

# Introduction

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More than thirty years have passed since editors Akasha Gloria T. Hull, Patricia Bell Scott, and Barbara Smith published *All the Women Are White, All the Blacks Are Men, but Some of Us Are Brave: Black Women's Studies* through the independent publisher The Feminist Press. This occurred just two years after Barbara Smith cofounded the independent Kitchen Table: Women of Color Press. Realizing back then that neither of the established programs in women's studies and black studies would include the contributions of black women and their intellectual traditions in any meaningful way, black feminist scholar-activists created their own spaces for naming, asserting, and politicizing their radical existence. That such an independent-minded and radical act would be remembered today through this twenty-first-century edited volume and homage—published this time via a university press—is a testament to its tremendous impact on academia and especially on the diverse field of women's and gender studies.

In their introduction to this groundbreaking collection, Hull and Smith argued for the need for analyses that intersected gender, race, and class and asserted a political feminist stance that would reposition black women within academic research, academic curricula, and community engagement. Such analyses, they reasoned, would necessarily transform our knowledge of and resistance to multiple forms of oppression. As they suggest, “Only a feminist, pro-woman perspective that acknowledges the reality of sexual oppression in the lives of Black women, as well as the oppression of race and class, will make Black Women's Studies the transformer of consciousness it needs to be.”<sup>1</sup>

Given the growth of women's and gender studies in the last thirty-plus years, this updated and responsive collection will reflect upon this transformation of consciousness through multiracial feminist perspectives. Indeed, the fields of women's and gender studies and other academic disciplines have been critically shaped by intersectional analyses, transnational feminist perspectives, action research and activist development, and the rearticulation of gender and sexuality in queer studies—all critical interventions that such early publications helped foster. Even with such growth and progress, concerns still remain as to how inclusive our feminist theories and practices have become in recognizing and complicating analyses of women and gender across races, ethnicities, nationalities, sexualities, and dis/abilities as well as in dismantling gender binaries and cultural and national borders. Since the initial appearance of *All the Women Are White . . .*, we have experienced considerable shifts in how we talk about race and its relationship to gender.

So why ask the question: Are all the women still white? We do so with the understanding that, as Purvi Shah notes in this volume, “across global topographies and idioms, the category of women is itself mobile and changing: the term refuses to be encompassed in one demarcation.” The volume's titular question is a guiding reminder that gender and racial signage must be viewed as inherently questionable and unfixed, ever shifting and destabilized in different contexts, despite efforts to continually “fix” the category of *woman* through narrow frames. Our question also acknowledges the ways that the major shifts in the past thirty-plus years have reflected *superficial* rather than *transformative* change. As Patti Duncan argues in this volume, “In response to the challenges made by women of color, many women's and gender studies programs have shifted to make race and the experiences of women of color more central. However, these gestures are often deeply problematic, relying on additive approaches, occurring with little or no institutional structural framework, and/or shaped by an imperial feminism fraught with assumptions about the labor of women of color.” We are still struggling to create transformative theories and practices that dismantle racism and its interlocking effects on hetero/sexism, classism, imperialism and other oppressive ideologies.

## Rethinking Race

In their own updated anthology *Still Brave: The Evolution of Black Women's Studies*, editors Stanlie M. James, Frances Smith Foster, and

Beverly Guy-Sheftall described participating in the 2000 University of Wisconsin–Madison Symposium, “Are All the Women Still White? Globalizing Women’s Studies.” The event—organized by James and the late Nellie Y. McKay—invited questions on the similarities and differences between the concerns addressed in the 1982 edition and the challenges facing twenty-first-century black women’s studies. They noted, specifically, “that the theorists, advocates, and practitioners of Black Women’s Studies no longer feel compelled to present a united front . . . [hence fostering] lively debates and even tensions that have enriched the field.”<sup>2</sup>

Interestingly, such tensions and debates framed a series of conversations with my friend and colleague Ime A. S. Kerlee that began in 2002. We had both completed doctoral work in women’s studies, participated at different points in the feminist blogosphere on the Internet, and Kerlee specifically worked in feminist antiviolence nonprofits. In these various spheres of feminism, we were nonetheless disheartened by the ways that women of color were still relegated to the margins through tokenism and segregation—despite the occasional inclusion in college curricula of writers like Audre Lorde and bell hooks, whose words castigated our exclusion.

