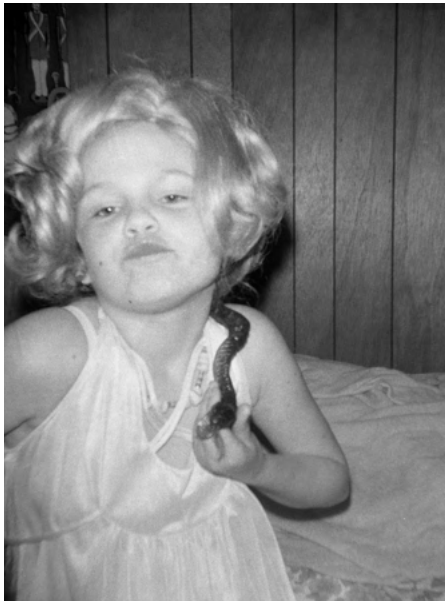
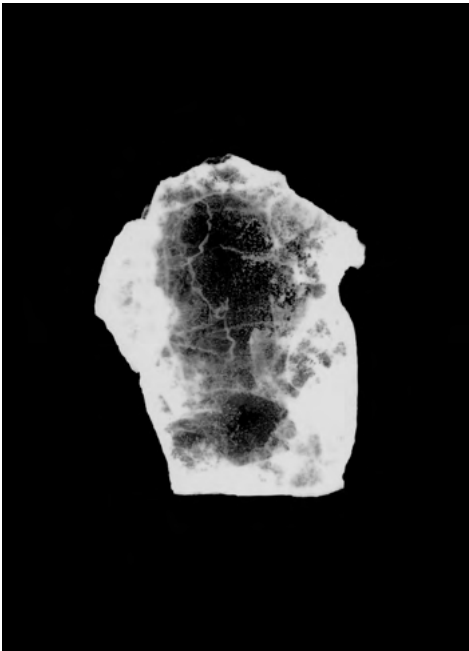


APPALACHIAN MOUNTAIN PHOTOGRAPHY CELEBRATION 20TH ANNIVERSARY

MARCH 3, 2023 - JUNE 3, 2023

BICKERS FAMILY GALLERY



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Exhibition Statement

20th Anniversary

Appalachian Mountain Photography Celebration

In honor of the Appalachian Mountain Photography Competition's (AMPC) 20th Anniversary, University Recreation, in partnership with the Turchin Center for the Visual Arts at Appalachian State and Virtual Blue Ridge, is hosting six Appalachian photographers in this year's anniversary invitational exhibition.

Celebrating the 20-year history of the exhibition, artists Jessica Maceda, Byron Tenesaca-Guaman, and Alicia Green have been welcomed back to the AMPC to share their work. Jessica Maceda's images, spanning more than a decade, document the landscapes of the area through the lens of a local community member. Byron Tenesaca-Guaman's work highlights the "system of reciprocity that exists between humans and the mountains" in his homes of an ancestral community in the Ecuadorian Andes and the Cherokee Mountains of Southern Appalachia. Through candid portraits and action photography, Alicia Green's work uplifts the local skater scene.

Representing the future possibilities of the competition and expanding Appalachian narratives is the work of artists Raymond Thompson Jr., Ant M Lobo-Ladd, and Wendy Ewald. In his series, *Appalachian Ghosts*, Raymond Thompson Jr. "recontextualizes and re-presents archival photographs" documenting the construction of Hawks Nest Tunnel, built "to divert the New River near Fayetteville, West Virginia," and brings forth the importance of African-American narratives. Ant M. Lobo's work shares intimate photographs and writings that share their experience revisiting Black Mountain College's Lake Eden campus. Artist and educator Wendy Ewald's images from her series, *Portraits and Dreams*, offer a unique methodology for empowering communities to tell their own stories through work created by her students in Letcher County, Kentucky.

The Appalachian Mountain Photography Competition is made possible through the generous sponsorship of the Mast General Store. Additional support comes from Appalachian Voices, Bistro Roca, the Blue Ridge Parkway Foundation, Footsloggers Outfitters, Peabody's Wine & Beer Merchants, Stick Boy Bread Company, and Smoky Mountain Living. Visit the AMPC website for more information: www.appmtnphotocomp.org

Jessica Maceda

Biography



Jessica Maceda moved to Boone in 2005, and it was love at first sight. From the moment she set eyes upon the majestic mountains of Western North Carolina, she knew she had found her forever home. She adopted the name *Wayfaring Wanderer*, started a blog, and began her new life in the High Country.

Not too long after her move, Macada took up landscape photography and became a finalist in the prestigious AMPC photography competition for three years running from 2008-2010. Her creative style began to stand out; in 2011 she was invited to be a judge for the competition. Her work has been featured in magazines, newspapers, and websites throughout the High Country and beyond, showing the beauty and life that can be found here.

For Macada, photography is about capturing life in all its stages and seasons; she believes that every moment, big and small, deserves to be documented. Even though her two passions—landscape and portrait photography—were very different, they worked in perfect harmony. Her love for the natural world and portrait photography has evolved into telling the stories of people. For over a decade, she has captured awesome adventures across the Blue Ridge. People come to Jessica Macada for all kinds of photography, from weddings to elopements, to engagements and families—and all the milestones in between.

No matter the season of life or occasion, Macada is always ready to create a lasting memory. Her passion for documenting life's journey and telling stories through the lens of her camera continues to this day.

<https://wayfaringwanderer.com/>

Jessica Maceda

Artist's Statement

"My work is a reflection of my love for the North Carolina High Country. It's my hope that my photographs will inspire others to explore this amazing region. I want to show viewers the incredible beauty that can be found in the High Country and share with them my appreciation for the mountains, the rivers, and all of the incredible wildlife that calls this region home."

