

TABLE OF CONTENTS

<i>Nevertheless, She Persists</i>	pp. 2-5
<i>Crystal Bridges Paintings</i>	pp. 3-4
The Creators	pp. 5-9
<i>Sue Schroeder</i>	p. 5
<i>Core Dancers</i>	pp. 6-7
<i>Jillian Gregory</i>	pp. 7-9
<i>Sharon M. Louden</i>	p. 9
<i>Christian Meyer</i>	p. 9
Writeous Poets Texts	pp. 10-21
<i>I Guess I'm Just Used to it</i>	pp. 9-10
<i>Amanda</i>	pp. 10-11
<i>I Am Enough</i>	pp. 11-13
<i>Ain't I</i>	pp. 13-15
<i>The Greatest Actors</i>	pp. 15-17
<i>Lifting and Climbing</i>	pp. 18-20
Suffrage Rugs Descriptions	pp. 22-23

Nevertheless, She Persists

Premiere Performance/Intervention

October 22, 2020

Alumni Circle, University of Central Arkansas

Commemorating the 100th Anniversary of the passage of the 19th Amendment
guaranteeing and protecting a woman's constitutional right to vote

Sue Schroeder, Artistic Director

in collaboration with

Core Dance Artists: Walter Apps, Joshua Rackliffe, Rose Shields, Benjamin
Stevenson, Scott Wheet

Jillian Gregory: Designer and Creator of the *Transparent Women Project:
Exploring Outdated Aesthetics on the Modern Woman's Body*, including:

1850s Dress modeled by Shalea O'Riley

1880s Dress modeled by Annabelle Dickson

1900s Dress modeled by Taylor Conway

Suffragette Dress modeled by Miriam Phwandaphwanda

1920s Dress modeled by Julia Dabdub

Sharon Loudon Visual Artist and a team of undergraduate women art majors from
the University of Central Arkansas: Designer(s) and Creators of outdoor sculpture
installation, "Suffrage Rugs"

Christian Meyer: Original Sound Score

The Writeous Poets: Ansley Caldwell, Victory Jackson, Tashia Mayo, Jamee
McAdoo, Norel McAdoo, Ron McAdoo, Jai Starkey

The dance/movement impulse for *Nevertheless She Persists* has its origin in six works of art from the Crystal Bridges Museum of American Art collection selected for their representation of the female image both prior to and following the passage of the 19th Amendment, heightening the sequestered role and the long journey advocating for the dignity, intelligence, and basic human potential of the female sex.

Featured art works for *Nevertheless, She Persists* include:



Gari Melchers (1860-1932), *The Embroideress*
[Portrait of Mrs. Hitchcock]



William Merrit Chase (1849-1916), *The Song*, 1907



George Bellows (1882-1925), *Two Women*, 1924



John Anansa Thomas Biggers (1924 - 2001)
Victim of the City Streets #2, 1946



Wayne Thiebaud (born 1920), *Supine Woman*, 1963



Tom Wesselmann (1931 - 2004), *Smoker #9*, 1973

The performance deeply illuminates and questions the politicizing of women, echoing the trace(s) of a moment frozen in time within the visual art while offering a live echo/resonance of the unseen, though powerful and impactful, actions and images within the performance.

The performances of *Nevertheless She Persists* take place as part of a 10-day residency with Core Dance at the University of Central Arkansas. Additional activities of the residency include:

- *Nevertheless She Persists* filming within the Galleries of Crystal Bridges Museum of American Art for airing in November.
- Performance of excerpts of *Nevertheless She Persists* at the Self-Love Conference (virtual) in Little Rock
- SPEAK (Why I Vote) workshop with UCA Students
- Workshops with Philosophy of Feminism and Meanings of Life classes at UCA

The Creators

In over 40 years of work in the arts, **Sue Schroeder** has created more than 110 original dance works for theaters, museums, green spaces, architectural works, and water environments. Her work has appeared throughout the United States, as well as Mexico, Israel, France, Germany, Poland, Georgia, Slovenia, Czech Republic, Iceland, United Kingdom, Sweden, Canada, Guatemala, and Hungary. Schroeder's multidisciplinary vision has led to collaborations with major voices in dance, music, spoken word, visual arts and design.

