



Trust in Education

SWAN Day

Paintings  
by Sandra McPherson

Poems  
by David Livingstone Fore

Center for the Book  
Library of Congress

Women, Power and Politics



## FEATURES

Trust in Education **3**

SWAN Day **6**

Paintings by **7**  
Saundra McPherson

Poems by **11**  
David Livingstone Fore

Center for the Book **13**  
Library of Congress

Women, Power and Politics **14**

All material is compiled from sources believed to be reliable but published without responsibility for errors or omissions. Material in this publication cannot be reproduced. However, the publication can be distributed and shared, in its entirety. For submissions, please contact [info@follymag.com](mailto:info@follymag.com). Folly is not responsible for the return of unsolicited material.

## Trust In Education

Trust in Education (TIE) is a grass roots, non-profit 501(c)(3) organization founded in Lafayette, California in May 2003. TIE provides health care, education and economic development programs to farming villages in Afghanistan. TIE first provided funding to build a secular school that opened in March, 2005. It is now attended by more than 140 boys and 65 girls. In March 2006, adult education courses were added, thereby enabling boys, girls, men and women, to have access to an education. TIE sponsors courses during the winter, when other schools are closed.

TIE supports medical care providers by providing medicines and medical supplies. Health care is critical. One out of four children die before the age of five and the mortality rate for pregnant women is the third highest in the world.

The primary goal, shared by the villagers and TIE is to achieve sustainability i.e. to rid the villagers of their dependence upon others. To that end, TIE has

- Instituted a micro-credit loan program that finances entrepreneurs, both men and women;
- Financed a \$20,000 irrigation project that now brings water to 150 acres of land that had been fallow for years;
- Provided 22,481 fruit trees that were planted by over 250 farmers in March 2006 and 2007;
- Assisted in the distribution and planting of 13,000 pomegranate trees;
- Provided instructional courses on farming techniques that will increase productivity and income, without ruining the soil; and
- Served as the catalyst and coordinator for the construction of 10 potato cold storage sheds. Studies show that these sheds will increase the income generated from the potatoes stored by an average of 49%.

Equally important to providing educational opportunities for Afghans, is informing Americans about Afghanistan. Over 50 speaking engagements

have been held in schools and with civic groups. Thousands of children have participated in "Change for Change" drives. Regular reports are made to these children, explaining how "their" change is making a difference. TIE provides a direct link between "our world" and "theirs", thereby increasing awareness and understanding.

Supporters of Trust In Education are heavily engaged in the war on poverty in Afghanistan, trusting in education as their weapon of choice.

To learn more about the Trust, visit: <http://www.trusteducation.org/>







## Announcing the First International Support Women Artists Now Day!

*SWAN Day (Support Women Artists Now Day)* is a new international holiday that celebrates women artists. It will be an annual event taking place on the last Saturday of Women's History Month (March). The first *SWAN Day* will take place on Saturday, March 29, 2008.

As a symbol of international solidarity, there will be events all over the world featuring women artists on *SWAN Day*. The public will be encouraged to attend these events and to make donations to their favorite women artists.

By focusing attention on the work of women artists, *SWAN Day* will help people imagine what the world might be like if women's art and perspectives were fully integrated into all of our lives. The long term goal of *SWAN Day* is to inspire communities around the world to find new ways to recognize and support women artists as a basic element of civic planning.

The idea for *SWAN Day* grew out of a collaboration between The Fund for Women Artists (<http://www.womenarts.org/>) and Chicago's WITASWAN (Women in the Audiences Supporting Women Artists Now). WITASWAN is an informal alliance of women who are using their power as consumers to increase opportunities for women artists. It began as an initiative of the Illinois chapter of the American Association of University Women. Please visit [www.films42.com/witaswan.asp](http://www.films42.com/witaswan.asp) for the history of WITASWAN.

Since WITASWAN was co-founded by Jan Lisa Huttner, a Chicago film critic, it was launched with a focus on women filmmakers. WITASWAN members make a commitment to see at least one film every month that is directed or written by a woman, whether it is in a theater or on a DVD.

