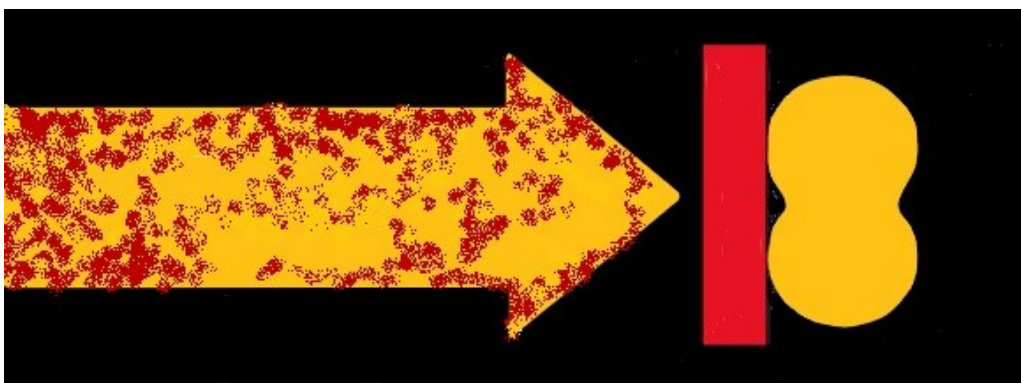


Desiree Coleman (Sophomore, Art Major)

My part of the *Suffrage Rugs* represents how women of color were marginalized during the suffrage movement. The dominant view was that women of color were “uneducated suffragists.” They faced oppression and discrimination not only from those who didn’t want any women to vote but also from their white counterparts. During this time many women of color were excluded from joining things such as the parades for the movement or unions like the National American Woman Suffrage Association. They began to take action themselves in a society where people were hostile towards marginalized people. Despite the oppression, BIPOC women had the passion to fight for their beliefs and happiness. I’ve used the red shape to represent a platform being lifted. This symbolizes their passion and how they were able to rise up and fight for their beliefs. The yellow shape resembles a golden apple which is symbolic of forbidden fruit in Western culture. In this case the forbidden fruit refers to the desire to use one’s voice, to be heard, in the fight for a brighter future. The red/yellow arrow is meant to represent the color orange and expresses the energy that led suffragists of color to take action. 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 that time.

Some lesser known suffragists are Chinese-American economist Dr. Mabel Ping-Hua Lee (1896–1966), Black educator Nannie Helen Burroughs (1879–1961), Latina politician Nina Otero-Warren (1881–1965), and Chippewa attorney Marie Louise Bottineau Baldwin (1863–1952). Each of these women came from marginalized communities whom they encouraged to fight for women's rights and spoke ardently about the importance of women’s self-reliance. After the confirmation of the 19th Amendment in 1920, Black women were still discriminated against and disenfranchised through voter intimidations. Native women were not able to vote until 1947. Some Asian women were not allowed to vote until 1952. Discriminatory voting practices would finally be outlawed by the Voting Rights Act of 1965.



Logan Gaston (Senior, Art Major)

