

CIRCULAR SOLUTIONS

CENTER AWARD + GRANT RECIPIENTS 2021 & 2022

JUNE 2, 2023 - NOVEMBER 4, 2023

GALLERY A &
CHRISTINE PETTI AND EDITH S. PEISER GALLERY



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Exhibition Statement

Founded in Santa Fe, New Mexico, the not-for-profit organization **CENTER** supports socially and environmentally engaged lens-based projects through education, public platforms, funding, and partnerships.

Image-making holds a unique power to confront audiences with uncomfortable truths, advance cultural understandings, and promote social justice. Through the advancement of artists and their work, **CENTER** serves to deepen public understanding of lens-based media's complex history and ongoing cultural significance. By establishing trans-disciplinary partnerships between artists and justice-driven communities, historians, cultural critics, students, and the art world, **CENTER** advances projects that respect all people, open minds, and engage our shared humanity.

As part of **CENTER's** annual award program, recipients are offered an exhibition at selected venues across the country. This year, the Turchin Center for the Visual Arts is pleased to host this exhibition showcasing the creative work of the 2021 and 2022 **CENTER** award and grant recipients. **CENTER's** mission resonates deeply with the curatorial emphasis at the Turchin Center which supports exhibitions addressing critical issues facing our nation and the world today. Placing an emphasis on diversity and inclusion in the selection of our artists and exhibitions enables the Turchin Center to fulfill its vision of an equitable future for the arts.



Exhibiting Artists ▶

In 2022, awards and grants went to the following recipients:

ME&EVE GRANT: Heather Evans Smith - *Blue*

PROJECT DEVELOPMENT GRANT: Maximilian Thuemler - *Born from the Limb*

PROJECT LAUNCH GRANT: David Walter Banks - *Practice Resurrection*

PERSONAL AWARD: Arista Slater-Sandoval - *Parable for Hysteria*

SOCIAL AWARD: Luis Corzo - *Pasaco, 1996*

ENVIRONMENTAL AWARD: Esha Chiocchio - *Good Earth*

MULTIMEDIA STORYTELLING AWARD: Dan Fenstermacher - *Food Chain*

In 2021, awards and grants went to the following recipients:

ME&EVE GRANT: Leah Dyjak – *As We Play God*

PROJECT DEVELOPMENT GRANT: Guanyu Xu - *Resident Aliens*

Unfortunately, Guanyu XU was not able to participate in the exhibition.

PROJECT LAUNCH GRANT: Jane Whitmore – *The Bikini Project*

PERSONAL AWARD: Lizzy Cross – *Window Panes*

ENVIRONMENTAL AWARD: Ella Morton – *The Dissolving Landscape*

SOCIAL AWARD: Peter Merts – *Incarcerated Artists*

EXCELLENCE IN MULTIMEDIA AWARD: Ana Cristina Vallejo – *Neuromantic*

Exhibiting Artists Biographies & Project Statements ►

David Walter Banks Biography



David Walter Banks, winner of CENTER's 2022 Project Launch Grant, is a photographer and artist based in Atlanta, Georgia. His work ranges from stylized conceptual portraiture to environmental-issue based documentary photography. In his free time, he spends as much time as possible in nature with his wife, pups, and camera. Banks has been interviewed by PDN, Rangefinder, TIME's Lightbox, PhotoEditor, and CNN about his work. His photographs are in the permanent collection of the Museum of Contemporary Art, Georgia and the Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection at the New York Public Library.

Banks has lectured at Western Kentucky University, Ohio University, Corcoran School of the Arts and Design, University of Miami, SCAD, UNC Chapel Hill, and UMass. His clients include Rolling Stone, TIME Magazine, Apple, The New York Times, Toyota, The Wall Street Journal, Target, The Washington Post, Variety, and Red Bull, among others.



David Walter Banks: *Practice Resurrection*

Food is one of the core solutions in the battle against climate change and pollution, the protection of global wildlife, and the creation of a more equitable society. Half of the world's habitable land is used for agriculture. Food production and distribution is responsible for over a quarter of the planet's greenhouse gas emissions, and is the leading cause of deforestation and associated biodiversity loss.

Industrial farming practices damage soil progressively, pollute our environment, and lead to the extinction of plant and animal species. Agriculture and aquaculture are a threat for 24,000 of the 28,000 species currently threatened with extinction. As the global population continues to rise, so do our demands for food and water. The current system is unsustainable, and ineffective in a

world where as many as 828 million people were affected by hunger in 2021 – 46 million people more than a year earlier and 150 million more than 2019.

