



Descriptions of the 35 works in UBS Women's History Month Art Exhibition "Our HISTORY is Our Strength", organized by U.S. Historical Movement.

The Labor Movement

(began as early as 1765 when women formed the first society of working women)

Triangle Fire

March 25, 2011 marks the centenary of the Triangle Shirtwaist Factory Fire, one of the most infamous and deadly disasters of the American Industrial Revolution. Records indicate that 146 garment workers, most young immigrant women, perished in the flames or jumped to their deaths from the New York City sweatshop.

This Charcoal rendering was done as a "call for entry" for the upcoming 100-year anniversary to the tragic and horrific Triangle Shirt Waste Factory Fire of 1911. The event more than any other spawned the American Labor Movement and acts as a linchpin for the American Woman's Movement. This Moment in our Nation's history exemplifies inhuman labor practices of the early 20th century which cost the lives of 144 men and women as they struggled to escape the fire and smoke that raged through the top 3 floors of this 11 story building just East of Washington Square Park in NYC.

The drawing shows iconically and symbolically the desperate last moments of this young woman's life. Possibly even a teenager in her panic, has let loose her pinned up hair, pleading for help from below attempting to escape her bondage and circumstances as it rages behind her. As we glance to her right we see the feet of another woman perched on the ledge with no escape other than to leap to her death. Some 44 Men and mostly women had no other choice other than to leap and sacrifice their lives toward the inevitable human advancements in working conditions we take for granted today.

Ar'n't I a Woman

"...I have plowed and planted, and gathered into barns...and Ar'n't I a Woman? ... I have borne thirteen children and seen em mos' all sold into slavery, and when I cried out with a mother's grief, none but Jesus heard and Ar'n't I a Woman? ... *Sojourner Truth*

Garment Registry consists of three rows of eight clipboards, each holding an ironed and carefully folded woman's housedress, contained in a bag made of translucent Japanese paper. The clipboards are arranged in a grid in front of an industrial desk and chair, a scene that evokes official registration, interrogation, or prison.

Bart has inserted personalized traces of feminine subjectivity into a patriarchal order, deconstructing the apparent neutrality of the social arrangement. Modest dresses of unknown women, printed with flowers, stripes, and other patterns; a metal bucket filled with hundreds of colorful buttons; a ledger that includes old photographs and tiny swatches of fabric that correspond to the women's clothing in the photographs - all of these memorialize the everyday archaeology of these women's invisible lives and commemorate the anonymous women who worked in garment factories in the first half

of the twentieth century.

By using a labor-intensive process of construction, with its reference to the tedious and repetitive nature of women's traditional work, Bart transforms the sterility of the composition and the coldness of the grid with signs of life and vitality. She explores subtleties of form, color, and texture, bringing out these silenced voices from the obscurity of the past, creating a place that invites contemplation and raises our historical consciousness.

Printed on each paper bag holding a dress is a quotation from Virginia Woolf:

We are only lightly covered with buttoned cloth; and beneath these pavements are shells, bones, and silence. Like a commemorative inscription on a tombstone, it pays tribute to the quiet existence of these women, turning the entire installation into a poignant feminist monument.

Bart's work explores personal and cultural expressions of memory through the narrative power of objects, from the theater of installation to the intimacy of artist books and drawings. The artist writes, "... Using bronze and stone, wood and paper, books and words, everyday and found objects, I seek to signify a site, mark an event, and otherwise draw attention to imprints of the past as they live in the present." Her work is included in numerous public and private collections, including the Metropolitan Museum of Art, the National Gallery of Art, and the Walker Art Center.

Wosie da Wivettters is a tribute to Geraldine Doyle (1924 - 2010), the factory worker who inspired the famous Rosie the Riveter poster featuring the slogan "We Can Do It!". Mrs. Doyle was a 17-year-old working in a metal factory in Ann Arbor, Michigan when she was featured on the "Rosie the Riveter" poster wearing a red and white polka dot bandana and flexing her bicep. Rosie Riveter became the cultural icon of the United States representing American women working in factories during World War II.



Mrs. Doyle's photograph was taken by chance by a United Press International photographer and it then became the basis for the poster which was produced in 1942 by the Westinghouse Electric Corporation to raise the morale of workers. The public soon began associating the poster with a 1942 hit song called "Rosie the Riveter", that paid homage to the women who worked during the war, and the name stuck. "We Can Do It!" was designed to encourage young woman to volunteer for the war effort while men were serving overseas. Eventually 6 million women would heed the call and enter the workforce during the war years. The image of Rosie the Riveter, itself inspired by a Norman Rockwell painting of the same name, became an instant classic and was later adopted by the women's rights movements of the 1960s and 1970s.

