



Women's & Gender Studies

Newsletter for Alumni and Friends | 2017



Carolyn J. Eichner, Chair

Contents:

Chair Letter	1
The Supper Club	2
Alumni Profiles	6
Degrees Awarded	7
Visiting Scholar	8
Event Recaps	8
Student Awards	9
Faculty News	10
Grad Program Review	11

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LETTER FROM THE CHAIR

Welcome to the 2017 UWM Women's & Gender Studies Newsletter! Inside you will find updates on the exciting goings-on in WGS, including our events and lectures, faculty and student recognitions, research and publications, and recent news. In spite of the UW System-wide budget crunch, we are pleased to report that WGS has had a productive and successful 18 months since our last Newsletter!

WGS experienced some personnel changes in 2015-2016. Notably, we "welcomed" Professors Merry Weisner-Hanks and Gwynne Kennedy to our department. Of course both of these scholars have long been associated with WGS, but now they each officially have 25% of their appointment with us. This means WGS benefits from their increased presence in terms of teaching, service, and research. We are extremely pleased to have them join us in this capacity. 2015-2016 also marked Andrea Westlund's final year as Chair of WGS. Andrea was an outstanding Chair; we appreciate her many accomplishments, and we thank her for her deep commitment to the department. Finally, WGS was fortunate to have Professor Mei Jin in residence as a visiting scholar from China during the 2015-2016 academic year.

WGS is growing not only in terms of faculty, but also in terms of students! We are proud to announce that WGS is one of the only departments or programs in the College of Letters and Science who has experienced consistent growth in majors and minors! On the graduate level, we underwent an external review, which resulted in an exceptionally positive report on our degree program. We thank and commend Professor Anna Mansson-McGinty for her work as Graduate Director, as she shepherded WGS through this extensive and intensive process.

Our faculty, staff, and students engaged in a wide range of exciting activities within the university, the community, and beyond. In March of 2016 – Women's History Month – we had the honor of welcoming poet, author, and scholar Norma E. Cantú as our 8th annual Feminist Lecture Series speaker. Professor Cantú spoke on "Healing the Wound: Reflections of a Chicana Feminist from the Border" to a receptive and enthusiastic audience. During Women's History Month we also held our 21st Awards Ceremony, a wonderful annual tradition. Coordinated by our Office Manager, Maria Carrizales, we celebrate the winners of our Milwaukee Public School essay contest on "Wisconsin Women Making History," as well as our UWM undergraduate and graduate student paper and project competitions. It was a lovely and moving event, at which students, their families, faculty and staff participated. Our monthly WGS Brown Bag Series hosted a broad, interdisciplinary range of fascinating speakers from UWM and area institutions, including, Elana Levine (Journalism, Advertising & Media), Jodi Melamed (English & Africana Studies, Marquette University), Jenna Loyd (Public Health & Urban Studies), Ali Sperling (Ph.D. Candidate in Literary & Cultural Theory), and Sarah Carter (Curator & Director of Research, Chipstone Foundation). In the Spring of 2016, we held our third annual Student Poster and Project Exhibition, in which WGS students displayed an impressive array of work. And, finally, in December of 2016, our TA Coordinator, Krista Grensavich led her Introduction to WGS class in creating the exceptional project, "The Supper Club,"

FEATURE STORY - THE SUPPER CLUB

INTRODUCTION

Drawing from the lives of Wisconsin women, both historical and contemporaneous, and inspired by materials from the UWM's Archives, Digital Collection, and Special Collections, as well as the collections of Jewish Museum Milwaukee and the Wisconsin Museum of Quilts and Fiber Arts, students in History of Women in American Society (HIST 243) created "The Supper Club," a local re-imagining of Judy Chicago's classic feminist art piece, "The Dinner Party." This final project and end-of-term gallery show figured Wisconsin women as historical subjects with a seat at the table.