We stand at a crux in history in which we have the chance to heed science and forge a different path. We have the opportunity to overhaul a system that has the same amount of constructive potential as it does destructive. Our system has failed us, but there is another way. One of resurrection. Resurrection of our soil and the biodiversity of our lands. Resurrection of our communities, our connection to the land, and our physical well-being—a way that nourishes our bodies while saving our earth, and leaves no one behind. This project is a celebration of those who share that vision and dare to act on it.

www.davidwalterbanks.com

Esha Chiochio Biography



Esha Chiochio, winner of CENTER's 2022 Environmental Award, is a photographer and filmmaker who uses her combined knowledge of visual storytelling and sustainable communities to inspire social change. As an optimistic realist, she is passionate about solutions to social and environmental challenges. Esha is a 2023 National Geographic Explorer focused on regenerative agriculture and the revitalization of degraded lands. She has photographed around the world for publications, non-profits, and commercial clients, including National Geographic, High Country News, Jardins du Monde, and Bonefish Grill. Esha teaches photography to high school students on four continents with the Fredric Roberts Photography Workshops and to adults through the Santa Fe Workshops. She has BAs in Anthropology and French from the University of Colorado, an MA in Sustainable Communities from Goddard College, and served as a Peace Corps volunteer in Mali, West Africa.



Esha Chiochio

Good Earth

The Good Earth photo and video series features agrarians who are revitalizing land through regenerative practices—building soil, sequestering carbon, reducing toxins, and improving the health of our atmosphere, land, people, plants, and animals. In New Mexico, where I have lived for over twenty years, conventional agriculture, excessive grazing, misguided stormwater management, and a multi-year drought are causing the desertification of our already arid lands. As an optimist, mother, scholar of sustainable communities, and climate educator, I am interested in solutions. When I look at the many ways we can mitigate and adapt to the changing climate, soil health is one of our most promising strategies.

Soil stewardship has the potential to improve agricultural production, augment the nutrient density of food, enhance wildlife habitat, and so much more. Furthermore, the conversion of atmospheric carbon to soil carbon (organic matter) reduces greenhouse gasses (known as climate mitigation) while improving resilience to extreme weather events (climate adaptation). For every one percent increase in soil carbon, the water-holding capacity of the land is augmented by 20,000 gallons/acre, thereby reducing the risk of both flooding and drought. In short, it is one of the essential keys to rebalancing the earth's atmospheric and terrestrial systems.

While this is a story of soil, I chose to focus on the human perspective to convey the important role we all play in its revitalization. Knowing that images alone could not communicate the complexities of soil, I collaborated with podcaster Mary-Charlotte Domandi and video editor Madison McClintock to create multimedia videos. The resulting series provides perspectives on soil management from a wide range of land stewards who are working to preserve and build this precious resource.

[>> Click here to watch the *Good Earth* project video.](#)

www.eshaphoto.com

Luis Corzo Biography



Luis Corzo, winner of Center's 2022 Social Award, was born in Guatemala City, Guatemala. He currently resides in Brooklyn. He is a multidisciplinary artist who received his BFA in Photography and Contemporary Creation at IDEP, Barcelona in 2012. He primarily works using the different disciplines of photography, but also works with video to explore the obscurities of human activity and the space in which we inhabit. His work has been exhibited in New York, Buenos Aires, Barcelona, Bilbao, Hiroshima, Sydney, and Guatemala City among others.



Luis Corzo *Pasaco, 1996*

On the 18th of April, 1996, my father and I were abducted from our home and held captive for thirty-three days by an organized crime group known as “Los Pasaco.” In the early 90s, “Los Pasaco” were the most feared and notorious group of criminals in the country. During this captivity, my father was physically tortured and eventually had his left ring finger amputated and sent to my grandfather to pressure him into sending more money for ransom. Eventually, my father was released on the 30th day and told to gather more ransom money in order to have me released. Three days later, I was released in the small town of Chiquimulilla, Santa Rosa.

PASACO, 1996 is an investigative photography project that revisits this act. The project contains recuperated documents, media of the time, as well as new documentation of locations, people, and objects that took part in the act. The main objective of this project is to initiate conversations surrounding the story; those of violence, corruption, capital punishment, and criminal rehabilitation.

www.luiscorzo.com

Lizzy Cross Biography



Lizzy Cross, winner of CENTER's 2021 Personal Award, was born and raised in Palo Alto, CA. She received her BFA in painting with honors from the Rhode Island School of Design and currently lives and works in Brooklyn, New York. Long interested in the arts, Cross attended the California State Summer School for the Arts. She was an Artist in Residence at the Vermont Studio Center in 2005, and attended the CUNY MFA Visual Arts Program in Hunter, NY in 2008-09. She is currently working on a book chronicling her experiences during a miraculous recovery from a chronic illness.



