

The Alphadelphian

Spring 2017 Volume 18, Issue 1



Newsletter of the Women's and Gender Studies Program
at Alfred University

The Alphadelphian

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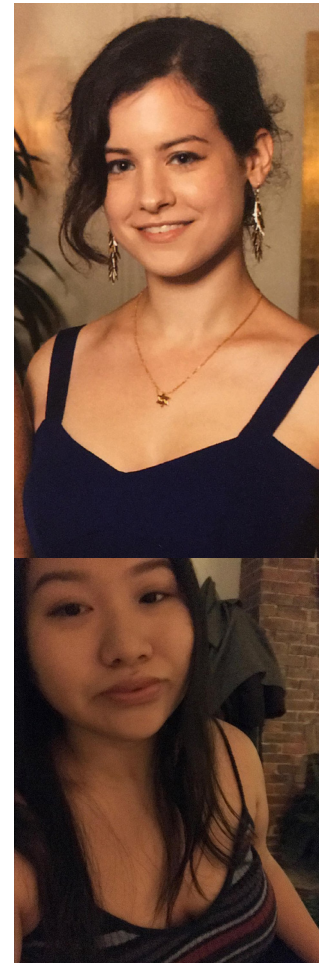
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Letter from the Editors:

For the 2017 edition of the Alphadelphian, we broadened the scope of our focus to include not only Alfred University Women's and Gender Studies events and information, but also to highlight current political events and even feature student work from the School of Art & Design. Women's involvement was central to some of the most fascinating and unique events to have happened this year, from Hillary Clinton's presidential campaign to the Women's March, which brought millions of people together all over the world to support women's rights.

We are at a pivotal point in history, where the positive advances in human rights we have made as a nation are being challenged, and we have a choice to either let hatred prevail, or learn from the wisdom and experiences of our foremothers and continue to come together as a community to build a more equitable future for everyone regardless of race, sex, gender, class, sexuality...etc. We gain inspiration from activists like Angela Davis, who spoke this year at SUNY Brockport's annual MLK Lecture, and professors like Dr. Vicki Eaklor, who recently retired after a productive 32-year teaching career here at Alfred University.

We are so grateful to be able to feature these amazing women, and to include new work from young female artists in our own Art & Design School. We cannot move forward without looking back, and we cannot help but feel hope for the future when we witness the creativity and perseverance that the individuals in these pages demonstrate in their work and in their lives.



Abigail Allen Award 2017

Student Recipients: Lydia Galarneau and Cheyenne Rainford

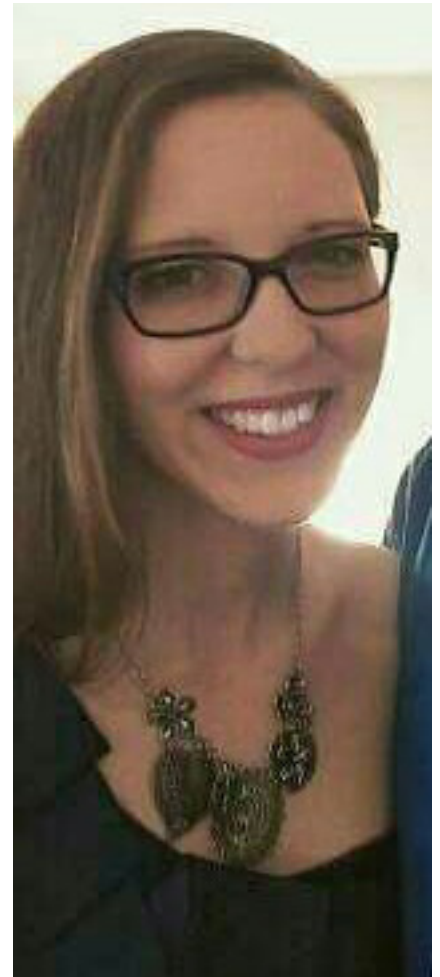


Lydia Galarneau, from Buffalo NY, is graduating with an Individually Structured Major titled Social Justice and Popular Media, and a Women's and Gender Studies Minor. While at AU, she has been both a finalist and a winner of the Wit and Wisdom competition, giving a Bergen Forum in 2016 titled "No More Mr. 'Nice' Guy: Male Entitlement and Cinematic Archetypes." She also gave the WGST Roundtable for February 2015, examining patterns of bisexual erasure in pop culture. Her WGST Capstone is a series of poetry titled *The Price of Violets*, giving historical and literary context to a contemporary lesbian experience. She is also completing an Honors Thesis/Baccalaureate Project testing for the causes of Emotional Abuse Recognition Ability. Lydia will graduate as a member of Phi Beta Kappa and Pi Gamma Mu, and join the Rutgers Sociology PhD program in Fall 2017.

Cheyenne Rainford, a co-recipient of this year's Abigail Allen Award, is a senior Communications Studies major and Women's and Gender Studies minor. She has been engaged in campus life through clubs and organizations, sports, and other extracurriculars throughout her four years at Alfred University. Cheyenne is most proud of her work with the *Fiat Lux* Student Newspaper. She began as a writer and then jumped in as Editor-in-Chief in her sophomore year, stepping down to Managing Editor during her junior and senior years. She and Logan Gee, the current Editor-in-Chief, continue to push for a stronger, revitalized student media. As a member of the Women's Leadership Academy, Cheyenne took part in "Now You See Me," a group capstone project focused on raising awareness of violence against women. This year, she also completed an independent study in event coordination by planning and executing a Women's History Slam Poetry Night. Her event celebrated Women's History Month and included several poets who performed pieces about human rights issues.

Cheyenne became athletically involved this year as well. She joined the Varsity Hunt Seat Equestrian Team in the Walk-Trot division and competed at Intercollegiate Horse Show Association competitions with her team. Visiting the Bromeley-Daggett Equestrian Center, whether for class, practice, or for fun; has been one of her favorite AU experiences.

Last summer, Cheyenne completed an internship at Allegany State Park where she developed advertising and public relations material, completed historical research, and delivered educational programming to park patrons alongside a team of five other interns. Her experiences there have only bolstered her interest in the communications field. After graduation, Cheyenne hopes to pursue a career in event coordination.



Faculty Recipient: Luanne Crosby

Dr. Luanne Crosby, professor of Voice and Chorus, began teaching at Alfred University in 1992. In addition to her contributions to the Performing Arts Department, she has been a longstanding and exemplary member of the Women's and Gender Studies program. In addition to teaching courses centered around women and music and conducting a women's choir, Luanne has brought numerous scholars and performers to campus that exemplify what the Women's and Gender Studies Program strives to teach. She has been a longstanding supporter of the program in general, hosting dinners at her house, serving on the executive board, and mentoring students. Through all of her activities, Luanne has reflected the ideals of the Abigail Allen Award by "improving the quality of women's lives on our campus."



