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wild|life

A Forest for the People

A thesis

presented to

the faculty of the department of Art and Design

East Tennessee State University

in partial fulfillment

of the requirements of the degree

Master of Fine Arts in Studio Art

by

John Lusk Hathaway III

May 2012

Mike Smith, Committee Chair

Catherine Murray

Mira Gerard Singh

Keywords: photography, color, national forest, landscape, nature, beauty, environment

ABSTRACT

wild|life

A forest for the People

by

John Lusk Hathaway III

The photographer discusses the work in *wild|life A forest for the people*, his Master of Fine Art exhibition held at the Slocumb Galleries, East Tennessee State University, Johnson City, Tennessee from March 12 through March 23, 2012. The exhibition consists of 24 large-scale color archival Inkjet prints representing a large body of work that examines the human experience through viewing public and private land and land use within or tangential to the Cherokee National Forest. A complete catalogue of the *wild|life* exhibit is included at the end of the thesis.

Historical and contemporary influences are discussed in regard to how they pertain formally and conceptually to Hathaway's work. Included are photographs from Carleton Watkins, the Archives of Appalachia, Joel Sternfeld, and Jeff Whetstone as well as literary and critical influences from poets Albert Camus and John Szarkowski.

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LOST

Stand still. The trees ahead and bushes beside you
Are not lost. Wherever you are is called Here,
And you must treat it as a powerful stranger,
Must ask permission to know it and be known.

The forest breathes. Listen. It answers,
I have made this place around you.

If you leave it, you may come back again, saying here.

No two trees are the same to Raven.

No two branches are the same to Wren.

If what a tree or a bush does is lost on you,
You are surely lost. Stand still. The forest knows
Where you are. You must let it find you.¹

David Wagoner

¹ David Wagoner. *Collected Poems (1956-1976)* (Bloomington: Indiana University Press, 1976).

CHAPTER 1 INTRODUCTION

I have been affected and transfixed by the natural world since I was a young child. Obviously those memories were momentous, being some of the first etched into my consciousness, memories that although distant are as relevant and powerful today as when they happened thirty plus years ago. My interaction with the wild has only deepened over the years, because as an adult my philosophical ideology has fostered and embraced a world where natural order is assigned tremendous value. I see wild environments as intricate working ecosystems that are in states of constant change, yet somehow maintaining a graceful balance with all life if human kind does not intervene in a negative manner. My quest for meaning and richness continually reinforces my seemingly eternal bond with the wilderness. I seek activities and individuals of like mind to further enhance my understanding of my place in this world. Photography has become the most powerful tool and instructor of recent years. When used in a considerate way it can elevate the world to a place of unmitigated delight, a world that artists have mused and courted for millennia. If wilderness is the umbrella that the influence is bound by, then literature,

philosophy, and personal experience create the web of influence that gives *wild|life* its structural roots and footing.

Much of my youth was spent outdoors with my family and friends. We lived in a rural mountainous environment most of my primary years where the days were filled with the delights of the natural world: streams, mountain trails, meadows, flora, and fauna. My ethos was fueled and informed by these verdant landscapes. I saw them not only as a thing of beauty but also as a world of intrigue, an ecosystem that was constantly evolving and would reveal secrets of the universe when I was patient and attentive enough to look and listen for the revelatory unfolding of life happening right under my nose.

My life would change drastically when I was abruptly uprooted from my comfortable and lush environment, and transplanted into the hard and uninviting concrete jungle of North Eastern New Jersey. In almost an instant I became aware and overburdened with the familiarity and weight of human angst of generations before me, anxiety that up until now I had not known. This environment was cold and dead. I was no longer in Kansas as the saying goes. My friends, relatives, and most of all, my deep

interaction with the forest, the forest that had become my truest and most honest companion were left behind.

I survived the move and eventually made amends with city life. Partly because I was so busy learning my new place in life literally, that I didn't have time to pine over my situation, but more so because I had an Uncle, Von Luther, who would send me photographs of the native terrain and beauty that I left in Tennessee.

Every family has a photographer, and Von was ours. He was the go to image-maker on my mother's side of the family. He had a bulletproof Canon F-1 with the optional rapid-winder. The kit was bulky and heavy, as it was made during an era when things were built to last more than three years, and resembled a weapon out of a late 1970s George Lucas film more than a camera. A couple of flashes on stands replete with umbrellas for 'high end' lighting would round out Von's quiver, in other words he was semi-professional, by East Tennessee and my own standards. The photographs that Von would send me over the next few years would become instrumental in my understanding of many facets of my life. At the time I was unaware of the gravitational pull they had over my consciousness, and ultimately, my decision of becoming a photographic

artist. At first I saw the photographs for the surface material that satisfied a selfish longing for a place I dearly missed, but I would eventually come to realize they were much more. They became interesting visually. At some point I stopped viewing them for content alone and saw them as structured works of something greater, cohesion in terms of space, frame, time, form, and content. These photographs were to become the earliest coursework in the lifelong classroom of understanding the world that so fully grabbed my attention – the forest and mountain terrain of Upper East Tennessee.

This photographic body of work loosely explores the topography of a rural southeastern broadleaf forest. But as integral as the forest is, the natural setting becomes a backdrop and secondary to the human element, and how we live out lives in and around the public and private landscape of the Cherokee National Forest. This component inevitably comments on recreation, class, and the role of these natural settings within society. The underlying tertiary element of the work, and I posit the most interesting, is why we as humans tend to migrate to natural environments. Why have we blocked off lands for our enjoyment and commodification? Why do we look to the natural world for answers to questions that are as

old as the forest itself? Is there something intrinsic in the forest that elicits our undivided attention? Is it beauty? Is there an element of the sublime? These are all questions the photographs contained within *wild||life* seek to distill into a form that is approachable. “The point of art has never been to make something synonymous with life...but to make something with reduced complexity that is nonetheless analogous to life that can thereby clarify it.”²

It is my main goal that this body of work is a springboard for further thought and contemplation on who we are as a people and how we recruit nature to be our comforting shoulder and adumbration of meaning pointing toward something greater than the singular self in this maddening jumble of post-modern life. By wielding my camera in a deliberate yet subtle manner, paying utmost attention to framing, light, space, and metaphor, I create a complex environment where the landscape and cast of characters coalesce and vie for attention within the public and private landscape of the Cherokee National Forest. The forest becomes a stage where human life is acting out a poetic form of wild living.

