

VOTE

A Centennial Celebration

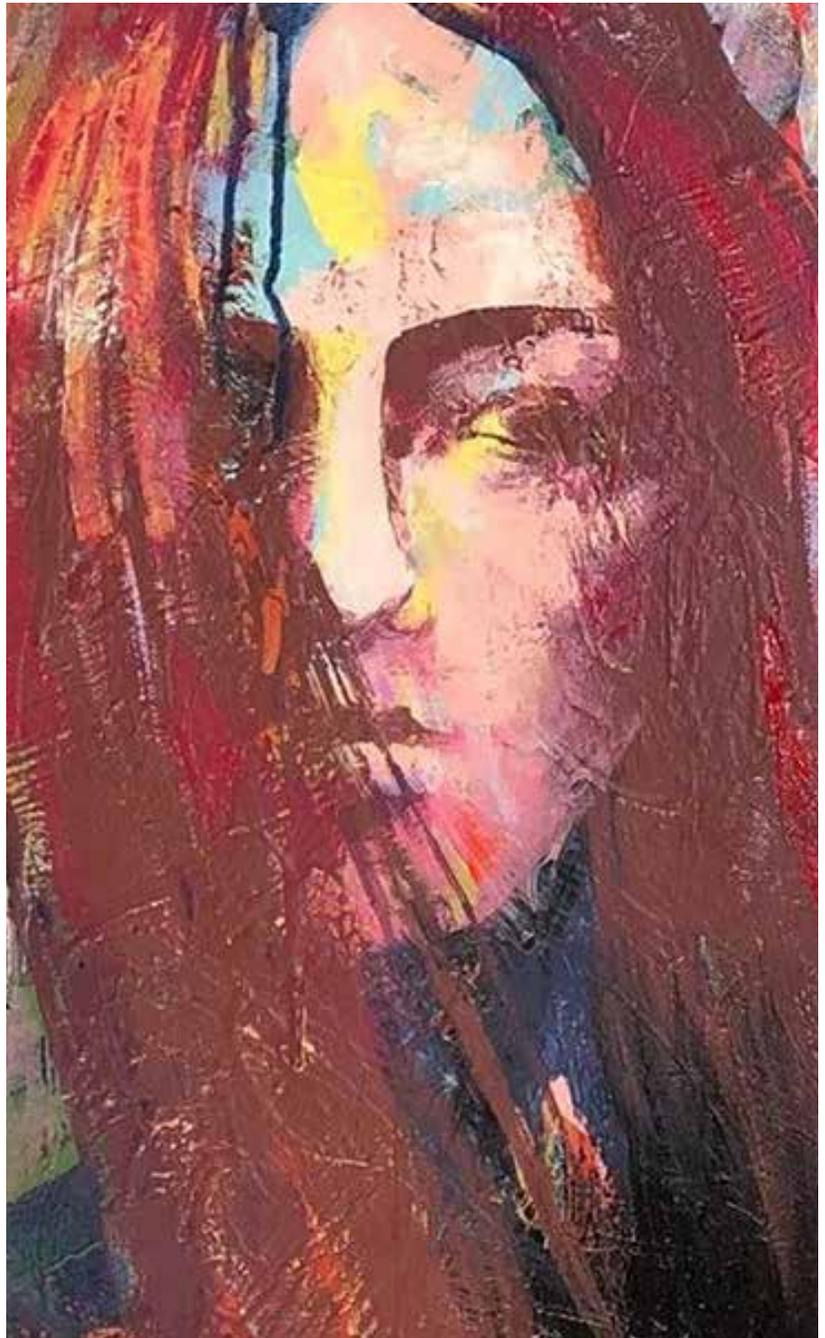
FEBRUARY 8 – APRIL 5

FOOTE GALLERY

VOTE: A Centennial Celebration presents artists' personal reflections upon the 100th Anniversary of Amendment 19, which granted women the right to vote. For this nationally juried call, artists were encouraged to submit work related to the history of women's suffrage, the visionaries of that time, and/or the continued quest for voting equality.

This exhibition is presented by 2020 Women & the VOTE, a community project that supports events celebrating women's suffrage throughout the 2020 calendar year.

IMAGE:
Amelia Furman and Mollie Walker Freeman,
E Pluribus Unum - Out of Many, One (detail),
paper collage, acrylic paint, and colored pencil on
panel



ARTIST STATEMENTS

Lorri Acott

Women won the right to vote because they were able to break the rules and step into the wild aspects of themselves. Nothing new ever came from that which is tame. I sculpted *Fearless* to inspire myself and others to be fearless in standing up for what is right and to be courageous in effecting change.



