associated with the aim of abolishing gender as a means of undermining the patriarchal domination of women by men, however, Jensen sees a more productive role for gender. He argues that the existence of sex differences will invariably result in gendered stories, and we ought to focus on constructing our gender stories about sex differences to advance "collaboration and egalitarianism rather than hierarchy and domination."

From this conceptual foundation, Jensen considers three contemporary issues: rape and rape culture, prostitution and pornography, and transgenderism. First, he argues that to stop sexual violence, we must consider how men are socialized in patriarchy and move beyond focussing only on acts legally defined as rape. He extends his discussion of how women should not be forced to have sex they don't want to have to prostitution and pornography. Here Jensen sets out the radical feminist position that prostitution is rooted in the subordinate status of women, thereby causing harm through its existence and through its practice. Identifying that pornography usually now involves sex enacted within a domination/subordination dynamic, Jensen argues that focus should shift from the choices women make to participate in pornography to the choices men make – to seek pleasure from viewing women being dominated and sexually degraded. Finally, in his discussion of transgenderism, Jensen argues that patriarchy's rigid, regressive, and reactionary gendered roles constrain the healthy flourishing of both men and women. The question is thus not whether transgender people exist but, rather, how to understand and respond to their experiences. He suggests that men who claim the identity of women or vice versa as a means of responding to their experiences of their sex and gender reinforce the rigidity of existing gendered norms, which has the effect of bolstering rather than challenging patriarchal ideology.

This book is a personal account. Jensen's discovery of radical feminism allowed him to make sense of his own experience of sex and gender in patriarchal society in a meaningful and productive way. Jensen acknowledges the existence of a range of feminist theoretical frameworks, noting that if there is currently a dominant perspective, it is postmodern rather than radical in character. Those whose feminism focusses less on the structural features of the patriarchal system and more on maximizing individual choices for women will disagree with many of Jensen's arguments, most notably his discussion of transgender issues.

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REFUSE: CANLIT IN RUINS

Hannah McGregor, Julie Rak, and Erin Wunker
Toronto: Book*hug, 2018

REVIEWED BY AMBER MOORE

Refuse: CanLit in ruins, edited by Hannah McGregor, Julie Rak, and Erin Wunker, is a force; borrowing from poet Kai Cheng Thom, this project "seriously/ crack[s] open 'CanLit.'" This collection of responses to what contributor Alicia Elliott infamously calls a "raging dumpster fire" achieves what Sara Ahmed—an intersectional feminist philosopher drawn from heavily in this text—advocates for: attending to the bumps in feminist work. Certainly, this is an importantly bumpy book. In it, activists, authors, poets, and scholars critically examine and situate the current conversations and controversies in the English-Canadian Literature world. An anchoring introduction positions the project and its curators as goal-oriented; they endeavour to both archive and create new space for feminist activist labour and art that responds to CanLit's systemic problems, including issues of appropriation, class, colonialism, erasure, racism, and rape culture. As such, it is organized in three sections: "Refusal," "Refuse," and "Re/fuse," all preceded by bold introductions.

Part one, "Refusal," centres the notion of rupture in CanLit—moments of breakage and subsequent pushback against systemic oppression—or, as kim goldberg seems to poetically conceptualize it: the "needles," "mould," and "bat shit" that bury and diminish. For example, Zoe Todd begins the section by entangling the reader in "Rape culture, CanLit, and you" as she reflects on the impact of rupture event UBCAccountable—"how it sits with us"—and more generally, the violences embedded in university processes for dealing with rape culture including sexual assault, misconduct, and harassment—all "The You Know" incidents, as Jane Eaton Hamilton describes them in her piece. Also included here is artful, analytical work by Keith Maillard, kim goldberg, Tanis MacDonald, and Gwen Benaway. Lucia Lorenzi's important essay bookends the section, reads as a sharp refusal to acknowledge violence as anything but a longstanding legacy of racist rupture events motivated by institutional self-interest and sys-

temic oppression, and rallies against tendencies to individualize violences in communities.