² Robert Adams, *Beauty in Photography: Essays in Defense of Traditional Values* (New York: Aperture, 1981), 68.

CHAPTER 2 LITERARY INFLUENCES

Poetry

“The charming landscape that I saw this morning is indubitably made up of some twenty or thirty farms.... but none of them owns the landscape. There is a property in the horizon that no man has but he whose eye can integrate all the parts, that is, the poet.”³

Photographers that I hold in high esteem cite poetry as a guiding or driving force in their life and work. Many practice both disciplines of writing and photographing; Robert Adams states the two are inseparable, because great work from both mediums center on metaphor.⁴ Over and over again this thread is interwoven into the fabric of creative image-makers. Tod Papageorge, the chair of the photography department at Yale University, was an aspiring poet through most of his undergraduate studies and reports that seeing Cartier-Bresson’s lyric imagery immediately made him seek out photography as a means to visually

³ Ralph Waldo Emerson, *Nature; addresses and lectures* (New York AMS Press, 1968), 8.

⁴ Adams, *Beauty*, 8.

express his own poetic vision.⁵ “I’ve always felt that photography is closer to poetry than to the other visual arts. What other artistic medium owns anything like the mixed relationship that these two have to common, lived reality...The first operates through denotation, the second through connotation. But the problem for both is to transmute the dross—the contingent stuff of things or words—into the webs of meaning and resonance that are achieved in photographs and poems.”⁶

As Papageorge eloquently states, photography has the uncanny and privileged ability to align itself with the elusive nature of poetry. They both are used to represent the world, and often-mundane daily life and events, but the mediums do not replicate with precision. They may reference the real, but they both transcend the real and give us life in an elevated and more gracefully realized form. Through use of structure, form, content, metaphor, and symbol, they transform the world into a language that poets and artist study to become fluent and give back to mankind as an offering of what is beautiful, sublime, and elusive about contemporary life.

5 Tod Papageorge, *Core Curriculum: Writings on Photography* (New York: Aperture, 2011), 134-135.

6 "An interview with photographer Tod Papageorge RAAR'09 " Society of Fellows of the American Academy in Rome Weblog." Society of Fellows of the American Academy in Rome Weblog. <http://sofaarome.wordpress.com/2009/09/17/an-interview-with-photographer-tod-papageorge-raar09/> (accessed January 16, 2012).

By studying poetic forms in both literature and photography I hope to strengthen my relationship between concrete human existence and the refined yet ethereal realm I create within the photographic process.

Wendell Berry does in eleven lines what most cannot achieve in an essay of many pages. He elevates nature to an essential place, one that is restorative and peaceful, and will wash away, or at least dilute adversity to a manageable form, if we are receptive to the abstergent powers elicited.

THE PEACE OF WILD THINGS

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.⁷

Wendell Berry

⁷ Wendell Berry, *Selected Poems of Wendell Berry* (Counterpoint, Washington D.C., 1998).

Albert Camus

“In the presence of nature a wild delight runs through man, in spite of real sorrows.”⁸ Ralph Waldo Emerson touches on the essence of this thesis and one of the central tenants of Camus’s writing on the absurd in the verse from his treatise on nature, *Nature Addresses and Lectures*. Man, in the broadest sense of the word, is at war internally. We struggle to find meaning in our everyday lives, lives that inevitably end in death. “At this point of his effort man stands face to face with the irrational. He feels within him his longing for happiness and for reason. The absurd is born of this confrontation between the human need and the unreasonable silence of the world. This must be clung to because the whole consequence of a life can depend on it.”⁹ In other words, Camus is positing that there is a conflict that has been raging in the psyche of humankind since we first developed the ability to think abstractly and reason. This is a well-accepted view of the human condition in existentialist circles. How then do we find meaning in our terrestrial world that has none to offer?

⁸ Emerson, *Nature*, 9.

⁹ Albert Camus and Justin Brien, *The Myth of Sisyphus and Other Essays* (New York: Vintage Books, 1991), 66.

Camus argues that the only way one can feel as if there were meaning in this life is to experience everyday to the fullest, learn how to live, and living for Camus happens when you interact and reap the bountiful reward from the natural world. Nature satisfies and calms because intrinsically the pattern and rhythm present makes sense to the human eye and mind, even if the recognition is unconscious. Camus sings his praise for nature as he recollects a day on the Adriatic coast,

Happy is he alive who has seen these things on earth...The breeze is cool and the sky blue. I love this life with abandon and wish to speak of it boldly: it makes me proud of my human condition. Yet people have often told me: there's nothing to be proud of. Yes, there is: this sun, this sea, my heart leaping with youth, the salt taste of my body and this vast landscape in which tenderness and glory merge in blue and yellow. ...Everything here leaves me intact, I surrender nothing of myself, and don no mask: learning patiently and arduously how to live is enough for me...

Why then do we find and seek solace in nature? I am interested in how nature has become a signifier of meaning to people with very different backgrounds and philosophical belief systems. Why too have doctrines outside of Camus's atheist ideology seeking to quiet the anxiety of man looked toward nature? Religious and spiritual persons fill the void by looking toward a source divinity or enlightenment, an all knowing and all encompassing entity or power that is responsible for the heavens and

earthily bodies. They seek to fill the void, but contrary to Camus they feel the world is not devoid of meaning, it is a holy place, and nature is God's masterpiece. The Cherokee Nation has an ancient prayer, "Let us walk softly on the Earth with all living beings great and small remembering as we go, that one God kind and wise created all." The Judeo-Christian community has Psalm 24:1 that reads, "The earth is the Lord's and the fullness thereof, the world and those who dwell therein."¹⁰ The interest for me doesn't lie in the doctrine from any of these worldviews, but the fact that each of them point toward nature as a place of deep meaning, a place where transcendence can occur, a place to deposit their angst that is fundamentally accumulated living in the post-modern world.

