

Movements and stories appear and disappear throughout the human timeline, often transformed by subsequent generations. Many of these stories are shared through the lens and voices of underrepresented populations or their allies, in a multitude of forms preserved by archives and collections such as those at the University of Missouri.

Collective Voices includes art, archival, and textile objects from three campus collections—Missouri Historic Costume and Textile Collection, University Archives, and Special Collections—that reveal historically repeating narratives relevant to today: marginalized voices, Mizzou student activism, civil rights, political tensions, colonialism, LGBTQ+ issues, and climate & environmental concerns. These accounts, while simultaneously local, national and global, emerged as common themes shared across time.

COLLECTIVE VOICES

Persistent Narratives within Campus Collections

October 26- November 19, 2020

Stay tuned for facebook live events with the curators

This exhibition is a gathering of these persistent narratives and a reminder that so many voices still need representation and amplification within our campus collections and across cultural institutions. Highlighted are new acquisitions and previously underutilized materials from our collections, reflecting changes in the acquisition processes and guidelines. It is evidence of both progress made and the monumental work to be done.

The *Collective Voices* curators—Catherine Armbrust (Bingham Gallery), John Fifield-Perez (SC), and Nicole Johnston (MHCTC) would like to thank Anselm Huelsbergen & Gary Cox at the University Archives for all their assistance gathering images to add depth to this project. And thanks to the gallery assistants for their help in manifesting the show.

Tag #	Label Info	Details
1	<p><i>A True & Exact History</i> Sonia Farmer Letterpress 2018 Collection of SC N7433.4.F367 T78 2018</p>	<p>"A True & Exact History (Poinciana Paper Press, 2018) is an erasure of one of the most formative descriptions of the English Caribbean in the seventeenth Century, Richard Ligon's 1657 guidebook, A True and Exact History of Barbadoes. Using the language, imagery, and thematic drives at the core of this text to disrupt the teleology of colonial Caribbean history, these unbound poetic fragments scattered among a shifting landscape simultaneously re-create and resist narrative as a device of cohesive history, ultimately calling into question what it means to write "a true and exact history" of anything. Untethered to linearity, the book can be encountered in multiple displays and formats, including as a sound piece." (adapted from the artist's statement)</p>
2	<p><i>The Square</i> Islam Aly Laser-cut paper, laser-etched oak boards 2014 Collection of SC N7433.4.A49 S68 2014</p>	<p>"Egyptian uprising called for democratic reform. Tahrir Square in Cairo became the focal point and the most effective symbol of the protests in January and February 2011. For 18 days Egyptians repeated the slogan: The People Want to Bring down the Regime (al-shàb yurid isqat al-nizam) until the regime stepped down on the 11th of February 2011. This book focuses on the revolution slogan 'al-shàb yurid isqat al-nizam.' Using Arabic Kufic script the words of the slogan are repeated in an ascending sequence. The last section contains the time and date when the regime stepped down along with the sentence 'Al Saa'b Askat al Nezam' with its English translation 'The People have Brought down the Regime'. Cairo's map is laser engraved on the book covers. Three edges of the book are colored then laser engraved to show the streets of Cairo." (adapted from the artist's statement)</p>
3	<p><i>The Middle Five: Indian Boys at School</i> Francis La Flesche (1857-1932) 1901 Collection of SC P27.L142 M</p>	<p><u>Francis La Flesche</u> was the son of E-sta-mah-za (also known as Joseph LaFlesche), the last Head Chief of the Omaha tribe. La Flesche rose to prominence as an ethnologist and advocate for Native Americans. He specialized in the study of the Omaha and Osage tribes, collecting their folklore and recording their songs and rituals on wax cylinders, kept today at the Library of Congress. His half-sisters, Inshta Theamba (Susette La Flesche Tibbles) and Dr. Susan La Flesche, were also activists.</p> <p>La Flesche is distinctive as a Native American ethnologist who wrote about Native Americans. He spent decades studying the Osage and recording their religious practices, emphasizing the complexity of their culture and arguing against patronizing notions of Native Americans as a simpler, less complicated people. He was the first Native American to become an anthropologist and his work on indigenous music remains relevant into the twenty-first century.</p> <p>His memoir, <i>The Middle Five: Indian Boys at School</i>, reflects on his education at a mission school in the 1860s, providing a rare account from a Native American's perspective of the kind of education promulgated by white Americans. (adapted from SC website)</p>
4	<p><i>Savitar</i> 1996 Collection of SC LH1 .S2 v.102 1996</p>	