Krista Grensavitch (center) with students (Photo credit: Elora Hennessey)

First exhibited in 1979, Chicago's "The Dinner Party" seeks to address the repeated erasure of women's achievements from the historical and cultural record. Following calls from pioneering feminist historians like Gerda Lerner and Joan Scott, it seeks to position women as subjects. It also seeks to validate the position of women as artists and explores women's artistic legacy. In "The Supper Club," the students and instructor place women in Wisconsin's history – many of whom are missing from or for whom only traces exist in the historical record – as historical subjects with a seat at the table.

The assignment had several facets: it asked students to create several items using various methods and media. In addition, it challenged students to produce multiple elements: written, artistic, and oral. Each student wrote both a biographical and a research narrative on their chosen subject. The first presented a brief sketch of the life of the woman they chose, and the second allowed the students to reflect on the research process – what source materials they reviewed and what form those materials took. This project also had a significant artistic element: like Chicago, students created a place setting for their subject – this included a plate and a decorated table runner. Based on the geographical and temporal context, as well as the identities of the women, students found that different types of crafting traditions and design motifs were important or popular. They replicated and represented these traditions through the plates and runners. Finally, each student gave a brief oral presentation on their subject, explaining the life of the woman they chose while also providing evidence and rationale for how and why they created their plates and table runners.

The reinterpretation follows Chicago's investigation of women's history and traditionally-feminized craft and art production techniques. It also takes Chicago's project as a model for collaboration: Chicago recognizes the importance of informal communities of support – clusters of women who offered encouragement and information to one another. Members of the class found themselves forwarding this legacy of collaboration and community-building; the success of the project and the culminating gallery show held in December of 2016 in the Digital Humanities Lab of UWM's Golda Meir Library would not have been possible without the assistance from and collaboration with many people on UWM's campus, including faculty and staff from Golda Meir Library, History, and Women's and Gender Studies.

In what follows, the course instructor (Krista Grensavitch, she/her/hers) and a student (Jun Wilkinson, she/her/hers) provide their reflections on their roles in this project.

KRISTA

Reflecting upon the choices I made in the construction and execution of this final project, I feel I should give a bit of context on the course and its connection to my work. My research focuses on using material culture within a higher education history classroom, and how this can be done using feminist and critical pedagogies. Throughout the course, students were presented with and became comfortable considering and using physical objects (as opposed to only texts) as valid historical source material. One of the goals of this assignment was to continue this interaction with objects, culminating with students creating objects as a means of producing and communicating historical knowledge (this also allowed for important conversations about historical authority). This meant spending a good deal of time collaborating with campus and non-campus resources: Archives, Special Collections, and several local museums; both the students and I found these facilitated lessons to be incredibly enriching.

Additionally, the goal wasn't just to have student work be representative or recuperative – that is, to re-insert women into common or familiar narratives. Students grappled with how historical knowledge is constructed, through what means, and how that knowledge is or is not (traditionally) validated. For instance, there is hierarchical meaning embedded in calling women's embroidery 'craft' and a man's painting 'art' – Chicago



Original "The Dinner Party" (Photo credit: @KevinCase via Foter.com / CC BY-NC-SA)



UWM's "The Supper Club" (Photo credit: Elora Hennessey)

emphasized this point and the students were able to encounter the politics of knowledge production through their own research and production.

Throughout the course, students were asked to interrogate how history is produced – inherent in that pursuit is the understanding that history does not just exist – it is something that is created. Together and with our course texts, we examined assumptions regarding what serves as valid historical source material and how non-traditional source material (think photographs, letters, maps, clothing) can be incorporated in historical narratives. Completing "The Supper Club" required students to use primary sources to reconceptualize the variable forms that knowledge takes, assess the relative value often ascribed to these forms, and transmit created knowledge through both written narratives and physical objects. In addition to facilitated museum and archives visits, students also engaged with local makers, friends, and family members to develop the skills necessary for completing several facets of this project. These interactions juxtaposed academic knowledge and knowledge from home and local resources. Through the research and knowledge-creating process, students gradually positioned themselves as authoritative voices of women's and gender history, thereby subverting traditional classroom and academic hierarchies.