Lizzy Cross *Window Peeps*

I was emerging from a long period of withdrawal from society due to multiple chronic illnesses, freshly divorced, and I had moved back across the country when COVID19 required us all to isolate. But this time, incredibly, the illness was not mine. I was alive and thriving for the first time in nearly a decade. I had healed in miraculous ways, essentially and entirely reborn. Slowly climbing out from severe food allergies and sensitivities, a few simple things prepared at restaurants had just been successfully reintroduced. It was thrilling, it truly opened up my world. I could see friends easily, and enjoy nourishment for the first time—possibly ever.

Lockdown wasn't devastating, it was my default mode. I was completely alone and 3,000 miles from family, aside from my cat and dog, but the euphoria of recovery made the entire world sparkle. The desolation of daily walks allowed me to stop and look at these spaces, so ordinary in my youth that I did not take them in, and then for so long entirely verboten from my experience. Alone on the street, I carefully slipped my phone through roll down grates, pressed the lens tightly against darkened and unwashed windows, setting long exposures to reveal the gems of Still Life hidden inside. Stacked chairs representing the people I longed to be with, interior

details that in the rush of life would never be fully appreciated, evidence of lives upended in ways to which I could truly relate, my heart aching for them. Surreal little vignettes behind glass. Right there, so close, but still off limits. The self-made prison of isolation that is chronic illness still echoed in my exterior reality. But my presence there, newly gifted freedom from pain, reclaiming my ability to point the lens was proof that it could and would be overcome.

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

Leah Dyjak Biography



Leah Dyjak, winner of CENTER's 2021 ME&EVE Grant, received their BFA from Massachusetts College of Art and Design in 2006 and their MFA from the University of Texas at Austin in 2015. In 2021, *As We Play God*, Dyjak's most recent body of work received the prestigious Howard Foundation Grant through Brown University in 2022. Dyjak's work has been exhibited nationwide at places such as the Houston Center of Photography, Blue Star Contemporary in San Antonio, and The Front Gallery in New Orleans. Their work is in multiple private collections and has been acquired by the Archive of Documentary Arts at Duke University. They are a past recipient of a Goldfarb Fellowship at the Djerassi Resident Artist Program in Woodside, California. They have been in residence at the Anderson Ranch in Colorado and most recently at the NARS Foundation in New York City. Recent publications include the *Architectural Review*, London, and the *Leonardo Journal of Art and Science*, MIT Press. Currently, they hold the position of Assistant Professor of Visual Art at Wheaton College MA and lives in Providence Rhode Island. The Schoolhouse Gallery in Provincetown Massachusetts represents their work.



Leah Dyjak *As We Play God*

The way landscape photography is aestheticized historically often excludes conflict, contested histories, and social-ecological concerns. In my photographic work, I try to expose photography's broader potential, as it can create links between the viewer and urgent social issues that connect to the collective body and the experience of climate change. *As We Play God* is a visual investigation into infrastructure failure and environmental collapse in the fastest-disappearing land on earth: Southeastern Louisiana. In this photographic and field research project, I look at the poetry of material systems' failures by finding the human errors that collide with weather events to produce economically and spiritually costly catastrophes such as levee breaches and flooding. River

deltas are dynamic, building, or eroding based on the rate of sediment deposit. However, since the original colonization of the homelands of the Choctaw and Chitimacha people, the "taming" interventions of the river system by the Army Corps of Engineers for short-sighted economic gain have increased dramatically; human infrastructure has choked these wild, living waterways, causing die-offs of entire ecosystems. My photographs attempt to unveil the absurdity of a white supremacist culture's continued reliance on outdated technologies and ways of thinking—sandbags, small-scale physical models, myopic, protection of private interest—to provide a remedy for current environmental collapse.

Through image-making, I hope to apply a visibility to the Anthropocene and the dire condition of a warming planet. My photographic work traces the fine line between hope and denial and how that relates to massive infrastructure projects meant to combat the inevitable rising water line. I am interested in how our perception of place is derived from an ever-shifting river and the always-constructed levee edge. These resource-intensive infrastructure projects attempt to combat inevitable flooding. My work traces the space for failure in the scientific reality present in these reliably futile efforts.

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

Dan Fenstermacher Biography



Dan Fenstermacher, winner of CENTER's 2022 Multimedia Storytelling Award, is an internationally recognized photographer merging documentary storytelling, and street photography. Both activism and humor are key elements of his work. He has photographic experience on four continents including working for Apex Advertising in Accra, Ghana, as a portrait photographer in Sydney, Australia, a Professor of Fine Arts at Xiangfan University in Hubei, China, and as an artist-in-residence in San Ramon, Costa Rica, culminating in a solo exhibition at the Museo de San Ramon. He holds a Master of Fine Arts Degree in Photography from San Jose State University, is a member of the Full Frontal Flash Collective, Bay Area Photographers Collective, and Chair of the Photography program at West Valley Community College in Saratoga, CA. When not teaching, he photographs for Content Magazine, the SF Standard, and the Make-A-Wish Foundation.