She is currently on sabbatical teaching in Wuhan, China. Dr. Crosby was invited to spend one month working in the music department at China University of Geoscience. This invitation came after a very successful tour of China with members of the AU Chamber Singers and four guzheng students of Daisey Wu in 2014. While in China, Dr. Crosby is working with the choirs, voices students and is team teaching a Stage Production class with husband Steve. Luanne continues to perform with professional orchestras internationally. She recently sang the soprano solos in the Haydn "Lord Nelson Mass" in Budapest, Hungary and is currently preparing to sing the Haydn "Theresa Mass" in Barcelona, Spain in 2018.

Senior Profiles:

Students

Sonja Fizek
Lydia Galarneau
Rhianna Heyneman
Jae Kim
Cheyenne Rainford

Capstone Topic

The Alphadelphian
Lesbian History Poetry Series
Women and Photography
The Alphadelphian
Women's Event Planning

Faculty Adviser

Laurie McFadden
Juliana Gray
Whitney Hubbs
Laurie McFadden
Laurie McFadden

Women and Gender Studies Courses Fall 2016 - Spring 2017

Fall 2016

WGST 201 Gender & Leadership (Gauthier)
WGST 253 Social Welfare Institutions (Porter)
WGST 320 Parenting Seminar (Lichtman)

Spring 2017

WGST 101 Women in Society (Singer)
WGST 320 Parenting Seminar (Lichtman)
WGST 372 Psychology of Gender (Johnson)
WGST 382 Women|Art|History (Childers)
WGST 400 Faulkner/Morrison (Mayberry)
WGST 465 Race, Class, Gender, Media (Goodman)
WGST 475 WLA Practicum (Devlin-Gauthier)

Angela Davis Lecture by Alexis N. Harris-Bates

On Tuesday, February 21st, 2017, SUNY Brockport hosted Angela Davis, a political activist who continues to dedicate her time and efforts to social justice. As she spoke to a gymnasium filled with awestruck students, faculty, and staff, I became mesmerized by the strength in her words. To me, she symbolized an influential black woman whose success proved to be an act of resistance. As a black female student, I was taught about white male leaders constantly and if I did learn about black leaders, they were most likely men. Many portions of her speech focused on current issues, including women's rights advocacy and the struggles facing the black community.



Alexis N. Harris-Bates with Angela Davis



Members of the Umoja Club at SUNY Brockport Annual MLK Lecture 2017

Davis discussed how women have always been the symbol of radical leadership which resonated deeply with me as a black woman who is passionate about not only issues affecting the black community but social justice in total. Of course, the 2016 presidential election, results, and think pieces surrounding it led to her explaining that the results of the election were an attempt to turn back to the time where white supremacy remained secure.

Her comments may appear unfounded, however American history and a close examination of white privilege validate her perspective. Davis knew that part of her role was to ignite a fire of resistance in the younger generation by stating, "We will need the inspiration of those who came before us..." Prominent social justice leaders possess the ability to inspire generations as a result of their dedication to the cause. She emphasized, "Freedom is a constant struggle... [make] it clear that we intend to resist."

The Riley Lecture by Cheyenne Rainford

The Women's and Gender Studies Program's 22nd annual Riley Lecture was held on Tuesday, April 4, in Nevins Theater. This year's speaker, Charlotte Bunch, is a renowned human rights activist who spoke about her experiences and her vision for the future of the human rights movement.

Bunch is a lifelong activist. She was involved in the civil and gay rights movements prior to her work in women's rights. Her activism began in earnest during her time at Duke University during the 1960s. There, she joined a Methodist student group which organized a pray-in at a segregated church in Durham, NC. She recalled an image in a Durham newspaper depicting a black man, whom she had recently met, being beaten by police. Bunch explained that in the U.S., there is an ongoing culture war. Citizens are constantly pushing and pulling society to follow certain principles or value certain things over others. No cultural change can come about without some backlash.



Charlotte Bunch speaking

Now, she said, history is repeating itself, and women's rights are intrinsic to making progress. Bunch cited the Black Lives Matter movement which, according to her, was spurred forth mainly by women. The intersectionality of the Black Lives Matter movement is just one example of how activism is stronger when it joins related issues together. Bunch's strategy has been to embrace intersectionality and use it as a coalition-building tool.

"All human rights are interconnected," she said.

By the late 1980s and early '90s, Bunch saw that women's rights needed to secure a place on the global agenda. She knew that the struggles of women are not confined to any one place and that they are directly related to other human rights issues.

"Human rights was a system of accountability," she said. Activists like Bunch sought to hold global governments to a standard and create an international conversation about women's rights as human rights. She emphasized the importance of documenting violence against women and generating policy that would clarify to women globally that the abuses against them are wrong.

Patriarchy is worldwide, said Bunch. "No woman is really completely free as long as those attitudes prevail," she said.

Bunch's proudest moment in her life as an activist, she said, happened in 1993 at the World Conference on Human Rights in Vienna. It was there that she successfully brought women together to push women's rights onto the global agenda. It was a moment, she said, where she saw significant progress in her life's work.

“The cultural argument is always about maintaining someone’s power,” said Bunch. “The problem is when we think we can tell someone else what their cultural change should be.”

Bunch reiterated the importance of intersectionality. According to Bunch, women’s issues are global issues and it will only bolster the feminist movement to build coalitions between women around the world.

“You are always upsetting somebody’s privilege,” she said. “You are also making a social change.”

One criticism Bunch hears about the human rights movement is that it is dismissive of diversity. Just the opposite is true, though, according to Bunch. She said the movement cannot fight for human rights without recognizing diversity.

“We need to see ourselves as a part of the larger social justice movement,” she said in a later interview. Bunch warned that activists must be weary of “the trap of ‘who is the most oppressed?’” Bunch expressed a surprising and refreshing optimism about the future of the women’s rights movement. Feminism, as a politics, has evolved positively, she said. “As an idea, it [feminism] should be complicated,” she said.

The Women’s March in January this year was a global expression of compassion for women everywhere, she said. There is still work to be done, however, The movement must not lose its momentum and, Bunch said, to maintain it, activists must bridge the gap between privileged and marginalized women.

“There’s a new kind of coming together that I think is possible,” she said. In an interview, she explained that this coming together means that privileged women must realize, “Your privilege won’t protect you and it doesn’t represent other women.”

Bunch has great hope for the future of the human rights movement. She recognized that our world is at a pivotal point in its evolution and that, now more than ever, activists must be intersectional and form coalitions.

“It is utterly crucial that we see this moment,” she said. “It’s not a struggle that we don’t have historical precedent for.”

The Riley Lecture is given each year in honor of AU alumnae Elizabeth Hallenbeck Riley (‘36), a local women’s rights activist, and Charles P. Riley (‘35). In their memory, their daughters, Pamela Riley Osborn (‘62), Patricia A. Riley (‘65), and Melissa Riley sponsor the lecture series as part of a memorial to his wife that Charles had not been able to complete before his death.