¹⁰ Psalm 24:1

CHAPTER 3 CRITICAL INFLUENCE

John Szarkowski

John Szarkowski was the curator and director of photography at the Museum of Modern Art from 1962-1991. His influence on me, and the photographic community at large, generally concerns a type of photography that he championed during his tenure at the museum. The show “New Documents” that Szarkowski would curate in 1967 was instrumental in reshaping our collective understanding of how we view the medium and would eventually establish photography as a player in the arena of fine art. "In the past decade," he wrote, "a new generation of photographers has directed the documentary approach toward more personal ends. Their aim has been not to reform life, but to know it."¹¹ When we look at the names of the photographers he would discover or reappraise: Arbus, Friedlander, Evans, Winogrand, Eggleston, Atget, Et. al., it is astounding. Influence is actually a poor word for the immense presence and shaping Szarkowski would have over the medium for nearly 30 years. He literally pioneered a new way of viewing photographs. An

¹¹ "Charlie Rose - A conversation with photographer John Szarkowski." Charlie Rose - Home. <http://www.charlierose.com/view/interview/1055> (accessed February 10, 2012).

artist with a trained mind both visually and conceptually could move freely throughout the world making images that resembled real life but clarified it. Now photographs were no longer just literally documenting something. That type of photograph was for police investigations and scientific studies. Art photographs contain just enough of the *real* world to provide a level of transparency to make the viewer seem as if they were viewing life as it were, but the artists are eloquently and subtly injecting something of themselves into the pictures. Just because an artist uses the camera in a direct and simple way doesn't mean the artist is direct and simple. On the contrary, a smart artist uses the medium of photography in a very layered and rich way with frame, light, and content to suggest and point to larger ideas of life and the world.¹² Using the camera in this manner permits the viewer to fully engage with the photograph in respect to form, space, and content. If, and only if, these elements bind in a convincing manner, the photograph may garner the potential for external meaning beyond the physical content inside the photograph. Conversely, using the camera in a convoluted way, the photograph becomes more about the way the camera

12 "Charlie Rose - A conversation with photographer John Szarkowski." Charlie Rose - Home. <http://www.charlierose.com/view/interview/1055> (accessed February 10, 2012).

is used and loses most, if not all, grace, lyricism, and ability for metaphor: three things that are vital to a successful photograph.

The long shadow Szarkowski cast over photography is starting to dim. Regrettably the photographic community is moving away from Szarkowski's lyrical vision expressed at the Museum of Modern Art, and in doing so photography as a whole, in favor of the tableau or staged narrative. There are however a few stalwart visionaries who keep his torch aglow. Paul Graham recently published an essay titled *The Unreasonable Apple*, wherein he aligns himself with the photography that John Szarkowski defined and would advocate until his death, photography that many consider to be the apex of the medium.

perhaps we can agree that through force of vision these artists strive to pierce the opaque threshold of the now, to express something of the thus and so of life at the point they recognized it. They struggle through photography to define these moments and bring them forward in time to us, to the here and now, so that with the clarity of hindsight, we may glimpse something of what it was they perceived. Perhaps here we have stumbled upon a partial, but nonetheless astonishing description of the creative act at the heart of serious photography: nothing less than the measuring and folding of the cloth of time itself.¹³

13 Graham, Paul . "Paul Graham Photography Archive." Paul Graham Photography Archive. <http://www.paulgrahamarchive.com/> (accessed January 31, 2012).

I too align myself with Szarkowski and his impassioned vision for the medium. *wild|life* is deeply rooted in transforming the Cherokee National Forest into a place that pierces the opacity of prosaic life by using the camera in a deliberate and simple way. I have visually shaped the project with a personal interpretation of the National Forest, but I do not think anyone with the slightest knowledge of photography will believe he or she is viewing a traditional documentary. I evaluate each frame before I release the shutter by the words Szarkowski used to explain what a great photographer does, “they suggest a new beauty, a new intellectual puzzle, and suggest how it might be solved, someone who enlarges the world, not someone who repeats old ideas.”¹⁴ Aspiring to the criteria that Szarkowski laid out for the medium will only strengthen my resolve as an artist.

14 "Charlie Rose - A conversation with photographer John Szarkowski." Charlie Rose - Home. <http://www.charlierose.com/view/interview/1055> (accessed February 10, 2012).

CHAPTER 4 HISTORICAL PHOTOGRAPHIC INFLUENCE

Carleton Watkins

Carleton Watkins was not only a pioneer and visionary within the medium of photography, but as Tyler Green from *Modern Art Notes* posits, “he may well have been the first all-American artist.”¹⁵ I tend to agree with this statement, because Watkins, although a brilliant photographer, was at the time just as instrumental in shaping other art forms as well our own vision of who we were and would become as a people. It has been argued that Bierstadt and other noteworthy Hudson River School painters saw Watkins’s work, and infused it into their own. Ralph Waldo Emerson and Oliver Wendell Holmes were both sufficiently moved by Watkins’s photographs to publicly advocate a westward expansion because of the grand virgin land and ideals that awaited those willing to make the trek. “...The future for humankind lay in the west; to look east was to look toward Europe, but to look west was to look towards the future, to forested lands stretching to the horizon, offering ample possibilities for

15 "The MAN Podcast: Carleton Watkins in SoCal | Tyler Green: Modern Art Notes | ARTINFO.com." ARTINFO Blogs | ARTINFO.com.
<http://blogs.artinfo.com/modernartnotes/2011/12/the-man-podcast-carleton-watkins-in-socal/> (accessed February 3, 2012).

sustenance and spiritual replenishment.”¹⁶ After viewing Watkins's photographs of California's Sierra Nevada and Mariposa range, John Muir and Fredrick Law Olmsted would argue to Congress that places such as Yosemite should be held publicly and kept protected from privatization and the lands ultimate development and destruction. They got their wish when in 1872; Abraham Lincoln ceded Yosemite's land to the state of California for the protection and enjoyment of the natural beauty. “In Watkins's time, and for at least a century thereafter, the American landscape was the great story of American art. Landscape has been to American art what Christianity was to European art: subject, motivator, and a source of wealth that both inspired and paid for art. Watkins's most significant artistic contribution was to re-make the American landscape as a subject — and to do so in a way that would impact the field for over a century.”¹⁷ The public's idea of the western United States was sealed by his vision, and in doing so reinforced the push for the grandiose idea of Manifest Destiny.

¹⁶ Liz Wells, *Land Matters: Landscape Photography, Culture and Identity* (London, I.B. Tauris, 2011), 64.

¹⁷ "The MAN Podcast: Carleton Watkins in SoCal | Tyler Green: Modern Art Notes | ARTINFO.com." ARTINFO Blogs | ARTINFO.com. <http://blogs.artinfo.com/modernartnotes/2011/12/the-man-podcast-carleton-watkins-in-social/> (accessed February 3, 2012).

wild|life owes a great deal to Carleton Watkins. He solidified the notion that some lands were so beautiful and grand they were worthy of protection from development. Without Watkins's keen eye for beauty and drive to find these spaces, The Cherokee National Forest and other protected landscapes would probably be strip malls, residential home sites, or decimated to extract the material rich land.

