

S
A
L
L
Y



EAST STROUDSBURG UNIVERSITY

SALLY

An Interdisciplinary Exhibition

Project Curators:

Sasha Chavchavadze & JoAnne McFarland

East Stroudsburg University

Online Exhibition

August 31, 2020

Sarah 'Sally' Hemings and Thomas Jefferson had six children together. While a teenager in France with Jefferson's family, Hemings had a chance at full freedom, but returned to America with Jefferson in 1791 when he was 47 years old. Many historians believe Hemings was already pregnant with her first child by Jefferson when she returned. She lived out most of her life as a slave on Jefferson's Monticello plantation, in quarters adjacent to his that have recently been restored.

SALLY, a collaborative interdisciplinary project, brings together artists, writers, performers, and historians intrigued by women, like Sally Hemings, whose destinies are inextricably interwoven with those they knew, and whose lives have often been erased or forgotten.

First presented in FALL 2019 in three Brooklyn venues: The Old Stone House & Washington Park, Artpoetica Project Space, and the Gowanus Dredgers Boathouse, SALLY galvanizes communities around forgotten history at this critical juncture when women's autonomy is once again under attack. Another meaning of sally seems particularly relevant: *a sudden charge out of a besieged place*. SALLY explores how artists confront myriad issues of agency, and use community and collaboration to undercut the status quo, and construct lives of integrity and purpose.

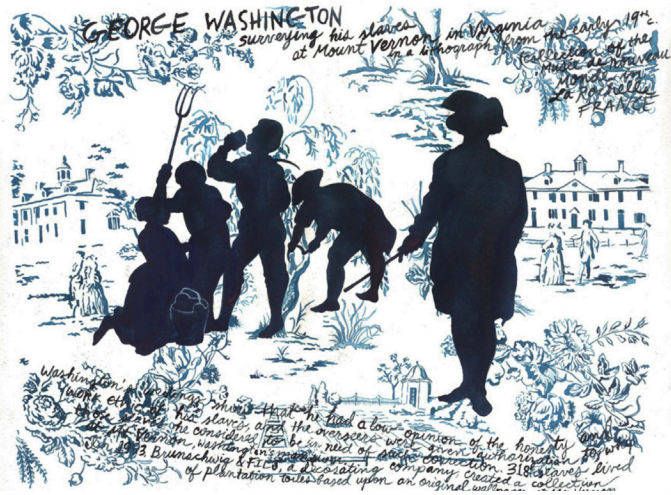
SALLY is presented in different spaces that serve a variety of communities, ensuring that the exhibition reaches both art and non-art audiences. Each exhibition is reflective of the place that it is in. Online during the 2020–2021 academic year at East Stroudsburg University, SALLY showcases artists with diverse aesthetic concerns responding to this complex contemporary moment.

The Participants

Lauren Frances Adams

DECORUM

My work frequently engages the visual culture of American colonial history and cultural identity. I draw upon the historical decorative arts as indicative of the aspirations of class and social status, exploring the relationship between ornament and oppression. My sources are frequently found in museum collections where the archive acts as both witness and author. For the past few years, I have centered my work around commemorative sites—monuments, memorials, major museum collections and historic house museums—researching these sites as archives of public memory and cultural storytelling.



Lauren Frances Adams is a painter and installation artist who lives in Baltimore. Her work engages political and social histories through iconic images and domestic ornament. She has exhibited at Nymans House in England; The Walters Museum in Baltimore; The Mattress Factory in Pittsburgh, Pennsylvania; and Contemporary Art Museum in St. Louis, Missouri. She attended the Skowhegan School of Painting and Sculpture, and is the recipient of a 2016 Pollock-Krasner Foundation Award. Her work has been reviewed in Frieze Magazine, The Washington Post, The Baltimore Sun, Artslant, and Hyperallergic. <https://www.lfadams.com/>

Phyllis Ewen



DARK SHIP

Dark Ship is one of a series in which I consider the sea as a locus of migration—the forced transport of human beings, as cargo, from Africa to North and South America in what is called ‘the middle passage’. The effects of this shameful history—of the enslaved and the enslavers—are still with us and poison our social climate.