Pam Osborn, Karen Porter, Vicki Eaklor, Lydia Galarneau, Charlotte Bunch, Cheyenne Rainford, Patricia Riley, and Laurie McFadden

Faculty Profiles:



Becky Prophet, Professor of Theatre, directed *An Adult Evening With Shel Silverstein* by Shel Silverstein and William Shakespeare's *As you Like It* during the 2016-17 academic year. The cynicism of Silverstein and the nearly saccharine perfection of love--as you like it, of course--in Shakespeare, provided two very different challenges for comedy. Becky is also a member of the Women and Gender Studies executive board. Research interests currently center on the Women's Suffrage Movement in comparison with the rise of Feminism in the mid-1960's and the contemporary political activism of millions of Americans. There is a play, or many of them, in all of this!

Students enrolled in the Women|Art|History class, taught every Spring semester by Professor **Hope Childers**, have enjoyed interacting with a roster of weekly guests drawn from across the campus and village communities. Topics of discussion have ranged from Cuban artist Ana Mendieta to the gender spectrum, from plastic surgery and art to non-Western cultures around the globe, as well as issues around current subjects of debate such as pornography and ecofeminism.



New guests in this year's line-up include Professor Chris Churchill, who will speak about gender, veiling and politics through several expressions of North African nationalisms; and Visiting Assistant Professor Amber Hickey, who will discuss First Nation art in a contemporary context. Meanwhile, Professor Childers has published in her primary area of research, 19th-century South Asian art history, with an essay due out in July. Her essay, "Spectacles of Labor: Artists and Workers in the Patna Opium Factory in the 1850s" focuses on a series of paintings by little known Indian artist Shiva Lal, whose paintings offer fresh insight into the history of the opium trade.

Karen Porter, Professor of Sociology and Chairperson of the Division of Social Sciences, enjoyed guest lecturing in Dr. Sandra Singer's WGST 101 this semester. Karen has been a regular guest in the course, (thanks to invitations each year from Vicki Eaklor and Sandra Singer) and always enjoys meeting the students and discussing the topic of "women and work" with them. Karen's regular offerings in the WGST Program include Social Welfare Institutions, Sociology of Sex and Gender, and Sociology of Families.

Karen is looking forward to teaching a course in the new Social Justice Studies minor and finding ways to engage students in various experiential learning in the community, hoping these opportunities might attract both minors in Women's and Gender Studies as well as Social Justice Studies. Karen's expertise as a public sociologist is in the area of nonprofit agency effectiveness and sustainability. Her upcoming sabbatical in the fall will focus on the nonprofit sector in western New York and explore the possibilities for collaboration between universities and nonprofit social services providers and examine the impact such collaboration may have on local communities.



Robyn Goodman, professor of communication studies, spent her sabbatical during the Fall term finishing her book, *Global Journalism Education in the 21st Century: Challenges and Innovations*, which features chapters from top academics from six continents. She also landed a book deal with Routledge on journalism practices worldwide with Pulitzer Prize winner Eric Freedman, Michigan State University, and Elanie Steyn, University of Oklahoma, also co-editor of *Global Journalism Education*. During the Spring term, she spent much time talking about gender/social justice issues in all of her classes -- reporting, communication ethics, and Gender, Race, Class, Media. She missed her students and was excited to return to classes to see them and discuss, and report on, many of the hottest issues of the day!

Robert Reginio, who teaches in the English Division, serves on the WGST Executive Committee and is at work on an essay titled "Tracing the Genealogy of Modernist Women's Poetry in an Undergraduate Seminar" for the forthcoming book *Teaching Modernist Women's Writing*.



Interview with Dr. Vicki Eaklor

Since 1984, Dr. Vicki Eaklor has been a professor of History at Alfred University and instrumental in the Women's and Gender Studies program. She has published countless works regarding American History and popular culture. Dr. Eaklor is also an accomplished percussionist and has taught percussion at AU as well. She retired in fall, 2016. This interview was conducted to highlight the importance and impacts of Dr. Eaklor's career and contributions to AU and the academic community.



What will you miss most about teaching at AU?

I already miss the interactions with students. It can happen on many levels including in larger lectures, but I value discussion of readings and issues the most. We've all heard about the "ah ha" moments, when one or more students suddenly see and share an idea or interpretation, new or old. I have had many such moments in my career, and they work both ways; it is just as thrilling when I see something in a different way due to a student's remark.

What are some of your accomplishments that you are most proud of from your career at AU?

Many years ago my partner and I (she deserves equal credit) fought for equal benefits for same-sex couples. It took years, but AU adopted a domestic partnership definition that included health care as well as tuition and other benefits.

I can't take credit for the restoration of Kanakadea Hall but I remain a little proud that, as Division Chair then, I was able to act as liaison to all parties through the process, and aid the division in making many decisions about design, furniture, etc. In the process I learned a lot about architecture, which has stayed with me and became a teaching topic.

Finally, I'm proud of the nontraditional history courses I taught while here, in culture, queer history, and environmental history.

What do you think was your biggest contribution to the LGBTQ community as an academic?

Three things: my book (shameless plug), *Queer America: A People's GLBT History of the United States*; my course Queer American History (introduced in 1991 as Gay American History, and one of the first taught in the U.S.); and having been a chair and board member of the Committee on Lesbian and Gay History (now the Committee on LGBT History), an affiliate of the American Historical Association.

Do you feel that there has been progress made in the AU community in regards to LGBTQ?

Yes, definitely. When I arrived in 1984, it wasn't clear it was safe – literally and professionally - to be out, and this was true of students and staff as well. It did not seem that our issues were taken seriously for many years, so I'd say there have been major changes for the good.

What are some of your favorite courses that you have taught at AU and why?

Women in Society, of course. Also, in history, the less “traditional” ones: American culture of the 19th and 20th centuries, Hollywood Under the Code and Queer Hollywood, Queer American History, and among the more traditional “topics/eras” I’m partial to the Age of Franklin and Jefferson.

Are there any general concepts from the Women and Society class that you wish would be incorporated into the general education for all students at AU?

Well, first, that gender and sex matter as categories of human existence; I do think these ideas have made it somewhat into our curriculum. The other is that there are many ways to be a feminist (though I do not endorse the “I’m a feminist because I say I am” mentality, as there needs to be some basis for a definition). Historically there have been many forms of feminism, both in the U.S. and worldwide, and perhaps knowing this will help make it less of a “dirty word.” We are at a disadvantage in framing the term because the right in the 1980s was so organized and proceeded to launch an all-out campaign to convince women not to call themselves feminist, as part of a more general backlash against changes of the 1960s and 70s, including 2nd wave feminism. The media have happily played along and have been very powerful in creating negative images.

Any advice for any young academics/students who want to be involved in LGBTQ/Women’s rights movement?

Just do it! And since I’m old-fashioned, I believe face-to-face encounters when possible are still the most powerful form (the same I believe about education). This is not to say social media or giving money don’t have their place. Find where you are comfortable (OR try stepping out of your comfort zone) and know that we need everyone at every level.