At the same time, when addressing black feminism in particular, we had grown increasingly wary of reductionist and racially essentialist claims that often posited black feminist studies as merely a *reactionary* response to racially unmarked “mainstream” feminist studies—which, when racialized, became a reductive label termed “white feminism.” While such scholars as Kimberly Springer have historically recorded how “black and white feminist ideologies developed on parallel tracks,”<sup>3</sup> there is often the assumption that black feminists and other feminists of color came along at a much later date than their white counterparts to advance a narrow political agenda. Such views tend to ignore the foundational women’s liberation work of black feminists Flo Kennedy, Shirley Chisholm, and Pauli Murray, while they also minimize criticisms of racial exclusion from feminist movements. Of course, reactions against racism need not suggest limitations or divisiveness in feminist theory and praxis. As Sara Ahmed notes, “Being against something is also being for something, something that has yet to be articulated or is not yet.”<sup>4</sup> Here, Ahmed signifies the work of Audre Lorde, who envisioned anger as a liberatory tool, reminding us, “Every woman has a well-stocked arsenal of anger potentially useful against those oppressions, personal and institutional, which brought that anger into being. Focused with precision it can become a powerful source of energy serving progress and change.”<sup>5</sup>

Within these emotions and critical tensions, we see a generative opportunity to consider how these earlier conversations have complicated our theories and practices and can move us forward in expanding feminisms and other social justice movements.

Eventually Kerlee and I issued a call for papers on the subject—Are all the women still white?—with the goal of broadening the subject of black women’s studies to encompass a multiracial and transnational apparatus for rearticulating feminisms. As a result, we were hardly surprised but still disappointed by the vast number of responses e-mailed to us that accused us of engaging in an anti-white women project, a militant black women’s project, or any other number of assumptions. Such responses, which also included a mix of those who were excited that certain women will be shifted once again “from margin to center,” to quote bell hooks, and those who immediately assumed we were playing an age-old game of “divisive” identity politics, illustrated the need to continue investigating the complex interplay between race and gender, especially as it manifests in women’s and gender studies and other academic and political arenas.

The question *Are all the women still white?* is a loaded inquiry, calling attention to a certain ideology of womanhood and questioning a normalizing and essentializing view of woman that implies a particular race, class, nationality, sexuality, ability, age, and, yes, gender. Certainly not everyone is comfortable with these ideologies being called into question. As Suey Park and David Leonard note in this volume, the labeling of “white womanhood” is less about targeting a specific racial demographic of women and more about challenging racial ideologies and positions of privilege and power. As they suggest, “White feminism isn’t just a nickname or a descriptor of feminists who are white; it is a term used to group women whose political goals actually harm women of color. . . . That is, white feminism does not exist apart from white supremacy.”

Despite these racialized divisions in feminist discourse and movements, multiple efforts were made in the previous century to create a postcolonial, transnational, and gender-variant apparatus that would shape twenty-first-century feminisms. Out of this struggle emerged a multiracial and multifaceted consciousness that has prevailed in our current struggles against various systems of oppression. Hence, when we inquire about race in the context of womanhood, we do so with the aim of dismantling these systems.

In updating these struggles, this volume takes its cue from the late Gloria Anzaldúa, who, in her essay, “now let us shift . . . in the path

of *conocimiento* . . . inner work, public acts,” embraces change and the epistemological and cultural shifting that twenty-first-century feminist theorizing and praxis now require. As she observed, “The binaries of colored/white, female/male, mind/body are collapsing. . . . Though these markings are outworn and inaccurate, those in power continue using them to single out and negate those who are ‘different’ because of color, language, notions of reality, or other diversity.”<sup>6</sup>

A complete overhaul of systems based in gender, race, class, sexuality, nationality, and other markers of difference is now needed. Such shifts would collapse the workings of power and reimagine a different world in which we engage each other outside of accepted norms. Indeed, the twenty-first-century world must now *complicate* the binaries, not simply move beyond them as Anzaldúa argues, whether based in the racial binary of black/white, the gender binary of male/female, the cultural binary of the West/the Rest, or even, as Alexis Pauline Gumbs and Julia Roxanne Wallace observe in their essay, “Black Feminist Calculus Meets Nothing to Prove,” the computer binary of zeros and ones framing our digital culture.

