

Exhibitions in Collins Library

Zine and Heard: Narratives of Resistance and Liberation and Drop-In Zine Making Workshops: A display of zines that are part of the permanent collection of the Collins Library will be on display in the lower level of the Library outside the Makerspace. All conference participants are welcome to stop by the Makerspace to make their own zine and buttons that reflect the themes of this year's Conference. Students will be on hand to provide assistance and we will have an abundance of materials to inspire personal artistic creations!

Speaking Out: Twenty-One of Tacoma's Social Justice and Civil Rights Champions: Courtesy of the Tacoma Historical Society, this banner exhibit describes and honors Tacoma's unsung heroes who have worked for Social Justice and Civil Rights. Prominently displayed in the entrance to the Collins Library, these banners serve as a complement to the Civil Rights Walk that has been organized as part of the Conference.

I Am Psyched!: Located in the Library's Learning Commons, *I am Psyched!* is a multimedia initiative that explores the history and contemporary contributions of women of color in psychology as they engage in psychological science, practice and social justice. Also included, will be a selection of books from our collection that complement the exhibit.

The Art of Clarissa Sligh: Clarissa Sligh is a nationally recognized artist whose work associated with the *Speaking Volumes: Transforming Hate* project will be on display. Sligh took white supremacist books and used the pages to create objects of hope and peace. Her origami cranes are inspiring and a source of beauty and contemplation. Located in the front gallery of the Collins Library.

Migration Now: A limited-edition portfolio of thirty-seven handmade prints, addressing migrant issues, from Justseeds & CultureStrike will be on display, alongside the work of Sligh, in the front gallery room

Exhibitions in Kittredge

Carletta Carrington Wilson's Letter to a Laundress

In this immersive installation, viewers enter the work, traveling back in time while simultaneously following the lines of the title poem, stanzas of which appear on photographs of laundresses and washerwomen. Carrington says, "I am a descendant of women who 'took in wash.' Until I discovered photographs, taken from the end of the 19th to mid-20th century in the Library of Congresses Print and Photographs collection, I had no image and little-to-no-knowledge of the world of work these women inhabited."

Victor Cartagena's The Invisible Nation

This work features a series of photographs, video, sculpture, and other media. Cartagena's projects call upon the great distance between the quintessential human dimension of economic displacement and the dehumanized and "faceless" accounts of the immigration debate that pervade the media.