

## Feminisms New Age

Women are more religious than men. Despite being excluded from leadership positions, in almost every culture and religious tradition, women are more likely than men to pray, to worship, and to claim that their faith is important to them. Women also dominate the world of 'New Age' spirituality and are far more superstitious than men. This book reviews the now-sizeable body of social research to consider if the gender gap in religion is indeed universal. Marta Trzebiatowska and Steve Bruce extensively critique competing explanations of the differences found. They conclude that the gender gap is not the result of biology but is rather the consequence of important social differences over-lapping and reinforcing each other. Responsibility for managing birth, child-rearing and death, for example, and attitudes to the body, illness and health, each play a part. In the West, the gender gap is exaggerated because the social changes that undermined the plausibility of religion bore most heavily on men first. Where the lives of men and women become more similar, and where religious indifference grows, the gender gap gradually disappears. Written in an accessible style whilst drawing some robust conclusions, the book's main purpose is to serve as a state-of-the-art review for those interested in one of the largest differences between male and female behaviour.

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Based largely on research in popular journals, self-help manuals, newspaper accounts, and archival collections, *American Feminism and the Birth of New Age Spirituality* demonstrates that the New Age movement first flourished more than a century ago during the Gilded Age under the mantle of 'New Thought'. Tumber pays close attention to the ways in which feminism became grafted, with varying degrees of success, to emergent forms of liberal culture in the late nineteenth century, and questions the value of the new age movement—then and now—to the pursuit of women's rights and democratic renewal.

Iris van der Tuin redirects the notion of generational logic in feminism away from its simplistic conception as conflict. Generational logic is said to problematize feminist theory and gender research as it follows a logic of divide and conquer between the old and the young and participates in patriarchal structures and phallogocentrism. Examining the continental philosophies of Bergson and Deleuze and French feminisms of sexual difference, van der Tuin paves the way for a more complex notion of generationality. This new conception of the term views generational cohorts as static measurements that happen in the flow of being. Prioritizing this generative flow gives what is measured its proper place as an effect. *Generational Feminism: New Materialist Introduction to a Generative Approach* experiments with a

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previously disregarded methodology's implications as an impetus for a new materialism and advances feminist politics for the twenty-first century.

Explores the relationship between feminism and New Age Culture.

A NEW YORK TIMES BESTSELLER “One of the most important books of the current moment.”—Time  
“A rousing call to action... It should be required reading for everyone.”—Gabrielle Union, author of *We’re Going to Need More Wine* “A brutally candid and unobstructed portrait of mainstream white feminism.” —Ibram X. Kendi, author of *How to Be an Antiracist* A potent and electrifying critique of today’s feminist movement announcing a fresh new voice in black feminism Today's feminist movement has a glaring blind spot, and paradoxically, it is women. Mainstream feminists rarely talk about meeting basic needs as a feminist issue, argues Mikki Kendall, but food insecurity, access to quality education, safe neighborhoods, a living wage, and medical care are all feminist issues. All too often, however, the focus is not on basic survival for the many, but on increasing privilege for the few. That feminists refuse to prioritize these issues has only exacerbated the age-old problem of both internecine discord and women who rebuff at carrying the title. Moreover, prominent white feminists broadly suffer from their own myopia with regard to how things like race, class, sexual orientation, and ability intersect with

gender. How can we stand in solidarity as a movement, Kendall asks, when there is the distinct likelihood that some women are oppressing others? In her searing collection of essays, Mikki Kendall takes aim at the legitimacy of the modern feminist movement, arguing that it has chronically failed to address the needs of all but a few women. Drawing on her own experiences with hunger, violence, and hypersexualization, along with incisive commentary on politics, pop culture, the stigma of mental health, and more, Hood Feminism delivers an irrefutable indictment of a movement in flux. An unforgettable debut, Kendall has written a ferocious clarion call to all would-be feminists to live out the true mandate of the movement in thought and in deed.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