<p>5</p>	<p><i>Ploughed Under: The Story of an Indian Chief, Told by Himself</i> (introduction by Inshita Theamba/Bright Eyes) 1881 Collection of SC PZ3.H249 P</p>	<p>Inshita Theamba (also called Bright Eyes and <u>Susette La Flesche Tibbles</u>) was the daughter of E-sta-mah-za (also known as Joseph LaFlesche), the last Head Chief of the Omaha tribe. She trained and worked as a teacher in spite of the opposition of the Indian Commissioner. Her assistance as a translator for Macunajin (also called Standing Bear), chief of the Ponca, led to a career as an interpreter, lecturer, and activist. Together with Macunajin and her eventual husband, the newspaperman Thomas Tibbles, Inshita Theamba traveled through the United States and England to advocate for Native American rights.</p> <p>Inshita Theamba commands our attention through her advocacy on behalf of Native Americans. She was the interpreter for Macunajin during the important trial <i>Standing Bear v. Crook</i>, during which the judge ruled that Native Americans were persons in the eyes of the law and could therefore bring petitions of <i>habeas corpus</i> to protest unlawful detention. Her lectures and writing raised public awareness of Native Americans and contributed to legislation that would grant citizenship to Native Americans.</p> <p>Inshita Theamba's contributions to Fannie Reed Giffen's <i>Oo-mah-ha Ta-wa-tha (Omaha city)</i> are not textual but pictorial, a very early example of a printed book illustrated by a Native American. (adapted from SC website)</p>
<p>6</p>	<p><i>The African-American experience at the University of Missouri, 1950-1994</i> (introduction by Arvarh E. Strickland) 1994 Collection of SC LC2781.7 .A37 1994</p>	<p>Arvarh Strickland was the first Black faculty member at the University of Missouri. He was recruited by the Department of History, which sought a Black historian to teach Black history. Strickland was hired at the rank of full professor and taught at the University of Missouri from 1969 until 1996.</p> <p>Strickland was born in 1930 in Hattiesburg, Mississippi. Jim Crow laws were fully in effect at the time and Strickland's childhood was largely confined to the few blocks set aside for Black citizens. The 1960s, when Strickland completed his doctorate and began teaching, first at the Chicago Teachers College and subsequently at the University of Missouri, were a time when civil rights legislation was finally being passed even as Black leaders were being assassinated. At this time, Strickland built his career around advocacy for and the history of Blacks in America, producing numerous important works including <i>History of the Chicago Urban League</i> (1966) and <i>The Black American Experience</i> (1974). (adapted from SC website)</p>
<p>7</p>	<p><i>Commitment: Fatherhood in Black America</i> essays by Arvarh E. Strickland and Minion KC Morrison 1998 Collection of SC HQ756 .P393 1998</p>	<p>During his time at the University, Strickland was instrumental in the development of the Black Studies minor, now available as a major, to promote a broader perspective on America both in the past and present. His achievements during his time in Columbia are numerous. He and his family integrated the First United Methodist Church and he helped found the Guardians to help support African-Americans in the city. He additionally served on city committees, helped organize Black voters, and contributed to other organizations both on and off campus. (adapted from SC website)</p>