— Jessica Maceda



Jessica Maceda

Works in Show



Lake Tranquility, 2020
Digital inkjet print
Courtesy of the artist



A Cozy Refuge, 2017
Digital inkjet print
Courtesy of the artist



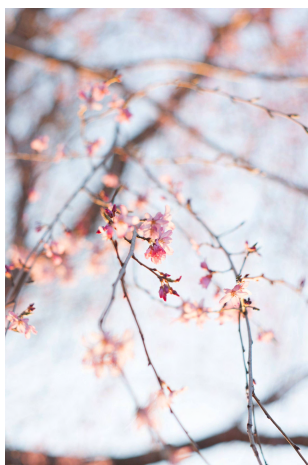
Mountain Peak Magic, 2016
Digital inkjet print
Courtesy of the artist



S(no)wescape, 2015
Digital inkjet print
Courtesy of the artist

Jessica Maceda

Works in Show



Awesome Blossom, 2014
Digital inkjet print
Courtesy of the artist



Fantasia II, 2018
Digital inkjet print
Courtesy of the artist

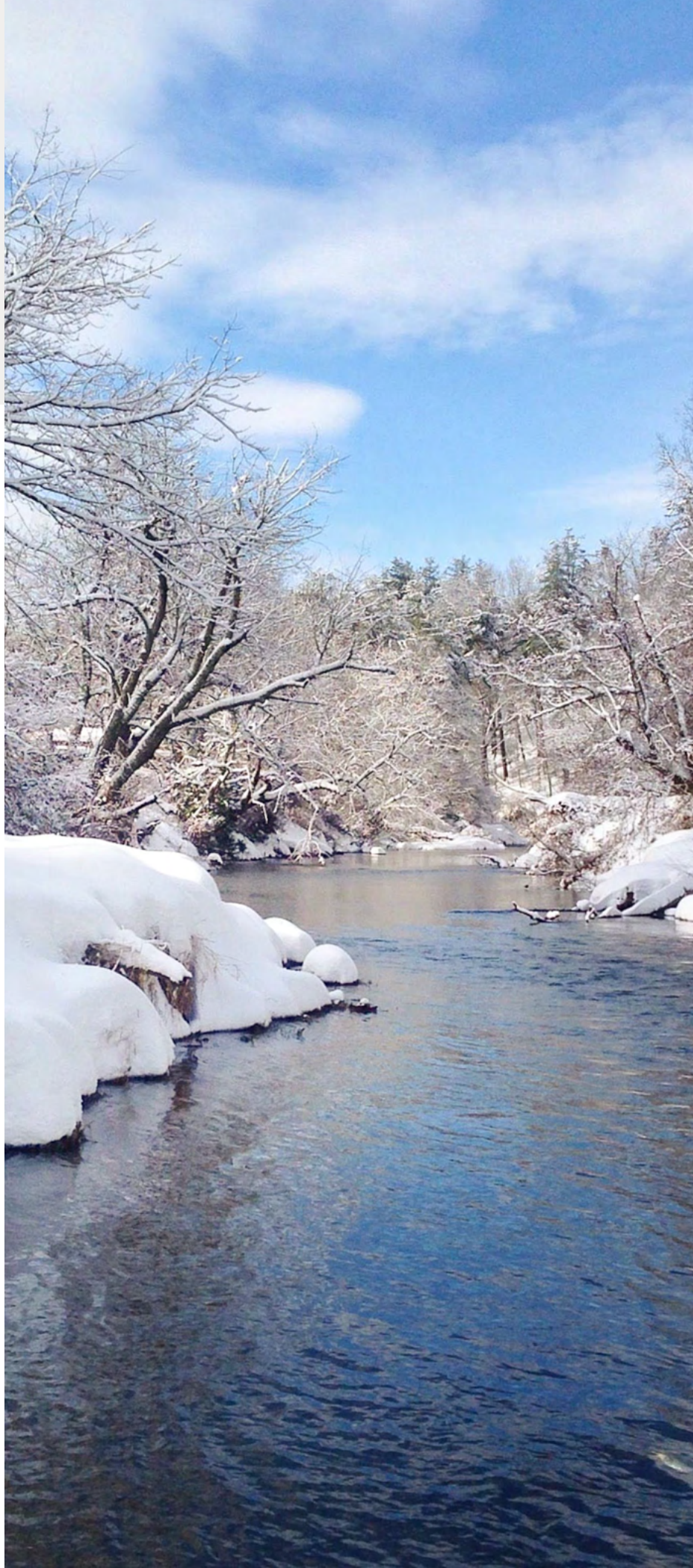
Jessica Maceda

Resources

[Working as a Photographer in Boone, NC - Smithsonian Museum on Main Street](#)

[The Way Watauga Works - Blowing Rock Art and History Museum](#)

[Jessica Maceda Website - Wayfaring Wanderer](#)



Byron Tenesaca-Guaman

Biography



Byron Tenesaca-Guaman is a visual artist and bilingual educator residing in western North Carolina. Born in an ancestral indigenous community in the Andes Mountain region of Ecuador to a family of basket weavers and agriculturists, Tenesaca-Guaman's early years were spent learning the reciprocity system that exists between humans and the mountains. At the age of 11, he was brought to the southeast part of the United States to meet and live with his biological mother.

Tenesaca-Guaman's continued passion for art and education has also led him to take on the roles of artist-in-residence, kindergarten teacher aide, and HiSET instructor. He received a M.A.T in comprehensive education from Western Carolina University. A certified K-12 Art instructor, Tenesaca-Guaman currently serves the mountain community as the visual arts teacher at Johnston Elementary School. He was one of 50 artists selected to be part of The Asheville Art Museums inaugural exhibition Appalachia Now! An Interdisciplinary Survey of Contemporary Art in Southern Appalachia. His artworks in various media document, layer, and weave memories, culture, and history of the Andean and Appalachia Mountain regions together.