In reality, Mrs. Doyle only worked at the factory for two weeks before moving to a job in a book shop and pursuing her passion for playing the cello. She only discovered in 1984 that she had been the basis for the poster.

In JAK BURKE'S mixed digital piece "WOSIE da WIVETTERS" we have a multiple sequence of five female characters representing the diversity of women within historical labor movements. This whimsical piece nevertheless captures the invaluable contribution women have made in US war efforts and beyond.

Chinatown Shoemaker

"In spite of the chilling cold, a shoemaker works tirelessly to fill customer orders in her Columbus Park curbside kiosk in New York City's Chinatown." The image portrays a female entrepreneur in a traditionally male dominated trade. Women's labor rights have allowed many women to become the primary bread winners, enabling them to support their families without being chastised.

Rosina Corrothers Tucker (1881-1987), life-long civil rights activist, was a leader of the local Women's Economic Councils, forerunner to the International Ladies' Auxiliary to the Brotherhood of Sleeping Car Porters.

The International Brotherhood of Sleeping Car Porters was a trade union organized by A. Philip Randolph as the Brotherhood of Sleeping Car Porters (BSCP) in 1925. It organized porters, attendants, and maids working for the Pullman Palace Car Company, which provided first-class train accommodations. Six weeks after it was founded, the female relatives of the members also joined the labor movement by forming the Women's Economic Councils, helping to make the BSCP the first successful national black trade union in the nation. In 1938 these councils were officially recognized as the International Ladies' Auxiliary to the BSCP.

Rosina Corrothers Tucker was a lifelong civil rights activist. She was born Rosina Harvey in Washington and graduated from M Street High School. After the death of her first husband, Reverend James Corrothers, she worked as a U.S. government clerk and later married Berthea Tucker, a Pullman porter. The Tuckers moved to the Seventh Street house.

Tucker worked as a recruiter for the BSCP. When her husband was fired from the Pullman Company after his supervisor learned of his union organizing, she met the supervisor and successfully demanded that her husband be rehired. In 1982 Tucker was featured in the documentary film *Miles of Smiles*.

Three Rivers: Story of a Mill Town is an assemblage that was inspired by the history of Norwich, CT. Three rivers: the [Yantic](#), the [Shetucket](#), and the [Quinebaug](#), flow into the city and form its harbor, from which the [Thames River](#) flows south to [Long Island Sound](#). Norwich was founded in 1659 when settlers from [Old Saybrook, Connecticut](#), purchased land from Chief [Uncas](#), leader of the [Mohegan](#) Native American tribe. In the 19th century, Norwich came to be known as a manufacturing city because of its many large mills. Many of the mills produced textiles, and many of the workers there were women. I utilized an antique door as the base of the piece....it's uniform squares struck me as reminiscent of those used in quilts, a quintessential woman's art form that has been used as much to tell stories and commemorate life's milestones as they were for their functional uses. The wheel signifies industry and progress.

The Suffrage Movement

(launched in 1848 at the first women's rights conference held at Seneca Falls, NY)

Phillis (1753 – December 5, 1784) was the first published African American poet and first African-American woman whose writings were published. Born in Gambia, Senegal, she was made a slave at age seven. She was purchased by the Wheatley family of Boston, who taught her to read and write, and helped encourage her poetry.

The 1773 publication of Wheatley's *Poems on Various Subjects, Religious and Moral* brought her fame, with figures such as George Washington praising her work. Wheatley was emancipated by her owners after both her poetic success and the death of her master, and she soon married. However, when her husband was imprisoned for debt in 1784, Wheatley fell into poverty and died of illness.

My painting depicts Phillis Wheatley in the later part of her life. Her red dress symbolizes of her vibrant, passionate life. The ink staining her dress symbolizes her blood becoming infected. The adult cat is a soul hunter and a symbol of freedom reflecting her nearness to the end of her life, as well as the poppies, a symbol of eternal sleep. The kitten, playing with a feather, is a representation of Phillis Wheatley's infant son who died just three and a half hours after her death.

Women Suffrage Parade Supporting Wilson is a photograph of the Women suffrage parade backing Woodrow Wilson's campaign for Woman's votes, 1916.