The Women's Liberation Movement held a foundational belief in the written word's power to incite social change. In this new collection, Jaime Harker and Cecilia Konchar Farr curate essays that reveal how second-wave feminists embraced this potential with a vengeance. The authors in *This Book Is an Action* investigate the dynamic print culture that emerged as the feminist movement reawakened in the late 1960s. The works created by women shined a light on taboo topics and offered inspiring accounts of personal transformation. Yet, as the essayists reveal, the texts represented

something far greater: a distinct and influential American literary renaissance. On the one hand, feminists took control of the process by building a network of publishers and distributors owned and operated by women. On the other, women writers threw off convention to venture into radical and experimental forms, poetry, and genre storytelling, and in so doing created works that raised the consciousness of a generation. Examining feminist print culture from its structures and systems to defining texts by Margaret Atwood and Alice Walker, *This Book Is an Action* suggests untapped possibilities for the critical and aesthetic analysis of the diverse range of literary production during feminism's second wave.

This enlightening book examines how the feminist spirituality movement contributes to the establishment of new paradigms of mental health for women. *Women's Spirituality, Women's Lives* examines possible psychotherapeutic implications for women engaged in feminist spirituality and stimulates much-needed conversation between feminist therapists and feminist theologians/ritualists. Feminist spirituality is part of the current broad challenge to accepted ways of knowing and being. This book argues that as women tell their own stories, they create rituals that enable them to feel a sense of control over the future and to move toward a kind of authority, agency, and autonomy

associated with mental health and psychological well-being. Women from many cultural backgrounds and religious perspectives have embraced alternative forms of spiritual expression, based on profound theoretical challenges to mainstream religious beliefs, ranging from calls for the radical reclamation and reconstruction of religious traditions to personal involvement in goddess worship and Wicca. *Women's Spirituality, Women's Lives* presents theoretical, conceptual, and experiential chapters that analyze the extent to which these proliferating women's groups represent the beginnings of new norms of mental health for women. *Women's Spirituality, Women's Lives* presents a variety of voices, including Native American, Christian, Jewish, and Wiccan. Chapters are divided into three sections--Laying the Groundwork, Theoretical Challenges, and Living It Out--and explore a diverse array of topics such as: the "shouting" church and Black women's mental health a traditionalist Native American challenge to New Age cooptation a feminist group and Jewish women's self-identity lesbian altar-making and mental health feminist Wicca in the U.S. and Germany the martial arts and women's mental health the use of feminist rituals in therapy and as therapy Feminist therapists and theologians, as well as other individuals interested in feminist spirituality or alternative spirituality, will find this book a fascinating exploration of the various

aspects of the spirituality of women. Women's Spirituality, Women's Lives is also an excellent reader to expand the thinking of students in classes in women's studies and religious studies.

The daughter of one of the South's most famous Baptist preachers discovers a shocking secret about her father that puts her at odds with both her faith and her family in this "tender and wise" (Ann Patchett, author of Commonwealth) debut novel. Every summer, fifteen-year-old Miriam Horton and her family pack themselves tight in their old minivan and travel through small southern towns for revival season: the time when Miriam's father—one of the South's most famous preachers—holds massive healing services for people desperate to be cured of ailments and disease. This summer, the revival season doesn't go as planned, and after one service in which Reverend Horton's healing powers are tested like never before, Miriam witnesses a shocking act of violence that shakes her belief in her father—and in her faith. When the Hortons return home, Miriam's confusion only grows as she discovers she might have the power to heal—even though her father and the church have always made it clear that such power is denied to women. Over the course of the next year, Miriam must decide between her faith, her family, and her newfound power that might be able to save others, but, if discovered by her father, could destroy Miriam. Celebrating both feminism and faith, Revival Season is a story of spiritual awakening and disillusionment in a Southern, black, Evangelical community. Monica West's transporting coming-of-age novel explores complicated

family and what it means to live among the community of the faithful.

