Trans embodiment is a growing trope in contemporary film. Particularly since the early 1990s, trans images have become more widespread and frequent within popular culture. Films such as *Hedwig and the Angry Inch* (2001), *Transamerica* (2005), *Romeos* (2011) and *Laurence Anyways* (2012) have become well-known referents for what is here termed Trans Cinema and for broader cultural understanding of what it means to live in a gender-dissident body.

In conversation with recent transfeminist and queer theory as well as cultural studies, this doctoral thesis by Wibke Straube sets out to investigate the utopian potential of Trans Cinema and makes a novel contribution to the emerging research field of transgender studies. The book offers an entrance to trans films by mapping out the so-called "exit scapes" that appear in scenic moments of dancing, singing or dreaming. These provide openings for alternative ways of imagining reality, and are thus key to the experiencing of trans-affirmative futures.

TRANS CINEMA AND ITS EXIT SCAPES is the doctoral dissertation of transfeminist scholar and Berlin-based activist Wibke Straube. Straube is also a researcher and teacher at Tema Genus (Gender Studies), Department of Thematic Studies (Tema), Linköping University, Sweden.