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SALLY

An Interdisciplinary Exhibition

Project Curators:
Sasha Chavchavadze & JoAnne McFarland

The Old Stone House & Washington Park
Artpoetica Project Space
The Gowanus Dredgers Boathouse

October 16, 2019 — January 26, 2020

DNA evidence suggests that Sarah 'Sally' Hemings and Thomas Jefferson had several 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 project, brings together artists, writers, and performers intrigued by how the quest for intimacy can alter the trajectory of a woman's life. Some explore the narratives of women, like Sally Hemings, whose destinies are inextricably interwoven with those they knew, and whose lives have often been erased or forgotten. Others infuse their work and methodologies with an urgency that underscores their compulsion to map their own and others' undaunted passion and drive.

At this critical juncture, with women's autonomy 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 will be presented in three distinctly different exhibition spaces that serve a variety of communities, ensuring that the exhibition will reach both art and non-art audiences. Each exhibition will be reflective of the place that it is in:

The Old Stone House & Washington Park is both an historic museum of the Revolutionary Battle of Brooklyn, and a vibrant community center, offering interdisciplinary and educational programming to adults and children. SALLY will be exhibited in its multi-purpose “Great Room,” and will focus primarily on artists responding to historical women.

An active boathouse and community space with a collection of red canoes, **The Gowanus Dredgers Boathouse** offers the community waterfront access and educational programs. SALLY will be exhibited on its 18-foot high, raw concrete block walls. Selected works will evoke shipwrecks, like the one that ended Margaret Fuller’s life in 1850, and other untimely ends women have succumbed to in their quest for independence.

The loft-style setting of **Artpoetica Project Space** combines a streamlined exhibition space with a live/work environment. Its intimate design supports work that goes deeper into the emotional and psychological underpinnings of SALLY.

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/>

Meredith Bergmann

SEPTEMBER 11th

Response to Random Murder III: September 11, 2001, New York City, 2,996 dead



Photo: John Bigelow Taylor

Meredith Bergmann sculpts monuments that explore issues of history, race, gender, human rights, disabilities, and the power of poetry and music. Portraying real women, her female figures redress history and evoke powerful allegories. In August 2020, her monument to Women's Rights Pioneers Sojourner Truth, Susan B. Anthony and Elizabeth Cady Stanton will present the first real women to be memorialized in NYC's Central Park. Bergmann studied at Wesleyan University and graduated from The Cooper Union with a BFA. While at Cooper Union she discovered sculpture and spent several years traveling around Europe and studying in Pietrasanta, Italy. Her memorial to Countee Cullen is in the collection of the New York Public Library. In 2003, she unveiled the Boston Women's Memorial on Commonwealth Avenue Mall in Boston which includes statues of Phillis Wheatley, Abigail Adams, and Lucy Stone. <https://meredithbergmann.com/>

Deborah Castillo

THE EMANCIPATORY KISS

The Emancipatory Kiss is a video project characterized by an unflinching exploration of socio-political realities from the Latin American context.

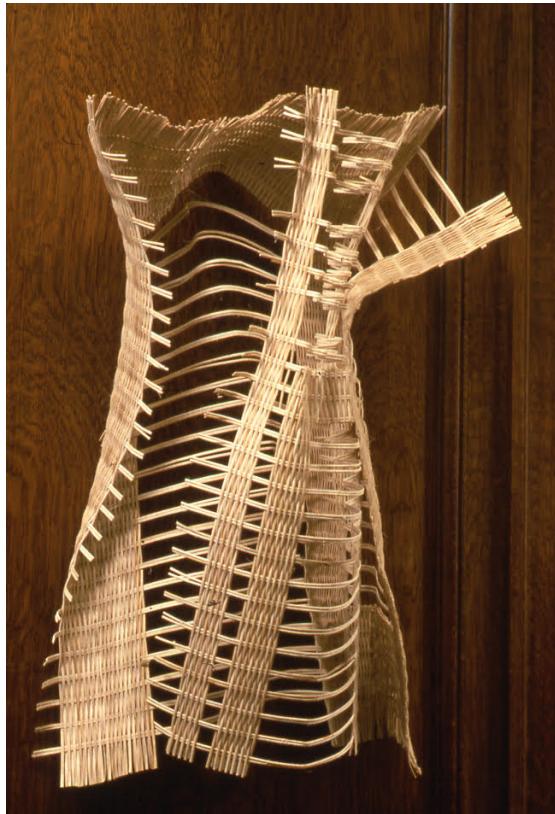
It is a blunt vision of reality that examines several power structures, including political and military power with their inherent mythologies and cultural power.