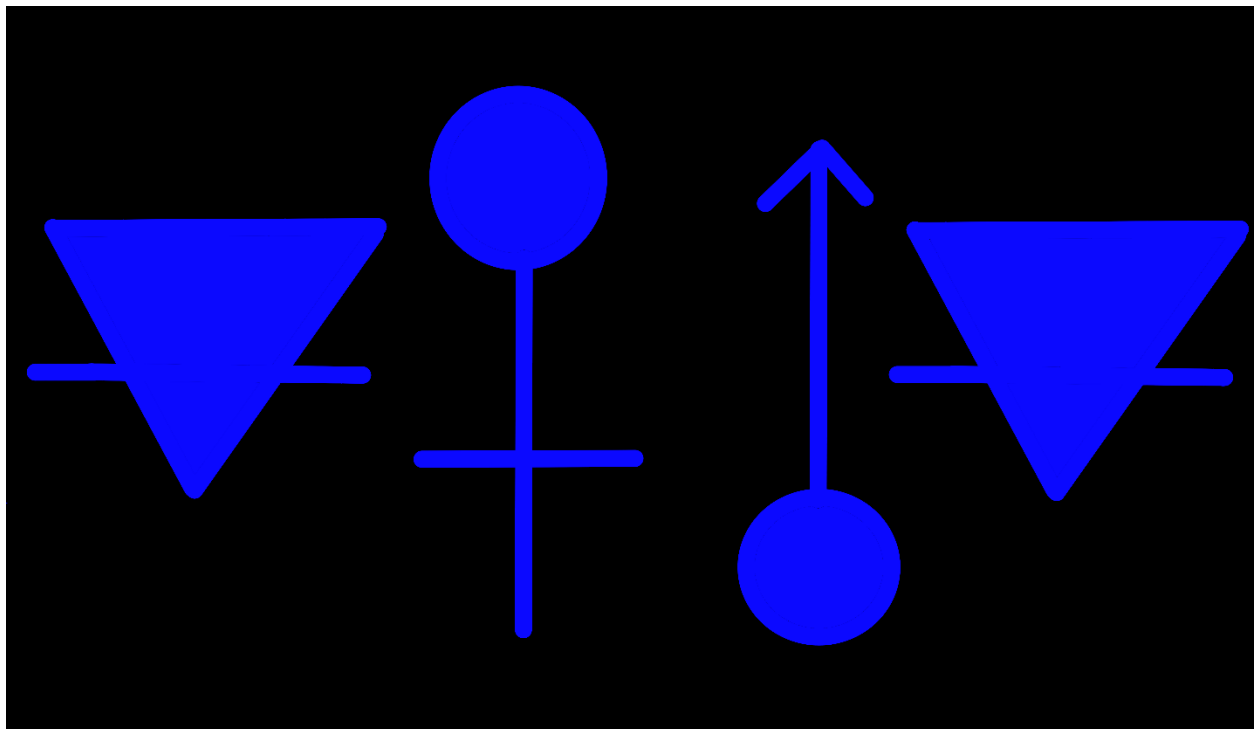
This drawing is a representation of the arrests of activists in the Women's Suffrage Movement and the continuing racial imbalance still seen within the prison system today. While honoring the sacrifices made by all women during the protests, it also comments on the larger struggle for women of color who still face discrimination because of their race and gender.

During the Suffrage Movement, the National Women's Party wore a pin with the symbol of a jail-cell door for those who had been imprisoned for protesting. I used white lines to represent the jail. The white bird represents white women winning the right to vote. Within a contemporary context, the white bird represents white privilege. The gold bird represents those within the Suffrage Movement who were left out, oppressed, and imprisoned. Prisoners are often dehumanized and villainized. I chose to make the caged bird gold to symbolize that prisoners should be valued as whole people. The scale of the gold bird represents the disproportionate number of minorities within the prison industrial complex. Because of the gold bird's scale, the bird is far too large to ever get out of the cage. Only by abolishing the oppressive system can the caged bird be free.



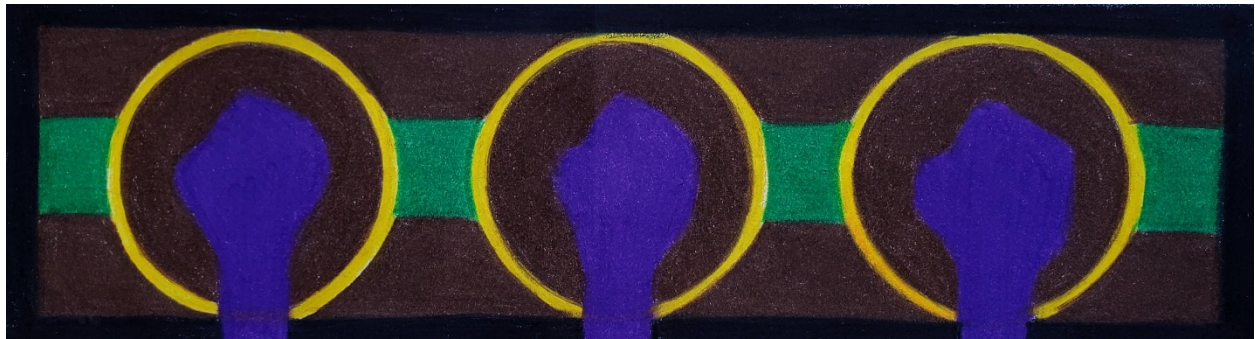
Adrianna Kimble-Ray (Junior, Art Major)