Rethinking Japanese Feminisms offers a broad overview of the great diversity of feminist thought and practice in Japan from the early twentieth century to the present. Drawing on methodologies and approaches from anthropology, cultural studies, gender and sexuality studies, history, literature, media studies, and sociology, each chapter presents the results of research based on some combination of original archival research, careful textual analysis, ethnographic interviews, and participant observation. The volume is organized into sections focused on activism and activists, employment and education, literature and the arts, and boundary crossing. Some chapters shed light on ideas and practices that resonate with feminist thought but find expression through the work of writers, artists, activists, and laborers who have not typically been considered feminist; others revisit specific moments in the history of Japanese feminisms in order to complicate or challenge the dominant scholarly and popular understandings of specific activists, practices, and beliefs. The chapters are contextualized by an introduction that offers historical background on feminisms in Japan, and a forward-looking conclusion that considers what it means to rethink Japanese feminism at this historical juncture. Building on more than four decades of scholarship on feminisms in Japanese and English, as well as decades more on women's history, Rethinking Japanese Feminisms offers a diverse and multivocal approach to scholarship on Japanese feminisms unmatched by

existing publications. Written in language accessible to students and non-experts, it will be at home in the hands of students and scholars, as well as activists and others interested in gender, sexuality, and feminist theory and activism in Japan and in Asia more broadly.

Traces the longstanding relationship between technology and Black feminist thought Black women are at the forefront of some of this century's most important discussions about technology: trolling, online harassment, algorithmic bias, and influencer culture. But, Catherine Knight Steele argues that Black women's relationship to technology began long before the advent of Twitter or Instagram. To truly "listen to Black women," Steele points to the history of Black feminist technoculture in the United States and its ability to decenter white supremacy and patriarchy in a conversation about the future of technology. Using the virtual beauty shop as a metaphor, *Digital Black Feminism* walks readers through the technical skill, communicative expertise, and entrepreneurial acumen of Black women's labor—born of survival strategies and economic necessity—both on and offline. Positioning Black women at the center of our discourse about the past, present, and future of technology, Steele offers a through-line from the writing of early twentieth-century Black women to the bloggers and social media mavens of the twenty-first century. She makes connections among the letters, news articles, and essays of Black feminist writers of the past and a digital archive of blog posts, tweets, and Instagram stories of some of the most well-known Black feminist writers of our time. Linking

narratives and existing literature about Black women's technology use in the nineteenth, twentieth, and twenty-first century, *Digital Black Feminism* traverses the bounds between historical and archival analysis and empirical internet studies, forcing a reconciliation between fields and methods that are not always in conversation. As the work of Black feminist writers now reaches its widest audience online, Steele offers both hopefulness and caution on the implications of Black feminism becoming a digital product.

From the podcast host of *The Witch Wave* and practicing witch Pam Grossman—who *Vulture* has dubbed the “Terry Gross of witches”—comes an exploration of the world's fascination with witches, why they have intrigued us for centuries and why they're more relevant now than ever. When you think of a witch, what do you picture? Pointy black hat, maybe a broomstick. But witches in various guises have been with us for millennia. In *Waking the Witch*, Pam Grossman explores the impact of the world's most magical icon. From the idea of the femme fatale in league with the devil to the bewitching pop culture archetypes in *Sabrina the Teenage Witch* and *Harry Potter*; from the spooky ladies in fairy tales to the rise of contemporary witchcraft, witches reflect the power and potential of women. Part cultural analysis, part memoir, *Waking the Witch* traces the author's own journey on the path to witchcraft, and how this has helped her find self-empowerment and purpose. It celebrates witches past, present, and future, and reveals the critical role they have played—and will continue to play—in the world as we know it. “Deftly illuminating the

past while beckoning us towards the future, *Waking the Witch* has all the makings of a feminist classic. Wise, relatable, and real, Pam Grossman is the witch we need for our times” (Ami McKay, author of *The Witches of New York*).