What are some things that more people should be aware of in American history in regards to progress?

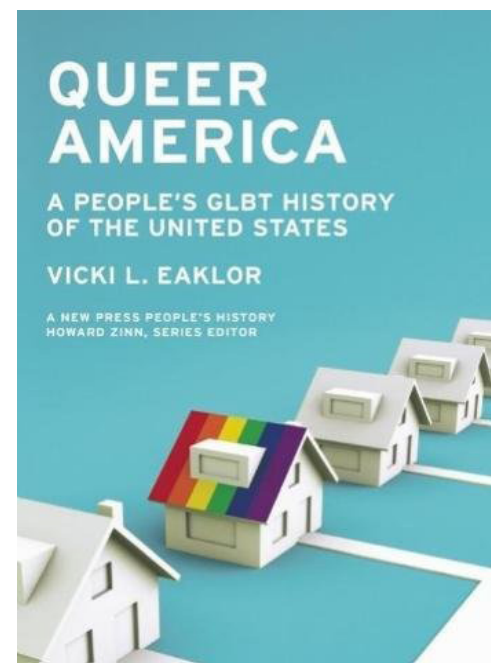
hmmm – As my history students know, progress is a problematic term for me, to believe in progress is good on one level but can too easily lapse into a sense of inevitability – that progress will just “happen” because it has before – and this can absolve individuals of the need to act.

But yes, there has been change I would call positive, usually with legal action related to civil rights preceding those of “hearts and minds” (HAVE we made “progress” on racism and sexism, for example?).

The most important point I’d want to make as a historian is that any change can be reversed (another reason not to be lured into the notion of inevitable, and permanent, “progress”).

Any messages/advice for former students?

If you want to do progressive activism, pay attention to what conservatives have done in the last thirty-plus years: they are very organized and take the dictum “act locally” seriously. Being on a school board can have an impact; one doesn’t always have to shoot for a DC office to make a difference.



Artist Profiles

This year, inspired by Linda Nochlin's celebrated 1971 essay "Why Have There Been No Great Women Artists?" and the continued work of the feminist activist artists the Guerrilla Girls, we offered Alfred University Art & Design students the opportunity to showcase some of their work. Our goal was to build a bridge between the Women's and Gender Studies Department and the School of Art & Design, and inspire a conversation about the role gender and sex can have in the creative work of art-making. Female artists bring their unique perspectives and experiences into their studio practice, and are still largely underrepresented in most major art museums.

Jillian Hagadorn, Class of 2019

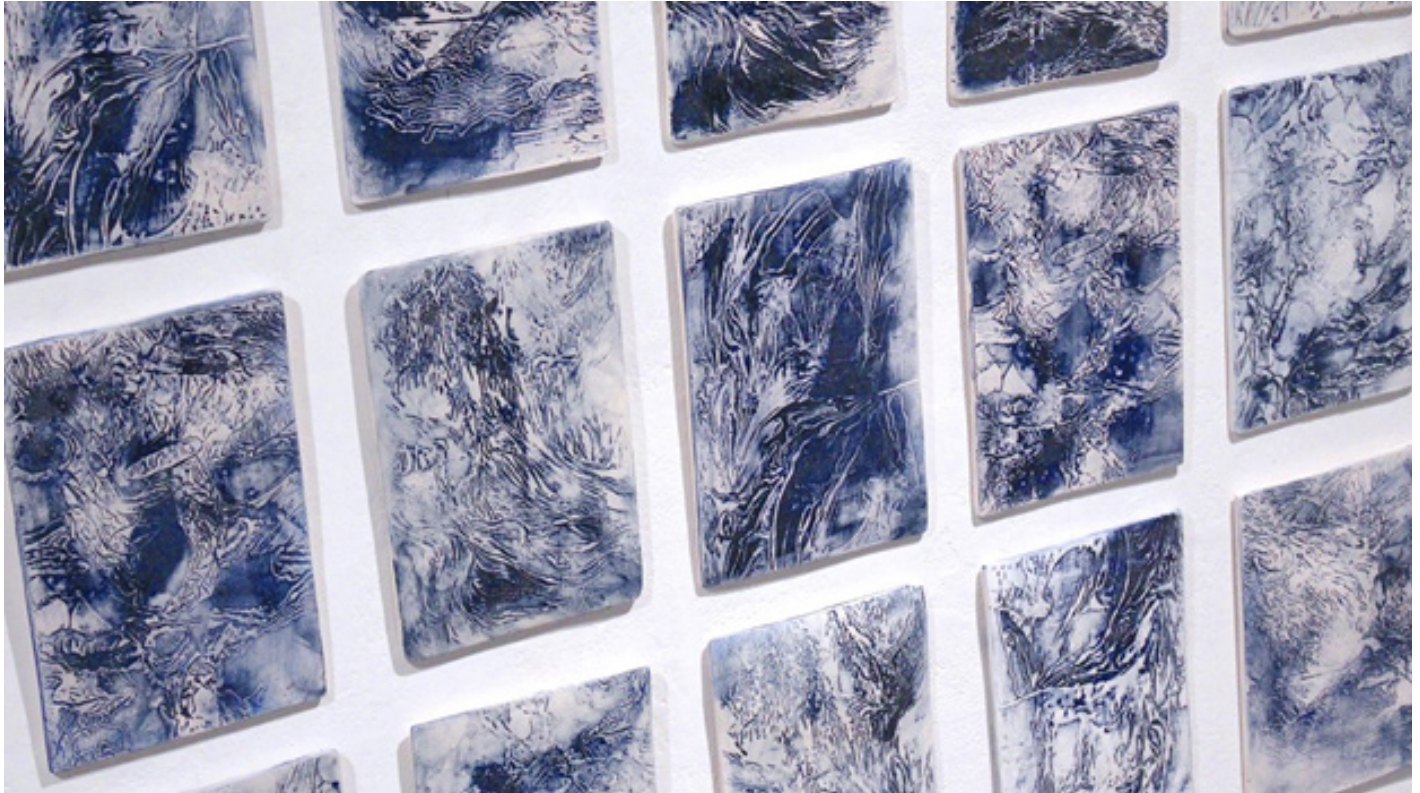
Jillian Hagadorn was born in 1997 in the Upstate New York region and has been exploring her curiosity in the visual language ever since. Dabbling in winterguard, karate, creative writing and math throughout her school years, art has always been her greatest passion. In 2015 she enrolled at Alfred University, where she would say that art became a permanent lifestyle, and her creativity has continued to be nurtured.



"The hand is the greatest recorder of truth: my hand is honest, my hand is ugly. I can not escape the complexity of people, we are fascinating creatures. We put rules on life in an effort to explain something that will never have an answer. Social constraints, perceptions of beauty, mental illness, and other psychological concepts are issues I explore. While I am centered in representation, I aim to meld what we can see with the invisible perceptions that are ever present. I want us to connect through mutual sensations, I want to define someone through their personal experience, I want to be understood myself."

