



Guide to the Dorothea Lange-Paul Taylor Prize collection, 1993-2021

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David M. Rubenstein Rare Book & Manuscript Library

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Summary

Collection Title:

Dorothea Lange-Paul Taylor Prize collection, 1993-2021

Creator:

Aimi, Chinen, 1988-; Amberg, Rob; Berridge, Mary; Brown, Peter (Peter T.); Cozart, Steven M., 1972- ; Eskenazi, Jason; Huneault, Michel, 1976-; Keasler, Misty; Kim, Katherine Yungyee; Lemoyne, Roger, 1954-; Lommasson, Jim; Luster, Deborah; McAdams, Dona Ann; Ramos, Daniel, 1978- ; Wallace, Amanda Russhell, 1986-; Weber, Donald, 1973-

Source:

Duke University. Center for Documentary Studies

Abstract:

The Dorothea Lange-Paul Taylor Prize is awarded by Duke University's Center for Documentary Studies to visual artists and writers working on documentary projects. The collection houses the work of 16 documentarians, all winners of the Center for Documentary Studies Lange-Taylor Prize from 1996 to 2020: Chinen Aimi, Rob Amberg, Mary Berridge, Peter Brown, Steven Cozart, Jason Eskenazi, Michel Huneault, Misty Keasler, Katherine Yungyee Kim, Roger LeMoyne, Jim Lommasson, Deborah Luster, Dona Ann McAdams, Daniel Ramos, Amanda Russhell Wallace, and Donald Weber. Their portfolios total 139 color and black-and-white photographic prints, 2 illustrated publications, and 6 digital videos. The projects engage with a wide variety of topics: the culture of boxing gyms; the effects of highway construction in the Appalachian mountains of N.C.; the experiences of HIV-positive women; the changing culture and traditions of Jews in Azerbaijan; the lives of older schizophrenics institutionalized in the U.S.; the experiences of Mexican immigrants and their families in Chicago; "colorism," prejudice within one's own racial community based on relative skin hue; a French-Canadian community coping with environmental and social trauma caused by a train derailment; the people, cultures, and landscapes of the U.S. High Plains; the experiences of Korean families affected and separated by conflicts, borders, and cultural identities; grieving and family in an African American community; crime, prostitution, and addiction in Ukraine; the impact of colonizers on the island of Okinawa; a Guatemala city landfill and its inhabitants; portraits of incarcerated people in Louisiana; and the effects of war on the former Yugoslavia. Acquired as part of the Archive of Documentary Arts at Duke University.

Extent:

12.5 Linear Feet (9 boxes, 1 oversize folder)
53.7 Gigabytes (6 digital video files (.mov, .wav, .mp4))

Language:

Material in English and Japanese

Collection ID:

RL.00795

Permalink:

<https://idn.duke.edu/ark:/87924/m1bk9n>

Preferred Citation

[Identification of photographer and item title], Dorothea Lange-Paul Taylor Prize collection, David M. Rubenstein Rare Book & Manuscript Library, Duke University.

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Background

Scope and Content

The collection houses the work of 16 documentarians, all winners of the Center for Documentary Studies Lange-Taylor Prize from 1996 to 2020: Chinen Aimi, Rob Amberg, Mary Berridge, Peter Brown, Steven Cozart, Jason Eskenazi, Michel Huneault, Misty Keasler, Katherine Yungyee Kim, Roger LeMoynes, Jim Lommasson, Deborah Luster, Dona Ann McAdams, Daniel Ramos, Amanda Russhell Wallace, and Donald Weber. Their portfolios total 139 color and black-and-white photographic prints, 2 illustrated publications, and 6 digital videos. These individuals, some in partnership with writers, received Duke University's Center for Documentary Studies Dorothea Lange-Paul Taylor Prize for their projects. Contributions to the Rubenstein Library Lange-Taylor archive are voluntary.

The project contents date from 1993 to 2021, and engage with a wide variety of topics: the culture of boxing gyms; the effects of highway construction in the Appalachian mountains of N.C.; the experiences of HIV-positive women; the changing culture and traditions of Jews in Azerbaijan; the lives of older schizophrenics institutionalized in the U.S.; the experiences of Mexican immigrants and their families in Chicago; "colorism," prejudice within one's own racial community based on relative skin hue; a French-Canadian community coping with environmental and social trauma caused by a train derailment; the people, cultures, and landscapes of the U.S. High Plains; the experiences of Korean families affected and separated by conflicts, borders, and cultural identities; grieving and family in an African American community; crime, prostitution, and addiction in Ukraine; the impact of colonizers on the island of Okinawa; a Guatemala city landfill and its inhabitants; portraits of incarcerated

people in Louisiana; and the effects of war on the former Yugoslavia. Portraits predominate across the collections.

Several of the collections include digital videos, some in the form of oral histories, as well as paper copies of the artist's statements regarding their projects.

Biographical/Historical

The Center for Documentary Studies (CDS) at Duke University was founded in 1989 as a nonprofit affiliate dedicated to the evolving practice of the documentary arts across all forms and mediums and to supporting documentary artists. Each year CDS awards the Dorothea Lange-Paul Taylor Prize to individuals in the early stages of a documentary project. The prize was created to encourage collaboration between documentary writers and photographers in the tradition of photographer Dorothea Lange and writer and social scientist Paul Taylor. Donations of portfolios to the archive is voluntary.

Brief biographies of individual artists are found with the project entries.

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Arrangement

The projects series are organized in the order in which they received the Lange-Taylor Prize.

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Administrative Information

Publication Statement

David M. Rubenstein Rare Book & Manuscript Library

411 Chapel Drive
Duke University
Durham 27708

askRL@duke.edu

URL: <https://library.duke.edu/rubenstein/>

Access Restrictions

Access note: Collection contains some electronic records in the form of digital videos that require special equipment for access. Contact Research Services with questions.

Use Restrictions

The copyright interests in this collection have not been transferred to Duke University. For more information, consult the Rubenstein Library's Citations, Permissions, and Copyright guide.

Acquisition Information

The Dorothea Lange-Paul Taylor Prize Collection was received by the David M. Rubenstein Rare Book & Manuscript Library as a gift from the Center for Documentary Studies in 2007, 2011, 2019, and 2023.