CONTINUED, PAGE 4

THE SUPPER CLUB CONTINUED

JUN

Judy Chicago's "The Dinner Party" is a germinal feminist art piece, with elaborate place settings depicting historic women and representing their accomplishments. Krista, the course instructor, and her class took a more local approach, recreating Chicago's work with Wisconsin women. From the first African American postal worker to contemporary cartoonists, women of all walks of life were represented in illustrative detail on each student's plates and table settings. The project demonstrated a level of creativity we don't always see from university final projects, and inspired students in a way teachers strive for.

In this project, students took a critical look at feminized labor, examining both why the women represented and the women working on our project are so often ignored by historical texts. Feminized labor, to put it simply, is any work that women do, which can include stereotypical 'women's work' – usually work in the domestic sphere – but also expands to include any work women do that is often considered less important due to being performed by women. Oftentimes, women's labor is instead credited to husbands, fathers, brothers – any men who are present in the woman's life who have more societal pull and thus absorb her achievements. In some cases such as my own, the ignominy of women's labor is another excuse to misgender and erase my identity as a woman, something that can happen to cis and trans women alike as men continue to ignore and erase our achievements and identities in favor of their masculinity. My personal relationship to feminized labor is often strained because of these attempts, making it hard to reconcile being trans and being a woman as a singular identity, as I often have to fight to prove both. I think this came through in the specific methods I used in my project. Collage is a medium that I have long been infatuated with and before I came out, I did collage pieces almost constantly. Collage is an excellent way to communicate ideas while also still having a personal touch, which I felt was important to my own project. By using comics artist Lynda Barry's own works in the collage, I was able to tie our labor together in a new way. The use of first person resources such as Barry's own comics also assisted in this effort. Rather than having a reprint or compilation put together by someone else, I had access to first editions of her work

which I was then able to recreate myself into something usable for constructing the project. As a staff member in Special Collections, I've had access to these materials on a regular basis, but thanks to this project, I was able to see and utilize them in a different way than I do in my day to day work.

Seeing my peers work was also a very touching experience, as I saw that others had similar approaches to mine, and everyone had a very personal connection to their work and their craft methodology. My classmate Ciera's piece (which explored the life of her aunt, Dollie Williams) in particular was one that stood out to me, as she conducted so much research on her own time, taking the effort to not only consult first person resources but create valuable resources for anyone interested in her subject down the line. While her work was very admirable because of this, it's frustrating as well; knowing that her subject was a significant historical figure (the first African American postwoman) and yet no information had been collected about her because of misogyny and antiblackness. Similarly, my other classmate Jose's subject (Dr. Laura Ross Wolcott) had a lot of collected information on her husband, a man she dedicated a statue to, yet her own significant achievements did not figure in the historical record in the same way. Perhaps her secondary status was a personal decision, but it's hard to miss that pattern that emerges here: once again, women in history are moved to the side in favor of the men in their life. Jose's attention to detail in his piece, and his seeking out of historically accurate materials, illustrated his dedication to the project. Throughout the course, looking at primary sources opened my peers' and my eyes to a huge chunk of women's and gender history that had been previously hidden or unwritten. Through the final project, we were able to apply these same research methods to uncover even more women's and gender history and make it accessible to greater audiences.

ARTISTS' STATEMENT

The following Artists' Statement was created in collaboration by the instructor and students in preparation for the gallery show.



Reflecting upon our work creating “The Supper Club,” we identify several goals and initiatives we have sought to fulfill. We maintain that our work is:

Recuperative: We seek to place women, their lives, ideas, and actions rightfully into existing historical accounts, thereby adding necessary information, context, and nuance to received history.

Commemorative: Many of the individuals we represent here have passed, and too many have passed without receiving due recognition of value of their ideas and contributions during their own lifetimes. “The Supper Club” exists, in part, in memorial to these women.

Humanizing: Reflecting on course material that we encountered on our semester-long investigation of the lives of women in American society, we conclude that when women appear in historical accounts, their presence and contributions are too often objectified. It is our explicit intent to represent our subjects in a humanizing way, emphasizing multiple aspects of their identities.