A wide-ranging, interconnected anthology presents a diversity of feminist contributions to digital humanities. In recent years, the digital humanities has been shaken by important debates about inclusivity and scope—but what change will these conversations ultimately bring about? Can the digital humanities complicate the basic assumptions of tech culture, or will this body of scholarship and practices simply reinforce preexisting biases? *Bodies of Information* addresses this crucial question by assembling a varied group of leading voices, showcasing feminist contributions to a panoply of topics, including ubiquitous computing, game studies, new materialisms, and cultural phenomena like hashtag activism, hacktivism, and campaigns against online misogyny. Taking intersectional feminism as the starting point for doing digital humanities, *Bodies of Information* is diverse in discipline, identity, location, and method. Helpfully organized around keywords of materiality, values, embodiment, affect, labor, and situatedness, this comprehensive volume is ideal for classrooms. And with its multiplicity of viewpoints and arguments, it’s also an important addition to the evolving conversations around one of the fastest growing fields in the academy.

Contributors: Babalola Titilola Aiyegbusi, U of Lethbridge; Moya Bailey, Northeastern U; Bridget Blodgett, U of Baltimore; Barbara Bordalejo, KU Leuven;

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Based largely on research in popular journals, self-help manuals, newspaper accounts, and archival collections, *American Feminism and the Birth of New Age Spirituality* demonstrates that the New Age movement first flourished more than a century ago during the Gilded Age under the mantle of 'New Thought'. Tumber pays close attention to the ways in which feminism became

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grafted, with varying degrees of success, to emergent forms of liberal culture in the late nineteenth century, and questions the value of the new age movement--then and now--to the pursuit of women's rights and democratic renewal. Visit our website for sample chapters!

I am here. You will never be alone. We are dancing for you. So begins Cutcha Risling Baldys deeply personal account of the revitalization of the womens coming-of-age ceremony for the Hoopa Valley Tribe. At the end of the twentieth century, the tribes Flower Dance had not been fully practiced for decades. The women of the tribe, recognizing the critical importance of the tradition, undertook its revitalization using the memories of elders and medicine women and details found in museum archives, anthropological records, and oral histories. Deeply rooted in Indigenous knowledge, Risling Baldy brings us the voices of people transformed by cultural revitalization, including the accounts of young women who have participated in the Flower Dance. Using a framework of Native feminisms, she locates this revival within a broad context of decolonizing praxis and considers how this renaissance of womens coming-of-age ceremonies confounds ethnographic depictions of Native women; challenges anthropological theories about menstruation, gender, and coming-of-age; and addresses gender inequality and gender violence within Native communities.

Exploring the status of feminism in this "postfeminist" age, this sophisticated meditation on feminist thinking over the past three decades moves away from the all too common dependence on French theorists and male

thinkers and instead builds on a wide-ranging body of feminist theory written by women. These writings address the question "Where are we going?" as well as "Where have we come from?" As evidenced in the essays compiled here, the multiplicity of directions available to this new feminism ranges from poststructuralist academic theory through cultural activism to re-readings of law, literature, and representation. Contributors include Mieke Bal, Lauren Berlant, Rosi Braidotti, Elisabeth Bronfen, Judith Butler, Rey Chow, Drucilla Cornell, Ann Cvetkovich, Jane Gallop, Beatrice Hanssen, Claire Kahane, Ranjana Khanna, Biddy Martin, Juliet Mitchell, Anita Haya Patterson, and Valerie Smith. *Feminist Consequences*, representing the forefront of international feminist thought, marks a new and long-desired stage of feminist criticism where women are themselves making theory rather than reacting to male production.

Outspoken critic Jessa Crispin delivers a searing rejection of contemporary feminism . . . and a bracing manifesto for revolution. Are you a feminist? Do you believe women are human beings and that they deserve to be treated as such? That women deserve all the same rights and liberties bestowed upon men? If so, then you are a feminist . . . or so the feminists keep insisting. But somewhere along the way, the movement for female liberation sacrificed meaning for acceptance, and left us with a banal, polite, ineffectual pose that barely challenges the status quo. In this bracing, fiercely intelligent manifesto, Jessa Crispin demands more. *Why I Am Not A Feminist* is a radical, fearless call for

revolution. It accuses the feminist movement of obliviousness, irrelevance, and cowardice—and demands nothing less than the total dismantling of a system of oppression. Praise for Jessa Crispin, and The Dead Ladies Project "I'd follow Jessa Crispin to the ends of the earth." --Kathryn Davis, author of Duplex "Read with caution . . . Crispin is funny, sexy, self-lacerating, and politically attuned, with unique slants on literary criticism, travel writing, and female journeys. No one crosses genres, borders, and proprieties with more panache."

