

FROM THE EDITORS

FROM THE EDITORIAL INTERN...

When I was asked to write an introduction for this issue of *Feminist Collections*, I knew right away what I wanted to say: I've decided I'm going to become an editor, just like my internship supervisor and mentor, JoAnne Lehman.

Additionally, I think I may be a serial careerist.

In the spring of 2016 I enrolled in GWS 660, a weekly gender and women's studies seminar paired with a 150-hour internship. I chose an editorial position with *Feminist Collections*, in the Office of the Gender & Women's Studies Librarian, for several reasons. Some of my reasons were immediately obvious (like the convenient location on campus and the monetary compensation, which allowed me to give up all but one of my waitressing shifts), but I've identified others over

the course of the internship. I've always surrounded myself with words (for instance, I would bring a book to recess in elementary school, I've kept journals on and off my whole life, I married a writer and his library), but editing was not a connection to words I had ever considered before. As it turns out, I enjoy the work, I think I may even be good at it, and I'd love to pursue it more in the future.

But here's where I get nervous. "I've decided to..." is something I've said before. I get excited about new possibilities, I think about constructing my life around them, but then I replace them with something new. I want to plan a future, but I keep changing. An idea that comforts me, however — one that was discussed intensely in my internship seminar — is that regardless of the job or career or calling I choose,

and for however long I choose it (or it chooses me), the work I do can be feminist work. I'm still grappling with this question, though: What gets to be called *feminist*, and why? (This is also one of the main ideas in the book review I wrote for this issue.) I wonder if *all* work really has the potential to be feminist work. I think this editing internship is feminist work, but I can't stop constantly questioning that.

So, here's to feminist editing, whatever it is or can be. Right now editing is part of my big adult life plan — feminist work or not — and I know the lessons I've learned and the questions I've asked will continue to haunt me. And this is a good thing.

If nothing else, now I at least have a better idea about when to use "that" and when to use "which."

Ashley Hartman Annis

...& THE SENIOR EDITOR

"I enjoy the work, I think I may even be good at it, and I'd love to pursue it more in the future."

That's my stunning student editorial intern speaking. Her introduction above warms my "senior" heart. I've edited *Feminist Collections* for more than 15 years, and I worked elsewhere in editing and publishing for the 15 before that. Over the years I've come to realize that I myself am good at it, and that it can be extremely meaningful and rewarding — and even feminist, although, like my intern, I am not always exactly sure what that means.

This year, one of the most meaningful, rewarding, and, yes, feminist parts of my work has been mentoring two student interns from the Department of Gender & Women's Studies.

I'll have more to say in another issue about Jamie Lilburn, the stellar history major (with GWS certificate) who fact-checked for and wrote an article about the Wisconsin Women Making History project. The focus this time is on Ashley Hartman Annis, whose enthusiasm and aptitude for learning about all of *FC*'s editorial processes has delighted, challenged, and inspired me.

Let me be clear: Ashley *is* good at it — very, very good. When she has followed me in editing a review, she has raised important questions and contributed valuable insights. When she has taken the lead in editing a piece, her work has been astute, her queries to writers both respectful and articulate. The authors whose writing she has edited so far have been very pleased with her work; no doubt they'll also be

happy to know she's staying on as my editorial assistant during her final undergraduate year at the UW–Madison.

I have deeply enjoyed introducing Ashley to the craft of editing, talking about everything from serial commas to diplomatic author-querying to feminist theory, and having someone with whom to share my fascination with language issues many would find impossibly nerdy.

Yes, here's to feminist (writing and) editing, and here's to the Winter–Spring issue of *Feminist Collections*. Be sure to check out the seven book reviews within, some of them by graduate students in our GWS master's program. Are you a subscriber yet? If not, what are you waiting for? (See page 25.)

JoAnne Lehman



Gender & Women's Studies Librarian

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