

EXHIBITION CHECKLIST

Bound up Together: On the 100th Anniversary of the 19th Amendment



NATALIA ALMONTE

Un día como hoy (A day like today), 2019-20

Video installation, sandbags, shipping pallets, 10:14 min., dimensions variable.

Courtesy of the artist.

NFS

In the site-specific video installation *Un día como hoy (A day like today)*, Almonte uses abstracted footage, sounds, and voiceover to create a portrait of her grandmother to shed light on the U.S. exploitation of Puerto Rican women for the non-consensual and hazardous clinical trials of the first U.S. birth control pill, Enovid, in the

1950s. The clinical trials of Enovid are part of a long history of forced sterilization and reproductive coercion in the U.S. that includes programs under Franklin D. Roosevelt's 1936 Puerto Rican Relief Administration, which targeted low income, unemployed and uneducated women who were coerced to comply in order to obtain work in the burgeoning needlework and textile industries. Enovid research and trials were conducted under the guidance of legendary birth control activist and Planned Parenthood founder Margaret Sanger. *Un día como hoy* is an historical reminder of our current moment, as evidenced by recent news of the forced sterilization of immigrant women by the U.S. Immigration and Customs Enforcement (ICE) exposed by Dawn Wooten, a licensed practical nurse at the Georgia ICE detention facility.



NATALIA ALMONTE

Ombligo (The Pill Series), 2019

Digital print, 25 1/4" x 20 1/4"

Courtesy of the artist

\$950

Natalia Almonte created works in *The Pill Series*, three of which are from her grandmother's Polaroids, with symbolic imagery and materials such as eggshell membrane protein. In the series, she weaves an interconnected web of personal history, identity politics and the contradictions of "American" women's sexual independence within the context of Puerto Rico's unique political, national, and cultural identity.

S m a c k M e l l o n



NATALIA ALMONTE

Miss Porto Rico (The Pill Series), 2019

Digital print, 24" x 19"

Courtesy of the artist

\$950



NATALIA ALMONTE

These dogs are born with the instinctive urge to heel (The Pill Series), 2019

Digital print, 28 1/2" x 20 1/4"

Courtesy of the artist

\$1,200

S m a c k M e l l o n



NATALIA ALMONTE

American winter coat, 2019
Digital print, 15 3/4" x 20 1/4"
Courtesy of the artist
\$600

Donna Bassin

All works from the series *Here I Am*, 2020
Digital photographs, archival pigment prints
Courtesy of the artist
\$1,400

Donna Bassin is a photographer, film-maker, author, and practicing psychoanalyst. For the series *Here We Are*, she invited women into her studio to collaborate on portraits of resistance, motivated in part by the writings of Emmanuel Lévinas, Judith Butler and Teju Cole, who speak of face-to-face encounters such as portrait-making as an ethical act and social responsibility. The sitters — Shontel, Sufiyah, Danielle, Dulce and Tracy — use pose, gesture, gaze, props and story-telling to represent individual experiences that insist on agency in the face of our crisis of democracy and constitutional law. Born in Brooklyn, Bassin lives and works in New Jersey.

<https://www.donnabassin.com/>



DONNA BASSIN

My Own Witness. Shontel. 11, from the series *Here I Am*, 2020
Digital photograph, archival pigment print, 24" x 36"
Courtesy of the artist

\$1,400

My name is Shontel and I love being black. I love everything about being black: the music, our hair and our culture just to name a few. However, it seems like lately America doesn't seem to love black people as much. When we when we try to say our BLACK lives matter—they tell us ALL lives matter. Which is hurtful because of course all lives matter, but black lives are the one being lost every day at the hands of police brutality. I want America to see to black lives are important and to change it to all lives is silencing our voice. —Shontel H.



DONNA BASSIN

My Own Witness.Sufiyyah.13, from the series Here I Am, 2020
Digital photograph, archival pigment print, 24" x 36"

Courtesy of the artist

\$1,400

Living in America has been a bittersweet experience for me. I hate the lack of opportunities and the lack of freedom here in the U.S. Being a black American Muslim, I have experienced many unfair and unjust things—being denied jobs because of my race and religion and being profiled by the police. Every day I fight that struggle, constantly trying to prove to the world and society that I am not the “stereotype.” Although it is a tiring battle, I refuse to give up the fight. My ancestors before me didn’t and neither will I.
—Sufiyyah A.



DONNA BASSIN

My Own Witness.Danielle.11, from the series Here I Am, 2020
Digital photograph, archival pigment print, 24" x 36"

Courtesy of the artist

\$1,400

I’m a soft-spoken woman; mother of three, educator, and self-identified lesbian. An Afro-Cuban, Polish-Jew, Filipino in America. As a visual artist, I choose to explore and connect the intertwining relationships between social justice, equality, human and women’s rights, police brutality, femininity, modern day slavery and culture. I use my art as a conduit for bold, fearless, thought-provoking, unapologetic issues. My current body of work is similar to this powerful project. It draws attention to others purposes, journeys and experiences in America. The image conveys a timeless truth; as a woman of color, I feed the nation.
—Danielle S.



DONNA BASSIN

My Own Witness.Dulce.13, from the series Here I Am, 2020
Digital photograph, archival pigment print, 24" x 36"

Courtesy of the artist

\$1,400

The resulting image reminds me of how a lot of young girls and boys go through the same identity crisis growing up. I’m not seen as an American because of my skin tone and I’m not a Mexican in my family’s homeland because I was not born there. I’m proud to be Mexican American, however long for the day everyone realizes there’s only one race with many beliefs. —Dulce R.



DONNA BASSIN

My Own Witness. Tracy.5, from the series Here I Am, 2020

Digital photograph, archival pigment print, 24" x 36"

Courtesy of the artist

\$1,400

I am the daughter of Filipino immigrants: my father emigrated in 1928 and waited 22 years for a Filipina—my mom—to arrive in America to marry. Having experienced blatant and nuanced racism, my parents chose not to teach us Tagalog though we learned to celebrate our history and culture through dance, food, music, and history. As the first non-white family moving into an inner city blue-collar working-class neighborhood in Chicago, life was difficult. Now, I am a healer, end of life advocate, and a lesbian of color married to a Jewish woman. Together we navigate different world experiences sharing different cultures, religions, skin colors. Though today America is showing many of its more fractured sides, I still maintain that in its messiness, it is still the best place for me (us). —Tracy S.



CRISTINA BIAGGI

Cutting the Red Tape, 1987

Collage triptych on cloth mounted on a wood frame, 7' x 10' x 3"

Courtesy of the artist

\$4,000

In the large-scale collage altarpiece *Cutting the Red Tape*, Biaggi replaces holy personages with historical imagery that depicts women's symbology and feminist movements of both the United States and England from the 19th century to the late 1980s, the Civil Rights movement in the United States and the Anti-Apartheid movement in South Africa, honoring the related struggles for Human Rights in gestures of upward movement in dismantling the overfull bureaucracy of patriarchy.