As Gumbs and Wallace passionately argue in this volume, “The value of our community and the brilliance of the individuals within it exceed the binary. Who we are is not limited to what the system that recognizes or punishes us can understand. We are nothing and everything. We are both zero and one, where zero is the circle that connects us to each other and one is the unity of our profound connection to each other and all life. And we are every other number too.” This is the shifting value toward liberation that must now characterize contemporary feminist struggles.

## Expanding Feminisms

The critique of racial power, privilege, and meaning, as well as other critical interventions based in cultural, national, gender, and sexual differences, is a mainstay in black feminist praxis. As the Combahee River Collective argued in their “Black Feminist Statement,” included in *All the Women Are White* . . . : “If Black Women were free, it would mean that everyone else would have to be free since our freedom would necessitate the destruction of all the systems of oppression.”<sup>7</sup> Theorizing from a position of racial, gender, class, and sexual minority status, the Combahee River Collective advances both a future liberation project and a

historical memory of liberation—felt most profoundly in their adapting the name of Harriet Tubman’s military-led raid at Combahee River in South Carolina, which resulted in the emancipation of 750 slaves during the Civil War in 1863. In the past, present, and future, black feminist praxis proffers freedom as the necessary universal outcome for all if those at the bottom of society attain theirs. Such sentiment also undergirds the contemporary social movement surrounding #BlackLivesMatter, as its hashtag cocreator Alicia Garza proclaims in this volume, “When Black people get free, everybody gets free. This is why we call on Black people and our allies to take up the call that Black lives matter.”

The Combahee River Collective and #BlackLivesMatter activists both allude to the words of Civil Rights leader Fannie Lou Hamer—“Nobody’s free until everybody’s free”<sup>8</sup>—as well as the longer history of black feminism dating back to Anna Julia Cooper, who asserted in 1892: “Only the BLACK WOMAN can say when and where I enter, in the quiet, undisputed dignity of my womanhood, without violence and without suing or special patronage, then and there the whole Negro race enters with me.”<sup>9</sup> Cooper wrote this at a time of intense Western imperialism, racial violence, and lynching, which would in a few years be sanctioned by legal race segregation in the United States. These oppressive forces also merged with a white women’s suffrage movement that increasingly asserted white supremacist arguments to substantiate “women’s rights”<sup>10</sup> while simultaneously contesting the rights of black men, who had achieved suffrage through the Fifteenth Amendment even as they were slowly being disenfranchised with the onslaught of Jim Crow. As such, Cooper recognized a century before Hamer, the Combahee River Collective, and #BlackLivesMatter the same urgent need for black women’s liberation, which would precipitate everyone else’s rights.

Writing in the same period, Ida B. Wells also advanced black women’s liberation and highlighted the need for racial justice alongside gender equality. Her journalistic work bore this out as she raised awareness of lynch law and the convict lease system, “twin evils which flourish hand in hand”<sup>11</sup> in the criminalization of black communities. Wells specifically recognized how criminalizing blackness impacted *all* community members, including women and children, despite what Darnell L. Moore and Hashim Khalil Pipkin observe in this volume as the persistent and exclusionary practice of organizing “around the needs of and presumed social ills that impact black men.” Consequently, this criminalization, which arguably began with the penalization of enslaved women and men who ran away or learned to read and write, would continue in the

forms of federal wiretapping of Civil Rights and Black Panther leaders, “war on drugs” affecting low-income communities of color, and the labeling of Black Lives Matter activists as potential “anti-police terrorists.” This racialized history also fuels the twenty-first-century prison-industrial complex, built on a loophole found in the Thirteenth Amendment that allowed for slavery’s continuation among incarcerated persons.<sup>12</sup>

In this volume, Julia Chinyere Oparah’s essay “Beyond the Prison-Industrial Complex” details the long and arduous work of women of color antiviolence activists and prison abolitionists to intersect state violence with intimate violence for the twenty-first century. Such work necessarily disrupts a paradigm—perpetuated in both real and virtual environments—that is “built upon the entitlement to space and safety of white women,” as Park and Leonard further argue in this volume. When situating our present condition in a historical context, we may note how Cooper and Wells laid a theoretical foundation at the turn of the twentieth century on which to analyze these interlocking systems of oppression.