In spite of the splendor, there is a duality in the photographs of Watkins. As painstakingly beautiful and alluring as the mammoth plate photographs from Yosemite and other untouched wilderness areas are, I respond to the photographs Watkins made of the "tapped" landscape, or land that includes man as an integral part of the equation. These photographs tell us more about who we are, and where we have been as a people than the photographs of Yosemite ever will. Watkins photographs layer the sublime beauty of the new west with the industrious efforts of man to extract commodities from land and transport them back east to be sold for hefty profits. So, on one hand, Watkins is showing us the virgin land that is supremely gorgeous, awe inspiring, and worthy of protection. On the other, however, Watkins is saying, yes the land is beautiful but also full of money in the form of ore, mineral, and timber, and if families were to

make the westward move they could reap a sizeable bounty for their efforts. Szarkowski saw this dichotomy within the early landscape tradition too,

“The photographer as explorer was a new kind of picture maker: part scientist part reporter, and part artist. He was challenged by a wild and incredible landscape, inaccessible to the anthropocentric tradition of landscape painting, and by a difficult refractory craft. He was protected from academic theories and artistic postures by his isolation, and by the difficulty of his labors.

Simultaneously exploring a new subject and new medium, he made new pictures, which were objective, non-anecdotal, and radically photographic. This work was the beginning of a continuing, inventive, indigenous tradition, a tradition motivated by the desire to explore and understand the natural site.”¹⁸



Figure 1 Carleton Watkins, *Best general view*, 1869

Looking at figure 1, that

John Muir would champion Watkins photograph to cement his vision with the United States congress. Most had never seen a vista with such awe-

¹⁸ John Szarkowski, *The Photographer and the American Landscape* (New York: Museum of Modern Art, 1963), 3

inspiring grandeur. But aside from the allure of obvious beauty, Watkins is using the frame in a more mature and antithetic manner than most of his contemporaries during their photographic timeline. It is interesting that Watkins include the tree on the right hand side in the photograph in partial form. He could very easily have moved closer to the ledge where the tree was standing, thus removing it from the field of view, but he purposefully left it in the composition. All of his working contemporaries would have removed it from view, or at least included the entire tree. Watkins obviously saw including the tree the way he envisioned it as important. The tree does two things in this photograph. First, it creates tension because the sense of scale is skewed. Bridal Veil Falls is over six hundred feet high, and is seen in the bottom central portion of the image, but compared to the tree it is minuscule. Second, the tree creates a dark tone in the highlight section of the photo (sky). Why is this important? It brings the viewers eye back into the photograph, which is important because most of the photographic inventory lay in the central portion of the photograph (El Capitan, Cathedral Rocks, Half Dome). Our eye wants to recede into the deep space created by the photo, but the tree prevents this unless we are fully aware and block the tree out consciously. The

subtle difference of including the tree makes the viewers experience much more rewarding – one that has inspired the American triumvirate of artist, writer, and environmentalist for nearly one hundred and fifty years.



Figure 2 Carleton Watkins, *El Capitan 3600 feet*, 1867



Figure 3 John Hathaway, *Rope Swing*, Watauga Lake, TN, 2011

Figure 2 is yet another example of Carleton Watkins photographic prowess in the late 1800s. This photograph of El Capitan displays characteristics that other photos from this era are lacking. The strength of this photograph lies in the dynamic use of frame and considerate use of light and tone. Watkins once again constructs a photograph using a tree in an interesting, unexpected, and provocative way. A large tree trunk divides the picture plane in half. The tree is seen in dark shade so it appears as a large black divider through the central portion of the photograph. We view this tree as a form that is integral to the composition and not just a tree. It has been argued that Watkins early motivations lay centrally with exhibiting the imposing and spectacular scenery of the west, but it is readily apparent that the more photographs he made the more he was interested in the elemental structure of the photograph and transformative powers of the medium of photography itself. Photographs like *El Capitan 3600 feet* were not being made at this period in the 1800s. Watkins has once again pushed the medium forward, thus strengthening his standing as the first great all-American artist.

Cape Horn, Columbia

River, 1867, is a prime example of his careful and intimate understanding of the western landscape and the experience that would arise from the monumental expansion.



Figure 4 Carleton Watkins, *Cape Horn, Columbia River*, 1867.

Compositionally the image is a straightforward landscape; a figure looks out onto a receding expanse of water and mountainous terrain. A successful component of the photograph is the large dark rock mass on the left edge that balances the frame and quiets the highlight from the radiant water. The most engaging and enlightening element of this photograph is that, more than any other in Watkins repertoire, it represents the metaphor for Manifest Destiny. A lone figure is moored on the banks of the Columbia River and looks out at the vast expanse. He must have felt overwhelmed much like the viewer because of the awesome if not daunting beauty elicited by the landscape. This touches the aesthetic of the nineteenth century sublime. “The sublime is boundless and goes beyond the very nature of our judgment. It gives us awareness of both our

own dignity and limitations. It makes us aware of ourselves; ourselves in the face of the awe of the sublime.”¹⁹

The puzzle pieces have been shuffled about, as Szarkowski would say, and Watkins does a masterful job piecing them back together, in a way that is informative, beautiful, and alarming. These photographs present the American west in a dichotomy. We see beauty in a luxurious and intoxicating form, but in the same breath Watkins ultimately foreshadows the consumptive and consumerist way of life America would wholeheartedly embrace. Robert Adams states that these landscapes, “give us pause to examine what is glorious and in need of correction in our own society.”²⁰ It is truly astounding the gravitational pull Carleton Watkins photographs have had over the American Psyche.

¹⁹ "Kant's Aesthetics 3 - on The Beautiful, The Sublime, Art & Genius.mov - YouTube ." YouTube. <http://www.youtube.com/watch?v=2SKIYvyP280&feature=related> (accessed February 2, 2012).

²⁰ "Robert Adams | Art21 | PBS." PBS: Public Broadcasting Service. <http://www.pbs.org/art21/artists/robert-adams> (accessed January 15, 2012).