ZOË BUCKMAN

The Oxford, 2016

From the series *Mostly It's Just Uncomfortable*

Antique gynecological chair upholstered with vintage lingerie, 57" x 36" x 36"

Courtesy of the artist

\$15,000

The politically-charged works of Brooklyn-based British artist, activist, and writer Zoë Buckman employ femininity as a foil to confront the complexities and nuances of women's lived experiences with sexism and misogyny. Taking the personal as a point of departure, she works with a variety of materials that combine traditional craft practices and readymade sculpture with quotidian materials and contemporary cultural references to touch on identity, race and culture, sharing collective anecdotes rooted in the patriarchy of the everyday.

In the ongoing series *Mostly It's Just Uncomfortable*, Buckman transforms the sterile and harsh qualities of gynecological furniture and instruments into tactile entities that both bear witness to and hold women's multifarious truths. *The Oxford* responds to the attacks on Planned Parenthood in the United States, access to free women's health care, and reproductive rights.

<https://www.zoebuckman.com/>



INDIRA CESARINE

Harriet, 2019

Glass neon light sculpture mounted on Plexiglass with electrical transformer, 30" x 26" x 3"

Courtesy of Indira Cesarine / The Untitled Space

\$25,000

Indira Cesarine is a Mexican American multidisciplinary artist who works with photography, video, painting, printmaking, and sculpture. In recent years she has broadened her work to include publishing and curating with a focus on women and female-identifying artists and allies. Drawing from historical narratives that have been overlooked, Cesarine addresses empowering feminist themes, stereotypes and double standards to reflect on our contemporary moment. Works from Cesarine's series *Inspirational*

Women and Suffragist are featured here, honoring women who have inspired significant social change and suffragists who paved the way for the 19th Amendment to be ratified.

The neon sculpture *Harriet* portrays American abolitionist, organizer, and leader of the Underground Railroad Harriet Tubman (1822-1913). Born into slavery in Maryland, Tubman escaped via the Underground Railroad and subsequently made some thirteen missions to help enslaved people, family, and friends find their way to freedom in non-slaveholding communities using a network of abolitionists, antislavery activists, and safe houses known as the Underground Railroad.

<https://indiracesarine.com/>



INDIRA CESARINE

Sojourner Truth, 2019

India ink on paper, 11" x 11"

Courtesy of Indira Cesarine / The Untitled Space

\$1,750

Portraits from Indira Cesarine's *Suffragist* series include: Carrie Lane Chapman Catt (1859-1947), president of the National American Woman Suffrage Association from 1900-1904 and 1915-1920, and who led two million members in a successful campaign for the 19th Amendment to the United States Constitution. Matilda Joslyn Gage (1826-1898) was a suffragist, Native American activist, abolitionist, freethinker, and author, who, along with Susan B. Anthony and Elizabeth Cady Stanton, was co-founder of the National Woman Suffrage Association. Mary Burnett Talbert

(1866-1923) was an orator, activist, suffragist and reformer. She was the first Black high school principal in Arkansas in 1887, one of the founding members of the Phyllis Wheatley Club of Colored Women, the first affiliate of the National Association of Colored Women's Clubs, and a member of the Niagara Movement, a forerunner to the National Association for the Advancement of Colored People (NAACP). Abolitionist, women's rights activist, and orator Sojourner Truth (1797-1883) is best known for her 1851 speech "Ain't I a Woman?" at the Women's Rights Convention, in Akron, OH. A national figure by the time of the Civil War, who also fought against segregation on Washington streetcars, she spent her late years in Battle Creek, MI, where she unsuccessfully attempted to vote in 1872.



INDIRA CESARINE

Matilda Joslyn Gage, 2019

India ink on paper, 11" x 11"

Courtesy of Indira Cesarine / The Untitled Space

\$1,750



INDIRA CESARINE

Carrie Lane Chapman Catt, 2019

India ink on paper, 11" x 11"

Courtesy of Indira Cesarine / The Untitled Space

\$1,750



INDIRA CESARINE

Mary Talbert, 2019

India ink on paper, 11" x 11"

Courtesy of Indira Cesarine / The Untitled Space

\$1,750



VLADIMIR CYBIL CHARLIER

Grande (Grann) Parks, 2017

Archival digital print on paper, 24" x 36"

Courtesy of the artist

\$5,000

Moving between historical and art historical memory, Vladimir Cybil Charlier works across media in prints, painting, collage, and installation to engage the cultural dynamics that link the Caribbean and the United States. Charlier was born in New York to Haitian parents, attended school in Haiti, and spent summers in New York, a “reverse immigration” that continues to inform her practice today.

In works from the *Pantéon* series, Charlier mines cross-cultural references to render African American “sheroes” of African-derived religions of the Caribbean such as Candomblé, Santería, and Vodou. Historically banned in colonial and post-colonial societies, mass-produced saints were used as decoy to represent their various Gods. The velvet frames used here are a nod to the religious, baroque, and catholic tradition of the source images.

Charlier’s images portray popular modern archetypes in a sacred pantheon connecting Caribbean and African American identities to the love deity and heroic messenger depicted here: American jazz singer Billie Holiday (1915-1959), whose “Strange Fruit” is considered among the earliest protest songs and a euphemism for the lynching of African Americans, and the civil rights activist Rosa Louise McCauley Parks (1913-2005).

<https://www.vladimircybil.com/>



VLADIMIR CYBIL CHARLIER

Billie Zulie, 2019

Archival digital print on paper, 24" x 36"

Courtesy of the artist

\$5,000



MAYA CIARROCCHI

Judith, 2020

Graphite on paper, 52" x 46"

Courtesy of the artist

\$2,000

Maya Ciarrocchi is a New York-based interdisciplinary artist working across media in drawing, printmaking, performance, video, installation, and social practice. Through personal narrative, storytelling, and mapmaking, her projects unearth disappeared histories and document manifestations of loss. Included in *Bound up Together* are two drawings that depict murderous, mythical women sourced from 15th century Dutch engravings superimposed over maps of contested geographies. *Yael* was created in 2019 in response to the Trump administration's policies that permitted the indefinite

detentions of migrant families who entered the United States illegally. Cited in the Hebrew Bible as the heroine who killed Sisera to deliver Israel from the troops of King Jabin, Yael is superimposed over an early 20th century map of the border region of El Paso, TX and Ciudad Juarez, Mexico, the world's largest international border metroplex. The biblical story of Judith beheading Holofernes to save her people from invasion is superimposed over a 1944 map of Nazi-occupied Warsaw, Poland. Ciarrocchi reframes and harnesses the powers of both Yael and Judith to explode the physical boundaries that have been arbitrarily delineated by histories of conflict and war, portraying symbols of survival and vengeance.

