal reflection in order to consider work and poetry: the work in...
poetry and the work of poetry. Individual chapters address issues such as the many professions, occupations, and tasks of poets beyond and around writing; poetry’s special relationship with ‘craft’; work's relationship with gender, class, race, disability, and sexuality; how work gets recognised or rendered invisible in aesthetic production and beyond; the work of poetry and the work of political activism and organising; and the notion of poetry itself as a space where work and play can blur, and where postwork imaginaries can be nurtured and explored.

The Right Side of History Metaphysical Licks, a hybrid prose-poem/novella riffing on the lives and works of Austrian poet Georg Trakl and his sister, Grete, is the restless new work by writer and translator Gregoire Pam Dick [a.k.a., Mina Pam Dick, Jake Pam Dick et al., author of Delinquent (Futurepoem 2009)]. Featuring a mix of high and low, tragic and comic, abstract and concrete, artifice and confession, Dicks playful writing takes risks: New York City meets Vienna and Berlin, with urban moments following reflections on early 20th century histories and philosophical remarks, while the inventive, androgynous, sexually loose (and intermittently incestuous) persona of Greta expresses itself through the dark, surreal and haunted imagery of Trakls poems. Readers will be drawn to Dicks combination of punk/genderqueer/girl rebelliousness and deep, questioning thought, in a text that brings lyrical focus to some of the worlds philosophical masters, including Nietzsche and Wittgenstein, where creativity alone offers escape, solace, freedom, and exultation.

THEM Is. I / 2013 Mary of Egypt, patron saint of penitents, was a 5th-century harlot who lived the last 47 years of her life as a desert ascetic. Moira of Edges, Moira the Tart transposes Mary's vita to a contemporary setting, with Mary appearing as the young artist and lay philosopher Moira (and sometimes Moina) Jones. Part-hagiography, part-künstlerroman in poetic form, Moira of Edges carries us into "edge time": a limned threshold; a quivering seam; an angular meditation on god, sex, the
metaphysics of time and perception.

Wanting in Arabic 王蒙无疑是当代深具影响力的作家。本书是著名学者郜元宝教授精心编辑的王蒙精品读本,不仅收录了他的多篇经典作品如《春之声》《坚硬的稀粥》等,而且编入了一般读者不怎么了解、但在文化界、思想界颇有影响力的散文、随笔和评论名篇。正如书名所示,是王蒙先生的“另一个舌头”,他言说的是自己最真实的发现、感受和心声。从这里,才能读到一个最真实的作家王蒙。

Troubling the Line The first-ever collection of poetry by trans and genderqueer writers

蓝调石墙 Poetry. California Interest. Women's Studies. LGBT Studies. Politics. Occult. With spells by Z. Ozma. "For all its gnostic scholarship, the writing of Zoe Tuck always sounds absolutely contemporary. In TERROR MATRIX, we witness drones tracking the smell of cooking onions, Amazon putting its books to death, the queer body dragged to a xenophobic Liam Neeson vehicle, and everywhere, everywhere, witches on the torture rack again. It couldn't be more 2014. Zoe's privileged form is the interruption, the break within the break, another glaring condition of the now. 'This bare life's made possible by constant rupture.' Not wonderful, not horrible, just possible. Zoe has a crystalline sense of rupture as hope, as eventful change, as the fractures in the boundaries of identity, but at the same time understands it as a most useful tool for state terror, as the violent partitioning of bodies, as the multi-media cloud cutting into and across itself in order to splinter resistance and distract from its own amorality. All who share a sense of rupture's ambiguity will treasure this 'safe poetic exercise in S&M.'"—Brent Cunningham

Terror Matrix 'The Ways of the Monster' takes us through the everyday performance of inhabiting bodies that complicate the social landscape. Jay Besemer moves with readers through and between the physical and imaginary aspects of the "everyday": an actual Chicago; a fantastical Los Angeles; absurd encounters too complex to be legible, or legibly verbalized.
"The (Soma)tic Exercises are innovative and crucial to our art form. . . . Conrad must be one of the most original practitioners of poetry forging new territory."—The Rumpus
"There was a time some of us believed poetry and poets could save the world; CAConrad never stopped believing it."—The Huffington Post
From "M.I.A. ESCALATOR": The ultrasound machine gives the parents the ability to talk to the unborn by their gender, taking the intersexed nine-month conversation away from the child. The opportunities limit us in our new world. Encourage parents to not know, encourage parents to allow anticipation on either end. Escalators are a nice ride, slowly rising and falling, writing while riding, notes for the poem, meeting new people at either end, "Excuse me, EXCUSE ME. . . ." My escalator notes became a poem. CAConrad's ECODEVIANCE contains twenty-three new (Soma)tic writing exercises and their resulting poems, in which he pushes his political and ecological efforts even further. These exercises, unorthodox steps in the writing process, work to break the reader and writer out of the quotidian and into a more politically and physically aware present. In performing these rituals, CAConrad looks through a sharper lens and confirms the necessity of poetry and politics. CAConrad is the author of several books of poetry and essays. A 2014 Lannan Fellow, a 2013 MacDowell Fellow, and a 2011 Pew Fellow, he also conducts workshops on (Soma)tic poetry and Ecopoetics.

Delinquent Poetry. GHOST BOX is based on the story of Emily. In the fall of 2012, Emily arrived in the parking lot of a vacant big-box store, or "ghost box," near downtown Los Angeles with 45-pound bags of cat food. She converted the otherwise vacant property into an impromptu bird sanctuary, and evaded arrest by the LAPD for months. Emerson Whitney adventures into the weirdness of Emily's story and the strangeness of vacant urban space, writing wildness and ferocity into the strip mall. GHOST BOX is gross and wry, gorgeous and feral, a hoarse cry from abandoned city space: "we want to be beautiful too."
Transgender Role Models and Pioneers America through Transgender Eyes provides readers with important insights into the beauty and struggle of transgender people, identities, experiences, and relationships.

These sensuous poems explore love, desire, ecology, queerness in the 'natural' world, loss, and LGBTQ lineage and community.

Improvise, Girl, Improvise


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