



TURCHIN CENTER
for the Visual Arts
APPALACHIAN STATE UNIVERSITY

belonging to place

The Creative Community & Artistic Legacy of bell hooks

GALLERY A

MAY 1 - OCT. 3, 2026

featuring

Jasmine Best

Elizabeth Catlett

C. Choice

Lauren D. Cunningham

Wendy Ewald

Elle Ivy Green

bell hooks

NitaJade

Megan G. King

Joy tabernacle KMT-

Battle

Anissa R. Lewis

Rebecca-Eli M. Long

rosy petri

Glenis Redmond

Alison Saar

Stephanie Santana

lydia see

Brea Shay

Chanell Stone

co-curated by

E. Gale Greenlee and shauna caldwell

content:

01	exhibition statement
03	artists in the exhibition
57	invitation to create
58	about the curators
59	about the bell hooks Institute
60	exhibition inspiration
61	about the publication
62	resources
63	behind the scenes
66	closing reception
67	thank you

cover image: bell hooks, *When I remember I see red* (10)

Courtesy of The Estate of Gloria Watkins aka bell hooks. All Rights Reserved.

exhibition statement

In *Belonging: A Culture of Place* (1990), Black feminist writer, activist, and cultural critic bell hooks writes, “...it was my flight from Kentucky, my traveling all the way to the west coast, to California, that revealed to me the extent to which my sense and sensibility was deeply informed by the geography of place.”

bell hooks’s own sense of *belonging to place*, to Appalachia, and her commitment to nourishing the imagination of folks in rural areas is evident at the bell hooks Institute at Berea College in Berea, Kentucky, where her archive is also housed. Installed at the Institute is hooks’ private collection of artworks created by well-known contemporary Black artists—including Alison Saar and Elizabeth Catlett—as well as those created by hooks, her family members, and artists in her community. In addition to creating access to this artwork, she wanted anyone interested in her life’s work to come to Kentucky, to hear her people speak, and to see the hills she came from, proclaiming, “everything that I am was made in the ground of Kentucky.” (Madison County Public Library, “See the Art, Meet the Artisan: bell hooks” 2015). With this exhibition and forthcoming book publication, we hope to build upon the creative community that hooks engaged and supported throughout her life.

Entering the bell hooks Institute is akin to entering a sanctuary—one where you can still hear music wafting from a small CD player tucked in the corner of the dining room underneath a signed letterpress print of Audre Lorde’s “A Litany for Survival;” where a cluster of candles nestled in the fireplace feel as though they could have been lit just this morning to enjoy the company of the artworks they illuminate. You can feel the energy of bell’s spirit lingering in the air and the almost-animate rocking chairs at the front of the room where she held intimate conversations with the people of Berea, her friends, and notable thinkers including Imani Perry, Laverne Cox, Cornel West, and Gloria Steinem. Turning a corner in this space is to enter a portal of limitless possibility. Though hooks wrote extensively about art and visual culture, as well as her creative and collecting practices, her impact in this realm rarely receives the credit it is due. When the established art world rejected hooks’s criticism, she created a new kind of space that defies typical museum and gallery practices, proving that more *is possible*.

As an expansion of this vision and hinging on our love of bell, *who taught us to love*, this project holds our community within its embrace. The artists included in this exhibition are teachers, students, activists, and inspirations. In alignment with hooks, as curators, we intentionally cross traditional creative and curatorial boundaries by holding the work of our siblings, romantic partners, and lifelong friends in the same regard as that of highly exhibited artists. For many featured in this exhibition, their time in Appalachia continues to shape, ground, and show up in their work. For others, their connection to the region lies squarely with hooks, as she brought their work to the bell hooks Institute and hosted artist residencies where they taught and were in dialogue with her community.

exhibition statement (cont.)

The work in this exhibition documents the complicated process of coming to see and belong to a place often exploited and marginalized. Together, the artists elevate and contribute to familial and collective histories that find sanctuary in conversation with land, our own imaginative processes, and the interwoven communities we are a part of. Our work reaches across time, space, and geography to pollinate one another, and us, as it builds upon the legacy of the artists represented at the bell hooks Institute.

– E. Gale Greenlee and shauna caldwell, Guest Curators



Exhibiting artists, curators, and family on the steps of the bell hooks Institute, 2024
From left to right, top to bottom: Kristine Lewis, Anissa R. Lewis, C. Choice, Rebecca-Eli Long & Tizzy, shauna caldwell, E. Gale Greenlee, and lydia see
Image courtesy of lydia see

artists in the exhibition

Jasmine Best

bell hooks

Glenis Redmond

Elizabeth Catlett

NitaJade

Alison Saar

C. Choice

Megan G. King

Stephanie Santana

Lauren D. Cunningham

Joy tabernacle KMT-Battle

lydia see

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Anissa R. Lewis

Brea Shay

Elle Ivy Green

Rebecca-Eli M. Long

Chanell Stone

rosy petri

Jasmine Best

artist statement

This piece depicts a conversation between the past and the forward-looking present. The banjo is arguably the most American instrument we have. It is an African American and Afro-Caribbean instrument that was left behind during the Great Migration by many Black people. It was put down because of its association with slavery and the belief of many that the “old ways” should be left behind for northern city living. So, Sears catalog guitars were picked up instead, and folk gave way to blues, and then rock and roll. In the present day, many Black people in America, including myself, have picked the banjo back up. With both a desire to connect with the values of those from our past and a call to redefine this symbol, many Black American musicians are reclaiming the banjo. It is no longer an instrument tied to labor for us, but something that can be played and enjoyed for leisure and self-fulfillment. While reading hooks’s *Belonging: A Culture of Place* (1990), I reflected on hooks’s focus on personal connections to values held by her elders and people of Appalachia from the past. I focused on how these values, when applied to our lives now, can help purposefully direct us.

Picking Up What You Are Putting Down is about connecting with those values as represented by the banjo, an instrument with strong cultural connections to both Black history and Appalachian culture. The banjo forms are constructed from wet-processed handmade paper. The banjos sit across from each other like figures sharing stories on a porch. They call to mind sound, but sit silent, withholding their conversation from the viewer. The two translucent forms have a skeletal and ghostly form, shifting between something old and something of an organic speculation of the future.



Picking Up What You Are Putting Down, 2024
Abaca and plywood sculpture
Courtesy of the artist

Jasmine Best



Power Object 6, 2026
walnut, broomcorn, cord
Courtesy of the artist

Jasmine Best

artist biography



Southern American artist Jasmine Best uses her personal memories and archival research to analyze subtext created by how Black and southern American cultures influence, clash, and are turned into mainstream American culture.

She holds an M.F.A. with Distinction from the Lamar Dodd School of Art at the University of Georgia (2025) and a B.F.A. from the University of North Carolina at Greensboro (2016). Best was awarded the Honorable Mention prize at SECAC 2024 and was the 2024 summer Artist in Residence of the James Castle House Museum. Best is the 2025-2026 Fiber Artist in Residence at the Appalachian Center for Craft.

She works with a variety of fiber mediums, as well as digital art-making. Her work is based on drawing as an improvisational and research practice.

www.jasminebest.com

Elizabeth Catlett



Sharecropper, 1972

Offset lithograph poster from the artist's original woodcut, published through the press of Dr. Samella Lewis
Courtesy of E. Gale Greenlee

Elizabeth Catlett

artist biography

Elizabeth Catlett (b. 1915, d. 2012) was an artist, sculptor, and educator whose sixty-year career fused the personal and the political through her exploration of race, gender, and citizenship. Born in Washington, D.C., Catlett descended from grandparents who were formerly enslaved. She earned her B.S. in Art from Howard University, where she studied with artist Lois Mailou Jones and noted Black philosopher Alain Locke. She received her M.F.A. in sculpture from the University of Iowa, the first Black woman to do so. After receiving a Julius Rosenwald Fellowship, she traveled to Mexico, where she would spend the rest of her life, and where she joined the sociopolitical printmaking collective, El Taller de Gráfica Popular (the People's Graphic Workshop). A contemporary of activist artists Diego Rivera and Frida Kahlo, Catlett was an unapologetically revolutionary artist who consistently explored Black motherhood and Black liberation struggles in her work. Catlett's work has been exhibited widely, including at the Studio Museum in Harlem, the National Museum of Women in the Arts, and at the Los Angeles County Museum of Art. Her work resides in collections at the Museum of Modern Art, the Schomburg Center for Research in Black Culture, the Smithsonian's National Museum of African American History and Culture in Washington, D.C. and the Palacio de Bellas Artes in Mexico.



healing space, 2023

Archival pigment print from scan of a Polaroid
Courtesy of the artist

C. Choice

artist statement

dreaming towards home is a photographic series that visually explores the transitional understanding of where I want to be, or land. It is a dreaming of possibilities while navigating big, open spaces, forests, and accessing the subconscious layers of interconnectivity with the more-than-human world—knowing there is still a yearning for culture, for more Blackness. How do I find who I am, and who I want to be, in relation to these dreams of “both &”—appreciating the stillness and isolation, but always remembering the importance of community and the collective?