8	<p><i>Missouri alumnus, volume 073, number 05</i> (Arvarh Strickland article pp16-18) (1985 May-June)</p>	<p><i>Missouri Alumnus Magazine</i> excerpt that shows Dr. Strickland with the now controversial Thomas Jefferson tombstone, currently protected by a \$20,000 plexiglass box. The article goes on to discuss his educational philosophy in relation to Jeffersonian Principles.</p>
9	<p><i>Photographs of Arvarh Strickland with KC Morrison, John Bullion, and Flore Zephir at the Memorial Union Strickland Room dedication</i> 1996 Collection of UA C:1/139/9 Box17 FF8</p>	<p>When Arvarh Strickland died 44 years after coming to Mizzou, meetings were conducted in the Strickland Room in Memorial Union, classes were taught in the Strickland Building, the distinguished scholar Wilma King held the Strickland Professorship, and a Black Studies program regularly offered a broad array of courses. (adapted from Columbia Tribune)</p>
10	<p><i>Savitar</i> 1992 Collection of SC LH1 .S2 v.98 1992</p>	
11	<p><i>Our Patriotic Duty to Dissent</i> Women's International League for Peace and Freedom n.d. Collection of SC E740.5 .T882 1940</p>	
12	<p><i>BLM Face Mask</i> Cotton 2020 Collection of MHCTC</p>	<p>Few objects in fashion history reveal as unique a story as that of the 2020 face mask. This particular mask visually communicates the merging of two pivotal moments in world history - the Covid-19 pandemic and the Black Lives Matter equal justice movement - resulting in a distinctive dress element rife with purpose.</p>
13	<p><i>Enough is Enough T-shirt</i> Kayla Hahn Hand-stenciled & bleached cotton 2020 Collection of MHCTC</p>	<p>After becoming aware of Columbia's equal justice movement in spring 2020, MU Senior Kayla Hahn began attending protests downtown and on campus where she immediately noticed very few ways to visually identify participants without signs. In response, Hahn began creating her t-shirts and handing them out at events. Each hand-cut stencil design was pieced onto the shirt in combination with bleach splattering and spraying. Hahn describes the t-shirts as her way of being "a part of history rather than just learning about it."</p>
14	<p><i>Danger: Educated Black Woman T-shirt</i> Screenprint on cotton 2017-20 Collection of MHCTC</p>	<p>In efforts to document and preserve important current events for future students and communities, the MHCTC recently accepted a t-shirt worn by MU senior Kaija C. as a coordinator of the student-led protest and solidarity march on May 31, 2020, a march that began and ended on the MU campus. As one of few black female students in MU's College of Agriculture, Food and Natural Resources, Kaija recently discussed her personal experiences at Mizzou with President Mun Choi in response to #BlackatMizzou. These experiences, as well as growing up in the food desert of south side Chicago with a family member who participated in the American civil rights movement of the 1960s, motivate Kaija's current activism. "I have nieces and nephews," she expressed. "I have to leave them something."</p>

15	<p><i>May 31, 2020</i> Leanne Tippett-Mosby 2020 Collection of Tippett-Mosby</p>	<p>"Christian Bell, Kaija Caldwell, and Ashton Brown organized a solidarity march [on May 31, 2020] on MU's campus. After marching through downtown, protesters returned to the statue of Thomas Jefferson on the MU Quadrangle. Organizers held [the flag seen next to the photo] in front of Jefferson's statue while Caldwell urged the crowd to contact university officials to have the statue removed, noting Jefferson's history as a slave owner." (text courtesy of <i>Columbia Missourian</i>)</p>
16	<p><i>Stop Shooting Flag</i> C. Bell Spray paint on American flag (cotton, polyester) Collection of MHCTC</p>	<p>As a coordinator of the student-led protest and solidarity march on May 31, 2020, the donor used this American flag to visually communicate his support of the equal justice march that began and ended on the MU campus. This action was in direct response to the murder of George Floyd and the continuation of police brutality against Black people across the nation.</p>
17	<p>Nigerian Dashiki Cotton with embroidery 1960s Collection of MHCTC</p>	<p>Throughout the civil rights movement of the late 1960s, many African Americans expressed solidarity by wearing a variety of traditional forms of African dress such as this Nigerian cotton dashiki.</p>
18	<p><i>Savitar</i> 1968 Collection of SC LH1 .S2 v.74 1968</p>	
19	<p><i>Savitar</i> 1970 Collection of SC LH1 .S2 v.76 1970</p>	
20	<p><i>Savitar</i> 1971 Collection of SC LH1 .S2 v.77 1971</p>	
21	<p><i>1974 Rally Against Racism on MU Campus</i></p> <p><i>Excerpts from 1971 Savitar</i></p> <p><i>Confederate Rock in Situ & Being Moved</i></p> <p>Collection of SC (Savitar) Other photos, Collection of UA C:1/139/1 Box 1 FF 3 (1974 Rally Against Racism) C:1/139/9 Box 23 FF 12 (Confederate Rock)</p>	
22	<p><i>Michael Middleton at Black Culture Center Dedication</i></p> <p><i>MSA Senate Agenda October 6, 1971</i></p> <p><i>Binder of Various Archival Documents</i></p> <p>Collection of UA C:1/139/9 Box 19 FF 2 (Middleton) UW:4/2/3 Box 7 FF 56 (MSA Bill #39)</p>	<p>*See Michael Middleton's details for #23</p> <p>*Dealing with the request to remove Confederate Rock</p> <p>*Documents dealing with Legion of Black Collegians, various student actions around campus, Confederate Rock, and the 2015 Demands of CS1950</p>