Processing Information

Processed and described by Meghan Lyon and Karen Glynn, August 2010.

Updated by Meghan Lyon, March 2011 and October 2011.

Additions processed and described by Paula Jeannet, July 2012, July 2019, October 2019, March-September 2023, and December 2023.

Accession(s) represented in this collection guide: 2010-0133, 2011-0054, 2011-0201, 2019-0107, 2019-0141, 2023-0001, 2023-0074, 2023-0092, and 2023-0161.

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Related Materials

Related Material

Additional photographic work by Rob Amberg is found in the Rob Amberg Photographs collection and the Sodom Laurel Album Exhibition Photographs, both held in the Archive of Documentary Arts at Duke University.

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Names and Subjects

- African Americans -- Portraits
- Boxing -- Photographs
- Colorism -- Southern States
- Documentary Photography -- United States
- Drug addiction -- Ukraine
- Environmental disasters -- Québec (Province) -- Photographs
- Families -- Korea -- History -- 20th century
- HIV-positive women -- Portraits
- Jews -- Azerbaijan -- Photographs
- Mexican Americans -- Chicago (Ill.) -- Ethnic identity
- Nature -- effect of human beings on
- Prisoners -- Louisiana -- Portraits
- Prostitution -- Ukraine
- Racism -- North Carolina
- Roads -- Design and construction -- Environmental aspects
- Sanitary landfills -- Social aspects -- Guatemala
- Schizophrenia -- Social aspects
- Azerbaijan -- Photographs
- Chicago (Ill.) -- Photographs
- Former Soviet republics -- Photographs
- Guatemala -- Photographs
- High Plains (U.S.) -- Photographs
- Korea -- History -- 20th century -- Personal narratives
- Korea -- Photographs
- Louisiana -- Social conditions
- Madison County (N.C.) -- Photographs
- Mexico -- Photographs
- Okinawa Island (Japan) -- Photographs
- Québec (Province) -- Photographs
- Ukraine -- Photographs
- Black-and-white prints (photographs)
- Chromogenic color prints
- Color photographs
- Digital moving image formats
- Digital prints
- Gelatin silver prints
- Inkjet prints
- Oral histories
- Portraits
- Video recordings
- Duke University. Center for Documentary Studies

Collection Inventory

Mary Berridge and River Huston (1996): A Positive Life: Portraits of Women Living with HIV, 1996-1999

Physical Description: 2.0 Linear Feet 22 photographic prints

Scope and Contents note

Twenty-two chromogenic color photographs from the project A Positive Life: Portraits of Women Living with HIV, a collaboration between photographer Mary Berridge and writer River Huston to photograph and interview women in the North Carolina Triangle region (Durham, Raleigh, Chapel Hill) who are living with HIV/AIDS. The first five prints were published in the photobook by the same name. The project received the 1996 Lange-Taylor Prize, awarded by the Center for Documentary Studies at Duke University. The interviews are not included in the archive.

Most of the 22 prints are captioned on the back.

Biographical / Historical

Mary Berridge is an author and documentary photographer based in Chapel Hill, North Carolina, where she is working on a book about autism and neurodiversity. She is deeply involved in community work to support and lobby for children with special needs. Berridge's photographs have been exhibited in many galleries and museums, including the Museum of Modern Art in New York.

For their project on women with HIV/AIDS, Berridge and her writing partner River Huston were awarded the 1996 Dorothea Lange-Paul Taylor Prize by the Center for Documentary Studies at Duke University. Berridge's photographs from this project were exhibited in 1999 at the Center for Documentary Studies.

[Source: Adapted from photographer's website, viewed October 2019]

Lery Espinosa, 27, diagnosed HIV-positive in 1994, infected through sex, circa 1996	Box 2
Beatrice, 39, diagnosed HIV-positive in 1992, infected through sex, circa 1996	Box 2
April Drew, 29, diagnosed HIV-positive in 1989, infected through sex, circa 1996	Box 2
Laurie Priddy, 32, diagnosed HIV-positive in 1990, infected through sex, circa 1996	Box 2

Brenda, 35, diagnosed HIV-positive in 1994, infected through sex, circa 1996	Box 2
Unidentified woman, circa 1996	Box 2
Julie Evenson, circa 1996	Box 2
Nilsa "Cookie" Ramos, circa 1996	Box 2
Meredith, circa 1996	Box 2
Debbie Diamond, circa 1996	Box 2
Tracie Edness-Etheredge, circa 1996	Box 2
Alicia McWilliams, circa 1996	Box 2
Shana Tenendah, circa 1996	Oversize-folder 1
Julie Evenson, circa 1996	Oversize-folder 1
Tracie Edness-Etheredge, circa 1996	Oversize-folder 1
Patricia Annichiarico, circa 1996	Oversize-folder 1
Robin Horowitz, 1999	Box 2
Lucy Rivera, 1999	Box 2
Bunny, 1999	Box 2
Karri Stokely, 1999	Box 2
Joy, 1999	Box 2

Physical Description: 2 prints

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Rob Amberg and Sam Gray (1998): I-26, Corridor of Change, 1996-2003

Physical Description: .25 Linear Feet
4 photographic prints

Scope and Contents note

Four 16x20 inch black-and-white gelatin silver prints from the documentary project I-26, Corridor of Change, by Rob Amberg and Sam Gray, an examination of the physical, economic, and social changes accompanying highway

construction in the remote Appalachian mountains of North Carolina. Winner of the 1998 Lange-Taylor Prize, awarded by the Center for Documentary Studies at Duke University.

Biographical / Historical

Rob Amberg (1947-) moved to Madison County, North Carolina, in 1973 and began what has become his lifetime project - writing and photographing about the evolving culture and environment of his adopted county. He has published two photobooks about Madison County: *Sodom Laurel Album* (2002), and *The New Road: I-26 and the Footprints of Progress in Appalachia* (2009), and is currently working on a third book. His work is regularly published and exhibited nationally. The portfolio from the I-26 project was awarded the 1998 Lange-Taylor Prize by the Center for Documentary Studies at Duke University.