--Laura Kipnis, author of Men: Notes from an Ongoing Investigation "Very, very funny. . . . The whole book is packed with delightfully offbeat prose . . . as raw as it is sophisticated, as quirky as it is intense." --The Chicago Tribune

According to the Bible, Eve was the first to heed Satan's advice to eat the forbidden fruit and thus responsible for all of humanity's subsequent miseries. The notion of woman as the Devil's accomplice is prominent throughout Christian history and has been used to legitimize the subordination of wives and daughters. In the nineteenth century, rebellious females performed counter-readings of this misogynist tradition. Lucifer was reconceptualized as a feminist liberator of womankind, and Eve became a heroine. In these reimaginings, Satan is an ally in the struggle against a tyrannical patriarchy supported by God the Father and his male priests. Per Faxneld shows how this Satanic feminism was expressed in a wide variety of nineteenth-century literary texts, autobiographies, pamphlets, newspaper articles, paintings, sculptures, and even artifacts of consumer

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culture like jewelry. He details how colorful figures like the suffragette Elizabeth Cady Stanton, gender-bending Theosophist H. P. Blavatsky, author Aino Kallas, actress Sarah Bernhardt, anti-clerical witch enthusiast Matilda Joslyn Gage, decadent marchioness Luisa Casati, and the Luciferian lesbian poetess Renée Vivien embraced these reimaginings. By exploring the connections between esotericism, literature, art and the political realm, *Satanic Feminism* sheds new light on neglected aspects of the intellectual history of feminism, Satanism, and revisionary mythmaking.

*The New Age Handbook* is a comprehensive survey of alternative spiritualities: their history, their global impact, their cultural influence and how they are understood by scholars.

In the space of a year, Laurie Penny has become one of the most prominent voices of the new left. This book brings together her diverse writings, showing what it is to be young, angry and progressive in the face of an increasingly violent and oppressive UK government.

In *Science in the New Age*, David Hess explores ideologies of the paranormal in the United States. He offers a map of the labyrinth of views put forward by parapsychologists and skeptical debunkers, spirit channelers and crystal healers, Hollywood poltergeist scripts, and prophets of the New Age. Adopting a cultural perspective, Hess moves beyond the question of who is right or wrong to the cultural politics of how each group constructs its own boundaries of true and false knowledge. Hess begins by looking at each group's unique version of knowledge, science, and religion and

at its story about the other groups. Comparing the various discourses, texts, writers, and groups as cultures, he shows how skeptics, parapsychologists, and New Agers may disagree vehemently with each other, but end up sharing many rhetorical strategies, metaphors, models, values, and cultural categories. Furthermore, he argues, their shared “paraculture” has a great deal in common with the larger culture of the United States. The dialogue on the paranormal, Hess concludes, has as much to do with gender, power, and cultural values as it does with spirits, extrasensory perception, and crystal healing.

A NEW YORK TIMES 100 NOTABLE BOOKS OF 2019 SELECTION From “one of the most emotionally exacting, mercilessly candid, deeply funny, and intellectually rigorous writers of our time” (Cheryl Strayed, author of *Wild*) comes a seminal new book that reaches surprising truths about feminism, the Trump era, and the Resistance movement. You won’t be able to stop thinking about it and talking about it. In the fall of 2016, acclaimed author Meghan Daum began working on a book about the excesses of contemporary feminism. With Hillary Clinton soon to be elected, she figured even the most fiercely liberal of her friends and readers could take the criticisms in stride. But after the election, she knew she needed to do more, and her nearly completed manuscript went in the trash. What came out in its place is the most sharply-observed, all-encompassing, and unputdownable book of her career. In this gripping new work, Meghan examines our country’s most intractable problems with clear-eyed

