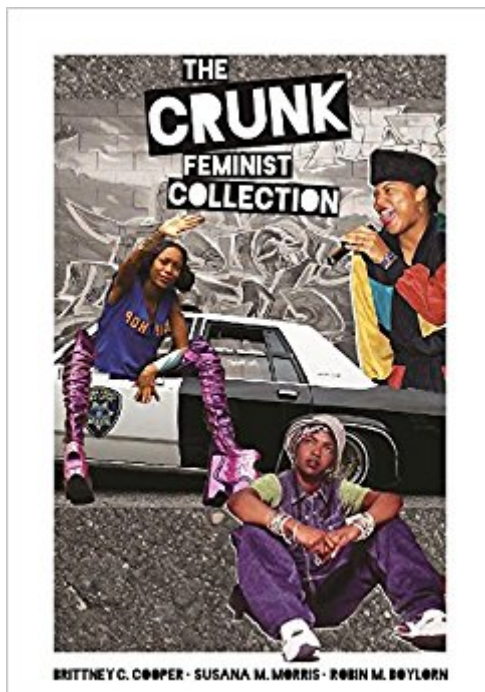


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The Crunk Feminist Collection



Synopsis

For the Crunk Feminist Collective, their academic day jobs were lacking in conversations they actually wanted—relevant, real conversations about how race and gender politics intersect with pop culture and current events. To address this void, they started a blog. Now with an annual readership of nearly one million, their posts foster dialogue about activist methods, intersectionality, and sisterhood. And the writers' personal identities—as black women; as sisters, daughters, and lovers; and as television watchers, sports fans, and music lovers—are never far from the discussion at hand. These essays explore "Sex and Power in the Black Church," discuss how "Clair Huxtable is Dead," list "Five Ways Talib Kweli Can Become a Better Ally to Women in Hip Hop," and dwell on "Dating with a Doctorate (She Got a Big Ego?)." Self-described as "critical homegirls," the authors tackle life stuck between loving hip hop and ratchet culture while hating patriarchy, misogyny, and sexism. Brittney Cooper is an assistant professor at Rutgers University. In addition to a weekly column in Salon.com, her words have appeared in the New York Times, the Washington Post, Cosmo.com, and many others. In 2013 and 2014, she was named to the Root.com's Root 100, an annual list of Top Black Influencers. Susana M. Morris received her Ph.D. from Emory University and is currently an associate professor of English at Auburn University. Robin M. Boylorn is assistant professor at the University of Alabama. She is the author of the award-winning monograph *Sweetwater: Black Women and Narratives of Resilience* (Peter Lang, 2013).

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Customer Reviews

• "Our favorite sister bloggers." • "Elle.com" • "By centering a Black Feminist lens, The Collection provides readers with a more nuanced perspective on everything from gender to race to sexuality to class to movement-building, packaged neatly in easy-to-read pieces that take on weighty and thorny ideas willingly and enthusiastically in pursuit of a more just world." • "Autostraddle" • "Much like a good mix-tape, the book has an intro, outro, and different layers of based sound in the activist, scholar, feminist, women of color, media representation, sisterhood, trans, queer and questioning landscape." • "Lambda Literary Review" • "A valuable record of the collective's contributions to a growing cultural awareness of feminist issues and criticism, particularly for women of color." • "Kirkus Reviews" • "The range of subject matter and myriad voices is representative of a new wave of vibrant and multifaceted feminism, at home in the academy and the beauty parlor." • "Publishers Weekly" • "Witty, digestible passages. . . . the writings, although unmistakably political, speak to the personal with familiarity, honesty, and focus." • "Booklist" • "The pieces made me laugh from my gut, cry for hours, and really reckon with the fact that there will be no freedom, no liberation, no American deliverance without a wholehearted embrace of crunk feminist consciousness. One of the most important books I have ever read." • "Kiese Laymon, author of Long Division" • "We are made better because of these scholars-in-sisterhood and their collective commitment to live, love, dance, desire, dissect, imagine, challenge, and give testimony. I'm 'bout it!" • "Janet Mock, author of Redefining Realness" • "A must-read for anyone interested in feminist discourse produced by Black women from the hip hop generation." • "Beverly Guy-Sheftall, author of Words of Fire" • "Erudite, revolutionary, and most definitely crunk, this book is poised to become a classic tome of feminist writing that speaks to many generations to come." • "Gwendolyn D. Pough, author of Check It While I Wreck It" • "Our favorite sister bloggers." • "Elle.com" • "A valuable record of the collective's contributions to a growing cultural awareness of feminist issues and criticism, particularly for women of color." • "Kirkus" • "Witty, digestible passages. . . . the writings, although unmistakably political, speak to the personal with familiarity, honesty, and focus." • "Booklist" • "By centering a Black Feminist lens, The Collection provides readers with a more nuanced perspective on everything from gender to race to sexuality to class to movement-building, packaged neatly in easy-to-read pieces that take on weighty and thorny ideas willingly and enthusiastically in pursuit of a more just world." • "Autostraddle" • "The pieces made me laugh from my gut, cry for hours, and really reckon with the fact that there will be no freedom, no liberation, no American deliverance without a wholehearted embrace of crunk feminist consciousness. One of the most important books I have ever read." • "Kiese Laymon, author of Long Division" • "We are made better because of these