C. Choice



finding place, 2023

Archival pigment print from scan of a Polaroid
Courtesy of the artist



where are my ancestors?, 2023

Archival pigment print from scan of a Polaroid
Courtesy of the artist

C. Choice

artist biography



C. Choice is a daughter, sister, auntie, artist, activist, educator, dreamer, lover, Black/queer, Black sheep, wanderer. Born and raised in Georgia, now living in the mountains of North Carolina, Choice's practice considers the layered interconnectivity of identities and how those weigh up against the environments and systems they move through.

@c.choice.art

Dear Mom, 2024
Mixed media collage
Courtesy of the artist



Lauren D. Cunningham

artist statement

As a self-taught intuitive visual artist, creative, and maker, Lauren uses art-making as a primary vehicle for exploring, interrogating, and making meaning of her lived experiences and the world around her. As a Black Queer Woman of faith, she believes creativity and spacemaking are sacred, radical acts of liberation in a society that seeks to silence the marginalized and deepen divisions among us all.

Her work reflects a continual journey home—to oneself and to the profound, interconnected relationship we share with Mother Earth, one another, and all living beings. Through the contemplative practice of intuitive creation, Lauren returns home again and again: home to herself, and home within the community of all creation.

This collection of works is dedicated to Lauren’s late mother and aunt, both who passed away just four months apart in 2023. Through this body of work, Lauren sits with her ancestors and explores their stories along with her own. Leaning into the complexities of loss, grief, and the practice of re-membling, Lauren also celebrates the stories of place, belonging, and legacy that live on from everlasting to everlasting.

Lauren D. Cunningham



Home, 2024
Mixed media collage
Courtesy of the artist

From left to right: Louise Carolyn Tyree Beatty (my grandmother), Carolyn Yvonne Beatty Connor (my aunt), Lucille Maria Beatty Cunningham (my mother), George Jackson Beatty (my grandfather)

My mom grew up in a home located in a Black middle-class neighborhood in the heart of West Louisville, Kentucky. My grandmother was a nurse, and my grandfather, who was a World War II military veteran, was a barber and shop owner. They both came from close knit families and had grown up together as kids in Madison, Indiana, before marrying in adulthood. Mom and Aunt Bonnie were born just two years apart in September of 1952 and October of 1954. On Thanksgiving day, November 25, 1965, my grandfather died from a brain tumor at the age of 48. Mom and Aunt Bonnie were just 13 and 11 years old. This piece represents the beginning, capturing a happier and more joy-filled time in their lives as a family of four—before loss, before grief, before red.

Lauren D. Cunningham



Granny and Her Girls, 2024

Mixed media collage

Courtesy of the artist

From left to right: Louise Carolyn Tyree Beatty Butler (my grandmother), Larry Cunningham (my brother), Lucille Marie Beatty Cunningham (my mother), Carolyn Yvonne Beatty Connor (my aunt), Angie Cunningham Tedford (my sister), Lauren Cunningham (me), Avonne Connor (my cousin)

Louise Carolyn Tyree Beatty Butler, my maternal grandmother, was a registered nurse who was passionate about paving the way for Black nurses at many hospitals. She studied at the University of Kentucky in Lexington, Kentucky, at Cook County Hospital in Chicago, Illinois, and graduated from the Red Cross Hospital School of Nursing in 1937 in Louisville, Kentucky. Granny, as I called her, served in a number of leadership positions as a Charge Nurse of Outpatient Surgery and was the first Black Director of Nursing at Louisville's Red Cross Hospital. Granny was also a mother, grandmother, the oldest of eight siblings, an aunt, cousin, and community leader. My granny was fierce, and her two girls knew it more than anyone. This piece tells the story of legacy, lineage, love and loss. Granny was THE anchor. Although I was very young when she passed away, at the age of 70, I felt the gravity of losing her. I still do. Mom was also 70 years old when she died.

Lauren D. Cunningham

artist biography



Born and raised in Louisville, Kentucky, and now based in Greensboro, North Carolina, Lauren D. Cunningham considers creativity her superpower. As a singer, songwriter, creative, and maker, Lauren engages intuitive art-making as a contemplative practice of self-expression, deep connection, and critical reflection. Her work is also shaped by her training as a certified Spiritual Director and her personal journey of healing through creativity, contemplation, and sacred curiosity. Lauren holds a Master of Public Administration and holds more than 15 years of experience in public education, community organizing and development, and the nonprofit sector.

@Livin_as_Lauren

Wendy Ewald

artist statement



Wendy Ewald and Ruby Cornett
*I asked my sister to take a picture of me on
Easter morning, 1975-1982*
Silver gelatin print
Courtesy of the artist

Excerpts from Portraits and Dreams, 1975-1982

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 and Darlene Watts
The women hugging after church, 1975-1982
Silver gelatin print
Courtesy of the artist

“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 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.”

-Darlene Watts

Wendy Ewald

artist biography



Artist portrait by Denise Dixon,
a *Portraits and Dreams* participant

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 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 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.

www.wendyewald.com

Elle Ivy Green

artist statement

LITTLE HOLLERS

**Something
for those who daydream of easier times, prettier things.**

For those who miss home while making new ones, for those who yearn for whimsy and comforts in nature.

I hold and examine the warm, soothing sensation of basking in sun. I could conjure-- even when I'm away-- the feeling of ripples flowing in the creek, light filtering through trees.

Mold brush strokes. Adorn with hues, dribbles, shadow. Call for the ephemeral to be tangible and sensuous. Undulant forms, marks in repetition, invite you to wander, but hold the hand of what's familiar.

I paint moments I seek in my living surroundings. I hope you will take a moment to sit with me in my work, as it is as much for you as it is for me.

Elle Ivy Green



Fuschia Holler, 2022
Acrylic on watercolor paper
Courtesy of the artist



Threes Peak, 2022
Acrylic on watercolor paper
Courtesy of the artist



First Quilt, 2022
Acrylic on watercolor paper
Courtesy of the artist

Elle Ivy Green

artist biography



Elle Ivy Green is a visual artist whose creative practice explores belonging, nostalgia, and escape. She abstracts landscapes into vibrant, textured compositions grounded in undulating forms, adorned with repetitive marks and playful doodles that evoke the innocence and wonder of girlhood. Inspired by Southern Appalachian nature and architecture, Green creates dreamlike dwellings and otherworldly environments, inviting you to step in and stay a while.

Themes of home and identity are central to Green's work. Her personal journey as a young Black woman, navigating spaces that often felt foreign and alienating, deeply informs her practice. During her undergraduate years at Appalachian State, she sought solace in creating safe and welcoming spaces, decorating her modest abode with retro furniture (Goodwill finds), vibrant colors, and her own dreamscape-inspired paintings. Her pieces have evolved to celebrate Western North Carolina and became a source of grounding and gratitude for a place that was tough for her to exist in, but a place she called home for nearly a decade.