23	<p><i>Middleton Suit Ensemble</i> Wool, Cotton Silk 2000s Collection of MHCTC</p>	<p>Michael Middleton was the third Black student to graduate from the University of Missouri's School of Law (JD, '71.) During his time as a student at Mizzou, Middleton was a founding member of the Legion of Black Collegians. After graduating in 1971, Middleton maintained an illustrious career with the federal government.</p> <p>Middleton began his tenure at the University of Missouri in 1985 as the School of Law's first Black faculty member. In 1997 Middleton served as the Interim Vice Provost for Minority Affairs and Faculty Development and as Deputy Chancellor from 1998 to August 2015. From December 2015 to March 2017 Michael Middleton served as Interim President of the University of Missouri system.</p>
24	<p><i>Letter from Birmingham City Jail</i> Faith Ringgold & Martin Luther King, Jr. Serigraphy, letterpress 2007 Collection of SC F334.B69 N446 2007</p>	<p><i>The Limited Editions Club</i> commissioned eight serigraph prints from artist Faith Ringgold to accompany King's text in a fine press edition. Images include King in a jail cell, the 16th Street Baptist Church bombing, cotton laborers, the Montgomery Bus Boycott, and police violence toward marchers on the Edmund Pettus Bridge.</p>
25	<p><i>The Mollusk</i> Amy Richard Handmade abaca and kozo paper, letterpress 2018 Collection of SC N7433.4.R53 M65 2018</p>	<p>"Produced as a variable edition, this sculptural artist's book is designed and made entirely of handmade paper by the artist. The shell serves as a "cover" and was produced using a paper lamination technique with abaca paper and hand processed kozo bark lace. Inside the shell between the layers of translucent "mantel" pages, pulp printed on flax paper, are the "gills", made of kozo paper."</p> <p>Richard's close study of her local ecosystem led to revelations about the interconnectedness of self, community, and nature, which led her to create <i>The Mollusk</i>. (adapted from the artist's statement)</p>
26	<p><i>Eclipse</i> Catherine Nash & Radha Pandey Handmade gampi paper, red Sedona soil, blue sodalite paint, wax, adhesive 2016 Collection of SC TS1124.5 .I58 2017</p>	<p>In <i>Eclipse</i>, we see the tangible dialogues of space & sky, water & soil, in tandem with human interactions with the planet. The duo explores blended interpretations of boundaries, land ownership, human experience of nature, metaphysics of place and memory, and physical/mental landscape. (adapted from the artists' statement)</p>
27	<p><i>The Birds of North America</i> Jessica White & Cheryl Jacobsen White gouache ink and burnished watermarked image on gampi paper 2007 Collection of SC TS1124.5 .C25 2007</p>	<p>White's work deals with the actual and perceived interactions humans have with animals, and the good or harm that may result. Jacobsen's calligraphic work uses the interplay of light on the physicality of text. Together they suggest an ambiguous relationship between text and image. (adapted from the artists' statement)</p>
28	<p>Log Cabin Quilt Mixed media with cotton 1907-10 Collection of MHCTC 2009.463.1</p>	<p>This pieced quilt features a popular log cabin pattern made of strips of a variety of fabric, including repurposed linens, shirts and suits. This Missouri-made quilt was pieced and sewn by the donor's great-grandmother with the assistance of the donor's father who helped cut the fabric strips. The repurposing (or upcycling) of materials, while most often done for economic purposes, can be considered an early form of environmentally conscious craft.</p>