<http://byron-tenesaca.com/>



Byron Tenesaca-Guaman

Artist's Statement

"I am from the smell of aromatic herbs being sold in a rural market at sunrise. I am from the sight of an elderly indigenous woman carrying an infant on her back. I am from the touch of the rough mountain cane being split and prepared for basket-making. I am from the taste of a warm potato, bean, and squash soup during the cold nights. I am from the sound of the growing river after rainfall. The Andes and Cherokee Mountains have provided me with many things including a home, a loving family, and a sense of place. The mountains have nourished me with food, love, adventure, and education. They have allowed me to partake in their reciprocity system for building a strong community."

— Byron Tenesaca-Guaman



Byron Tenesaca-Guaman

Works in Show



La Virgen, 2018
Inkjet print
Courtesy of the artist



Human Mounds: Max Patch, 2018
Inkjet print
Courtesy of the artist



Wagras, 2018
Inkjet print
Courtesy of the artist



Hierva Para Cuys, 2018
Inkjet print
Courtesy of the artist

Byron Tenesaca-Guaman

Works in Show



Wawa Nico, 2019
Inkjet print
Courtesy of the artist



Warmis Harvesting, 2018
Inkjet print
Courtesy of the artist

Byron Tenesaca-Guaman

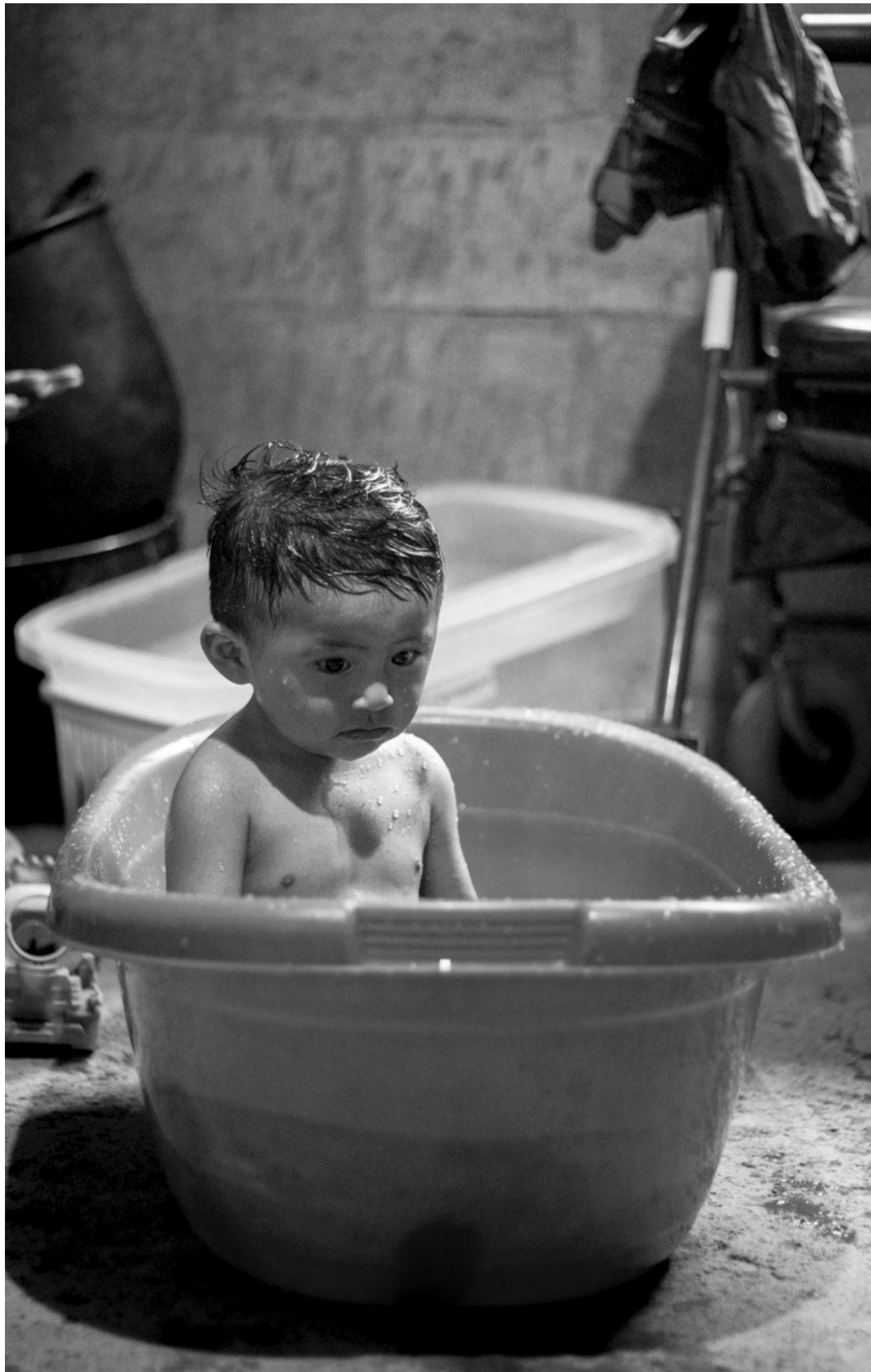
Resources

[Remembering the Andes in Cherokee Territory - Siwar Mayu](#)

[Contemporary Appalachian Photography Panel Discussion - TCVA](#)

[Appalachia Now! Exhibition Catalogue - Asheville Art Museum](#)

<http://byron-tenesaca.com/>



Alicia Green



Biography

Alicia Green explores and documents images that lift women up in the world. Finding ways to showcase the amazing things that women are doing in their communities is the fuel that drives her photography. Green grew up in Wisconsin, served in the US Navy, and has put down roots in Boone with her husband, and two children. She started the marketing agency, EddyLine Creative. Previous photography awards include: *A Long Hope Fly* winner of AMPC's Culture Category 2018, and *Carport Ollie* winner of AMPC's Culture Category 2021.