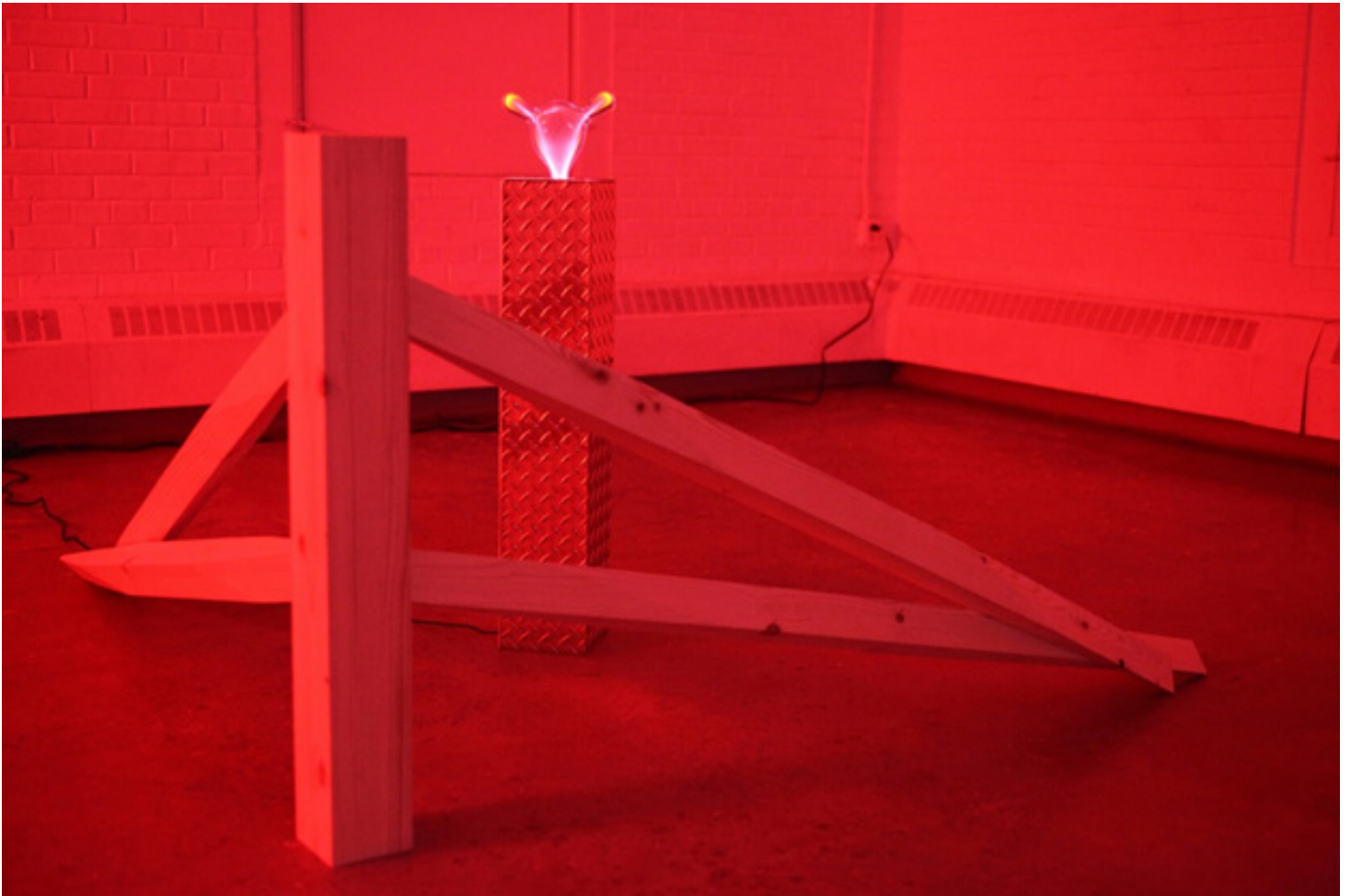
Audrey An, Class of 2017

Audrey Yoeun An is an Art & Design major focusing on Ceramic Arts with an Art History minor. Though born in Columbia, MO, Audrey spent most of her adolescence in Seoul, Korea, attending an international school.



"Intimate moments are flecked across one's memories. As a Korean American, born in Columbia, Missouri and growing up in Seoul, Korea, I shaped my identity as TCK, a "third culture kid". Inner amalgamation of these two cultures spurred a desire for total acceptance and affinity. Recognizing the impervious nature of the wish, my works give physicality to my midnight thoughts. Abstraction, poetic language and topography are utilized to shape my solitude and sense of belonging.

Through scale, pattern and repetition in ceramic tiles and units, I create an installation, tenderly invading, offering a liminal space, and performing acts of self-consolation. I consider individual modules as pieces of my youth and smallest secrets that define my coming of age. I find the process of creating modules and their assemblage most important as a maker. Repetitive processes of slip-casting and press-molding offer meditative properties and dimensionality in the final product. The work overall holds layers of messages that are public, yet private. I invite audiences into my marginal space where quiet storytelling stimulates emotional familiarities. Along with questioning where one stands in modern society, I hope to discover new aspects of my identity through this process."



Sydni Gause, MFA Student

Sydni Gause is a visual artist from Leesburg, Florida. Her interdisciplinary approach to sculpture and installation investigates issues with America's current social and political climate, specifically power structures, gender inequality, and psychological behaviors. With a background in assemblage, Gause uses manufactured materials, light, textiles, store bought objects, and projection to explore the way we experience our current reality.

Gause was a 2011 nominee for the Sculpture Magazine Outstanding Student Achievement Award and had her second solo exhibition "Florida Lottery" in 2016 at Channel to Channel Gallery in Nashville, TN. Gause received her BFA from Watkins College of Art, Design & Film in 2012, and is currently enrolled as a MFA Candidate in Sculpture and Dimensional Studies at Alfred University where her work continues to examine the role of women in America.

"My work challenges socio-political contexts of the American psyche, specifically as it pertains to power structures, social ideologies, and gender inequality. Having been raised in the South with a fairly conservative upbringing, I am in constant negotiation between cultural archetypes and identity.

My transdisciplinary approach to installation allows me to reflect on materials as cultural signifiers, positioning objects for what they are, not what we have told them to be.



By creating psychological spaces with light and projected messages, I introduce the viewer to their subconscious desires, allowing them to recognize their own conditioning by eliminating the patriarchal scenario.

My recent work incorporates moving blankets, 3D body scans, print media, and mirror. Inspired by rural landscape and our obsession with American expansion, I position myself and the viewer in a system where we undermine the power of authority altogether. As a maker born and raised in the South and currently living in rural New York, I find it important to relate my own experiences with place to my current, which in turn promotes a transient relationship between myself and the physical world".