29	<p>Laser-Cut Honeycomb Skirt Amanda Lee 2019 Imitation leather Collection of MHCTC</p>	<p>MU Textile and Apparel Management student Amanda Lee created this laser-cut skirt as part of an ensemble titled “Save Our Pollinators” for a TAM 2380 Integrated Apparel Design and Production project related to the Missouri Historic Costume and Textile Collection’s 2019 exhibition <i>Flora and Fashion</i>. The skirt features a laser-cut honeycomb pattern inspired by Mizzou Botanic Garden initiatives <i>Missourians for Monarchs</i> and <i>Restoring Bees and Pollinators</i>.</p> <p>“Pollinators such as bees and butterflies contribute a great amount to our ecosystem. Unfortunately, there has been a world-wide decline in pollinators. This decline can lead to the death of all our plants and agriculture systems. These designs represent what will be lost when all of our pollinators die off. Without bees there will be no more honey produced.” – Amanda Lee</p>
30	<p><i>Bee Line</i> Michelle Bayer & Kyle Olmon Cotton handmade paper, pigmented pulp, marigold seed, string, adhesive, letterpress printing 2010 Collection of SC TS1124.5 .H363 2010</p>	<p>Many flowers and vegetables owe their existence to pollinators like the humble honeybee. In the past few years we have seen the disappearance of the Colony Collapse Disorder. While disease, pesticides, or loss of habitat have contributed to the effect, no one is sure what is causing the mass death of bee colonies, but we will all feel their loss as agricultural and economic practices suffer.</p> <p>[The artists created] a card that speaks of delicate ecological and economic balance, as well as providing a means of hope. The marigold is a bee-friendly flower symbolically associated with both life and death around the globe. The card itself is plantable in order to grow marigolds and attract bees. (adapted from the artists’ statement)</p>
31	<p><i>Piute Creek</i> Donna Thomas, Peter Thomas & Gary Snyder Handmade paper, pulp printing, letterpress, pine 2017 Collection of SC PS3569.N88 R497 2017</p>	<p>The artists created a book out of natural materials from near the titular creek, using mud to pigment the ink and ponderosa pine, uniting text, image, and media. Similarly, the process of printing with paper pulp blurs the boundary between image and substrate. The artists’ process and treatment of the text speak to the interconnected relationship between humans and our natural surroundings.</p>
32	<p><i>Flood Paper</i> Winifred Lutz Water wool/conferva/Siphonoclaudes pithophora pithophora Harvested in June 2010 Collection of SC TS1124.5 .H36 2012</p>	<p>In 2009, a 500-year flood inundated the land around the James River in Columbia, South Dakota. As the waters receded, an algae-like material emerged. This material inspired a harvest of the material you see here that grew on standing water from another flood. “Flood paper” is a matrix made by the events of its context, it is the surface text of the flood. It is thought to be a fresh water algae, considered to be an invasive nuisance since it spreads rapidly over ponds or any standing water. (adapted from the artist’s statement)</p>
33	<p><i>Hesperana</i> Shawn Sheehy Handmade paper, letterpress printed, plotter cut; tab & slot construction 2010 Collection of SC TS1124.5 .H363 2010</p>	<p>“Humans have an affinity for mysticism involving frogs. In ancient Egypt frogs represented resurrection. Native Americans attributed rainmaking to frogs. East Indians though frogs personified thunder.</p> <p>Hesperana is the world’s first global and pancultural deity and to which humans can pray when they are feeling powerless about environmental disasters. Her name is a blend of the word esperanza (hope) in Spanish and rana (frog) in Latin. Frogs—which inhabit nearly every ecosystem on the planet—are often the first species to mutate because of environmental toxins. As a result, they play the role of “miner’s canary,” raising the first alert for bigger issues to come. “ (adapted from the artist’s statement)</p>