<https://www.eddylinecreative.com/>

Alicia Green

Artist's Statement

You Can't Be What You Can't See

This group of images is a small selection of a growing collection of photographs that showcases women and girls of all ages creating their own space in a typically male-dominated sport. Skateboarding has been a lot of things in its past – composed mostly of men and mostly imposing and intimidating. Skateboarding has always included female riders but very few of those women have ever been captured in images where the masses can see them. I am choosing to add to the conversation that women and girls *have been and are presently* skateboarding so that more people who identify as female can see themselves in this sport. The more we see women in this space, the more others can see themselves in it.



Alicia Green

Works in Show



Joy Takes the World, 2020
Digital inkjet print
Courtesy of the artist



Sparkles Work for Me, 2020
Digital inkjet print
Courtesy of the artist



Ladies' Night, 2020
Digital inkjet print
Courtesy of the artist



You don't Always have to Smile, 2020
Digital inkjet print
Courtesy of the artist

Alicia Green

Works in Show



It's just a Good Time, 2020
Digital inkjet print
Courtesy of the artist



Ladies' Night Lift-off, 2020
Digital inkjet print
Courtesy of the artist

Alicia Green

A special thank you to the one who brings these women together and made these images possible, Ashley Galleher:



"In our society women spend a great amount of time & energy doing for others so it's a true gift to be able to provide a space and facilitate an environment where we can be our best selves, for ourselves. Amazing things happen when groups of women get together guided by positivity, encouragement, & grit. Watching women unearth the toughness and courage we are all born with is the highlight of owning and operating Zionville Ramp Company. "

— Ashley Galleher

Alicia Green

Resources



[Serving Through Skateboarding - Watauga Democrat](#)

[Meet the New Wave of Women Skateboard Photographers - VICE](#)

[Everybody Skate - Lanna Apisukh](#)

[Skater Girls - Jenny Sampson](#)

Alicia Green

Resources

Learn or level up your riding skills on a skateboard or snowboard with these incredible women-led organizations:

- Zionville Ramp Company
 - Skateboarding for All. With indoor and outdoor locations available in the High Country you don't have any more excuses to get skateboarding. Lessons and free skate happening weekly along with portable features and custom mini ramps for purchase.



- Girls Go Shred
 - Girls Go Shred is a group of like-minded snowboarding women, teaching and supporting one another on the slopes. Located in the High Country of North Carolina, riding at App Ski Mountain and Beech Mountain Resorts.



- *Beyond the Boundaries*
 - *Women's snowboard camps and international tours. Beyond the Boundaries weekend camps are freestyle-focused experiences perfect for all abilities of park snowboarders. With stops across the US each winter, campers get one-on-one coaching, incredible swag, and a private park filled with features designed to help everyone progress.*

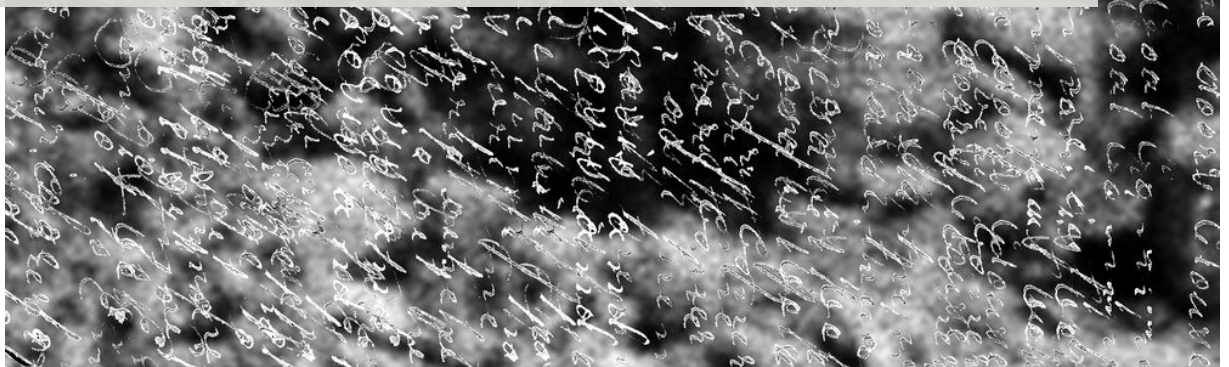


Raymond Thompson Jr.

Biography

Raymond Thompson is an artist, educator and visual journalist based in Austin, Texas. He currently works as an Assistant Professor of Photojournalism at University of Texas at Austin. He has received a MFA in Photography from West Virginia University and a MA in Journalism from the University of Texas at Austin. He also graduated from the University of Mary Washington with a BA in American Studies. He has worked as a freelance photographer for The New York Times, The Intercept, NBC News, NPR, Politico, ProPublica, The Nature Conservancy, ACLU, WBEZ, Google, Merrell and the Associated Press.

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

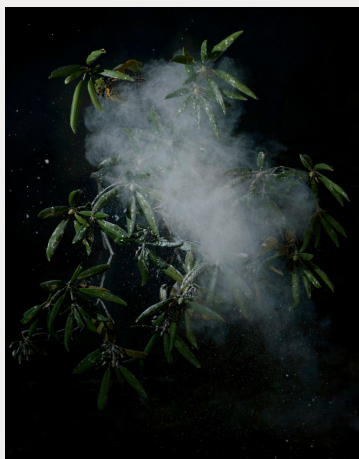


Raymond Thompson Jr.

Appalachian Ghosts

In the 1930s, word of gainful employment attracted men from the mid-Atlantic region to work on the construction of a hydroelectric project near Fayetteville, WV.

During the process of digging a 3-mile tunnel that would divert the New River, workers were exposed to pure silica dust due to improper drilling techniques.



Many developed a lung disease known as silicosis. This incurable disease severely damages the lungs, leading to shortness of breath and then death.