Archives of Appalachia

The Archives of Appalachia houses a beautiful and informative catalogue of photographs that has been instrumental in shaping not only this project but the history of

southern Appalachia as well. I

am particularly interested in the

Burr Harrison and George Evan

Davis collections held within the

archives because they offer two

very different takes on

Appalachian land. The Burr Harrison photographs look at recreation and leisure time spent in the pristine wilderness at the dawn of the 1900s. The

George Evan Davis photographs investigate the logging community and practice of southern Appalachia during the turn of the twentieth century.

Appalachia, particularly the highlands of southern Appalachia that boast the storied lands of the Blue Ridge and Great Smoky Mountains, has had a rich and turbulent past that is celebrated yet perpetually misunderstood and exaggerated. The Appalachian Mountains are among the oldest mountains in existence on earth. The peaks were once as tall as



Figure 5 Burr Harrison Collection, Courtesy of Archives of Appalachia, East Tennessee State University

those in the Himalayas, but millions and millions of years of exposure to the elements has withered them to their current rugged and craggy state. The age coupled with sparse

population throughout most of the mountain chains existence, has lead to an extraordinary amount of biodiversity, making this delicate ecosystem one of the most crucial and plentiful landscapes in the world. This land was the first frontier in the westward expansion by

European immigrants and their

families. For many of the families the land represented a new start. The

settlers left tough times in the British Isles, and even though the

opportunities were modest and dividends were only realized after



Figure 6 Burr Harrison Collection, Courtesy of Archives of Appalachia, East Tennessee State University



Figure 7 Joel Sternfeld, *Swift River, White Mountain National Forest, New Hampshire, July, 1980*

strenuous effort, the lush land did provide them with a self-sufficient way of life. It was not long before wealthy entrepreneurs were looking into the possibility of profiting off the abundant and fertile landscape. The first attempts at profiteering came by marketing the Blue Ridge as a place with natural powers that could rejuvenate those with bodily and spiritual ailments. A popular destination for rest and healing had a promotional pamphlet that read, “Be swept away in expounding the restorative powers of the mountain air... nestles so near the evergreens that the sweet odor of the balsams is wafted in a the doors, and sweeping through the commodious hallways, cures hay fever and bronchitis, and prolongs the lives of consumptives.”²¹ Of course the only persons able to frequent these establishments were of high social class, as the rates were costly, and the extensive travel to many of the locations was laborious. Figure 6 looks as if it was made in a resort where those fortunate enough could come and bask in the warming drench of sunlight and breath deep the crisp healing mountain air. The next wave of industry came after the advent of road systems and railways to the high-country. It had long been known that the southern Appalachian region was host to some of the largest stands of

²¹ Drew Swanson, “Marketing a Mountain: Changing the Views of Environment and Landscape on Grandfather Mountain,” (North Carolina Appalachian Journal vol. 36 no.1/2), 33.

hardwood timber in the continental United States. The only problem lay in extracting the lumber from the remote slopes of the densely forested areas where the timber flourished. The rail provided a logistical solution, and allowed companies with the resources to extract a record number of trees for astronomical profits. By 1930 most of the virgin timber in the Southern Appalachian chain was gone, and what remained resembled a lunar landscape more than the precious ecosystem that had been



Figure 8 George Evan Davis Collection, Courtesy of Archives of Appalachia, East Tennessee State University



Figure 9 John Hathaway, *Hampton, TN*, 2011

plundered.²² The commodities of the forest are in equal, if not more, demand in our twenty-first century consumerist society. *Hampton, TN*,

²² Drew Swanson, "Marketing a Mountain: Changing the Views of Environment and Landscape on Grandfather Mountain," (North Carolina Appalachian Journal vol. 36 no.1/2), 38.

2011 is a metaphor for the condition of these wild lands and the place they hold in our society. A logging truck is seen filling up with diesel fuel on a foggy dreary day. There is a small puddle in the foreground gathering water that resembles an oil spill. In a playful manner, a subway sign is made into a sandwich by becoming the “filling” between two logs. One important distinction between *Hampton, TN, 2011* and figure 8 is seen in the girth of the lumber. The photograph from the Archives of Appalachia has logs that three times the diameter of the contemporary scene. We are logging a new growth forest that has not had a chance to attain adult stature, and continually put strain of the forest.

Even though civilization has progressed one hundred plus years since the photographs in the Burr Harrison and the George Evan Davis Collection were made, we still face many of the same struggles managing the wild landscape. The argument can be made that we had to protect these wilderness areas from overdevelopment and overconsumption by creating the National Forest Service. The Cherokee National Forest is the result of the United States Government providing a safe haven for the ecosystem to rejuvenate after lumber barons marred the landscape. The government soon realized they could oversee recreation and

commodification of the land in what they thought was a responsible manner, an effort that has proved a difficult task because of dichotomous relationship created by their position. It astonishes that when we look back into these collections we see a bit of ourselves – Looking back to see the future.

CHAPTER 5 CONTEMPORARY PHOTOGRAPHIC INFLUENCE

Joel Sternfeld

Joel Sternfeld is a master of color photography. His pioneering work American Prospects is one of the most revered artistic documents of the 20th century, one many contemporary photographers cite as a major influence. The photographs from American Prospects were produced from 1978-1984 with the help from a John Simon Guggenheim fellowship. The book was published in 1987 in conjunction with a show at the Museum of Fine Arts, Houston. It has been nearly twenty-five years since the general public first viewed the work and it is stronger and more meaningful than ever. The influence of this work is multifaceted. By his use of a subtly layered palate of color, form, and content the viewer is rewarded with a privileged glimpse of contemporary American society through the eyes of an artist who is working with grace, precision, and an astute and valid claim on the American consciousness of the late 20th century. Sternfeld weaves a web of pained beauty and comments with a poetically nuanced sequence of photographs that touches on the troubles and confusion that were present during America's growth and transition into the digital age —

all set against the sublime but ever changing American landscape. This photographic body of work is as relevant today as it was during its inception in 1978. American Prospects is art of an exceptional nature. It continues to be the standard to which all other works of the genre are measured. In multifarious ways it predicted the future. We live in a world with the same myriad struggles Sternfeld's America faced during his epic journey across its grandiose land. As then, the economy is depressed and as a nation we are either involved in or are on the way out of a war. Our sense of who we are as Americans is being tested everyday by encroaching technology that renders personal human contact less and less necessary. American Prospects foretold of inescapable technology, suburban sprawl, and abandonment all intertwined with a hint of social decay. These were a part of the landscape (both social and physical) in Sternfeld's American Prospects, and even more so in the America we are confronted with today. Knowing this, and the angst that is aggregate of the human experience, what is our escape mechanism? How do we contend with the ever-mounting burden of postmodern life? Sternfeld showed us where our values and ethics would eventually lead us. Now

that we are living in this world how do we survive or manage the manifest anxiety?

