and disciplinary lines. Kuhlmann shows that the exhibition's dramatization of archival materials both displays the mutable function and meaning of records and destabilizes the categories by which documents are classified. Similarly, Rivka Syd Eisner, Paul Clarke, and Louise Wolthers, building upon Rebecca Schneider's theorization of re-enactments as documents, describe how embodied archives and re-enactments that take place within the context of museums trouble the distinction between documents and events, and archival records and art.

This book persuasively demonstrates that contemporary performance-based artistic practices pose critical questions of archives and archival technologies. However, these demands may not reach archival practice and theory until scholars supplement their analyses of performative practices with current archival scholarship. Indeed, many of the contributors compromise their critiques by levelling them solely against a model of the archive that clings to absolute objectivity, pristine authorship, and steadfast authority – that is, a model that many archival theorists have already contested. The scarcity of archival literature in the collection under review calls for archival scholars interested in performance and embodied cultural records to integrate an understanding of contemporary archival principles and practices into critical assessments of the impact of performative approaches to archiving on current archival tenets.

Chaya Litvack
University of Toronto

The Archival Turn in Feminism: Outrage in Order. KATE EICHHORN. Philadelphia: Temple University Press, 2013. xii, 188 pp. 978-1-4399-0951-5.

Kate Eichhorn's book *The Archival Turn in Feminism: Outrage in Order* examines the documentary practices and print culture of the generation of women born during the rise of second-wave feminism. She also chronicles the migration of this material culture – including zines, audio cassettes, diaries, letters, and other ephemera – from basements and storage units to institutional repositories, where they have been catalogued, preserved, and made available to a broad community of researchers. Using a case study approach, Eichhorn shows how young activists and scholars have come to value these collections as vital resources for transformative politics. Cases include the Zine Collections at the Sallie Bingham Center for Women's History and Culture in Durham, North Carolina, the Riot Grrrl Collection at the Fales Library and Special Collections

at New York University,[1] and the Barnard Zine Library at Barnard College in New York City. The studies also profile the archivists and librarians responsible for stewarding the collections out of private hands and into these university archives and special collections. The three case studies are preceded by a brief introduction and a more analytical chapter, "The 'Scrap Heap' Reconsidered," which traces the histories of feminist archiving from pre-Nazi Germany to the contemporary struggles of the community-led Lesbian Herstory Archives in Brooklyn, New York, and university-based initiatives, such as the Women's Educational Resource Centre at the University of Toronto. This chapter underscores Eichhorn's main argument that "a younger generation's apparent nostalgia for the ideologies, practices, and cultural artifacts of a previous generation's 'women's liberation' movement has structured the development of many contemporary collections of feminist texts, artifacts, and papers" (p. 21). Eichhorn characterizes this collective interest in the feminist past and the integration of feminist histories into contemporary action as an "archival turn."

Eichhorn, an assistant professor of Culture and Media at the New School in New York City, has been interested in documentary practices for some time. In 2010, at the Archive and Everyday Life conference at McMaster University in Hamilton, Ontario, she presented an inspired paper that argued that the feminist archives can serve as counter-institutions that "legitimate alternate ways of knowing," a point picked up a number of times again in subsequent publications.[2] Eichhorn has also produced an alluring description of archival genres (e.g., commonplace books, blogs) as a way to work through the implications of what is frequently described as the "archival turn" in the humanities.[3] More recently, she has been engaged in the work of what she calls "D.I.Y. collectors, archiving scholars and activist librarians," who work both within and outside institutions to ensure that important material culture is neither lost nor rendered inaccessible through neglect or censorship. The underlying argument in *The Archival Turn in Feminism* is that material culture preserved in archives can serve as a link, bridging activists across time and space, a point that I will return to below. Eichhorn writes, "For a younger generation of feminists, the

1 See also Elizabeth K. Keenan and Lisa Darms, "Safe Space: The Riot Grrrl Collection," *Archivaria* 76 (Fall 2013): 55–74.

2 See, for example, Kate Eichhorn, "D.I.Y. Collectors, Archiving Scholars, and Activist Librarians: Legitimizing Feminist Knowledge and Cultural Production Since 1990," *Women's Studies* 39, no. 6 (July 2010): 622–46.

3 Kate Eichhorn, "Archival Genres: Gathering Texts and Reading Spaces," *Invisible Culture* 12 (May 2008): 1–10. There have been a number of full journal issues published on the subject of the "archival turn" in the humanities. See, for example, "Following the Archival Turn: Photography, the Museum, and the Archive," special issue of *Visual Resources: An International Journal of Documentation* 18, no. 2 (2002); and *English Studies in Canada* 30, no. 1 (2004). See also Alexandrina Buchanan, "Strangely Unfamiliar: Ideas of the Archive from outside the Discipline," in *The Future of Archives and Recordkeeping: A Reader*, ed. Jennie Hill (London: Facet, 2011), 37–62.

archives is not necessarily either a destination or an impenetrable barrier to be breached, but rather a site and practice integral to knowledge making, cultural production, and activism" (p. 3). In other words, she is referring to younger women who are confident in their ability not only to navigate and use existing archives, but also to engage in their own documentary practices as a way to participate in the culture around them.