Jan Lisa Huttner invited Martha Richards, the Executive Director of The Fund for Women Artists, to speak at an American Association of University Women conference in Bloomington, IL in April 2007. (For pictures of this

historic meeting see [www.aauw-il.org/WITASWAN/index.html](http://www.aauw-il.org/WITASWAN/index.html)). The idea for *SWAN Day* was born during the car ride between Bloomington and Chicago, as Huttner and Richards discussed ways to build more direct connections between women artists and women audience members.

Huttner had demonstrated through her work with WITASWAN that there were women audience members who wanted to see more work by women, and Richards had built the WomenArts Network, an online directory of over 1,000 women artists from all over the world. In the car and over a shared pizza dinner, they came up with the idea of *SWAN Day* as a galvanizing annual event that would serve both artists and audience members.



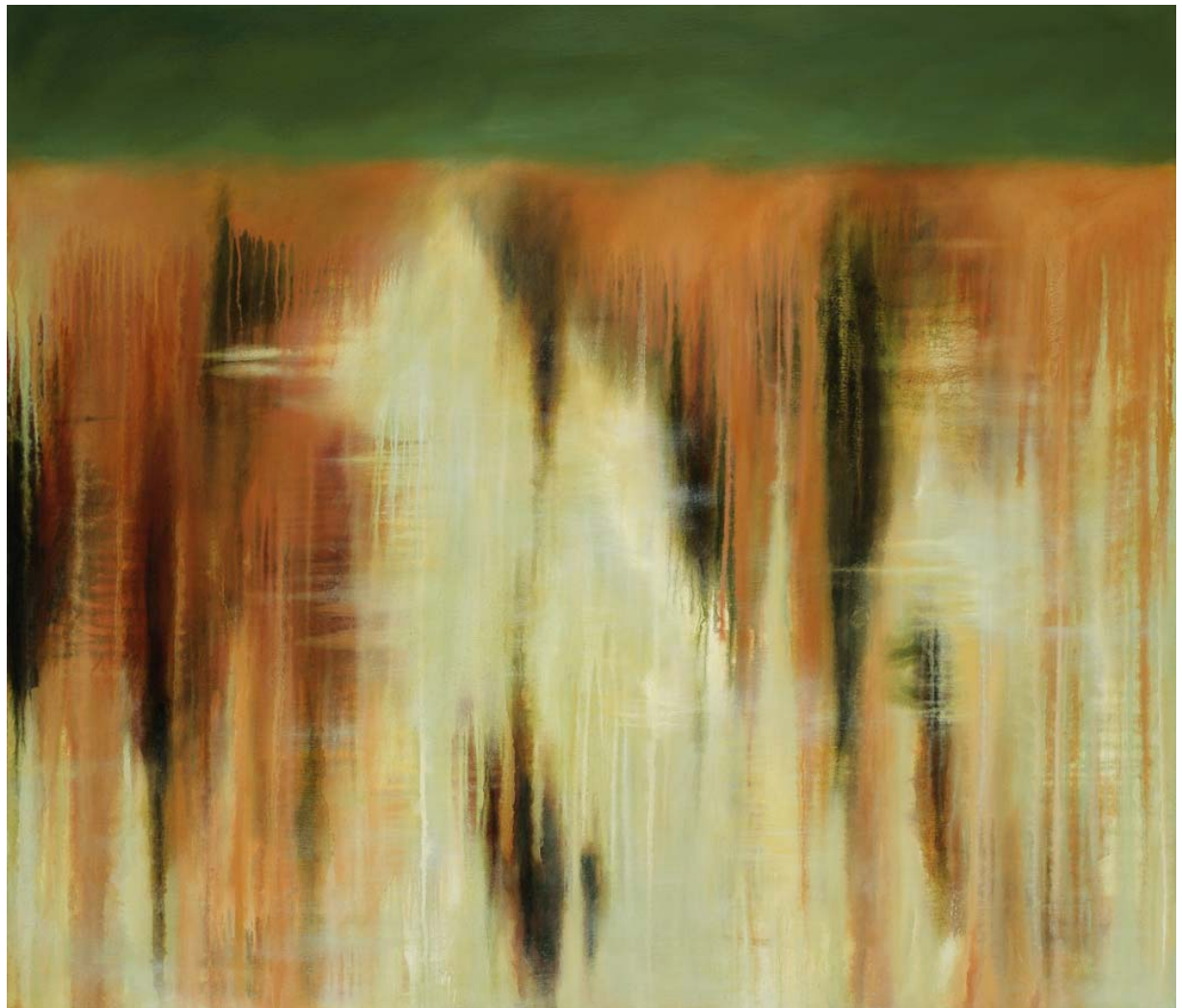
## Paintings by Sandra McPherson

My work is informed by exploration of the natural realm and minor scientific study including geology, botany and physics. I reference physical transformation in natural phenomena, and examine humanity's place in natural historical context.

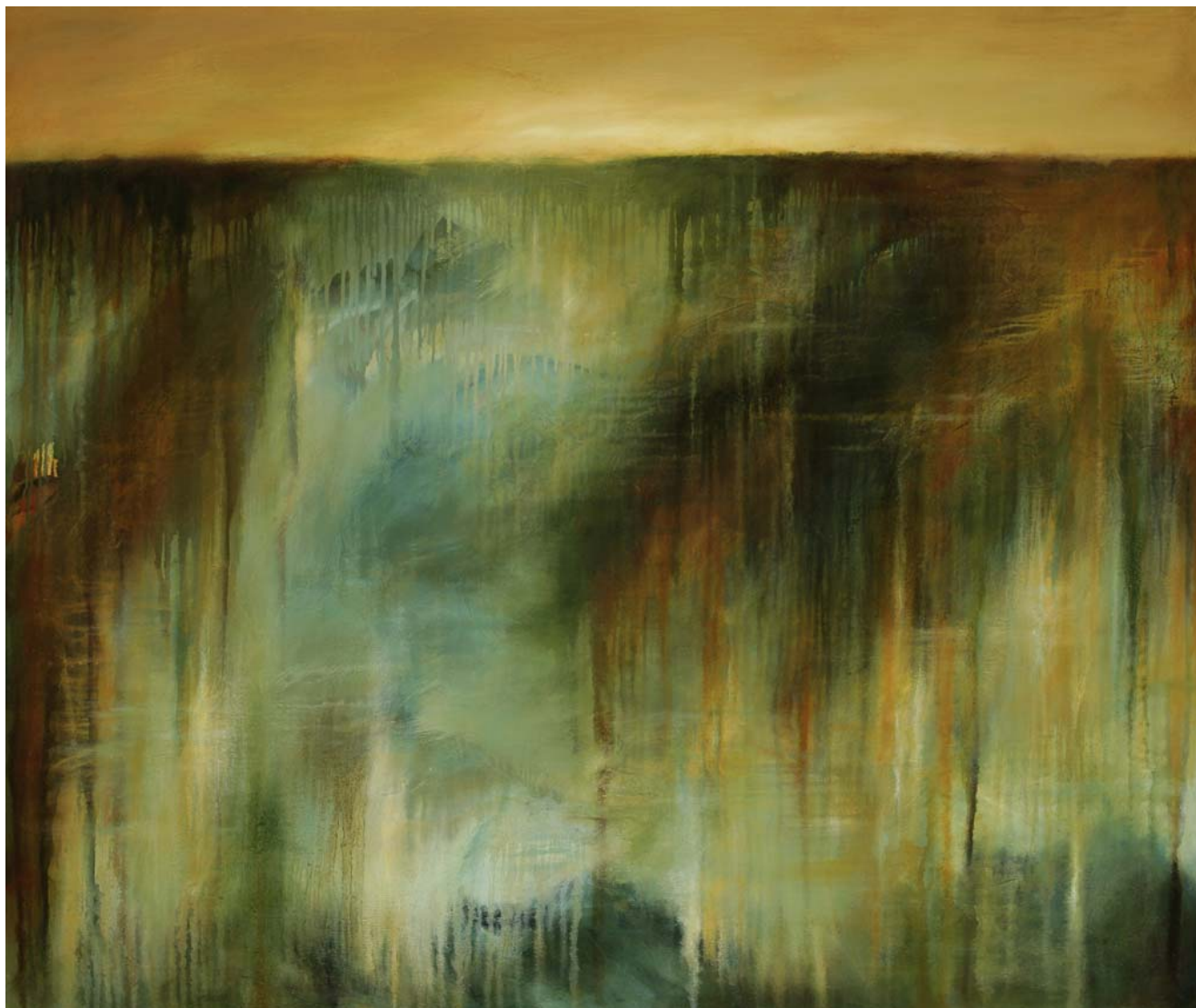
The physical process of painting as I practice it resembles some of these forces inherent in natural phenomena. Surface is an all-important element in my work, with a history of surfaces, materials and forces beneath the finished one. Applying layers over many months, dripping, pooling, splashing, sanding, tilting, and drying horizontally after each application - all are part of a long, slow process that echoes nature.