This is where the photographs from *wildlife* enter Sternfeld's world. They are an extension of his project, one of the answers to the questions his body of work raises. A

photograph that has been instructive to my understanding of the photographic medium is Figure 10. A presumed family and other tourists peer over the dam wall to get a glimpse of modern innovation and human ingenuity. All the while their baby is away from the edge in its own world being protected in



Figure 10 Joel Sternfeld *Glen Canyon Dam, Page, Arizona, August 1983* Courtesy of the artist and **Luhring Augustine, New York**



Figure 11 John Hathaway, *Little Stony, Watauga Lake, TN, 2011*

a pack-n-play. The photograph is seen from a grounded vantage point,

which is not the norm for Sternfeld. Sternfeld, like Watkins, usually places himself at a high vantage point to give a sweeping view of the world below him in the frame. This allows the area in the scene to layer and become dramatic and reveal how grand the American landscape is in idea and scale. Sternfeld puts the camera in a more familiar position because having the camera seem as if it is on the babies level is an important aspect to the photograph. With all the marvel and spectacle occurring around the baby, it is more interested in Sternfeld making the photograph. Is the baby brighter than its mother and father peering over the concrete structure that inevitably negotiates their interaction with the world, or has it just not grasped the concepts needed to enjoy such activities? It is interesting to ponder the mediated interaction with nature both parents and child are experiencing.

Figure 12 is another classic Sternfeld picture and manages to provide a privileged glimpse into the American experience. Once again Sternfeld allows us a sweeping view of a pristine western landscape. A group of bikers has stopped to marvel at the vista and last light that is fast disappearing but eloquently draping the scene in front of the camera. This is the type of moment that many Americans live for. The workweek is

longer and more hectic than it has ever been, and the recession has many Americans stretched thin monetarily if they even have employment. Interactions with the landscape have the ability to free people of their ever-

mounting worries and struggles, a place where the sun and gentle breeze can wash away the cares and anxiety of those struggling towards the American dream, a dream that is unfortunately slightly out of reach for many.

“America’s beauty, as Sternfeld

conceived it, is complex and transcendent as much as it is troubled and uneasy.”²³ The position held within this critique is congruent with and



Figure 12 Joel Sternfeld, *Bear Lake, Utah, July 1979*, Courtesy of the artist and Luhring Augustine, New York



Figure 13 John Hathaway, *Shook Branch, Watauga Lake, TN, 2011*

²³ Kerry Brougher, Andy Grundberg, Anne Wilkes Tucker, and Joel Sternfeld. *American Prospects* (Göttingen: Steidl, 2003)

could be equally assigned to the photographs contained within *wild|life*. Our interaction with the natural environment is one that, even when ill will is not the intent, still places the needs of the forest as a secondary concern and ultimately in peril. "What we lack is appreciation. Sternfeld's photographs make us more attentive to our landscape and our culture, that we might act more judiciously and competently with nature, each other, and ourselves."²⁴

Jeff Whetstone

It is in vain to dream of wildness distant from ourselves. There is none such. Henry David Thoreau²⁵

Jeff Whetstone's body of work *The New Wilderness* is deeply rooted in the crux of Thoreau's argument. In his Artist's Statement for the photographs, he asserts,

"Our dominance over the wilderness is a myth of control. It plays on our instincts, gathering us where fish swim, driving us to hunt when we don't need food, calling us to survey the territory by foot or by Jeep, and beckoning us to make an open and wide space for our own protection. We may believe that our

²⁴ Kerry Brouger, Andy Grundberg, Anne Wilkes Tucker, and Joel Sternfeld. *American Prospects* (Göttingen: Steidl, 2003)

²⁵ "The Henry D. Thoreau Quotation Page: Wildness | Walden Woods." Home | Walden Woods. <http://www.walden.org/Library/Quotations/Wildness> (accessed February 2, 2012).

ability to mold the landscape around us is an essential element in our power as a species, but we are riding on a river of earth that bends around the seasons and courses through the millennia. The changing view it offers is not merely a setting for our everyday narrative, but a phenomenon that forces us to adapt and evolve.”²⁶

There has been a movement in the artistic community to reexamine our interaction and understanding of wild, beautiful, and sublime spaces. Whetstone has embraced this trend with an eye for what is important and what has not been stated previously in photography. Whetstone’s work asserts that natural

environments are essential to the core realization of who we are as a people. Only when we wash away our superficial modernity and enter a world where we,



even though at the top of the **Figure 14** Jeff Whetstone, *Fishing Chair*^{15r}

²⁶Jeff Whetstone, "Jeff Whetstone Photographs." Jeff Whetstone Photographs, <http://www.jeffwhetstone.net> (accessed January 31, 2012).

food chain, coexist as an equal in the web of life can we experience the transformation and enlightenment of something bigger than ourselves. The people who inhabit Whetstone's loose narrative are not fully realized or enlightened beings. They are not coexisting. They are asserting their dominance over a land that as Whetstone says is a "myth of control...something that supersedes their will." Figure 14, *Fishing Chair*, offers a paradox that exists within the construct of the contemporary interaction of man and nature. We as humans want to have a meaningful interaction with nature, but many times in the process we forget that the natural world exists within the confines of a delicate balance. Our pleasurable experience is the only one that matters, and to the end in which that goal is attained is unimportant to many. We have a drive to be outdoors, but we are so far out of touch with the rhythm and symbiosis of the this world that we do not know how to pull ourselves out of the equation. The white plastic chair replete with trash from multiple days fishing is enveloped in a disorienting fog that resembles an eyewitness account of a post-apocalyptic landscape.

Sleeping Hunter is another photograph that fills in the blanks of who we are and the standing we have in this world. A man is seen reclined in a

field of overgrown grass and weeds. The title lets us know that he is sleeping. In the right background of the photograph we see truck lights dancing along the ruddy dirt road. This man is



Figure 15 Jeff Whetstone, *Sleeping Hunter*

obviously at the top of the food chain to be in slumber in broad daylight, and no regard for the approaching vehicle. He seems to have no cares in the world. He is a man among men in his kingdom. In the predator-prey paradigm, the only animals that sleep in such a provocative manner have very few or are devoid of predators. We have evolved into a species that oddly enough has distanced ourselves from the natural cycle.