Additionally, Schroeder is recognized as a leading Arts Activist and Mentor and the Founding Artistic Director of Core Dance. As a contemporary artist and Dance Maker, Schroeder focuses on the creative process, movement research & exploration, and dance-making as a catalyst for social change.

Under the umbrella of Core Dance, Schroeder facilitated the creation of DanceATL, a dance service organization that nurtures and promotes dance as a vibrant part of Atlanta's arts ecosystem. DanceATL connects artists to resources, grows and engages audiences in the city, and supports the full range of the industry by cultivating an awareness and appreciation of dance that is sustainable and expansive.

Schroeder holds a Bachelor of Arts from the University of Houston and earned her Master of Fine Arts in Theater Arts with a dance and anthropology concentration from the University of Arizona at Tucson. Educated under dance greats Bill Evans, Hanya Holm, Oliver Kostock, Anna Halprin, Isa Bergsohn and John M. Wilson, she holds certifications throughout the U.S. as a Teaching Artist and is a founding member of the Teacher Training Institute (TTI), a training program established to develop best practices to teach dance and kinetic learning in community-based settings.

Core Dance Artists

Born and raised in Detroit MI, **Walter Apps** started his dance training at the age of 4. He received his BFA from Point Park University in 2016. Immediately after graduating, he worked with Texture Contemporary Ballet. Walter moved to New York to work with Yin Yue, Rubén Graciani, and Patrick O'Brien. He has had the privilege to perform works by Aszure Barton, Septime Weber, Lar Lubovitch, MADBOOTS, and Ohad Naharin to name some. Along side his dancing career, Walter has choreographed, directed, photographed, and filmed works of his own. Most recently, "Water We", a work-in-progress take on water consumption premiered in Atlanta at the Excuse The Art festival in 2020. Walter is currently a Dance Artist with Core Dance based in Atlanta, GA. He also likes to learn new things, like coding.

Rose Shields received her BFA in Dance from the University of North Carolina School of the Arts in 2007. Hailing from Duluth, GA, Rose developed her love for dancing under the tutelage of Peter Garick at the Duluth School of Ballet and then with Danita Emma, Clay McCloud, and Michael Garrison at North Atlanta Dance Academy. Rose has performed throughout the Southeast with UNCSCA's multidisciplinary outreach program Open Dream Ensemble. and has had the privilege to dance with Bubba Carr, T. Lang, Serenbe Playhouse, and Brooks & Company Dance, as well as to teach dance with Good Moves. She was featured in ArtsATL as one of 30 Under 30 creatives in Atlanta. In 2010, Rose was welcomed into Atlanta's circus community where she found her love for aerial dance and acrobatics. She currently performs acrobatics and aerial as a freelancer with varying local groups. Rose is grateful and excited to be dancing and choreographing with Core Dance for a 9th season. Outside of her dance and circus work, Rose loves exploring outdoors, climbing, figure skating, supporting the local arts community, and spending time with family.

Benji Stevenson (they/them) is an activist, artist, and poet from rural Alabama. They attended Emory University, where they received their B.A in Political Science and Arabic. Here, they began their training in Ballet and Modern Dance at 18. In addition to their primary studies, they maintained an active presence in both the Dance and Creative Writing programs. After graduating, they began cultivating their ideas into movement and choreography to facilitate relevant dialogues on identity and interpersonal relationships. Currently, Benji resides in Atlanta where they work with Okwae Miller & Artists and create their own original work. Benji has worked and studied with other artists such as Anicka Austin, Bella Dorado, George Staib, Greg Catellier, Jillian Mitchell, John McFall, Jonathan Campbell, Kathleen Wessel, Noelle Kayser, Niv Sheinfeld, Oren Laor, and Sidra Bell. This is their 2nd season with Core Dance. They additionally serve as the company's social media coordinator and board representative.