www.elleivygreen.com

bell hooks



when i remember
i see red

when i remember
i see red
chased by the assassin
dead cancer dead an
imprints of suffering
written on the body
red sweeps the hand of time



ashes in the dream
house of red
heavy with memory
caught in the gap
wakes in abandoned life
layers and layers
earth here and there
cover our bones
great closed doors
what in the red house of death



they come for her
red great ancestors
claim her soul
in whisper
scorching the language of sighs
heart to ear
they stand in the dream room
finding her bones weary
haunted in red



red renegade
shining dark prince
history across time
with meaning done
memory against forgetting
we resurrect in red
shame under
trickster of dreams
walking on unmarked
body ground



this young flesh
and with red underneath
the first cut spreading
dead return
a flow of wonder
carrying me taking the back
shoulder and crossed
have backsliding of animal hope
healing red sea
memories of crucifixion



death demands attention
a hot hear screaming
red circle dance
on the floor here
eyes wide open
understand come in
smelling sweat red with red
ready to carry death away
leaving behind no witness



red hands
touch the secret parts
parallel witness
a language of love flesh
take this my body
red meaning
hand in dream history
imprinted marked red
this is remembrance



sin is red
red black
red the color of forgetfulness
we remember in red
that will not come clean
on death away
red blessing one pure spirit
changing the hear and home
of our lives



terror speaks
a mouth full of red
nightmares calling
red cross red flesh
no sacred sense
hope against hope
this unbroken freedom note
in red flight in our
victory and triumph
flesh speaks
a mouth full of red



red is the color of suffering
and all suffering grace
here in the red hot battles we
red in where we grow
what in red out
then let go slowly
each grief gone
each separation over
red in the place
where we became one

When I remember I see red (1-10), date unknown

Courtesy of The Estate of Gloria Watkins, aka bell hooks. All Rights Reserved.

bell hooks

artist biography



Artist portrait by Bethany Posey, Berea College '18
Courtesy of The Estate of Gloria Watkins, aka bell hooks,
and Berea College

bell hooks was born Gloria Jean Watkins on September 25, 1952, in the small (then) segregated town of Hopkinsville, Kentucky, and published more than 40 books and countless articles during her lifetime. She chose the name bell hooks in honor of her maternal great grandmother, Bell Blair Hooks, who was known for “talking back” and always “speaking her mind.” She also chose to write her name in lower-case letters to maintain the focus on the work, and not the author (though the fascination with the lower-case spelling of her name continues even after her death).

bell earned her B.A. in English from Stanford University, an M.A. in English from the University of Madison, Wisconsin, and her Ph.D. in English from the University of California, Santa Cruz. She held many academic positions, including at Yale University, Oberlin College, and the City College of New York. Publishing her first major work, *Ain't I a Woman* (1981), at the unbelievably young age of 19, bell blazed a path forward for other academics, writers and public intellectuals who lived and worked both within, and outside the academy.



bell hooks

artist biography (cont.)

In 2004, bell chose to return to her beloved Kentucky and spent the remainder of her career and life living, working, writing, and lecturing at Berea College, where she served as a Distinguished Professor in Residence. She chose to return because she wanted scholars and intellectuals to know that “genius” comes from Kentucky, and that her intellectual and political roots ran deep in the soil. bell famously stated, often to the chagrin of those who loved her, that she was going to “die” in Berea. On December 15, 2021, bell departed her life in her home after being visited by a veritable treasure trove of family, friends, and loved ones. She lived as she died, on her own terms.

Biography provided courtesy of Dr. Linda Strong-Leek, friend of and director of the bell hooks Institute

NitaJade

Freedom Interlude for OG

don't ever let them see you down & broke ~ OG Queen

You breathed for me today,
i thought of You all dressed to the nine's
gold tooth flashing, smooth as ever,

& how, before the stolen breaths,
You insisted on adjusting Your will:
exchanged a mud-stuck body

for a furnace-cleansed skeleton.
the whole stock of You put up
a final fight. a last lick.

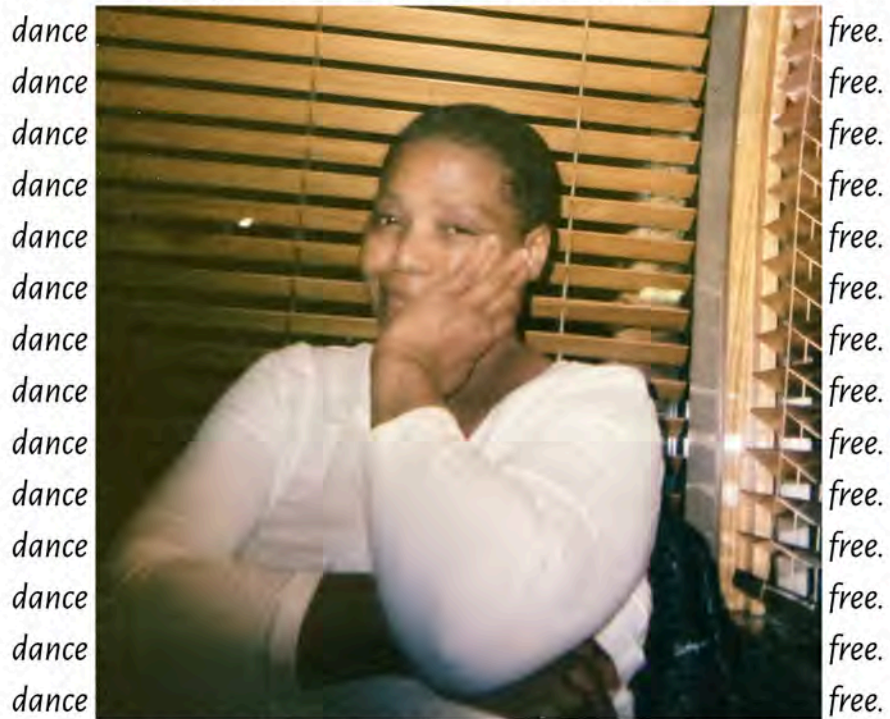
i carried You with me
& when the levy burst
i remembered Your invitation

to call up the good of You:
swallow air, sing & dance
a freedom interlude:

*dance with Me dance with Me
dance with Me dance with Me
dance with Me dance with Me*

*dance with Me, y'all know
I'm free. dance for Me
y'all know I'm free.*

*dance with me, y'all know I'm free. dance for me, y'all know I'm free.
dance with me, y'all know I'm free. dance for me, y'all know I'm free.
dance with me, y'all know I'm free. dance for me, y'all know I'm free.
dance with me, y'all know I'm free. dance for me, y'all know I'm free.*



*dance with me, y'all know I'm free. dance for me, y'all know I'm free.
dance with me, y'all know I'm free. dance for me, y'all know I'm free.
dance with me, y'all know I'm free. dance for me, y'all know I'm free.
dance with me, y'all know I'm free. dance for me, y'all know I'm free.
dance with me, y'all know I'm free. **dance for me, y'all know I'm free.***

NitaJade (cont.)

Griefwalking in Elohee

*...let us lean into dying daily.
It can be fruitful to give death new eyes.*

Death gives eyes new fruit to bear. Witness agony made mobile: terror-thickened pupils swell and erase hazel.

Cessation erases logic, widens heartbreak, makes anguish inescapable, manifests swallowed wails into gentle demons.

The same demons we can't escape offer kindness, apologies in exchange for dreams. They observe our fight and fears,

they usher our fears and urge our feet. Like sleep, grief takes over its host, conjures rain through roofs, awakens resting tongues.

When we unrest our tongues to speak our demons aloud, we understand ground teeth and whimpers, we notice who succumbs to unspoken sorrow,

we notice who fills their lungs with unwept tears and chipped bone. Come mourning, us resurrect. Us lean into loss. Daily. Us slow-walk our ashes. Daily. Us die (daily) to live.



NitaJade

statement

- “Griefwalking in Elohee” | This formed poem is written as a Duplex, which is a form invented by Jericho Brown. This poem is dedicated to all who walk in their grief.
- “Freedom Interlude for OG” | This poem is written after Noname’s song, “Freedom Interlude” from her *Telefone* album. “Freedom Interlude for OG” is dedicated to my late grandmother, O.G. Queen.



Artist portrait by Shannon Foreman

artist biography

NitaJade (they/she) is an Affrilachian Poet and a self-proclaimed weirdo hailing from Asheville, North Carolina. NitaJade earned their B.A. in African and African American Studies from Berea College in 2019. In 2022, they earned their M.F.A. in Creative Writing (Poetry) from the University of Kentucky. They aspire to embody the aesthetics of sloths and narwhals (slarwhals, if you please.) They laugh loudly and stubbornly.

www.nitajade.com

Megan King

artist statement



In early 2024, I felt a pull to explore the intricate connections between quilts, the land, lineage, and belonging. This exploration was shaped by my readings of *Appalachian Elegy* by bell hooks. Certain poems became touchstones. I'd read them over and over, and during a short residency in Syracuse, New York, in mid-January, I began working through the ideas coming to mind.