A Challenge: Through our representation of our chosen subjects, we position ourselves, undergraduate students of history, as historical authorities. In many cases, we may be one of the few, or possibly the only, historical authority on our subject. Furthermore, we challenge who is a historical figure, who gets to represent them, how they are represented, and in what medium. It is our goal to maintain diversity in our representation – our subjects occupy a wide range of racial, ethnic, social, political, economic, and religious identities – and we allege that this challenges the androcentric and white-centric historical accounts we typically encounter. Our interaction with and reliance on objects, photographs, textiles, recorded

interviews, poems, etc. to inform our investigations challenges the idea that history is that which is written down and that which is reproduced in texts.

Political: According to Joan Scott, Women’s History is an academic output of the Women’s Movement and thereby is an initiative informed by feminist politics. We recognize that the creation of knowledge about women is a political act and we present knowledge we have created within the feminist context of Women’s History. Our goal in this project is for this knowledge to challenge received interpretations of progress. By centering women and their lived experiences, we not only challenge how history and historical accounts typically understand and characterize ‘progress’ – here, through narrative and through art, we seek to offer an alternative interpretation of what ‘progress’ looks like.

Rewarding: Through our hard work, collaboration, investigation of crafting methods and techniques, time spent sifting through library holdings and online resources, we believe that we have created something meaningful and something bigger than ourselves.

We conclude that although we have narrowed our focus to a local context, we have found no lack of subjects. It is our hope that groups of students in the future can take on a project similar to this one, thereby bringing to light – and bringing to the table – more women deserving of historical recognition. Ultimately, our wish is that courses like ours did not have to exist.

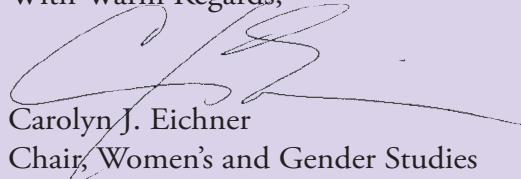
We call for women’s and gender history – and the accounts of all marginalized populations – to be incorporated in all the ways in which we tell history.

CHAIR'S LETTER, CONTINUED FROM COVER

a Wisconsin-focused exhibition, based on Judy Chicago’s classic feminist art piece, “The Dinner Party.” Krista’s essay on her class’s exciting and important work is the feature story in this newsletter!

We thank you for your ongoing interest in and commitment to Women’s & Gender Studies at UWM, and we hope that you enjoy this newsletter. Please remember to periodically check our website so you can stay up to date on WGS events and news!

With Warm Regards,


Carolyn J. Eichner
Chair, Women's and Gender Studies

ALUMNI UPDATES

KATE WOLF, BA '09



Kate received her Bachelor's degree in Women's Studies in 2009 and, this fall, she will be studying urban planning at the Master's level at Harvard's Graduate School of Design.

While completing her undergraduate degree, Kate was posted at the United Community Center (UCC) for a year-long internship through the Center for Urban Initiatives and Research (CUIR). With the support of CUIR, faculty at Women's & Gender Studies, and the UCC, Kate blended community engagement with an independent project focused on gendered body perceptions among Latino youth.

For the past three years, Kate has worked for two small housing nonprofits, serving Milwaukee's Latino community through home improvement and purchase programs. These experiences greatly influenced Kate's interests in urban reinvestment, community-based initiatives, and the national implications of the rapid growth of the Latino population.

She is excited to bring this "on the ground" perspective and time spent in Milwaukee to her studies at Harvard.

MEGAN METCALF, MA '12

In August of 2015 I moved to Washington, DC to begin my career as a reference librarian and Women's, Gender, and LGBTQ+ Studies collection specialist for the Main Reading Room at the Library of Congress.