Joshua Rackliffe is a movement artist from Mableton, GA. He studied Dance and Theater at Columbia College Chicago, and relocated to Atlanta after graduating in 2012. Shortly after returning to the South he became a Dance Artist at Core Dance, and has

been with the company ever since. Working with Core Dance has allowed Joshua to develop his artistic voice and create meaningful relationships with artists locally and abroad. When not in the studio with Core Dance, Joshua lives his life as a cabaret entertainer, under the alter-ego "Brigitte Bidet".

Scott Wheet, born and raised in Chicago, Illinois, began dancing at the age of 17. In 2015, Scott graduated summa cum laude from Troy University with a BFA in Dance. On his journey from academia to present, Scott has studied with Kristin O'Neal, Dominique Angel, Kyle Abraham, Tracy Gilland, Claudia Lavista, Jen Nugent, Robbie Cook, and many others. Since graduating and moving to Atlanta, Scott has performed with T. Lang Dance, Staibdance, Fly on a Wall and is currently working with Sue Schroeder / Core Dance as a full time dance artist. In addition to being a board representative, Scott stepped into the Production Manager role in 2019; this will be his 5th concurrent season with Core Dance.

Amanda K. Miller (Core Dance Artists' Relations) was the founder, Artistic Director, and choreographer of Pretty Ugly Dance Company from 1992 till 2009. Pretty Ugly toured internationally and won an array of awards and acclaim for unique artistic and social collaborations. From 1984 to 1992 she was a founding member, principal dancer and resident choreographer of Ballett Frankfurt under the direction of William Forsythe. 2009 she returned to her home NC and began instructing and choreographing at universities and institutions nationally and internationally. She continues to create, instruct, perform, choreograph, collaborate and work with expressive art projects that support dis-advantaged children and young adults. In 2017 she received her MFA from Hollins University.

Jillian Gregory is a senior theatre student at the University of Central Arkansas. She has previously worked as a first hand intern at the Arkansas Shakespeare Festival (Conway, AR) in the summer of 2018 and as a stitcher and wardrobe intern at the Utah Festival Opera and Musical Theatre (Logan, UT) in the summer of 2019. She is currently looking to further her educational career after graduation by pursuing a masters degree in costume design and technology. To see more of Jillian's work and to find more information about this project, please visit Jillian's online portfolio at www.jilliangregory.com.

Jillian Gregory is the designer and creator of the *Transparent Women Project: Exploring Outdated Aesthetics on the Modern Woman's Body*. This project chronicles the evolution of fashion in the sixty years leading up to the women's suffrage movement. This project was funded by a \$2,500 Student Undergraduate Research Fellowship (SURF) through the Arkansas Department of Higher Education. She was mentored by the Chair of the Department of Film, Theatre, and Creative Writing, Shauna Meador. The *Transparent Women Project* investigates how women's clothing between the 1850s and 1920s changed in response to the Women's

Suffrage Movement. She designed and built dresses from the 1850s, 1880s, 1900s, 1910s, and 1920s with specific emphasis on the undergarments worn with these dresses. Through her use of sheer materials, the structure of the undergarments is visible from the outside. By investigating and recreating these garments, Jillian hopes to educate people on how fashion was used to distort and oppress women's bodies and how the Women's Suffrage Movement empowered women to take charge of their clothing.

The models for this project are all students at the University of Central Arkansas. They study different disciplines such as professional writing, biology, and theatre. Jillian chose these young women not only because they are strong and empowered women of the 21st century, but also because they are all diverse. Four of the five models are BIPOC, some are members of the LGBT+ community, and they all feature different body types and sizes. This was important because when she was doing research for this project, Jillian found that most of the evidence from these periods only featured slimmer white women. As this does not reflect our current society, Jillian decided to combine these period silhouettes with the modern woman in order to further show the difference in women's fashion.

