

S
A
L
L
Y

Wellfleet



SALLY

An Interdisciplinary Exhibition

Project Curators:
Sasha Chavchavadze & JoAnne McFarland

Wellfleet Public Library
Wellfleet Historical Society
FARM Project Space
WHEN Studio

Wellfleet, Massachusetts
August 2021

DNA evidence confirms that 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 that Hemings was already pregnant with her first child 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. Exhibitions grow out of community outreach as participants are invited to re-animate the histories of overshadowed or forgotten women.

First presented in FALL 2019 in three Brooklyn venues, SALLY has traveled to several community-based and academic institutions, and will be at four venues in Wellfleet, MA in August 2021: The Wellfleet Historical Society, FARM Project Space, WHEN Studio, and a virtual exhibition will be presented by The Wellfleet Public Library.

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 collaboration to construct lives of integrity and purpose.

SALLY is presented in distinctly different exhibition 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. Throughout Wellfleet, MA during the summer of 2021, twenty-three artists with diverse aesthetic concerns respond to this complex contemporary moment.

The Participants

Joe Diggs



CAN I USE THE LADIES ROOM

My work has assisted me with life on Micah's Pond, a beautiful property once owned by my grandfather, then my father, now me. I concentrate on painting and finding the exact color, the exact shape to say what I'm trying to say. I allow myself to act as a medium and concentrate on the images that come through on the canvas. Sometimes I have plans for the painting and strategically make them happen. Other times I approach the canvas on a pure, emotional level by letting the paint flow free, almost like a child would. To me painting is magic; images appear out of nothing, blobs of color transform themselves into a new meaning.

Joe Diggs was born in Croix Chapeau, France to a military family that supported his artistic and athletic desires. After graduating from Southeastern Massachusetts University with a Bachelor's Degree in Fine Art Painting, he felt a need for a more international education and became a flight attendant with US Airways. Recently he completed a Master of Fine Arts Degree at Massachusetts College of Art and Design.

[joediggs](http://joediggs.com)

Phyllis Ewen



DARK SHIP

DARK SHIP is part of a series, VOYAGE, in which I am considering the sea as a locus of migration—the forced transport of human beings, as cargo, from Africa to North and South America through the 19th century, what is called ‘the middle passage’.

On a topographical map of the Atlantic Ocean, I’ve overlaid lines from a poem on the Middle Passage. The effects of this shameful history—of the enslaved and the enslavers—are still with us and poison our social climate.

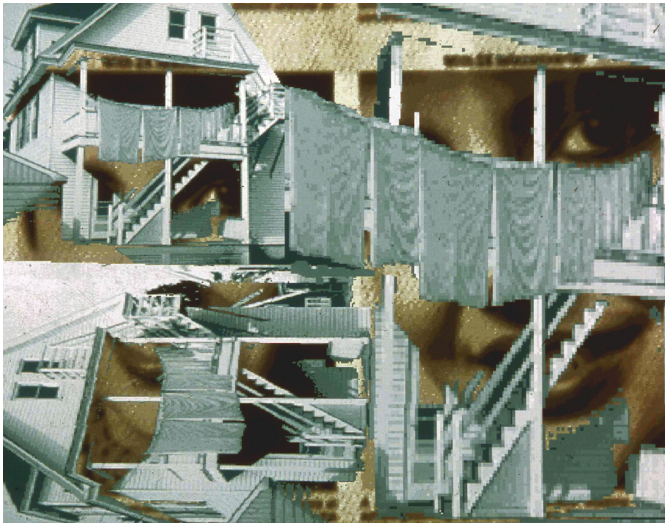
Phyllis Ewen lives in Massachusetts, with studios in Somerville and Wellfleet. Her art is in public collections, including the Boston Museum of Fine Arts, the DeCordova Museum, the Boston Public Library, Harvard University, the Reykjanes Museum of Art, and numerous other corporate and private collections.

[phyllisewen](http://phyllisewen.com)

Terry Gips

RESTRUCTURING MEMORY

The work and accomplishments of women have frequently been denigrated as simply 'housework'—chores, hobbies, and thus unimportant beyond the family setting. In these photographs, there is usually an 'actor', a woman performing in front of the camera. We can interpret this as transparently disclosing what goes on behind the walls of the building, or perhaps she represents the agency of the artist, arguing that the act of making an image, writing and speaking words, or making a statement in another way will bring her out of the shadows.



