

Curatorial Statement

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Victor Davson began *Misogyny Papers/Apology* in 2019, however, he possessed the print material he found in the attic almost 10 years before he embarked on his interpretation of that material, his research in the unfortunate history of misogyny and misogynistic resistance. That research included reading a variety of texts written by women writers and theorists, and women artists. It included delving into the history of women's suffrage in the United States. At each encounter with misogyny and resistance to it evolved a new iteration of the *Misogyny Papers/Apology* project.

What I hope to accomplish in this exhibition as its curator, is to make clear what and how misogyny was actualized between the 1940s and 1960s. Women and girls were encouraged to acquiesce to men, to believe that being dominated by men was expected. What misogyny also denotes rather clearly is that women and girls could not have expected that what they thought was love or care could in many cases descend into subjugation. Misogyny portrayed through media, looked sexy, a condition that was desirable. Think Eartha Kitt and Marilyn Monroe, think Dorothy Dandridge Brigitte Bardot, and Sophia Loren all of them unexpected role models.

The iterations of misogyny in Davson's project presented here reveals in the first phase, the Apology, how some and perhaps most men viewed women as objects, and perpetually available. In the closing pieces of the first phase viewers encounter the veiling of the image, the veiling of the body, no longer available to the cursory male gaze. The second phase of the project *Misogyny Papers/Apology (Harriet's Gaze)* allows the viewer to see the usurping of not only the female body, but her place in society. The viewer sees Harriet Tubman's utter dismay at what has occurred. As a victim of centuries of gendered abuse, "Harriet Sees Red." Harriet Tubman cannot tolerate such scenes of disrespect. Harriet too, pulls the vertical white veil to close the scene.

The third iteration of this project is *Misogyny Papers/Apology (Flags)* in this phase of the project Davson elicits 19th century suffragettes and their mighty struggles for equal rights, fair treatment in the courts, in business, and under the Constitution. The works use the colors of the suffrage movement and have forgone allusions to the body. The final group of paintings are individual 12"x12" paintings that sing of freedom, *Misogyny Papers/Apology- Single Panels*. These smaller works ask or remind the viewer of challenges to surmount what seemed "impossible", that as women we must "be," we must "aspire", and yes, perform "outrage" against subjugation and marginalization. All of which, we thought we were past, but misogyny has raised its ugly head and we are all outraged.