Writing a decade after Cooper and Wells, Native American writer, music composer, and activist Zitkala-Sa also explored these systems of oppression through affirmation of her Sioux heritage and Native American resistance to US imperialism; consequently, in her recognition of these external forces that were “grossly perverting the spirit of my pen,”<sup>13</sup> she subverted her “assimilationist” education from Native American boarding schools. In essence, she resisted what Andrea Smith in this volume terms a “logic of genocide [in which] indigenous peoples must disappear [from national memory]. In fact, they must *always* be disappearing in order to allow nonindigenous peoples’ rightful claim over this land” (emphasis in original). Such early examples of women of color accessing education and literacy to solidify their own identity formations, while also fueling an intellectual tradition based in political resistance, would be invaluable to later generations of feminist scholar-activists.

Even in referencing such feminist genealogies, I am indebted to the feminist scholars who emerged during the vibrant women’s and black and other racial liberation movements in the 1960s and the 1970s—a period often referred to as “second-wave” feminism—as they began to recover and reclaim these women’s writings, histories, and lives from the archives and other artifacts. Encouraged by political developments, feminist scholars repositioned diverse women for rediscovery and reevaluation—from Gerda Lerner’s *Black Women in White America* to Angela Y. Davis’s *Women, Race, & Class* to Paula Gunn Allen’s *The Sacred Hoop*

to Alice Walker's literary excavation of Zora Neale Hurston and other black women artists, women she would learn to recover when reading history not "for facts but to find clues."<sup>14</sup> Such methods, approaches, and topics intersecting race, gender, class, nationality, and sexuality transformed the academy at large and the field of women's and gender studies in particular.

Outside of the discipline of women's history, feminist scholars of color would apply similar methods in researching contemporary women and in rethinking resistance strategies in activist, artistic, media, and policy work that impact on the lives of women as well as women-identified and women-allied people, while also crossing national borders, complicating cultural flows, challenging gender binaries, refocusing from reproductive "rights" to reproductive "justice,"<sup>15</sup> and redefining feminist movements beyond ideas of "universal" struggles. As Amrita Basu notes in the arena of global and transnational feminisms, "Recall that some of the earliest and most important critiques of feminist universalism came from African American and Latina women in the United States,"<sup>16</sup> a development she believes reduced tensions in the sphere of international women's movements. Such critical interventions encompass not only the work of *All the Women Are White . . .* but also Gloria Anzaldúa and Cherríe Moraga's edited collection *This Bridge Called My Back: Radical Writings by Women of Color* (published through the Kitchen Table: Women of Color Press), soon to be followed by the contributions of Chandra Mohanty, Gayatri Spivak, Trinh T. Minh-ha, Grewel and Kaplan, and Ella Shohat to "Third World" feminist scholarship (or what Mohanty now champions as women-of-color-majority affirming "Two-Thirds World"<sup>17</sup>).

These global and transnational shifts were not without problems, however, as US-based feminists of color noted their "disappearance," once again, from critical fields of inquiry.<sup>18</sup> Because of these tensions, this volume has done much to interrelate the perspectives of both US-based feminists and feminists abroad—including their nexus at transnational points—whether in the comparative "Othering" of immigrant and overseas women, as Purvi Shah examines in "The Power of Sympathy," in the transnational struggles of Haitian-American Gina Athena Ulysse's *Because When God is Too Busy: Haiti, Me, and the WORLD*, or in the politicizing of urban space that frames the experiences of women of African descent—wherever they may reside in the world—as Epifania Amoo-Adare explores in her essay "Renegade Architecture." Ultimately, these feminist-of-color articulations that launched intersectional and

transnational analyses in women's and gender studies assert the similar goal of what Hull and Smith argued about black women's studies: "Every aspect of our fight for freedom, including teaching and writing about ourselves, must in some way further our liberation."

Although *liberation* was an articulated goal in the wake of the radical movements in the 1960s and 1970s, such discourse is rarely utilized in our contemporary moment. Presently, we take for granted what our predecessors fought to proclaim: yes, we are here, and *we* intend to have full participation in democracy and progress. Unfortunately, now that "we"—if only in small numbers—can participate and indeed now occupy high positions of power, the very existence of democracy, social progress, and economic opportunities is under threat.