The five dresses in this project are examples of the five major silhouettes from this period. The 1850s Romantic era dress features a steel-hooped cage crinoline, commonly known as a hoopskirt, which gives it its notably wide skirt. The corset of this time was meant to create the effect of a slimmer waist. This effect was also achieved by the large skirts and wide shoulders. As we move towards the later half of the 19th century, the fashion moves closer to the body and focuses the excess volume towards the back. This is where the 1880s Bustle dress comes in. This dress also employs a steel-hooped support in the back of the skirt to lift the fabric and create the signature fullness that is seen from this period. The corset still enforces an hourglass figure upon its wearer.

As we move into the 20th century, there is a clear shift towards a specific silhouette. The Edwardian era of the early 1900s features a corset that pushed a woman's chest forward while forcing her hips back. While there is no steel structure under the skirts, women used padding around the hips to exaggerate this effect more. The next costume that is featured signifies the Suffragette uniform at the peak of the Suffrage Movement in the later 1910s. The corset is much straighter than its predecessors and offered more movement for these pioneering women. The 1920s brings about a drastic change to women's clothing in response to the Women's Suffrage Movement. Many women wore half-corsets around their hips, or forwent the garment altogether like the model in this project. The Flapper-style dress is loose-fitting and allowed women to express themselves in a much freer way.

Jillian would like to note that none of her models were tight laced into their corsets. Tight lacing is an impractical practice that was used by few women to drastically modify their body. Corsets were originally designed in order to support a woman's body as well as the heavy dresses that she wore. The silhouettes that are seen in *Transparent Women* reflect the silhouettes of these

periods while also respecting the modern woman's body and the beautiful diversity that exists within it.

To see these dresses come to life, visit the *Transparent Women* Instagram page: [@transparent_women](https://www.instagram.com/transparent_women/) (https://www.instagram.com/transparent_women/)



Sharon M. Louden, New York-based artist, educator, advocate for artists, editor of the *Living and Sustaining a Creative Life* series of books, and the Artistic Director of the Visual Arts at Chautauqua Institution, Chautauqua, NY.

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Christian Meyer is a Berlin-based composer / musician / photographer. He is a prize winning creator of scores for movies, commercials, dance-theatre, concerts and performances. He also builds sound installations and photography exhibitions. www.christianmeyermusic.com and www.christianmeyerphotography.com.

In Little Rock in 1999, The **Writeous** publication and The **Writeous** Live companion spoken word cds debuted. Created by Stacey McAdoo with assistance from Leron McAdoo, The Writeous was successful in giving writers, musicians and artists a venue. Mrs. McAdoo then reimagined the idea of The Writeous into a collective of creative youth. Now members perform, publish books, record, and conduct workshops. The focus is on spoken word, but it is also a home for all creatives including artists and musicians.

This project is supported in part by an award from the National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov. Other sources of funding include grants from Arkansas Arts Council, Mid-America Arts Alliance, Delta Kappa Gamma Educational Foundation, Kappa State Educational Foundation, the UCA Artists in Residence program funded by Arts Fees, UCA Foundation, UCA Sponsored Programs, UCA Women's Giving Circle, and gifts from anonymous donors.

Writeous Poets Texts

I Guess I'm Just Used to it

By Ansley Caldwell

I've never felt inferior

It never really bothered me that a man was thought to be my superior

I was never told, "Don't talk, just listen"

never told to stay in the kitchen

I never believed the lies and standards made up for women

and I never saw it as a problem.

I never thought twice about any of it.

Until one day,.

my teacher told all the boys to go to one side of the room, and the girls to the other,

then he told us to get out a piece of paper and a pen

He wanted each side to write about the things each group had to remember before and while going out

Nothing specific really came to mind, and then the words flowed right out of my mouth.