I invited friends and family to contribute to an altar of sorts, asking them to reflect on their own connections to the landscape and belonging. Their responses were diverse and deeply personal—words, sound recordings, photos, artworks, collected objects, poems, and even new creations made specifically for this project. Together, these contributions formed a multimedia, collaborative installation that filled the space with a collection of shared experiences and perspectives.

With the collaborative elements in place, I added traditional quilts that I made or inherited from family and strangers. I began creating pieced fabric prints, or quilt tops, depicting flora, fauna, and landscapes that intertwined with the themes we were exploring. The prints became a visual language through which I expressed my own reflections on the land and its significance. In the work presented here, I build on those same ideas. With the help of friends, I set up an installation in my backyard looking out to the Catskill Mountains. I incorporated the same fabric print quilt tops and backdrop, as well as new and repeated altar offerings. Found objects, plants from the land where I now live, and even my dog, Ellie, became part of this evolving exploration. By merging imagery from my childhood landscape with the physical environment of my current home, a dialogue starts to emerge for me between past and present, connecting memories and place.

This body of work serves as a meditation on belonging—how it is shaped by the land we inhabit, the histories we carry, and the connections we share with others. Through this ongoing exploration, I strive to honor the complexity of these relationships and the ways in which they continue to shape our identities.

Megan King



Landscape, Lineage, & Belonging 3, 2026
Inkjet on fabric, quilt
Courtesy of the artist

Megan G. King

artist biography



Megan G. King is an interdisciplinary artist from South Central Appalachia. She received a B.F.A. in Studio Arts from East Tennessee State University and an M.F.A. in Art Photography from Syracuse University. King's work includes photography, fibers, and installation and explores themes of gender, class, and belonging against a variety of social and literal landscapes. Her work has been exhibited internationally, is held in several collections, and has been featured by numerous publications including NPR, *Oxford American*, and *The Bitter Southerner*.

www.megangking.com

Joy tabernacle KMT-Battle

artist statement

“This broom arrives cradled in the tradition of Hoodoo, drawing from the deep powers that lent themselves to the survival of our people on these lands. This broom iz a ceremonial work, but also an invitation into the hush harbors of our unspoken, tenderest & most innocent desires for love & connection between those from whom connection has been under siege since the bad luck of an anti-Black world befell us. Our sisters, the ones who wear our faces, so we mask. This broom arrives as a physical representation of the 'Breathing' We iz, inviting our sensitivity & our resilience to communion so that we may remember the we of us. The we of us that arrived twined together by boat, the we of us that survived and survives disaster, and the we of us, the whole of us, that iz walking miracle in the wake. So this broom walks, 'She who stands with the permission of her Ancestors & Village,' arriving in the masquerade of ancestral memory, and offers us rememory. Demoja!”

- The Yam Society



bell broom, regalia of the Yam Society, 2025
Mixed media sculpture
Courtesy of the artist

Joy tabernacle KMT-Battle

artist statement (cont.)

As a crowned Hoodoo Queen and artist, my practice is multi-disciplinary; I engage in making objects of power, living spiritual technology, and ceremonial art. My practice is grounded in the wisdoms of African American spiritual tradition, known as Hoodoo, that arose from the preservation of African lifeways on (so-called) U.S. soil through hundreds of years of enslavement, torture, and objectification. As such, I make brooms that are not brooms. I also engage in making spaces of ceremonial entanglement that are in and of themselves an inquiry into meaning-making as a form of resistance to the continuous commodification of Blackness, and unmaking of meaning of African American culture into 'not-culture.' I explore this through research into traditional African American conjure culture, writing as process, and the process of communal broomcraft.

Central to my work are the ideas of 'speaking objects.' Using the medium of broomcorn, I mean to interrogate the contradictions between dominant western thought of the object as unalive, and the African American spiritual tradition of Hoodoo which conceptualizes vivified object as sites of power. My inquiry is meant to engage with the scale of legibility; what constitutes and is legible as alive? This inquiry also engages, through allegory, the concept of Black social death, and the traditions of African American meaning-making that resist the objectification of Blackness through the semiotics of Hoodoo & Conjure, while also engaging the politics of illegibility, accessibility, and extraction from the perspective of the Hush Harbor & Spiritual Fugitivity.



bell broom, regalia of the Yam Society, 2025
Mixed media sculpture
Courtesy of the artist

Joy tabernacle KMT-Battle

artist biography



Joy tabernacle KMT-Battle iz a Two-head Blackwoman, Opulence, mother, lover & crowned Hoodoo Queen.

As a writer, she has received residencies and fellowships from Heinz, MacDowell, Callaloo, Vona & Periplus. They are published in many places, including *Callaloo* and *Nepantla: A Journal Dedicated to Queer Poets of Color*, *Pluck! The Journal of Affrilachian Arts & Culture*, *Jazz and Culture*, *Hayden's Ferry Review*, *Pittsburgh Poetry Review*, and more. She is the winner of the Discovery Prize from *Black Poetry Review*. Her work is informed by maroon futurisms, liberation, spiritual fugitivity, & very very Black space-time.

Her artistic practice is an inquiry into the meaning-making practices of African Americans and ceremonial marronage via ritual, and the vivification of the object, as an allegory for resistance to Black social death, and Black caretaking in the Wake. She is deeply interested in the application and development of the concept of 'grief reparations.'

She iz the cofounder of North Star Hoodoos, an affiliated marronage of Spirit Workers claiming ownership of the freed self. She iz a traveling ritualist & broommaker with Rootwoman Broomcraft & Apothecary.

www.rootwomanbroomcraft.myshopify.com

Anissa R. Lewis

artist statement

When one sees an open lot, one typically thinks and associates the surroundings with blight, crime, poverty, and race. Empty lots are found only in “certain” neighborhoods. Open lots are emblematic of the failings of a neighborhood: the lack of education, employment, resources, economic opportunities, strong bonds, etc.

Yet, that is the direct opposite of the idea and images we associate with the word “open” or the notion of “openness.” We envision being free, possibility, accessibility and, for some, abundance. However, none of these are considered while viewing an open lot; the focus lies solely on loss and less than. But, this is not what I think of when I view these spaces in my childhood neighborhood; I cannot.

There is power in place. People subconsciously link their identity and value to the places they inhabit and frequent. To leave one’s home to be greeted with an open lot, I believe, has psychological effects. My aim with the *Love Letter Yard Signs* is to challenge and hopefully, rewrite the narrative my community has with these spaces and ultimately, themselves. To view these spaces as the beginning of whatever they demand, to live the lives they want to live.

Toward that end, I took lines and excerpts from bell hooks’ *All About Love: New Visions* (1999), which personally heralds all things Black love. I interjected her words and hopefully, her sentiment, into street signs associated with how we engage and navigate our neighborhood spaces. It is my hope that this recontextualization will be a reconsideration of what these spaces are for us as a community and as a people. That they will become sites of resistance; that they will embody and become sites of our self actualization, as is the natural and only path when we love fully.



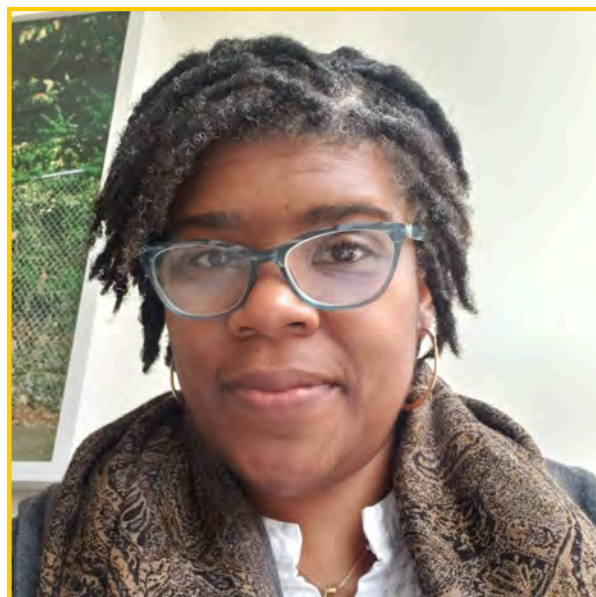
Image stills from *Exposed to Air, to View: Not Covered*, 2022

Digital video

Courtesy of the artist

Anissa R. Lewis

artist biography



Anissa R. Lewis was born and raised and lives in Covington, Kentucky, by way of Philadelphia, Pennsylvania—where she relocated after receiving her M.F.A. from Yale School of Art. Lewis facilitates workshops on community building and speaks on community, story, and voice as they relate to place and the historically marginalized. Lewis’s current work, photo-based prints, love letter yard signs, and video, focuses on the power of place in her hometown neighborhood.