In addition to assisting researchers with general inquiries, I work with authors, educators, students, congressional staff, and inquiring minds of all sorts. I connect patrons to library resources, facilitate research, and illuminate the collections in my areas of expertise. I have had the opportunity to frame the collections from a feminist perspective, such as the gallery talk I gave in support of the America Reads exhibit, "Between the Waves: Reconstructing Feminist Narratives at the Library of Congress." In addition to supporting general programming, I also curate my own library-wide exhibits and lectures which highlight the Women's, Gender, and LGBTQ+ Studies collections. Most recently, I had an exhibit in the great hall: "Women's Music: Feminist Sounds and Spaces," which included items from suffrage sheet music to the riot grrrl manifesto. I was able to host a lecture in conjunction with this exhibit featuring women's music scholar and professor, Dr. Bonnie Morris.

I really enjoy doing outreach to promote library collections and services at various events, including the

National Book Festival and Main Reading Room Open House. I also work to bring researchers into the library by facilitating a monthly women's history and gender studies discussion group. This group invites researchers to share their work and receive feedback from others in the field who are also navigating the world's largest library. As the chair of the employee organization for LGBTQ+ staff, LC GLOBE, I do targeted outreach and programming for researchers, staff, and community members who are part of or interested in LGBTQ+ communities.

As part of my duties as a recommending officer, I purchase items for the library. With my specialized knowledge in Women's, Gender, and LGBTQ+ Studies, I am tasked with ensuring that library collections in this area are reflective of what is happening globally, and particularly in the United States. Recent purchases include three new LGBTQ+ Studies databases. I am responsible for surveying the collections and working to set the policies by which we collect. To that end, I am currently creating two brand new collections: a digital LGBTQ+ oral history collection and a physical Zine collection. As an instructional designer, I am producing a series of research tutorial videos. Our first video, How to Register for Your Reader Identification Card, went



live in February. I have also published a few online research guides in LGBTQ+ Studies.

I could not have found a more perfect program to prepare me for the job I have today, which also happens to be my dream job. The interdisciplinary nature of the program

and the focus on research ethics and praxis taught me to think critically and research ethically. I am so incredibly thankful to the Women's and Gender Studies department at UWM. Not a day goes by where I don't rely on the knowledge and skills I learned in a UWM classroom.

MEGAN YAHNKE, MA '14

Megan earned an MA in Women's & Gender Studies in 2014. She is living in Minneapolis and pursuing a PhD in Communication Studies at the University of Minnesota with a concentration in critical media studies.

"During the past two years, I have engaged with various analytical approaches to media that draw from cultural studies, political economy, and rhetorical criticism. Feminist theories, however, remain crucial in my research on the role of media in reproductive politics and feminist activism.

In addition to coursework, I teach an undergraduate media literacy class. I also serve on the editorial board for *Teaching Media Quarterly*, an online journal that publishes lesson plans for media studies instructors.

While I was in the WGS program at UWM I learned how wonderful it is when graduate students, faculty, and staff work collaboratively to create a positive department culture. Thus, for the past two years I have held leadership positions in the Communication Studies Graduate Student Association, and I have served on our department's undergraduate committee. I will complete my preliminary exams in summer and start working on my dissertation in fall."

STUDENT DEGREES GRANTED

WGS Majors

December 2015

Natalie Bousquet
Rachel Kihslinger
Briana Newkirk

May 2016

Halley Challoner
Carrie Herian
Jill Hoffman
Regina Peters
Holly Sporek
Luisana Waukau

December 2016

Sara Rolfe (Honors)

WGS Minors

December 2015

James Christensen
Brianne Jarrett
Chelsea Ottery
Kristiana Perleberg
Natalie (Block) Schuster
Charlotte Shanaver
Danielle Wright

May 2016

Gabrielle Bielunski
Hannah Flanery
Mellisa Gautheir
Erin Vandersteen

December 2016

Zoe Hammes (Honors)
Maria delMar Restrepo (Honors)
Anjelica Rueda
Carolina Svendsen
Rachelle Wangerin
Tess Willems

WGS MA

May 2016

Kelsey Jandrey

December 2016

Mary Lynne Donohue

EVENTS ROUNDUP

ANNUAL FEMINIST LECTURE SERIES - 2016



On April 7, 2016, the Women's & Gender Studies Program was excited to welcome author, scholar, and poet Norma E. Cantú as this year's speaker in the Feminist Lecture Series. Cantú is Professor of Latina/o Studies and English at the University of Missouri-Kansas City and has written numerous articles and books, making important contributions to border studies, cultural studies, literary theory, Chicana/o literature, folklore and feminist studies.