[Source: Photographer's website, viewed October 2019]

Related Material:

A separate archive of Rob Amberg's photographs and project papers are also located at the Rubenstein Library: [Rob Amberg photographs and papers](#)

Homemade sign mounted during exhumation of Little Iony Church Cemetery, Mars Hill, 1996	Box 1
Looking north from the visitor center overlook toward Dale and Lurethra Fluty's farm, 2003	Box 1
Power shovel churning land at Little Creek, 2000	Box 1
Supervisors inspect recent blast at Buckner's Gap, 1997	Box 1

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Jason Eskenazi and Jennifer Gould (1999): Mountain Jews: A Lost Tribe, 1999

Physical Description: .25 Linear Feet 4 photographic prints

Collection Overview

Portfolio comprises four 16x20 inch gelatin silver prints by photographer Jason Eskenazi forming part of the documentary project, *Mountain Jews: A Lost Tribe*, by Eskenazi and Jennifer Gould. These images of a customer getting a shave in a barber shop, men gathering at a crossroads to chat, women walking through a Jewish cemetery, and a village maternity ward are part of a project to document a centuries-old Jewish village in the Caucasus Mountains and its transition from

traditional ways of life. This work was awarded the 1999 Lange-Taylor Prize by the Center for Documentary Studies at Duke University.

Biographical / Historical

Jason Eskenazi (1960-) is an author, editor, and photographer based in New York City. He is best known for his trilogy of photobooks in which he documents Soviet Russia and New York's East and West Sides. Two of these books were published simultaneously in 2019. His work is held by the Brooklyn Museum and the Leica Gallery. Eskenazi co-founded Red Hook Editions, a publishing cooperative of photographers. He is co-creator of a photography zine/newspaper titled Dog Food, blending cynic philosophy and photography. He and his project partner Jennifer Gould were awarded the 1999 Lange-Taylor Prize from the Center for Documentary Studies at Duke University.

[Source: Photographer's website and Wikipedia, viewed October 2019]

A man gets a shave at the corner barber shop,
Krasnaya Sloboda, 1999 Box 1

In the center of town, men gather at the
crossroads everyday to chat, Krasnaya Sloboda,
1999 Box 1

The village maternity ward (a bird in the house
is a bad omen), Krasnaya Sloboda, 1999 Box 1

Two women walk through an old Jewish
cemetery on Tisha b'Av, Krasnaya Sloboda,
1999, 1999 Box 1

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Deborah Luster and C.D. Wright (2000): booklet, The Tenth Dorothea Lange-Paul Taylor Prize, 2001

Physical Description: .1 Linear Feet 1 illustrated booklet, 45 pages, stapled 6x7 inches

Scope and Contents

This award-winning portraiture project focuses on women and men imprisoned in three Louisiana prisons. The project is represented in this Lange-Taylor collection by one illustrated booklet with 31 duotone photographic illustrations by Deborah Luster, poems by C. D. Wright, and excerpts from inmates' letters to the poet. The booklet was published in 2001 by the Center for Documentary Studies, which also awarded the prize in 2000. Luster's original portrait

photographs were taken sometime between 1998 and 2000, and were originally printed on 5x4 inch sheets of black aluminum.

From the artist's project website: "In 1998 photographer Deborah Luster and poet C.D. Wright set out to produce a record of Louisiana's prison population through image and text. 'One Big Self' is a document to ward off forgetting, an opportunity for those inmates to present themselves as they would be seen, bringing what they own or borrow or use: work tools, objects of their making, messages of their choosing, their bodies, themselves."

This collaborative prison documentation project resulted in the booklet, produced for the Lange-Taylor project submission, and a full-size monograph, *One Big Self: Prisoners of Louisiana* (2003).

Biographical / Historical

Deborah Luster is a photographer and author currently based in Louisiana and Ireland. Her "One Big Self" exhibition toured museums across the U.S. Her work is in the permanent collections of the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Los Angeles County Museum of Art, and the Museum of Fine Arts in Houston, among others. Along with poet C. D. Wright, Luster was awarded the 2000 Center for Documentary Studies Lange-Taylor Prize. In 2018, she was named a National Academy of Design Fellow.

[Adapted from the photographer's website, viewed December 1, 2023]

Luster and Wright booklet, 2001

Box 13

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Dona Ann McAdams and Brad Kessler (2002): The Garden of Eden: Living with Schizophrenia on Coney Island, 1983-1998

Physical Description: .25 Linear Feet 3 photographic prints

Scope and Contents note

Collection comprises three 16x20 inch gelatin silver prints published as part of the photobook *The Garden of Eden: Living with Schizophrenia on Coney Island* by Dona Ann McAdams and Brad Kessler. Through black-and-white photographic portraits, the project documents the lives of institutionalized men and women with severe mental illness. This work was awarded the 2002 Lange-Taylor Prize by the Center for Documentary Studies at Duke University.

Biographical Note

Dona Ann McAdams, a documentarian based in Vermont, has been making photographs for over forty years. Her black-and-white images of performance artists, nuns, race track workers, people with schizophrenia, working farm animals, and human rights protests have been exhibited at the Museum of

Modern Art, The Whitney Museum, the International Center for Photography, the Museum of Contemporary Art in Los Angeles, and other venues. She and her project partner Brad Kessler are the recipients of the 2002 Dorothea Lange-Paul Taylor Prize awarded by the Center for Documentary Studies at Duke University.

Mary and the birds, 1983-1998	Box 1
Mary and the birds, 1983-1998	Box 1
Stillwell Avenue, 1983-1998	Box 1

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Misty Keasler and Charles D'Ambrosio (2003): Guatemala City Dump: Life at the Rim, 2003-2005

Physical Description: .25 Linear Feet 4 photographic prints 11x14 inches (1), 20x24 inches (3)

Material Specific Details: These color inkjet photographs were printed on Kodak Endura paper.

Scope and Contents

This selection of color inkjet photographs is from the Lange-Taylor award winning project by photographer Misty Keasler and writer Charles D'Ambrosio, "Guatemala City Dump: Life on the Rim." Keasler's images document life for the people who live in and around the garbage dump, culling through it for recyclables as a source of income and building their homes and surroundings out of what they can find. Many of these residents are indigenous Mayans displaced by civil war from rural areas.

From the artist's statement: "In developing countries garbage dumps often support sub-cities of individuals who live inside them. Large communities grow up in these areas. They are so impoverished and unable to find regular and safe work that they end up living in what others consider waste...Out of these extraordinary circumstances, individuals often rise to the occasion with a strong work ethic in the dirtiest of landscapes, creating homes that are resourcefully put together to raise their families."