Dan Fenstermacher *Food Chain*

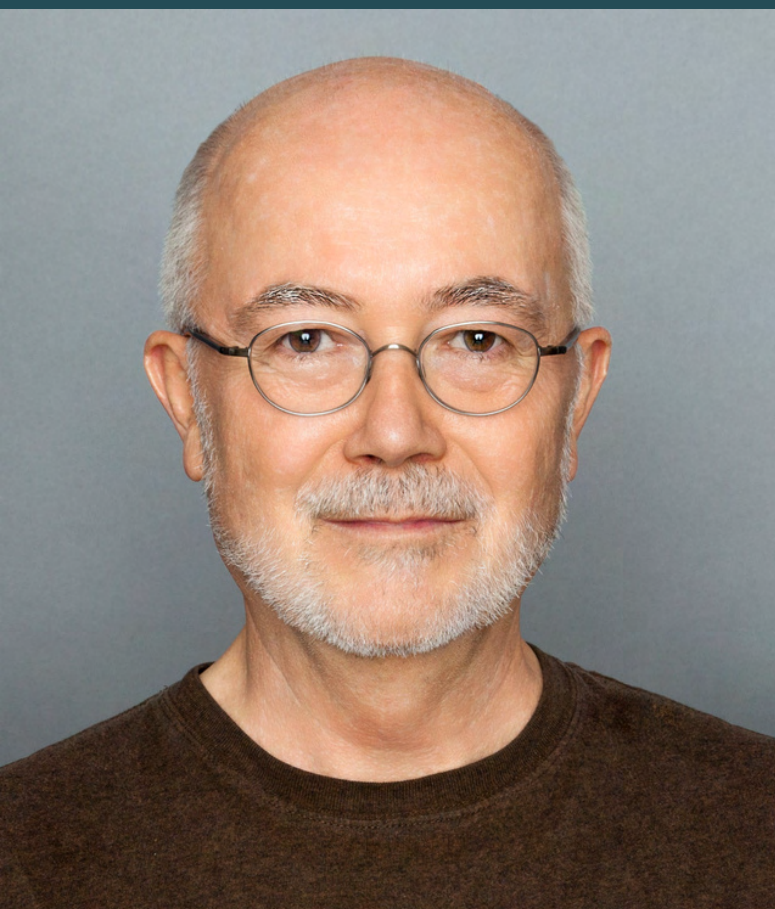
Working every day except Tuesdays, the fisherman from the seaside towns of Prampram, Cape Coast, and Ada, Ghana, head out to sea where they fish up to 40 kilometers offshore. For generations, families from these communities have fished the Atlantic Ocean. What they catch will determine the livelihood of the community and their families. During the summer months of 2021, I photographed the story of these local communities of fisherman.

Rising before dawn to push their canoes into the ocean while battling with the shore break, and after a pause for prayer; the long workday begins. Working hand to mouth, the fish are taken from the boats in baskets by family members and prepared for frying in oil for dinner. On land the selling, cleaning, and cooking of the freshly caught fish is a lively affair.

Often, however, there are barely any fish to show for a day's work and nets come back full of plastic debris. Combined with overfishing by fleets from China and Europe there is a depleted supply of fish and a food chain that is out of balance. Millions of dollars per year are reported to be taken from the Ghana economy from foreign countries. Because of this the government of Ghana has implemented an annual one-month fishing ban on local fisherman in an effort to restore the fish population along the coast. Many do not know how they will make a living for the length of this ban, and fish illegally risking fines in order to feed themselves. With supplies of fish dwindling and altering the ecosystem, these communities have little to fall back on, and the future of the Ghanaian fishing occupation is in danger of being inundated.

www.danfenstermacher.net

Peter Merts Biography



Peter Merts, winner of CENTER's 2021 Social Award, was born and raised in the swamp country of southern Georgia. He graduated from Duke University, then spent time in the English Lakes District and Steamboat Springs, Colorado – and eventually settled in the San Francisco area. Merts worked with black and white film for many years, primarily medium format, and spent many, many hours in a darkroom. Currently his process is entirely digital. He specializes in documentary, portrait, and fine art forms.

His work has been published in the New York Times, the Washington Post, The Economist, Newsweek Online, the Los Angeles Review of Books, Conde Nast Traveler Magazine, and others. Some of his prison arts photography was funded by the California Arts Council, which administers the state's Arts in Corrections program. In 2015, Peter and Dr. Larry Brewster published *Paths of Discovery—Art Practice and Its Impact in California State Prisons* (second edition). In 2022, Peter published a monograph of his photographs as *Ex Crucible: The Passion of Incarcerated Artists*, with Daylight Books.



Peter Merts *Incarcerated Artists*

Incarcerated Artists shows incarcerated men and women creating and performing artworks in California prisons; beyond that, it portrays the passion, creativity, and humanity of those artists.