Approximately 5000 men worked on the Hawks Nest Tunnel construction project, and an estimated 2,900 worked within the tunnel. Of those who work underground an estimated 764 workers died. Two-thirds of those workers were Black. This industrial disaster was one of the worst in American history.

The gravity of the event is almost unmarked in the West Virginia landscape. Besides a West Virginia Department of Culture and History's plaque at the Hawks Nest State Park, which lists the dead at 109, a significantly lower number than the

actual number killed, there is very little to mark the site. But the lives of these workers, whose ancestral bones still dot the creeks, hollers, and mountains that make up this landscape, still haunt the historical archive.

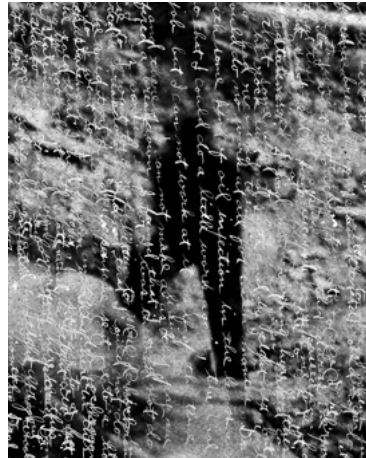
In *Appalachian Ghosts*, I explore visual possibilities of what that time and place looked like, using primary-source materials to recreate the workers' experiences in photographs. From this standpoint, I have sought to re/create work that has been informed by and made from historical documents and photographs. The few people caught in the photographic archive were often nameless and voiceless workers. Specifically, I'm looking at what has been left out of Black visual history.

Raymond Thompson Jr.

Works in Show



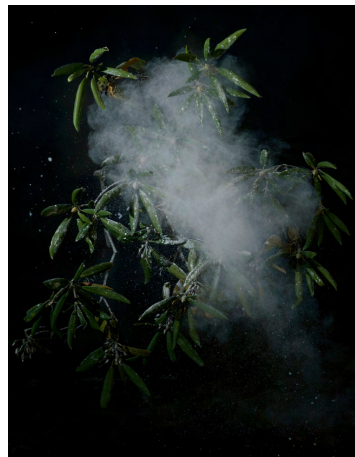
Appalachian Ghosts – Erased #1, 2020
Inkjet Print
Artist's Proof
Courtesy of the artist



Appalachian Ghosts – Erased #2, 2020
Inkjet Print
Artist's Proof
Courtesy of the artist



Appalachian Ghosts – Erased #3, 2020
Inkjet Print
Artist's Proof
Courtesy of the artist



Appalachian Ghosts – Tunnelitis #3, 2020
Inkjet Print
Artist's Proof
Courtesy of the artist

Raymond Thompson Jr.

Works in Show



Appalachian Ghosts – The Dust #2, 2019
Inkjet Print
Artist's Proof
Courtesy of the artist



Appalachian Ghosts - The Dust #5, 2019
Inkjet Print
Artist's Proof
Courtesy of the artist

Raymond Thompson Jr.

Resources

[Appalachian Ghosts: Story Behind the Art](#)

["It's hard to stop rebels that time travel," with Raymond Thompson Jr., Kinship Photography Collective](#)

[Studio Visits - Silver Eye](#)

[Blue Hour Artist Feature - Candela Gallery](#)

[Raymond Thompson Jr. - Photo Lucida](#)

[Appalachian Ghosts by Raymond Thompson Jr. - Fraction Magazine](#)

[Raymond Thompson Jr.: The 2020 Lenscratch Student Prize: 1st Place Winner](#)

[Raymond Thompson Jr. and Wendell White in Conversation - Lenscratch](#)

[In/Visible - Raymond Thompson Jr. MFA Thesis, West Virginia University](#)

[Raymond Thompson: In/Visible - Lenscratch](#)

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

Ant M Lobo-Ladd

Artist's Statement

Ant M Lobo-Ladd (they/them) is a North Carolina based Queer artist, curator, and writer. Their work focuses on Queer history and narratives, sexuality, and ecology. With these themes, Lobo creates vignettes into constructed Queer worlds of past, present, and future; using their scholarly research on Queer Modernism and Black Mountain College as the backbone of their practice. Lobo's writings on interactions with nature have appeared both nationally and internationally, most recently in the Black Mountain College Studies Journal, Volume 11. They currently live in Raleigh with their husband, where they are a gardener, orchid collector, and recently studied analog processes in photography at Appalachian State University.

<https://www.antmlobo.com/>



Ant M Lobo-Ladd

Artist's Statement

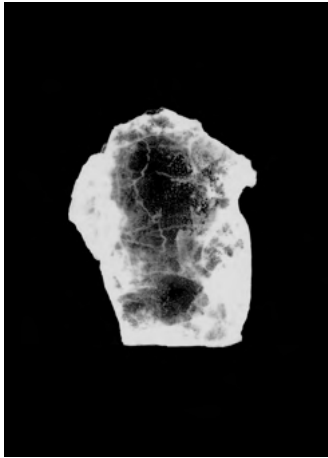
(Re)Visions is a body of work that uses collage as a method of place-making. The series of silver gelatin contact prints looks at Black Mountain College's historic Lake Eden campus. Stemming from Ant's research into the Queer history and legacy of Black Mountain College, the collages are meant to act as meditations on imagined narrative vs reality - a concept that is inherently connected to Queer histories. While the location of Lake Eden is indeed real, the works themselves are not necessarily meant to be tethered to an existing geographic place. By layering, revealing/concealing, repetition, and the

use of pairs, the images are rather essences of place - (re)memories, vignettes of fleeting environments—metaphysical echoes. The images used in the collages were made using an Argus C3 (in production during the college's life) at Lake Eden on the final day of summer in 2019. Each frame overlapped the prior and former, creating in-camera collages in their own right, which resulted in one continuous film reel length photograph of the campus.