honesty instead of exaggerated outrage. With passion, humor, and most importantly nuance, she tries to make sense of the current landscape—from Donald Trump's presidency to the #MeToo movement and beyond. In the process, she wades into the waters of identity politics and intersectionality, thinks deeply about the gender wage gap, and tests a theory about the divide between Gen Xers and millennials. This signature work may well be the first book to capture the essence of this era in all its nuances and contradictions. No matter where you stand on its issues, this book will strike a chord.

An updated edition of the Sunday Times Bestseller Britain's best-known classicist Mary Beard, is also a committed and vocal feminist. With wry wit, she revisits the gender agenda and shows how history has treated powerful women. Her examples range from the classical world to the modern day, from Medusa and Athena to Theresa May and Hillary Clinton. Beard explores the cultural underpinnings of misogyny, considering the public voice of women, our cultural assumptions about women's relationship with power, and how powerful women resist being packaged into a male template. A year on since the advent of #metoo, Beard looks at how the discussions have moved on during this time, and how that intersects with issues of rape and consent, and the stories men tell themselves to support their actions. In trademark Beardian style, using examples ancient and modern, Beard argues, 'it's time for change - and now!' From the author of international bestseller SPQR: A History of Ancient Rome.

In a series of essays scrutinizing feminist and post-

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structuralists positions, Tania Modleski examines "the myth of postfeminism" and its operation in popular culture, especially popular film and cultural studies. (First published in 1991.)

Feminism's New Age  
Gender, Appropriation, and the Afterlife of Essentialism  
SUNY Press

Explores the growth, suppression, and modern reemergence of witchcraft as a religion, demystifying a misunderstood and maligned tradition and pointing out its relationship to feminism.

This book analyses the relationship between second wave feminist media production and capitalism.

In this collection of lively essays, Cynthia Enloe makes better sense of globalization and international politics by taking a deep and personal look into the daily realities in a range of women's lives. She proposes a distinctively feminist curiosity that begins with taking women seriously, especially during this era of unprecedented American influence. This means listening carefully, digging deep, challenging assumptions, and welcoming surprises. Listening to women in Asian sneaker factories, Enloe reveals, enables us to bring down to earth the often abstract discussions of the global economy. Paying close attention to Iraqi women's organizing efforts under military occupation exposes the false global promises made by officials. Enloe also turns the beam of her inquiry inward. In a series of four candid interviews and a new set of autobiographical pieces, she reflects on the gradual development of her own feminist curiosity. Describing her wartime suburban girlhood and her years at Berkeley, she maps the everyday obstacles placed on

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the path to feminist consciousness—and suggests how those obstacles can be identified and overcome. *The Curious Feminist* shows how taking women seriously also challenges the common assumption that masculinities are trivial factors in today's international affairs. Enloe explores the workings of masculinity inside organizations as diverse as the American military, a Serbian militia, the UN, and Oxfam. A feminist curiosity finds all women worth thinking about, Enloe claims. She suggests that we pay thoughtful attention to women who appear complicit in violence or in the oppression of others, or too cozily wrapped up in their relative privilege to inspire praise or compassion. Enloe's vitality, passion, and incisive wit illuminate each essay. *The Curious Feminist* is an original and timely invitation to look at global politics in an entirely different way.

This multivoiced collection of essays and images presents a "relational" feminism of diverse communities, affiliations, and practices.