Fearless, cast aluminum, \$2800



Long-caged but Rising Up, woven fiber vessel with wire, \$175

Mary Balzer

Life is made of softness, but also the harsher elements.

The piece is a black/white wool vessel coiled over a compressed cotton and nylon core, a symbol of a woman's body, with a "cage" of wire hardware cloth woven with metallic yarn. Over 100 years of women's suffrage has brought many improvements to the lives of American citizens, most importantly, the right to choose our government leaders and representatives, but also to vote for laws and regulations that effect women and disenfranchised people in this country, our healthcare, our environment, and education. However, the true and beautiful power of women to move our country forward has continued to be thwarted by the authoritarian and patriarchal leadership. Hence the "cage". The blue top of the piece is my hope that women will carry the vote in 2020 and vote for Democrats up and down the ticket, especially for President!! Women must use their power of the vote to change the current dangerous and racist and sexist administration. The election of a woman for President would be the icing on the cake!

ARTIST STATEMENTS

Renee Brochu

Incompatible photography techniques - cyanotype and salt printing - are unified in this series to capture the stirrings of unrest in the heartland of America. The gestural application reveals the passion expressed by the protesters at the 2016 Women's March in Columbia, Missouri - amassed voices asserting their right to be heard. Voids left where these historical techniques negate each other present an opportunity to tell a resounding story of the danger of silence.



Proceed with Deliberation IV (detail), cyanotype, salt print and transparency film, \$950



As the Wind Blows (detail), oil on canvas, \$900

Judith Brunko

This painting is of Lulu, an African American pioneer woman in Colorado. Lulu was an actual woman pioneer in the late 1800's. After the passage of the Nineteenth Amendment in 1920, African-American women, particularly those inhabiting southern states, still faced a number of barriers. At first, African-American women in the North were easily able to register to vote, and quite a few became actively involved in politics. One such woman was Annie Simms Banks who was chosen to serve as a delegate to Kentucky's Republican Party in March 1920.

ARTIST STATEMENTS

Robbie Carlyle

Reading of the past, she dreams to accomplish even more. Today's education becomes tomorrow's success. Worldwide women through history have long been denied privileges that have been commonly offered to men. They have lost out on schooling, have fought to become recognized as professional doctors, sculptors, NASA engineers, and "glass ceilings" still remain in many businesses and fields. There has been great progress, but there is still much to accomplish.



Women Who Dare To Dream, bronze, \$8400



Every Word We Utter (detail), bronze, \$8000

Jane DeDecker

Every word we utter, every act we perform waft unto innumerable circles, beyond..." Elizabeth Cady Stanton

I believe the words of the suffragists still resonate, for these words were meant for action. Indeed, these words became action. Actions became the movement. The movement continues to set the world right-side up again.

Every Word We Utter is a monument to the multi-generational effort that it took for women to win the right to vote. The 24 inch tall maquette is a sculpture concept proposed to be placed in Washington, D.C.

There is an ongoing effort to authorize and fund an *Every Word We Utter* monument. Congressional Bill HR73 has been introduced to establish a commemorative work in Washington, D.C.

ARTIST STATEMENTS

Melody Epperson

My art tells the story of women. As we approach the 100 Year Anniversary of the 19th Amendment, it is time to look back and understand the impact that the brave and powerful women of our past have had on current women's issues. The paintings are encaustic paint, which is bees wax and pigment. I have chosen this media because it is sensual and unpredictable. It lends itself to the vulnerability and unpredictability of human rights and democracy.

Amelia Bloomer was instrumental in dress reform. She advocated that women wear looser tops and skirts that stopped at the knees and under the skirts, women would wear "bloomers". Before this time, women primarily wore very tight and constraining dresses restricting them from riding bikes, working in the yard or exerting themselves in any way.



Amelia Bloomer 3 (detail), encaustic painting, \$150

Minnie Reynolds was a Colorado suffragist and a journalist who rode her bicycle to gather her news stories.