[Adapted from Lange-Taylor Prize website and photographer's website, viewed December 1, 2023]

Biographical Note

Misty Keasler (b. 1978) is a photographer and artist based near Denver, Colorado. Her work has been exhibited internationally and appeared in mainstream publications. She received her bachelor of arts with honors in photography from Columbia College, Chicago, in 2001. For the project

Guatemala City Dump, Keasler and author Charles D'Ambrosio were awarded the Lange-Taylor Prize in 2003.

Christmas tree, 2003 December 31 Box 6

Physical Description: color, 24x20 inches, limited edition 1/10

Tuesday afternoon, 2004 January Box 7

Physical Description: color, 24x20 inches, limited edition 1/10

Mosquito netting, 2004 April Box 6

Physical Description: color, 24x20 inches, limited edition 1/10

Boy in diapers and black shoes, 2004 April Box 6

Physical Description: color, 20x24 inches, limited edition 1/10

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Jim Lommasson and Katherine Dunn (2004): Shadow Boxers: Sweat, Sacrifice, and the Will to Survive in America's Toughest Boxing Gyms, 1998-2003

Physical Description: .25 Linear Feet 5 photographic prints

Scope and Contents note

Portfolio comprises five black-and-white digital prints, approximately 19x15 inches, featuring portraits and close-ups of boxers, taken in gyms in Philadelphia, Los Angeles, and Portland. The images were published as part of the photobook *Shadow Boxers: Sweat, Sacrifice, and the Will to Survive in America's Toughest Boxing Gyms*, by Jim Lommasson and Katherine Dunn. Their project speaks to the power of boxing to transform lives and communities, and was awarded the 2004 Lange-Taylor Prize by the Center for Documentary Studies at Duke University.

Biographical / Historical

Jim Lommasson is a freelance photographer and author living in Portland, Oregon. Lommasson has received numerous awards for his work about American veterans from the Iraq and Afghanistan wars and their lives after their return from war, and for his work on Iraqi and Syrian refugees. Lommasson was also a 2012-2016 Oregon Humanities Conversation Project Grant Recipient for his public discussion "Life after War: Photography and Oral Histories of Coming Home." He and his project partner Katherine Dunn received the Dorothea Lange-Paul Taylor Prize from the Center for Documentary Studies at Duke University in 2004.

Azteca Boxing Gym, East Los Angeles, 2003 Box 1

Bryheim Douglas, The James Costello Boxing Gym, Philadelphia, 2003	Box 1
Hand wraps, Virg "The Scourge" Bohnenkamp, The Grand Avenue Boxing Gym, Portland, Oregon, 1999	Box 1
Saul Hernandez, The Grand Avenue Boxing Gym, Portland, Oregon, 1998	Box 1
Wild Card Boxing Gym, Los Angeles, 2003	Box 1

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Peter Brown and Kent Haruf (2005): High Plains, 1993-2006

Physical Description: 20 photographic prints

Photographs arranged in original order as assigned by the photographer.

Scope and Contents

Portfolio comprises 10 chromogenic and 10 inkjet color prints by photographer Peter Brown originating from a collaborative project by Brown and writer Kent Haruf to document the culture and landscapes of the American High Plains, a region stretching east from the Rockies over Saskatchewan and Alberta south to the Dakotas, Colorado, New Mexico, Kansas, Nebraska, and Texas. It is elevated land that originally was short-grass prairie and home to a wide variety of animals and people. Now it primarily supports ranching and agriculture and its population is dwindling. Brown's images, paired with Haruf's writings, were published in the book, *West of Last Chance* (2008). The prints range in size from approximately 13x19 to 20x24 inches.

The project partners write: "Our interest in this part of the world is contemporary but also includes its history and a mix of stories that have passed down over the years, stories that resonate with the land in interesting ways." Through their work, they create a visual-verbal dialogue that records "moments that describe the beauty, power, tragedy, and cultural complexity of the place itself: the way the land has been used, the way that people have lived on it, and the visual record that has been left behind."

[Source: Adapted from the Center for Documentary website for the Lange-Taylor Prize winners, viewed April 2023]

Biographical / Historical

Peter Brown was named Photographer/Educator of the Year by the Houston Center of Photography in 2004. Together with writer Kent Haruf, he received

the Lange-Taylor Prize from the Center for Documentary Studies at Duke University in 2005. He has also received an Alfred Eisenstadt Award, an Imogene Cunningham Award, a Carnegie Fellowship, and a grant from the National Endowment for the Arts. Brown's work is held in the collections of the Museum of Fine Arts and the Menil Collection, Houston; the Museum of Modern Art, New York; the J. Paul Getty Museum; the San Francisco Museum of Modern Art; and the Amon Carter Museum in Fort Worth, among other institutions.

His monograph, *On the Plains*, was published in 1999; the project photobook in which the images in this series appear, *West of Last Chance*, was published with Kent Haruf in 2008.

Store fronts, Claude, Texas, 1995 Box 2

Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches

Charley's Market, Ashby, Nebraska, 1993 Box 2

Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches

Bennie Clawson and his point collection, Yuma, Colorado, 2005 Box 2

Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches

Edge of road, plowed field and sky, Gail, Texas, 2003 Box 2

Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches

Mom's Café, Otis, Colorado, 2005 Box 2

Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches

Tom Cirbo, Matheson, Colorado, 2006 Box 2

Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches

Wooly Bully Buffalo Meat, Byers, Colorado, 2005 Box 2

Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches

Katrina refugee and dog, Gem, Kansas, 2005	Box 2
Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches	
Museum, Bird City, Kansas, 2005	Box 2
Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches	
Apricot tree, Lingo, New Mexico, 2004	Box 2
Physical Description: Chromogenic color print. Sheet size: 20x24 inches; image size: 18x22 inches	
Storm, Limon, Colorado, 2006	Box 11
Physical Description: Color inkjet print. Sheet size: ; image size: 12x15 inches	
Scope and Contents	
This image was used by Peter Brown as the cover photograph for his book about the High Plains, West of Last Chance.	
Western Motel sign, San Jon, New Mexico, 2003	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	
American flag sign, Plainview, Texas, 2003	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	
Flight trails, Sand Hills, Nebraska, 2006	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	
Grazing cattle in the shade, McPherson County Colorado, 2004	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	
Rusted car, Hyde, Colorado, 2005	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	
Church and pumpjack, Lenorah, Texas, 2002	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	

Church of Christ, Valley Springs, Texas, 1994	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	
<hr/>	
Bull, Nazareth, Texas, 2003	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	
<hr/>	
Snapping turtle on road, Hay Springs, Nebraska, 2005	Box 11
Physical Description: Color inkjet print. Sheet size: inches; image size: 11x14 inches.	