Terry Gips's work has been shown throughout the United States and in China and Germany. Solo exhibitions include Tweed Museum of Art in Duluth, MN; Light Work Gallery in Syracuse, NY; Troyer Fitzpatrick Lassman Gallery in Washington, DC; 112 Workshop in NYC; Harmony Hall Art Center in Fort Washington, MD; Galatea Fine Arts in Boston, MA; and Sarah Doyle Gallery at Brown University in Providence, RI. Her work is in collections at the National Museum of American Art and the National Women's Museum in Washington, DC, as well as other public and private collections. Gips has been awarded grants from the National Endowment for the Arts and the Fine Arts Sea Grant program at the University of Rhode Island.

[terrygips](http://terrygips.com)

Traci Harmon-Hay



DOROTHY MAY BRADFORD (1597–1620)

In Amsterdam, on December 10, 1613 sixteen-year-old Dorothy May married twenty-three-year-old William Bradford. They had a son named John in 1617.

During September of 1620, William and Dorothy set sail from Plymouth, England on the Mayflower, seeking a better life in America. They left their son in Leiden with family, intending to send for him once they were settled.

On Monday, December 7th 1620, Dorothy “accidentally” fell overboard in Provincetown Harbor. The harbor was calm that day.

Traci Harmon-Hay received her BFA in illustration and painting from the Maryland Institute of Art and studied with Fritz Briggs of the Schuler School of Fine Arts in Baltimore, MD. Represented by New York’s Creative Freelancers, Harmon-Hay cofounded Studio Six, an illustration co-op in Baltimore, MD. She founded the Harmon Gallery in Wellfleet, MA in 2000. She has exhibited her work at the Fountain Street Gallery, Left Bank Gallery, Bromfield Gallery, Cape Cod Museum of Art, and the Cahoon Museum. She is a member and teacher at PAAM. This year Traci opened her own gallery/school, WHEN studio. She lives in Wellfleet with her husband and two daughters.

[traciharmonhay](http://traciharmonhay.com)

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 have 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 collective desire and 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, MD. 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 recently relocated to Hays, Kansas to teach painting as an Assistant Professor at Fort Hays State University.

[jeehwang](http://jeehwang.com)

Sheryl Jaffe

GATHERING HOPE



Delilah Gibbs—gatherer, reaper, sower and alchemist, was the “last of her tribe”, of the Native Peoples of Billingsgate, of what we now call Wellfleet. Her knowledge of the local native medicinal plants enabled her to cure her neighbor of breast cancer. I walk her land and wonder about her life. Do you lose your culture when you have no one to share it with? I see her as a skilled, learned woman, although illiterate, a student of nature who gathered and reaped, created and healed. As a ‘free woman of color’ she lived among white folks and black folks, among women and men. How did they see her?

Sheryl Jaffe has been exhibiting her artwork throughout New York and New England for over 30 years. She works with organic materials: handmade paper from local and exotic plant fibers, beach stones, and found objects to create two and three dimensional works that are reminiscent of the human body, and the strength and fragility of skin. She studied traditional hand paper-making in Japan and China and taught paper-making in Haiti. She teaches art, ceramics, printmaking and paper-making at museums, public schools and art centers; including the Cape Cod Photo Workshops, Worcester Center for Crafts, University of Massachusetts, Porter Phelps Huntington Museum, and Matenwa Community School in Haiti. Jaffe was a resident artist at The Barn: Edward Albee Foundation, and at Yellowstone National Park. The themes of her paper scrolls, prints, sculptures and installations include loss, forgiveness, erosion, transformation, vulnerability and strength. Her installations offer viewers ways to make discoveries, and be drawn into contemplation.

[sheryljaffe](http://sheryljaffe.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, The 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 series of twelve color photographs, *Rewriting History*, recently exhibited by Smithsonian-affiliated DuSable Museum of African American History, has been acquired by the Beinecke Rare Book Library at Yale University.

fabiolajeanolouis

Aylette Jenness

A WOMAN WEAVING



I took more than 2,000 photographs of life in Yelwa, Nigeria, all of them in black and white. They document daily life in a remote part of Yauri Emerite, focusing on the townspeople of Yelwa and those in its environs. Peoples depicted include the Fulani, Kambari, and Hausa. Subjects include markets, the flooded Kainji Reservoir, ceremonies, fishing, and vernacular architecture. Back in the United States, I used a selection from that work to put together a book for young readers, *Along the Niger River: An African Way of Life*.