Phyllis Ewen's studio is in the Brickbottom Artist Building, Somerville, MA, where she was a founding member. Her work has been exhibited extensively and is in many public collections, including the Boston Museum of Fine Arts, The Boston Public Library, Harvard and MIT, the Decordova Museum and Sculpture Park, and in numerous corporate and private collections. <https://phyllisewen.com/>

Jee Hwang



FLOWER PORTRAIT (VAL profile)

Portraying metaphoric narratives of a female body in a specific scene, I question how the presence of others influences perspective and generates the form of desire.

Understanding the tragic lives of historical women such as Sally, I relate to many women who lived in silence due to societal constraints. From stories told by my mother and grandmothers, I understood that keeping silent was a virtue for a woman, and the safest option for her and her family. Yet, silence doesn't have to mean surrender or ignorance.

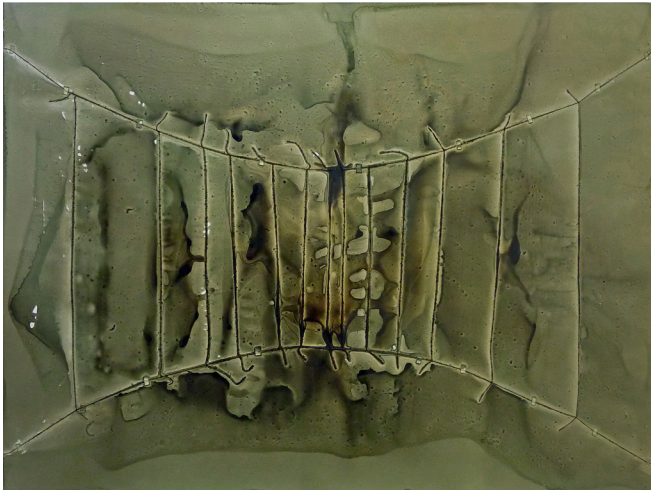
Jee Hwang's paintings explore figurative images and objects from everyday life. Inspired by individual and people's desire and their relationships, Hwang's representational works focus on beauty and violence that coexist in the human condition. Hwang received her MFA in Painting from Pratt Institute and her BFA from Salisbury University in Salisbury, Maryland. She has been awarded residencies from the Studios at MASS MoCa, chaNorth Artist Residency, Wassaic Project, Vermont Studio Center, and the Emma Bee Bernstein Fellowship Award from A.I.R. Gallery. Hwang has actively participated in solo and group exhibitions at diverse venues in New York, New Jersey, Los Angeles and Seoul, Korea. Hwang has recently relocated to Hays, Kansas to teach painting as an Assistant Professor at Fort Hays State University.

<http://www.jeehwangstudio.com/>

Tatiana Istomina

MILEVA MARIC

My project touches on the life and work of Mileva Maric, a Serbian physicist and the first wife of Albert Einstein. Maric was the only woman among Einstein's fellow students at the Department of Mathematics and Physics at Zurich's Polytechnic. Her academic career was disrupted in 1901, when she became pregnant by Einstein and failed her diploma exam. It is still unclear today to what extent Maric contributed to Einstein's early work, including his theory of relativity. My project imagines what theoretical physics and math might look like were they developed by a female scholar working outside the scientific establishment.



Tatiana Istomina is a Russian-born artist and writer living in New York. Her projects have been featured in exhibitions and screenings across the US and abroad. Venues include: Moscow Museum of Modern Art, Blue Star Contemporary Art Museum, the Drawing Center, the Bronx Museum, Gaîté Lyrique, and Haus der Kulturen der Welt. Istomina is a recipient of several awards including the AAF Prize for Fine Arts, Joan Mitchell Foundation grant, the Chenven Foundation grant, the Puffin Foundation grant, and the Spillways Fellowship. She is a contributor to several art magazines such as Art in America, Hyperallergic, Brooklyn Rail and other publications. <https://www.tatianaistomina.com/>

Fabiola Jean-Louis



HISPANIOLA

My work is an inquiry into social change as it relates to race. I interrogate the reality of white capitalist patriarchy, the value of black lives, and celebrate the black and brown female body through paper sculptures I style to mimic garments worn by European nobility between the 15th–19th centuries. My series *Rewriting History* speaks to the shocking trauma inflicted on black bodies juxtaposed with the abstract idea of black freedom.

