



Votes

Violence

Victory

HENRY LUCE III
CENTER
for the
Arts and
Religion
DADIAN GALLERY

October 16 – December 18

Reception & Artist's Talk:
Thursday, November 5
4:00 -5:00 pm

Curator's Statement

March 3, 1913, Washington, DC. The “Women’s Suffrage Procession” marked the cumulative achievement of Suffragists after generations of struggle. This massive march, organized by Alice Paul one day before Woodrow Wilson’s inauguration, drew thousands advocating for women’s right to vote. Undaunted by jeering crowds, these activists stood strong. “Votes, Violence, Victory” pays homage to these women for their enduring fight for gender equality.

Some countries granted women limited voting rights as early as the late 19th Century. But in America the 19th Amendment, prohibiting any citizen from being denied the right to vote on the basis of gender, was not ratified until 1920. Worldwide attention, however, was drawn to the Suffragist cause through British activists. Labeled “Suffragettes” by a British journalist, the derisive term emboldened its followers as they hurtled the slogan screaming “not want, ‘GET’(suffraGETtes) the vote.” Desperation launched an unstoppable force as women risked their lives for an ideal. The Cat and Mouse Act passed in England in 1913 resulted in force-feeding prisoners, and, while terrorist activities evoked skepticism among their same sex, the Suffragettes persevered.

While many find protest threatening, unified voices raise concerns in an evolving society. The right to change the law is a fundamental function of our democratic heritage, but this fight remains with the passionate, those whose throbs of conscience plant seeds of protest. The disenfranchised depend on the voice and commitment of those with rights to secure their protection. And while franchise may be equal for those who qualify, representation historically has been male-dominated, provoking women to continue their various struggles. Suffrage, or franchise, gives citizens the power to elect representatives who can present amendments and eventual law consideration, ultimately remedying inequities. But the power begins with the cast vote.

“Votes Violence Victory” celebrates women who stand against society’s prejudices and draw attention to unjust laws and actions: Abolitionists, Suffragettes, Feminists, Moms, Lesbians, and the growing number of women representatives. From Sarah M. Grimke (1792–1873), abolitionist and feminist from South Carolina, to the courageous women in Afghanistan and India, threatened as they stand in line to cast their votes, to Rosa Parks, who took a powerfully modest stand, a movement grows.

Women activists, often portrayed as radical, pushy, and unfeminine, have been less celebrated for securing many of these liberties. But ultimately, society's embrace of peaceful change arrives through those who soldiered and suffered brave causes.

As we enter a new election cycle, cynicism prevails as the money involved in the business of politics supersedes civil intent. Those who diminish the process by saying "my vote doesn't count" should remember the women who were tortured, violated, and imprisoned for suffrage rights. Whether it be gun control, immigration, equal wages, or women's rights, the power is initiated with the hard-won cast vote.

Cecilia Rossey, 2014

Cecilia Rossey, a multi-media artist trained in the fine and performing arts, is a graduate of Daemen College and SUNY at Buffalo, NY. She married her sculptor husband and lived a creative life in Italy with their three sons. Returning to the United States and sunny Sarasota FL, she relocated to West Dennis, MA, and continues her work as a multi-media artist and artist/curator. As a former member of the Washington Printmakers Gallery, DC, she participated in "American Impressions: Contemporary Printmaking," in Shanghai, China in 2012, and has exhibited internationally in Italy and Peru. Recent invitational and juried exhibits include "My City, My Home," a book collaboration produced by TRESS, Taller de Grabado, of Lima Peru, "Our Lady of Perpetual Exhaustion," and several other exhibitions at the Dadian Gallery, the New York Etchers Society, and the Women's National Caucus in NYC. In 2014 she was an artist-in-residence at the Wesley Theological Seminary and taught encaustic classes.

Works in the Exhibition

Amy E. Gray, *The Tree Remembers*, silver leaf on Plike
Alexandra N. Sherman, *Counterbalance*, watercolor on Yupo
Annie Widley, *Blindman's Bluff*, monotype
Justin Sanz, *Force Fed*, oil based monotype
Leslie Kramer, *Bleeding Heart*, etching
Cecilia Rossey, *Cat and Mouse*, mixed media/encaustic
Neil Berger, *Harriet Tubman*, monotype
Trudi Y. Ludwig, *Miracles & Madness: Icons for the 20th Century Cathedral: Betty Friedan*, handcolored linocut
Helen Zughaib, *Abaya Driving*, archival limited edition pigment print
Helen Zughaib, *Arab Spring Exodus*, archival limited edition print
Leslie Kramer, *Mary Ware Dennet #2*, monoprint
Leslie Kramer, *Mary Ware Dennet*, monoprint
Frances Jetter, *The Republican Platform Against Choice*, linocut
Frances Jetter, *Untitled (Woman with Locked Tongue)*, linocut
Frances Jetter, *Women's Work*, linocut
Cecilia Rossey, *Water in the Cell*, mixed media/encaustic
Cecilia Rossey, *Homage to Those Who Took a Stand*, mixed media
Amy E. Gray, *Chipko: The Red Tree*, paper, acrylic, thread, metal hoop
Dorothy Simpson Krause, *Composition*, mixed media box

In the Boardroom

Deborah Sokolove, *More than Bread and Roses*,
acrylic and copper on panel
Cecilia Rossey, *Invitation to Change*, color linocut
Margaret Rose Caro, *Sarah Brady, Founder of the Brady Campaign to Prevent Gun Violence*, conté drawing
Kathleen Sidwell, *Night Dancers*, monotype

In the President's Office

Helen Zughaib, *Veil of Dreams*, archival limited edition pigment print
Cecilia Rossey, *Widow's Rights*, linocut

The Henry Luce III Center for the Arts and Religion is a program of Wesley Theological Seminary. The Center sponsors a variety of cultural events which explore the intersection of art and religion. All contributions are tax-deductible and gratefully accepted.

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The Dadian Gallery
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