Aylette Jenness's book *Along the Niger River, An African Way of Life*, is about 1974 Yelwa in the northwestern corner of Nigeria before the invasion of Al Qaeda's North African wing, before the 2012 suicide bombs in Yelwa's churches. Jenness spent three years in Nigeria, and produced this photo documentary of a way of life that has disappeared. She has written numerous books, including: *Who Am I?* (Multicultural Celebrations, coauthored with Donn Moulton, 1993); *Families: A Celebration of Diversity, Commitment, and Love* (1990); and *In Two Worlds: a Yu'pik Eskimo Family* (coauthored with Alice Rivers, 1989). Traveling with her husband, an anthropologist, Jenness lived in such varying locales as Scammon Bay, Alaska (1962-1963) and Nigeria (1967-1969). She worked for twenty-four years at the Boston Children's Museum developing exhibitions, programs, festivals, and workshops.

Elise Kaufman



TIME PASSAGES

Over time, how and what we see becomes transformed into a memory of it. My drawings strive to evoke the passage of time. I use images from life, both found and self-generated, which in their juxtaposition and manipulation, simultaneously evolve and devolve. The assembly of images from a wide range of collected sources—experiential and found—is intended to explore the relationship between memory and dream, and the experience of reality and the past.

Elise Kaufman received her BFA from Pratt Institute, and her MFA from Queens College (CUNY). Her work is in numerous public and private collections in the United States and Europe. She is currently an Adjunct Associate Professor of Drawing at Pratt Institute in Brooklyn, NY. She is a former professor of drawing at Parsons School of Design, in New York City.
[elisekaufman](http://elisekaufman.com)

Kelly Knight



HOLY ORDINARY

These are garments for female ancestors, suspended above the hands of my niece which I cast in iron and placed on linens on the floor below. Paper vessels suspended from 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. The fabrics beneath the hands may be changed for every installation, creating a record of each incarnation of this work. 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.

[kellyknight](http://kellyknight.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 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 Sharon, MA, Kunstadt received a BFA, from Hartford Art School and continued with postgraduate studies at the Akademie der Bildenden Künste, Munich, Germany. Seven years ago she moved to the Hudson Valley, after living in NYC for 35 years. Her works can be found in numerous private and public collections including: George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library, Brunswick, ME; The Book Arts Collection, National Museum of Women in the Arts, Washington, DC; The Permanent Collection of The Center for Book Arts, NY, NY; and Baylor Book Arts Collection, Baylor University, Waco, Texas.

[carolekunstadt](http://carolekunstadt.com)

Nancy Lunsford

AN AMERICAN FAMILY ALBUM



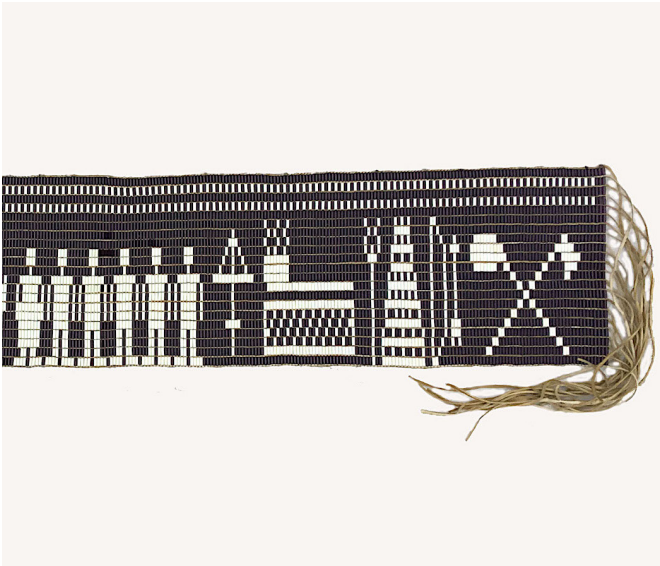
An American Family Album pays homage to women who have been largely neglected in American history. They are members of the mixed-race Grimké family, including Nancy Weston Grimké—"The Madonna of the South," and her granddaughter, the Harlem Renaissance poet Angelina Grimké. The matriarch's white abolitionist 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 and multimedia. Her work is based primarily on memoir and generally structured on the aesthetic of traditional folk genres: Appalachian quilts, folk patterns and religious iconography. Her most recent exhibition "Slate and Bone" featured elegiac portraits honoring the survivors of the middle passage and selections from her fifty portrait installation "Extended Family" first exhibited in Zhujiyajiao, China. Her work is in private collections in the U.S., Europe, and Asia.