Fabiola Jean-Louis is a Haitian born, fine artist and photographer currently based in Brooklyn, N.Y. Her imagery seamlessly blends magic with the mundane, and reality with the speculative. Her style, haunting, moody, dreamy, magical, and mysterious, conveys her emphasis on visual story-telling through diverse patterns of space-time, sci-fi, costume design and surrealism. Jean-Louis's work has been featured in: Artnet News, Atlantan Modern Luxury, Art Critical, Atlanta Journal Constitution, BK Reader, Blavity, Fashion Studies Journal, HuffPost, MFON: Women Photographers of the African Diaspora, MOYI, and StyleBlueprint. Her current iteration of *Rewriting History* is being exhibited by Smithsonian-affiliated DuSable Museum of African American History. <http://www.fabiolajeanlouis.com/>

Kelly Knight



HOLY ORDINARY

These are garments for female ancestors which I've cast in iron and placed on linens on the floor below, suspended above the hands of my niece. Paper vessels above the garments are lined with gold leaf and hold tea leaves. Filled with water during installation, the tea seeps through the paper vessels and drips onto the cupped iron hands, which bleed iron stains onto the fabric below. This work represents familial lineage—women who will never know each other, but who may carry each others' stories in their veins.

Kelly Knight completed her MFA in 3D Fine Arts at the Massachusetts College of Art and Design in 2018, and her BA in Creative Writing from Lesley University in 2015. <http://kellyaknight.com/>

Carole Kunstadt



PRESSING ON: Homage to Hannah More

Hannah More (1745–1833) was an abolitionist, poet, social reformer, feminist, writer and philanthropist. Her writings and benevolence strongly influenced the public mind and social character of her day.

I cut, scorch, and layer pages of Hannah More's writings. Antique "sad" (solid) irons evoke the tactile, experiential memory of a domestic labor force. The sad irons represent the erstwhile servitude—the 'herstories' of those laboring under the demands for pressed garments and linens, to suit class distinctions and societal expectations.

Carole Kunstadt is a collagist, painter, book arts and fiber artist who often invokes a metaphysical quality of contemplation and timelessness. Her works on/of paper reference artifacts and antique books—deconstructing paper and text and using it in metaphorical ways. Through the manipulation and the exploration of the materials, history, memory and time merge in a hybrid form. Born in Boston, with a childhood in a small New England town, Kunstadt received a BFA, magna cum laude, from Hartford Art School and continued with postgraduate studies at the Akademie der Bildenden Künste, Munich, Germany. Six years ago she moved to the Hudson Valley, after living in NYC for 35 years. Awards include: the 2017 Kuniyoshi Fund Award; Medal of Honor & The Anna Walinska Memorial Award 2017, National Association of Women Artists; Award for Excellence 2016, Edward Hopper House Museum & Study Center, Nyack, NY.

<http://carolekunstadt.com/>

Nancy Lunsford

AN AMERICAN FAMILY ALBUM



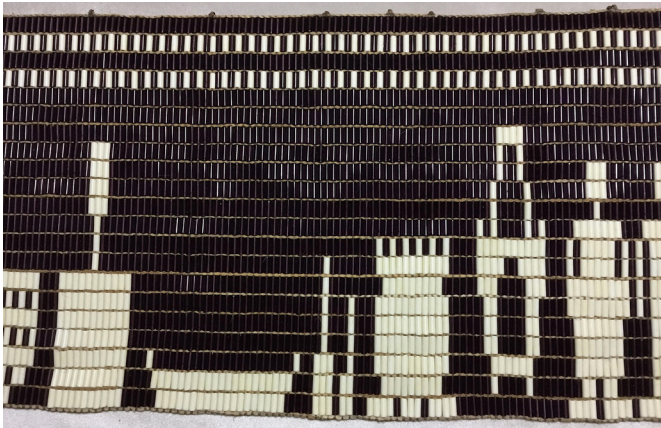
An American Family Album pays homage to women who have been largely neglected in American history. They are members of the mixed-race Grimké family, including Nancy Weston Grimké—“The Madonna of the South,” and her granddaughter, the Harlem Renaissance poet Angelina Grimké. The matriarch’s white abolitionist sisters-in-law were Angelina Emily and Sarah Grimké, with whom she shared a strong, supportive familial bond.