Whetstone is aware of the varied ways instinct permeates our modern shell. He is attuned to the fact that we are, in all of our postmodern trappings, just a DNA sequence and particulate matter. We cannot be held responsible for many of the things we do because much of our behavior is innate to our physiological core. In Figure 16, Whetstone is

commenting on our unchecked desire of making marks upon the land. It is an ancient rite that has continually made its way into our collective histories of symbology and language. Cave dwelling humans made drawings in an attempt to make sense of a harsh existence and were the first to use expressive markings with creative aspirations. *Circle over Ages* is a modern photograph, but it references the behavior from time passed. It has a dark and eerie feel and looks like it could



Figure 16 Jeff Whetstone, *Circles over Ages*



Figure 17 John Hathaway, *Little Stony, Watauga Lake, TN, 2011*

be a photograph of crop circles or another archaic ceremony, but when we look closely it turns out to be tire tracks from a Jeep going in circles. It is the vain attempt of humanity to feel as if we matter in this postmodern

existence. We are placing a mark on the land to simply say I/we are here, an existential plea for anyone to listen, care, or validate that we existed.

CHAPTER 6

ARTIST STATEMENT

The tenuous relationship mankind has with nature fuels my photographic investigation into the mechanics of our co-existence with the rural environment, particularly Tennessee's largest tract of publicly held land, the Cherokee National Forest.

I am photographing the integration of man and wilderness in a landscape that has been set aside for U.S. citizens to enjoy as a recreational outlet and to use as a commodity for the infrastructure of our consumer based nation. This terrain includes the interests of public and private alike and desperately seeks a symbiotic relationship with the people and businesses that frequent the landscape. This relationship often puts the desires of man in front of the requirements of the forests temperamental ecosystem.

A National Forest is much different from a National Park. National Forests are not afforded the heightened environmental protection of the latter. National forests occupy the penumbra between protected and publicly used lands. This dichotomy creates a contrast that I find interesting from a photographic standpoint. I want to describe this tense

balance and in doing so offer a conversation in the fundamental and expansive narrative of the ancient struggle between man and nature.

CHAPTER 7 IMAGE ANALYSIS

Such is the constitution of all things, or such plastic power of the human eye, that the primary forms, as the sky, the mountain, the tree, the animal, give us a delight 'in and for themselves'; a pleasure arising from outline, color, motion, and grouping. This seems partly owing to the eye itself. The eye is the best of artists.... And as the eye is the best composer, so light is the first of painters. There is no object so foul that intense light will not make beautiful.²⁷

Ralph Waldo Emerson

The photography contain within *wild|life* is purely about



Figure 18 John Hathaway, *Oliver Hollow, Watauga Lake, TN*, 2011

understanding
and discovery.

For me, this is to
understand and
discover a world
(nature) that has
given me

answers or at
least

reassurance that

life is undoubtedly worth the heartache and distress that modernity elicits.

It has shown me a province that is beautiful, kind, redemptive, robust,

²⁷ Emerson, *Nature*, 64

eloquent, and passionate. It has also unearthed a world that is cold, dislocated, delicate, small, and confounded. It is the reconciliation and attempt at harmony with this disunion in a four-sided frame that is the most ethereal and astounding quality of the photographic medium. The photograph is able to distill this perplexing sensation into a form that is



Figure 19 Joel Sternfeld, *A Man on the Banks of the Mississippi, Baton Rouge, Louisiana, August 1985.* Courtesy of the artist and Luhring Augustine, New York

palatable and sometimes even transforming with the transcendent knowledge that is rendered. In photography we are able to see clearly what is lost in translation in our banal day-to-day lives.

Figure 19 references the isolation Camus speaks of in his writings on the human condition. The young woman is not quite one with any of her surroundings. "Forever I shall be a stranger to myself."²⁸ She splits the frame into what could be seen as the physical and spiritual world with her body. Formally she also splits the warm and cool sides of the photograph. She is in neither of the

²⁸ Albert Camus and Justin Brien, *The Myth of Sisyphus and Other Essays* (New York: Vintage Books, 1991), 167.

two realms as they are seen out of focus. The sharp focus occurs around her eyes. This enhances the poetic reading, that when encountering the beauty and splendor around she exits her physical being through a transcendent mind state. The lens, which draws the world in a different manner than the human eye, is able to render the figure trapped in a world that contains the physical dimension represented as the forest, the ethereal realm represented by water and sky, and the mind, which is a vessel for our inherent and existential experience, represented as her body or more precisely her eyes. Wallace Stevens shares that; it is in this



Figure 20 John Hathaway, *Miller's Homestead, Roan Mountain, TN*, 2011

understanding that we
“...forget each other and
ourselves. We feel the
obscurity of an order, a
whole... within its vital
boundary in the mind...
how high that highest
candle lights the dark.”²⁹

The mind serves as the
intermediary between terrestrial and abstract metaphysical realms. Maybe

²⁹ Wallace Stevens, *Harmonium* (New York: A.A. Knopf, 1931)

we are catching a glimpse of the new American sublime. “One grows used to the weather, the landscape and that; and the sublime comes down to the spirit itself, the spirit and space, the empty spirit in vacant space.”³⁰

“Man cannot do without beauty, and this is what our era pretends to want to disregard. It steels itself to attain the absolute and authority; it wants to transfigure the world before having exhausted it, to set it to rights before having understood it. Whatever it may say, our era is deserting this world.”³¹ It is time for us to take a seat on Freud’s proverbial couch and look inward. This is the transcendent thought to which Figure 21 is alluding. The sublime landscape is the only thing grand about this interior. The house seems to be crumbling around the photograph. It is ironic that outdoors nature is what is crumbling. Americans have sold themselves short by believing that a sustainable natural environment is not possible in our postindustrial living situation. It is not possible to marry the idea of free enterprise, capitalism, and the needs of a forest. Maybe this is why beautiful landscape paintings and photographs sell so well. It is a way for us to accommodate the natural world and to make a petty attempt at

³⁰ Wallace Stevens, *The Collected Poems of Wallace Stevens* (New York: Knopf, 1954)

³¹ Albert Camus and Justin Brien, *The Myth of Sisyphus and Other Essays* (New York: Vintage Books, 1991), 191.

reparations with the ecosystem that we have spoiled due to our consumerist way of life. Is it not odd that we move indoors to contemplate and view this pristine wilderness? I am always perplexed by those who claim to be deeply involved in keeping the forest a grand and real place, but aside from a bumper sticker or two touting their greenness, they are not any different from other Americans and eventually concede to the nations consumerist agenda.