[nancylunsford](http://nancylunsford.com)

Julia Marden



WEETUMUW (wampum belt detail)

Weetumuw was born between 1635–1640 in the village of Mattapoisett. Her father, Combitant, was Sachem (Chief) of the Pocasset Wampanoag. Upon his passing Weetumuw became Sachem. Weetumuw joined Metacomet (King Phillip) fighting against the English colonists in 1675 in what is known as King Phillips War. Eventually the English defeated the Wampanoag in August 1676.

Weetumuw drowned in the Taunton River trying to escape. Her body was found and mutilated, and her head was displayed on a pole outside an English settlement in Taunton, Massachusetts.

Julia Marden learned twining and traditional painting twenty-four years ago when she worked at the Wampanoag Indian Program at Plimoth Plantation, a living history museum that historically depicts the lives of the Wampanoag people and the English settlers during the 17th Century. Twining bags and baskets out of natural materials (milkweed, dogbane and false nettle) was nearly a lost art. She now teaches the skill to others, helping to keep the art form alive for new generations.

Anita Peters Mother Bear

TURTLE ISLAND

The turtle is a central symbol of the Wampanoag creation story. Most tribes call the United States—Turtle Island.

The Mashpee Wampanoag are one of three surviving tribes of the original sixty-nine in the Wampanoag Nation. The Wampanoag had a matrilineal system in which women controlled property, and hereditary status was passed through the maternal line.



Anita Peters Mother Bear As the greatly respected Bear Clan mother for the Mashpee Wampanoag tribe, Anita Peters has assumed the role of instilling cultural pride into her people via her ceramics and traditional regalia work using deer-skin decorated with paint in traditional designs. She has made over one hundred regalia for the Wampanoag community. Mother Bear served as master artist in a FY05 Traditional Arts Apprenticeship with Michelle Fernandes.

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 earned a bachelor's degree from the City University of New York and an MFA from Alfred University College of Ceramics in Alfred, N.Y. She pursued specialized ceramic study with the Archie Bray Foundation in Helena, Mont.; the Gakium Designer College in Tokyo, Japan; the Tuscarora International School of Ceramics in Tuscarora, Nev.; and Mende Pottery in Mendeland, Sierra Leone. Musasama's work has been featured in solo and group exhibitions throughout the U.S. and Paris. Her work is represented in public collections, including the Studio Museum in Harlem, N.Y.; the European Ceramic Center in Hertogenbosch, the Netherlands; the Archie Bray Foundation in Helena, Mont., and the Schomburg Center for Research in Black Culture in New York City.

[sanamusasama](http://sanamusasama.com)

Susie Nielsen

WE ARE

I work to remove meaning and create opportunity to understand what we “know” differently. I draw text from science: physics, chemistry, and neuroscience. Scientific theories take on a poetic meaning out of their original context. I am interested in changing neural patterns that have become hardwired over time. I build up layers so there is a history, then I create a neutral space for layers to exist, making everything equal. For *We are* I use texts from neuroscience and technical bicycle manuals, translating the language to apply to how the subtle, and not subtle, treatment of people as “others” breaks us down over time.



Susie Nielsen is an artist, designer and curator. She has a MFA from Rhode Island School of Design, and an undergraduate degree from Northeastern. She owns FARM Project Space in Wellfleet, MA.

