

## Editors' Welcome

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In this issue of *Peitho*, 17.2, we have been able to feature humble kinds of creativity that women notice, produce, and celebrate. Thus, the issue's articles speak to how creativity and work construct and are constructed by materials we find close at hand--be they yarn, hair styles, alternative texts, or even the more abstract materials held in rhetorical concepts. The issue addresses the creative ways that work can be managed by canny reconstitution of its drudgery quotients at the same time as it testifies that creativity itself involves sustained attention and sometimes pushes us to work outside our normal societal lines.

Maureen Daly Goggin engages us with the rhetoricity found in public displays of yarn art in her "Joie de Fabriquer" as she shines light on the an aspect on the hand crafting movement--namely, yarn bombing for purposes of activist crafting. Arguing it is a form of graffiti, perpetrated by third-wave feminists as a way to call attention to uncomfortableness with some splits between labor and domestic skill, public and private, high and low arts, making and mending, to name some of binaries these remixings and repurposings challenge. Goggin challenges us to engage in gendered activisms in ways that subvert our increasingly too comfortable postmodern categories.

David Gold interrogates how fashioning bodies' work through activist hairstyling helped co-eds in the 1920s create identities that transform images of themselves and their societal power in his "Whose Hair Is It, Anyway?" He offers us portraits of young women who are changing societal norms through hair styling and loyalty to those simple refashionings of their bodies.

In "Mapping Topoi in the Rhetorical Gendering of Work," Sarah Hallenbeck and Michelle Smith argue that at least since the Industrial Revolution we can profitably examine the gendering of work through the topoi of duty, education, and technology. Using both contemporary and historical discussions, Hallenbeck and Smith cover such issues as women in corporate leadership, contingent labor, and welfare deadbeats as ways to articulate how gender and work circulate around and through these topically gathered issues, and assist us in gathering seemingly disparate discussions into a coherent collective.

In "A Community of Beloved Femmes" Ruth Osorio examines how the making and sharing of the zine *Femme Shark Communique #1* (and femme shark totem) called forth a new community of radical self love among lesbians of color in the San Francisco Bay area. The rhetorical enactments used, argues Osorio, include five overlapping and recursive (not linear) moves intended to elicit/make/support radical self love: cultivate exigency, self define, break the rules, unite, and mobilize. Ultimately Osorio shows how women of color and

of disabilities use zines and their impacts to dismantle racist aesthetics used against them, as they reach toward self love.

This issue also includes reviews of four books. Janelle Adsit weighs in on why we should read Geraldine Clifford's *Those Good Gertrudes: A Social History of Women Teachers in America*. Jessica Houf turns our attention from teachers to medical professionals in her discussion of Carolyn Skinner's *Women Physicians & Professional Ethos in Nineteenth-Century America. Studies in Rhetorics and Feminism*. In another turn G Patterson focuses our attention on religion by addressing *Renovating Rhetoric in Christian Tradition* edited by Elizabeth Vanderlei, Thomas Amorose, Beth Daniell, and Anne Ruggles Gere. In a final turn Jennifer Sano-Franchini interrogates diversity in the academy through *Bridging Cultures: International Women Faculty Transforming the US Academy* that has been edited by Sarah Robbins, Sabine Smith and Federica Santini.

Peitho remains committed to publishing quality book reviews as a way to promote feminist rhetorical scholarship in the field.

We also thank our reviewers who contributed generously to improving the work of the journal. Reviewers involved in volume 17 were: Risa Applegarth, Michelle Comstock, Jane Donaworth, Tarez Samra Graban, Karen Kopelson, Christine Masters, Lisa Mastrangelo, Lisa Meloncon, Kristen Moore, Alexis Ramsey-Tobienne, Clancy Ratliff, Liz Rohan, Amy Ferdinandt Stolley, Donna Strickland, Pamela Takayoshi, Jen Talbot, Christa Teston, and Jaclyn Wells.

We hope you enjoy this excitingly creative issue.

Jenny & Pat