



# *Sally Jane Brown*

ART

# Body Prints



My work with body prints began as a formal dialogue with the legacy of Yves Klein, but quickly evolved into a deeply personal reclamation of agency following the transformative experience of motherhood.

What started as a study of the physical form became a pursuit of body empowerment, fueled by my interviews with other women artists whose voices I began integrating directly into the substrate of my pieces.

This practice crystallized into a series centered on the unique societal resistance toward the maternal nude; by layering my prints with quotes from both renowned

mother artists and the women in my daily life, I address the tension between public perception and private identity. This foundation has since expanded into a broader feminist lineage of women artists using the body, such as Carolee Schneemann and Ana Mendieta, encompassing an earthen series that connects the body to the land and a gaze series that utilizes text to disrupt and redirect how the female form is consumed.

Collectively, these works function as a living archive of resilience, inviting a collective questioning of embodiment, visibility, and the power of the word to redefine the gaze.

## Body Prints

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Through a bold command of mixed media, from the structural permanence of acrylic on canvas or paper to the intricate, domestic associations of lace, Sally Jane Brown interrogates the gendered body.

This series embraces a raw, evidentiary intimacy, where the physical trace of a body print on paper or canvas is layered with translucent textures.

This technical range, spanning from 9x12" to 5x7 feet, ensures that each is a unique, one-of-a-kind piece that is as intellectually rigorous as it is visually arresting.

Reflecting a sustained interest in the intersection of advocacy and figurative art, Sally's body prints

have garnered significant acclaim, with numerous works placed in private collections nationwide.

Beyond the private sphere, in downtown Morgantown, her work serves as a

permanent visual dialogue with the city's history and its future.

This public presence includes two distinct commissions. One within the Morgantown Public Library System: a large-scale mixed-media piece that greets patrons in the Downtown Public Library, and a separate exterior public work. Whether held in a private residence or a public corridor,

these works function as a vital archive of human resilience and the enduring power of the feminist spirit.

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*"Sally Jane Brown is an artist who proudly stands on the shoulders of Feminist heroines like French writer and playwright H el ene Cixous. Her work speaks of the fierce women who have inspired other women to reclaim their bodies, explore their desires, and embrace their identities in a patriarchal society that expects silence rather than expression. With every graceful line and bold imprint, Sally freely celebrates the female form in a manner that can be light and playful, but always intentional."*

LINDA ROSEFSKY, ART HISTORIAN  
AND CURATOR, LE VIE EN ROSE

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*Trashy/Elegant*



*Tribute to Linda Weintraub*



*Tribute Louise Bourgeois*

## Feminist Tribute Drawings



The drawings in my Feminist Tribute series are intimate self-portraits that explore my own womanhood through the body while honoring the women artists who came before and alongside me. Works embedded in the backgrounds reference art that has influenced me directly or indirectly. I create these works to resist the polished distance of traditional, pristine, gold-framed presentation and instead foster accessibility. Every gesture, pose, color, and compositional choice carries intent.

## *Feminist Tribute Drawings*

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The Feminist Tribute Series represents a sophisticated intersection of contemporary social practice and historical art dialogue. By investing in this series, collectors acquire more than a visual object; they secure a piece of a larger project dedicated to the visibility and sovereignty of the female form.

*“Brown appropriates impactful artworks by seminal female artists and responds to them through a nude self-portrait composed of fluid, black lines. The playful colors and forms consume the viewer’s senses as Brown’s nude figure engages in an improvisation of free-flowing, unconfined movements in and around the artworks.”*

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BERNADINE FRANCO,  
ARTIST AND ART HISTORIAN,  
BEYOND THE PAINT

Created in direct conversation with feminist icons like Judy Chicago and Ana Mendieta, these pieces bridge the gap between studio art and intellectual history.

The Feminist Tribute series has garnered significant acclaim from private collectors across the country.

Spanning dimensions from 4x6” to 11x17”, these works balance intellectual rigor with a raw, visceral intimacy. The deliberate exposure of mark-making and white space serves as a visual bridge between the artist’s hand and the viewer’s gaze, ensuring each piece is as emotionally vulnerable as it is visually arresting.

This series offers a rare opportunity to collect works from an artist who is simultaneously a practitioner, a curator, and a scholar, ensuring the work remains relevant within both private collections and the broader art historical canon.



*Tribute to Micol Hebron*



*Tribute to Luchita Hurtado*



*Tribute to Anne Pratt*



*Tribute to Paula Modersohn-Becker*

## Breast Zoo



The Breast Zoo series represents a pivotal shift in my practice from the substantive to the animated. While my other works utilize the full torso to explore themes of presence and identity, this series began when I started isolating the breast print, allowing the forms to float freely within the white space of the paper. This detachment was not an act of clinical dissection, but one of liberation.