Deborah Castillo is a Venezuela-born, Brooklyn based multidisciplinary artist. She holds an MFA and BFA from Armando Reverón Higher Education School of Fine Arts Caracas, Venezuela. She has been granted numerous awards and residencies including NYFA Immigrant Artist Mentoring Program, (2015) NYC; The Banff Center, Artist in Residence Program in Visual Arts (2015) Canada; Atlantic Center for the Arts (2014) Florida; and London Print Studio, (2007) UK. Her work has been exhibited at the Museum of Arts and Design, NYC; New Museum, NYC; Rufino Tamayo Museum, Mexico City, MX; Carrillo Gil Museum, Mexico City, MX; Escuela de Bellas Artes, Bolivian Biennial SIART, Bolivia; UCLA, Los Angeles, CA; ICA, London, UK; Palais de Tokyo, Paris, France; The Broad Museum, Los Angeles, CA; and Smack Mellon, NYC.

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

Maureen Connor



UNDERTITLED

The works from my reed and cane series, 1981–2, are sculptures based on the forms of women's undergarments and accessories from the 16th–19th centuries.

Undertitled, like other objects in the series, is often perceived as having fetishistic allusions. However, it is meant to evoke the sometimes extreme physical controls placed on women's bodies by the clothing they were expected to wear.

Maureen Connor, a NY based artist and educator since the seventies, is internationally recognized for her feminist work from the eighties and nineties which has been included in numerous publications and exhibited at such venues as: Austrian Cultural Forum, NY; Biennial; KW Institute for Contemporary Art, Berlin; Momenta Art, Brooklyn; Museum of Modern Art, NY; MAK, Vienna; ZKM, Karlsruhe; Periferic 8 Biennial, Iasi, Romania; ICA, Philadelphia; Hammer, Los Angeles; and the Whitney Biennial, among others. She has received numerous grants from the Guggenheim, the NEA, NYFA and Anonymous Was a Woman, among others. Since 1999 her work has been structured as a series of collaborative investigations focused on human relationships and social interactions. Teaching at Queens College, CUNY since 1990, she co-founded the Social Practice Queens program in 2010 and is now Emerita Professor. Her current collective project, *How to Perform an Abortion*, which includes creating gardens that grow herbs traditionally used for abortion and contraception, is an ongoing pedagogy and art installation in progress at SUNY Purchase. <http://www.maureenconnor.net/>

Katya Grokhovsky



ROUND ITS GILT CAGE

Round its gilt cage is a mixed media project which explores the current threat to women's autonomy through the study of a narrative of one of the most pioneering advocates of women's rights, equality and education: Mary Wollstonecraft.

By employing painting and text on canvas as well as performances live and for video, the project attempts to time travel and construct a bridge between contemporary political assault on women's lives and historical oppression.

Katya Grokhovsky was born in Ukraine, raised in Australia and is based in NYC. She is an artist, curator and a Founding Artistic Director of The Immigrant Artist Biennial (TIAB) and Feminist Urgent (FU). Grokhovsky holds an MFA from the School of the Art Institute of Chicago, a BFA from Victorian College of the Arts, Melbourne University, Australia, and a BA (Honors) in Fashion from Royal Melbourne Institute of Technology, Australia. Grokhovsky has received support through numerous residencies, awards and fellowships, including Kickstarter Creator-in-Residence, Pratt Fine Arts Department Residency, The Museum of Arts and Design (MAD) Studios Residency, BRICworkspace Residency, Wassaic Artist Residency, Studios at MASS MoCA, Santa Fe Art Institute, Watermill Center Residency, Brooklyn Arts Council Grant, ArtSlant 2017 Prize, NYC, Australia Council for the Arts ArtStart Grant, and others. Her work has been exhibited extensively.
<https://www.katyagrokhovsky.net/>

Robin Holder

EMPOWER A WOMAN TO LIBERATE A MAN

Often couples spend more consideration, time, and energy on the wedding ceremony than on the union itself. Their marriages are propelled by what they want and not by what they need.

Many women do not know how to negotiate the terms and guidelines of their relationships. This can result in an inability to endure and meet challenges or adversity with dignity, mutual support, and comprehension.