<https://www.mayaciarrocchi.com/>

MAYA CIARROCCHI



Yael, 2019

Graphite on paper, 50" x 44"

Courtesy of the artist

\$2,000

S m a c k M e l l o n



I Want a Dyke for President, 2016

1992 Poem by **Zoe Leonard**

Performed by Mykki Blanco

Directed & Edited by Adinah Dancyger

Produced by Thomas Gorton

Styled by Raisa Flowers

Assistant Camera and Sound

Operator: Alice Plati

Commissioned by Dazed and Confused

Duration: 2:02 min.

Courtesy of Dazed Digital
NFS

The video *I Want a Dyke for President* is directed by Adinah

Dancyger, a Korean-Polish, first-generation American filmmaker based in New York. In the video, genderqueer, HIV-positive performance artist and rapper Mykki Blanco recites activist Zoe Leonard's poem "I Want a President," written in the midst of the 1992 presidential election when poet and activist Eileen Myles ran as an "openly female candidate." Proposing alternatives to white, heteronormative, privileged male candidates, the video and the poem it recalls suggest socioeconomic and political disempowerment as a valid starting point for presidential candidacy. Fueled by the fear-mongering rhetoric of the Reagan and Bush years, *I Want a Dyke for President* is not only particularly relevant to our current crisis, but shows how a recontextualization of past texts, images, formats and methodologies have the power to offer critical re-examinations of what may often be considered self-evident.

<http://www.adinahdancyger.com/>



MARY DWYER

Susan B Anthony, on the Road Again, 2014

Acrylic on board, 20" x 15 1/2"

Courtesy of the artist

\$1,400

Mary Dwyer is a Connecticut-based artist working in drawing, painting and installation.

Her practice is rooted in history and storytelling inspired by political cartoons and early portraiture paintings. In the last few years, Dwyer's research-based political paintings have focused on journalism, freedom of the press, and the U.S. suffrage movement with a focus on women who worked simultaneously as suffragists, abolitionists, and journalists.

With color and composition references to the visual pageantry and marketing of the suffrage movement,

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many of Dwyer's portraits in *Bound Up Together* depict women who reported on disenfranchisement and racial inequality, addressing the racism and segregation of the movement itself. Among them are Ida B. Wells, who addressed segregation in the 1913 Washington, D.C. parade, protested segregated women's groups and joined the march with her fellow white Illinois suffragists; poet and journalist Francie Ellen Watkins Harper wrote for anti-slavery newspapers and was one of the first African American women to be published in the United States; and Mabel Ping-Hua Lee, who, at age sixteen rode on horseback in the 1912 NYC suffrage parade, wrote feminist essays on the importance of women having the right to vote. While the 1920 ratification of the 19th Amendment in theory secured women the right to vote, the Amendment has proven insufficient for many women whose voting rights have been denied them due to their race, ethnicity, and class. African American women, for example, were faced with a number of barriers targeted at them, including taxes and literacy tests, and Chinese American women (Lee among them) could not vote until 1943 because of the Chinese Exclusion Act. Voter suppression continues today in more nuanced forms.

<https://www.marydwyerart.com/>



MARY DWYER

Sarah Mapps Douglass with Butterfly, 2018

Acrylic on board, 18" x 12"

Private collection

NFS



MARY DWYER

Mabel Ping-Hua Lee, PhD, American Suffragist, 2020

Acrylic on board, 11" x 14"

Courtesy of the artist

\$1,200

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MARY DWYER

Frances Watkins Harper, Poet and Activist, 2019

Acrylic on board, 18" x 16"

Courtesy of the artist

\$1,200



MARY DWYER

Ida B Wells, Suffrage Parade 1913, 2016

Acrylic on board, 11" x 14"

Private collection

NFS



ALICIA GRULLÓN

Video documentation of durational performance

Filibuster #1 (Wendy Davis), 2016

Single channel, color video

Duration: 12:00

Courtesy of the artist

Price upon request

The efficacy of activism, endurance and debate as changemaking tools is captured in Alicia Grullón's durational reenactment of Senator Wendy Davis's 13-hour filibuster in 2013 blocking Senate Bill 5, a measure that included restrictive abortion regulations in Texas. The performance, following strict Texas filibuster rules -- no eating, drinking, sitting, leaning or

using the restroom, and staying completely on topic -- took place at BRIC Arts Media House in April 2016 as part of the exhibition *Whisper or Shout*, curated by Elizabeth Ferrer.

The excerpt at the five hour mark captures Grullón's response to actual recordings of Texas senators attempting to derail Davis. In the background runs a slideshow of images of art work in the Texas State House, scenes from the Senate floor, as well as crowds of people at the State House in support of Davis. Books on art and feminism by prominent women of color such as bell hooks, Coco Fusco, Angela Davis, Cherríe Moraga, and Gloria Anzaldúa rest atop the desk, representing both the absence of women of color in discourses on art, politics, culture, and history, and expanding on the pervasive issues of invisibility, women's health, accessibility, class, and race on the Senate floor. Grullón is an artist, activist, writer, teacher, and curator from and based in New York. Her overarching practice encompasses video, social sculpture, photo-based projects, and performance, which includes reenactments of personal crisis, labor actions and political moments.

<https://aliciagrullon.com/home.html>



DEBORA HIRSCH AND IAIA FILIBERTI

NIMBY (HeLa), 2016

Lambda print, frame, Plexiglas box,
portrait

Scientific papers

Dimensions variable

Courtesy of the artist

Debora Hirsch and Iaia Filiberti focus on racism in science through the story of Henrietta Lacks, an African American woman whose line of cancer cells were obtained without her knowledge. The installation of scientific papers that

suppress the provenance of Lacks' "immortal cells" address multiple issues including the denial of an identity, unethical human experimentation, and the legal beneficiary of profits from Lacks' cells. The text on the portrait is taken from a headstone epitaph dedicated to Lacks in 2010 after lying in an unmarked grave since her death in 1951.

NIMBY (HeLa) is from a series of projects based on the "Not In My Back Yard" concept and composed of research materials that focus on the life and work of twelve women of the 19th and early 20th centuries who fought for human, non-human animal, and environmental rights: Josephine Elizabeth Butler, Frances Power Cobbe, Lizzy Lind af Hageby, Rachel Carson, Mary Harris Jones, Rose Schneiderman, Irène Némirovsky, Bertha von Suttner, Susan B. Anthony, Hellen Keller, Elizabeth Fry, and unknowingly, Henrietta Lacks.

