

*IKON: Creativity and Change*, was a journal of Second Wave feminist art and activism. A small, independently published journal, *IKON's* editing and publishing was U.S.-based, but the journal's content was international, focusing on the status of women worldwide. A driving concern for *IKON* was to reveal various forms of girls' and women's social and economic subordination globally. The aim was to inspire readers to work with others across generational, racial, and sexual divides—to support persons like *IKON's* contributing photojournalists, poets, essayists, and authors creatively responding to, resisting, and working to eliminate local and global forms of gender discrimination and oppression. In advancing these goals, *IKON's* mission was largely educative. At the peak of production, over 8,000 copies were distributed in the U.S. In the inaugural issue of the second series (1982), *IKON* founder and editor-in-chief Susan Sherwin expressed her vision as extending feminism's scope of action beyond a narrow politics of identity and place:

*It is our hope that IKON will help contribute to that growth which is so necessary to comprehend and experience ever more fully the dialogue/ dialectic/ meeting/ struggle/ act of love by which we gather in and alter our world.*

Nationally and internationally renowned Second-Wave feminist activists, artists, and academics (and those who later would be leading figures) collaborated with and contributed original work to *IKON*, including Audre Lorde, Adrienne Rich, Margaret Randall, Hettie Jones, Jewelle Gomez, Cherríe Moraga, Lois Elaine Griffith, Patricia Jones, Blanche Wiesen Cook, (feminist historian of Eleanor Roosevelt) Michelle Cliff, Irene Klepfisz, Jan Clausen, Fay Chiang, Cheryl Clark, June Jordan, Martha King, Susan Saxe, and Rosario Murillo, and many others.

The names of many of these women are well known in Women's and Gender Studies and feminist literature; the contributions of many other inspired and inspiring women, recorded in *IKON* are in danger of being forgotten. Capturing a time period in late Second-Wave feminism (sometimes described as a period "between the waves" of widespread organizing and collaboration among grassroots social and gender justice initiatives), *IKON's* second series belies the notion that little happened in feminism after the early 1980's. Current concerns in feminist thought focus of intersecting and diverse identities, globalism, and ecological preservation; all issues directly or indirectly addressed in *IKON's* pages. The value of this archival project to feminist scholarship is both historiographical and current. For example, *IKON's* "Women and the Computer" special issue (1982) raised issues about technology, gender, and justice still being actively explored and relevant to the promotion of women in STEM (science, technology, engineering, math) fields and re-visioning of STEM as STEAM (science, technology, engineering, arts, and math). It is just these kinds of questions about technology, what counts as knowledge, and who has access to it, that this archival project is concerned with. By no means have the goals of *IKON* been achieved in the U.S. and globally so that we may speak straightforwardly of a "postfeminist" world. This project will serve as a medium for preserving and transmitting the wit, wisdom, critical insight, and creative energies

of women working on behalf of women. Through this archive, a new generation of scholars, educators, artists, and activists concerned with the advancement of girls and women will be able to enter into dialog *IKON's* contributors.

*IKON* was published in the mid to late twentieth century in two series, 1967-69 (seven volumes), and 1982-1994 (twelve volumes). This free, open-access, archive includes the complete second series of *IKON*.

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