Robin Holder's mixed techniques work centers on issues of conflicted identity and ethical justice. She is a 2019 recipient of a Clark Hulings Fund Fellowship. Her work is in significant collections, including The Library of Congress, the Washington State Arts Commission, and The Schomburg Center for Research in Black Culture. Holder has completed several site-specific public art commissions and served as a lecturer, panelist, consultant and moderator in a number of visual arts and culture venues. She has conducted over 30 interviews propelling artists to reflect profoundly and articulate their extraordinary processes. "Robin Holder effectively integrates a layered process of art making with a social and political consciousness to create her own aesthetic. Her work is strong while revealing the fragility within us all."—Halima Taha, Appraiser, curator, speaker, and author of: *Collecting African American Art: Works on Paper and Canvas*.
<http://www.robinholder.work/>

Jee Hwang



FLOWER PORTRAIT (Markia)

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.tatianaitomina.com/>

Fabiola Jean-Louis



MARIE ANTIONETTE IS DEAD

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/>

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. Five 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/>

Paula Lalala



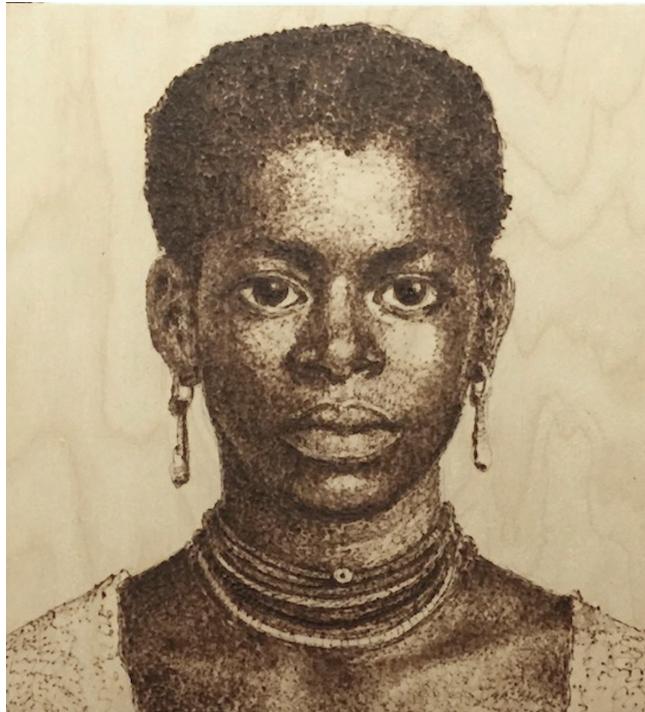
MOM

My mother is a survivor of childhood incest. She has given me permission to speak of this on her behalf. She comes from a multiple generation Christian Fundamentalist family.

Paula Lalala is an American interdisciplinary artist whose work explores the way context shapes our experience of art. Her projects oscillate between a private inward journey and outward investigations involving other artists and the wider public. Her artwork takes many forms: paintings, sculptures, and photographs. Her numerous additional projects include initiating and spearheading a collective organization, The Women Artist Team, TWAT; the Autodidact Institute, an organization that espouses the benefits of and facilitates self-directed learning; The Landscape Preservation Society, an art-based collaborative project whose primary goal is raising funds to protect open spaces through the sale of nature-based artworks; and The Paula Lalala MVSEVM, a long term large scale autobiographical artwork. Her artwork has been presented internationally in galleries, museums and public spaces since 1985. <http://mvsevm.org/>

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 Zhujiajiao, Shanghai, China. Her work is in private collections in the US, Europe and Asia. <http://www.nancylunsford.com/>

Jennifer Mack-Watkins



NO PATTERN NECESSARY

This work is the first component of my ongoing body of work dealing with how society defines what femininity is based on a predefined pattern. The common everyday dress is assumed to fit anyone who wears it, but adjustments are made when the person is not truly satisfied.

I use photographic images from vintage magazine advertisements to document how media and popular culture flood society with stereotypical, or idealistic perceptions. In my work, I focus on color and pattern in order to give attention to the structure of a dress as it defines what it means to be a woman.

Jennifer Mack-Watkins is a printmaker, art educator, and one of the founding members of the collective Black Women of Print. Jennifer Mack-Watkins received her BA in studio arts from Morris Brown College, MAT in Secondary Art Education from Tufts University, and MFA in Printmaking from Pratt Institute. Mack-Watkin's work investigates societal conformities that isolate individuals and confine them to rigidly defined spaces related to femininity, beauty, relationships, body image, power, and gender roles. <https://www.mackjennifer.com/>

Elizabeth Moran

THE ARMORY, WEBCAM



The Armory documents the ever-changing sets of the pornography company Kink.com to investigate a sort of life within the structure of work. Private spaces are constructed for a public gaze, and work is veiled under the guise of personal life. Devoid of people, the spaces allude to an activity, but leave the viewer to imagine the scene.

