

Time Binds is a powerful argument that temporal and sexual dissonance are intertwined, and that the writing of history can be both embodied and erotic. Challenging queer theory's recent emphasis on loss and trauma, Elizabeth Freeman foregrounds bodily pleasure in the experience and representation of time as she interprets an eclectic archive of queer literature, film, video, and art. She examines work by visual artists who emerged in a commodified, "postfeminist," and "postgay" world. Yet they do not fully accept the dissipation of political and critical power implied by the idea that various political and social battles have been won and are now consigned to the past. By privileging temporal gaps and narrative detours in their work, these artists suggest ways of putting the past into meaningful, transformative relation with the present. Such "queer asynchronies" provide opportunities for rethinking historical consciousness in erotic terms, thereby countering the methods of traditional and Marxist historiography. Central to Freeman's argument are the concepts of chrononormativity, the use of time to organize individual human bodies toward maximum productivity; temporal drag, the visceral pull of the past on the supposedly revolutionary present; and erotohistoriography, the conscious use of the body as a channel for and means of understanding the past. *Time Binds* emphasizes the critique of temporality and history as crucial to queer politics.

"*Time Binds* is an elegant book bristling with intelligence and wit. A fascinating blend of the familiar and the new, it will have a major hand in opening up queer theory to its own repressed, to its own dreams, to take its chances."

—**CAROLYN DINSHAW**, author of *Getting Medieval: Sexualities and Communities, Pre- and Postmodern*

"Blazing and brilliant. Elizabeth Freeman forges claims with texture, rigor, relevance, and grace, giving her masterful, original study a voice of unusual tenderness and depth. Clearly, Freeman stands at the forefront of where queer theory needs to go: into the strangeness, the utter queerness, lying inside the beats of time."—**KATHRYN BOND STOCKTON**, author of *The Queer Child, or Growing Sideways in the Twentieth Century*

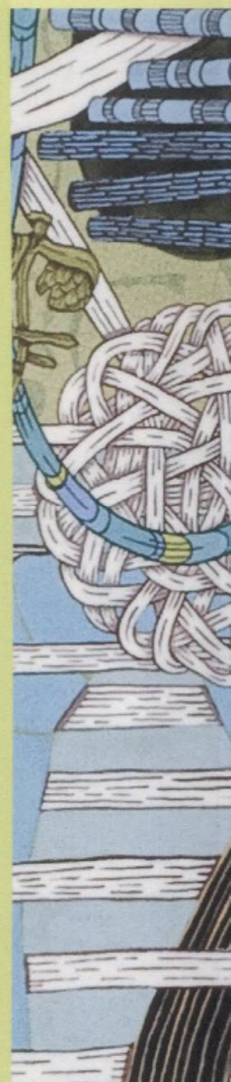
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On the cover: Laura Sharp Wilson, *No Signs for Utah* (detail), 2008. Gouache on paper. 24" × 22".
Courtesy of the artist and McKenzie Fine Art.

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