Hirsch is a multi-disciplinarian Brazilian artist who lives between New York and Italy. Her research-based practice focuses on contemporary anthropology, the influence of media and technology on culture and society to explore power structures. Filiberti is an Italian artist based in Milan who works in installation, illustration, and video with a focus on historical representations of forgotten or ignored women.

<http://www.deborahirsch.org/>



JULIA JUSTO

Rebirth, Marsha P. Johnson, 2019

Mixed media installation, 72" x 18"

Courtesy of the artist

\$300

Julio Justo is a multidisciplinary artist with a concentration in mixed media, photography and installation. Born in Argentina, she currently lives and works in New York. Included in *Bound up Together are Rebirth, Marsha P. Johnson* and photographs from the series *The Great Promise*. The participatory installation *Rebirth, Marsha P. Johnson* serves as an altar that honors gay liberation activist and self-identified drag queen Marsha P. Johnson (1945-1992), showcasing objects related to Johnson's life and interests. Visitors to the exhibition are invited to contribute to the altar by adding objects that represent and honor their stories in the face of the rampant violence directed towards LGBTQI+ people.

<https://www.juliajusto.com/>



JULIA JUSTO

Magnificent Passenger, 2019

Photograph, 24" x 16"

Courtesy of the artist

\$300

The three black and white portraits from Julia Justo's series *The Great Promise* were made in collaboration with Justo's genderqueer sibling Angie in Argentina. Together, the artist and Angie selected objects to create altars, photographed by Justo, that honor living transgender individuals who identify as women. Presented as memento mori, the portraits trouble the politics of visibility. They serve as a symbolic reminder of the ongoing violence against Trans women included in a growing list of individuals killed because of their gender by one of the countries largest newspapers, Clarín, calling attention to the growing crime of femicide in Argentina.

<https://www.juliajusto.com/>



JULIA JUSTO
Legendary Roommate, 2019
Photograph, 24" x 16"
Courtesy of the artist
\$300



JULIA JUSTO
The Great Promise, 2019
Photograph, 24" x 16"
Courtesy of the artist
\$300



SYMONE KNOX

Love Yours, 2020

Video, Duration: 1:24 min.

Courtesy of the artist

NFS

Symone Knox is a documentary and art photographer based in the Hudson Valley and the greater Boston region. Employing photography as a mode of visual expression, her work is centered around her understanding of her identity as both an African American woman and a photographer.

Love Yours reflects on the ways in which

white heteronormativity is positioned as the default of American culture, serving as a testimony that underscores the connection between gender and racial inequality deeply rooted within social and political power relationships. The impact of negative imagery and lived experience on the development of young Black lives is narrated in a single-shot film of Knox's 15-year-old sister addressing her transition to self-love through her natural hair journey. The video is the beginning of a series that, in addition to works that celebrate Black joy, consider the long-term effects of a history of racialized oppression, misrepresentation, and dehumanization.

<https://symoneknox.com/>



LULU LOLO

Simon Dominici: Clara Lemlich

From the series *Revisiting Where Are the Women?*, 2015/2020

Photograph, 11" x 8 1/2"

Photographer: Alex Evans

Courtesy of the artist

\$300

LuLu LoLo is a New York City performance artist, playwright, actor and activist who takes on ageism, immigration, symbolism, and myth with humorous reverence and a passion for the histories of NYC, social justice, and the struggle of women.

For *Bound up Together*, LoLo revisits her public art performance *Where are the Women?*, conceived for the 2015 Art in Odd Places Festival. AiOP explores connections between people and public spaces along 14th Street in

Manhattan through ephemeral interventions. Taking as a point of reference the statue of Joan of Arc on a building at 200 West 14th Street, LoLo dressed as the French martyr and collected

nominations from passersby for monuments dedicated to women in New York. Long before the NYC Department of Cultural Affairs announced She Built NYC in 2018, an effort to commission a public monument that honors women's history, LoLo highlighted a longstanding gender and race imbalance; at the time of her performance 150 monuments honored men and only five honored women; four of them white women.

Featured here are ephemera from LoLo's performance and photographs documenting people with their plaques nominating women for a public monument that include Fannie Lou Hamer, Jane Jacobs, Clara Lemlich, Audre Lorde, and Margaret Mead, as well as perhaps lesser know figures such as Bronx community activist Yolanda García, Lower East Side housing rights activist and literary agent Frances Goldin, Dominican human rights activist Sonia Pierre, who worked to end antihaitianismo, state-sponsored social discrimination against Haitians in the Dominican Republic, The Combahee River Collective, a Black feminist lesbian organization in Boston (1974 to 1980).

<https://www.lululolo.com/>



LULU LOLO

Eric Zimmerman: Bessie Coleman

From the series *Revisiting Where Are the Women?*, 2015/2020

Photograph, 11" x 8 1/2"

Courtesy of the artist

\$300



LULU LOLO

Kate Browne: Jane Jacobs, Yolanda García and Frances Goldin, from the series *Revisiting Where Are the Women?*, 2015/2020

Photograph, 11" x 8 1/2"

Courtesy of the artist

\$300

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LULU LOLO

Lise Esdaile: Audre Lorde

From the series *Revisiting Where Are the Women?*,
2015/2020

Photograph, 11" x 8 1/2"

Photographer: Alex Evans

Courtesy of the artist

\$300



LULU LOLO

Sara Reisman: Margaret Mead

From the series *Revisiting Where Are the Women?*,
2015/2020

Photograph, 11" x 8 1/2"

Photographer: Alex Evans

Courtesy of the artist

\$300



LULU LOLO

Jamila Hinton: Combahee River Collective

From the series *Revisiting Where Are the Women?*,
2015/2020

Photograph, 11" x 8 1/2"

Photographer: Alex Evans

Courtesy of the artist

\$300



LULU LOLO
Tequila Minsky: Sonia Pierre
 From the series *Revisiting Where Are the Women?*,
 2015/2020
 Photograph, 11" x 8 1/2"
 Photographer: Alex Evans
 Courtesy of the artist
 \$300

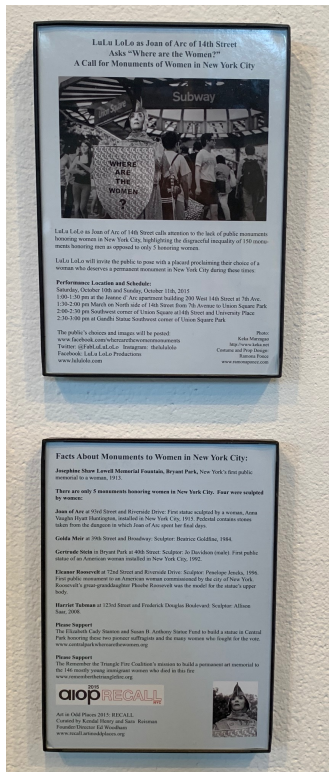


LULU LOLO
Wendy Haft and Donna Cephas: Fannie Lou Hamer
 From the series *Revisiting Where Are the Women?*,
 2015/2020
 Photograph, 11" x 8 1/2"
 Photographer: Alex Evans
 Courtesy of the artist
 \$300