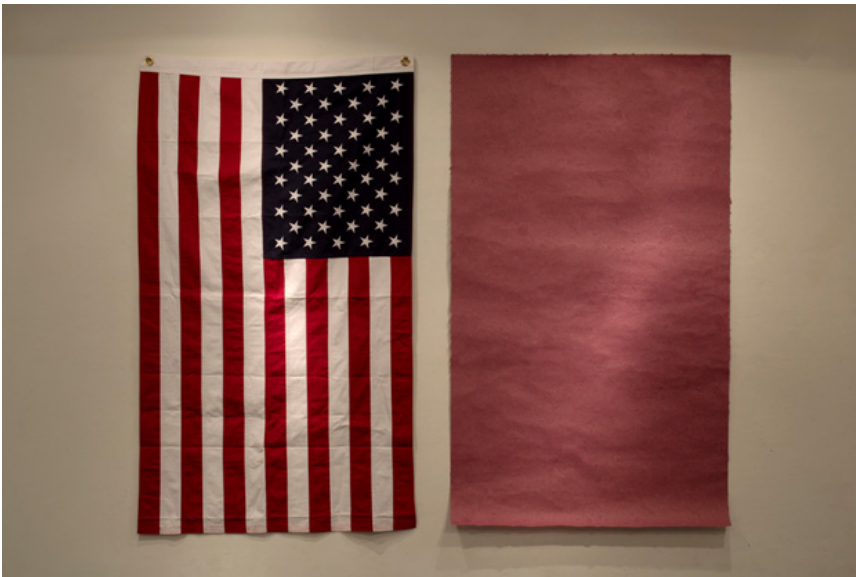


Containment. glass, chicken wire and string lights.

Bryanna King, Class of 2019

Bryanna is 21 years old from Ithaca, New York. She transferred to Alfred University from the University of Rhode Island. She is currently a sophomore in the Art & Design school and is loving her experience at Alfred. She is passionate about animals and sustainability, and is a member of the Alfred club women's rugby team.

"As an art student still in the beginning of my academic journey, I have not fully developed all of my practices and where I would like to focus. However, most of my work is three dimensional, either in clay, metal or glass, and almost all of my work relates to my personal experience. Many of my central themes connect to anxiety and depression and most recently feminist theory."



Emma Percy, Class of 2017

Emma Percy is from Buffalo, NY and is a senior in the School of Art & Design. They work primarily in papermaking, printmaking, and book arts. You can see the other pieces from this series and their other work at emmapercy.com.

this is where we write the future: diptych
American flag & paper made from an
American flag, each 3' x 5'

"this is where we write the future pt. 3 is the third in a series of pieces that uses hand papermaking to process the results of the 2016 presidential election. Red, white, and blue cotton flag fibers are intermingled and bonded to create a new surface ready for new meaning, but only after the original symbol is reduced to its base elements through a rather violent process of cutting, cooking, and beating."

Nan Heyneman, Class of 2017

Nan Heyneman works with photography, book-making, and digital print to observe mundanity, compulsory heterosexuality, personal politics, and digital ubiquitousness. Her work is informed by women's and queer histories, community, virtual spaces, nostalgia, and DIY culture.

Currently, she is working towards a BFA with a concentration in Photography and Expanded Media at the New York State College of Ceramics at Alfred University.



"I want to honor womanhood in all its multitudes. In doing so, I want to affirm that loving women is O.K., and ultimately, learn to love myself for it. Photography allows me to represent my life as a young person in all its uncertainty and mundanity. Text is just as important to this exploration, as my writing helps me to make sense of anger, desire, and personal politics. I align myself with womanhood, but I don't strongly identify with femininity, a notion that frustrates and invigorates me. I am unpacking the ways in which I consume and internalize femininity as normative, and I reject the idea that it is the only expression inherent to womanhood. Lastly, I am subject to my own scrutiny: of self-doubt, of loneliness, and of frustration with my gendered body. My work observes these intense intrusive feelings as I experience them, as it is difficult for me to identify and confront feeling without recording it."

Sonja Fizek, Class of 2017

Sonja Fizek has developed a relationship between her body, process, and the materials she works with, including clay, concrete, glass, metal, fabric, and found objects. Through the conceptual foundation of the intangibility of emotional experience, she builds narrative into the process and final materialized forms. Her desire to share and develop a language for corporeal existence is the result of an attempt to claim and process her life through a meditative focus on the organic relations between the body, time, material, and physical energy. Imprints and remnants of the body are captured in the object through the application of material, time, and physical action. This is a celebration of being; of allowing oneself to exist in vulnerability, chaos, and complexity, and yet find serenity in the visceral work of creation.



More Than I Could Chew. glass, ribbon

"In process and design, I give form and weight to the physical feeling of trauma, and the silence that often occurs in its aftermath. This object embodies the sensation of biting back one's words, and I used the process of mold-making to further express and experience that sensation. I began by creating the bite marks in balls of clay; with each piece of clay I felt my gag reflex reject the source of pain (my body's attempt to remove the offending object). Once the molds cured, I removed the clay so that glass could be placed inside the mold for firing by methodically pulling small pieces of clay out through the teeth created by each mold; illustrating the painstaking process of breaking the silence bit by bit, until the wound is free of debris. The molds were then rinsed thoroughly with water, a symbolic cleansing of the soul and body that was both satisfying and cathartic.

Glass is solid yet fragile, and remains elusive though tangible. Here, the weight of trauma is something to be worn on the body, to carry throughout one's life, and the significance of beading and sewing serves as both a method of display and a historical reference to 'women's work,' which allows the wearer of the object to bring with them the physical weight of this trauma, and be reminded of the supposed frivolity of that which is associated with the feminine. In paying tribute to the women who came before me, I also honor my own experiences as female, and acknowledge how my experiences have been shaped by my material reality."

It's a *Woman's* World by Quintin Reed

Perhaps no singer has brought the charisma, soul, and funk out of music quite like James Brown. However, no other singer has ever been more wrong. Charismatically and strained with that soulful voice, Brown exclaims “This is a man’s world,” twice (probably for good measure) in his song *It’s a Man’s Man’s Man’s World*. As of 2014 the US Census reported that there were 162 million women in the US compared to 157 million males. This gap persists in other aspects of society as well, for example voting. In 2012 63.7% of women voted as compared to 59.8% of males. In fact the sheer number of female voters has surpassed men in every single election since 1966; two years before the Godfather of Soul’s 16 studio album: *It’s a Man’s Man’s Man’s World*. Perhaps he was speaking to that other form of control men have on the world -since demographics certainly weren’t it -power. Exhibit A of this power: the election of a Man over a Woman in a year (like many other years) where women have outvoted men. However, it was the vote of women -white women -which greatly helped Trump’s win. There is a majority of women in the United States today, but a majority of them are Non-Hispanic, White, and not college educated; it was this majority that Hillary failed to motivate and inspire. Now there were certainly a myriad of factors charging the 2016 general election: Clinton fatigue, Democrat fatigue, or the slew of not-so-subtle Dog Whistles used by the Republican candidate to move and charge an electorate. Those issues and more aside, the 2016 election reflected the importance of the women, especially white women, who are the majority population, and losing the majority population cannot be a strategy.