Pornography, driven by demand, reflects an amalgamation of our desires. Yet its prevalence also changes real-world sexual habits, creating a feedback loop where the fabricated becomes the real, while the real becomes fabricated.

Elizabeth Moran's research-based practice is directed by a preoccupation with evidence of unknown or little understood histories and often takes form through photography, audio, text, and found objects. In 2014, she received her MFA in Fine Art and MA in Visual and Critical Studies from California College of the Arts. She received her BFA from New York University's Tisch School of the Arts in 2007. Solo exhibitions include: Southern Methodist University's Hawn Gallery (2019), Cuchifritos Gallery (2018), Black Crown Gallery (2016) and New York University's Gulf and Western Gallery (2014). Moran has been awarded a Vermont Studio Center Fellowship, Tierney Fellowship, and a Murphy and Cadogan Fellowship. She has been an artist-in-residence at the Vermont Studio Center, The Visual Studies Workshop, NARS Foundation, Wassaic Project, among others. Moran's work has been featured in *The New Yorker*, *WIRED*, *The New York Times*, and the *British Journal of Photography*, among others. In 2018, the Whitney Museum of American Art invited Moran to give a talk on the intersection of photographic and conceptual artistic practices. <https://elizabethmoran.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/>

Ann Shostrom



HIPPOLYTA

Hippolyta had a magical girdle, given to her by the god of war Ares. This belt signified her authority as Queen of the Amazons, a tribe of women warriors related to Scythians and Sarmatians who dwelt in the region of modern-day Ukraine.

Hippolyta's lover Heracles, fulfilling his Twelve Labors, killed her and took the girdle.

Ann Shostrom is represented by Elizabeth Harris Gallery where her recent "The Rising" conjured personages from her story and mythology constructed out of remnants, a stitched together society. She exhibits internationally. Her public art projects include murals in Crete; sculpture from decommissioned weapons in Albania; and Mir2, a collaborative space station that won Dance Theater Workshop's Bessie award for Performance, Installation, and New Media. Awards include: a Mid Atlantic Foundation for the Arts Fellowship, a New York State Foundation for the Arts Grant, and Partnership for Parks Grants. Her work has been reviewed in Art in America, Art News, and other publications. She received her BFA from the School of the Art Institute of Chicago and her MFA from Syracuse University. Shostrom is an Associate Professor at Penn State University who lives and works in PA and New York, where she is co-founder and director of First Street Green Art Park in the East Village. <http://www.annshostrom.com/>

Marisa Williamson



THE GHOST OF THOMAS JEFFERSON

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.

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/>

Philemona Williamson

REQUEST DENIED



My paintings explore the tenuous bridge between adolescence and adulthood, encapsulating the intersection of innocence and experience at its most piercing and poignant moment.

The metaphorical images focus on the transitional period of adolescence, when personal discovery and awareness collide with the force of worldly knowledge.

The lush color palette and dreamlike positioning of the figures ensure that their vulnerability—of age, of race, of sexual identity—is seen as strength and not as weakness.

Philemona Williamson lives in Montclair and maintains a studio in East Orange, NJ. Williamson's work is in numerous collections including The Montclair Art Museum, N.J.; The Kalamazoo Institute of Art, Kalamazoo, MI; Sheldon Museum of Art, Lincoln, NE.; The Marie Walsh Sharpe Foundation, Colorado Springs, CO; and The Mint Museum of Art, Charlotte, NC. Her MTA Art for Transit glass mosaic project is installed at the Livonia Avenue station in Brooklyn. Williamson has received a Joan Mitchell Foundation Award, Pollock-Krasner Award, NEA, NYFA among others. She is currently teaching at Hunter College and Pratt Institute. Williamson has a BA from Bennington College and MA from NYU. She is represented by June Kelly Gallery in NYC. <https://www.philemonawilliamson.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

NELLA LARSEN DRESS (collage)

My dress collages embody female spirits.



Nellallitea 'Nella' Larsen (April 13, 1891—March 30, 1964) was a mixed-race novelist working during the Harlem Renaissance. She was the first African American woman awarded a Guggenheim Fellowship for creative writing. She won a Harmon Foundation prize for her widely-acclaimed novel, *Quicksand*. Her second novel, *Passing*, about the divergent paths of two mixed-race women, is receiving renewed attention due to its focus on racial and sexual complexities. It is now often studied at many American universities.

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 Eprile, *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. <https://www.joannemcfarland.com/>

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336 Third Street
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Artpoetica Project Space
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Brooklyn, NY 11215
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The Gowanus Dredgers Boathouse
165 Second Street
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718–243–0849

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