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.
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
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.
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.

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.

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/
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
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, Santeria, 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
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, priviliged 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,
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
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, Cherrie 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

DEBORAH 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.deborahhirsch.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 known 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 Garcia and Frances Goldin, from the series Revisiting Where Are the Women?, 2015/2020
Photograph, 11” x 8 1/2”
Courtesy of the artist
$300
**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
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/
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.”
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.

**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 couvert, 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
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 García. 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
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
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.


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**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

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**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 Studio

$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/

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**VALERIE SUTER**
*Clementine Hunter*, 2019
Oil and acrylic on canvas
48" x 36"
Courtesy of the artist
$3,000

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**VALERIE SUTER**
*Kamala Harris*, 2019
Oil on panel
20" x 16"
Courtesy of the artist
$1,200
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
VALENE 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/