

## About the Series

**H**istory, as radical historians have long observed, cannot be severed from authorial subjectivity, indeed from politics. Political concerns animate the questions we ask, the subjects on which we write. For over thirty years the *Radical History Review* has led in nurturing and advancing politically engaged historical research. Radical Perspectives seeks to further the journal's mission: any author wishing to be in the series makes a self-conscious decision to associate her or his work with a radical perspective. To be sure, many of us are currently struggling with the issue of what it means to be a radical historian in the early twenty-first century, and this series is intended to provide some signposts for what we would judge to be radical history. It will offer innovative ways of telling stories from multiple perspectives; comparative, transnational, and global histories that transcend conventional boundaries of region and nation; works that elaborate on the implications of the postcolonial move to "provincialize Europe"; studies of the public in and of the past, including those that consider the commodification of the past; histories that explore the intersection of identities such as gender, race, class, and sexuality with an eye to their political implications and complications. Above all, this book series seeks to create an important intellectual space and discursive community to explore the very issue of what constitutes radical history. Within this context, some of the books published in the series may privilege alternative and oppositional political cultures, but all will be concerned with the way power is constituted, contested, used, and abused.

In *Finding the Movement*, Anne Enke re-visions and rethinks the history of “Second Wave” feminism, arguably the “largest social movement in the history of the United States,” through the lens of women’s spaces. Eschewing the usual emphasis on foundational texts or formative organizations, Enke focuses instead on the *places* of the women’s movement—bars, coffeehouses, shelters, clinics, parks, athletic fields—in Chicago, Detroit, and the Twin Cities. The centrality of place in *Finding the Movement* produces several innovative implications. It allows Enke to include actors in the rise of feminism who typically go unacknowledged, even unimagined, in more conventional narratives. The African American and mostly lesbian women in the Motown Soul Sisters softball team may not have styled themselves feminists, but their struggle for access to public space and their assertive style of play influenced the way women in Detroit and other Midwestern cities could imagine themselves, demand playing time on athletic fields, and defy heteronormative constructions of women’s bodily movement and public performance. Similarly, lesbians “claiming the nighttime marketplace” provided a crucial precedent for subsequent efforts to create feminist coffeehouses, bookstores, and other ventures in commercial spaces.

Enke cogently argues for a historical perspective on the women’s movement that enables us to understand the decisive and continuous presence of lesbians, working-class women, and women of color in the construction of what it meant to be a feminist. This is a sharp departure from the standard depiction of the movement as originating within a white, middle-class cohort that then fails to accommodate demands from lesbians, separatists, and women of color. At the same time, she demonstrates how the choice of specific locations, or of particular definitions of “woman” for a women-only space, often entailed exclusions that mirrored racist and homophobic attitudes most feminists disavowed. Indeed, perhaps her most compelling argument for the centrality of space as an analytical category is her ability to show that, despite feminist groups’ discourse of inclusion and of welcome to all women, the locations they selected and constructed often made women desperately trying to “find the movement” feel unwelcome. As a radical and critical history of feminism, *Finding the Movement* allows readers both to experience the heady exuberance of those creative struggles for space and place, and to ponder the limits of a movement for liberation anchored to existing commercial and hierarchical practices.