Minnie Reynolds (detail), encaustic painting, \$150

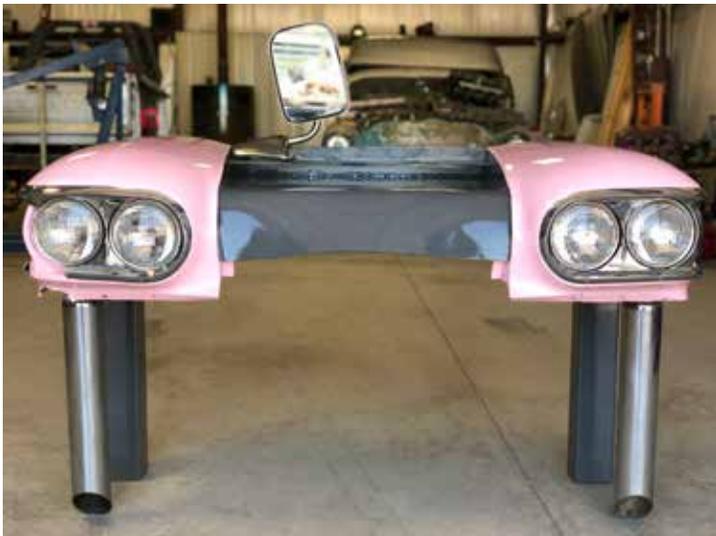
ARTIST STATEMENTS

Laura Ethridge

My art plays on societal expectations of women and gender boundaries through sculptures created out of metal and auto parts. I identify as a woman who challenges gender roles of what is expected of women and men. Being one of the “guys” growing up was common for me. Gender equality is a driving factor in my work. My artwork explores the experiences of women working in a typically masculine material. Both feminine and masculine traits are expressed through my sculptures, emphasizing a cohesive balance between the two. My sculptures strive for elegance and beauty coupled with power and strength.

In *Vanity*, pink and gray colors were used to continue the blending of masculine and feminine boundaries within the artwork. This piece of art began my exploration of gender roles and boundaries in Western society.

China Hutch is an exploration of women’s roles in society both in our past and in the present. It is a reflection on a women’s worth being displayed in their china hutch in past generations. Through the creation of *China Hutch* and *Vanity* I attempted to reflect on what my experience was as a woman, working in predominately male dominated trades, using juxtaposition in order to provoke thought about the two gender realms together.



Vanity, automobile parts and steel, \$5000



China Hutch, automobile parts and steel, \$10,000

ARTIST STATEMENTS

Amelia Furman

Mollie Walker Freeman

Community collaboration is how much of the important movements in our country have been accomplished. This piece is created in collaboration to celebrate the many women that the suffrage movement included and effects, generations later.

Life is about layers creating a whole and my work exudes this same idea. I strive to understand things in a very holistic fashion, looking at all levels of thought, feeling, and existence. ~ Amelia

I work mostly with house paint that has been “up-cycled” from the local recycle center. I am increasingly interested in making my work accessible to every generation and sector of contemporary culture. I try to collaborate and connect with other people whenever the opportunity arises. ~ Mollie



E Pluribus Unum - Out of Many, One (detail), paper collage, acrylic paint, and colored pencil on panel, \$1100

ARTIST STATEMENTS

Kimberly Hart

Pattie Ruffner Jacobs was a suffragette who fought for women's rights both in Alabama and across the United States. She was a founding member of the Alabama League of Women Voters and became an officer of the National League of Women Voters. Jacobs led efforts towards enacting socially-progressive laws for child labor and school reform in Alabama.

This work about Jacobs relies heavily on using stitching for mark making. Because the suffragettes used textiles in the making of banners, sashes, and uniforms to bring focus on their cause, I chose to echo the use of handwork to bring identity to Jacobs.

The piece began as found, repurposed fabrics and was then dyed or stressed to add depth and interest. Gold, purple, and white were the colors of the Women's Suffrage Movement in the United States. I used various contemporary and traditional stitches, layering color, shape, and pattern into the densely stitched surface creating texture and depth with symbolism and meaning. Next, I layered an image of Jacobs over Alabama, placed yellow roses around one side, and "words not deeds" in a vertical stitch on the quilt as visual references to the women's movement.



Suffragette (detail), textile, \$375

ARTIST STATEMENTS

DJ Hill

Themes for my work reflect my insatiable desire to dissect and reimagine the narrative of my own life, often through the lens of women who've come before me. The impetus for *Release* arose out of the need to create the cover art for *Homespun Mercies*, my recently completed book of poems. In anticipation of an upcoming workshop, I gathered objects that might be useful: a piece of baling wire (which later revealed the body of a woman), vintage yarn and silk thread, and the portrait of my great Aunt Jo, a suffragette from small town Minnesota. But it wasn't until I encountered the recently installed statue of *Mary, Untier of Knots* at the St Francis Cathedral in Santa Fe that the idea of emulating the Virgin of Guadalupe first took shape.

