

The progressive theme of the life course from childbirth, adolescence, and womanhood follows a trajectory through the text. Vostral's chapter examines American educational films targeted at teenaged girls between 1946 and 1982, demonstrating the many contradicting and hegemonic messages that their bodies are natural but must be controlled. Young women were expected to uphold the national ideal of the rugged individualist by behaving in normative ways. Subsequent chapters provide further examples that draw out how women were expected to manage their bodies and behaviour accordingly through control of fertility, sexuality, and the risk of cancer.

The second half of *Gender, Health, and Popular Culture* examines representations of the ideal body. These bodies are rendered subversive by their refusal to fit into the prescribed norm in both illness and health. Through a variety of historical methods, contributors to this section comment on bodies that directly challenge dominant ideals of gender, sexuality, celebrity, and lifestyle. The only missing element here is a discussion on the intersection of racial ideals and health; none of the chapters in this collection overtly theorize race. References to race are indirect, and point out only that popular culture in the nineteenth and twentieth centuries represented the ideal body as white. Regardless of this nevertheless important omission, Krasnick Warsh's collection is an important contribution to the conversations on health discourse and gender.

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NOT DROWNING BUT WAVING: WOMEN, FEMINISM, AND THE LIBERAL ARTS

Susan Brown, Jeanne Perreault, Jo-Ann Wallace, and Heather Zwicker, Eds.

Edmonton: University of Alberta Press, 2011

REVIEWED BY ELA PRZYBYLO

Stress, burnout, isolation, sleep deprivation, exhaustion, feeling overworked, stretched thin, emotionally drained, and yet “not drowning but waving”—this affective tangle is the entry point for this volume. Reflecting on Stevie Smith's well-loved poem, “Not Waving but Drowning,” and stemming from a conference on women in the liberal arts that took place at the University of Alberta in 2006, this half-comforting, half-discomforting volume, considers the interconnections of the personal and political aspects of life in the academy for women and feminists. Speaking to the difficulties of surviving academe as a feminist, this collection is also invested with hope, the spirit of collaborative scholarship, and with the conviction that “feminism is not dead yet.”

Not Drowning But Waving is structured into four sections: the first includes genealogies of women's experiences in the liberal arts and the university, often drawing on the “personal archive[s]” of the contributors; the second consists of a creative piece by Aritha van Herk; the third turns more explicitly to questions of feminist history as well as to the wave metaphor and generational metaphor; and the final section considers feminist activism. Together, these sections form a diverse collaborative effort of the meanings, contexts, and pasts of academic feminism in Canada. Acknowledging the immense efforts and successes of feminism, as well as the continuing need for feminist intervention, action, and

coalition in the university, the pieces are permeated with an urgency for social and structural change.

In many ways, the collection can be considered alongside recent critiques of the corporate university, such as for instance, Marc Bousquet's *How The University Works* (2008), with the significant addendum that it is women—“that problematic, variably representative, contested, and vulnerable category that plagues and yet underwrites the project of feminism”—who are pervasively and systematically discriminated in the Canadian university system. This discrimination of women materializes itself, as the authors discuss, through women's lower earnings, inequitable hiring and promotional practices, and severe underrepresentation in the senior professoriate and Canada Research Chairs Program. Crucially, contributors also offer personalized accounts of how this discrimination has affected their lives and how they have navigated and agitated against structural inequalities.

This impassioned collection provides inimitable insight into the histories and struggles of feminism at Canadian universities. Providing a dynamic mix of writing styles, the authors speak of the past with an eye to the present, of the personal with insight into the politico-structural, and of the university-based with a concern for the broader neo-liberal context. But for a collection that identifies as one of its main goals a diversity of perspectives, “a juxtapos[ing] [of] uneven styles and voices,” I am struck by the almost total absence of perspectives “from below,” from the pits of the academic pyramid. While the insights on the experiences of high-ranking feminist academics is indisputably integral to an analysis of women in the liberal arts, the collection would have been strengthened had it included the perspectives of those who are ‘drowning’ or perhaps ‘being drowned.’ In this sense, *Not Drowning But Waving*, while a timely and meaningful volume, speaks to and for a too narrow audience—feminists who have made

it in the academy. Its relevancy for women who have not made it, not made it yet, or will never make it, is perhaps more ambiguous.

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BATTLING PORNOGRAPHY: THE AMERICAN FEMINIST ANTI-PORNOGRAPHY MOVEMENT, 1976-1986

Carolyn Bronstein
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REVIEWED BY DARJA DAVYDOVA

Due to its anti-sexual attitudes and affiliation with radical right-wing politics the contemporary anti-pornography feminism gained a negative reputation of a moral crusader among academics and sex workers. However, as Carolyn Bronstein demonstrates in her chronological account of American activism against violence against women, second-wave feminism has not always conceptualized pornography as inherently evil and harmful for women. It also has not always promoted its complete abolition. In fact, what we know today as the anti-pornography activism started up with a quite different grassroots agenda.

Battling Pornography is an engaging and nuanced historical book addressing the rise and decline of the nation-wide American anti-violence and anti-pornography movements in '70s and '80s. The book puts feminist grassroots activism against pornography in the socio-cultural context of sexual revolution and proliferation of public advertising. It demonstrates how the movement arose from women's concerns and dissatisfaction with these social changes. While the sexual revolution was liberating for men, many women found themselves being unable to refuse unwanted sex and resisted the culture that glorified sexual accessibility of women. The emergence of radical feminism provided a theoretical grounding for these concerns as it maintained that there was an innately positive female way of life that has potential to challenge sexually oppressive patriarchal culture.

Using original archival research, Bronstein documents the initiation and evolution of three key feminist anti-violence movements—the Women Against Violence Against Women (WAVAW), the Women Against Violence in Media and Pornography (WAVMP), and the Women Against Pornography (WAP). The WAVAW organized against depiction of rape and violence in films, advertisement, and on record covers. Even though it opposed pornographic horror movies, this movement avoided identifying pornography as a primary target of anti-violence activism. By contrast, WAVMP saw a causal relationship between pornography and female abuse. It protested against the porn industry and media, seeing advertising that used female bodies as inevitably pornographic. In the early '80s, the WAP, which united specifically against pornography, came to dominate the nation-wide anti-violence movement due to its strong alliance with the state, elite feminism, and right-wing, and religious groups. It campaigned for legal restrictions of pornography and quickly progressed towards opposing the depiction of

any sexual activity in the media.

Bronstein's analysis effectively demonstrates that for a wide range of feminist movements across the country pornography became a unifying issue providing strategy to confront patriarchy and sexism permeating the image-saturated Western culture. However, the focus on pornography also turned many feminists away from the anti-violence activism, as they found it dangerous to invite the state to regulate sexual speech and become a primary protector of women. In conclusion, the book chronicles the failure of the movement's attempts to install censorship, sex workers' criticism and campaigns against WAP, and the technological change that made pornography accessible to everyone. These challenges led to the marginalization and decline of pro-censorship feminism.

Bronstein's description of the turbulent history of anti-pornography activism shows how conceptualizing pornography as violence against women easily leads to campaigning for censorship and marginalizing non-normative sex. At the same time, her analysis challenges our understanding of the anti-pornography movement as elitist, static, and unified. Bronstein does not provide an easy answer to the question of how to address violence in the media and pornography without giving up sexual freedoms. However, this book contributes not only to the history of sexual regulation in the United States, but also to the history of social movements, as it demonstrates that they always consist of differently organized groups, subcultures, and individuals who share a common recognition of a social problem, but differ regarding desirable solutions.

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