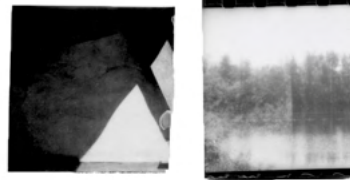


Ant M Lobo-Ladd

Works in Show



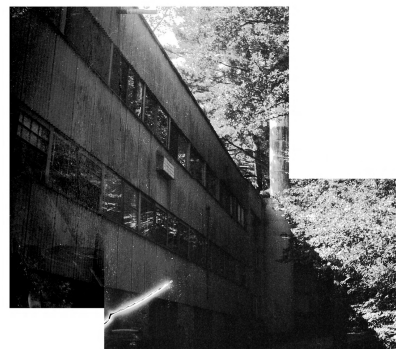
Lake Eden Mica, 2022
Silver gelatin contact print
Edition 1/6
Courtesy of the artist



Lake Eden Collage, 2021
Silver gelatin contact print collage
Edition 1/3
Courtesy of the artist



Studies Building Collage, 2021
Silver gelatin contact print collage
Edition 1/3
Courtesy of the artist



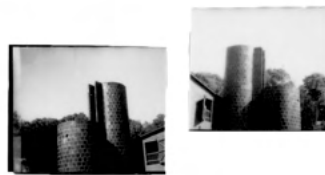
Studies Building Collage III, 2021
Digital pigment print of scanned 35mm film collage
Edition 1/2
Courtesy of the artist

Ant M Lobo-Ladd

Works in Show



Quiet House Collage, 2021
Silver gelatin contact print collage
Edition 1/3
Courtesy of the artist



Silos Collage, 2021
Silver gelatin contact print collage
Edition 1/6
Courtesy of the artist

Ant M. Lobo-Ladd

Resources

[Black Mountain College Portfolios, Ant M. Lobo - Journal of Black Mountain College Studies](#)

[Ant Lobo-Ladd - Visual Art Exchange](#)

<https://www.antmlobo.com/>

Wendy Ewald

Biography

Wendy Ewald was born in Detroit, Michigan in 1951. She has spent more than 50 years collaborating with children, families, and teachers all over the world. In her creative work, she encourages her collaborators to use cameras (as well as using the camera herself) to record themselves, their families and their communities, and to articulate their fantasies and dreams. Ewald often has them mark or write on her own negatives, thereby challenging the concept of who actually makes an image. She has had solo exhibitions at the International Center



Portrait by Denise Dixon

of Photography in New York, the Corcoran Gallery of American Art, the Fotomuseum in Winterthur, Switzerland among others and participated in the 1997 Whitney Biennial. Her many honors include a MacArthur Fellowship, grants from the National Endowment for the Arts and a Guggenheim Fellowship.

<https://wendyewald.com/>

Wendy Ewald

Portraits and Dreams

I taught photography to children in three small rural schools in Letcher County, Kentucky. In my classrooms I tried to create a lively, open atmosphere in which the students could feel at home expressing themselves.

The children, like artists, were more inspired at certain times than at others, so it was important that they always had access to their cameras. As they became more comfortable with the camera, I wanted them to expand their ideas about picture-making, while staying close to the people and places they felt most deeply about. I asked them to photograph themselves, their families, their animals and their community, and to think about stories they might make with photographs.



When they made self-portraits, they discovered that they could be the subjects of their own photographs, and could change themselves into whatever characters they chose to create.

I asked the children to photograph their dreams or fantasies. In order to free up the class for their intensely personal and often frightening dreams, we shut ourselves in the darkroom, sat on the floor, and told each other our dreams. The photographs the children took afterwards broke new ground for many of them—and for me. They seemed not to separate their waking and sleeping worlds, as adults do, and as in dreams ordinary objects became magical vehicles.



Wendy Ewald

Works in Show



The Women Hugging after Church, 1975-1982
Silver gelatin print
Courtesy of Wendy Ewald and Darlene Watts

Wendy Ewald

Works in Show

Darlene Watts

I was the first grandchild to be born on my mom's side. My grandpa, just before he died said not to tell any of the other grandchildren, but I was his pick. Sometimes I try to find the biggest piece of paper I can, and I draw me a tree and make me a family tree. I try to go back and find all my uncles and aunts, but it's impossible. I've got some all over the world. Some of them were in the war.

I've gotten lonely before, and I stayed out in the yard and just listened to the birds. Then I imagined that they came down and played with me. I sat there and dreamt all day. I'd imagine there were bears that lived around here that would come down and play with me, and deer. It seems they were real people and they found the best clothes they could wear. The bluebirds found the best color of blue. We played and drank tea. I talked like them. The bears would tell me to get some fish and I would go fishing and get them some fish. The birds would want bird seed and I would get them some bird seed. I was a genie. They would wish for something and I would give it to them.

Mommy says I imagine too much sometimes. Maybe I lose my mind. I like to imagine because I think someday it'll come true. My mom always dreamed of having a house of her own. Now she's about got it. She imagined to always have an older girl and a younger son, and she's got us. I think if you don't have an imagination, you don't have a life.

To dream some of the dreams I've dreamed my mind has to be five or six times as big as the world. There are different places in my mind. And it's just full of a bunch of machines making it go.

Sometimes when my friends are mad at me, daydreaming makes me feel less lonely. Makes me feel like I've got somebody there to talk to. One time when I was at one of my friend's

houses, she begged me to stay. I didn't want to, but I thought I'd stay so she wouldn't be mad at me, and just think about something else. So I thought that I was standing in the corner of the world where I could reach everything and I could make everything happen like I wanted it to happen. The farmers that wanted rain for their crops, I made it rain in that certain spot. If one city didn't have electricity, I gave it electricity. All the people that didn't have food or clothes, I let them go into the store and get what they wanted and needed. Everybody had their own way, and by the time I got through with everybody, I couldn't think any more. I was asleep.