A new way of thinking about data science and data ethics that is informed by the ideas of intersectional feminism. Today, data science is a form of power. It has been used to expose injustice, improve health outcomes, and topple governments. But it has also been used to discriminate, police, and surveil. This potential for good, on the one hand, and harm, on the other, makes it essential to ask: Data science by whom? Data science for whom? Data science with whose interests in mind? The narratives around big data and data science are overwhelmingly white, male, and techno-heroic. In *Data Feminism*, Catherine D'Ignazio and Lauren Klein present

a new way of thinking about data science and data ethics—one that is informed by intersectional feminist thought. Illustrating data feminism in action, D'Ignazio and Klein show how challenges to the male/female binary can help challenge other hierarchical (and empirically wrong) classification systems. They explain how, for example, an understanding of emotion can expand our ideas about effective data visualization, and how the concept of invisible labor can expose the significant human efforts required by our automated systems. And they show why the data never, ever “speak for themselves.” Data Feminism offers strategies for data scientists seeking to learn how feminism can help them work toward justice, and for feminists who want to focus their efforts on the growing field of data science. But Data Feminism is about much more than gender. It is about power, about who has it and who doesn't, and about how those differentials of power can be challenged and changed.

The Oxford Handbook of Transnational Feminist Movements explores the historical, political, economic and social contexts in which transnational feminist movements have emerged and spread, and the contributions they have made to global knowledge, power and social change over the past half century. The publication of the handbook in 2015 marks the fortieth anniversary of the United Nations International Women's Year, the thirtieth anniversary of the Third World Conference on Women held in Nairobi, the twentieth anniversary of the Beijing Declaration and Platform for Action, and the fifteenth anniversaries of the Millennium

Development Goals and of UN Security Council Resolution 1325 on 'women, peace and security'. The editors and contributors critically interrogate transnational feminist movements from a broad spectrum of locations in the global South and North: feminist organizations and networks at all levels (local, national, regional, global and 'glocal'); wider civil society organizations and networks; governmental and multilateral agencies; and academic and research institutions, among others. The handbook reflects candidly on what we have learned about transnational feminist movements. What are the different spaces from which transnational feminisms have operated and in what ways? How have they contributed to our understanding of the myriad formal and informal ways in which gendered power relations define and inform everyday life? To what extent have they destabilized or transformed the global hegemonic systems that constitute patriarchy? From a position of fifty years of knowledge production, activism, working with institutions, and critical reflection, the handbook recognizes that transnational feminist movements form a key epistemic community that can inspire and provide leadership in shaping political spaces and institutions at all levels, and transforming international political economy, development and peace processes. The handbook is organized into ten sections, each beginning with an introduction by the editors. The sections explore the main themes that have emerged from transnational feminist movements: knowledge, theory and praxis; organizing for change; body politics, health and well-

being; human rights and human security; economic and social justice; citizenship and statebuilding; militarism and religious fundamentalisms; peace movements, UNSCR 1325 and postconflict rebuilding; feminist political ecology; and digital-age transformations and future trajectories.

A New York Times Best Art Book of 2020 A new manifesto for cyberfeminism: finding liberation in the glitch between body, gender, and technology The divide between the digital and the real world no longer exists. We are connected all the time. How do we find out who we are in this digital era? Where do we create the space to explore our identity? How can we come together in solidarity? A glitch is normally thought of as an error, a faulty overlaying, but, as Legacy Russell shows, liberation can be found within the fissures between gender, technology, and the body. The glitch offers an opportunity for us to perform and transform ourselves in an infinite variety of identities. In *Glitch Feminism*, Russell makes a series of radical demands through memoir, art, and critical theory, as well as the work of contemporary artists—including Juliana Huxtable, Sondra Perry, boychild, Victoria Sin, and Kia LaBeija—who have travelled through the glitch in their work. Timely and provocative, *Glitch Feminism* shows how error can lead to revolution.

From an award-winning scholar, a vibrant portrait of a pivotal moment in the history of the feminist movement From the declaration of the "Year of the Woman" to the televising of Anita Hill's testimony, from *Bitch* magazine to SisterSong's demands for

reproductive justice: the 90s saw the birth of some of the most lasting aspects of contemporary feminism. Historian Lisa Levenstein tracks this time of intense and international coalition building, one that centered on the growing influence of lesbians, women of color, and activists from the global South. Their work laid the foundation for the feminist energy seen in today's movements, including the 2017 Women's March and #MeToo campaigns. A revisionist history of the origins of contemporary feminism, *They Didn't See Us Coming* shows how women on the margins built a movement at the dawn of the Digital Age.