[susienielsen](http://susienielsen.com)

Karen J Revis

YOUNG MISS NINA II



I am a black woman born in the 1960'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 a New York City based artist who is driven by process and materials. She explores mark-making using monotypes, lithographs, etchings, linoleum cuts, collagraphs, and papermaking. Two of her linocut prints, selected by Colossal Media, will be murals in NYC and L.A. She studied Fine Art at Pratt Institute in Brooklyn, NY, and was a recipient of the Robert Blackburn Workshop SIP Fellowship in 2018. Karen has attended 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, NY, NY. Her work is featured in *The Art of Encaustic Painting: Contemporary Expression in the Ancient Medium* by Joanne Mattera (Watson-Guption Publications). Karen is a board member of the Women's Studio Workshop and a member of BADGuild.

[karenrevis](http://karenrevis.com)

[karenjrevisfineart](http://karenjrevisfineart.com)

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, self-taught French artist with an idiosyncratic style. Both died in asylums.

Sarah Riley is a painter/printmaker based in Wellfleet, Massachusetts and Seagrove Beach, Florida. She is Prof. Emeritus and former Chair of the Art Department and Head of Printmaking at the Holland School of Visual and Performing Art in Cape Girardeau, Missouri. Her book, *Practical Mixed-Media Printmaking Techniques*, was published in the USA (January 2012) by A & C Black, London. When they retired to Wellfleet in 2014, she and her husband, Marc Strauss, started the Riley Strauss Gallery. Currently they are creating new adventures at the Boathouse Press and Gallery in Wellfleet. Sarah's work can be viewed there, at Viridian Artists Inc., NYC, and on her website:

[sarahriley](http://sarahriley.com)

Connie Saems



WAITING FOR YOU ON THE BEACH

I relate fragments of life story on the internal and external surfaces of egg shells, a fragile structure held together by text.

These sit on stones, tumbled and worn by the ocean, reflecting the relationship of story-telling through time and the connection of life with nature.

Connie Saems received her Bachelor of Fine Arts from the University of the Arts, Philadelphia, PA. Her Master of Arts degree, in Speech–Language Pathology, is from the George Washington University, Washington, D.C. She has had residencies at Banff Center for the Arts, Banff, Canada; and has received awards for her work in numerous solo and group exhibitions. Saems has work in private collections throughout the United States. Saems is currently represented by the Rice Polak Gallery, Provincetown, MA. and The Clark Gallery, Lincoln, MA.

[conniesaems](http://conniesaems.com)

Amani Willett

VICKER'S TAVERN



The Underground Railroad Project evolved into an investigation into the way history, memory, and mythology have been etched into Underground Railroad sites. These places have become disconnected from their past, yet still carry the legacy of shameful societal atrocities and stories of remarkable personal courage.

The images in *Hiding in Place* could be considered a family history of sorts. My mother is black and my father white, and both were raised as Quakers—a religious organization whose members were deeply invested in the abolitionist movement.

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 three monographs have been published to widespread critical acclaim. *Disquiet* (Damiani, 2013) and *The Disappearance of Joseph Plummer* (Overlap, 2017) and *A Parallel Road* (Overlap 2020) were selected by Photo-Eye as “best books” of the year and have been highlighted in: Photograph Magazine, PDN, Hyperallergic, Lensculture, New York Magazine, 1000 Words, NPR, The British Journal of Photography, Collector Daily, BuzzFeed and many others. His work resides in the collections of the Tate Modern, The Library of the Museum of Modern Art, The Museum of Fine Arts, Boston, The Museum of Fine Arts, Houston, Oxford University, and Harvard University, among others. Amani received 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. Amani is an Assistant Professor of Photography at the Massachusetts College of Art and Design in Boston. [amaniwillett](http://amaniwillett.com)