LULU LOLO
Joan of Arc Shield
 From the series *Revisiting Where Are the Women?*, 2015/2020
 Presentation board, contact, cloth straps, metal bolts, 25" x 20"
 Design: Ramona Ponce
 Courtesy of the artist
 NFS
Joan of Arc Sword, 2015/2020
 Plastic, wood dowel, Mylar, 43" x 7"
 Design: Ramona Ponce
 Courtesy of the artist

S m a c k M e l l o n



LULU LOLO

Where are the Women? Announcement Card (front and back)
From the series *Revisiting Where Are the Women?*, 2015/2020
Card stock, 5" x 7"
Courtesy of Rosette Capotorto, Print Hoboken



KATRINA MAJKUT

Voter Registration Card DIY Counted Cross-Stitch Kit, 2020
Paper, thread, needle, signed instructions, Aida cloth in plastic bag, 8 1/2" x 11"
Courtesy of the artist

\$50/kit

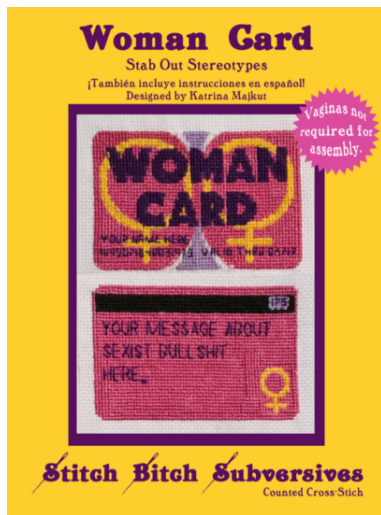
Katrina Majkut is a visual artist and writer based in Brooklyn. In her art, writing, and activism, she is dedicated to examining how long-standing social traditions impact civil rights. Her research and findings are embodied in observational painting techniques and in traditional craft practices that bring awareness to voting rights and the political, sociocultural, and sexual violence against women. Included in *Bound up Together* are a selection of unique text-based embroideries and limited edition DIY *Stitch n' Bitch* kits

that relate directly to the 19th Amendment, the lingering inequality of voting rights and reproductive rights. The kits encourage the user to stitch their own personal voting concerns, or their own Voter Registration ID Card, for example, in some of the traditional craft techniques utilized by suffragists to make protest banners and flags. The goal of Majkut's *Stitch n' Bitch* kits is to diversify the representation of people, culture, and ideas through embroidery, and in so doing, reclaim the pejorative "bitch" verb as a form of critical dialogue toward actionable benefit.

Stitch n' Bitch kits are available for purchase at \$50 each. Kits come with thread, fabric, a needle, instructions and activist resources.

<https://katrinamajkut.format.com/>

S m a c k M e l l o n

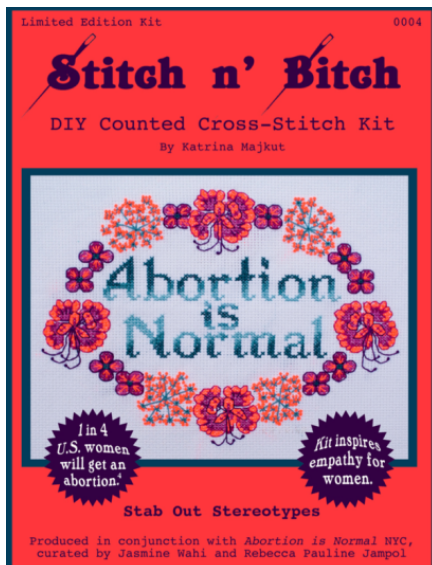


KATRINA MAJKUT

Woman Card Card DIY Counted Cross-Stitch Kit
2017

Medium: Paper, thread, needle, business card, signed instructions, Aida cloth in plastic bag, 8 1/2" x 11"
Courtesy of the artist

\$50/kit

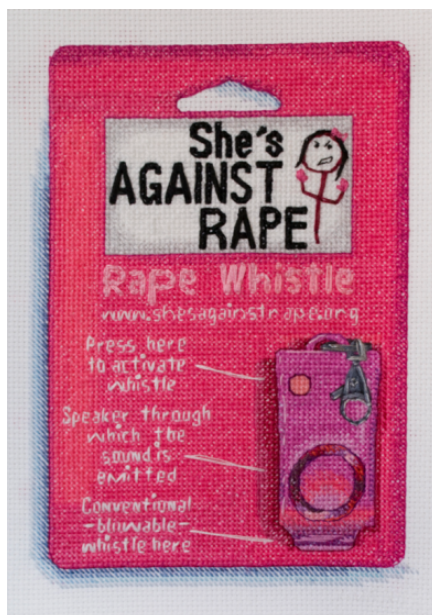


KATRINA MAJKUT

Abortion Is Normal DIY Counted Cross-Stitch Kit
2020

Paper, thread, needle, business card, signed instructions, Aida cloth in plastic bag, 8 1/2" x 11"
Courtesy of the artist

\$50/kit



KATRINA MAJKUT

She's Against Rape Whistle, 2019

Cross-stitched thread on Aida cloth, 14" x 11"
Courtesy of the artist

\$900



KATRINA MAJKUT

Sabre Drink Test Kit, 2018

Cross-stitched thread on Aida cloth, 9" x 9"

Courtesy of the artist

\$850



KATRINA MAJKUT

In Control 2, 2012

Cross-stitched thread on Aida cloth, 9" x 9"

Courtesy of the artist

\$850

Elizabeth Moran

- TIME "WOMEN" Volume I, No 1, 2020
TIME "WOMEN" Volume I, No 2, 2020
TIME "WOMEN" Volume I, No 11, 2020
TIME "WOMEN" Volume I, No 12, 2020
TIME "WOMEN" Volume I, No 13, 2020

All works are archival pigment prints of digital scans of microfilm of original TIME issues
All works courtesy of the artist

Elizabeth Moran's research-based practice is informed by a preoccupation with the subjectivity of facts that take form in photography, audio, video, text, and found objects. In her ongoing research project Against the Best Possible Sources, she examines the early history of the first professional fact-checkers, a role invented in 1922 by Time magazine and held exclusively by women until 1971. Moran began her research by reading every issue of Time in 1923, its first year of publication.