Seated depicts an elder black woman reflecting on her life as a slave and then subsequently as a free woman. The smaller portrait hanging on the wall is a reproduction of a work by Marie-Guillemine Benoist, a neo-classical French painter.

Benoist's famous painting, *Portrait D'une Negress*, completed in 1880, was inspired by the decree to abolish slavery. Benoist exhibited her controversial painting at the Salon and it supposedly became a symbol for the emancipation of women and rights of black people in French colonies. It was the first Western painting to depict a free African.

Missouri Migration

This charcoal drawing depicts the migration westward of countless individuals during the early 1830's-1850's. Originally done as a rendering for large scale Mural projects for the Missouri Department of Transportation in 2008, it shows the heroism and dignity from a young teenage woman's point of view. Standing alone alongside the wagon train stretching into the distance, as her father grazes the horses to her right. Her expression is filled with great heroism and fear for her long trip ahead as well for her place in the new world.

Freedom Has Wings I and Memories I exemplify the African American woman's desire to break free from racism, sexism and all of the other "isms" that affected her during the turn of the century, after Reconstruction. The use of butterflies donates a sense of transition to evolve to who she really is in her soul: mentally, physically, and emotionally. The upward rise of the butterflies suggests movement to another level of consciousness. Items such as the key and envelopes provide clues for her to move forward, perhaps from the South? to greener pastures and greater opportunities. Pearls define how women were seen at the time, a paradox to breaking free from tradition.

Frederick Douglas 'Grandmother II

"...My grandmother, who was now very old, having outlived my old master and all his children...her present owners finding she was of but little value, her frame wracked with the pain of old age. They took her to the woods, built her a little hut, put up a little mud chimney, and then made her welcome to the privilege of supporting herself there in perfect loneliness, thus virtually turning her out to die." *Frederick Douglas Narrative of the Life of Frederick Douglas an American Slave.*

The Civil Rights Movement

(peaked in the 1960s, where women held a variety of roles from leadership, to organizers to participants).

Mary Crisalli-Sansone

(Founder and Executive Director of Congress of Italian-Americans Organizations, Inc.). The 2007 portrait of Italian-American community organizer and civil rights advocate Mary Crisalli Sansone is part of a series of paintings by Brooklyn, N.Y. artist Leokadia Makarska-Cermak depicting world leaders who have made a positive impact on people's lives. Among the other notable individuals she has painted are former Czech President Vaclav Havel, Mother Theresa, Pope John Paul II, New York City Mayor Michael R. Bloomberg, former NYC Mayor Rudolph Giuliani, and U.S. Senator Charles E. Schumer. Makarska-Cermak painted the portrait of Mary C. Sansone in her Brooklyn studio from a black-and-white photo taken in Sansone's office in the 1970s. However, Makarska-Cermak replaced the wall behind Sansone with a view of the Statue of Liberty under a clear blue sky, framed on one side by a green curtain. Through these symbols of honesty and hope, the artist also alludes to generations of immigrants who came to this country seeking a brighter future.

Sticks and Stones, a mixed media triptych, takes its' name from the child's rhyme; "Sticks and stones may break my bones, but names will never harm me". The elements on the piece can allude to struggle, but the colors give the piece a triumphant quality.

...As Apple Pie is informed by the Langston Hughes poem, I, too, sing America. This piece symbolizes a call for recognition and the importance of equality, during the Civil Rights Movement. The artist used an image of a black woman...an everyday woman, as the focal point of the piece. She represents the woman's role in the building and maintaining of home, family, and most significantly this country.

Norma Davis, first African American Teacher @ NYC PS 47Q in 1956

The purpose of sending this picture for your consideration for the Women's History Month exhibition at UBS is to show you an African American woman who was, at first, was unacceptable to a community because of her racial affiliation. The photo was taken by a professional photographer, Alfred Ott, parent of one of the children who attended the school. Following is the story which explains the reason for forwarding the picture.

NYC PS 47Queens was originally a wooden dance hall floated from Hamilton Beach to Broad Channel in Jamaica Bay, New York. It was converted to a four room elementary school; the building had cess pools and no halls. Three teachers taught 2 grades in each of 3 rooms. The fourth room was for kindergartners.

Norma Davis was a licensed NYC public school teacher appointed to PS 47 in 1954, the year of *Brown vs. the Board of Education*. When the community received word of her assignment, they organized and rallied in protest. The principal who administered the school from the mainland in Rockaway Park came across the bridge from his post to dispel the group which congregated in the road and on the porch of the school. He informed the angry people that they were completely out of order and they “cease and desist”. Norma was protected indoors during this situation by the other 3 teachers.

