

Editorial

Welcome to Volume 38.1 of *Atlantis: Critical Studies in Gender, Culture and Social Justice!*

This issue consists of two thematic clusters both of which focus on intersectionality. The first cluster, edited and introduced by Corinne L. Mason (Gender and Women's Studies and Sociology, Brandon University) and Amanda D. Watson (Sociology, Acadia University), is entitled **What is Intersectional about Intersectionality Now?** The eleven articles featured in the cluster include:

- Manjeet Birk, "Things That Make You Go Hmmm: Unmaking of the Racialized Self in a Graduate School Classroom";
- Patrick R. Grzanka, Rajani Bhatia, Mel Michelle Lewis, Sheri L. Parks, Joshua C. Woodfork, and Michael Casiano, "Intersectionality, Inc.: A Dialogue on Intersectionality's Travels and Tribulations";
- Michele Tracy Berger, "Does Intersectional Training Endure? Examining Trends in a Global Database of Women's and Gender Studies Graduates (1995-2010);
- K.L. Broad, "Social Movement Intersectionality and Re-Centring Intersectional Activism";
- Tegan Zimmerman, "#Intersectionality: The Fourth Wave Feminist Twitter Community";
- Caroline Hodes, "Intersectionality in the Canadian Courts: In Search of a Decolonial Politics of Possibility";
- Khatidja Chantler and Ravi K. Thiara, "We Are Still Here: Re-Centring the Quintessential Subject of Intersectionality";
- Rhea Ashley Hoskin, "Femme Theory: Refocusing the Intersectional Lens";
- Karen Stote, "Decolonizing Feminism: From Reproductive Abuse to Reproductive Justice";
- Alexandre Baril, "Intersectionality, Lost in Translation? (Re)thinking Inter-sections between Anglophone and Francophone Intersectionality"; and
- Anna Bogic, "Theory in Perpetual Motion and

Translation: Assemblage and Intersectionality in Feminist Studies."

The second cluster, edited and introduced by Tammy Findlay (Political and Canadian Studies, Mount Saint Vincent University) and Deborah Stienstra (Disability Studies, University of Manitoba), features six articles that focus on the theme of **Intersectionality in Austere Times: Boundary Crossing Conversations**. These include:

- Deborah Stienstra, "DisAbling Women and Girls in Austere Times";
- Dan Irving, "Gender Transition and Job In/Security: Trans* Un/der/employment Experiences and Labour Anxieties in Post-Fordist Society";
- Christina Gabriel, "Framing Families: Neo-Liberalism and the Family Class Within Canadian Immigration Policy";
- Bailey Gerrits, "An Analysis of Two Albertan Anti-Domestic Violence Public Service Campaigns: Governance in Austere Times";
- Isabel Altamirano-Jiménez, "How do Real Indigenous Forest Dwellers Live? Neoliberal Conservation in Oaxaca, Mexico"; and
- Abigail B. Bakan and Yasmeen Abu-Laban, "Intersectionality and the United Nations World Conference Against Racism."

In addition, the open cluster includes two articles. Naila Kaleta-Mae's article, "A Beyoncé Feminist," draws on feminist, critical race, and performance studies and offers a close reading of Beyoncé's song "Bow Down / I Been On" and an analysis of Beyoncé's fusion of misogyny and feminist rhetoric in the song "Flawless." Kaleta-Mae also reflects on what bell hooks' description of Beyoncé as an "anti-feminist" suggests about the evolution of Black feminist thought. In "Clearing Space for Multiple Voices: HIV Vulnerability Among South Asian Immigrant Women in Toronto," Roula Hawa and Vijaya Chikermane draw on the findings of a community-based qualitative research study conducted with South Asian women living with HIV in Toronto.

Participants' narratives highlight specific vulnerabilities growing out of structural inequalities and gender-based power imbalances in their families and with their sexual and/or marital partners. As the authors emphasize, the participants' insights provide a more nuanced and intersectional understanding of HIV risk and support with important social justice and health program development implications.

The cover image is a painting by Toronto artist, Dianne Patychuk, titled "Red Dress Day Oct 4." and is a tribute to Murdered and Missing Indigenous Women and Girls. It is one in a series of paintings based on layers of markings and tissue paper over a grid of 1200 squares in memory of the more than 1200 documented cases. It is inspired by the Red Dress Project, which was created by Winnipeg Metis multidisciplinary artist Jamie Black.

Enjoy the issue!

Annalee Lepp
Editor