In the series TIME "WOMEN" Volume I, Moran focuses on the "WOMEN" column dedicated to women's political issues, which separated from "IMMIGRATION" and "NEGROES" deny intersectional experiences by way of design, page layout, and editing. The column regularly highlighted the infighting between various women-led activist groups, like the National Women's Party and the National League of Women Voters, and reveal conflicting goals and definitions of women's equality," writes Moran. "Stories titled 'Equality vs. Privilege' and debates on who may speak for all women present century-old negotiations whose echoes still reverberate today."

As we revisit the struggle for voting rights and the histories of women's movements today, we are reminded of the extent to which "fact-checked" information has been verified and how the recontextualisation of past archives has the power to offer critical re-examinations of history. Additionally, the prints bear the marks of each media conversion and transformation over the last century—from offset print to microfilm to digitization to ink-jet print. Originally from Texas, Elizabeth Moran lives and works in Brooklyn.

https://elizabethmoran.com/



ELIZABETH MORAN

TIME "WOMEN" Volume I, No 1, 2020

Archival pigment print of digital scan of microfilm of original TIME issue, 21 3/4" x 17 3/4"
Courtesy of the artist

Moran focuses on the "WOMEN" column dedicated to women's political issues. She points out that "IMMIGRATION" and "NEGROES" separated by design, page layout, and editing, is indicative of unrecognized intersectional experiences. The column regularly highlighted the infighting between various women-led activist groups, like the National Women's Party and the National League of Women Voters, and reveal conflicting goals and definitions of women's equality," writes Moran. "Stories titled 'Equality vs. Privilege' and debates on who may speak for all women present century-old negotiations whose echoes still reverberate today."

National Affairs—(Continued)

WOMEN Equality vs. Privilege

Discontinuing proposed measures relating to women's rights and the setting of bitter controversy in the New York Legislature. The National Woman's Party has endorsed 25 amendments to the Equal Rights Amendment before the Senate Committee on Education. Some of these bills, embodying the National Woman's Party platform that women should be treated on terms of literal equality with men, would eliminate special rights and immunities that women have in industry, in domestic relations, and as child-bearers, after a minimum struggle of ten years. Women leaders opposed to the extreme aims of the National Woman's Party assert that because of fundamental and insuperable differences between men and women in physique, education, and social function, the relinquishment of women's privileges would plunge them back into dated slavery—a slavery continued not by the explicit authority of men, as formerly, but by the logic of natural inequality.



Sen. Oscar W. Underhill, who is now in charge of the committee.

Among the bills bearing Governor Clegg's written approval is a minimum wage act and an act limiting women's hours to 48 hours a week. These bills, in their present form, are being opposed by the National Woman's Party.

Women who have achieved success in calling to which men have hitherto been unopposed leaders will be assembled in New York in May, 1918, at a great congress under the auspices of the American Women's Association. Percentages on the list will include:

- 12 Mayors,
- 6 Senators,
- In addition, women writers, lecturers, stock exchangers, conductors, engineers, producers, doctors, farmers, editors, lawyers, etc.

After 14 years' leadership of the New York City League of Women Voters, Mrs. Mary Harriss Hay announced that she will retire.

It is reported that Mrs. Carrie Chapman Catt will retire shortly from the presidency of the International Woman Suffrage Alliance. Her resignation is expected to take effect in May. Mrs. Catt has been in Atlanta in Rome, when her successor will be chosen.

Fleet Manoeuvres

The greatest war games ever played by American warships will take place this month in the Gulf of Panama. The former Atlantic and the former Pacific fleets (now the United States fleet, under command of Admiral Hiram P. Jones) are participating at the Canal.

In the battleship which Admiral Jones is commanding in the old war-time fleet. At 9:30 a. m. on July 11, 1918, the fleet sighted the fleet of Admiral Cervera coming out of Santiago Bay and raised the signal, "Enemy coming out!" New from March 20 to 30 the fleet will be used for a series of target exercises by the fleet. Missions, most powerful ships, will be given a run for their life, dodging, turning and using her engines in a final effort to escape. Fire-ship guns, 14-inch rifles will pierce their fire later. To prolong her escape special shells will be used and wireless-controlled pumps will try to keep her above water. If by some desperate chance she survives, the one great fleet will be laid to rest.

Light attacks upon the Panama Canal defenses, thought to be impossible, will be made under the cover of searchlights and beneath the Caribbean moon. Two new South-eastern coasters will be used to assist each other under cover of smoke screens and projecting airplanes. At the end of the month the fleet will be dispersed to various ports in the Gulf of Panama. Later, in April, the United States fleet will divide and will be home.

Secretary Dwyer and all high naval officers, 72 Congressmen, and newspapers from all over the country, are aboard the transport *Hamden* on their way to southern waters.

THE BONUS

The New York Legislature endorsed a proposed State Constitutional amendment which will allow for a \$45,000,000 military bonus—provided the voters of the State ratify it at the November election.

For several weeks the resolution was blocked, although opposition was plainly in its favor. The dispute was between two gentlemen who sponsored identical bills; each wanted his name attached to the law.

ARMY AND NAVY The Army Executed

When Senator Thomas E. Watson, of Georgia, died last August, he left behind him a legacy of charges against the United States Army in France. Disgraced ex-soldiers and others had induced him to believe that members of the United States Expeditionary Forces had been executed without trial or court-martial.

A committee appointed to investigate the charges has just published its findings to the Senate. Its report contained only ten lines, one of the shortest on record, and completely refuted all army officers of the charges preferred. A supplementary report also vindicated Major H. I. O'Keefe, of Virginia, who was accused of shooting and killing his orderly.

National Affairs—(Continued)

WOMEN The House of Ladies

Mrs. Oliver H. P. Belmont, President National Woman's Party, announced that next Winter the Congress will sit on Capitol Hill. One element by the voters of the country will urge the United States to enter the League of Nations. The House will sit on a new building, and, dealing with the same subjects as the regular Congress, discuss the national business in such an improved manner as it believes the House of the country requires.

The National Woman's Party is an organization which, unlike the National League of Women Voters, believes in separate political action by women in the "male" political parties. It is also opposed to special legislation to protect women in industry because it holds that fixing minimum wages and maximum hours for women workers places them at a disadvantage in competing with men workers. In other words, it advocates limited speciality for women.

Mrs. Belmont, who endorsed her resolutions and purchased for it three large buildings near the Capitol, believes that the new parliament of women will function as a considerable moral influence on the Federal Congress, by giving example as well as precept.

Plans for the women's parliament will be discussed and perfected at a conference of the National Woman's Party at Garden City, N. Y., on July 20. "This conference will be held on the 25th anniversary of the first equal rights meeting and the headquarters will be in the hall where the first 'equal rights conference met.'"