She became such a fond teacher that, when she left sixteen years later for maternity and childcare, the parent group gave her all she needed for her child: a stroller, playpen, clothing and other gift items. During her stay at PS 47, she once asked her classes to draw a picture of her. Most of the pictures they drew were of a blond, blue eyed teacher!

My story is perhaps more pertinent than this ordinary photo, but both the photo and the story, demonstrate one situation in NYC that show how one woman resisted the prejudiced and stayed to teach their children in a school that was certainly below standards. A new school was built in 1957-58.

As you look at the teachers on the school’s front porch at the Annual Dance Festival, they are from the left:

Norma Davis, 3 and 4 grades; Margaret Fitzpatrick, 1 and 2 grades; Helene Napolitano, kindergarten; Morris Ripp, 5 and 6 grades. (Morris’ story is similar, but it is irrelevant for the exhibition. He was charged by the same group of parents because he wore his yarmulke in the classroom. He was a non practicing Jew, but felt the children needed to be introduced to other people and their beliefs. He had a hearing at the NYC Board of Education in Brooklyn, and was told he could wear his yarmulke at lunch only. There was no lunchroom at the school. This was also at a time when religious symbols of any type were frowned upon in public.)

For the Sister’s Who carry the Burdens of other Sistas “Rosa Parks”

In 1994, when longtime friend/mentor Wadsworth Jarrell was moving to New York, he gave me a group of circular discs and said “do something with them.” At that time, they did not fit in the context of my work. In 1995, while teaching a group of 12 year-old students in Des Moines, Iowa, I asked my students to list the names of African-American women who have made major contributions to society or who had change the course history. The only person they could name was Oprah Winfrey. Somewhat amazed at this was the only person they could name. I decided to give them an assignment, to research and write reports on the contributions of at least two African-American women. One of those women was Rosa Parks. These are some of the women, along with others, whom I admire. Three years later in 1997, I found myself using the discs with time capsules, which contain some of the student’s research. These totem-like scrolls pay homage to African-American women with the use of icons and symbols from the Kente and Adrinkra cloths.

Let Freedom Ring is one of twenty quilts created to honor thirty-three little girls who were jailed for participating in a *Freedom March* in Americus, Georgia in 1963. So moved by the traumatic experiences of these girls, the artist, Phyllis Stephens, published an eight image limited edition art portfolio to tell their story. “**Let Freedom Ring**” is a part of this tribute to these girls, and all of the women who struggled in the Civil Rights Movement. Phyllis, states this quilt reminds her of the quote by Paul Robeson June 12, 1972. “*My father was a slave and my people died to build this country, and I’m going to stay right here and have a part of it, just like you, and no fascist-minded people like you will drive me from it. Is that clear?*” She also says, this particular body of work represents one of her greatest inspirations as an artist.

Merrari McKinney speaks about Rosa Parks (Rosa Parks 1913-2005) “I am an American woman of African and Native decent (there might be something else in their, but due to the slave ancestry we all share in this country, it’s hard to say definitely what I actually am) –but to put it simply, I identify as a black woman. I selected the 1960’s as the period to represent because I have long desired to see the black community as a proud, unified, supportive unit collectively focused on the common positive greater goals against all odds. Our fight lading up to the Civil Rights Movement was two hundred years in the making, necessary and unfortunately, in one-way or another, continues on. I am interested in working to regain that collective spirit again for African-Americans. Our re-unification is very important me. Rosa Parks, as a representative of our tenacity, resolution and tremendous strength during the 1960s, embodies a decision; a sentiment owned by the majority of blacks across the country that she brought to a mass with her refusal to comply with a standard that was fundamentally unfair and unjust. She became the corporeal manifest of the Civil Rights Movement. In difficult situations and inconvenient times I hope to show the unflappable resolve that Ms. Parks did. True morals are only your morals if you stick by them in times of inconvenience. I deeply appreciate her for illustrating that point.”

Thinkin' With Lincoln was taken in Veteran's Park, Stamford, CT next to the statue of Abraham Lincoln in Landmark Square May 17, 2004. There are many significances of this picture as she could almost be thanking Abraham Lincoln for what he had done for the slaves, as well as women suffering. It appeared as if she and Abraham Lincoln were long time friends sharing a peaceful and loving afternoon overlooking the city of Stamford.