I burn the portraits into wood panels, a process that symbolizes control over the destructive terror of fire.

Nancy Lunsford, co-founder of 440 Gallery, works in a variety of media including painting, drawing, collage, printmaking, photography, video and multimedia. Her work, personal and eclectic, based primarily on memoir, is generally structured on the aesthetic of traditional folk genres: Appalachian quilts, folk patterns, and religious iconography. Her most recent exhibition “Extended Family,” was a fifty portrait installation in Zhujiyajiao, Shanghai, China. Her work is in private collections in the US, Europe and Asia. <http://www.nancylunsford.com/>

Julia Marden

WAMPUM BELT IN HONOR OF WEETUMUW (detail)

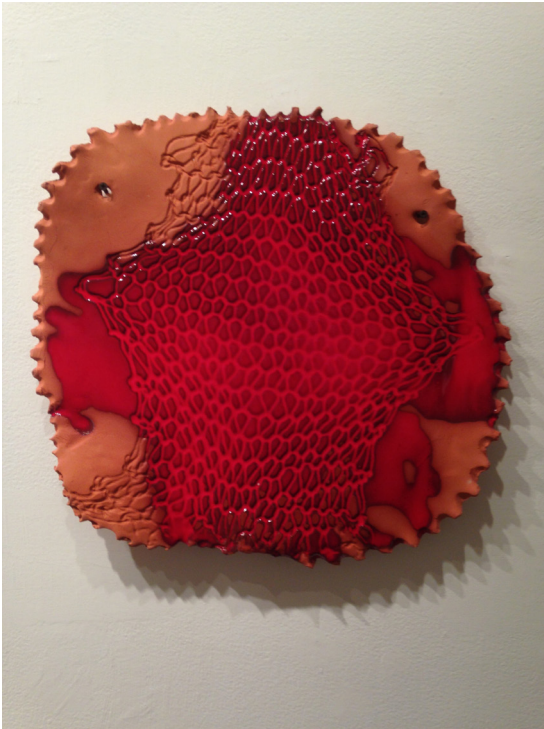


Weetumuw was born between 1635–1640 in the village of Mattapoissett. Her father, Combitant, was Sachem (Chief) of the Pocasset Wampanoa. Upon his passing Weetumuw became Sachem. She was married five times over her lifetime. Weetumuw joined Metacomet (King Phillip) fighting against the English colonists in 1675 in what is known as King Phillips War. When the English defeated the Wampanoag in August 1676, Weetumuw drowned in the Taunton River trying to escape. Her body was mutilated, and her head was displayed on a pole outside an English settlement in Taunton, MA.

Julia Marden is a member of the Aquinnah Wampanoag Nation (the people of dawn). Aquinnah is located on the island of Martha's Vineyard. Julia is an internationally known artist, who specializes in Eastern Woodland Art. She is best known for her 17th century style twined basketry. Besides basketry, she also twines burden straps, sashes, and leg garter sets. Marden is a painter, painting such items as: cradleboards, pipe bags, flute bags, fan handles, and pouches. Her work has been featured at the Atrium Gallery, Providence, RI, at the State House, Boston, MA, and in several museums throughout New England, including Mashantucket Pequet Museum, Tantaquidgeon Indian Museum in CT, and Plymouth Plantations. Her work has been featured in several books, including: *Keepers of Tradition Art and Folk Heritage*. Julia lectures and gives demonstrations in museums, historical societies and school programs. Note on Wampum Belt in Honor of Weetumuw: Three hundred white beads across the top honor of the 300 warriors Weetumuw led in battle against the English during King Phillip's War.

Anne-Marie McIntyre

(Title?)



This ceramic artwork conveys the impression of a soft material into clay which represents lost women's work, almost a knit ghost.

Historically and across cultures, impressions of textiles are found in fired clay—the textiles having long since decomposed.