34	<p><i>Yellow Sundress (+enlarged tag)</i> Cotton 1976 Collection of MHCTC 2008.33.1</p>	<p>This garment's "COTTON CAN SAVE" tag alludes to the period's developing environmental consciousness as the U.S. celebrated its first Earth Day on August 22, 1970, a date often considered to be the birth of the modern environmental movement. Today, cotton remains one of the world's most popular natural fibers but is one of the most environmentally damaging of those used in the apparel industry.</p>
35	<p><i>Savitar</i> 1991 Collection of SC LH1 .S2 v.97 1991</p>	
36	<p><i>Earth Day flyers</i> Collection of UA C:22/00/4 OSF 1</p>	
37	<p><i>Saw Palmettos</i> Charles Theonia & Container Studios Mixed media 2018 Collection of SC PS3570.H375 S28 2018</p>	<p>"Saw Palmettos is a series of short poems about hormones, community, and the brain-time continuum. Three years ago, I started HRT. From the experiences of friends and the proliferation of transition narratives and timelines on YouTube and elsewhere, I knew what I could expect to happen, but I had no sense of how I would feel about my changing body and emotions. Mostly, I was sure that I was low-key petrified of losing my hair. A friend who knows about herbs told me to rub saw palmetto tincture into my roots, so for the 15 oily minutes every application took to set in and try to block my new testosterone from converting to DHT, I made a practice of writing, which I've always found difficult to do regularly. As I wrote, inhabiting the inherently-funny, embodied moment of sitting still, dripping wet, and trying not to worry about balding, I noticed that I was focused less on depicting particular stories or scenes in time, and more on questions and uncertainties that lingered unresolved. The poems were tracing anxiety and disconnection not back to their sources, where I could potentially understand and contain them, but through to what comes next. The shifting "you" addressed in the poems encompasses many different relations from partners to friends to aggravating community acquaintances. It could be that this has helped me dig into feelings of surprise at the self (in its changes and its stubborn holdovers) and the fear that comes from being in the only possible position of the self. In some ways, especially in form, this writing has been a new mode of inquiry for me. In other ways, I am asking familiar questions: How are we implicated in one another?, and, What do we do about it?" (adapted from the artist's statement)</p>
38	<p><i>Savitar</i> 1978 Collection of SC LH1 .S2 v.84 1978</p>	
39	<p><i>Savitar</i> 1999/2000 Collection of SC LH1 .S2 v.105 1999/2000</p>	

40	<p><i>Funny Ha Ha/Funny Peculiar</i> Emily Martin Letterpress 2016 Collection of SC N7433.4.M364 F865 2016</p>	<p>"This book(s) is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism. I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos-a-dos book. Each side has its own focus and treatment. The characters are the same in both books. They are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures. The P22 Blox allows the presentation of the characters as interchangeable as well. Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. Funny Ha Ha is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a variety of postures." (adapted from the artist's statement)</p>
41	<p><i>The Essential Dykes to Watch Out For</i> Alison Bechdel (1960-) 2008 Collection of SC PN6728.5.H68 B43 2008</p>	<p>Alison Bechdel is an American cartoonist, who successfully published her serialized comics for years. She was born in 1960 and moved to Manhattan after college. Bechdel was repeatedly rejected from art school and worked in many publishing jobs before connecting to outlets and readers. Her work started as single drawings; one panel comics originally published in <i>WomaNews</i> in 1983. <i>Dykes to Watch Out For</i> evolved into multi-panel strips, spawning posters and other print media. Eventually, she was able to work as a cartoonist full time beginning in 1990, without requiring additional work to support herself.</p> <p>Both books on exhibit contain both color and grayscale artwork with humorous and emotional insight into the urban Lesbian community.</p>
42	<p><i>Dykes to Watch Out For: The Sequel: Added Attraction! "Serial Monogamy", a documentary</i> Alison Bechdel (1960-) 1992 Collection of SC PN6727.B418 D952 1992</p>	<p>Since publishing <i>Dykes to watch out for</i>, Bechdel has received many awards, including the Eisner award in 2007, was named a Guggenheim Fellow in 2012, a MacArthur Fellow in 2014, and appointed Vermont's Cartoonist Laureate in 2017. In addition to her comic strip work, Bechdel also created several creative non-fiction comic works or graphic memoirs regarding her childhood, family dynamics, sexual orientation, and her father's suicide. Some of these works were adapted for the theater.</p>
43	<p><i>Savitar</i> 1973 Collection of SC LH1 .S2 v.79 #1 1973</p>	
44	<p><i>Pandora's Box</i> Emily Martin & Bridget O'Malley Flax handmade paper, pulp painted, die cut, letterpress printed 2010 Collection of SC TS1124.5 .H363 2010</p>	<p>"We've all heard the story of Pandora opening her box and unleashing pestilence, disease and other unsavory evils upon the earth. Isn't it so typical for a woman to get the blame when it was a spat between a man and a Greek God that set this catastrophe in motion. Zeus was angered by Prometheus' theft of the secret of fire." (adapted from the artist's statement)</p>

