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### **Queer/Genre/Psychogeography**

“What is the essence of spectacle in Guy Debord's theory? It is externality. The spectacle is the reign of vision. Vision means externality.” (Jacques Rancière, “The Emancipated Spectator”)

These three papers will take as their topic three instances of US landscape to test the way in which queer theory can engage with the question of “externality,” an engagement that generates its own “insight” through “eccentric and unrepresentative archives” (Halberstam “In a Queer Time and Place”). Mid-Century Manhattan (for Ginsberg) and, slightly later, Greenwich Village and San Francisco (for DeLynn and Delaney) offer archival evidence for the experience of externality, and melancholy remnants of the society of the spectacle. Peapack, New Jersey offers an eccentric variation of that familiar territory through the unpredictable fate of the soap opera as senescent genre.