Anne-Marie McIntyre is an artist and educator who maintains a studio in Dobbs Ferry NY. She received her BFA From The Cooper Union and her MFA from Tyler School of Art. She has taught ceramics at Greenwich House Pottery and SUNY Purchase, and most recently has been a resident teaching artist with The Hudson River Museum, Studio in a School and The Cooper Union Summer Intensive. <https://www.studio339.com/bio-and-contact>

Sana Musasama



UNSPEAKABLE

Twenty-five years ago, while living in Mendeland, Sierra Leone, there was a group of young girls, who would visit my hut every day. We began our rituals of sisterhood: they combed my hair, tried on my clothing, and applied my makeup. They taught me the formal greetings in Mende, how to sit like a Mende woman, eat with my tongue, and to never allow food to touch my lips. Suddenly, one morning, there were no young girls in the village. They returned thirteen weeks later, changed. They no longer had the sparkle of wonderment in their eyes; they weren't carefree young girls any longer. I know now that they had been circumcised (incised).

Sana Musasama <http://www.sana-musasama.com/>

Amanda Nedham

IMAGINARY LOVE LETTER TO TRAVIS WALTON, DIAN FOSSEY



I shared my space for love once, with two juveniles. When they left, having been sold to a zoo in Cologne, I attempted to erase all signs of our cohabitation. Between the damp wooden floor slats I found a small tooth... I did not know what to do with it, so in the meantime I put it in my mouth, pushing it to the back fold of my cheek and upper right molar. I kept the tooth there for some time. I don't recall what happened to it.

Amanda Nedham completed her BFA at OCAD University in Printmaking and her MFA at RISD in Painting. She currently works and lives in Brooklyn, NY. Her studio practice is interdisciplinary with an emphasis on drawing and installation. Nedham is interested in collapsing the monumental and the mundane through radical memorial gestures, with a current emphasis on communing with the dead. Recent exhibitions include: I'll draw you a fly, at Field Projects, NYC; Frida Smoked at Invisible-Exports, NYC; My Boyfriend is a Peacekeeper, at Putty's Coronation, NYC; Q: Are you an undertaker? A: No Q: Are you a service provider? A: Yes, at LE Gallery in Toronto, Canada; and Extract IV Young Art Prize at GL Strand in Copenhagen, Denmark. Amanda has received grants from the Ontario Arts Council and the Toronto Arts Council. More recently she attended the Wassaic Project residency in Upstate NY, and participated in ARTHA's studio residency program in Brooklyn, NY. She runs workshops on radical love letters, and in 2019 published her first book of drawings and love letters: My Boyfriend is a Peacekeeper. <http://www.amandanedham.com/>

Ransome

QUILTER FROM GEE'S BEND



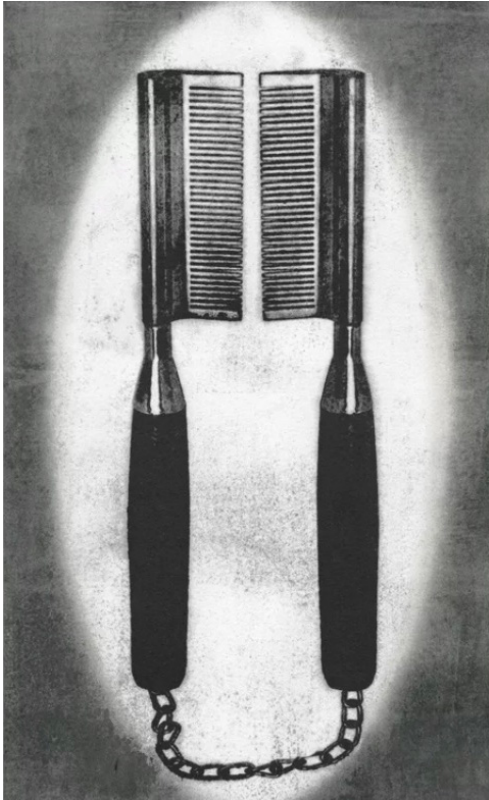
My work focuses on images that center on my African-American lineage traced to sharecroppers of the American South who migrated to northern cities along the east coast. The pictorial narratives are personal, yet the symbols interplay with larger social, racial, ancestral, economic, and political histories that speak to current issues. My work aims to imbue each piece with the lyrical yet authentic effects of resilience, limited resources, and frugality, exploring the struggle and hope, pain, joy, and soul of folks in the black community.