In her fascinating and stimulating talk, "Healing the Wound: Reflections of a Chicana Feminist from the Border," she took her audience for a journey through personal memories and feminist reflections on identities in borderlands. Cantú also read with radiant expression from a couple of her books, including *Canícula: Snapshots of a Girlhood en la Frontera* and a few bilingual poems in English and Spanish from *Transcendental Train Yard*.

The annual feminist lecture series is made possible by the generous support of Professor Kumkum Sangari and the William F. Vilas Trust Fund, as well as the contribution of many programs and departments at UWM.

WGS BROWN BAG SERIES RECAP

Elana Levine (Journalism, Advertising & Media, UWM), "Cupcakes, Pinterest, and Ladyporn: Feminized Popular Culture in the Early 21st Century."

Jodi Melamed (English & Africana Studies, Marquette University), "Dispossession by Administration."

Jenna Loyd (Public Health & Urban Studies, UWM), "Theorizing Violence and Health: Feminist Interventions."

Ali Sperling (PhD Candidate in Literary & Cultural Theory, UWM), "Freak Feminism: Queer Adolescent Temporality in the Work of Carson McCullers."

Sarah Carter (Curator & Director of Research, Chipstone Foundation), "Creating Mrs. M's World: Fact and Fiction in the 21st-Century Museum."

VISITING SCHOLAR



Professor Mei Jin, a visiting scholar in Women's & Gender Studies at UWM in 2016-2017 recently received a research grant from China National Social Science Foundation for a project entitled "Unearthing, Collecting and Reorganizing the Language, Culture Information, and the History of Dissemination about Fujian/Minnan and Taiwan in modern Spanish missionary literature".

Professor Jin will be the principal investigator and will lead a team to establish a searchable database for the relevant literature, and translate the abstracts into both Chinese and English. Professor Mei Jin's major research areas and expertise are in sociolinguistics. The project she is currently working on at UWM compares the use of the Chinese dialects and minority languages among overseas Chinese in Milwaukee.

Visiting Professor Mei Jin from China (left) and Xin Huang.

STUDENT AWARDS

MPS STUDENT AWARDS

In honor of March as Women's History Month, UWM Woman's & Gender Studies invites middle and high school students from Milwaukee Public Schools to explore and celebrate the histories of Wisconsin women by participating in this annual essay contest.

Wisconsin women have had a diverse history. However, their contributions have often remained untold by historians. Most women's lives and experiences are still unknown. To reclaim the history of the private and public lives of Wisconsin women is to discover how people lived and what they valued. Until we know what women did and experienced, we will only know half of the story.

The purpose of the essay contest, "Wisconsin Women Making History", is to help tell the other half of the story. Awards winners for 2016 were:

MILWAUKEE PUBLIC SCHOOLS

Sixth Grade: 1st Place: Izzy Wensink, *The Story of a True Hero... Mildred Fish-Harnack*

2nd Place: Lillian Jagadzinski, *Milwaukee Story*

3rd Place: Ivan Macan, *A U.S. Champion*

Seventh Grade: 1st Place: Markayla Varner, *A Soldier for Women's History*

2nd Place: Alex Reger, *Educator of a New Generation*

3rd Third Place (tie): Kylie Bowen, *Dickey Chapelle: The Woman Who Changed the Way We See War* and Akira Williams, *Wisconsin's First Doctor: Mary Ann Merard*

Eighth Grade: 1st Place: Zoe Elko, *Making a Difference: A Wisconsin Woman's Contribution to Her Community*