The dreamlike blue background represents freedom and independence; the 'cloud people' surrounding the cultural figure - a legion of support; and the doves - the soul's transformation and redemption.



Release (detail), mixed media, \$2500



Be Counted (detail), mixed media, \$1500

Kamilah House

My artwork often employs bold color and dramatic brushstrokes to express social and political issues through both figurative and abstract art. My work is informed by my career as an attorney, my love for current events, background in international studies and politics and my experience growing up as a Bahamian/African American diplomat brat throughout the developing world.

ARTIST STATEMENTS

Tracie Jenkins

Fashion Statement was inspired by the many women that unified the effort and fought to win the vote. They held meetings, attended marches and protested for the right of women's equality during a time when others thought they didn't deserve it, even other women. At the beginning of the suffrage movement, it was thought that the only women that wanted the right to vote were "feminists", spinsterly or masculine dressed women who wore pants, not the respectable Edwardian housewives of the time. As a result, fashion became a key element in the suffrage movement.

Suffragists used their clothing to communicate their message, wearing all white to marches to symbolize purity or wearing ribbons of purple and green to show their unified support. To avoid being labeled as eccentric or masculine women, elegant dresses with feminine details, and elaborate hats became the uniform of the suffragists. Women often spent more than they could afford to represent themselves for the cause.

Portraying the ideals of femininity of the Edwardian era allowed them to engage in defiant and occasionally unladylike activities without being suspected. They knew that their appearance and clothing was their best chance to get their voices heard. The Suffragettes chose their fashion to make a statement; I put their statement on the fashion.



Fashion Statement, paper, \$1850

ARTIST STATEMENTS

Leona Lazar



HOORAY!, whose exuberant gesture and glowing energy celebrates women, American women and their hard won battle to have the right to vote. She is sculpted in paper clay. Its flexibility, lightness and strength allow me to develop unique characters infused with energy and movement. My sculptures are built with thin slabs of clay similar to a hollow vessel, from the bottom up. Patterned, textured surface treatments and color expand the dynamics of the pieces. Through abstraction, exaggeration and distortion, I capture the character and mood of the piece, creating a surreal quality. The stand, beetle kill pine, was designed in collaboration with artist and craftsman, Craig Demmon.

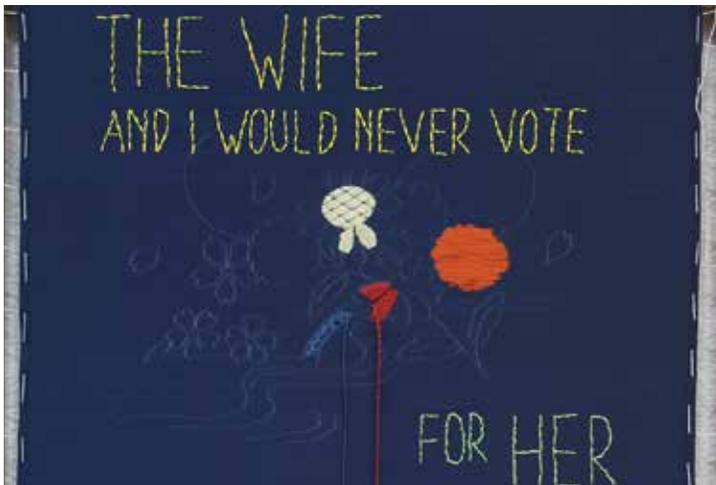
HOORAY!, paper clay finished with stains and acrylic paint, \$2500

ARTIST STATEMENTS

Bonnie Lebesch

Mainly an abstract painter, I have taken to investigating social issues using traditional needle arts. Taking up the needle and joining a long history of women who stitch for social justice, I meticulously build pieces using traditional hand-stitching techniques. This series features unfinished embroideries with added stitch work.

The Wife uses the American colloquial phrase, “the wife,” to portray a man’s assumed possession of and control over his spouse; she will vote as he does, and they will not vote for a “lesser” woman. I found the stretched blue fabric and detailed embroidered flowers with needle intact. I added the text to illustrate how language subtly exposes our beliefs.