The Women’s Rights Movement

(was re-energized in the 20th Century with what is called the Second Wave)

Two Revolutions (Betty Friedan)

In addition to the feminist revolution, in which Friedan played such a large role as author of *The Feminine Mystique* and founder of *NOW*, she wrote a very important book called *The Fountain of Age* describing the abilities and needs of older people and their ability to contribute to society. Feminism is the first revolution referred to and Ageism, the second.

Red Lineage depicts the progression of the Women's Rights Movement through two generations. The woman on the right legally could not vote. Her daughter, on the left, gain the right to vote because of the sacrifices made by her mother and women like her. Red, a color used to symbolize bloodlines, is also use here to represent the power and strength of the women who fought, and are still fighting for women's rights.

Fancy Shawl Dancers is reflective of the Women's Rights movement of the 20th century. Though tribes have performed ceremonially through the ages, Native American women have only just recently entered the powwow dance circle as a result of changes in tribal laws. In Native American culture, dance is central to occasions that celebrate and validate life passages. The Fancy Shawl Dance, believed to have originated as the Butterfly Dance, has become one of the most powerful at powwows today. The dancer's flowing movements of her shawl interpret the legend - emergence from her cocoon to

celebrate freedom and new life. Never before were women permitted to express themselves publicly through dance.

From left to right, the art depicts four Native American women clad in traditional, formal, ceremonial dress. They represent the Arapaho, Confederated Tribes of Oregon, Navajo and Kiowa Comanche tribes.

We are all aware of the persecution inflicted on Native Americans throughout our history. The dance and emergence of Native women in the forefront of ceremony confirms the significance of the strength of their movement.

Dr. Helen Rodriguez-Trias MD (1929-December 27, 2001) was a pediatrician, educator and women rights activist. She was the first Latina president of the American Public Health Association, a founding member of the Women's Caucus of the American Public Health Association and the recipient of the Presidential Citizen's Medal. She is credited with helping to expand the range of public health services for women and children in minority and low-income populations in the United States, Central and South America, Africa, Asia, and the Middle East.

In the 1970s, Rodriguez-Trias became aware that unsuspecting Puerto Rican women were being sterilized and that Puerto Rico was being used by the United States as a laboratory for the development of birth control technology.[3] In New York, after attending a conference on abortion at Barnard College in 1970, she focused on reproductive rights of women and became an advocate for women's reproductive rights, campaigning for change at a policy level. In 1970, Rodriguez-Trias was a founding member of Committee to End Sterilization Abuse and in 1971, a founding member of the Women's Caucus of the American Public Health Association. Rodriguez-Trias supported abortion rights, fought for the abolishment of enforced sterilization, and sought that neonatal care to undeserved people be provided. In 1979, Rodriguez-Trias became a founding member of the Committee for Abortion Rights and Against Sterilization Abuse and testified before the Department of Health, Education, and Welfare for passage of federal sterilization guidelines. The guidelines, which she drafted, require a woman's written consent to sterilization, offered in a language they can understand, and set a waiting period between the consent and the sterilization procedure. She is credited with helping to expand the range of public health services for women and children in minority and low-income populations in the United States, Central and South America, Africa, Asia, and the Middle East.

In the 1980s, Rodriguez-Trias served as medical director of the New York State Department of Health AIDS Institute. She worked on behalf of women from minority groups who were infected with the HIV virus. In the 1990s, she served as health as CO-director of the Pacific Institute for Women's Health, a nonprofit research and advocacy group dedicated to improving women's well-being worldwide and focused on reproductive.

On January 8, 2001, President Bill Clinton bestowed upon Rodriguez-Trias, the Presidential Citizen's Medal, the second highest civilian award in the United States, for her work on behalf of women, children, people with HIV and AIDS, and the poor. Later that year, on December 27, Rodriguez-Trias died, a victim of cancer.

Red Hot Mama & Am I too Old

Is looking your age now taboo? Ads promoting botox, liposuction and other cosmetic procedures seem to make it so. Many of today's young women have been inundated since childhood with messages urging them to preserve and enhance their looks. In this quest for youth and beauty, deeply ingrained in our American culture, have they bought into an idealized image of femininity? Is there more to beauty than a perfect face and body? Can we still be sensual and sexual even as we grow old?

These questions inspired the artist, Connie Freid, to create "Red Hot Mama" and "Am I Too Old?" part of "Mirror, mirror, on the wall...", a mixed media triptych dealing with age and our pre-conceived notions of beauty. On plastic molds of youthful bodies, she painted and collaged images of women concerned with their looks.