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Donald Weber and Larry Frolick (2006): The Human Is an Atom That Won't Be Split: Resisting History in Ukraine, 2005-2006

Physical Description: .25 Linear Feet
8 photographic prints 13x19 inches

Scope and Contents

These color photographs were taken by Donald Weber in Ukraine in the mid-2000s, and document social conditions after Ukraine's independence from the former Soviet Union. Weber and his project writer Larry Frolick were awarded the 2006 Center for Documentary Studies Lange-Taylor Prize for their work in Ukraine.

From the artists' statement: "As our work in Kiev, Chernobyl, and the industrial city of Dnepro-Dzerzhinsk shows, we've found a European people desperate to survive, isolated at the margins of the West's consumer-driven economy...with its 2004 Orange Revolution, Ukraine threw out the old Russian-backed political regime, electing a democratic leadership, its first since 1918. Hopes for this new regime were high but foundered as the Revolution failed to meet the needs of a civic society. Prostitution, drug use, and street gangs exploded under these pressures...What comes next? This is the question we intend to discover in our work."

Mixing meth, Ukraine, 2005 May	Box 7
Physical Description: color, 13x19 inches	
<hr/>	
Alina, prostitute, Ukraine, 2005 May	Box 7
Physical Description: color, 13x19 inches	

Three alcoholics, 2005 May	Box 7
Physical Description: color, 13x19 inches	
Police bust, Ukraine, 2005 May	Box 7
Physical Description: color, 13x19 inches	
Police bust #2, 2005 May	Box 7
Physical Description: color, 13x19 inches	
Zhenya and Vova, Ukraine, 2006 August	Box 7
Physical Description: color, 13x19 inches	
Teenage prostitutes, Ukraine, 2006 August	Box 7
Physical Description: color, 13x19 inches	
The Left Bank, Ukraine, 2006 August	Box 7
Physical Description: color, 13x19 inches	

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Michel Huneault (2015): Post Mégantic, 2013-2014

Physical Description: .25 Linear Feet 3 photographic prints 11x17 inches; 17.7 Gigabytes

2 digital video files (.mov, .mp4); 2 thumb drives ; The photographs were printed on Hahnemühle Photo Rag Baryta Paper using archival pigment inks, with an Epson Stylus Pro 3880.

Scope and Contents

This project by Canadian documentarian and photographer Michel Huneault, *Post Mégantic*, incorporates photographs and a documentary video to tell the story of the small town of Lac-Mégantic, Québec that was the site of Canada's deadliest train disaster in 150 years that killed dozens and destroyed the town. Collection includes three color inkjet prints (11x17 inches) and a digital documentary video presenting interviews with local citizens and footage of the disaster, which combine to relate the impact on the town and the rural area around it. The project was awarded the 2015 Center for Documentary Studies Dorothea Lange-Paul Taylor Prize.

From the artist's statement: "My collaborations with people in Mégantic echo through the work, which has become an active fragment of evolving collective memory in the creation of oral histories, videos, photographs, and installations. The collection of documents has allowed me to develop immersive experiences adapted to medium, whether text or transmedia, that multiply each individual component's impact... I'll keep going back — hopefully to find more light and

healing — but also up the train track toward North Dakota, to where this oil and darkness originated. Today, although Mégantic's center remains flattened and contaminated while the criminal investigation continues, the tracks were the first thing to be rebuilt and train traffic has resumed. While no oil is transiting here, it is passing through other North American towns."

The complete statement is available online through the artist's website, and in paper copy form in the box of photographs.

Biographical / Historical

Michel Huneault is a Canadian documentarian and visual artist based in Montreal. He has a background in international development and conflict resolution, and his graduate research at University of California–Berkeley included an exploration of the role of collective memory in large-scale traumatic recovery. He has studied under and assisted Magnum photographer Gilles Peress at Berkeley and in New York City.

His project tells the story of the small town of Lac-Mégantic, Quebec, where on the night of July 6, 2013, a cargo train from North Dakota carrying shale oil derailed and exploded, killing 47 people. The explosion leveled most of the town center, creating a 400-meter-wide area that is still inaccessible.

In addition to the 2015 Lange-Taylor Prize, awarded by the Center for Documentary Studies at Duke, the project received the 2014 Portfolio Review Exhibition Award from CONTACT, was published in 2016 by Schilt as a bilingual monograph, and was nominated in 2021 for the Prix Pictet 9: Fire.

Access Restrictions:

Access note. Series contains electronic records that require special equipment. Contact Research Services with questions.

Related Material:

Also held by Duke Libraries: Michel Huneault, *The Long Night of Mégantic*, bilingual monograph (Schilt, 2016)

Photographic prints, 2013-2014

Serge, 2013 September	Box 9
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House just outside the explosion restricted area (red zone), in the Fatima district, 2013 July	Box 9
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MMA (Montreal, Maine and Atlantic) train going through Lac-Mégantic seven months after the tragedy, 2013 February	Box 9
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Documentary video (born-digital): Echoes |

Échos, 2014

Physical Description: Total Running Time: 0:21:58

Scope and Contents

This documentary was filmed by Michel Huneault in the small town of Mégantic, Quebec Province, and explores the human and environmental catastrophe caused by a train derailment and subsequent explosion that destroyed the town.