Even our high positions can be undermined through racial, sexual, and class rhetorics that would question our right and qualifications to occupy these positions—from the peeling back of affirmative action policies to racialized attacks on the leadership of public officials of color to the "presumed incompetence" of women faculty of color in academia.<sup>19</sup> In an era that requires that we all act bravely, not just "Some of Us," we are called upon to strive all the harder in maintaining and radicalizing the goals of liberation in academic fields of study and activist movements. This is especially urgent in order to combat the global spheres of white supremacy, imperialism, and hetero/sexism fueling perpetual warfare, neoliberal capitalism, corporate globalization, digital (mis)information, economic and environmental crises, mass incarcerations, political disenfranchisement, and the professionalization of many of our progressive movements that has diminished the social justice impulse of this work.

On the last point, the professional move from grassroots feminist activism to academic fields, nonprofits, and NGOs (nongovernmental agencies) affects the radicalism of such movements, especially in symbiotic relationships that often include activists who seek educational credentials by pursuing degrees at increasingly corporatized spheres of higher education in such fields as women's and gender studies, which in turn grant degrees to those who eventually work for and direct nonprofits and other community organizations. These major shifts in the last thirty-plus years have shaped how we as academics and activists view myriad complexities and the interrelatedness of race, gender, class, sexuality, and nationality. Yet, we do not always use a litmus test, which as Barbara Smith proposes—borrowing from poet Sonia Sanchez—may require a simple response to a simple question about our theories, methods, and practices: "How do [they] free us?"<sup>20</sup>

It was within this context of freedom that Smith had already asserted a practical definition of feminism: “Feminism is the political theory and practice that struggles to free all women . . . anything less than this vision . . . is not feminism, but merely female self-aggrandizement.”<sup>21</sup> Of course, before we can “struggle to free all women,” we would first need to *recognize* and *redefine* women (including transgender women and other gender-variant individuals) and then expand feminisms to encompass their struggles and dreams in all their complexities.

## An Overview

With these various issues in mind, the essays and poetry in this collection contribute to an interdisciplinary collage in which multiple voices, experiences, theories, practices, and genres paint an intricate and multicolored picture. Such multiple positions dislodge the “all the women are white” question, while also gesturing toward more than mere reactionary exposition that women of color feminisms are expected to convey. Because of this, the different subjects and concerns illuminate the tensions and interventions that now structure rich, vibrant, and diverse feminisms.

Despite my best efforts to include a wide range of works, I would be remiss to overlook the various ways that, within this collection, different silences abound. Due to different restrictions on time, resources, labor, and physical conditions—often impacted by the current economic limitations of global capitalism—as well as the arbitrary academic gatekeeping of whose writing matters, important voices are missing from this volume. Because of such limits, this collection necessitates an ongoing conversation beyond this publication.

Some of the authors in this volume write as scholars, others as artists and activists, and still others embrace all identities in their work. Some operate within the historically constructed and generational “waves” of US-based feminist movements. Conversely, others occupy different times, spaces, and places or disrupt notions of history, myths, scholarship, activism, and poetics. They discuss rage, creativity, teaching, organizing, the prison-industrial complex, global capitalism, urbanization, digitization, wars, intimate partner and sexual violence, situated sexualities, transgender identities, and resistance to legacies of white supremacist capitalist and imperialist heteropatriarchy. In these intricate

and complex conversations, the authors included here reformulate concepts of selfhood, community, solidarity, and liberation.