The GEN XYZ Movement

(multi-tasking women of the 21st Century that play the roles of moms, wives & CEOs.)

Redding Ridge - They answered the Call

The art portrays seven very real, all-volunteer firefighters from Redding, Connecticut, who rushed to Ground Zero on September 11, 2001. The woman firefighter portrayed juggles being a wife, mother, full-time employee, EMS provider and volunteer firefighter. Once an all-male profession, women of the Gens X, Y and Z have proven their capabilities, courage, determination and commitment to her beliefs. She is not only prepared to serve her local community, but selflessly takes large risks in answering the call of an unprecedented national emergency ... a testament to her spirit and commitment.

Sonia Maria Sotomayor (born June 25, 1954) is an Associate Justice of the Supreme Court of the United States, serving since August 2009. Sotomayor is the Court's 111th justice, its first Hispanic justice, and its third female justice.

Sotomayor was born in The Bronx, New York City and is of Puerto Rican descent. Sotomayor was raised a Catholic and grew up among other Puerto Ricans who settled in the South Bronx and East Bronx; she self-identifies as a "Nuyorican". At first, she lived in a South Bronx tenement. In 1957, the family moved to the well-maintained, racially and ethnically mixed, working-class Bronxdale Houses housing project in Soundview (which has at times been considered part of both the East Bronx and South Bronx). Her father died when she was nine, and she was subsequently raised by her mother.

Sotomayor graduated with an A.B., summa cum laude, from Princeton University in 1976 and received her J.D. from Yale Law School in 1979, where she was an editor at the Yale Law Journal. She was an advocate for the hiring of Latino faculty at both schools. She worked as an assistant district attorney in New York for five years before entering private practice in 1984. She played an active role on the boards of directors for the Puerto Rican Legal Defense and Education Fund, the State of New York Mortgage Agency, and the New York City Campaign Finance Board.

In May 2009, President Barack Obama nominated Sotomayor for appointment to the U.S. Supreme Court to replace retired Justice David Souter. Her nomination was confirmed by the United States Senate in August 2009 by a vote of 68–31.

In Harm's Way: Women in history with American's Armed Forces

Long before they could vote, American women made the ultimate contribution to their country; risking life and limb on the battlefield. Until recently, few women actually bore arms (as did the cross-dressing "Ginny Rebs" and "Bonnie Yanks" of the Civil War); instead they played an important supporting role in the military, primarily as nurses. World War II saw an increase in the amount and scope of women's involvement in the Armed Forces and their service in every branch - WACs (Women's Army Corps), WAVES (Women Accepted for Volunteer Emergency Service in the Navy), SPARs (Coast Guard Women), and Women Marines. Their World War II contributions resulted in the 1948 Women's Armed Forces Integration Act and a permanent place in the defense of the nation. Although American women have proven their mettle for centuries, only in the last few decades have they overcome most - if not all - gender-based restrictions to serve proudly and with honor in peacetime and in war.

Triathlon Mom depicts a multi-tasking mom providing her son with a horsey ride after a full day of brutal competition in New York City's Triathlon. While men continue to earn more than women, mothers must choose between raising a family or advancing in their careers. Unfortunately, the balancing act between family and work usually results in diminished income and career advancement. Location: Hudson River Greenway, New York City, USA

Women and Flight: are photographs and text from Carolyn Russo's wonderful book published by the National Air and Space Museum. Among the many women flyers included are Eileen Collins (astronaut), Ida Van Smith-Dunn (pilot), and 1st. Lt. Krista Bonino (helicopter pilot).

Overdue Appointment was taken June 2, 2006, in Stamford, CT by UCONN campus perfectly depicts the working woman, pregnant and in the work force. Not only does she embody the beauty and glow of a woman in her later stages of pregnancy but the placement of the silver poles in the background and how they are perfectly aligned also adds to the effectiveness and strength of the photo. The poles also symbolize the strength and power of all mothers and the role they play in the household and how she gives the family structure and stability.

Women of Science depicts photographs and brief biographies of the following 18 notable women of science: Mae Jemison, Chien-Shiung Wu, Margaret Mead, Hypatia of Alexandria, Grace Murray Hopper, Maria Telkes, Helen Brooke Taussig, Ellen Ochoa, Rachel Carson, Florence Sabin, Maria Mitchell, Annie Jump Cannon, Barbara McClintock, Ellen Swallow Richards, Dorothy Crowfoot Hodgkin, Jane Goodall, Marie Curie, and M. Goeppert-Mayer.

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