*Intersectional Feminism in the Age of*

*Transnationalism: Voices from the Margins* studies the limitations of the transnationalist approach to feminism and argues that intersectional feminist analysis is essential in discussions of how neoliberal globalization impacts art by female artists and the rights of women from marginalized communities.

Drawing on extensive research with a diverse group of seventy teen girls, *Zaslow* offers a critical account of the girl power moment in which feminism and femininity are shrink-wrapped together in one market-friendly package. With a focus on pop-music and television, *Zaslow* skillfully explores the negotiative processes of teen girls as they make sense of girl power's new cultural narratives of femininity as well as its failure to offer strategies for real social change. Written in highly accessible language, this book

charts new territory as it offers a rich account of the ways in which teen girls understand style, sexuality, motherhood, and feminism in girl power media culture, and how their desires, social experiences, and imaginings of the future are shaped in their relationship with a neoliberal girl power discourse. In this revolutionary text, prominent Native American studies scholar and activist Andrea Smith reveals the connections between different forms of violence—perpetrated by the state and by society at large—and documents their impact on Native women. Beginning with the impact of the abuses inflicted on Native American children at state-sanctioned boarding schools from the 1880s to the 1980s, Smith adroitly expands our conception of violence to include the widespread appropriation of Indian cultural practices by whites and other non-Natives; environmental racism; and population control. Smith deftly connects these and other examples of historical and contemporary colonialism to the high rates of violence against Native American women—the most likely to suffer from poverty-related illness and to survive rape and partner abuse. Smith also outlines radical and innovative strategies for eliminating gendered violence.

A fiercely intelligent, hilarious, and deeply feminist collection of interrelated personal stories from Academy, Emmy, and Golden Globe Award-winning actress and director Christine Lahti. For decades,

actress and director Christine Lahti has captivated the hearts and minds of her audience through iconic roles in *Chicago Hope*, *Running on Empty*, *Housekeeping*, *And Justice for All*, *Swing Shift*, *Law & Order: Special Victims Unit*, *God of Carnage*, and *The Blacklist*. Now, in *True Stories from an Unreliable Eyewitness*, this acclaimed performer channels her creativity inward to share her own story for the first time on the page. In this poignant essay collection, Lahti focuses on three major periods of her life: her childhood, her early journey as an actress and activist, and the realities of her life as a middle-aged woman in Hollywood today. Lahti's comical and self-deprecating voice shines through in stories such as "Kidnapped" and "Shit Happens," and she takes a boldly honest look at the painful fissures in her family in pieces such as "Mama Mia" and "Running on Empty." Taken together, the collection illuminates watershed moments in Lahti's life, revealing her struggle to maintain integrity, fight her need for perfection, and remain true to her feminist inclinations. Lahti's wisdom and candid insights are reminiscent of Nora Ephron's *I Feel Bad About My Neck* and Joan Rivers's *I Hate Everyone*—and yet her experiences are not exclusive to one generation. The soul of her writing can be seen as a spiritual mother to feminist actresses and comedic voices whose works are inspiring today's young women, including Amy Schumer, Lena

Dunham, Amy Poehler, Caitlin Moran, and Jenny Lawson. Her stories reveal a stumbling journey toward agency and empowerment as a woman—a journey that’s still very much a work in progress. True Stories from an Unreliable Eyewitness is about the power of storytelling to affirm and reframe the bedrock of who we are, revealing that we’re all unreliable eyewitnesses when it comes to our deeply personal memories. Told in a wildly fresh, unique voice, and with the unshakable ability to laugh at herself time and again, this is Christine Lahti’s best performance yet.

Released for the first time in paperback, this landmark social and political volume on feminism is credited with being responsible for raising awareness, liberating both sexes, and triggering major advances in the feminist movement. Reprint.

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