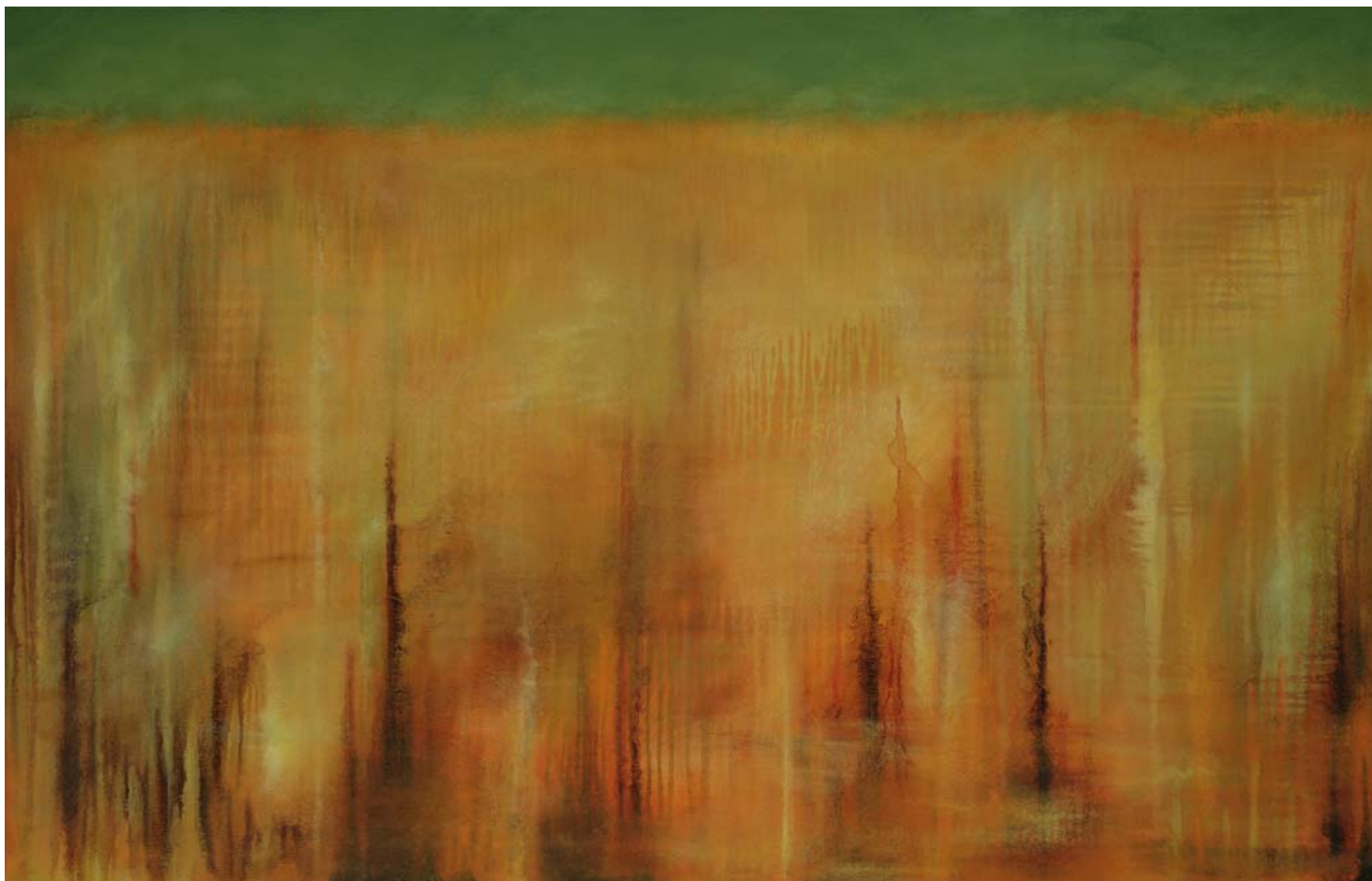
The *Edge*, *Field*, *Batholith*, and *Unearthing Time* series marked a departure from imagery. Following years of experimentation with pigments, glazing, and alternative paint application and mark making, my work was transformed. The physicality and immediacy of materials and techniques intersected with a fascination with tectonics, sedimentology, geomorphology, notions of motion, space and time, among other principles of natural order.