This collection begins with an invocation in the form of a poem by Jamie D. Walker, who pays homage to a tradition of black women writers, a gesture in keeping with this volume's own homage to the work captured in *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave*. The subsequent works are assembled according to four overarching themes. The first section, "Rethinking Solidarity, Building Coalition," focuses on activism and begins with Alicia Garza's "A Herstory of the #BlackLivesMatter Movement," which traces the development of the viral Twitter hashtag that launched a racial justice movement while Garza also questions the politics of inclusion: be it the raced, classed, gendered, sexualized, and dis/abled differences of "Black Lives," or the solidarity needed for non-blacks to assert the value of these lives. In light of this call, it is only fitting to segue to Brothers Writing to Live writers Moore and Pipkin, who combined their efforts in articulating a black male profeminist rumination on how the question *Are all the blacks still men?* is as urgent as *Are all the women still white?*

In the interstices of men of color and white women marginalizing women of color, Oparah's essay describes the different strategies women of color have used in challenging both second-wave antiviolence activists, who work with the state, and prison abolitionists, who have not paid enough attention to the safety concerns of those who have been victimized by intimate partner violence. By providing a comprehensive overview of this more than a decade-long work, Oparah asserts that women of color have transformed our thinking about sexual violence activism that neither serves the interests of a capitalist system invested in the mass incarceration of people of color nor in communities that have not done enough to keep women and transgender persons safe from state and intimate violence. In a similar vein of rethinking solidarity and coalition building, Andrea Smith's essay "Heteropatriarchy and the Three Pillars of White Supremacy" closes out this section as she challenges women of color to recognize the "separate and distinct, but still interrelated logics" of white supremacy, which complicate organizing efforts that must move beyond the limited ideology of "shared victimization" that different communities of color often embrace.

However, some may find this work problematic since Smith has been accused of falsely claiming a Cherokee identity. On the one hand, Smith defends her identity,<sup>22</sup> even though acknowledging that she is

not officially enrolled in the Cherokee nation, while some indigenous members—including indigenous and Cherokee women scholars and activists—openly questioned her claims to an indigenous identity since tribal sovereignty includes official enrollment.<sup>23</sup> On the other hand, other indigenous scholar-activists, as well as those who are nonindigenous, have vehemently defended Smith's right to self-determination and assertion of her heritage.<sup>24</sup>

Indeed, Smith's essay in this volume addresses this very concern over questions about Native identities, which she believes are based on "US policies of forced assimilation and forced whiteness on American Indians . . . [that] have become so entrenched that when Native peoples make political claims, they have been accused of being white." Her essay grapples with the complexities of white supremacy and goals for antiracist feminism, which makes it an important contribution to this volume. Nonetheless, given the questions about her identity, reading this work through this particular lens also invites us to contend with the meanings of indigeneity and strategies for solidarity and coalition building.

These issues are worth exploring as we continue to complicate and challenge our various identities and locations, as outlined in the next section, "Situating Identities, Relocating Feminisms." Amoo-Adare's opening essay, "Renegade Architecture," utilizes a womanist architectural praxis to investigate how the urban built environment impacts on our identities, lived experiences, and abilities to develop what she calls "critical spatial literacy." We then move from the subject of designing from the margins to surviving in the margins, as explored in Jessi Gan's essay on Sylvia Rivera (1951–2002).

Gan specifically addresses situated identities when historicizing Rivera's role in the protests at New York City's Stonewall Inn in 1969. Much like other gender-variant Stonewall "veterans" of color, including Marsha P. Johnson, Miss Major, and Stormé DeLarverie, Sylvia Rivera's participation legitimated transgender activism and identity within LGBT (lesbian, gay, bisexual, and transgender) movements. Rivera's gendered and sexual identities are mobilized for political purposes while other markers of difference are marginalized within this political history.

A different analysis of complex, situated sexualities frames the essay "Theoretical Shifts in the Analysis of Latina Sexuality" by Ana M. Juarez, Stella Beatriz Kerl-McClain, and Susana L. Gallardo. These coauthors specifically take issue with scholars and writers who often "universalize" feminisms and position Latina/o and Chicana/o communities as "more sexually repressed" than Anglo communities, a presupposition

that may not be based in actuality. Similar ethnocentric arguments that label women of color as “more oppressed” than their white and/or Western counterparts are dismantled in Shah’s subsequent essay, which closes out this section. Revisiting the post–September 11 climate that gave us the “war on terror,” Shah questions what she identifies as a “politics of sympathy,” often used as an imperialist pretext that “places undue emphasis on cultural accounts of violence against women,” specifically Afghan, Muslim, and immigrant women, and forecloses on transnational feminist movements.