The Wife (detail), cotton floss on found unfinished embroidery on wood frame, \$400

While collecting scrap craft materials, I continually encounter unfinished needlework, often with the needles threaded and stuck through the piece for temporary storage. As found pieces, what stories could be told about the undone-ness of them, of the women who never came to realize their dream? I use these vintage embroideries as a foundation for added stitch work to embellish women’s stories. *Nice* lists common feminine characteristics of “nice” vs. empowerment, mirroring historical associations between women’s handiwork and their relative position in the family and society. These 1975 embroidery kits came in bulk packs. Leaving the original pattern exposed, I embroidered single words on each and stitched them together to illustrate the complex social beliefs and behaviors expected of proper women



Nice (detail), wool yarn on cotton vintage printed embroidery pattern, \$350

ARTIST STATEMENTS

Phyllicia Mann

Give Me Liberty depicts Mrs. Inez Milholland Boissevain astride her horse, Grey Dawn, during the Woman Suffrage Procession the day before the inaugural celebration for President Woodrow Wilson. After reading her biography, I was inspired to create a piece that would embody the spirit and resolve of this young woman in the height of her suffrage efforts. The tireless courage and sense of justice that Ms. Milholland displayed and fought for during her short 30 years of life were remarkable and impressive. Some creative liberty was taken in the design of the sculpture, but authenticity was of utmost importance in the overall design.



Give Me Liberty, bronze, \$3000



South Pass City (detail), sterling silver, epoxy, acrylic, fiber, \$600

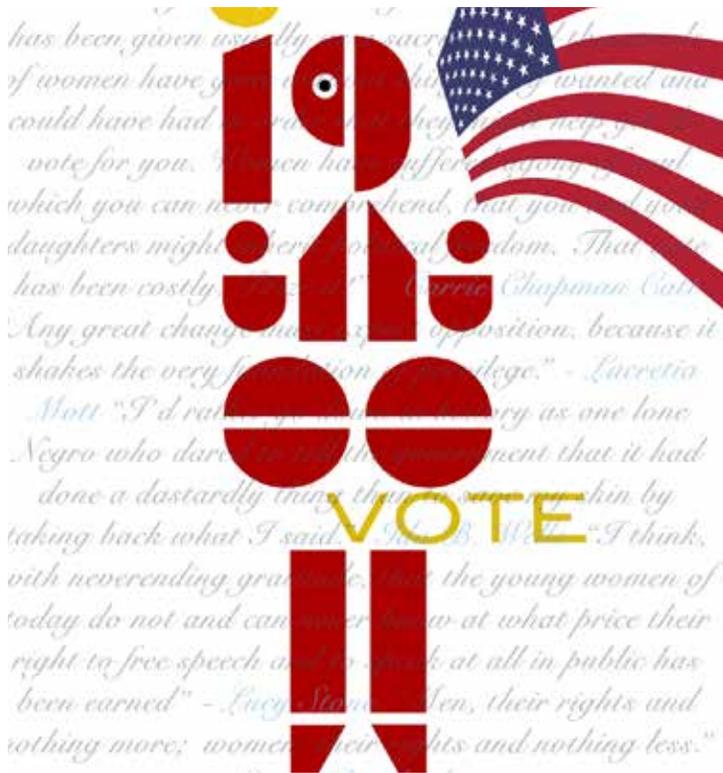
JC Milner

South Pass City is about a small town in Wyoming known as “Wyoming Women’s Suffrage Pathway” where women were voting for half a century before the 19th Amendment was ratified nationwide. Esther Hobart Morris 1870 (First woman in the U.S. to serve as Justice of the Peace) lived in South Pass City. My sterling silver work is meant to create a spark of conversation in a crowd. Madeleine Albright wore brooches into important meetings where decisions were made about the future of women in America. My wearable art has its work cut out for it and is meant for women to wear who like to light a fire.

ARTIST STATEMENTS

Julia Mulligan

Whether humorous or serious, my interest lies in the intersection of psyche (internal) and form (external). My hope is to produce work that is both visually pleasing and intellectually interesting. I tend to work in three overlapping modes: 1) Archetypal ~ Referencing our common, universal history; 2) Introspective ~ Art as a vehicle for psychological exploration and commentary on the human condition, and 3) Illustrative ~ Reflecting my delight and pleasure in design, form, and color. I am most satisfied when a piece I create says something about our human experience in the world and is also delightful to look at.