Surrendering the Gavel
Twenty years ago Mrs. Carrie Chapman Catt represented the National Woman Suffrage Alliance. On May 12 last, representing, again, the National Woman Suffrage Alliance, Mrs. Catt has announced that she will actually resign from the Presidency which she has held since 1914. As a former as well as a present member she is known throughout the country and now as a most prominent advocate of the Statesman's Amendment during recent months she has been touring South America, securing the recognition of suffrage in three countries. Her last official act as President of the International Alliance



Mrs. H. P. Belmont, President of the National Woman's Party, will be in charge of the committee.

will be to make a report on the women movement in these Latin countries.

Mrs. Catt's work in South America may have some bearing on the selection of her successor. Inasmuch as an Anglo-American has been President of the organization since its inception, it is thought advisable to elect a "Latin" woman as the next President. International politics, however, will play its part. If a French or Italian woman were chosen there is fear that the German women might be alienated. Mrs. Head Woodcraft, President of the National League of Women Voters, and chair of the Commission from the United States to the Atlantic would be a South American woman.

Part of the program of the organization will be consideration of independent ultimatum for married women. Hitherto, in most countries, women have assumed the nationality of their husbands even marriage under the Civil Law, passed last year, marriage law, not effect citizenship status in the United States. If a foreign woman marries an American citizen, she loses her own citizenship. A woman citizen of one country who does not automatically acquire American citizenship. The Alliance wants to do away with these "citizenship" conditions by having numerous similar bills in the Civil Law passed to other nations. Bills to this effect are pending in Great Britain and France.

A Dozen Firsts

A year ago the National League of Women Voters held its annual convention in Baltimore. By its invitation a conference of Pro-American women also assembled there at that time. An inspiring South American delegate, Julia Marchington, of Chile, asked for a list of the twelve greatest women in the United States of whom she wished to write for the South American public. The League consented to supply the list.

But when the attempt was made to compile a list of twelve greatest women appeared, that the League was surprised and disappointed to discover without offense and surprise. Finally a committee was appointed, and now, a year later, the committee reports a list of twelve "greatest." The women were chosen one for each profession or occupation. The list as now drawn up reads:

- John Adams.....philanthropy
- Lucretia Mott.....education
- Anna Carey Chapman.....literature
- Anna Botsford Comstock.....education
- Maria Mitchell.....science
- Lucretia Mott.....education
- Julia Ward Howe.....education
- Frances Anna Hubbs.....education
- M. Carey Thomas.....education
- Maria Van Rensselaer.....education
- Edith Wharton.....literature

SUGAR

Honorable Rock Boat

Prize for raw sugar, after their recent sharp advance, declined in a manner similar to such speculative movements. The market has advanced by setting the price of refined sugar in proportion.

The application by Hawaiian and other islands for a benefit of sugar is opposed by its competitors in Java, the Philippines and the West Indies. The latter are the most responsible for the decline. The "prize" awarded to Hawaiian by the United States is the most liberal in the world. The Hawaiian Islands are the only islands in the world which are not subject to a tariff. The Hawaiian Islands are the only islands in the world which are not subject to a tariff. The Hawaiian Islands are the only islands in the world which are not subject to a tariff.

ELIZABETH MORAN
TIME "WOMEN" Volume I, No 2, 2020
Archival pigment print of digital scan of microfilm of original TIME issue, 21 3/4" x 17 3/4"
Courtesy of the artist

ELIZABETH MORAN
TIME "WOMEN" Volume I, No 11, 2020
Archival pigment print of digital scan of microfilm of original TIME issue, 21 3/4" x 17 3/4"
Courtesy of the artist



ELIZABETH MORAN
TIME "WOMEN" Volume I, No 12, 2020
Archival pigment print of digital scan of microfilm of original TIME issue, 21 3/4" x 17 3/4"
Courtesy of the artist



ELIZABETH MORAN
TIME "WOMEN" Volume I, No 13, 2020
Archival pigment print of digital scan of microfilm of original TIME issue, 21 3/4" x 17 3/4"
Courtesy of the artist



AMEYA OKAMOTO

When I remember my ancestors, I am reminded that I cannot lose, 2020

Digital print, 40" x 30"

Courtesy of the artist

\$2,000

Through digital downloads of political art, graphics, and anti-racism resources created in partnership with organizations such as Don't Shoot Portland and Black Lives Matter Greater NY, artist and organizer Ameya Okamoto's work lives at the intersection of art and social justice. For *Bound up Together* she has created a digital print centered on her Asian heritage and Asian ancestors in response to her experience of growing up in Portland, OR. Earlier this month, Okamoto was taken by a quote by Japanese professional tennis player Naomi Osaka in a tweet that read: "I would like to thank my ancestors because every time I remember their blood runs through my veins I am reminded that I cannot lose."

"This piece is a conversation with this thought and aims to start a dialogue with my own ancestors/heritage, a background that I don't often artistically explore and frankly rejected for most of my life. Growing up in the whitest major city in America, my efforts growing up can be characterized as assimilation and rejection of my Asianness and Asian culture. But my ancestors are what make my own living—and winning—possible. I cannot lose. I cannot lose. I cannot lose because of them. There is too much hurt. My ancestors, and the many mothers before me fought too much to see me lose. My living, my art, it honors the many women and their trauma that precedes my existence. When I think of my ancestors, it reminds me that I cannot lose."

<https://www.ameyamarie.com/>



ANDREA RAY

The Sound of Women's Rights, 2020

Single channel audio, 5:00 min.

Audio equipment, cardboard, paint, acoustic fabric

Dimensions variable

Courtesy of the artist

\$2,500

Andrea Ray is a cross-disciplinary artist based in Brooklyn, whose installation-based practice includes writing, sculpture, digital prints, sound, architecture, and video. Her research-based methodology approaches gender through an interrogation of tradition, custom, and law, in which feminist forms of affinity, allyship, and queer kinship are central. Ray raises a central question in her writings: "How can gender equality be achieved when our local, state, and

governmental representatives do not represent our intersectional selves?"

The Sound of Women's Rights presents a combination of layered protest audio from archives of women's marches in 1970, self-recorded audio from marches in 2017, recordings of women performing suffrage slogans (wearing masks) in Ray's hometown of Utica, NY, as well as audio from archives and online. Various effects such as radio tuning and record scratching evoke a process of searching for clarity or another outcome, "rewinding to change the course of history," in the artist's words.

www.andrearay.net



ANDREA RAY

Aspirational LP Series, 2020

Expanded Affinities

*She Will Have Been President
Woodhull and Douglass*

Free Love

Digital prints on vinyl adhered to album cover stock

12 1/2" x 12 1/2" x 1/2" each

Courtesy of the artist

\$1,000 each

Andrea Ray experiments with broken narratives and collapses historical time in situation-specific and responsive installations

in which viewers may become protagonists imagining new possibilities of love, relationships, and equality. In an installation of works from the *Aspirational LP Series*, visual and textual LP album covers and liner notes overlap "Feminist Rappings" on the histories of and relationships between suffragists and abolitionists, feminists and spiritualists, and free love as a feminist act toward dissolving femme covert, the legal status of a married woman that renders them the property of their husbands. Where liner notes serve as critical history writings, inspirational track titles imagine "something better than what we have inherited."