“The extent to which we manipulate nature is surprising, and like many others I am reluctant to let go of my romantic myth of nature. But I have come to understand that there is a price to pay for wilderness. To guarantee wilderness in our ever-growing backyards we have no choice but to intervene. To become the best possible stewards of our dwindling and battered wildness we must embrace a new definition of the word ‘wild’ itself. For the ‘wild’ to survive we must come to acknowledge its complexity, vulnerability and the difficult challenges of maintaining a future where wildness can exist.”³²

Even if the exchange is mediated and flawed, these photographs continually show an interaction between humans and wilderness that is real and felt. It is imperative that we truly understand the importance of this relation, and mend our tattered and egocentric affiliation with the wild.

³²Liz Wells, *Land Matters: Landscape Photography, Culture and Identity* (London, I.B. Tauris, 2011), 98-99.

CHAPTER 8 CONCLUSION

The photographs contained within *wild|life* have been made in the Cherokee National Forest over the last two years, but the research, experience, and personal philosophy fostered and called upon to bring this project to fruition has been inveterate. The natural world has been my metaphoric lifeblood and has taught me a great deal about the macro cosmos and myself by studying the pattern, rhythm, and haunting beauty of the forest. The wild is a fastidious instructor. I learned quickly that I could observe the natural world, synthesize each lesson, and apply the knowledge to my everyday living. There is death, decay, and an unsightly but necessary languishing of creatures failing to thrive. Pine trees are struck with blight, Chestnut trees are all but extinct, and every so often I see a hunter packing out the latest 'kill'. This is balanced to perfection with new growth, proliferation of species that could live nowhere else in the world, and the highest rate of biodiversity in the United States. These spaces are a living breathing metaphor for life on earth. I think people inhabit and visit the natural world, because it brings us closer to who and what we really are, animals of the highest order. It is unfortunate that some

are so out of touch with the ecosystem. The further we travel in the opposite direction of what is pleasing and admirable about the environment, the more troubles and complications we bring ourselves. Through my pictures I hope to unravel a little of the mystery, drama, beauty, and horror of the natural world, a world we are all intrinsically connected too.

Ultimately this is a body of work will come to an end, but the broader themes contained within, and the tools learned along the way, will provide the basis for new projects in the future. With every new and unfamiliar ecosystem I inhabit there are countless problems and puzzles to solve with the camera. I hope this body of work shows the commitment and enthusiasm I maintain for the natural environment. Although trying at times, this project has been instrumental in realizing my ability to effectively communicate in a visually poetic manner.



Figure 21 *John Hathaway, Lakeshore Marina, Watauga Lake, TN, 2011*

TRY TO PRAISE THE MUTILATED WORLD

Try to praise the mutilated world.

Remember June's long days,
and wild strawberries, drops of wine, the dew.

The nettles that methodically overgrow
the abandoned homesteads of exiles.

You must praise the mutilated world.

You watched the stylish yachts and ships;
one of them had a long trip ahead of it,
while salty oblivion awaited others.

You've seen the refugees heading nowhere,
you've heard the executioners sing joyfully.

You should praise the mutilated world.

Remember the moments when we were together
in a white room and the curtain fluttered.

Return in thought to the concert where music flared.

You gathered acorns in the park in autumn
and leaves eddied over the earth's scars.

Praise the mutilated world
and the grey feather a thrush lost,
and the gentle light that strays and vanishes
and returns.

- Adam Zagajewski³³

³³ Adam Zagajewski and Clare Cavanagh. *Without end: new and selected poems* (New York: Farrar, Straus and Giroux, 2002).

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CATALOGUE OF EXHIBITION



Oliver Hollow, Watauga Lake, TN, 2011



Little Milligan, Watauga Lake, TN, 2011



Lakeshore Marina, Watauga Lake, TN, 2011



Wiseman's Branch, Watauga Lake, TN, 2011



Poga, TN, 2010



Hampton, TN, 2011



Gap Creek, TN, 2011



Wiseman's Branch, Watauga Lake, TN, 2011



Tiger Creek, TN, 2011



Little Stony, Watauga Lake, TN, 2011



Tiger Creek, TN, 2011



Shook Branch, Watauga Lake, TN, 2011



Shook Branch, Watauga Lake, TN, 2011



Little Stony, Watauga Lake, TN, 2011



Lakeshore Marina, Watauga Lake, TN, 2011



Lakeshore Marina, Watauga Lake, TN, 2011



Lakeshore Marina, Watauga Lake, TN, 2011



Little Stony, Watauga Lake, TN, 2011



Little Stony, Watauga Lake, TN, 2011



Little Stony, Watauga Lake, TN, 2011



Little Stony, Watauga Lake, TN, 2011



Lakeshore Marina, Watauga Lake, TN, 2011



Clingman's Dome, Great Smoky Mountains National Park, TN, 2011



Miller's Homestead, Roan Mountain, TN, 2011

VITA

John Lusk Hathaway

Personal Data:

Date of Birth: October 21, 1976

Place of Birth: Memphis, Tennessee

Education:

M.F.A. Studio Arts, East Tennessee State University, Johnson City, Tennessee
2012 (GPA 3.85)

B.S. Cross Disciplinary Studies (Psychology & Photography) East Tennessee
State University, Johnson City Tennessee 2001 (Cum Laude)

Professional Experience:

Instructor of Record, East Tennessee State University, Johnson City, TN, 2011-
2012

Graduate Assistant, East Tennessee State University, Johnson City, Tennessee,
2010

Selected Exhibitions:

2012

Kingsport Revisited, Slocumb Gallery, Johnson City, TN

Listen, Graduate Exhibition, East Tennessee State University, Johnson City, TN

wild|life, Thesis Exhibition, Slocumb Gallery, Johnson City, TN (solo)

2011

Boland Symposium Exhibition, East Tennessee State

Composed, Graduate Exhibition, Carroll Reece Museum, Johnson City, TN

Kingsport Revisited, Renaissance Center, Kingsport, TN

The Son of Canked, Tipton Street Gallery, Johnson City, TN

2010 Johnson City, TN

Stimulus: An Annual Graduate Exhibition, Carroll Reece Museum, Johnson City,
TN

Awards:

2012

Winner Alec Soth flickr prize

Review Santa Fe participant