Birth of the Vote (detail), archival print, \$1200, additional prints available



Sojourner Truth (detail), ink on paper, \$2000

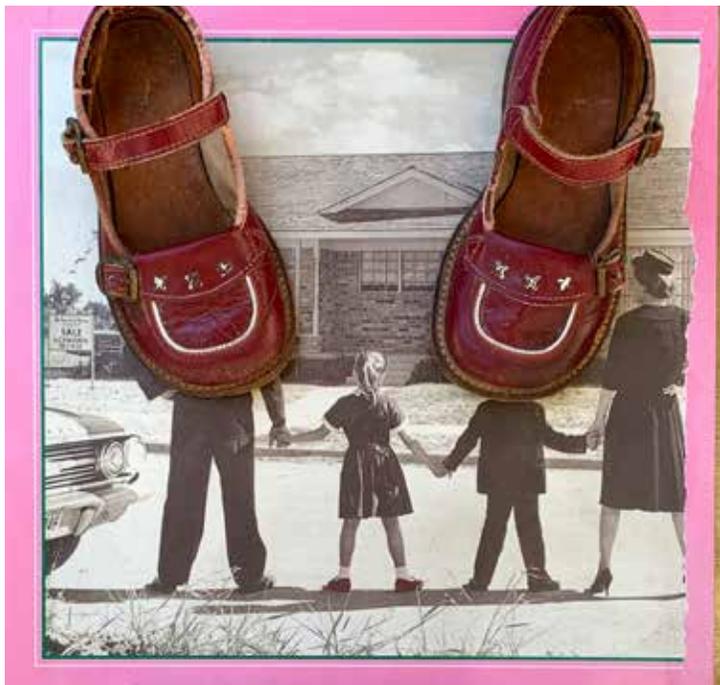
Mary Nash

Sojourner Truth was an abolitionist and a writer, who is best known for her writing entitled, "Ain't I a Woman?" This woman was an antecedent to the suffragette movement; her influence was no doubt seminal to the independent spirit of women, which could not be suppressed. My ink drawings are not attempting to give realistic representations of my imagined subjects because my purpose is to create images about these subjects instead of traditional representations of them. The actual appearance of my subjects is secondary to the overall composition and conveyance of my visual ideas, beliefs and feelings. I have chosen to draw with pen and ink in order to embolden my drawings, using only black and white to illustrate my basic concepts without adding color. I usually draw horizontal lines across the faces of my portraits, which I have found draws the images together, thus strengthening them, instead of separating them.

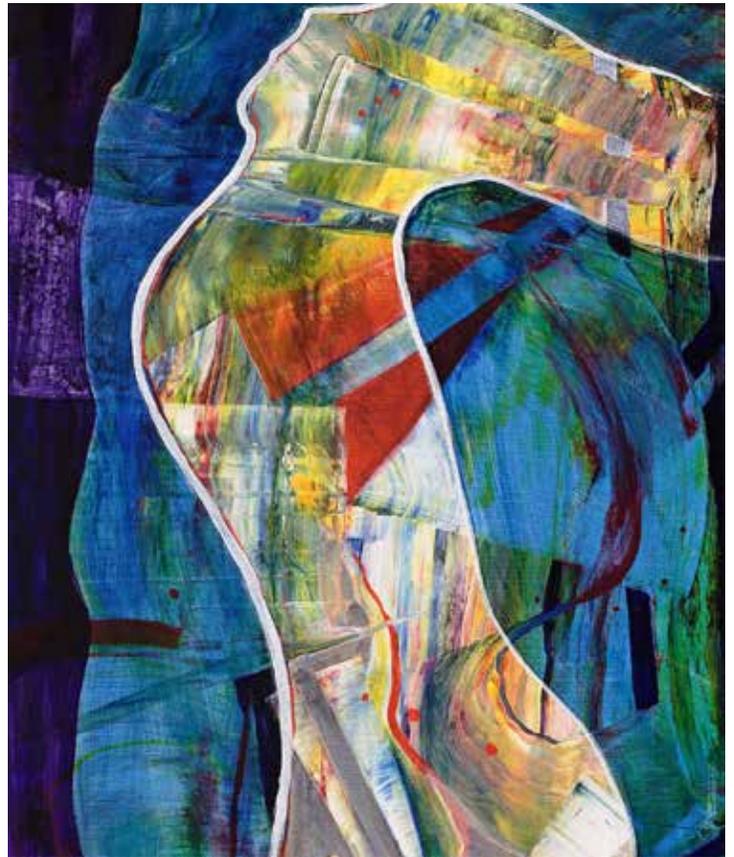
ARTIST STATEMENTS

Kayo Peeler

My creative work comes from a deep appreciation for my ordinary, routine, daily life. I am deeply aware of my American roots and feel blessed to be living in the United States, enjoying a safe and comfortable life. As an artist, I am always looking for inspiration in my daily life, and always finding it in my local surroundings. *Her Shoes* expresses the wonder, appreciation and questioning of a small person contemplating her place in the world. This family is about to embark on a major part of the traditional "American Dream" (for her parents), of home ownership. Soon, this young girl will take her place in the world, with her mother's guidance and leadership. How is her dream different from her parents? What do you believe is her dream? Will she be able to realize it?