Digital preservation copy

Digital-materials RL00795-SET-0002 > Video-file
echoes_huneault_1080_master_ProRes422LT_22min.mov

Digital use copy

Digital-materials RL00795-SET-0002 > Video-file
echoes_huneault_1080_H264_22min.mp4

USB thumb drive, copy 1

Box Separated DVD and CS
Box 2 > Digital-materials
RL00795-USB-0001

USB thumb drive, copy 2

Box Separated DVD and CS
Box 2 > Digital-materials
RL00795-USB-0002

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Steven Cozart (2016): The Pass/Fail Series, 2013-2019

Physical Description: .25 Linear Feet

1 box 5 prints; 36 Gigabytes

4 digital video files (2 .mov, 1 .mp4, 1 .wmv) ; The photographs were printed by the Fine Works Color Lab (Hahnemuhle Certified) on Moab Lasal Photo Matte archival acid-free paper, smooth surface, heavy weight (230 gsm/154 lb.) using Canon Lucia inks on an inkjet printer.

Language: English

Scope and Contents

Series comprises four digital video files and five photographic prints from documentarian Steven Cozart's body of work, The Pass/Fail Series, which explores discrimination and racism within African American communities. The color prints range in size from 8x12 inches to 13x25 inches, and incorporate a portrait of the interviewee and a brief text excerpt from the oral interview. The four video files contain excerpts from interviews with individuals concerning their experiences. The "Brown Paper Bag Test" is used as both a point of reference to begin the conversation about "color racism" and is also used as the

surface to create the images. Cozart's work was awarded the 2016 Lange-Taylor Prize by the Center for Documentary Studies at Duke University.

From the artist's statement: "Working as both a visual artist and documentarian, I interview family members, friends, and acquaintances about their experiences of race, skin tone, hair texture, and masculinity in relation to other African Americans." A full statement is included in the prints folder.

Biographical Note

A native of Durham, North Carolina, Steven M. Cozart now lives and works in Greensboro, North Carolina. Cozart received his Bachelor of Fine Arts degree in Art Education with a concentration in Printmaking and Drawing from East Carolina University. In addition to being a freelance artist and illustrator, he is also a teacher in the Guilford County School System, where he has taught since 1995. Currently, he teaches Visual Art and Computer Graphics at Weaver Academy for Performing and Visual Art and Advanced Technologies. He was awarded the 2016 Dorothea Lange-Paul Taylor Prize from the Center for Documentary Studies at Duke University.

Access Restrictions:

Access note. Series contains electronic records that require special equipment for access. Contact Research Services with questions.

Photographic prints, 2013-2019

The difference between ants: Parts I-IV, 2013-2019	Box 6
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Physical Description: 13x25 inches

The Harrington interview, 2013-2019	Box 6
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Physical Description: 12x18 inches

The Baines interview 1, 2013-2019	Box 6
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Physical Description: 10x18 inches

True value? (Right here), 2013-2019	Box 6
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Physical Description: 9x17 inches

The Watkins interview, 2013-2019	Box 6
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Physical Description: 8x12 inches

Documentary videos (born-digital), 2013-2019

Edith Cozart I_Unedited, 2013 June 29	Digital-materials RL00795-SET-0001
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Physical Description: 1241 Megabytes

1 digital video file (.mov) Total Running Time: 00:07:46

Scope and Contents

Unedited footage of interview with Edith Cozart about Colorism.

Edith Cozart III_Unedited, 2013 June 29

Digital-materials RL00795-
SET-0001

Physical Description: 1.08 Gigabytes

1 digital video file (.mov) Total Running Time: 00:06:47

Scope and Contents

Unedited footage of interview with Edith Cozart about Colorism.

Johncarlos Miller Interview_Unedited, 2017
November 3

Digital-materials RL00795-
SET-0001

Physical Description: 1.02 Gigabytes

1 digital video file (.wmv) Total Running Time: 00:13:51

Scope and Contents

Unedited footage of interview with Johncarlos Miller about Colorism.

Pass_Fail_Interviews_EDITED, 2019 July 16

Digital-materials RL00795-
SET-0001

Physical Description: 2.1 Gigabytes

1 digital video file (.mp4) Total Running Time: 00:09:36

Scope and Contents

Edited documentary on several subjects, including the artist speaking about Colorism - race discrimination based on skin color.

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Katherine Yungmee Kim (2017): Longitude, 2021

Physical Description: .5 Linear Feet

1 box 1 volume; 1 photographic print; 1 poster; Dimensions of book: 17 × 24 cm; 216 pages. ISBN 978-89-97605-55-2.

Scope and Contents

Katherine Yungmee Kim is a writer and journalist based in California. The book that forms this collection, *Longitude* (Datz Press), was published in 2021 after her prize-winning project was awarded the Center for Documentary Studies Lange-Taylor prize in 2017. It is a visual novel that incorporates text, maps, and archival and family photographs to trace a personal and political history of the

Korean peninsula's Demilitarized Zone (DMZ). Each chapter is a short written piece that ranges from a single sentence to several pages in length. It explores several interconnected issues: the plight of the modern Korean family brought on by emigration; the political forces that drove such migratory patterns; and the larger international and personal implications of borders, civil conflicts, security, freedom and identity.

The book, published in 2021, is bound in the traditional ### (chogakpo) craft of the ### (pojagi) wrapping cloth, and is signed by the author. It also includes a 1930s reproduction photograph of Korean and Chinese construction and railroad workers in which Kim's maternal grandfather appears, and a small illustrated poster with a map of Korea on the back, designed with the Korean quilt motif by Yungmee Kim, who also designed the book. Both print and poster are housed within the volume.

Biographical Note

Born in New Jersey, and raised in Seoul, Korea and Harvard, Massachusetts, Katherine Yungmee Kim is a writer and journalist based in California. She has a degree in English Literature from Vassar College and an M.F.A. in Fiction from Columbia University. She is the author of *Longitude* (Datz, 2021) and *Los Angeles's Koreatown* (Arcadia, 2010).

Her community journalism projects have been funded by the National Endowment for the Arts, the California Community Foundation, the Eisner Foundation, and California Humanities.

She is the recipient of the Time Out Grant from Vassar College, a New America Media Education Fellowship, a Columbia University School of the Arts Chair's Fiction Fellowship, and the Dorothea Lange-Paul Taylor Prize from the Center for Documentary Studies at Duke University (2017).