Before moving into a more detailed examination of the book, however, it is worth interrogating its title and Eichhorn's use of the term "archives." Certainly, there is a widening chasm that separates the growing body of interdisciplinary theory about "the archive" from the relatively small literature that comprises traditional archival theory. Eichhorn manages to situate herself resolutely in cultural theory, but tethers her analysis to what archival theorist Jessie Lymn has called the "archives proper" – those brick-and-mortar institutions that house material culture.[4] As a result, Eichhorn's work conveys the sense that she is an ally or admirer of librarians and archivists, sympathetic to the labour and knowledge archivists bring to their work. This serves her well by showing that she is familiar with archival methodologies, if not overly precise with the concepts and vocabulary upon which these methods rest. When Eichhorn discusses "the archives," she does mean a collection of historically significant records and not an imagined space of discourse.

Archivists might point out that the collections Eichhorn profiles in each of her three cases are not necessarily "archival" – they are, for the most part, thematic special collections acquired because of their pertinence to late-twentieth-century feminism. The collections belonging to the Barnard Zine Library and the Sallie Bingham Center consist entirely of small-press publications or independently produced zines. Eichhorn anticipates this question and notes that our conceptions of what constitutes an archival collection have shifted over the past generation. Eichhorn steps into rocky theoretical territory, however, when she compares zines – small magazine-like publications usually made by hand and often with a photocopy machine – to personal recordkeeping genres such as scrapbooks or photo albums. Although the production of these kinds of records is mechanically similar, there are certainly enough differences to warrant their differential treatment in some legal jurisdictions. Zines, for example, are for the most part reproducible and made public by their dissemination through various systems of distribution, sometimes commercial. A zine is a communication medium as much as, and perhaps more than, it represents the personal memory-keeping practices of its creator. For this reason, zine collections are more commonly managed as libraries of rare

4 Jessie Lymn, "Reproducing Production: The Photocopier, the Original, and the Zine," Cultural Studies Association of Australia 2012 Conference – Materialities: Economies, Empiricism & Things, University of Sydney, 4–6 December 2012.

monographs, arranged categorically by media type or discursive subject.[5] By insisting that zine libraries are "archival" simply because they contain rare material, Eichhorn appears to romanticize archival work and give short shrift to the library profession, which has developed standards and procedures for how to care for this kind of material.

In previous writing, Eichhorn has shown that she is well versed in humanities literature that investigates and is part of the post-1990 "archival turn."[6] Nevertheless, the suggestion that there has been an "archival turn" in feminism seems a bit opportunistic. While it is true that the rise of women's collections coincides with growing interest in the power of the archive as a cultural text,[7] what Eichhorn is really arguing is that there is a connection between the decline of second-wave feminism and the desire to build collections that preserve the legacy of this social movement. She also surmises that the rise of Riot Grrrl, an underground music-oriented feminist movement that emerged in the early 1990s, is tied to the development of new documentary practices and ways of thinking about feminism, storytelling, and activism.[8] Without drawing on archival theory, which has already addressed some of the consequences of movement decline and recordkeeping practices, Eichhorn assumes that the urgency to document feminist action is part of an "archival turn," when in fact it seems to follow a fairly familiar path of grassroots archives development. Furthermore, she admits this by noting that "this cycle of accumulation, collapse, dispersal, and redeployment remains central to the project of feminist archives today" (p. 44).

5 The Barnard Zine Library, for example, sorts its collection of 1,400-plus zines categorically by media type or discursive subject (e.g., literary zines, minicomics, compilation zines). See The Barnard Zine Library: Genres, accessed 30 January 2014, http://zines.barnard.edu/about/genres.

6 See Eichhorn, "Archival Genres."

7 In cultural theory, a "cultural text" is any object of investigation, from a piece of writing or a ritualized activity to a social phenomenon or a mode of knowledge. Interest in the archive as a cultural text can be, for the most part, traced back to Michel Foucault's *The Archaeology of Knowledge* (London and New York: Routledge, 2009) and Jacques Derrida's 1994 lecture series, *Mal d'Archive,* which was later published and translated into English as *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1996). Brien Brothman, Terry Cook, and Verne Harris were among the earliest archival theorists to explore the archive as a cultural text. See Brien Brothman, "The Limits of Limits: Derridean Deconstruction and the Archival Institution," *Archivaria* 36 (Autumn 1993): 205–20; Terry Cook, "Fashionable Nonsense or Professional Rebirth: Postmodernism and the Practice of Archives," *Archivaria* 51 (Spring 2001): 14–35; and Verne Harris, "A Shaft of Darkness: Derrida in the Archive," in *Refiguring the Archive*, ed. Carolyn Hamilton et al. (Dordrecht, NL: Kluwer Academic, 2002), 61–81.