Her Shoes (detail), assemblage, \$1100



Defiance (detail), acrylic, \$1750

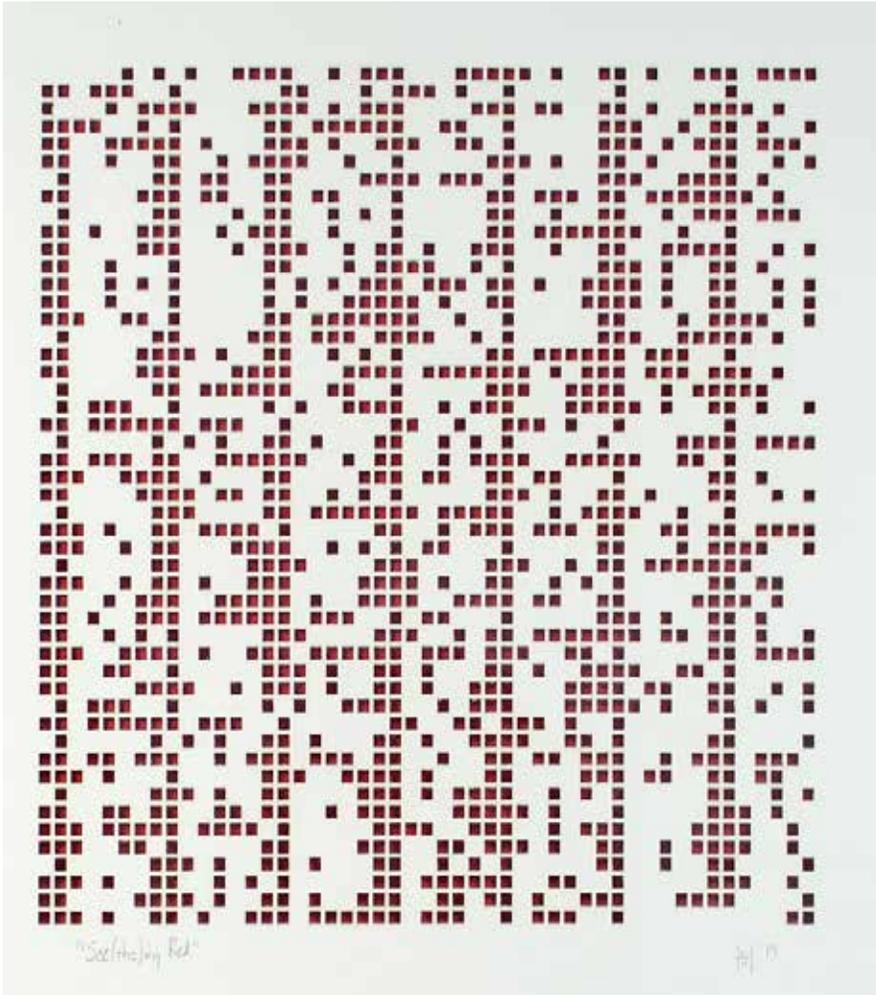
Carol Schinkel

I am most interested in portraying an emotion in an abstract way. *Defiance* is the stance of a woman determined to stand for right and is a reminder of the strength it took (and takes) to remain in the struggle.

ARTIST STATEMENTS

Heather Schulte

See(the)ing Red is a translation the Equal Rights Amendment into binary code bits. The 1's are coded as blank spaces, representing the absence of constitutional protections for women. This piece references the roles women like mathematician Ida Lovelace and "feminine" occupations like weaving played in birthing computing technology, while exposing the polarity of dominant political ideologies. My works respond to today's socio-political climate through the eyes of a female/woman/daughter/sister/mother/wife, categories that have transformed over time. I explore the role language has in shaping our understanding of the world, the ways different forms of communication affect meaning and value. Additionally, I focus on language as material, both in form and content.