2nd Place: Maya White, *One Change at a Time*

3rd Place (tie): Jessica Rodriguez, *A Man's Job, One Woman's Dream* and Jazmin Vespalet, *Fight Like a Girl*

High School: 1st Place (tie): Myrianna S. Nelson, *The Vel Phillips Story* and Victoria Austin, *To Resist the Nazis: The Mildred Fish-Harnack*

2nd Place: Sam Guyton, *Mama Freeman*

UWM STUDENT AWARDS

Rachel Skalitzky Award for Undergraduate Research: Emily DeBord, *Evidencing Queer in "The Woman Identified Woman"*

Eliana G. Berg Awards for Graduate Research: (tie) Siwar Masannat, *The New Woman in the Egyptian Press: 1900- 1930* and Ann E. Stanton, *Survival Behaviors of Mothers Released from Jail and Prison - A Concept of Synthesis*

Rachel Skalitzky was the Center for Women's Studies' first long-term director. An Associate Professor of Comparative Literature at UWM, she gained Emeritus status after her 2003 retirement, and remained a devoted supporter of WGS until her 2014 death.

Eliana G. Berg taught for Woman's Studies and the Department of Spanish and Portuguese for many years at UWM and UW-Madison. She maintained a deep commitment to WGS. Eliana passed away in 2002 after a long courageous battle with leukemia.

FACULTY NEWS



Carolyn J. Eichner, Associate Professor and Chair of WGS, was a Member in the School of Historical Studies at the Institute for Advanced Study in Princeton, New Jersey, during the 2015-2016 academic year. Her essay, "Civilization vs. Solidarity: Louise Michel and the Kanak," was published in the February 2017 issue of *Salvage Quarterly*. She gave invited lectures at New York University and Columbia University, and also presented her work at the International Federation for Research in Women's History conference in Jinan, China; the Historical Studies Seminar at the Institute for Advanced Studies in Princeton, New Jersey; and the Western Society for French History. Eichner completed her tenure as the President of the Western Society for French History, and she continued as a Board Member of the International Federation for Research in Women's History, and as a Collaborating Editor of *Women and Social Movements in Modern Empires*.



Andrea Westlund, Associate Professor, Women's & Gender Studies and Philosophy, gave invited lectures at Rice University, the University of California-Riverside, Concordia University in Montreal, the University of Illinois-Chicago, Marquette University, and Bard College. She also presented work at the annual meeting of the North American Society for Social Philosophy in Ottawa, Ontario, Canada; the Society for Analytic Feminism Conference in Lowell, Massachusetts; the Central and Pacific Division meetings of the American Philosophical Association; and the annual meeting of the Northwestern University Society for Ethics and Political Philosophy. She continues to serve on the Board of Officers and the Central Division Executive Committee of the American Philosophical Association.



Xin Huang, Assistant Professor, Womens & Gender Studies, has recently received a book contract from SUNY Press for the publication of her book, *The Gendered Legacy of Mao: A study of women's life stories in contemporary China*. A book she co-translated with Li Guo, *Deng Tuo: Chinese Intellectuals in the Mao Era*, by Timothy Cheek, was published by Oxford University Press in 2016. Xin Huang's most recent reach, entitled "Excavating Gendered Self: Digital Affordance and Photo-Auto/biography" will appear in *a/b: Auto/Biography Studies* in Fall 2017. This article is part of a book project she is currently working on, *The Taming of the Maoist Women: Changing representations of gender in China in personal photos*. Starting in Fall 2016, Xin Huang is offering a new topic course, WGS 302: Gendered Bodies, with a focus on global perspectives and cross-cultural comparison.