Ransome was born in North Carolina and moved to a New Jersey suburb as a teenager. He graduated from Pratt Institute and was a tenured professor in the School of Visual Performing Arts at Syracuse University before retiring to pursue his dreams of being a studio artist. He received his MFA in Studio Arts from Lesley University.

<https://www.ransomeart.com/>

Karen Revis

PRESS AND CURL



I am a black woman born in the 60's experiencing a newfound joy and pride seeing myself, my family and my community increasingly present in pop culture in a well-rounded, truthful way. Through my work, I am celebrating and telling the story of my childhood, my heroes and the leaders of my community who fought so hard to make this growth possible. I am using existing images in the media as raw material to make work that tells my story.

Karen J Revis is an artist based in New York City. She explores color, texture, and mark-making using monotypes, lithographs, etchings, linoleum cuts, collagraphs and papermaking. She is driven by process and materials. She studied Fine Art at Pratt Institute in Brooklyn, NY. Most recently, Karen was a Robert Blackburn Workshop SIP Fellow in 2018. She has completed residencies at the Morgan Paper Conservatory, Cleveland, OH; BACAS, Teggiano, Italy; Pyramid Atlantic, Silver Spring, MD; the Women's Studio Workshop, Rosendale, NY; and Henry Street Settlement, New York, NY. Her work is featured in *The Art of Encaustic Painting* by Joanne Mattera (Watson-Guption Publications). Her work can be found at <https://www.karenjrevis.com/> and <https://www.artfare.com/karen-revis>

Sarah Riley



CAMILLE UNDER PRESSURE

The clash of personalities in the art world has often been fraught with tension. Women artists such as Séraphine Louis (1864 – 1942), and Camille Claudel (1864–1943), remind us that, particularly in our persistently patriarchal society, the battle for value and worth, acknowledgement and meaning, is ongoing, empowering, essential. My prints are based on my musings about the struggles of these two women artists: Camille Claudel, unheralded contemporary of Rodin, and Séraphine Louis, a self-taught French artist with an idiosyncratic style. Both died in asylums.

Sarah Riley is a painter/printmaker based on Cape Cod. She is Professor Emeritus and former Head of Printmaking at Southeast Missouri State University. Her book on mixed-media printmaking was published in the USA in January 2012 by A & C Black, London: Practical Mixed-Media Printmaking Techniques. <https://viridianartist.com/new-page-39>

Larry Weekes

FLY FREE: BESSIE COLEMAN



Bessie Coleman (January 26, 1892 – April 30, 1926) was the first African American female pilot. Her father was part of the Cherokee nation, her mother was African American. She procured money to become a pilot with the support of Robert S. Abbott and Jesse Binga of the Chicago Defender. In 1920, she moved to Paris to earn her pilot's license, and became the first woman of African American and Native American heritage to do so. She became a stunt flier (barnstormer), and hoped to open a school for African American pilots. She died in 1926 while rehearsing a new stunt. Another pilot was at the helm of the plane when it flipped over, and she fell out.

Larry Weekes is a lifelong resident of New York City. After working in several fields: retail, graphic design, and the garment industry, he started a new career as a fine artist. His work documents Black Lives that have contributed to the history of the United States. Another major theme is the uniqueness of individual energy, and the "IWE"—"I" am part of "WE". He is currently Treasurer of the Fulton Art Fair, an artists' group established in 1958. <http://larryweekes.com>

Amani Willett

PITCHER OF WATER IN FRONT OF DOOR Vicker's Tavern, Exton, PA

From the series: *Hiding in Place:*
Photographs of the Underground Railroad

In 1823, John Vickers—a skilled potter, fierce abolitionist and one of the most influential voices in the Lionville area, purchased the farmhouse that is now known as Vickers, an award-winning restaurant in Chester County. For many years the Vickers farmhouse was known as the great “Central Station” in this part of Chester County. Slaves were hidden in the basement of the house—behind the door pictured—which was also used as a pottery store.