"Don't park in parking garages, because there's too many ways that could go south

Get to where you need to go, don't stroll about,

Always be aware of your surroundings, and be careful at the destination of your outings

If a man tries to do anything to you, scream loudly,

Keep pepperspray or something with you when going somewhere sketchy or new

Go to the bathroom in groups. Not because it's fun, but because it's safer

Don't make much eye contact with men, you never know what situation you could accidentally be getting yourself in

Bring your phone with you everywhere,
not because you're insecure or addicted to it,
but because you want to have help if someone tried to take you"

That list was long,
But then time ran up and there were still more precautions to add on
After we made this whole list,
we read what we could aloud
I never thought about it before, how sad it is that the list is so long

Amanda
by Jai Starkey

She is a warrior.
Her body is armor, protecting those she holds close

Her heart, and open wide room to create space for more to encounter the love
only she gives
Her mind strong she fights every day to be better than the last

She is an angel.
Her wings wrap around us keeping us together when we feel as if we may fall
apart
The way she makes you feel you are her one and only obligation is a god sent.

She is beautiful.
Her body carries life.
Her uniqueness makes her even more brilliant.
Her marks and scars are proof of love and life only she experienced

She is love itself.
Her heart beats for her children.
Her life revolves around her children.
Every meal, every laugh, and every kiss was made w/ a fragment with her heart

She is mine
our friend. Our protector. Our mentor. Our personal superhero
And we have the privilege to call her woman.

I Am Enough

by Jamee McAdoo

I am enough.

& although saying that out loud sometimes is tough...

I know I am tougher.

And when it comes to dealing with tragedy or hard times, I know a lot of people
have it rougher.

But I've been through my own deal of suffering and sometimes that's dirt I try to
cover.

But when I look in the mirror, there's still stuff I discover.

I look into my eyes and I realize all the real lies I've told.

High self-esteem is just a band aid...

over a broken bone.

You can have your self-esteem be high sometimes and other times low.

It's okay to feel like you have both.

It's kinda like bifocals. If I tilt my head a certain way, I have a different prescription — I mean perception of how I look that day.

...like I'm not pretty enough,

thick enough,

perfect enough.

But there is not one way to be beautiful.

Sometimes I look at my 85% on that test that I studied so hard for and compare it to that 98% the boy by the door got without even trying.

and I feel like I'm not genius enough,

studious enough,

perfect enough,

but there is not one way to be brilliant.

Sometimes I hear my writing and read others and then feel discouraged...

like I'm not creative enough,

talented enough,

perfect enough,

but there is not one way to create art.

I AM ENOUGH!

& it feels so good to say that.

To hold the feelings of self-doubt and just shake that.

To know that I am exactly how and who I am supposed to be...
and that, I find comforting.

It's easy to face darkness when you believe in light.

Ignore when things go left and

know it'll all end up alright'

Smile despite pain

because a rainbow needs rain.

Never talk about yourself in vain.

Diamonds can only form through pressure.

Know that you. are. a treasure!

That you grow through what you go through

That you're a gem, nothing lesser.

You are a work in progress

You are a work of art but it's a process.

I realized this and I've been content ever since.

Carefree but not careless.

Self driven but not selfish.

living life and loving life with no limits.

Because I know that I am enough!

Ain't I...

by Norel McAdoo

Breaking from bondage

Conqueror of chains
Comfortability in my femininity
And belief in change

But I can only wish.. I could tell you
If we all come together it'll happen
Just spread a little love that's all that we're lacking
But continuing bad behavior in this country is a bad habit
A lot of people neglect the fact that we have any

They say racism doesn't exist
Sexism is real
Yet we supremacist groups running rapid

But the future lemme tell u what I see
Or lemme tell u what I hope

I hope that one day I can go to church and then come back home

I hope that one day I can walk down a street and not get eyed like a telescope

I hope that one day my president doesn't say what he really means and then say
he misspoke

In the future we, everybody in here, is determining what it's going to be

But if some of us don't fall too far from the tree
You continuing the cycle that you got from yo parents seeds

Ain't I a woman I agree

To shed our past skins of self hate
We must sacrifice pride that has gotten in the way
reshape it
Rename it
The future will set a universal truth free, our women are queens

The Greatest Actors

by Victory Jackson

Black women are often left out of history. But to their daughters, their existence and importance has never been a mystery.

After doing extensive research for the last seventeen years of my life, I've found out the greatest actors are not people like Leonardo DiCaprio, Denzel Washington, or Robert De Niro[a]. They're often women of all various hues and not just those who are white.