While there is an element of landscape, my paintings refer not to specific, recognizable landscapes, but to one's place relative to the processes inherent in the formation of landscape. The paintings are a human, emotional response to these phenomena, expressed through an interchange of light and color.









## Poems by David Livingstone Fore

### Television life

The day narrows @  
 the end until  
 everything finally fits through  
 a 21-inch screen but  
 after  
 years of  
 squinting you come to realize that's not enough either so you go  
 & get yourself a wall-sized flat-screen HDTV from  
 Circuit City for to amplify the romance  
 & adventure so it's finally big enough to crowd out  
 all those undone deeds  
 & unstill fears

Now w/  
 the new set installed  
 & the threat removed you  
 & your family  
 & co-workers can all rest assured nobody's wild heart will break out  
 & rampage over hell's half-acre

hungry  
 & vengeful  
 & free

### The secret in the lower-left-hand corner

Weary of wandering the bewilderment of  
 my heart w/  
 out you I take a Southwest flight down to  
 San Diego wedged there on  
 a map w/  
 the remaining nation fanning out  
 north  
 & east

What peace is there @  
 the shore of the Pacific w/  
 seas the same color as your eyes the last time I saw you?

A maudlin mood makes the suffering sweeter in  
 this sunbleached exile replete w/  
 hotwhite beaches  
 & friendly palm fronds  
 & untroubled tattoo artists  
 & churning waves that grind my regrets into grains of sand

As if...

I get off  
 my ass  
 & swim beyond  
 the breakers  
 & into the kelp forest  
 & there I bob w/  
 the otters as each surge draws me up to

crest  
 a & down  
 the  
 other side

If my timing's right I ride it out

But more often than not the topsy-turvy forces beyond  
 ken  
 & control leave sand in  
 my hair  
 & seaweed in  
 my shorts  
 & a crick in  
 my neck  
 & rocks in  
 my ears  
 & water up my nose  
  
 astonished  
 & alive

@  
 sunset I sit @  
 the foot of  
 Ocean Beach Pier where I peer across  
 the sea  
 & watch the colors d  
     r  
     i  
     b  
     b  
     l  
     i  
     n  
     g  
  
 d  
 o  
 w  
     n the scrim of  
 sky like overthick paint

Then so slow I don't notice it @  
 first night steals light from  
 the undone day like a promise never made  
 & replaces it w/  
 a slivered silver moon @  
 the end of the pier