[Source: Adapted from the author's website, viewed May 3, 2023]

Documentary book: *Longitude*, 2021

Box 12

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Daniel Ramos (2018): The Land of Illustrious Men, 1999-2019

Physical Description: 1.0 Linear Feet

2 boxes 48 photographic prints; Prints were created with archival Epson inks using an Epson Inkjet Printer 9000 on Canson Plantine Fiber Rag paper. They range in size from 8 1/2 x 10 1/2 inches to 17 1/4 x 11 1/4 inches.

Scope and Contents

Collection consists of 48 black-and-white and color inkjet prints of images and photo collages by Daniel Ramos, winner of the Center for Documentary

Studies 2018 Lange-Taylor Prize. The project, *The Land of Illustrious Men*, examines the lives of people who have left their home country to pursue a different and improved life for themselves and for their families in the U.S. Taken in Monterrey, Mexico and in Chicago, Illinois, the photographs include portraits of Ramos's family members and friends in households or in outdoor settings, often surrounded with familiar and meaningful objects. There are also images of graffiti, burial sites, and other locations. A few of the collages include typed narrative text describing the family's migration from Mexico, and life as an immigrant family in Chicago. A photobook by the same name has been cataloged separately and can be located in the Duke Libraries catalog. The prints are in order as received by the photographer.

From the artist's statement: "The Land Of Illustrious Men is a photo-novella of my life as a son of working-class immigrants who came to America from Mexico in search of a better life. The series offers the viewer a glimpse of the personal story of each member of my family, and reveals the nature of their relationship to one another. I include my own experience - a childhood spent living between two worlds, and my decision to reject the blue-collar tradition that was to be my presumed legacy in order to become a photographer...Although my journey is personal, this project is an expression of a larger story about immigration, cultural identity, assimilation, and class that is shared and felt by many."

Biographical Note

Daniel Ramos (1978-) is a documentary artist based in Chicago and Monterrey, Mexico. He graduated from Columbia College Chicago with a BA in Photography in 2003, and studied for an MFA at California College of the Arts in 2007. His work has been featured in CPW's "Photography Now" 2018 exhibition, AI-AP Latin American Fotografia 7, and the Lenscratch DeveloperXFor Freedoms online gallery. Daniel had his first solo show for his series, "The Land of Illustrious Men," at Filter Space in Chicago, Illinois in July, 2019. This project was awarded the 2018 Dorothea Lange-Paul Taylor Prize awarded by the Center for Documentary Studies at Duke University, and was featured in the New York Times "Lens" feature, and PDN Edu. A full artist's atatement is available in the collection.

An education, 2018

Box 7

Physical Description: 16 x 10 1/4 inches

Scope and Contents

Photo collage; Chicago, Illinois

Angels, 2014

Box 8

Physical Description: 13 x 10 1/5 inches

Scope and Contents

Photo collage; Chicago, Illinois

Coyote, 2018 Box 7

Physical Description: 17 1/4 x 10 1/4 inches

Scope and Contents

Photo collage; Chicago, Illinois

For teen, A.K.A. Victor, 2018 Box 7

Physical Description: 15 1/2 x 10 1/2 inches

Scope and Contents

Photo collage; Chicago, Illinois

Grandma's home, 2000 Box 7

Physical Description: 16 1/2 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Arriving at the Monterrey bus terminal, 2000 Box 7

Physical Description: 16 1/4 x 11 1/4 inches

Scope and Contents

Monterrey, Nuevo Leon, Mexico

View of Monterey from La Colonia
Independencia, 2002 Box 7

Physical Description: 16 3/4 x 11 1/2 inches

Scope and Contents

Monterrey, Nuevo Leon, Mexico

Winter rooftops, 1999 Box 7

Physical Description: 17 x 11 1/2 inches

Scope and Contents

Chicago, Illinois

My grandmother visits the graves of her daughter and her mother, 2014 Box 7

Physical Description: 17 x 11 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

My parents waiting at the train station, 2000 Box 7

Physical Description: 16 x 11 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

My mother, my father, and uncle Ramiro on the way to Monterrey, 2000 Box 7

Physical Description: 17 1/4 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

My mother outside the liquor store, 1999 Box 7

Physical Description: 16 3/4 x 11 1/4 inches

Scope and Contents

Chicago, Illinois

The Harlem stop on the Blue Line, 2001 Box 7

Physical Description: 16 1/2 x 11 1/4 inches

Scope and Contents

Berwyn, Illinois

El Conejo bus stop, Laredo, 2000 Box 7

Physical Description: 16 3/4 x 11 1/4 inches

Scope and Contents

Laredo, Texas

Our apartment in Pilsen, 1999 Box 7

Physical Description: 17 x 11 1/2 inches

Scope and Contents

Chicago, Illinois

Abuela, 2002 Box 8

Physical Description: 13 1/2 x 10 3/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Pilo in leaves, 2016 Box 7

Physical Description: 14 1/4 x 11 3/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Tomb, 2003 Box 8

Physical Description: 13 3/4 x 10 3/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Self portrait at Sloan, 2002 Box 7

Physical Description: 13 1/2 x 11 1/2 inches

Scope and Contents

Franklin Park, Illinois

My grandfather Pedro, 2001 Box 8

Physical Description: 13 1/4 x 10 3/4 inches

Scope and Contents

Iramuco, Guanajuato, Mexico

Pharaoh of Highway 1, 2018 Box 8

Physical Description: 13 1/2 x 10 3/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Kids in the junkyard, 2016 Box 8

Physical Description: 13 x 10 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Grandpa Pedro's kitchen, 2001 Box 7

Physical Description: 14 x 11 1/4 inches

Scope and Contents

Iramuco, Guanajuato, Mexico

Graffiti 2, 2016 Box 7

Physical Description: 11 1/4 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Graffiti 1, 2016 Box 7

Physical Description: 11 1/4 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Heart, 2000 Box 7

Physical Description: 12 x 12 inches

Scope and Contents

Guanajuato, Guanajuato, Mexico

All of my help comes from the Lord, 2015 Box 7

Physical Description: 12 x 12 inches

Scope and Contents

Chicago, Illinois

The graveyard where my mother is buried, 2016 Box 7

Physical Description: 11 1/4 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Tio Ramiro, 2000 Box 7

Physical Description: 11 1/4 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Rio Santa Catarina, 2015 Box 7