She has appeared on the podcast, *I Like Your Work*. Her work has been viewed at the Hampton University Museum, in Hampton, Virginia, the Kemper Museum of Art in Kansas City, Missouri, and the Contemporary Center for Arts, in Cincinnati, Ohio.

She lives in her childhood home, Covington, Kentucky, with her partner and son.

www.anissalewis.com

Rebecca-Eli Long

artist statement

I am motivated by how knitting can literally materialize diverse experiences that might otherwise go overlooked. I use knitting to tell stories of the autistic life course, focusing on autistic adults' interests and passions. I believe that these narratives of autistic joy create a more accurate, equitable, and inclusive picture of autistic life, in contrast to viewing autistic adulthood as a tragic fate to be avoided. There is something about knitting that just seems like it aligns with my autistic way of being in the world. Based on this insight, I decided to use knitting to document other autistic people about their own passions through a series of interviews and collaborative pattern design. At the end of each interview, we worked together to design a knitting project, which I knitted and gifted to them—combining our own interests and materializing autistic joy.

Though I gave away the items that I knit as part of my research, I wanted to have a little something to represent each project. These squares are an ongoing project where I re-engage with each person's story. During interviews, I asked what participants would like people to know about their interests. Here, I share answers to this question along with the knitted echoes of our conversation.

Rebecca-Eli Long



Yellowstone (Echoes Series), 2024

Knitting

Courtesy of the artist

“A special interest is an interest someone has that they are deeply passionate about, that they want to engage in all the time, that is almost a part of their self-identity, that they have a powerful emotional connection to. It's not casual at all.”

“Whenever you try to teach someone that their special interest isn't okay, you run the risk of causing extreme anxiety and self-doubt and shame within the person.”

– Laura Anderson

Rebecca-Eli Long



Scooter (Echoes Series), 2024
Knitting
Courtesy of the artist

“A special interest is an interest from an autistic person that gives them autistic joy that can't otherwise be explained to a neurotypical or a non-autistic person.”

“After learning more about autism and just neurodivergence in general, I realized how important it is to engage with autistic pride and disability pride and such. So my special interests create an image for other people to know who I am.”

– Anonymous Participant

Rebecca-Eli M. Long

artist biography



Rebecca-Eli M. Long (they/them) is a Ph.D. Candidate in Anthropology and Gerontology at Purdue University. They have an M.A. in Appalachian Studies from Appalachian State University and co-edited *Engaging Appalachia: A Guidebook for Building Capacity and Sustainability*. Rebecca-Eli works across geographic and disciplinary contexts to find creative ways of disrupting ableism. Their scholarly work has been published in venues such as the *Journal of Appalachian Studies*, *Journal of Curriculum and Pedagogy*, *Autism in Adulthood*, and *Lateral*, as well as in numerous edited volumes.

As an ethnographic knitter, Rebecca-Eli crafts new forms of knowledge that contribute to disability justice. Their current dissertation project explores the role of autistic joy and passion over the autistic life course. In finding new ways to demonstrate autistic meaning-making through textile narratives, Rebecca-Eli documents autistic culture and creativity. Through this work, they strive to make autistic futures—individual and collective—more possible.

www.rebecca-eli.com

www.craftingautism.com

rosy petri

artist statement

These works fuse textiles, printmaking, and story collection as witness. They are created through labor-intensive processes as reverential response to spirit of place or as record-keeping mechanisms that allow for emphasis of relationality and context through shared resonance. Archives and cartographies are juxtaposed with concepts of sovereignty to invoke intimacy and dignity. Prizing luminosity and rhythm to create richly textured vignettes that draw heavily on cultural memory as mythology, map, and dreamscape, this work explores lamentation and creation as necessary components of catharsis.



rosy petri
bell quilt study, 2021
Mixed media on canvas
Courtesy of the artist



rosy petri
The Storycatcher: Zora Neale Hurston, 2021
Textile stretched over canvas
Courtesy of the artist

rosy petri

artist biography



rosy petri is a self-taught mixed media artist from Milwaukee, Wisconsin. petri was honored as part of the 2025 Black Excellence cohort, and a Digital Humanities Fellow at the Wisconsin Museum of Quits and Fiber Arts. She served as the inaugural Artist in Residence at the bell hooks center at Berea College (2021), a Mary L. Nohl Emerging Artist Fellow, a Mildred L. Harpole Artist of the Year, the 11th Pfister Artist in Residence, and a Milwaukee Artist Resource Network mentee under artist Della Wells. petri's work can be viewed in collections including the Brewers Community Foundation, Planned Parenthood of Wisconsin, Medical College of Wisconsin, Baird Center, James Museum, bell hooks center at Berea College, Pfister Hotel, Hunger Task Force, Northwestern Mutual, African American Chamber of Commerce of Wisconsin, and the Milwaukee County Courthouse.

www.thisisparadisehome.com

Glenis Redmond

What My Foremothers Left Me

I see many hands--
hands that could barely write.
hands that could not write at all,
but insistent in their intelligence
by tending to people and plots.
From bits and ends.
They could work the cloth.
Sow and sew.
It could be land.
and it was land.
Not there
I'll take a coat of arms though.
The one we never had
to keep us warm.
To hold us down with history
I'll wear the bold red and white patterns.
There's a story of love and blood
woven into the fabric.
There's aching in the acreage,
a love letter. "Study it," they say.
I read. Dear Future, One.
Take this heirloom here.

Read it for signs
that this way we came.
We were here.
Though they tried to erase us.
Let this plot of postage stamp squares
hold you down. Keep you.
It's not enough granddaughter, poet
But see each stitch as a word.
Hobbled lettering.
See sentences upon sentences
In which we were sentenced.
Each piece, a patched world.
We give you this, a page, a map.
Garden. Flowers.
See us. Women blooming.
There. Then. Here, Now.
Don't measure us
by what was taken from us,
but what we gave
--what we grew into you:
warmth and a way.
Even now.

Glenis Redmond

artist biography



Artist portrait by Will Crooks

Glenis Redmond is Greenville, South Carolina’s Inaugural Poet Laureate and a 2025 recipient of the Order of the Palmetto, the state’s highest civilian honor. A 2023 Poet Laureate Fellow of the Academy of American Poets, Baldwin Fellow (2024–2025), and Cave Canem alumna, she has built a distinguished career as a performance poet, teaching artist, and literary citizen for more than three decades, firmly rooted in both page and stage.

Redmond has served as Poet in Residence at the Peace Center for the Performing Arts and the New Jersey State Theatre. She curated a literary program for the Peace Center, Peace Voices, where she mentored students to become Poetic Ambassadors. Glenis has performed at universities, festivals, and cultural institutions across the United States and internationally. In 1994, she founded Greenville’s first poetry slam, helping to cultivate a vibrant and enduring literary community in the region.

She is the author of eight books of poetry, including *The Listening Skin* (Four Way Books), shortlisted for the PEN Open Book Award and the Julie Suk Award, and *Praise Songs for Dave the Potter* (University of Georgia Press), created in collaboration with artist Jonathan Green. Her work explores lineage, place, cultural memory, and the landscapes of the American South, often centering Black Southern history and intergenerational resilience.

Glenis Redmond

artist biography (cont.)

For 11 years, she has served as a Mentor Poet for the National Student Poets Program—the nation’s highest honor for youth poets—guiding and championing emerging literary voices. Through workshops, residencies, and public performances, she has mentored hundreds of students and artists, affirming poetry as both craft and calling.

Redmond is currently at work on several major projects, including *It’s Written in the Name: Fountain Inn Colored High School*, a poetic archival project preserving the history of a Rosenwald-era school and its community, and an anthology titled *Kinkeepers*, showcasing African American women of the Upstate from 1860 to the present. She also established the First Annual “Honoring Our Own” Black History Month Poetry Reading, celebrating local elders and cultural leaders whose lives have shaped the region.