I take my cue to get up  
 & walk its length along which I pass a burly black man wearing snow gear  
 & playing space music on his synthesizer from  
 which hangs a sign that says Jesus Is A Fisher  
 of Men  
 & there's a Vietnamese man casting  
 & casting  
 & his bait onto  
 the now-nightblack waters  
 & a pair of lovers loving one another against  
 the railing w/  
 half-empty soda cans dangling from  
 free hands

The further  
 & further out I go the fewer  
 & fewer people I meet until @  
 last it's just me  
 & the moon which hangs there in  
 the sky like an open palm just beyond

my reach

Jesus had it easy

He wasn't fishing for the moon

## Center for the Book Library of Congress

The Center for the Book was established in 1977 to use the resources and prestige of the Library of Congress to promote books, reading, libraries, and literacy. Within the Library, the center is a focal point for celebrating the legacy of books and the printed word. Outside the Library, the center works closely with other organizations to foster understanding of the vital role of books, reading, libraries and literacy in society. On behalf of books and reading, the Center for the Book serves as an advocate, a catalyst, and a source of ideas--both nationally and internationally.

The center is a partnership between the government and the private sector. The Library of Congress pays its four staff salaries, but it depends primarily on tax-deductible contributions from corporations and individuals to support its program of projects, publications, and reading promotion events of interest to the general public, young people, and scholars. It is especially grateful to the many corporations that have supported its projects through the years; current corporate donors include Target, Random House, Inc., Hachette Book Group USA, and John S. Wiley & Sons.

The catalytic function of the center has expanded dramatically since 1984 with the establishment of affiliated centers for the book in 50 states and the District of Columbia, a reading promotion partners program that includes more than 80 national civic and educational organizations, and a broad network of national and international organizations and programs that promote books, reading, and libraries including several centers for the study of the history of the book located in academic or research organizations.

The Center for the Book sponsors and supports a variety of projects and themes throughout the year, including:

**Books & Beyond:** public talks at the Library of Congress by authors of recently-published books of special relevance to the collections or programs of

the Library.

**Letters About Literature:** a national reading and writing promotion program for children and young adults. More than 40 affiliated state centers participate.

**Mother Goose Programs:** a family science and literature project developed by the Vermont Center for the Book.

**Read More About It!:** brief reading lists for adults and young people about topics presented on television and radio, in exhibitions, and in digitized Library of Congress collections.

**River of Words:** an international environmental poetry and art contest for young people designed to increase awareness and understanding of the natural world.

**Telling America's Stories:** a continuing Library of Congress national reading promotion theme that emphasizes how stories connect people to the world of books and reading.

Since 1984, fifty states and the District of Columbia have established statewide book centers that are affiliated with the Center for the Book in the Library of Congress. These state centers use themes established by the LC Center and develop activities that promote their own state's book culture and literary heritage, sponsoring projects and hosting events that call attention to the importance of books, reading, literacy and libraries. For a listing of affiliates, visit: <http://www.loc.gov/loc/cfbook/stacen.html>.

The Center for the Book compiles a listing of book fairs and festivals throughout the United States. For a state-by-state listing, visit: <http://www.loc.gov/loc/cfbook/bookfair.html>.

## Women, Power and Politics Exhibition International Museum of Women

The international Museum of Women's global online exhibition, *Women, Power and Politics*, will showcase compelling stories of women claiming and exercising their power to raise awareness, connect women from across the globe, spark conversation, and inspire women to take action in their own communities as well as participate in broader political arenas.

The exhibition will be featured in four languages—Arabic, English, French and Spanish—at [imow.org](http://imow.org) from March 8 to December 31, 2008 just as the spotlight intensifies on groundbreaking campaigns, elections and leadership of women from Liberia to Argentina to the United States.

Audiences will be invited to participate in the shaping of the exhibition by submitting stories, visual art pieces, music, film, and more that will be combined with curated content to create a truly dynamic global community.

The mission of the International Museum of Women is to value the lives of women around the world.