Amani Willett is a Brooklyn and Boston-based photographer whose practice is driven by conceptual ideas surrounding family, history, memory, and the social environment. Working primarily with the book form, his two monographs include: *Disquiet* (Damiani, 2013) and *The Disappearance of Joseph Plummer* (Overlap, 2017). Amani's photographs are also featured in the books *Bystander: A History of Street Photography* (2017 edition, Laurence King Publishing), *Street Photography Now* (Thames and Hudson), *New York: In Color* (Abrams). His work resides in the collections of the Tate Modern, The Museum of Fine Arts, Houston, Oxford University, and Harvard University, among others. Amani completed an MFA in Photography, Video and Related Media from the School of Visual Arts, NY in 2012, and a BA from Wesleyan University in 1997. In addition to his artistic practice, Amani currently teaches photography at the Massachusetts College of Art and Design in Boston. <http://www.amaniwillett.com/>

Marisa Williamson

THOMAS JEFFERSON STRUGGLES WITH DARKNESS

My projects explore and interpret through performance, video, objects and images, the ways that soft technologies in conjunction with hard technologies, facilitate the rendering and surrendering of the body over time. The work is rooted in questions of authority, parafiction, freedom and its opposite(s), race, gender, labor, and love through an historical lens. It addresses these interests as they pertain to my life: a modern life existing as it does as a consequence of known and unknown literal and figurative ancestors.

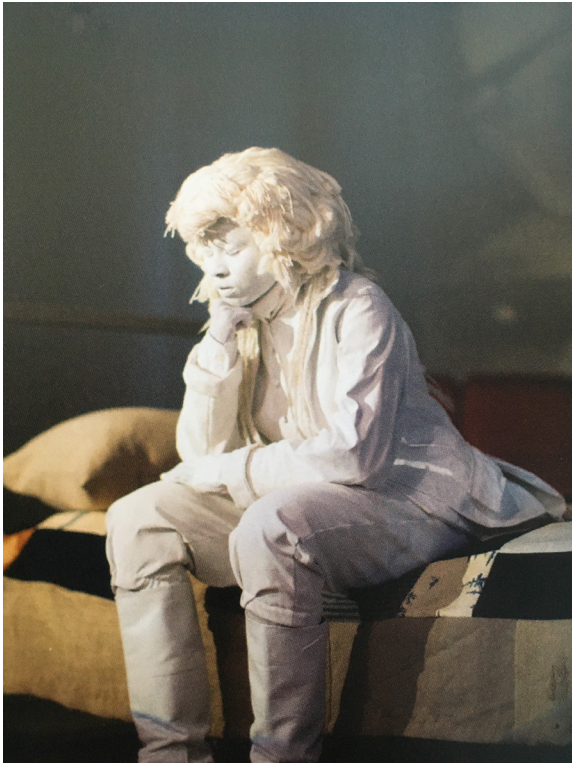


photo by Liza Pittard

Marisa Williamson is a multimedia artist based in Newark, NJ. She has created site-specific works at and in collaboration with the University of Virginia, Mural Arts Philadelphia, Thomas Jefferson's Monticello, Storm King Art Center, and the Metropolitan Museum of Art. Her videos, performances, and installations have been exhibited internationally. She received her BA from Harvard University and her MFA from CalArts. She was a participant in the Skowhegan School of Painting & Sculpture in 2012 and the Whitney Museum's Independent Study Program in 2014–2015. She has taught at the Pratt Institute, the Brooklyn Museum, and Rutgers University's Mason Gross School of the Arts. She is currently on the faculty at the Hartford Art School at the University of Hartford. <http://www.marisawilliamson.com/>

Hong Chun Zhang

TWIN SPIRITS#4



According to Eastern culture, a young woman's long hair is associated with life force, sexual energy, growth, and beauty. Twin Spirits#4 is a self-portrait of my twin sister and me, and it represents our intertwined and inseparable relationship. We both have had long hair since high school and long hair has become our major characteristic.

I use disembodied image of long, black hair as a reference to our identity and as a metaphor to extend the meaning beyond the surface.