The greatest actors known in mankind are black women.

Mothers are the first actresses we daughters ever come to know. Their performances are Oscar worthy to tell you the truth, they play so many roles throughout our lives and especially in our youth.

Mamas often weep at night, and the next morning, go to work with a smile on their face, pretending throughout the day, that everything was ok.

Pretending that the lights were on at home, pretending that she didn't feel all alone, in the big world of 7 billion people but for some reason, she was invisible.

the first lesson learned in a black woman's acting class is to masquerade (pause), to paint a smile on your face, to move with grace. Don't be too firm, never raise your voice, don't draw attention to yourself and don't make too much noise. always remain humble and meek, because remember you are a black woman and an angry woman is not what you want others to see.

Your life may be in disarray, but remember that's ok, nobody cares anyway! You're an actor, dry up those tears and get back on stage, the show must go on, you can address your own personal problems another day.

Fix your hair. no Afros please! But don't forget to fake laugh when your coworker asks "is that a weave?" Be professional, we have the white man to appease. Keep your small talk to a minimum, nobody likes a loud mouth black woman, but also be friendly so won't be seen as rude and stuck up.

Don't have children with more than one man because then you're just a baby mama with baby mama drama and that's just another unnecessary storyline added to your movie.

It's not like black women have influenced the trajectory of American history. Who cares about Harriet Tubman - what did she achieve? an American abolitionist, the melanated people she freed

A Black Woman.

And who cares about Miss Ida B wells and Nannie Helen Burroughs, important suffragists.

Black women.

And what about Daisy Bates or Rosa Parks, or Coretta Scott King, or Angela Davis - they were only civil rights leaders

But they were also black women

Michelle Obama - black woman

Kamala Harris - black woman

Maya Angelou - black woman

Alicia Garza - black woman

My mother - Black woman

My grandmother - black woman

(pause) Me - (kinda stutter and whisper) black. woman.

Like I said, black women are great actors. The scripts have always been written and carried on their backs. It's time to take back the history that has been ignored for too long. Give them their credit, they are simply the best. You wanna prove it, put them to the test, and see won't they excel in every way possible.

Lifting and Climbing by The Writeous Community

The country's greatest leaders
Are not limited to the few main ones we learn about
The best leaders are those that without a doubt
This world just would not be the same without

With lifting as we climb as my motto
I - Mary Church Terrell gave a constant hand up
For a race
For a gender
And for a country

My parents were enslaved
My freedom was encouraged
One of the 1st Blk millionaire families
One of few blk families out of millions
To have a daughter with a masters

I - Mary moved to DC and taught
Marry is what I did when I found a teacher
Robert Terrell learned I was a wife on a shocking

Even as I fought for women's rights
from the Black section of the suffrage march on Washington

What happened when my Memphis friend became fruit for the hanging tree
What happened when my attempts to integrate establishments were a dangerous
plea
What happened when I explained black women suffer twice the inhumanity
Well I helped found the National Association of Colored Woman
The National Association of university Women
A.N.D.
The NAACP

With lifting as we climb as my slogan
I - Mary Church Terrell created platforms to stand witness
Carved cliffs of progress into the mountainside of racism
Because the opposite of white male privilege is plain
It's a Black woman's pain
I penned her autobiography
A colored women in a white world
to show what I had to continually lift myself out of

I won a discrimination suit
to be the 1st Black member of The American Association of University Women
so others could be the 2nd and 3rd
It's been said

It takes a true leader to burn bright for the under-represented
To appreciate and highlight the ones never in the spotlight
To fight
To stand up for equity and unite for equal rights
It takes a true leader to do what hasn't been put before your sight
To challenge social norms
To push boundaries despite the fright
And to reach new heights

With lifting as we climb as my calling
I didn't hesitate
I partnered with Ida B. Wells on anti lynching efforts
To fight hate
I believed in education, work, and activism
I believed
as 1 succeeds the whole race will elevate