Upon first hearing of these classes I was intrigued by the incongruity of artistic expression in such a regulated, disruptive, and sometimes violent environment; I also felt an empathy for incarcerated men and women, many of whom had experienced childhood trauma. Beyond these factors, it just felt like a good fit—a project about art as a response to troubled lives.

From the beginning I was impressed with the commitment, risk-taking, enthusiasm, and technical mastery of the artists as they addressed topics of identity, culture, family, and society.

Studies have demonstrated the effectiveness of art practice in improving the attitudes and behaviors of incarcerated men and women, but here I go beyond these empirical matters. My aim is to illuminate the humanity of these incarcerated men and women, who are working so passionately to express themselves, to recover from their traumas, and to lead more fulfilling lives.

<https://petermerts.com/>

Ella Morton Biography



Ella Morton, winner of CENTER's 2021 Environmental Award, is a Canadian visual artist and filmmaker living in Tkarón:to/Toronto, on the land of the Mississaugas of the Credit, the Anishinabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. Her expedition-based practice has brought her to residencies and projects across Canada, Scandinavia, and Antarctica. Working primarily with lens-based media, she uses experimental analogue processes to capture the sublime and fragile qualities of remote landscapes. Reflecting on how the medium of photography is changing in the digital age, she aims to uncover how photographs can show more than a straightforward depiction of reality, and how the alchemy of analogue techniques can be reinvented in the present day to tell deeper stories within images.

Morton earned a BFA from Parsons School of Design (New York) in 2008 and an MFA from York University (Toronto) in 2015. She has exhibited her work internationally, including shows at Lonsdale Gallery (Toronto), Foley Gallery (New York), the Center for Fine Art Photography (Fort Collins), Contemporary Calgary (Calgary), Galérie AVE (Montréal), Viewpoint Gallery (Halifax), Photographic Center Northwest (Seacle), the Alternator Centre for Contemporary Art (Kelowna) and Hanstholm Art Space (Denmark).

Her work has been featured in Contact Photography Festival (Toronto), Exposure Photography Festival (Calgary), the Antimatter Media Art Festival (Victoria) and the Arctic Film Festival (Norway), among others. Her work has been published in the NPR Picture Show, Analog Forever Magazine, Lenscratch, Lomography Magazine, Becer Photography Magazine, the Toronto Star and the British Journal of Photography. Her practice has been supported by the Canada Council for the Arts, the Ontario Arts Council and the National Film Board of Canada.



Ella Morton *The Dissolving Landscape*

The Dissolving Landscape is a series of experimental analogue photographs that examine climate change in the Arctic and Subarctic landscapes of Canada and Nordic Europe. My work is rooted in an appreciation of the environment. Using experimental analogue processes, I create altered photographs and films of remote landscapes. My work asks the question: what are we losing, in terms of our spiritual connection to the land, as the climate rapidly changes? I consider myself a poetic activist, articulating the profundity of our relationship with the land, and the emotional complexity of its change and loss as global warming unfolds.

Since 2016, I have been creating work during residencies and journeys across Canada, Nordic Europe, and Antarctica

around these themes. Using such techniques as film soaking and mordantage, I capture both the transcendent and fragile qualities of these landscapes. The ways in which my images warp, melt, and degrade highlight the spiritual power of these places and also lament their destruction as the planet warms.

In my practice, I have reflected extensively on the transition that lens-based media is undergoing. The proliferation of consumer photography and video through the emergence of smart phones and social media has challenged artists to use the medium in new ways. I aim to uncover how photographs and films can show more than a straightforward depiction of reality, and how the alchemy of analogue techniques can be

reinvented in the digital age to tell deeper stories within images.

Research has shown that the Arctic is warming at almost twice the global rate. Many of the communities I've visited in northern regions have been witnessing the effects of climate change for decades. While global warming is now a common theme in news reportage and traditional documentary work, I believe that my altered images offer a new way for viewers to engage with this issue on a deeper level. Photography can help to communicate the depth of our connection with the land and the urgency of its accelerating deterioration.

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

Arista Slater-Sandoval Biography



Arista Slater-Sandoval, winner of CENTER's 2022 Personal Award, was born and raised in Grand Rapids Michigan. In 2007, she moved to Washington D.C. to pursue a BFA in photography at the Corcoran College of Art and Design. While there she completed a five-month Teachers Assistance and residency program in New York City at the Center for Alternative Photography. After completing a BFA, she moved to Cambridge MA, and attended the College of Art and Design at Lesley University where she obtained an MFA in Fine Art Photography in 2013. While in grad school she pursued issues in communication, identity, love, and romance through alternative photographic processes.

Since moving to Santa Fe in 2016, she teaches full time at the Institute of American Indian Art while balancing studio time. She continues to work in alternative photographic processes and approaches while tackling large issues in feminine and multi-racial representation, domestic spheres, and intimate relationships.