If I could change anything I wanted, first of all, I'd make my family better, so they wouldn't be sick anymore. Maybe I could get Mommy some new clothes. She says all she has is rags. I'd get them a cooker, and a screwdriver, and a little ball for Christmas. I'd change a lot I guess. I'd change Mommy's dreams. I'd give her a brick house with lots of green grass in the yard, and I'd like to make my dad's dreams come true. He'd like to have hogs and have his hog pen built and have a new driveway.

My father just works in the coal mines. He works real hard. Sometimes I think he needs a little bit more rest. He's sort of sick himself. He'd rather just go on and forget about his health and just worry about ours. Me and Mommy and Tommy try to tell him his life is worth a lot to us too, but he says we come first. I worry about all my family because they're all sick in some way.

I wish a lot of things would change - like dying, and I wish Dad would never die, never get old. Sometimes I wish I wasn't born, but then I wouldn't be here talking, and I'm kind of glad I'm here talking.

Wendy Ewald

Works in Show



My Sister's Baby's Funeral, 1975-1982
Silver gelatin print
Courtesy of Wendy Ewald and Theresa Eldridge

Wendy Ewald

Works in Show



I asked my Sister to take a Picture of me on Easter Morning, 1975-1982
Silver gelatin print
Courtesy of Wendy Ewald and Ruby Cornett

Wendy Ewald

Works in Show

Ruby Cornett

God made animals so that when we got here, they'd be here for us to eat. We've got a cow, and a horse, and two pigs. Mommy usually milks the cow and feeds the horse and the pigs. I have to go with Mommy to milk because the cow has horns and Mommy's afraid she'll butt her. I stand in the barn door and keep the kittens out of the milk. I go with her every evening and Daddy goes with her in the morning.

When we get our hogs real fat, Daddy kills them. A hog killing's fun in the winter when it snows. Uncles, aunts, and cousins are there, and friends and neighbors. Most of them sit around and drink beer. Daddy shoots the hog in the head or the neck. It squeals and falls down and dies. The men drag it out of the hog lot and put

it on a board and pour boiling water over it and then scrape the hair off of it. I run around with the other girls. We slide in the snow and sit and watch them scrape the hair off, and cut it into pieces. We broil some meat in the fire, and listen to the dogs barking, and the men talking and the fire popping.

Wendy Ewald

Works in Show



Untitled, 1975-1982
Silver gelatin print
Courtesy of Wendy Ewald and Natalie Gibson

Wendy Ewald

Works in Show



I am the Girl with the Snake around her Neck, 1975-1982
Silver gelatin print
Courtesy of Wendy Ewald and Denise Dixon

Wendy Ewald

Works in Show

Denise Dixon

I like to take pictures from my dreams, from television, or just from my imagination. I like those kind of pictures because they're scary. If I didn't know how I took them, I'd be scared by them. My twin brothers, Phillip and Jamie, pose for me. Sometimes they're good at having their pictures taken but they get tired.

I made a long dream with Phillip and Jamie which comes from TV shows I've watched. I told Jamie to lay down and then I put all this makeup on him to make scars and scratches on his mouth down through his nose and on his hands. I put wood on top of him like a house fell on him. And I told him to act like he was dead. I took some in the graveyard above my house. For one I told Jamie to grab a hold of the gravestone and start screaming. For the other I told him to kneel down. I told him to bow down like he was sad. I took the picture from the foot of the grave that had just been filled.

I always think about what I'm going to do before I take the picture. I have taken pictures of myself as Dolly Parton and Marilyn Monroe and then there was the girl with the snake around her neck. She was supposed to be a movie star, but really it was me. For some I was dancing in my bathing suit while the music was playing in the basement. I told my girlfriend, Michelle, how far away to stand and to take the pictures when I said. I like people in action, and I always look for a certain time to take a picture of it.

Wendy Ewald

Works in Show



Miners going Home at the end of the Shift, 1975-1982
Silver gelatin print
Courtesy of Wendy Ewald and Ruby Cornett

Wendy Ewald

Resources

[Behind the Lens: Portraits and Dreams - POV](#)

[Portraits and Dreams Documentary Trailer - POV](#)

[Portraits and Dreams - ARTDOC Photography Magazine](#)

[Giving Camera to Kids as a Tool of Self-Exploration - Hyperallergic](#)

[Wendy Ewald - International Center of Photography](#)

[Wendy Ewald - Toward Common Cause](#)

["Wendy Ewald" Literacy Through Photography Blog - Center for Documentary Studies, Duke University](#)

[Wendy Ewald - Hundred Heroines](#)

[Secret Games: Wendy Ewald - Queens Museum](#)

[Wendy Ewald by Esther Allen - BOMB Magazine](#)

[This Is Where I Live: Wendy Ewald - Sewanee University Art Gallery](#)

[Conversation with the Artist: Wendy Ewald - Jewish Museum Berlin](#)

[Wendy Ewald: This Is Where We Live - Financial Times](#)

[Wendy Ewald - MacArthur Foundation](#)

[Genius at Work, 29 MacArthur Fellows Show Their Art in Chicago - The New York Times](#)

Wendy Ewald

Resources

[When Models Drive the Creative Process - The Age](#)

[Art and Social Practice Reference Points: Wendy Ewald, Edited by Nolan Calisch - Portland State University](#)

[The Innocent Eye, with Wendy Ewald \(Conversations with History\) - Photography as a Social Practice](#)

[Wendy Ewald: The Camera as a Tool for Expression - The Eye of Photography](#)

[Wendy Ewald - Smithsonian American Art Museum](#)

[The Collaborative Photographer - Andover](#)

[Collaboration: A Potential History of Photography - The Image Center](#)

[Collaboration: A Potential History of Photography - Artspace New Haven](#)

[Collaboration: A Potential History of Photography - Frieze Magazine](#)

[Collaboration: A Potential History of Photography Talk - Milwaukee Art Museum](#)

[Looking Back: Wendy Ewald - photograph](#)

Map

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Letcher County
Kentucky
Wendy Ewald

Hawks Nest State Park
West Virginia
Raymond Thompson Jr.