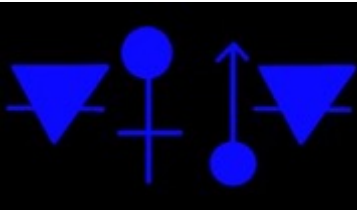
I - Mrs. Terrell saw the 19th amendment as part of my legacy
Why would anyone be opposing women voting
Because it was no doubt part of the fight
For which I was divinely chosen




My fight was against gravity

A gravity that continues to want to keep down Blacks
A gravity that continues to want to keep down women
A gravity named racism and sexism
But when you have lifting as we climb as a Devine commandment
You end up with a life worth living
See I just wanted to do it well
And I am Mary Church Terrell

Suffrage Rugs by Sharon Louden in Collaboration with UCA Students

Fall 2020, Alumni Circle, UCA

	<p>Desiree Coleman (Sophomore, Art Major)</p> <p>In my design, the red shape represents a platform being lifted, symbolizing the passion of the suffragists who rose up and fought for their beliefs. The yellow shape resembles a golden apple, a traditional symbol for forbidden fruit in Western culture, which now refers to women's desire to be heard in the fight for the vote. Although many women of color were surrounded by a hostile environment, represented by the black that encompasses the different shapes, they continued to go against the social norms of their time. The arrow expresses the energy that led these suffragists of color to take action.</p>
	<p>Logan Gaston (Senior, Art Major)</p> <p>In my design for <i>Suffrage Rugs</i>, I used white lines to represent the jail in which members of the suffrage movement were imprisoned for protesting. The white bird represents white women winning the right to vote. The gold bird represents women of color who were left out in 1920. Because of the gold bird's scale, the bird is far too large to get out of the cage. Only by abolishing oppressive systems of power can the caged bird be free.</p>
	<p>Adrianna Kimble-Ray (Junior, Art Major)</p> <p>In my design, the blue inverted triangles bisected by a horizontal line represent the alchemical symbol for Earth, the common origin for both man and woman. This commonality is just one reason why women deserve to have the right to vote. Between them, I've placed the symbols for female and male. The circle and cross of the female symbol, which also represents the precious metal copper and the planet Venus (love) in alchemy, references the intensity and passion the suffragists had towards their cause.</p>

	<p style="text-align: center;">Savannah Pelley (Senior, Art Major)</p> <p>My design incorporates the raised fist, a symbol of social protest, unity, strength, and resilience, attributes found in both the Women’s Suffrage Movement and the Black Lives Matter Movement. The purple color of the fist, the color of royalty, honors the righteousness of the suffrage cause and references the purple and yellow of its flag. The yellow circles, the color of hope, reference the sunflower used on pendants worn during suffrage protests. The brown heart of the sunflower is symbolic of Black, Indigenous, and People of Color who were left out and marginalized during the movement.</p>
	<p style="text-align: center;">Claire Webre (Junior, Art History Major)</p> <p>In my section of the <i>Suffrage Rugs</i>, I depict an abstracted heart referencing the resilience of suffrage women and of Marsha P. Johnson (1945–1992), a pioneering trans woman of color. The design comprises three broken pieces: the top light green shape represents growth and health; the red center, the complement of green, references the intensity of the heart; and the white design symbolizes light and hope for the future of trans women. The dark background represents the world of blackened hearts that surrounded Marsha and others. Despite hatred and discrimination, she endured—her unwavering heart remained open and bright.</p>
	<p style="text-align: center;">Maegan Wise (Senior, Art History Major)</p> <p>My <i>Suffrage Rug</i> contribution is an abstract representation of Ida B. Wells (1862–1931). Wells, who led a group of Black women called the Alpha Suffrage Club, was instrumental in securing right to vote for women of color. The middle column represents Wells when she led a group of Black women in a suffrage parade in 1913. The white parade organizers told the Alpha Suffrage Club to march only at the back of the parade; instead, Wells led her group into the middle. The white squares are meant to represent the white crowd of spectators. This design shows the unceasing work of this powerful group of Black women.</p>