Arista Slater-Sandoval *Parable for Hysteria*

The threat, and eventual demonstration of physical pain is a strong coercive act. The listener may not be able to trust the confessions given but the pain is real.

Parable for Hysteria is an introspective examination on culturally conditioned aspects of femininity within the domestic sphere. Contrasting the realm of the home with photographic images alluding to mental or physical pain, the two-fold nature of domesticity in contemporary life is exposed as mundane and burdensome, yet self-enforced. With no one else present, the subject becomes their own judge, jury, and executioner.

Aptitude in traditional feminine faculties is tied to the ability to maintain hearth and home. The ideal of “True Womanhood” may have been

abandoned or radicalized for many, yet numbers are still indoctrinated with ideals held from the 1800s. Self-imposed expectations learned from the dominate cultural subconscious is louder than feminist inclinations. The subject is not told what to do but is compelled. Like a captive, she falls into her own Stockholm Syndrome; agreeing to go along with domestic duties to pacify the psychological distress and waning self-worth that goes along with too many dust bunnies left under the couch. The work is not an impulse for martyrdom, as that implies a self-righteousness within every action of the domestic sphere, but a desire to pick apart the cacophony of contradictory voices speaking all at once.

www.aristaslatersandoval.com

Heather Evans Smith Biography



Heather Evans Smith, winner of CENTER's 2022 ME&EVE Grant, is a photo-based artist whose work reflects her southern roots, motherhood, womanhood, and a whimsical imagination she relied on as an only child in a rural town. Her photographic imagery explores the ideas of memory, loss, and family in conceptual settings. Smith's work has been exhibited in both solo and group exhibitions at venues including the Fox Talbot Museum in Lacock, England, the Nasher Museum of Art at Duke University, NC and Leica Galerie Milano in Milan, Italy. She is a *Critical Mass* 2014, 2018 and 2021 Top 50 recipient as well as a 2022 *Silver List* artist. Her first monograph, *Seen Not Heard*, was published by *Flash Powder Projects* in 2016 followed by her self-published monograph, *Alterations*, in 2020. She just released a monograph of her *Blue* series in September 2022. She lives with her family in Chapel Hill, North Carolina.



Heather Evans Smith

Blue

Some say my dad's death was the spark that ignited my depression, but this feeling has been brewing for a while. I started to notice a sadness creep in a few years into my 40s. I searched "depression in women" and stumbled across articles stating women are the most depressed at age 44. I was, at that very moment, 44.

Loss during this time in a woman's life can weigh heavily. Children are getting older and need the comfort of a parent less; the health of one's own parent(s) is starting to fail, and hormonal shifts begin. Using the color blue, which for hundreds of years has been associated with melancholy and sadness—these images evoke this period in my life and how it affects those around me. A midpoint, as I am stripping down, taking stock, and finding a new place amongst the loss.

www.heatherevanssmith.com

Maximilian Thuemler Biography



Maximilian Thuemler, winner of CENTER's 2022 Project Development Grant, was born in Berlin, Germany and received a BFA in Illustration from Parsons School of Design in New York. His work has appeared in *Fraction Magazine*, *Tabula Rasa Magazine*, *Office Magazine*, *Ain't Bad Magazine*, and *Accessible Objects* among others. It is also part of the Yuko Nii Foundation Collection in Brooklyn, NY. Thuemler is a recipient of the 2021 Creator Labs Photo Fund and the 2020 Lucie Foundation Emerging Artist Scholarship. He is also among the 2021 Critical Mass Top 50. Recent group exhibitions include *Corona Culture* at Alte Muenze in Berlin, *Salon #1* at New Collectors in New York, *Tabula Rasa Magazine Volume IV: Performance* at Usagi NY, and *Thank You, Have a Nice Day* at Galerienhaus Berlin. He is currently based in Brooklyn, NY.



Maximilian Thuemler *Born from the Limb*

Maximilian Thuemler utilizes photography and its boundless archive to engage the medium's uniquely complex and fraught relationship to historical narratives of power, race, and recognition. The collecting and recontextualizing of archival materials forms project specific conglomerates of evidence, which interrogate historical modes of representation, while simultaneously anchoring Thuemler's photographic image production and performative practice.

Focusing on the coastal regions of South Carolina and Georgia, Thuemler's ongoing project *Born from the Limb* touches ground at a vaguely defined point of Black origin in the United States. By combining self-

authored photographs and archival materials, the work filters diverse forms of representation in search of fragments related to the historic and contemporary narratives surrounding our understanding of Blackness within the context of Americana. The performative self-portraits derive gestures from history's Eurocentric relationship to the African diaspora in order to both amplify and counter local legacies that exemplify the complexities of America's relationship to its collective past. Drawing from at times competing sources, the work understands narrative creation in spaces of omission and the presentation of splintered evidence as measures of congruent importance.