Marisa Williamson

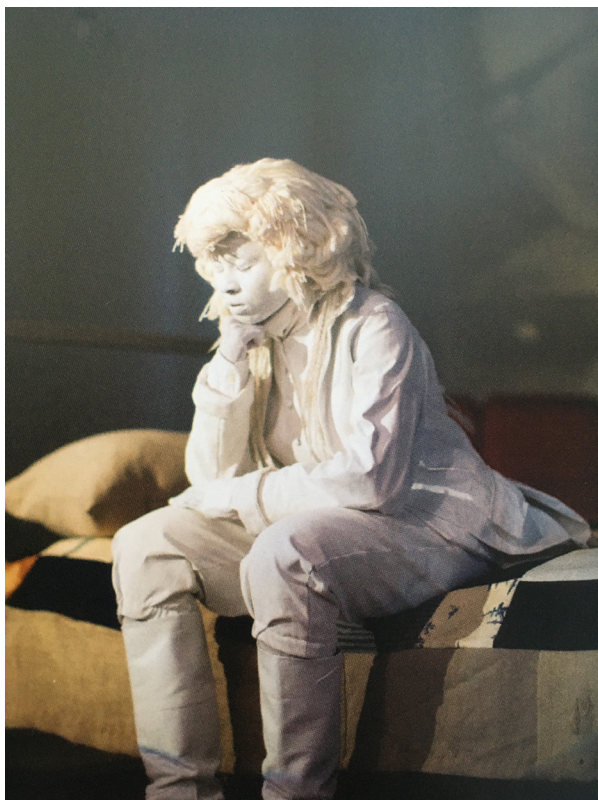


photo by Liza Pittard

ON THE INSIDE, THE GHOST OF 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.

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 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, CT.

[marisawilliamson](http://marisawilliamson.com)

Project Curators

Sasha Chavchavadze

SURVIVED THE WRECK

My mixed media paintings and assemblages reactivate disappeared history as a catalyst for the present.

My multi-year, research-based projects unfold over time as I excavate forgotten lives. I hold artifacts and archival documents in my hands as talismans of meaning, expressing their pathos and power through my work.

My interest in forgotten women mentors led me to a 4-year study of the life and words of the American writer Margaret Fuller (1810–1850), whose radical voice speaks volumes to the present.



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.

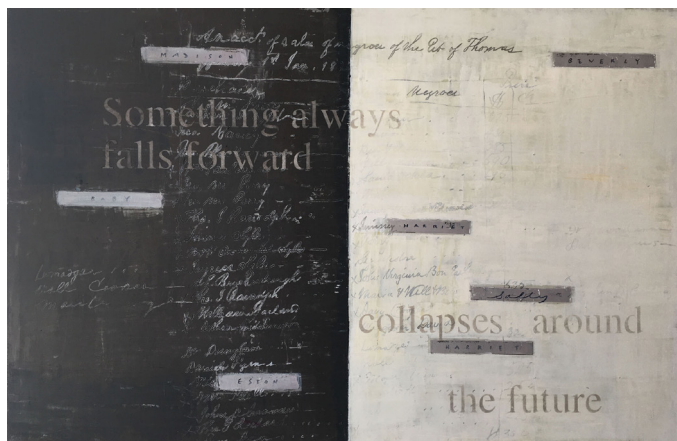
[sashachavchavadze](http://sashachavchavadze.com)

JoAnne McFarland

THOMAS JEFFERSON'S LEDGER

At this time of social upheaval, my work explores how we can use language and art to connect with each other across boundaries, real and imagined.

We have evidence that Sally Hemings and Thomas Jefferson had a long-term, complex relationship. Contemplating the textures and difficulties within their union helps us to meet our own modern day challenges.



JoAnne McFarland is Artistic Director of Artpoetica Project Space in Gowanus, Brooklyn which focuses on work that explores the intersection of words, visual art, performance, and installation. She is the former Exhibitions Director of A.I.R. Gallery in Brooklyn, NY. Her 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 and digital bookworks include: *Tracks of MyTears*, *Said I Meant/Meant I Said*, a collaboration with poet Paul Epriple, *Identifying the Body*, and *13 Ways of Looking at a Black Girl*.

[joannemcfarland](http://joannemcfarland.com)

SALLY

Project Curators: Sasha Chavchavadze & JoAnne McFarland
Wellfleet, Massachusetts August 2021

Wellfleet Public Library
Wellfleet Historical Society
FARM Project Space
WHEN Studio

Participating Artists:

Sasha Chavchavadze
Joe Diggs
Phyllis Ewen
Terry Gips
Traci Harmon–Hay
Jee Hwang
Sheryl Jaffe
Fabiola Jean–Louis
Aylette Jenness
Elise Kaufman
Kelly Knight
Carole Kunstadt
Nancy Lunsford
Julia Marden
JoAnne McFarland
Anita Peters Mother Bear
Sana Musasama
Susie Nielsen
Karen J Revis
Sarah Riley
Connie Saems
Amani Willett
Marisa Williamson

Brochure design: Artpoetica Editions © 2021
Cover image: Fabiola Jean–Louis, *Hispaniola*