The blue triangles in my piece represent the alchemical symbol for The Earth. I chose this symbol because man and woman have the same origin—The Earth. This commonality is just one reason why women deserve to have the right to vote. The “female” symbol in alchemy does represent femininity but can also represent the precious metal copper, which represents love. I wanted to include this symbol to show the adoration and passion that the suffragists had towards their cause. The “male” symbol, included right next to the “female” symbol, represents the metal iron. Copper and iron are two very different metals yet they should be equals because both are equally strong. One is not greater than the other in alchemy or in the production of goods made from them. These symbols are drawn in the blue-colored glass triangles. This all lies in a black background that appears flat because of the color yet has its own dimensionality and stands firm behind the blue rock: strength in unity.



Savannah Pelley (Senior, Art Major)

My contribution to *Suffrage Rugs* is inspired by the raised fist symbol. The raised fist has become a recognizable symbol of social protest, unity, strength, and resilience. The raised fist shows solidarity and support for both the Women's Suffrage Movement and the current Black Lives Matter Movement. The purple color of the fist is meant to honor the righteousness of the cause as it is often associated with royalty. It is also a homage to the early American Women's Suffrage flag, which included this color. The yellow color in this work is representative of the sunflower used on pendants worn during the Women's Suffrage protests. Yellow is a color of hope. The green color is in honor of the early United Kingdom's Women's Social and Political Union. They inspired American women to protest. The black border is a memorial for those who passed away before they could see the product of their courageous work. The brown heart of the sunflower in my design is symbolic of the black, indigenous, and people of color who were left out and marginalized during the movement. The brown heart that holds everything together is central to my work because it is for everyone of the past, present, and future, who have had the courage to fight for basic human rights.



Claire Webre (Junior, Art History Major)

My section of the *Suffrage Rugs* depicts the abstracted heart of Marsha P. Johnson (1945–1992), a famous trans woman of color. The design is composed of three broken pieces, each a different color. The light green represents growth. The center is red to compliment the image of a heart, and the white symbolizes light and hope for the future of trans women. A blue color borders the top and bottom of the heart to create unity between the pieces. The black background represents the world of hatred and blackened hearts which surrounded Marsha and other trans women of color. Despite the hatred and discrimination she endured; her heart remained open and bright. The colorful heart in the center symbolizes this resilience. Marsha poured love and warmth into those who crossed her path. Her heart was unwavering.



Maegan Wise (Senior, Art History Major)

My *Suffrage Rug* contribution is an abstract representation of Ida B. Wells (1862–1931). She led a group of black women called the Alpha Suffrage Club and was instrumental in securing black women's right to vote. The middle column represents Wells when she led a group of black women in a parade in 1913. The white parade organizers told the Alpha Suffrage Club to march only at the back of the parade. Instead of following this instruction, Wells led her group into the middle of the parade. She insisted that black women gain the same right to vote as white women. The white squares are meant to represent the white crowd of spectators. The purple background was chosen as it was a color used often by the Suffrage Movement. This design is meant to show the unceasing work of this powerful group of black women. They played a major role in the Suffrage Movement, even if they were not originally recognized for their efforts. They laid the ground work for the Voting Rights Act of 1965.