See(the)ing Red (detail), laser cut watercolor paper, mat board, \$1000

ARTIST STATEMENTS

Judy Lipman Shechter

God Bless America pays tribute to the women and the countries they have led, while reminding us our country is not yet among them. We believe, as a country, we are the most advanced culture in the world. Clearly we are not. Wall mounted, the Certificates of Achievement are in recognition of each woman's place in history; the first woman to head their nation's government, accomplished through intelligence, strength, and diligence. Isolated in the center, a blank United States Certificate. Further emphasizing this disparity, the monument displays the date of the suffragettes' victory of achieving the vote for women and each subsequent presidential election placing a man in office. On top of the monument a Rolodex, containing on one side, all the women ever to hold their country's highest office, on the other, creating a stark contrast, simply cards of American flags and relevant expressions of women's strength, intelligence and capabilities.



God Bless America (detail), mixed, wood, glass, plastic, paper, paint, charcoal, ink, \$7000

ARTIST STATEMENTS



Tres Amigas (detail), acrylic on textured hardboard, NFS



WANTED On The Twenty Dollar Bill (detail), acrylic on textured hardboard, \$1800

Anne Skok

Through bright and whimsical narratives, my images portray historical moments in time. Thought provoking images or simply raising awareness, my art is my contribution to social change. In this way, the personal life and work of the artist transcends the individual and speaks meaningfully to a larger audience, bringing together the political and human functions of art. The women who have inspired me to paint their portraits have contributed to social change by pushing boundaries, have needed to be resilient icons who persisted, and are paving the path for all of us to succeed.

Tres Amigas: Alexandria Ocasio-Cortez (D-NY 14th Dist.) youngest woman ever elected to congress; Ilhan Omar (D-MN 5th Dist.) First Somali-American Muslim person to become a legislator and the first Somali American elected to U.S. Congress, and Rashida Tlaib (D-MI 13th Dist.) First Muslim woman elected to Congress.

WANTED On The Twenty Dollar Bill: Harriet Tubman was an American abolitionist and political activist who rescued approximately seventy enslaved people. Trump called Tubman “fantastic”, but would oppose replacing Jackson on the twenty dollar bill with Tubman because he called the replacement “pure political correctness”.

ARTIST STATEMENTS

Julene Thom

This body of work arises out of my desire to understand the current state of national politics. It is an investigation into the historical role of women in politics and the evolution of the narrative over time. While viewers peruse the “book” with a quote by Abigail Adams and an image of a suffrage picketer, they are observed by the ghostly eyes of suffragettes mounted on antique sheet music from the 1800’s; the music title is *Forgotten*. The images in the work include trailblazing Colorado suffragettes (including, Ellis Meredith, Justina Ford MD, Margaret “Molly” Brown) along with national figures, Susan B. Anthony, Elizabeth Cady Stanton, and Carrie Chapman Catt. In 1893, after several failed attempts, Colorado became the first state in the Union to win voting rights for women as the result of a popular election. To honor the suffragettes as we approach the 100th Anniversary of suffrage in the United States in 2020... make sure you remember to VOTE!



Forgotten (detail), mixed media, porcelain, paper, wood, iron, \$2000



We Shall Not Be Denied Our Vote (detail), acrylic on canvas, \$750

Rosario Weston

As a new American who immigrated to the United States at age 10, and a young woman who supported my family as a single mother; painting has never stopped being my chosen storytelling medium. Civil Rights and the evolution of women’s position in American contemporary culture are important subjects to me. Even if women in the United States have more options than in the past, it is a mystery to me as to how we still have so few women political or business leaders in the United States. Now as we are celebrating the centennial of Amendment 19, it is important to me to contribute to both its celebration and acknowledge that we must continue with the momentum that women started one hundred years ago in America. We must continue to encourage and enable females to excel and represent themselves. Voting is integral to this goal.

The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex. Congress shall have power to enforce this article by appropriate legislation.

— Amendment XIX, Ratified August 18, 1920

2020 Women & the VOTE is a non-partisan collaborative community project created to celebrate the 100th Anniversary of the Women's Suffrage Movement through the arts and civic engagement. Community organizations hosting events/programs honoring the history and impact of Amendment 19 are invited to share their information. 2020 Women & the VOTE welcomes the opportunity to share programming outside of our region.

Robin Dodge, Suzanne Janssen, Olivia Lowe and Heather Rubald
2020 Women & the VOTE Steering Committee
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