Through her teaching, performances, archival work, and community initiatives—including Glenis Redmond Outreach with Words (GROWW)—she preserves cultural memory while actively knitting generations together. Her work gathers elders, youth, artists, and neighbors into shared space, where poetry becomes bridge, record, and offering. Whether honoring community leaders, documenting local history, or amplifying the voices of young writers, she connects past to present and ensures that the stories of her people are not only remembered, but carried forward as living legacy.

www.glenisredmond.com



Afro-Carolina Love Letter, 2024
Wood, acrylic
Courtesy of the artist

Alison Saar

artist statement

Lost Boys (2001) evokes the harrowing journeys of over 27,000 orphaned and displaced children fleeing the Sudanese Civil War (1983-2005) to international refugee camps in Ethiopia and Kenya. Alison Saar's installation comprises twelve bronze cast shoe soles each imprinted with an image of a child's face. Blood red dyed fabric hold each evocative bronze rendering suspended on the wall. The artwork commemorates the children's determination to survive and encourages us to be in solidarity with over a hundred million refugees and displaced peoples worldwide.



Lost Boys, 2001
Bronze and fabric
Courtesy of the artist and L.A. Louver Gallery

Alison Saar

artist statement (cont.)

Razin' Cane II (2025) depicts a group of enslaved girls and women holding machetes and torches in a sugar cane field, who have banded together to fight against their oppressors. The print confronts the brutal history of French colonialism and the state's active participation in the transatlantic slave trade by foregrounding the role of insurgent women in the overthrow of slavery in the Caribbean including during the Haitian Revolution. The artist sourced 24 vintage sugar sacks upon which the six-color linoleum block impression was printed. The materiality of the sugar sacks evokes the artist's own familial history: Saar's great-grandmother was a native of New Orleans, a city which was colonized by the French. The city historically was part of the Louisiana "Sugar Country" region where French, Spanish, and American capitalists exploited enslaved peoples in the cultivation and production of sugar on plantations. The print *Razin' Cane II* evokes these collective histories in this powerful imagery of female resistance and resilience.



Razin' Cane II, 2025

Linoleum cut and screen print on vintage sugar sacks

Courtesy of the artist and L.A. Louver Gallery

Alison Saar

artist biography



Artist portrait by Maddy Inez

Alison Saar's (b. 1956) soft, yet fierce sculptures, paintings, prints, and installations tell complex, spiritual stories inspired by African American folklore, Greek mythology, and personal experiences, and are often created with repurposed materials. Saar attended Scripps College for her B.A. in Studio Art and Art History and earned her M.F.A. from Otis College of Art and Design. She has been awarded the John Simon Guggenheim Memorial Foundation Fellowship, three fellowships from the National Endowment for the Arts, the Flintridge Foundation Award for Visual Arts, and the Joan Mitchell Foundation Award. Saar's works have been exhibited internationally, including at the Whitney Biennial, Museum of the African Diaspora, Paramount Pictures Studio, National Museum for Women in the Arts, Brooklyn Museum, and the High Museum of Art, and has been collected by over 100 museums and galleries such as The Legacy Museum, Hammer Museum, Hirshhorn Museum, Metropolitan Museum of Art, Whitney Museum of Art, New Orleans Museum of Art, Smithsonian American Art Museum, and the National Gallery of Australia.

www.lalouver.com/artist.cfm?tArtist_id=263

Did you know?

Alison Saar's sculpture "Cakewalk" was in the Turchin Center's very first exhibition, *Go Figure! Manifestations of the Human Form in Contemporary Art*.

SUSAN HAUPTMAN SANDEEP MUKHERJEE PEPE CORONADO
 JOYCE SCOTT NICHOLAS MICROS

NINA LEVY RIMA JABBUR ALEX KUNO JOSE BEDIA
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 Your Head!**

*Manifestations of the Human Form
 in Contemporary Art*
 Martin & Doris Rosen Galleries



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 Permit No. 36

GRAND OPENING EVENTS~ May 3, 2003
4:00pm Debut of Commissioned Performance by Artist
 Joyce Scott in Valborg Theatre
 (located behind TCVA on ASU Campus)
5:00pm GRAND OPENING Reception
 (These events are free and open to the public--come as you are!)



Opening Exhibition:
*Go Figure! Manifestations of the
 Human Form In Contemporary Art*

In partnership with major galleries across the country, Turchin Center Director/Chief Curator Hank Foreman has assembled this groundbreaking exhibit, marking the center's opening. The roster of artists presents a mix of monumental names in the world of the visual arts, as well as some of the most exciting emerging artists of today. Through these artists' work they explore the theme of the human figure in a variety of interpretations.

For more information, contact the Turchin Center at staff (828) 262-3017 or visit www.turchincenter.org. Located at 423 W. King Street, Boone.



This project received support from the North Carolina Arts Council, an agency funded by the State of North Carolina and the National Endowment for the Arts.

Stephanie Santana

artist statement

Through the lens of cyclical time, my work investigates recurring events and ideological flashpoints in American history, and the legacy of Black women as visionary stewards of information. My practice is rooted in an intuitive, research-based approach—working associatively with archival material to construct map-like compositions and glyphs that allude to themes of fugitivity, sousveillance, the psychic and spatial artifacts of intergenerational memory, and self-determination.



Wavelength, 2024

Screenprint, wax pastel and hand-painted
Flashe on appliquéd and pieced cotton textile,
machine quilting

Courtesy of the artist

Stephanie Santana

artist biography



Stephanie Santana (b. Los Angeles, CA) is a textile artist, printmaker, and designer whose work investigates Afrodiasporic wayfinding and resistance strategies. Through the lens of cyclical time, Santana examines recurring events and ideological flashpoints in American history, tracing Black matriarchal legacies of knowledge stewardship.

Recent solo exhibitions include *Call & Response* at A.I.R. Gallery, Brooklyn, New York (2025), *Ways of Knowing* at The Print Center, Philadelphia, Pennsylvania (2024), and *The Armory Show*, New York, New York (2024). Santana's work has been included in group exhibitions at The Metropolitan Museum of Art, New York, New York; Albany Institute of History and Art, Albany, New York; MassArt Art Museum, Boston, Massachusetts; and Penland School of Craft, Penland, North Carolina; among others. Her work is held in permanent collections that include Whitney Museum of American Art, Philadelphia Museum of Art, the Library of Congress, and Getty Research Institute.

Santana is a 2025 Dieu Donn  Workspace Resident, 2024–25 A.I.R. Gallery Fellow, 2024 bell hooks center Artist-in-Residence, 2023 NYSCA/NYFA Artist Fellow, and 2023 Kahn/Mason SIP Fellow with EFA Robert Blackburn Printmaking Workshop. Her work has been featured in publications such as *The New York Times*, *The American Scholar*, and *Hyperallergic*.

Santana is a founding member of printmaking collective Black Women of Print. She lives and works in New York.

www.stephaniesantana.com

lydia see

artist statement for **Where I'm from...**

This is an interactive installation co-created by lydia see with countless collaborators. It began as a group activity and has meandered in and out of classrooms, workshops, libraries, and exhibition spaces through many hands in myriad forms.

You are invited to collaborate with us across time and space by adding your own contribution to the installation.

Step 1:

Select a length of yarn attached to a card. Write something about where you're from (however you choose to identify with this statement) without naming the place.

examples:

Where I'm From... it is very rural.

Where I'm From... we take BBQ very seriously!

Where I'm From... we have a very robust public transportation system.

Step 2:

Find a length of yarn on the installation with a statement that you align with. Tie your yarn to someone else's, making a tangible connection between you and an unknown collaborator.

Consider the visible and invisible connections you create with the anonymous contributors to this web of belonging, and similar connections you may be unaware you share with those in your immediate or expanded community.



lydia see

artist biography



Artist portrait by Lili Stapel

lydia see (she/they/y'all) is a multiform artist, educator, and curator of art + archives who is a firm believer in the transformative power of art for collective liberation.

www.lydiasee.com

Brea Shay

Belonging

I imagine it like the pull of a tide,
two great forces always moving toward the other,
each one offering what the other can't keep.

Lately, I look outside and find only unfamiliar
birdsongs and faces. But sometimes,
I hear home calling out from a strange new mouth.

I read once that a memory can last forever,
settled in our bones, in the way we breathe—
How near am I, still, to these things that made me?

If not inside the arms of my own desire,
then where else? I choose to think of home
as a way of walking with my hands wide open—

A way of reaching, constantly, for threads
that stitch together a shapeless world.

I belong most to a moment,
and to the next,
and to the next.