The following section is titled “Redefining Difference, Challenging Racism,” alluding to Audre Lorde’s powerful call for feminists to relate across our differences.<sup>25</sup> Examining race and racism as they manifest in teaching, online communities, and feminist movements, this section opens with “The Proust Effect,” a personal account by Gigi Marie Jasper, who chronicles her struggles as an African American English teacher in an all-white rural high school in the state of Wyoming. Similarly, Duncan’s essay, “Hot Commodities, Cheap Labor,” explores themes of racial isolation and the problematic discourse of diversity and multiculturalism that curtails her own raced and gendered experiences as an Asian Pacific American woman faculty member who is reduced to both “hot commodity” and “cheap labor” status in the contemporary corporate university.

Duncan’s call to decenter whiteness and reposition women of color also undergirds the subsequent essay, “Toxic or Intersectional?” by Park and Leonard, which investigates how online spaces perpetuate the same racial tensions found offline through problematic constructions of *safety* and *toxicity* in feminist discourses via social media. However, writer Joey Lusk engages Bernice Reagon Johnson’s “Coalition Politics: Turning the Century” to challenge herself on issues of white privilege, “safe space,” and coalition building for feminism. Specifically, in her experimental “Note to Self,” Lusk acknowledges, “As a white feminist, you are up against yourself. . . . Your relationship to racial privilege will always be asymptotic.”

While these works provide us with theoretical and methodological maps for complicating differences and building toward solidarity, the final section, “Reclaiming the Past, Liberating the Future,” offers us glimpses into different practices utilizing the arts to create visions for liberation, both from the past and toward our future. To do this, they draw on myths, religion, performances, personal experiences, poetry, and dreams of an inclusive postdigital future. Opening with the essay, “Mary Magdalene, Our Lady of Lexington,” Raquel Z. Rivera articulates what she

calls a “liberation mythology.” As an agnostic singer-songwriter who has created praise songs for Mary Magdalene, Rivera integrates Caribbean feminist thought, artistic collaboration, and sacred-secular communities to reinterpret and reposition an ancient religious icon for a present-day poetic and mythical praxis. Likewise, Ulysse interweaves Vodou chants, spoken word, and a theory of “alter(ed)native” subjectivity to reflect on personal and historical “rage” as she transcends silences to create the provocative performance *Because When God Is Too Busy: Haiti, Me, and the WORLD*.

A different performance is offered by Praba Pilar, who ruminates on being a Latina performance artist who continually challenges the celebratory framework of tech industries by exposing the insidious side effects of emerging technologies. However, if, as Pilar concludes, such high-tech environments reinforce our disconnectedness, the work of Gumbs and Wallace resists these frameworks by retooling technology for their “Mobile Homecoming” project. This section (and volume) concludes with their important essay “Black Feminist Calculus Meets Nothing to Prove,” which documents their journey as historic and prophetic travelers who use their recreational vehicle on a cross-country road trip across the United States in search of different black queer communities while simultaneously connecting them through poetry and “media sharing.” In formulating a theory of “black feminist calculus,” they seek out the *limits* and *truth values* of solidarity, community, political cartographies, and reclamations.

## Conclusion

In many ways, we come full circle to where this collection of works began: with an affirmation of black women’s testimonies changing and challenging ideas of feminism and resistance while branching out toward multiracial perspectives. In sum, the essays, poems, and art included in this collection continue to assert that those of us who are not white, who are not men are still brave. And those of us who *are* white, who *are* men, including men of color, and especially those whose existence disrupts these binaries of white/nonwhite and male/female, must also be courageous in accepting and proclaiming our collective humanity across the intersections. In this ever-evolving world of ours, we can consider these new visions and assertions as political, intellectual, ethical, and spiritual incentives for the continued struggle toward liberation.

## Notes

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2. Stanlie M. James, Frances Smith Foster, and Beverly Guy-Sheftall, eds., *Still Brave: The Evolution of Black Women's Studies* (New York: Feminist Press, 2009), xix.
3. Kimberly Springer, *Living for the Revolution: Black Feminist Organizations, 1968–1980* (Durham: Duke University Press), 4.
4. Sara Ahmed, *The Cultural Politics of Emotion* (New York: Routledge, 2004. 2012), 175.
5. Audre Lorde, *Sister Outsider: Essays & Speeches* (Freedom, CA: Crossing Press, 1984), 127.
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