Hong Chun Zhang, a Chinese born and US based artist, received her BFA from Beijing Central Academy of Fine Arts in 1994 and MFA from University of California Davis in 2004. Zhang's signature works are black and white charcoal drawings of long hair and explore her identity as a minority Chinese American woman, a sister and a mother. Her work has been collected and exhibited in North America, Asia and Europe including: The Smithsonian National Portrait Gallery, China National Art Museum in Beijing, and The Contemporary Museum of Art Norway in Oslo. Zhang has also received many awards such as The Dedalus Foundation MFA Fellowship, The Pollock-Krasner Foundation Grant, and Skowhegan School of Painting and Sculpture Artist Residency, Full Scholarship. She currently lives and works in Lawrence Kansas and is represented by Haw Contemporary in Kansas City and NanHai Art in Millbrae, California. Her next show will take place at Milan Royal Palace in Italy from April to June of 2020. <https://www.hongchunzhang.com/>

The Project Curators

Sasha Chavchavadze

SHE WAS (detail)



I excavate forgotten history, mining the past for clues that unlock truths about the present. As I research the lives of forgotten women, I search for images and words that express their pathos and their power, holding artifacts and documents in my hands as talismans of meaning. If artifacts don't exist, I invent them – a pen, spectacles, a ring. Sometimes the work is a lamentation for a lost mentor, or simply a cry of empathic pain. What inner strength propelled Margaret Fuller (1810 – 1850), the author of the first book on women's rights in the U.S., to write— "I am my own priest, pupil, parent, child, husband and wife"?

Sasha Chavchavadze is the founder of Proteus Gowanus, an interdisciplinary exhibition/event space that was a cultural hub in Brooklyn for ten years. Her community-based projects include: Battle Pass Collective; D'Amico Gowanus Laboratory; Museum of Matches; Carnival of Connectivity. Her paintings, drawings, and installations have been exhibited widely, including: Luise Ross Gallery; Cooper Union Gallery; Rotunda Gallery; Kentler International Drawing Space; Arkansas Art Center, Little Rock; Museum of Literature, Tbilisi, Georgia. Her work has been presented in MoMA workshops, TED-Gowanus and on BRIC TV. Her public art installation Battle Pass: Revolution II was commissioned by NYC DOT Urban Art. She has published in Cabinet, Bomb, and NYFA Current magazines, and as a book (Museum of Matches, Proteotypes 2011). As a 2018 Visiting Art at the American Academy in Rome, she initiated her Margaret Fuller Project.

<https://www.sashachavchavadze.com/>

JoAnne McFarland

THE MONARCH DRESS

When I first began my series of dress collages 25 years ago, they resembled kimonos—angular, abstracted rectangles. Over the years the pieces have become more representational, and I've incorporated more and more text. I cut up pages of the French journal L'ILLUSTRATION from 1900, pages from the Sears and Roebuck Catalogue of 1902, sheet music from the early 1900s, various rice papers and bits of fabric, and ads from Marvel comics.

Each collage conveys the spirit of a unique woman or girl.



JoAnne McFarland is the founder and Artistic Director of Artpoetica Project Space in Gowanus, Brooklyn that explores the intersection of words, visual art, performance, and installation. She is the former Exhibitions Director of A.I.R. Gallery in DUMBO, Brooklyn. Her numerous solo and group exhibitions include: *Mending* at 440 Gallery in Brooklyn, *Both Directions at Once* at KALA Art Institute in Berkeley, CA, and *The Black Artist as Activist* at The Corridor Gallery in Brooklyn. McFarland's artwork is part of the public collections of the Library of Congress, the Columbus Museum of Art, and Dynegy Inc. among others. Her poetry books include: *Said I Meant/Meant I Said*, a collaboration with poet Paul Epile, *Identifying the Body*, and *13 Ways of Looking at a Black Girl*. In her work McFarland treats violence and creativity as diametrically opposed: each act of making thwarts violence's aim to destroy. Her innovative series of digital bookworks can be found on her website: <https://www.joannemcfarland.com/>

SALLY

East Stroudsburg University

Project Curators: Sasha Chavchavadze & JoAnne McFarland

August 31, 2020

East Stroudsburg University

200 Prospect Street

East Stroudsburg, PA 18301

Brochure design: Artpoetica Editions © 2020

Cover image: Jee Hwang, *Flower Portrait (Markia)*