Anna Mansson McGinty, Associate Professor, Women's & Gender Studies and Geography, is a Global Studies Research Fellow this year. Her project, "Belonging and 'Making Home' among Muslim American Youth: Diverse Identities, Geographies and Politics," draws on interviews with Muslim youth and is informed by an interest in the everyday, embodied practices and experiences of belonging and religion as well as formulating multifaceted identities in Milwaukee. She is presenting her research at the CIE Conference on Diversities which takes place on April 20-21 (<http://uwm.edu/cie/research/conferences/>). In March of 2016, she was invited together with her colleagues, Caroline Seymour-Jorn and Kristin Sziarto, to Université Paris-Est Créteil by the Justice, Espace, Discriminations, Inégalités working group of the Labex Urban Futures to present their research within the Muslim Milwaukee Project and discuss future collaborations.

This year **Merry Weisner-Hanks**, Distinguished Professor, Women's & Gender Studies and History, gave the keynote lectures at two conferences, "Adjusting Our Lenses to Make Gender Visible," at the "Gender Worlds, 500-1800: New Perspectives" conference at the University of Western Australia and "The Lady Bedford Tulip," at a conference celebrating Lucy Harrington Russell, the Countess of Bedford, at Oxford University. She also presented papers on women's religious ideas and actions in the early modern world at conferences at Washington University, St. Louis, and the Duke August



Merry Weisner Hanks (left), Krista Grensavitch (center), and Gwynne Kennedy (right)

Library in Wolfenbüttel (Germany); on women travelers at the World History Association in Ghent; on patriarchy at the Sixteenth Century Society and Conference in Bruges, Belgium; and on the present state of world/global history at the University of Cambridge, England. Her essay, “The Reformation in Global Perspective: Comparisons and Consequences,” appeared in Ulinka Rublack, ed., *The Oxford Handbook of the Reformation*, pp. 747-764, and her essay “Gender and Cultural Power in Global Perspective,” in James Daybell and Svante Norrhem, eds., *Gender and Political Culture in Early Modern Europe, 1400-1800* (Routledge), pp. 217-236. She is currently serving as the Vice President and President Elect of the World History Association.

Gwynne Kennedy was invited to give the Arts and Humanities Lecture at Carroll University in Waukesha, Wisconsin, in October (“The Case for Early Modern Women’s Anger”) and collaborated on a paper, “Anger Management in Buffy the Vampire Slayer” with Jennifer Dworschack-Kinter, for the Buffy at 20 Conference at Marquette University on April 1, 2017.

GRADUATE PROGRAM EXTERNAL REVIEW

As our MA program celebrated its five-year anniversary in the fall of 2015, it was also time for the program’s first external review, which took place in March last spring. On March 24-25, 2016, two external reviewers, Dr. Abena Busia, Chair of the Department of Women’s and Gender Studies at Rutgers University and Dr. Elizabeth Jones Hemenway, Director of Women’s Studies and Gender Studies Program at Loyola University in Chicago, visited the WGS program. During their two day visit they met with the program’s faculty, staff, current MA students as well as alumni. In addition, they met with the Deans and Associate Deans of the Graduate School and the College of Letters and Science.

This review presented an opportunity for the program to reflect on the graduate program’s accomplishments, as well as future directions and challenges. Overall, the feedback was very positive. In a nutshell, the program was praised for its achievements despite the severe fiscal climate. The faculty has an impressive record of research productivity, and the students are very content with the quality of education, preparing them for future employment and PhD programs. Students were also very pleased with the strong advising they receive, as well as the sense of

collegial and scholarly community offered by the program. As the report states:

“Moreover, of the eleven WGS students who have completed the program so far, several have gone on to impressive professional positions or graduate programs. One MA graduate now holds a position as a Research Specialist at the Center for Urban Population Health in Milwaukee; an MA/MLIS student obtained a position in the Women’s and Gender Studies Collection at the Library of Congress; and three others are currently in PhD programs. This indicates the strong preparation that the UWM WGS students receive throughout their studies.”

Looking ahead, the program aspires to grow and continue to offer its students, to quote the report, “the fiercest academic rigor.” It will engage in long-term planning and explore fundraising opportunities, as well as put further effort into recruitment strategies to increase the number of applications and admit a larger and, importantly, more diverse cohort of students, in the MA program as well as the coordinated degree programs with MLIS and MSW.



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