

lost; it refers both to a taste *of* the archive, and a taste *for* the archive: this book captures both the experience of and the desire for what the archives hold and how they operate.

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**Kate Eichhorn**, *The Archival Turn in Feminism: Outrage in Order*, Philadelphia. Temple University Press, 2013. 188 pp. ISBN 978 1 439909 51 5. US\$69.50.

The expanded field of the archive as historical object and theoretical subject, what we now ubiquitously refer to as the ‘archival turn’, has precipitated a rethinking of how the archive is imagined beyond the obvious sites of museums, libraries and other institutional structures or as an extant historical record. The recent interventions of cultural theory point to the archive as a discursive structure that authorises regimes of truth (Foucault) as well as the contingent nature of ‘archivisation’ as both preservation and amnesia (Derrida). Feminist and queer accounts of the archive have similarly interrogated what counts as public culture, calling for unorthodox forms of archival collecting that acknowledge psychic and emotional absence alongside material presence.

Kate Eichhorn’s *The Archival Turn in Feminism: Outrage in Order* intelligently builds on these debates but also offers something original. Aware of the dangers of ‘semantic drift’ (p. 18) that pervade the archive’s expanded theoretical terrain, but not willing to give up its rich critical exegesis, Eichhorn’s approach to feminist archives is as an ethnographer *and* cultural theorist. Indeed, one of the most rewarding aspects of Eichhorn’s book is its commitment to combining participant observation carried out in archives and special collections with interviews with archivists, librarians, researchers and donors. Influenced by Janice Radway’s early feminist work on the study of texts and textual communities, Eichhorn’s three case studies (the Zine Collections at the Sallie Bingham Center at Duke, the Riot Grrrl Collection at Fales Library, NYU and the Barnard Zine Library) provide an illuminating account of the ‘day-to-day labor’ (p. 20) that goes on in archives as well as the political commitment (and vital activism) that informs the broader archival community. Eichhorn’s thick description of feminist archives works to ‘denaturalize the presumptive boundaries of official archive space’ (p. 18) without evacuating the concrete material conditions that inform the experiences of archivists and researchers.

*The Archival Turn in Feminism* also provides a sophisticated grappling with the feminist archive’s seemingly paradoxical mission: the movement from ‘outrage’ to ‘order’, from the often-anarchic politics and community spirit of grassroots feminism and its ephemeral legacy to the privileged and orderly space of the archival institution. Eichhorn, however, is impatient with this simple opposition, persuasively arguing that the processes and conditions of collection continue to inspire active and engaged uses of the past to open up the present. Offering the wonderful example of coming across a reproduction of the Bitch Manifesto (a product of second-wave radical feminism) in a Riot Grrrl zine from the early 1990s, Eichhorn illustrates how this collision of two

periods of feminist history within the archive elucidates the often-hidden proximity of generational feminisms. Zines, she concludes, have links to earlier grassroots feminist media practices, including the mimeographed manifestos that were widely produced and distributed by second-wave feminists. As such, Eichhorn points to the limitations of segregating generational feminisms into a series of successive ‘waves’ that celebrate ‘newness’ rather than feminism’s enduring practice of historical cross-pollination. While Eichhorn is certainly not the first to critique the reifying tendencies implicated by the ‘wave’ metaphor, this example demonstrates how zines may be seen as an extension of the rich media practices of feminist communities across history. Such insights convincingly illustrate how feminist archives enact their own disorderly encounters and uncanny moments of proximity which, far from preserving the archive’s fixed relation to the past, allow the past and the present to be imagined differently. Thus for Eichhorn the subversive potential of the feminist archive lies in the way it continues to legitimise forms of cultural production and political alliances at risk by a neoliberal investment in entrepreneurial individualism.

While Eichhorn’s compelling investigations of the archive’s complex field of cultural production (donating, collecting, cataloguing) give us a rare insight into the important intellectual and logistical work carried out by archivists and librarians, the book also tackles the trickier question of what is at stake, politically and culturally, for the future of feminism. In other words it brings into view some of the tensions that continue to define feminism – as a site of activism and politics as well as a site of scholarly and intellectual engagement. Refreshingly, the book never attempts to resolve this tension but convincingly argues that feminism’s emotional investment in outrage lives on in the archive, strengthening contemporary feminism as a form of genealogical politics. This is an original and perceptive book that provides an exemplary interdisciplinary model for future work on archives, all the while demonstrating the archive’s central importance to the kinds of stories we tell about feminism’s past, present and future.

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**Jerome McGann**, *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction*, Cambridge, MA. Harvard University Press, 2014. 256 pp. ISBN 978 0 674728 69 1. USD\$39.95.

Fearsomely erudite and fearlessly ambitious, *A New Republic of Letters* unites the various strands of McGann’s career – as textual scholar, digital humanist, literary critic and poet – to produce a manifesto for the future of the humanities. In articulating an approach focused on archival, curatorial and editorial work, McGann provides a framework for solving some of the major challenges facing the humanities today: how to remediate our cultural inheritance in digital form; how to stabilise and integrate that record with the existing archive; and how to work, communicate and collaborate in this mixed depository. However, the humanities McGann describes barely resembles the one we have, and while he provides impressive theoretical justifications for and practical