scholars-in-sisterhood and their collective commitment to live, love, dance, desire, dissect, imagine, challenge, and give testimony. I'm 'bout it!" â•Janet Mock, author of Redefining Realness"A must-read for anyone interested in feminist discourse produced by Black women from the hip hop generation." â•Beverly Guy-Sheftall, author of Words of Fire"Erudite, revolutionary, and most definitely crunk, this book is poised to become a classic tome of feminist writing that speaks to many generations to come." â•Gwendolyn D. Pough, author of Check It While I Wreck It

Brittney Cooper is Assistant Professor of Womenâ™s and Gender Studies and Africana Studies at Rutgers University. Her forthcoming book Race Women: Gender and the Making of a Black Public Intellectual Tradition (University of Illinois Press) examines the long history of Black womenâ™s thought leadership in the US, with a view toward reinvigorating contemporary scholarly and popular conversations about Black feminism. In addition to a weekly column on race and gender politics at Salon.com, her work and words have appeared at the New York Times, the Washington Post, Cosmo.com, TV Guide, the Los Angeles Times, Ebony.com, The Root.com, MSNBCâ™s Melissa Harris-Perry Show, All In With Chris Hayes, Disrupt with Karen Finney, and Third Rail on Al-Jazeera America, among many others. She is also a co-founder of the Crunk Feminist Collective, a popular feminist blog. In 2013 and 2014, she was named to the Root.comâ™s Root 100, an annual list of Top Black Influencers. Susana M. Morris is co-founder of the Crunk Feminist Collective and a contributing writer on the blog. She received her Ph.D. from Emory University and is currently Associate Professor of Literature, Media, and Communication at the Georgia Institute of Technology. Her book, Close Kin and Distant Relatives: The Paradox of Respectability in Black Womenâ™s Literature, was published by the University of Virginia Press in February 2014. Robin M. Boylorn is Assistant Professor of Interpersonal and Intercultural Communication at The University of Alabama. She received her Ph.D. from University of South Florida in 2009. She is the author of the award-winning monograph Sweetwater: Black Women and Narratives of Resilience (Peter Lang, 2013), and co-editor of Critical Autoethnography: Intersecting Cultural Identities in Everyday Life (Left Coast Press, 2014).

One of the biggest challenges about intersecting popular culture, 'taboo' subjects like race and gender, and criticism is striking a balance between being overly rigorous and accessibility (language, personal experience, etc.). This collection beautifully and masterfully throttles the challenges of striking a happy medium between analysis seen in traditional academic settings and kitchen table talk. The Crunk Feminist Collection is the table, and Cooper, Morris, and Boylorn are

the conductors on a crunk and fantastic voyage of what it means to have a little crunk in your system, to speak to the challenges of the world while making a place to speak one's self into it.

This collection of essays is powerful and timely. The Crunk Feminist Collective writers are highly informed and acknowledge the foundations of the theoretical frameworks they build upon while adding something new and fresh to existing conversations on race, feminism, and intersectionality. Whether you are a black woman or consider yourself an ally to black womanhood, you should read this book. As a white female ally and student/scholar of African American lit, I found this book personally challenging at times, and THAT IS A GOOD THING. If you don't want to grow as an individual, be challenged in any way, or hear about others' experiences, then this is not the book for you.

Incredible book. Anyone who wants to learn more about intersectionality and modern day feminism should get a copy.

I first heard about Crunk Feminist Collective through the NPR podcast The Remix with Dr. James Peterson. Dr. Brittney C. Cooper, author of many of the essays in this book, was speaking about "crunk feminism" and she was absolutely brilliant. I looked her up online and immediately started to read everything she and her Crunk sisters wrote. I love their writing so much that I pre-ordered this book as soon as I heard of it, as a Christmas gift to myself. This collection of essays is fantastic. The Crunk Feminists are down-to-earth, but still able to break down some of the most complex, intellectual issues in intersectional black feminism so that regular, non-academics like me can understand them (I'm a queer, white cis woman, btw). That is no easy feat. The essays are deeply authentic, full of personal stories and anecdotes from women of color that helped me to empathize with them. While reading it, I experienced several "aha" moments. I feel lucky to have been able to read it, honestly. I also really love how humble these women are--in their writing, they often question whether their feelings are influenced by their own biases and privilege (while still allowing themselves to rightfully express anger and pain regarding the oppressive structures they've labored under their entire lives). There is so much to learn from this book, not the least of which is how to be more reflective and more aware of our own privilege. I'm considering buying more copies as gifts for the other feminists in my life.

CFC was a game changer for critical young feminists. The essays included in this book are but a

fraction of the practical, accessible feminist praxis that CFC has produced over the years. The contributors tackle inherent tensions of inclusive populist theory that refuses to be divorced from material conditions. It is a wonderful teaching resource.

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