Both are necessary to identify the mechanisms of a past that reaches into present, yet is at times obscured by overwriting, whitewashing, and perhaps most pressingly, the forgetfulness of time that goes unrecorded. While the project focuses on the narratives of specific African American coastal legacies, its broad aim is to explore expansive image landscapes that enable a critical assessment of official histories, archival narratives, and vernacular traditions.

www.maximilianthuemler.com

Ana Cristina Vallejo Biography



Ana Cristina Vallejo, winner of CENTER's 2021 Excellence in Multimedia Award, is an interdisciplinary mixed media artist and conceptual documentary photographer from Colombia. She is currently based in New York. Having a background in biology, Vallejo roots her practice in researching trauma, brain plasticity, and human consciousness. She incorporates experimental and holistic approaches to investigate the potential that art, social bonds, and collective experiences offer to heal and transcend challenging experiences. She invites sympathy, chance, and collaboration to delve into human perception, memory, and emotions and explore alternative and autonomous ways of portraying reality and subjectivity.

Growing up with a schizophrenic father, in an anxious family system, and in a country that has normalized war and violence, Vallejo is drawn to how neglect and trauma affect our

emotions, mental health, sense of worth, and relationships. She is interested in looking with fresh eyes at marginal communities and psychological states that are often excluded and reduced to stigmas by society, becoming recipients of our fears and projections of the unprocessed parts of ourselves.

Vallejo graduated from the New Media Narratives program at the International Center of Photography in NYC as a recipient of the Mary Ellen Mark Memorial Scholarship and a Director's Fellowship. Her work has been exhibited in festivals and venues including Photo Vogue Festival (Milan), Ph Museum Days Festival (Italy), Currents New Media Festival (Santa Fe, California), Month of Photography in Los Angeles (MOPLA), Foam (Amsterdam), Berlin Photo Week, Lumix festival (Germany), and Organ Vida Festival (Croatia). In 2021 she was selected Foam Talent, and earned the 1st prize of The PhMuseum Women Photographers Grant.



Ana Cristina Vallejo

Neuromantic

My name is Ana, and I'm a love addict. All my life, I have been trapped in a loop of getting fixated on emotionally unavailable men. This ignited **Neuromantic**, a personal investigation where I merge neuroscientific and psychoanalytic research, photography, mixed media, and anonymously sourced data to dissect myself and find the source of my condition.

Over time, the project revealed to me that the women in my family had systemically endured emotional and physical abuse for generations, developing anxious, controlling, volatile, insecure, and codependent personalities that perpetuated this painful cycle

Through the work of [Bianca Jones Marlin](#), I learned that exposure to trauma affects how our body expresses and regulates stress and that these changes can be passed on epigenetically to our offspring, undermining their ability to self-soothe and regulate difficult emotions in the face of distress.

I realized my infatuations were a way to dissociate from my ancestral emotional anxiety, pain, anger, and shame, which often spiraled out of my control. I learned to rely on the feeling generated in my body by infatuation to feel alive, focused, and motivated in life. But this cycle and all my other outdated coping mechanisms were slowly destroying me, my relationships, and any chance for a harmonious life.

I started photographing partners, close friends, and family members with whom I share similar histories. Experimenting with light and mixed media became my method to uncover the unconscious and re-signify trauma and relationship experiences.

As I shattered my ideal of romantic love, I felt the urge to learn more about intimacy from a Queer perspective. I reached out to Queer couples in long-term fulfilling relationships to interview them and photograph their connection. With this new insight, I started regenerating my sexuality and relationship to love away from the heteronormative framework that had enabled much of my pain.

In order to learn more from others' experiences, I designed a survey, *All These Feelings*, alongside data scientist Andrew Hill, where people can anonymously share emotions and experiences related to intimacy. An interactive website is being built to visualize this archive of human emotions mapped out according to attachment styles.

Through this interdisciplinary scrutinization of relationships, **Neuromantic** creates a space for self-inquiry and collaborative conversations to reflect on the effects that trauma has on our psyche, emotions, and intimacy. The project's ultimate goal is to highlight how trauma integration is essential to reconnect to ourselves and to improve our mental health, emotional resilience, the quality of our intimate relationships, and our physical well-being.

Jane Whitmore Biography



Jane Whitmore, winner of CENTER’s 2021 Project Launch Grant, is a licensed clinical psychologist. In addition to her doctorate in psychology, she has a master’s degree in anthropology and formerly worked as an archeologist in New Mexico and Arizona. She has traveled extensively around the world. Originally from New York, Whitmore has lived in New Mexico for 47 years. Whitmore’s father was a photographer; she jokingly says that she grew up in a darkroom. She received her first camera from her father when she was seven, and he enthusiastically supported her photographic efforts.

