

Moderator

Merry Wiesner-Hanks is Distinguished Professor of History and Women's and Gender Studies Emerita at the University of Wisconsin-Milwaukee. She is the long-time senior editor of the *Sixteenth Century Journal* and the author or editor of thirty books and many articles that have appeared in English, German, French, Italian, Spanish, Portuguese, Greek, Chinese, Turkish, and Korean. These include, most recently: *What Is Early Modern History?* (Polity, 2021); (with Teresa A. Meade) *Blackwell Companion to Global Gender History* (Blackwell, 2nd ed. 2021); *Challenging Women's Agency and Activism in Early Modernity* (Amsterdam, 2021); *Christianity and Sexuality in the Early Modern World: Regulating Desire, Reforming Practice* (Routledge, 3rd ed. 2020); *Women and Gender in Early Modern Europe* (Cambridge, 4th ed. 2019); (with Urmi Engineer Willoughby) *A Primer for Teaching Women, Gender, and Sexuality in World History* (Duke, 2018). She is currently editing, with Mathew Kuefler, the four-volume *Cambridge World History of Sexualities*.

Discussants

Barbara Newman is Professor of English, Classics, and History and John Evans Professor of Latin at Northwestern University. She is known especially for her work on medieval religious culture and women's spirituality. Recent books include *Medieval Crossover: Reading the Secular against the Sacred, Making Love in the Twelfth Century*, and *The Permeable Self: Five Medieval Relationships*, which is just out from Penn. She has translated works by Hildegard of Bingen, Mechthild of Hackeborn, the poet-singer Frauenlob, the mystic Richard Methley, and the hagiographer Thomas of Cantimpré. Prof. Newman is a past president of the American Society of Church History and the Medieval Academy of America.

Tanya Tiffany is an associate professor of Art History at the University of Wisconsin-Milwaukee. Her first book, *Diego Velázquez's Early Paintings and the Culture of Seventeenth-Century Sevilla* was published in 2012 and received an honorable mention for the Eleanor Tufts Book Award from the American Society for Hispanic Art Historical Studies. She has also co-edited a collection of essays, *Velázquez Re-Examined: Theory, History, Poetry, and Theatre* (2017). In collaboration with Laura Bass, Tiffany is currently completing a translation and bilingual edition of the manuscript *Vida* of the painter-nun Estefanía de la Encarnación (ca. 1597–1665), the only known autobiography by an early modern woman artist. The project has been awarded a Scholarly Editions and Translations Grant from the National Endowment for the Humanities, and the book is slated to be published as part of The Other Voice in Early Modern Europe series. Tiffany has also recently joined a research project funded by the Spanish government and headed by María Cruz de Carlos Varona, which focuses on artistic agency among Habsburg women, *La agencia artística de las mujeres de la Casa de Austria 1532–1700*.

Larissa Brewer-García specializes in colonial Latin American studies, with a focus on cultural productions of the Caribbean, the Andes, and the African diaspora. Within these areas, her interests include gender studies, literature and law, and genealogies of race and racism. She is the author of *Beyond Babel: Translations of Blackness in Colonial Peru and New Granada* (Cambridge University Press, 2020) and co-founder of the Working Group on Slavery and Visual Culture at the University of Chicago. Her next book project examines the racial imagination of hagiographies and portraits of spiritually venerable individuals from the Andes in the seventeenth and eighteenth centuries.

Liz Rodriguez is the Coordinator of Learning Innovations for the Center for Teaching and Learning at Northeastern Illinois University. Her work as a faculty developer centers around the intentional and equitable use of technology in all teaching modalities. Her most recent teaching and research projects revolve around open educational resources (OER), including student perceptions of OER, barriers to faculty use of OER, and authorship of OER with non-traditional students.