8 For a more detailed description of Riot Grrrl and 1990s feminist movements, see Sara Marcus, *Girls to the Front: The True Story of the Riot Grrrl Revolution* (New York: HarperPerennial, 2010); and Marisa Meltzer, *Girl Power: The Nineties Revolution in Music* (New York: Faber and Faber, 2010).

At the risk of dwelling on the issue of Eichhorn's title, the book's subtitle, *Outrage in Order*, far more accurately summarizes the thrust of her analysis, and here I can return to the potential role that archivists might play in sustaining or re-igniting movement momentum. That archives and special collections serve as abeyance structures, from which one cohort of activists might learn from the passion and labour of another, is not a particularly profound suggestion, but Eichhorn shows that the ways in which this learning is taking place has changed significantly in recent decades. This is, she argues, in part because digital technologies have facilitated new communication media, but also because the social and political environments have shifted in a way that makes it easier for certain activist groups to acquire and manage the resources they need for collective action. It is the very act of *ordering* or cataloguing records of past activism that has made them accessible to a wider audience and attracted a large number of visitors to seek out the affective experience of working with this material as a way to stir energy and gain momentum.

Eichhorn also lays out an astute and rousing critique of the heteronormative assumption that feminist knowledge is conveyed from one generation to the next, from mother to daughter, from records creator to researcher. Considering this from a queer perspective, Eichhorn suggests that knowledge translation is less linear and more *intra- and extra*-generational. It is also horizontal and not only vertical. For example, the study of the Barnard Zine Library describes how the library serves as a meeting place where women can learn from their peers, create their own zines based on those that are part of the collection, and contribute back to the collections through donation. Older generations of activists can also learn from younger activists about how they approach their activism and document their work. This opens up possibilities for how and why our understanding of collections changes over time, as they are accessed, used, and interpreted throughout time and space. In this way, Eichhorn also positions the archives as a lively and reparative space where activism not only is documented and preserved but also might actually take place. Archives might also be places where both living donors and researchers interact, whether archivists facilitate this engagement or not. Eichhorn's three case studies expose some of the implications of this new relationship between archives and activism, and offer some insight about how this can benefit both the institutions responsible for these collections and the activists who use them.

One of the primary ways in which institutions benefit from acquiring and keeping activist records is that these collections might serve as material evidence for the assertion and maintenance of human rights. As Eichhorn argues only briefly in her introduction, neoliberalism has restructured the economy to promote private property rights, individual liberty, and free markets in a way that "places the state itself in a position where its primary function becomes protecting such assumed freedoms and rights" (p. 6). She goes on to argue that the archival turn in the humanities has been, in part,

because neoliberalism has "profoundly eroded our sense of political agency, which has compelled us to look for new ways of manipulating the present through a turn to the past" (p. 6). Eichhorn also speculates that archives have become increasingly important because they are a "viable and even necessary means to legitimize forms of knowledge and cultural production in the present" (p. 6). This argument, however, is underdeveloped, and I hope Eichhorn picks it up again in future writing. She misses another crucial consequence of neoliberalism that would seem to undermine her own tendency to heroicize archival work – that is, the rise of neoliberalism has also influenced the acquisition strategies of university archives, which appear to be invested in academic scholarship that investigates social movement activities, especially if these activities are aimed at promoting rights and freedoms. This is evident in the emergence of multidisciplinary programs in equity studies, sexual diversity studies, disability studies, and feminist studies. If the interests of the university are such that there is impetus to collect records that support this kind of scholarship, then the archivists employed within these academic institutions will find it easier to pursue activist collections. Eichhorn even admits in the conclusion that "it is important to bear in mind that simply collecting the documentary traces of an activist movement is not necessarily a subversive act" (p. 160). Perhaps this is simply what archivists do as part of our professional work. Although not its intent, Eichhorn's work challenges archivists to assess our own impact on the collections we keep and the extent to which our work should be characterized as activism in the pursuit of social justice.

Rebecka Taves Sheffield
University of Toronto

Top Secret: Bilder aus den Archiven der Staatssicherheit/Images from the Archives of the Stasi. SIMON MENNER. Ostfildern: Hatje Cantz, 2013. 128 pp. ISBN 978-3-7757-3620-6.

Top Secret: Bilder aus den Archiven der Staatssicherheit/Images from the Archives of the Stasi presents a selection of images from the archives of the secret police in Berlin and explores how photography was used as a tool of social control by the government during the East German regime. Simon Menner, a contemporary artist based in Germany, often makes use of historical photography in his work. Whether repurposing historical photographs or creating images himself, he typically focuses on our ability to subjugate our fellow human beings either through war or state-sanctioned oppression.