## Breast Zoo

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The Breast Zoo series came to life through a collaborative observation with artist Megan Sanders, who noted that these isolated prints resembled vibrant, living forms—creatures or fish navigating an unseen current. This insight inspired a shift toward the surreal, as the artist began surrounding the prints with playful drawings of aquatic life and organic shapes.

The resulting collection presents a “zoo” of the female form that replaces the traditional, static gaze with a sense of humor and wild vitality. By blending the physical reality of the body with whimsical illustration, the series challenges the viewer to see the breast not as a sexualized object or a medical subject, but as a spirited, living entity and an invitation to connect with the body through play, resilience, and joy.

Utilizing a versatile material palette of acrylic, pencil, and ink on paper, these works range from intimate 9x12” pieces to larger 22x30” compositions. Reflecting a deep resonance with themes of healing and bodily autonomy, Breast Zoo has garnered a diverse and prestigious provenance; the works are held in private collections nationwide and have been specially commissioned by women’s health medical centers to serve as visual anchors of resilience within clinical environments.

The series’ impact extends well beyond the gallery wall and into the realm of a living archive, with patrons translating these designs into bespoke tattoos as a final, permanent act of reclaiming the body.



*Breast Fish Duo*



*Breast Crabs*

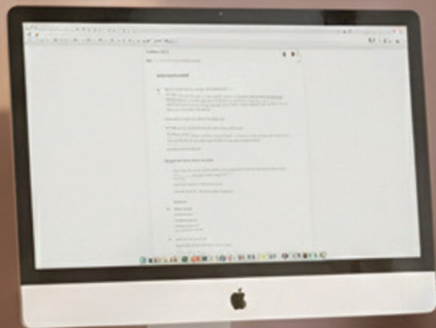


*Breast Turtle*



*Breast Fish School*

## Collage Drawings



These collage- drawings are part of my Feminist Tribute series. My self-portraits explore both my own womanhood and self through my body as well as paying honor to all of the women and feminist artists before and around me.

The collaged art in the background are artwork that has inspired or impacted me and/or my work in some way whether directly or indirectly by feminist artists from art magazines. Their raw, small qualities bring grounded results, challenging the traditional high-art pristine, golden-framed works that, to me, produce a distance between viewer and artwork.

These works range in size from 5"x5" to 11"x17" on wood and paper.



*Changing Perspectives*



*The Hidden Depths*



*Conscious Self*



*Creeping Tender*

## Feminist Tribute Minis



In my series of 5"×5" nude self-portraits, I explore themes of selfhood and feminism, balancing vulnerability and empowerment while challenging societal views on the female body. Inspired by feminist artists like Mickalene Thomas and Lee Krasner, I incorporate their aesthetic into the backgrounds, creating a dialogue with the legacy of feminist art.

Each portrait is framed with hand-crafted wooden frames by Brian M. Law (also my partner), symbolizing the constraints and freedoms placed on the female form. These frames, made from reclaimed cherry and birch plywood, play with light and shadow, inviting viewers to reflect on visibility, agency, and body image.

This work celebrates resilience and self-acceptance, envisioning a future of inclusivity and respect.



*Tribute to Janet Sobel*



*Tribute to Mickalene Thomas*



*Tribute to Marybeth Edelson*



*Tribute to Corita Kent*



*Tribute to Ruth Asawa*



*Tribute to Jenny Holzer*



*Tribute to Ema Amos*



*Tribute to Ida Applebroog*



Sally Jane Brown is a multidisciplinary artist, curator, and writer whose work investigates the intersections of womanhood, motherhood, and the physical body. Utilizing drawing, painting, and mixed media, Brown has exhibited her work across the United States and the UK, with residencies spanning from the U.S. to Argentina.

As an illustrator, she has collaborated on four books, including the 2026 release *Feverdream* with poet Renée K. Nicholson. Her award-winning art has appeared in publications such as *Creative Mornings* and *Rogue Agent*. Her artwork is also held in public collections, including the University of Nebraska archives, and as public art in Morgantown, West Virginia. Her critical

writing has appeared in prominent outlets such as *The Conversation* and *Women's Art Journal*.

As the founder of *Les Femmes Folles*, Sally Jane Brown's work is inextricably linked to a decade-long international movement that amplified over 1,000 women artists, making her personal portfolio a primary source for 21st-century feminist art history.

Beyond the studio, Sally is an accomplished curator who has organized group exhibitions nationally. Currently serving as the Curator for West Virginia University Libraries, she brings a deep academic background to her practice, holding a BA in Studio Art, an MPA, an MA in Art History and a graduate certificate in Feminist Theory.






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

 [sallery\\_art@zohomail.com](mailto:sallery_art@zohomail.com)

 [Sallery\\_art](https://www.instagram.com/Sallery_art)

 [salleryart](https://www.facebook.com/salleryart)

 [salleryart](https://www.tiktok.com/salleryart)

 [sallybrown8118](https://www.linkedin.com/in/sallybrown8118)