45	<p><i>But She's a Star</i> Sande Wascher-James Paper, fabric, acetate 1998 Collection of SC N7433.35.U6 W36 1998</p>	<p>"The book is based on the concept that there are many women who are real "stars" because of who they are as people, but who remain unknown to the general public. Handmade and hand crafted with accordion-fold pages. Opens to form a circular carousel when the covers are tied back to back with silver ribbon. Covers and box made from hand-dyed fabric with metallic thread and appliquéd with metallic fabric stars. Postage stamps of famous women were scanned in by computer onto the fabric along with pictures of unknown women; a star shaped piece of acetate with images is attached between each page." (adapted from the artist's statement)</p>
46	<p><i>Boys Will Be Boys</i> Summer Richie Handmade paper, cyanotypes, faux fur, satin 2018 Collection of SC Uncataloged</p>	<p>Richie uses cyanotypes to convey the gradually escalating violence of sexual harassment and assault interspersed within altered text reading, "Boys will be boys." The book interrogates where the boundary lies for what is socially acceptable behavior of men and boys toward women and girls and what is excusable or expected. The glittery, fluffy cover masks the traumatic experiences depicted within.</p>
47	<p><i>Untitled</i> Miriam Londoño Pigmented cotton and flax pulps 2007 Collection of SC TS1124.5 .C25 2007</p>	<p>Londoño's work transforms words into paper, thus support and content become one. Here the artist writes women's names in Spanish. Londoño believes names to be the most intimate part of our identities, while Spanish is her native language. These texts, with the play of positive and negative space, allow other readings to arise spontaneously, naming and renaming. (adapted from the artist's statement)</p>
48	<p><i>What Desdemona Never Says</i> Emily Martin Pressure print, letterpress, trace monoprint 2014 Collection of SC N7433.4.M364 W448 2014</p>	<p>"A reworking of Desdemona's lines by rearranging her original words from the Shakespeare play, Othello to give her something else to say. I have been reading and rereading Othello with a particular interest in Desdemona. To this modern reader Desdemona is dismayingly passive. These Mobius strips and broadsides are part of a series of works using my re-ordered lines for Desdemona." (adapted from the artist's statement)</p>
49	<p><i>The Red Thread Cycle</i> Sonia Farmer & Shivane Ramlochan Pressure print, letterpress 2019 Collection of SC N7433.4.F367 R44 2019 TW/CW: Sexual Assault</p>	<p>TW/CW: Sexual Assault</p> <p>"The Red Thread Cycle" (2019) provides gut-wrenching witness to the realities of sexual assault in the Caribbean region. The starting point for this work is a series of seven poems by Trinidadian writer Shivane Ramlochan that appear in her first book of poetry, <i>Everyone Knows I Am a Haunting</i> (Peepal Tree Press, 2017). Presented as a rape kit, each book is stored in a black Tyvek envelope with their corresponding numbers letterpress-printed on the outside flaps, and the first line of the poems on the inside of the flaps, as if they are numbered pieces of evidence with accompanying notes. The reader encounters a red stain on the inside when they lift the flap to remove the book." (adapted from the artist's statement)</p>