SHELLYNE RODRIGUEZ

Andy, 2020

Color pencil on paper

22" x 15"

Courtesy of the artist

NFS

Shellyne Rodriguez is an artist, educator, writer, and political organizer based in the Bronx. In a variety of media including drawing, painting, and sculpture, her practice foregrounds intimate visions of "psychic spaces and people engaged in strategies of survival against erasure and subjugation." In the intricate, emotive drawings included in *Bound up Together*, many made during COVID-19, Rodriguez portrays community members and colleagues engaged in the "essential work" and organized labor that sustain a

S m a c k M e l l o n

community, during moments of pause or dialogue. Included are: the neighborhood ice cream truck; Rodriguez's super Dragan and mail carrier Andy; community activists Tre and Dalaeja; activist, prison abolitionist, and professor Ruth Wilson Gilmore; and activist, interpreter and scholar María Alexandra Garcia. Protest is manifest in the storylines running through Rodriguez's work. In the midst of a pandemic, mass protests, and as we approach the 2020 presidential election, among the urgent issues that continue to drive both city policy and national political debate are access to health cares and housing, immigrant rights, and racism, many of which encourage a reevaluation of what it means to be "American" living in a democracy with an extensive history of neglect and exclusion of basic human rights.

<http://www.shellynerodriguez.com/>



SHELLYNE RODRIGUEZ

The Debrief (Tre & Dalaeja), 2020

Color pencil on paper

19" x 22"

Courtesy of the artist

\$3,000



SHELLYNE RODRIGUEZ

Ruth Wilson Gilmore (Sister Comrade), 2020

Color pencil on paper

25" x 19"

Courtesy of the artist

\$3,000

S m a c k M e l l o n



SHELLYNE RODRIGUEZ

Maria Alexandra Garcia (Wassapiando con la familia en Quito), 2020

Color pencil on paper

22" x 15"

Courtesy of the artist

\$3,000



SHELLYNE RODRIGUEZ

Dragan, the Super, 2020

Color pencil on paper

24" x 19"

Courtesy of the artist

NFS



SHELLYNE RODRIGUEZ

Mr. Softee, 2020

Color pencil on paper

16" x 19"

Courtesy of the artist

NFS



YVONNE SHORTT

African American Marbleization; An Act of Civil Disobedience: What Remains Head & Trunk, 2020

Marble, dust and wood

24" x 12" diameter

Photo: Richard West

Courtesy of RPGA Studio, Inc.

\$5,000

Queens-raised and Queens-based artist Yvonne Shortt works in installation, sculpture, and paint to create dialogue around disability, race, equity, and equality. Speaking directly to the absence of monuments to Black women and racist representations throughout art history,

she conceives of monuments that are inspired by and made for her community in the series *African American Marbleization*.

Shortt confronts a long lineage of classical Greek and Roman sculpture, acknowledging the work of sculptors who broke the mold before her, among them Edmonia Lewis (1844-1907), a New York-born, mixed African American and Native American woman who worked for most of her career in Rome, Italy, and Augusta Savage (1892-1962), an American sculptor and teacher who was associated with the Harlem Renaissance. Shortt captures the faces of people from pictures taken on the street in her community and images collected online, locally harvesting clay sourced directly from the earth and casting busts in white marble and natural materials intended to be installed guerilla-style in public spaces. In addition to the works on view here, Shortt installed public works in the vicinity of Smack Mellon in DUMBO.

<http://www.yvonneshortt.com/>



YVONNE SHORTT

African American Marbleization - An Act of Civil Disobedience: Daddy and Me Afro Pick, 2020

Marble, steel, wood

11" x 2" x 4"

Courtesy of RPGA Studi

\$800

VALERIE SUTER

figurative painting, drawing, sculpture, and video, Valerie Suter draws from history, literature, political illustration and other sources to recover women from the margins of the art and historical canon and assert and celebrate their social, political and cultural power through portraiture. Included in *Bound up Together* are portraits from her most recent series depicting women who have run for president in the United States, as well as earlier portraits of civil rights activists, artists, and cultural icons of counterculture movements. Suter is an artist and educator originally from New York.

<http://www.valeriesuter.com/>

**VALERIE SUTER**

Clementine Hunter, 2019

Oil and acrylic on canvas

48" x 36"

Courtesy of the artist

\$3,000

**VALERIE SUTER**

Kamala Harris, 2019

Oil on panel

20" x 16"

Courtesy of the artist

\$1,200

S m a c k M e l l o n



VALERIE SUTER

Belva Lockwood (U.S. Presidential Candidate 1884 & 1888),
2019

Oil on panel
20 in. x 16 in.
Courtesy of the artist
\$1,200



VALERIE SUTER

Joan Didion, 2015

Oil, acrylic, gouache on canvas
24 in. x 18 inches
Courtesy of the artist
\$1,400



VALERIE SUTER

Nina Simone, 2017

Watercolor and gouache on paper
12 in. x 9 in. (unframed)
Courtesy of the artist
\$700



VALERIE SUTER

The Dream Is The Truth (Zora Neale Hurston), 2018

Oil, acrylic, watercolor, gouache on canvas

24 x 18 inches (unframed)

Courtesy of Marjorie Nagrotsky and Barnard College,
Columbia University.

NFS



STEPHANIE J. WOODS

When the Hunted Become the Hunters, 2020

Moving audio photograph,
7:39 min.

Courtesy of the artist

NFS

Stephanie J. Woods is a multimedia artist from North Carolina who creates textiles, photography, video, and community engaged projects. Using symbolic imagery and materials, she references Black American culture through the

lens of the southern experience to examine the cognitive effects of cultural assimilation and how performance is ingrained in identity.

In *When the Hunted Become the Hunters*, Woods is featured in Massachusetts (the state with the oldest police force in the United States) surrounded by sand dunes and the sounds of fireworks on the 4th of July recorded in her hometown in North Carolina. Wearing the common everyday attire of hunting camouflage, her head is wrapped in a satin bonnet made from an American flag dyed lavender and embellished with the text “The Right To Life,” confronting the specious argument of the “right to life” mantra of the anti-abortion movement against the threat of the sanctity of white life that devalues Black life. Situated on a holiday that marks the independence of the United States as a nation, the work begs the question: Whose independence is celebrated and protected in a country whose power was achieved through the free and forced labor of enslaved Black people, and maintained through systemic racism?

<https://www.stephaniejwoods.com/>