Asheville
North Carolina
Byron Tenesaca

Boone
North Carolina
Alicia Green
Jessica Maceda

Black Mountain
North Carolina
Ant M Lobo-Ladd

Cuenca
Ecuador
Byron Tenesaca

Interactive Prompt



Reading and Understanding Photographic Portraits & Delving Deeper – Reading and Writing About Portraits

An adapted provocation from Wendy Ewald, Katherine Hyde, and Lisa Lord's *Literacy and Justice Through Photography* (2012).

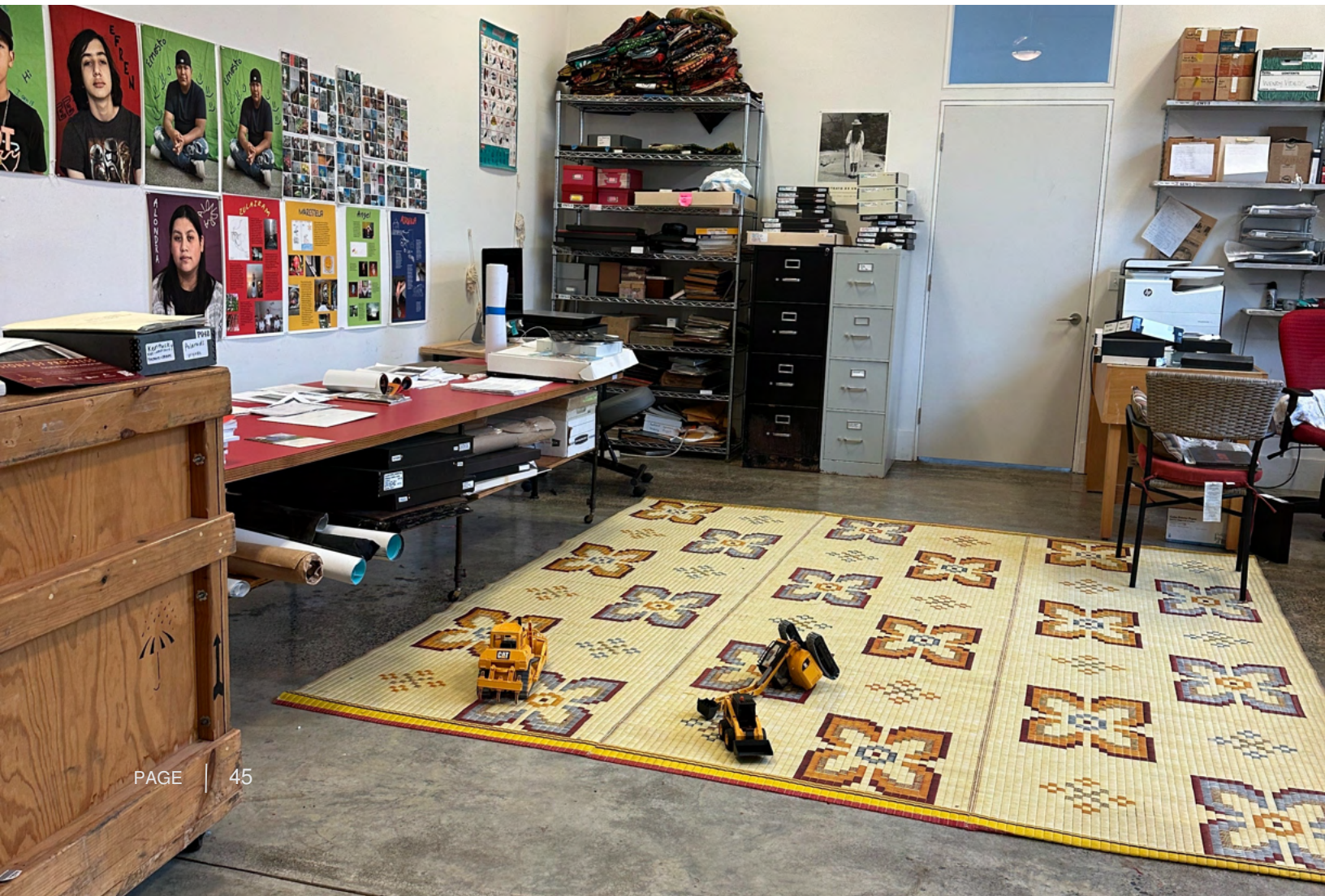
Select a photographic portrait from the 20th Anniversary Appalachian Mountain Photography Celebration exhibition. Say or write down concrete details that you see in the photograph, such as location, clothing, or other physical features. Then, make inferences about the photograph's subject. Is this a business person? A mother? A student? What can we say about this person from what we can observe in the photograph? What might be the story of this photograph and how can you tell? Support your hypothesis with evidence from the picture.

Next, think about the things that cannot be seen in the photograph. You might ask yourself, "What might the person be thinking?" or "What is important to the person in this photograph?"

Now, either through writing or with a friend, introduce the person in the photograph. Remember to draw upon details that are visible to the viewer while adding to the story using your imagination.

After introducing the subject in the portrait, consider how photographers make use of certain tools, such as backgrounds, timing, point of view, gesture, expression, and props, in order to tell a story.

Behind the Scenes



Behind the Scenes



Behind the Scenes



Behind the Scenes



Behind the Scenes



Installation Images



Installation Images



Installation Images



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FROM THE TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts at Appalachian State University engages visitors from the university, community, nation and beyond in creating unique experiences through dynamic and accessible exhibition, education, outreach and collection programs. These programs inspire and support a lifelong engagement with the visual arts and create opportunities for participants to learn more about themselves and the world around them.

SHARE YOUR WORK WITH US AT #TCVAATHOME !

