

these contradictions. For instance, while some essays emphasize the way in which the rise of neoliberalism has intensified the demands of motherhood ideologies, others find attachment parenting—albeit not always sufficiently distinguished from beliefs about intensive mothering—to be an important tool of identity work. In this sense, the volume provides a space for contemporary maternal experience and practice to be explored in all of its complexity.

Overall, the volume traces an important development toward the intensification of intensive mothering in the white middle class demographic that, according to Hays, tends to be the forerunner of larger mothering trends. In that sense, it offers a significant contribution to the analysis of contemporary motherhood, extending and contemporizing Hays' model into the twenty-first century. Its broad range of academic level and depth makes the collection an intellectual repository for a wide audience, ranging from mothers who are trying to make sense of their experience to students in women's studies courses to scholars from all disciplines within the field of Motherhood Studies.

### Work Cited

Hays, Sharon. *The Cultural Contradictions of Motherhood*. New Haven: Yale University Press, 1996.

## **This Is What a Feminist Slut Looks Like: Perspectives on the SlutWalk Movement**

A. Teekah, E. Scholz, M. Friedman and A. O'Reilly, eds.  
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### REVIEWED BY VIRGINIA LITTLE

*This is What a Feminist Slut Looks Like: Perspectives on the SlutWalk Movement* is a fresh collection of essays that honors the global impact of the SlutWalk movement. This book furthers the dialogue on sexual abuse and slut shaming, and challenges the cultural climate of victim blaming. It extends the influence of the 2011 inaugural SlutWalk in Toronto by deliberating “how it was done, how it might be done better, how it could be done again, and whether it should be abandoned” (2) in the wake of recent harsh criticism.

The SlutWalk originated in response to sexual abuse allegations at Osgoode Hall Law School at York University. Toronto Police Constable Michael San-

guinetti advised women to stop “dressing like sluts” to avoid being victimized. Implicit in the police statement is the cultural assumption that women who dress provocatively are *asking* to be sexually abused. The SlutWalk movement borrowed from Judith Butler’s work on feminist re-articulation, to transform the word “slut” and reclaim it from its negative connotation. Women participating in SlutWalks achieved this goal through purposefully dressing provocatively and evoking sex-positive language on signs as they marched in rallies through 200 cities across the globe in April 2011.

Throughout this collection of essays, the editors and authors address the criticism(s) that the movement maintains a white, middle-class, heterosexist, ableist status quo, creating more privileged places/spaces for some groups of women, rather than challenging the marginalization of others. For example, while women around the globe fight to not be treated as mere sexual objects, disabled women are struggling to be visible at all. Likewise, women of color are marginalized in the movement. Jacqueline Schiappa engages this dialogue in chapter seven, “Practising Intersectional Critiques: Re-examining Third-Wave Perspectives on Exclusion and White Supremacy in SlutWalk.” In it, she explains the history of the women’s movement and its exclusion of women of color. Even today, with the success of the movement, the SlutWalk creates a safe space primarily for white, middle-class women and excludes minority women’s narratives, which, in turn, perpetuates white supremacy. Schiappa points out that the Walk can be interpreted as having a lack of intersectionality and inherent white supremacy that has often been the critique of the second and now the “third” waves of feminism.

In her chapter, “Sluthood and Survival,” Tracy Citeroni reflects on the SlutWalk’s efficacy in reclaiming the word “slut,” and explores whether or not it should be reclaimed. She notes that while there is solidarity among women rallying in the SlutWalk movement, some women are “sluttier” than others. As an intersectional feminist, she poignantly points out that “sluthood” is dangerous for certain women based upon social identity because 1) it can reinforce negative stereotypes of what society defines a slut to be, and 2) being called a slut affects women of color, working poor, queer, migrant and/or disabled persons differently and more negatively. Adopting sluthood is only effective for so-called “respectable” and “normal” women, particularly those with social and cultural capital. Therefore, marginalized women may not be able to fully claim the power associated with a slut identity the Walk promotes. To outsiders looking at the movement, the slur remains intact with its original meaning and is used to discredit those women who are self-labeled sluts marching in the Walk.

Ultimately, the SlutWalk is a march of solidarity—of women coming together, railing against a culture of victim blaming and slut shaming. The es-