Donald Trump and Hillary Clinton Presidential Debate 2016 Source: LA Times

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The Women's March 2017 by Jae Kim

January 21st, 2017, the day after the Inauguration of Donald J. Trump as the 45th president of the United States, hundreds of thousands of women protested for women's rights in Washington, D.C. The Women's March on Washington is described as a "grassroots effort." (<https://www.womensmarch.com>) This march took place all over the world: NYC, San Francisco, London, Berlin, Dallas, Boston, Atlanta, Los Angeles, Phoenix, Denver, etc.



Women's March in Rochester, NY taken by Jae Kim



Women's March in Rochester, NY taken by Jae Kim

Celebrities and famous activists marched and spoke about the importance of women's reproductive rights and most importantly, to protest the incoming administration's policy agenda which seems to disregard women's rights. Women across the political spectrum showed up to voice their opinions on a variety of other topics such as immigration, education, gender wage gap, and racial equality. According to the *New York Times*, there were 673 "sister" marches throughout the globe.

Near Alfred, I attended the march in Rochester, New York. It was inspiring to see attendees bringing their children and to know that the younger generation is much more aware of social and political injustice. The unity that was shown on January 21st, 2017 has proven that women will stand up to the Trump administration and the Republican Congress to ensure the best quality of life for all regardless of sex, gender, religion, sexual orientation and/or race.

Sources:

<https://www.womensmarch.com/event-details/>

https://www.nytimes.com/2017/01/21/us/womens-march.html?_r=0

Artemisia Gentileschi's *Judith Slaying Holofernes*

by Alex Loop



Judith Slaying Holofernes
Artemisia Gentileschi, circa 1620
Oil on canvas
199 x 162 cm
Galleria degli Uffizi, Florence

Artemisia Gentileschi's *Judith Slaying Holofernes* depicts the biblical heroine Judith and her maidservant Abra in the act of beheading the Assyrian general Holofernes. One of four versions of the same scene, the Uffizi Judith is a refined display of gore. Blood seeps into the sheets and spurts violently. The painting is theatrical. A sharp light illuminates the scene from the left. Figures are thrust in the foreground and the viewer is forced to gaze into Holofernes' unseeing eyes and watch the murder unfold. These Caravaggesque elements such as the dramatic lighting, figure-packed foreground, and depicted moment of decapitation add to the expressiveness of Artemisia's work.

Modern viewers are quick to interpret Artemisia's work as her response to her rape and the following publicized trial against Agostino Tassi, her father's assistant, in 1611-1612; however, art historian Griselda Pollock points out that traumatic events rarely manifest themselves so consciously but instead are more sublimated. To examine Artemisia's Judith and her other works in relation to her rape is to ignore her identity as an ambitious female artist in a male-dominated field and patriarchal society.

After the trial Artemisia was infamous as the deflowered, promiscuous painter. While Artemisia was far from being the only woman artist of her time (her contemporaries include Lavina Fontana and Sofonisba Anguissola) the dramatic rape trial of 1611-1612 attracted attention to her and titillated her male patrons in a way her paintings did not (Gerrard 109). Regardless of the hyper-sexualized rape fantasies male viewers of the time would have indulged, *Judith Slaying Holofernes* is a powerful, gripping scene. Judith is a strong, prevailing woman who is unafraid of the geysers of gore – she is focused on the grisly task at hand. Abra, her handmaid, is as determined to complete the abominable work as Judith is – she pins Holofernes to the bed and bears the brunt of his resistance.

Rather than take her revenge on her rapist, Artemisia uses Judith in an attempt to annihilate the sexist, patriarchal values of her time. Gone are the demure nudes of Titian and seductive temptresses of Artemisia's male contemporaries and forefathers, such as Cristoforo Allori (1577-1621), Caravaggio (1571-1610), and her own father Orazio Gentileschi (1563-1639). Instead, *Judith Slaying Holofernes* is a pronouncement of Artemisia's artistic prowess – her signature is seen on the sword blade and is the weapon of Holofernes' destruction. Through this work, Artemisia is no victim of rape avenging her virginity – she is a warrior, taking the male art world by storm with her gripping dramas featuring strong, steel-willed heroines.

Women's and Gender Studies Billboard

by Sandra Singer

One of the projects for the “Women in Society” class this semester was to design a billboard with a positive message about women, feminism or gender, or to make a design for Women’s History Month.



Sixteen designs were submitted and the entire class voted on the designs. Miranda Sakala created the winning billboard design. The billboard went up on Highway 21 outside of Hornell on March 10th and remains up for one month. The billboard has received many favorable comments and has been featured in the AU newsletter and the *Fiat Lux* Newspaper.

Eva Hesse Film Viewing by Hope Childers

An excited audience filled Holmes Auditorium to capacity on February 8, 2017 for the screening of the newly released documentary *Eva Hesse* (2015, directed by Marcie Begleiter), a film currently earning accolades on the festival circuit. As one of the few women in the emerging Minimalist sculpture movement of the 1960s, she is now recognized as a pivotal figure in the art world (especially for her material innovations), while her evocative art also strikes resonances in other areas, including feminism, math/science (many of her works revolved around geometry, repetition, and series), and psychology (particularly in the wake of the publication of her diaries, in the 1970s).

Numerous areas across the Alfred University and Alfred State College campuses provided funds for the screening, which attracted viewers from the entire village community. Donors included the Art History Division, Foundations Division, Sculpture & Dimensional Studies, the Interdisciplinary Art Program, the Center for Student Involvement, the Women's and Gender Studies, the Bernstein Funds, the Art History Club, and the Digital Media and Animation Department of Alfred State College.