Brea Shay

artist biography



Brea Shay is a queer artist from Ohio, but she doesn't live there anymore. She spends most of her time making music and writing in her journal. Her work is focused on relationships and how capable we all are of shaping each other. Centered around curiosity, intimacy, and vulnerability, she seeks to explore how love (in all its forms) defines us. She hopes you find her work as an invitation to the quiet power of connection.

www.bershy.com

Chanell Stone

artist statement



Tennessee Light
Archival pigment print
Courtesy of the artist



Mississippi cathected
Archival pigment print
Courtesy of the artist

“In my photographs, I map the entwinement of land, body, and memory. The images unfold as a lyrical sojourn wherein ancestral and diasporic presence are traced, encountered, and called forth. By placing my own body within the frame, I become both conduit and embodiment of this confluence. The terrain is not simply observed but deeply felt, rendering visible histories long subdued within the contemporary North American landscape.”

– Chanell Stone

Chanell Stone is an artist living and working in Oakland, California. Her practice explores Blackness as both subject and medium, weaving together personal histories within collective narratives of the diaspora. Working in self-portraiture, film, and poetry, she examines the body’s manifold relationship to the natural world. Utilizing familial memory as a cornerstone, her inquiries extend across the Mississippi Delta, retracing echoes of migration and ancestral presence within the American landscape. Her soundings take form through still images and large-scale photographic works, wherein she engages with land, body, and the tonal register of Blackness as distinctive, interconnected materials.

Chanell Stone

artist biography



Stone earned her M.F.A. in Visual Arts from the University of California San Diego and B.F.A. in Photography from the California College of the Arts. She has exhibited in institutions across the United States and internationally. Her debut solo exhibition *Natura Negra* was presented at the Museum of the African Diaspora in San Francisco from 2019 to 2020. Recent exhibitions include presentations at the San Francisco Museum of Modern Art; Carnegie Museum of Art; San Diego Museum of Art; Pier 24 Photography, and Museo Cabañas, Guadalajara. She will be presenting her new solo exhibition at the San Diego Museum of Art in Spring 2027. Stone's practice has been featured in *The New York Times*, *NPR*, *FOAM* and *Aperture*.

www.chanellstone.com

invitation to create

bell hooks created and collected artwork based on her own experiences and interests before she started the bell hooks Institute.

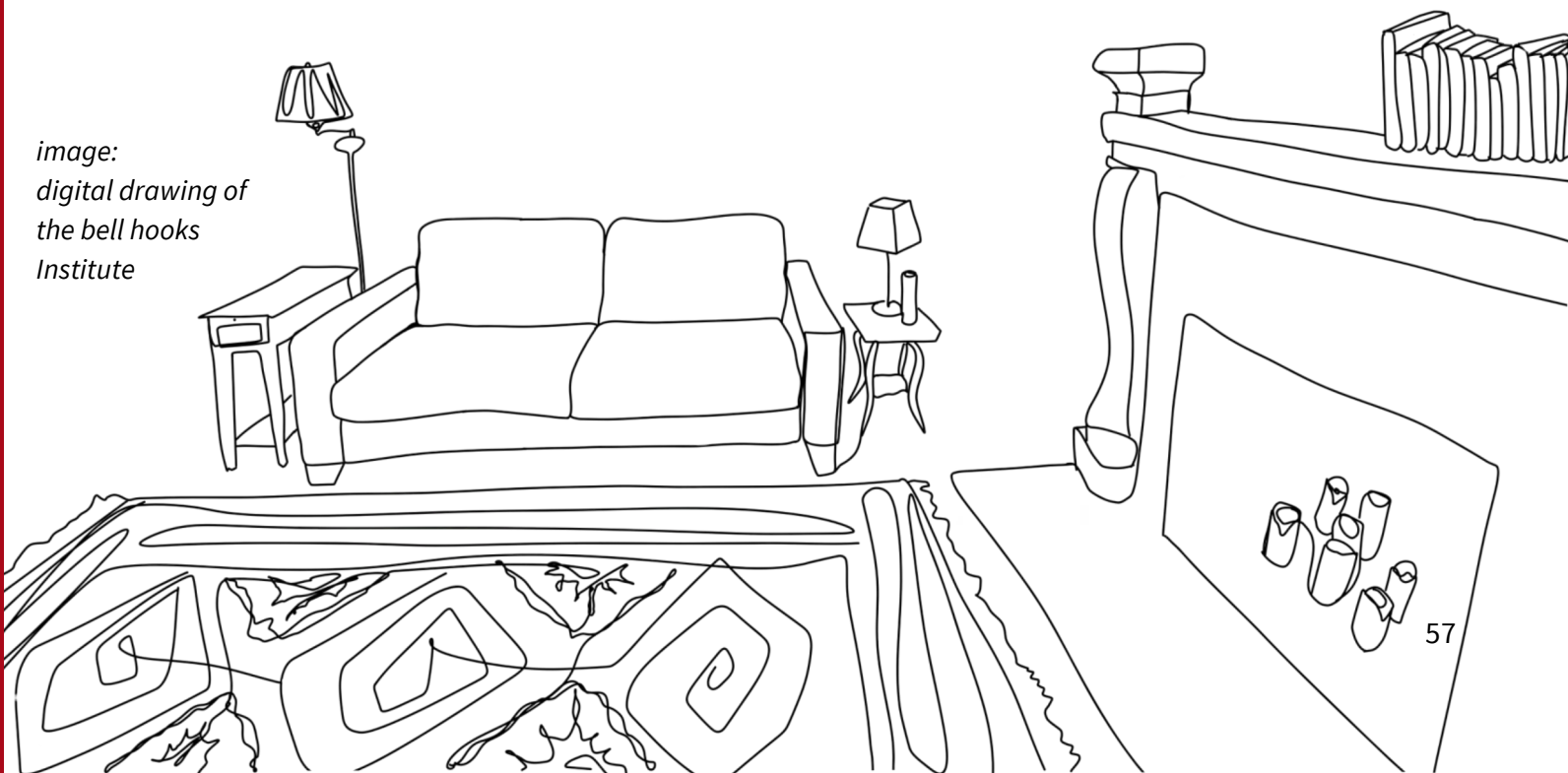
There is importance and meaning in the things we keep.
What do you collect and why?

In this exhibiton, you will notice some of the things bell hooks designed the Institute with—bright tables, beautiful rugs, comfy chairs, candles, and lots of books.

Imagine—you are creating a space for you and your community to learn something together. **What do you want to learn? What would you put in the space?**

Try drawing the space or create a mood board to visualize what it would look like!

image:
digital drawing of
the bell hooks
Institute



about the curators



E. Gale Greenlee (she/her) is a Black feminist legacy keeper, a writer-educator, and independent children’s literature and Black Girlhood Studies scholar. Born in Greensboro, North Carolina, her maternal roots lie in rural South Carolina and her paternal roots go six generations deep in the Swannanoa Valley of Western North Carolina. She holds a B.A. in Journalism and Mass Communication from the University of North Carolina at Chapel Hill, an M.A. in Africana Women’s Studies from Clark Atlanta University, and a doctorate in African American literature from The University of North Carolina at Chapel Hill. Her research sits at the intersection of Black and Latinx girlhood studies, critical geography, and children’s and young adult literature. She is the author of “A Blueprint for Black Girlhood: bell hooks’s Homemade Love” and “The Archive that bell Built.” Gale co-curated the installation in the bell hooks center and co-organized the Inaugural bell hooks Symposium, held in 2023 at Berea College.

@galegreenlee



shauna caldwell (she/her) is a white Appalachian artist, educator, curator, and scholar rooted in her hometown of Boone, North Carolina. She uses multimedia and photographic processes to honor land, familial connections, sacred relationships, and transformation. Through her practice, she explores collaborative opportunities for the expansion of Appalachian placemaking and liberatory feminist belonging through the arts and loving community. caldwell received BFAs in both Studio Art and Art Education, and an M.A. in Appalachian Studies and Non-Profit Administration at Appalachian State University. She has exhibited her work locally, nationally, and internationally.

www.shaunacaldwell.com

about The bell hooks Institute



Photo by Tyler Rocquemore, Berea College '22
Courtesy of the bell hooks Institute and
Berea College

“Gaining greater recognition as a cultural critic and feminist theorist, I began to do my part to create greater visibility for this work [of Black artists] by displaying it on book covers. Emma Amos’s work graced the cover of Killing Rage (1995), and Lorna Simpson--the cover of Sisters of the Yam (1993). Even though I purchased work, I didn’t see myself as a collector. However, as time passed, I bought, traded or had been given a respectable body of work by [B]lack artists. Wanting to take this art from private space to public space, I opened the Ya Gallery at the bell hooks Institute... Much of the work in this collection has been chosen because it speaks to my heart: it is beauty that interrogates and transforms. Sharing this work in a small Kentucky town, my home state, is part of giving back to the local environment that is my home place.”