In 2018, Whitmore closed her clinical psychology practice. Now she is able to devote her time and energy to her photography and writing projects which are an outgrowth of her professional work and her father’s influence. Through these projects, she strives to promote human rights, and respect for cultural diversity; to evoke compassion for the human condition; and to enhance cultural pride. Whitmore uses photography and writing to advocate for these issues by documenting the experiences of prehistoric, historic, and contemporary cultures.



Jane Whitmore

The Bikini Project

In June 1946, the United States tested two nuclear bombs at Bikini, a small island in the larger Marshall Islands. My father, Will Whitmore, was a civilian participant in this project known as Operation Crossroads. He was one of 40,000 Americans who took part in the project. The devastation of the small island, the displacement of 167 Bikini Islanders and the impact to their culture have haunted me for many years. *The Bikini Project* is my personal endeavor to understand this period in American History, the consequences of Operation Crossroads for the Bikini People and my father's voluntary agreement to participate in a project that has brought suffering to so many people.

In addition to the images from my father's Bikini memorabilia, I have included a selection of images I made at Nuclear Remembrance Day in Springdale, Arkansas February 28-March 1, 2020 and in a visit to Springdale July 27-August 1, 2021. During my second trip, I photographed and interviewed Bikini descendants of the original survivors of Operation Crossroads, visited sites around town including a pool hall and Marshallese store, attended a youth conference in a Marshallese church and participated in the annual Atoll Stroll.

<https://janewhitmorephotography.com>

<https://thebikiniproject.org>

AN INVITATION TO CONTRIBUTE

The artists in **Circular Solutions** are problem-solving around social and environmental issues that connect to these important themes:

Climate Concerns

Sharing stories that might not be what you expect

What inspiration can you find from the stories in this exhibition to create solutions?

Can you connect these themes to issues you're passionate about?



Leah Dyjak



David Walter Banks



Dan Fenstermacher



Esha Chiochio



Ella Morton

AN INVITATION TO CONTRIBUTE

The artists in **Circular Solutions** are problem-solving around social and environmental issues that connect to these important themes:

Common Ground

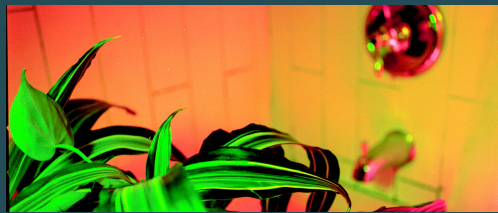
Reflections on personal and universal experiences

What inspiration can you find from the stories in this exhibition to create solutions?

Can you connect these themes to issues you're passionate about?



Lizzy Cross



Ana Cristina Vallejo



Heather Evans Smith



Arista Slater-Sandoval

AN INVITATION TO CONTRIBUTE

The artists in **Circular Solutions** are problem-solving around social and environmental issues that connect to these important themes:

Counter-Narratives

Sharing stories that might not be what you expect

What inspiration can you find from the stories in this exhibition to create solutions?

Can you connect these themes to issues you're passionate about?



Peter Merts



Maximilian Thuemler



Jane Whitmore



Luis Corzo

Behind the Scenes



Behind the Scenes



Installation Images



Installation Images



Selected works in the installation ▶



Ana Cristina Vallejo

Ana has developed a survey, *All These Feelings*, with data scientist, Andrew Hill. Please scan the QR Code above to participate in her survey and contribute to her ongoing project.



Arista Slater Sandoval
Scolds Bridle, 2022



Dan Fenstermacher
All in a Days Work, 2022



David Walter Banks
*Jacob's Farm Del Cabo's Co-founder, Sandra Belin,
Leaving the Greenhouse on her Bike,
Watsonville, California, October 29, 2022*



Ella Morton
Longyearbyen Graveyard, 2016



Esha Chiocchio

Miracle with Goats, 2020

(At eighteen months, Miracle Thorp Berto is more at home with goats than almost anywhere. She and her parents run Horned Locust Goat Scaping and are hired to bring their "flerd" of goats and sheep to mow and fertilize landscapes throughout New Mexico.)



Heather Evans Smith
Conservatory, 2022



Jane Whitmore

Portrait of Will Whitmore. My father was one of 40,000 Americans who participated in Operations Crossroads at Bikini Atoll. During this operation, the United States tested "Able" and "Baker," the first 2 of 67 nuclear weapons detonated in the Marshall Islands, 1946



Leah Dyjak
Stage IV, 2020



Lizzy Cross
Littleneck Outpost, 2020



Luis Corco
Untitled (Pasaco, 1996, No. 26)



Maximillian Thuemler
Libation, St. Simons Island, Georgia, 2021



Peter Merts

*A painting student with his work at San Quentin
State Prison, 2015*

Additional Resources

<https://visitcenter.org/>

<https://visitcenter.org/center-awards/#>



THANK
YOU

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 !