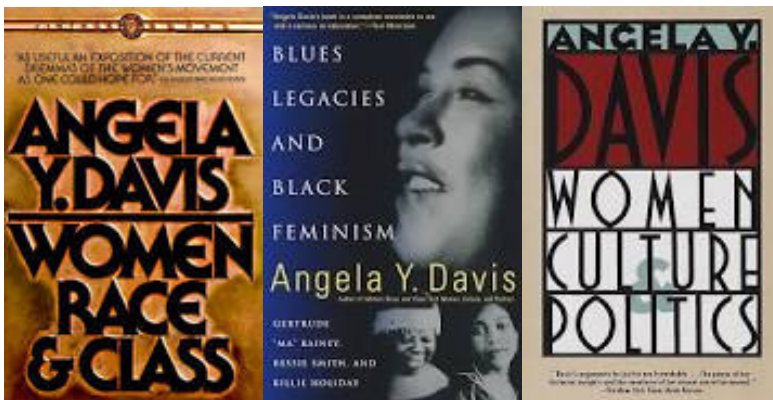


Women's and Gender Studies

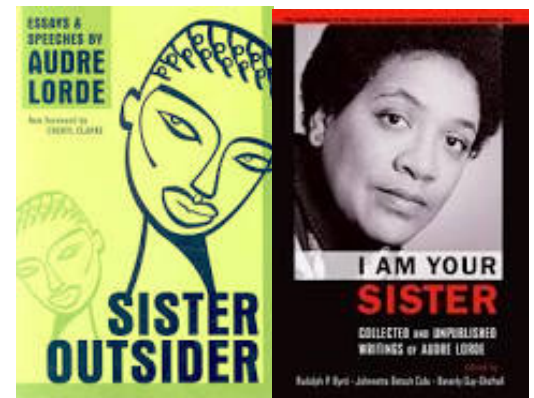
Topic Readings & Authors

As editors, we wanted to provide readers a list of books and authors to better understand the topics taught and discussed in the minor. It includes writers from a variety of areas covering the topics of racial inequality, male violence, gender theory, global feminism, and sexuality.

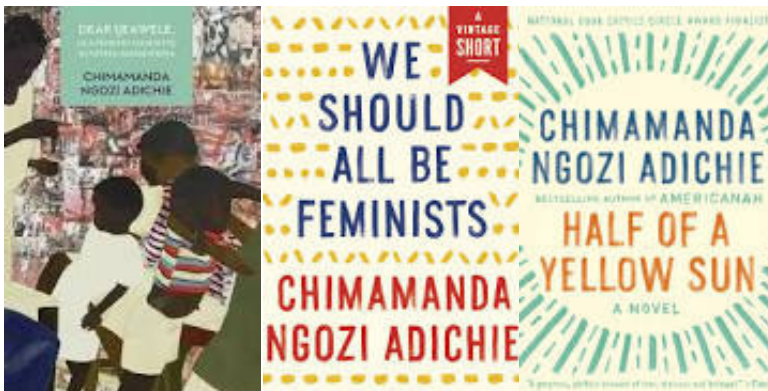
Angela Davis



Audre Lorde



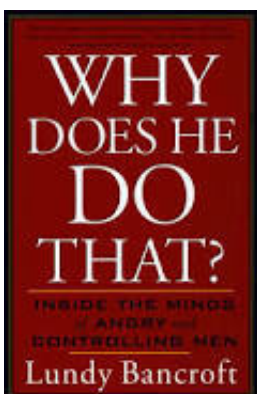
Chimamanda Ngozi Adichie



Andrea Dworkin



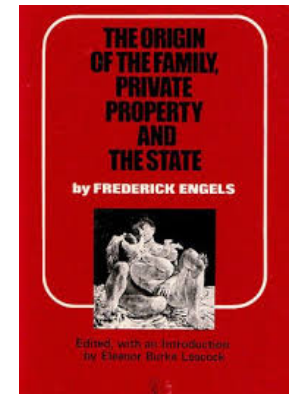
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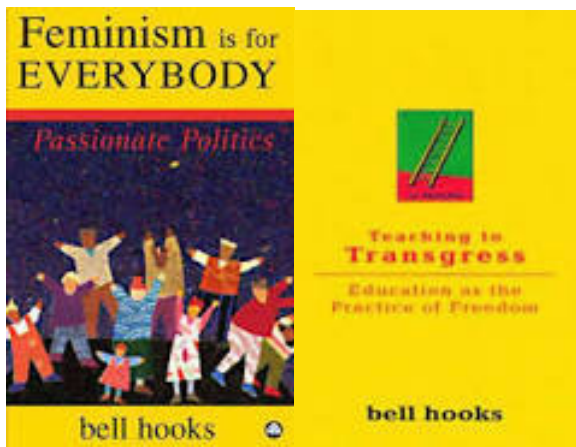
Gloria Steinem



Friedrich Engels



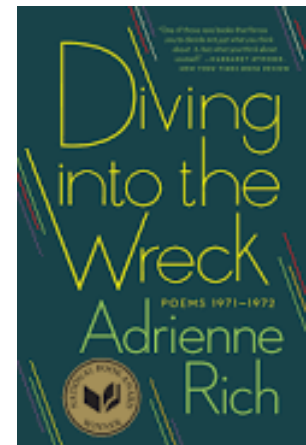
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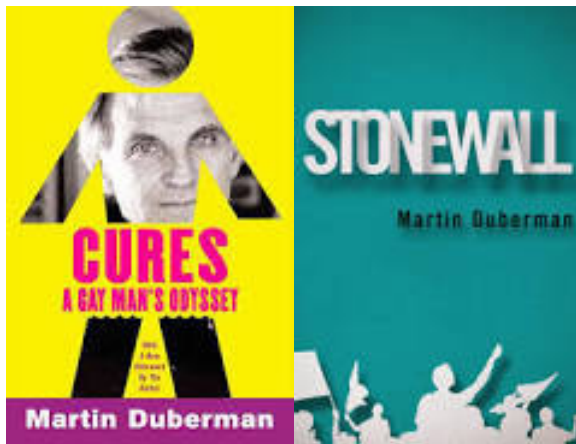
Janet Mock



Adriene Rich



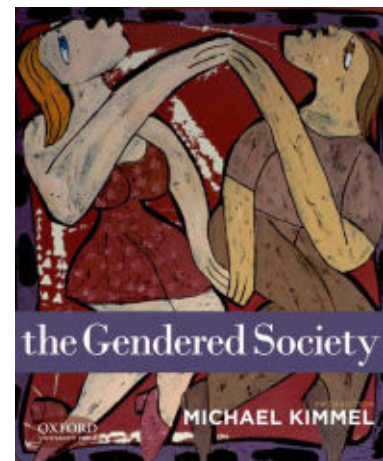
Martin Duberman



Sheila Jeffreys



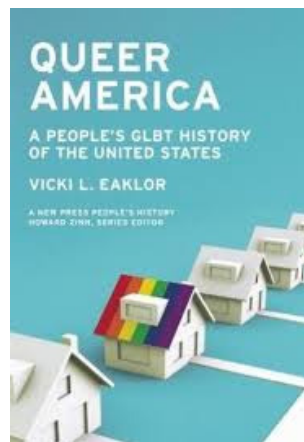
Michael Kimmel



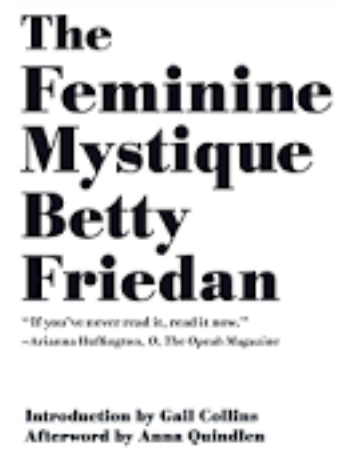
Toni Morrison



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