- bell hooks, *Ya Gallery: From the Collection of bell hooks*

This exhibition is presented in partnership with the bell hooks Institute, located at Berea College in Berea, Kentucky. There will be an official relaunch of the bell hooks Institute this fall, during the week of September 21-25, 2026, with guest speakers each day, culminating in a celebration of bell’s life on September 25 (which would have been her 74th birthday).

Inside the Institute, hooks housed her personal art collection featuring visual works created by hooks, as well as those by **Emma Amos, Radcliffe Bailey, Elizabeth Catlett, Lyle Ashton Harris, Alicia Henry, Margo Humphrey, Pat Cheshire Jennings, Audre Lorde, K. Ries, Alison Saar, Lorna Simpson, Moneta Sleet Jr., Valeria Watkins, and Carrie Mae Weems**, among others.

exhibition inspiration, from The bell hooks Institute



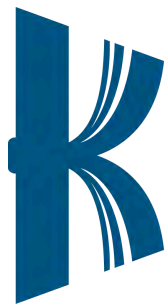
about the publication, *belonging to place: The Creative Community and Artistic Legacy of bell hooks*

edited by E. Gale Greenlee and shauna caldwell

In 2027, the University Press of Kentucky will publish *belonging to place: The Creative Community and Artistic Legacy of bell hooks*. Inspired by bell hooks's scholarship on feminism, pedagogy, creativity, and place, this volume brings together visual, performing, and narrative works by artists closely connected to Appalachia and to her work and vision.

This curatorial project—an extension of hooks's enduring legacy—centers on her work as an art critic, collector, and visual artist. The book will feature rarely seen images of hooks's personal artwork and her collection of contemporary art, a transcript of an artist talk she delivered in 2015, and photographs of objects from personal archives housed at Berea College in Berea, Kentucky.

Additionally, the volume highlights the work of sixteen contemporary Appalachian women and non-binary artists whose practices resonate with and advance the teachings of bell hooks, celebrating creativity, belonging, and community.



UNIVERSITY PRESS OF KENTUCKY

resources:

click on the links below to access additional information related to the exhibition

[bell hooks papers at Berea College Special Collections & Archives](#)

“The bell hooks papers comprise 17 boxes of business and personal correspondence, published and unpublished writings, news clippings, photographs, and other records documenting the life, research interests, and career of bell hooks.”

[“Hearing bell hooks at Berea College” - Berea College Special Collections & Archives](#)

[“See the Art Meet the Artisan - bell hooks” - Madison County Public Library](#)

[bell hooks center](#)

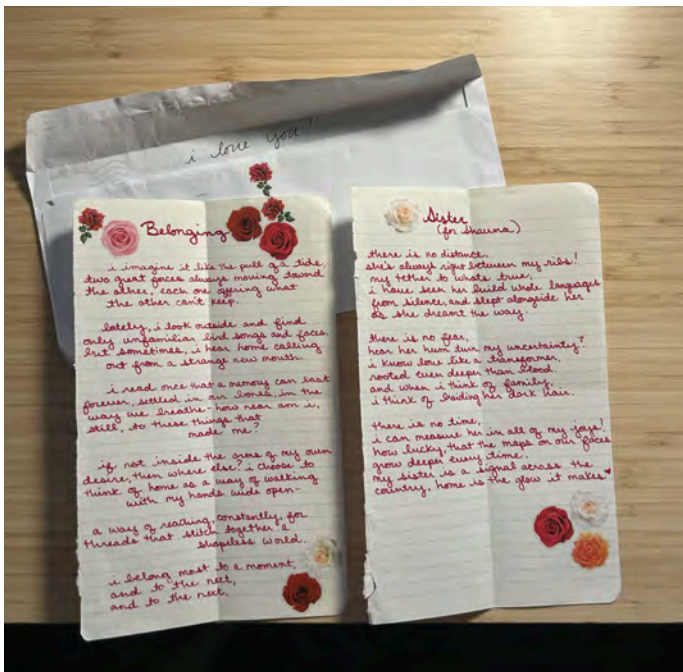
[“Remembering bell hooks: Seeing Art Through an Intersectional Lens” - The High Museum](#)

[University Press of Kentucky](#)

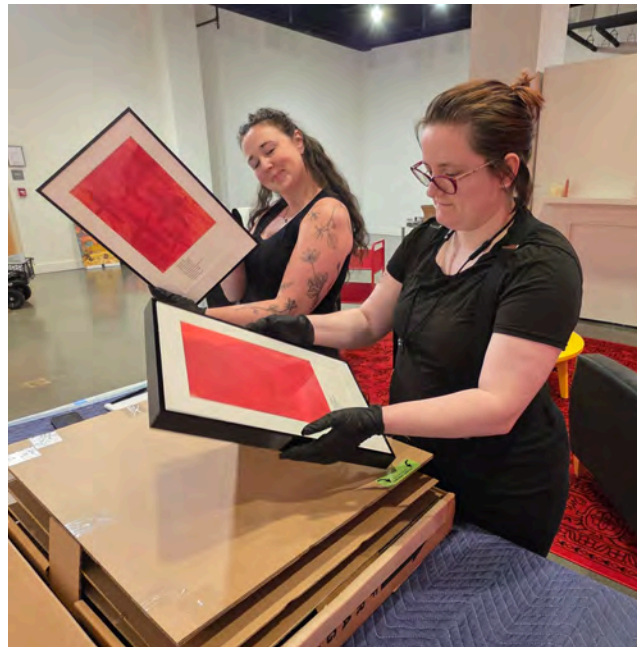
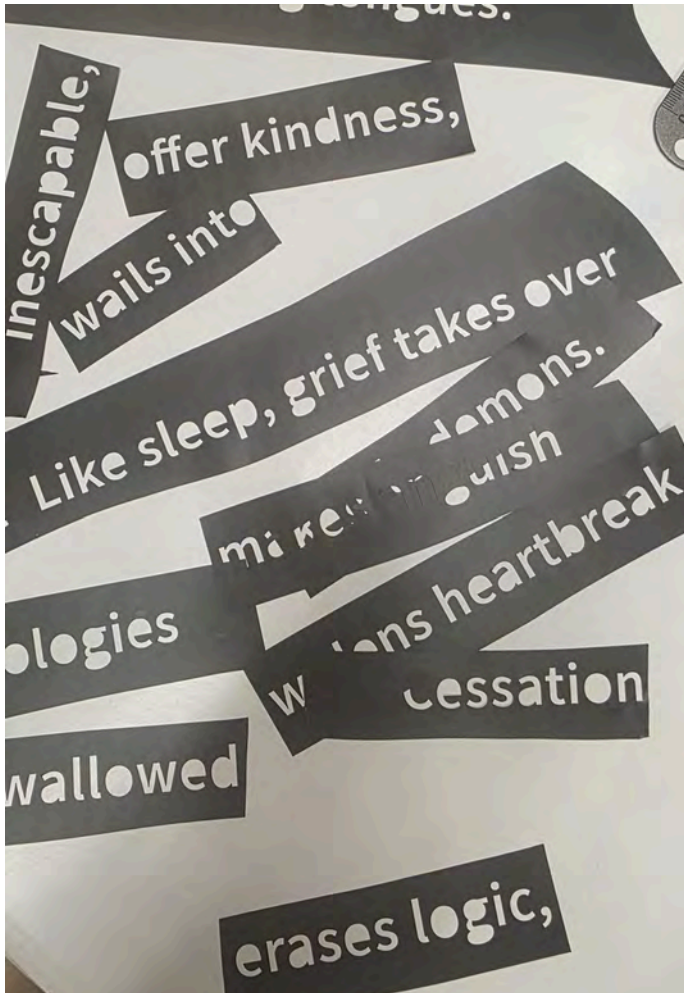
BEHIND THE SCENES



BEHIND THE SCENES



BEHIND THE SCENES



closing reception

Join us on **October 2**, 2026 from **5-8pm** for a closing reception with featured artists and Dr. Linda Strong-Leek, friend of bell hooks and Director of the bell hooks Institute.



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.

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