Next, in "Refuse," contributors attend to trash, trashing, and a "turning away" from a national literary culture that has more recently been called out as garbage but is, in actuality, built on a toxic infill; indeed, "the dumpster fire has always been burning." Alicia Elliott's essay reads not only as a response to Chelsea Vowel's poem that reads "tell me all the terrible things so I can be appalled…," but further, with a call to action, she addresses recent CanLit controversies stemming from repeated mistakes, including UBCAccountable, the "Appropriation Prize" scandal, and Jian Ghomeshi's sexual assault trial, among others. She rejects repetition, assuring that we "don't need to wait" for institutional change because there remains " a lot of work to do." Perhaps then, we must do what Sonnet l'Abbé suggests: "let stews simmer"—maybe while we read this book. Marie Carrière, Kai Cheng Thom, Dorothy Ellen Palmer, Natalee Caple and Nikki Reimer, and Lorraine York also contribute powerful refusal pieces.

Finally, "Re/fuse" "work[s] for something better while resisting the positivism of hope." Such labour is captured in Laura Moss's desire "to read the words of people who fight for breath" and is soberingly articulated by Phoebe Wang's lament: "I have little choice. The need is too great." For example, Kristen Darch and Fazeela Jiwa consider what CanLit accountability and solidarity might look like, including increased representation, learning about structures of privilege and small acts of radical transformation. Erika Thorkelson showcases one such transformation by exploring her "split" from Margaret Atwood in light of UBCAccountable. She calls for radical listening, particularly in education contexts. Relatedly, voices such as Joshua Whitehead's, who pens the searing concluding words of the text, "sling[ing] stories like arrowheads"—in a writing act of "world build[ing]," demand such radical listening. Overall, these voices, including A.H. Reaume and Jennifer Andrews, are restorative in one respect, but also sharply attentive to CanLit's "fundamental fragmentation."

(Not so) simply, *Refuse* is required reading. It will appeal to scholars across disciplines such as cultural studies, creative writing, education, gender studies, literature, and publishing, among others. Particularly, feminist activists, artists, scholars, and writers will no doubt find that something in *Refuse* resonates with them. As someone who endeavours to practise intersectional feminism both pedagogically and personally, this text has uniquely informed my teaching and learning and I am grateful for it.

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DESIRE CHANGE: CONTEMPORARY FEMINIST ART IN CANADA

Heather Davis, Ed.
Montreal: McGill-Queen's University Press, 2017

REVIEWED BY J. BURBAGE

Desire Change is a collection of essays on contemporary Canadian feminist art edited by Heather Davis. Davis has studied, written, and taught extensively at the intersection of art and feminism and has edited this volume with care and sensitivity for its subject matter. This is the first collection of essays written entirely about feminist art in the Canadian context and addresses a history often overshadowed by American feminist art. It delivers on its promise to fill this gap by centring issues of on-going settler colonialism and Indigenous art practice throughout the volume, not only in the dedicated section on "Decolonization." The essays in this collection view feminist art not as a style but as a political stance, and so the choice to include a breadth of Indigenous art and critical essays dealing with Canada's violent oppression of Indigenous peoples was a vitally important one.

There are very few trans* artists highlighted in this book. The one exception, Alvis Choi/Alvis Parsley, is undercut slightly as it is their work as alien "Captain Kernel" that is under examination in Karin Cope's "Finding Possible Futures in Loving Animals and Aliens." Non-binary and trans* identities are only conceived of as extra-human in this volume, belonging to "animals and aliens" and not to artists themselves. Davis does admit to bias in the introductory chapter, namely toward women and toward central and Western Canadian art, and otherwise does an excellent job of representing a wide range of Canadian feminist art and issues. This book is offered as "the beginning to ...a practical solution" to sexist exclusion from Canadian art history, it does not claim to solve the problem of exclusion for all artists. Perhaps a second volume is necessary, one which biases itself in other directions, thereby filling in gaps still left in Canadian feminist contemporary art history such as trans* exclusion and underrepresentation.