Physical Description: 11 1/4 x 11 1/4 inches

Scope and Contents

Monterrey, Nuevo Leon, Mexico

My mother's burial site, 2016 Box 7

Physical Description: 11 3/4 x 11 3/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Two flowers, 2015 Box 7

Physical Description: 11 1/4 x 11 1/4 inches

Scope and Contents

Highland Park, Illinois

Frida And Diego, 2014 Box 8

Physical Description: 10 1/2 x 10 1/2 inches

Scope and Contents

Coyoacan, Mexico City, Mexico

Jonathan, 2017 Box 7

Physical Description: 11 1/4 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Maximiliano at the Indiana Dunes State Park,
2015 Box 7

Physical Description: 11 3/4 x 11 3/4 inches

Scope and Contents

Indiana

Self portrait, 2002 Box 8

Physical Description: 11 1/4 x 11 inches

Scope and Contents

Iramuco, Guanajuato, Mexico

Kristina And Maximiliano, 2016 Box 7

Physical Description: 11 1/2 x 11 1/2 inches

Scope and Contents

Monterrey, Nuevo Leon, Mexico

Water park, 2016 Box 8

Physical Description: 10 3/4 x 10 3/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

David, 2017 Box 8

Physical Description: 9 3/4 x 12 inches

Scope and Contents

Monterrey, Nuevo Leon, Mexico

Lupita, 2017 Box 8

Physical Description: 9 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

My father after work, 2002 Box 8

Physical Description: 9 1/4 x 11 1/2 inches

Scope and Contents

Chicago, Illinois

Our bathroom, 1999 Box 8

Physical Description: 7 3/4 x 11 1/4 inches

Scope and Contents

Chicago, Illinois

Flushing lamp, 2017 Box 8

Physical Description: 9 x 11 1/4 inches

Scope and Contents

Chicago, Illinois

The land of illustrious men, 2018 Box 8

Physical Description: 9 3/4 x 11 1/4 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Grandma at the table, 2017 Box 8

Physical Description: 8 1/2 x 10 1/2 inches

Scope and Contents

Lampazos De Naranjo, Nuevo Leon, Mexico

Mela as a young woman, 2019 Box 8

Physical Description: 9 x 11 inches

Scope and Contents

Archival inkjet print. Image of a vintage photograph, 1940s?

Mother, father, myself and the family yard, 2018 Box 8

Physical Description: 11 1/2 x 9 1/2 inches

Scope and Contents

Photo collage; Chicago, Illinois, inkjet print with acrylic marker

Vandalism, 2018 Box 7

Physical Description: 15 x 12 inches

Scope and Contents

Chicago, Illinois, inkjet print with acrylic marker. Note: this print appears last in the artist's inventory, but due to size, has been housed with the first group of prints.

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Chinen Aimi (2019): Finding Ryukyu, circa 2019-2020

Physical Description: .25 Linear Feet 8 photographic prints; one letter 8x10 inches (2), 16 x 19 3/4 inches (6)

Scope and Contents

Chinen's winning proposal, "Finding Ryukyu," combines text and drawings with 35mm black-and-white photographs to investigate her various histories as a child born on the island of Okinawa, Japan (part of the island chain that was the Ryukyu Kingdom), to "an indigenous Ryukyu (##) mother and a U.S. Marine father," as she writes, "the colonized and the colonizer."

The letter included with the smaller prints is addressed from Aimi to Alexa Dilworth of the Center for Documentary Studies and speaks to Aimi's vision for the project.

From the artist's awards statement: "...I began to look at the relationship of images to hierarchies of words, languages, and translations to see how that dominates or silences histories depending on the presenters and/or viewers of the image. I first made photographs of island plant life, memorials, and landscapes on black-and-white film. Then I created schematic drawings on glass that I placed over the paper during exposure in the darkroom. Visual signs such as dots, arrows, and transliterations become encoded in the image, mapping and connecting names, dates, notes, and events. Through this process, which revealed how words and images create contradictions and ambiguities, I began developing an archive of my ancestors' silenced history that explored where and how their traditions had been severed, polluted, and paved over."

Biographical Note

Chinen Aimi (1988-) is a Japanese-American artist born in Okinawa. She graduated with an MFA in Intermedia and Digital Art from the University of Maryland, Baltimore County in 2019. She has been the Curator-in-Residence at Baltimore's Feminist Art Project and coordinated artists and curators at the Center for Art Design and Visual Culture in Baltimore; she also works at the Potters Guild of Baltimore and Corradetti Glass Studio. Aimi was awarded the 2019 Center for Documentary Studies Lange-Taylor Prize for the project, "Finding Ryukyu."

[Adapted from the CDS Lange-Taylor Prize website, viewed December 1, 2023]

Uken Beach, Okinawa, 2020	Box 13
Physical Description: black-and-white, 8x10 inches	
Ishidatami Ishiganto, Okinawa, 2020	Box 13
Physical Description: black-and-white, 8x10 inches	
USMC property line, colonizers land marker, Agena, Okinawa, Japan, 2019	Box 6
Physical Description: black-and-white, 16 x 19 3/4 inches	

Ya-Ninju Kanasan / To love one's family, circa 2019 Box 6

Physical Description: black-and-white, 16 x 19 3/4 inches

Ama - Kuma - / Here there, circa 2019 Box 6

Physical Description: black-and-white, 16 x 19 3/4 inches

Henoko Ourawan: Ryugushin, 2019 Box 6

Physical Description: black-and-white, 16 x 19 3/4 inches

Scope and Contents

The first in a series of three images with the main title "Henoko Ourawan." Through the image and its added language and symbols, each print in the series refers to a large U.S. Marine Corps base, Camp Schwab, on Okinawa, and its impact on the island's culture and environment.

Historical Note

Camp Schwab is a large United States Marine Corps base located in northeastern Okinawa Prefecture, Japan. The Camp was dedicated in 1959. The base has seen controversy and Japanese opposition for a number of reasons, including its detrimental effect on the island environment and landscape.

[Source: adapted from Wikipedia online page on Camp Schwab, viewed December 4, 2023]

Henoko Ourawan: Beach of contradiction, 2019 Box 6

Physical Description: black-and-white, 16 x 19 3/4 inches

Scope and Contents

The second in a series of three images with the main title "Henoko Ourawan." Through the image and its added language and symbols, each print in the series refers to the U.S. Marine Corps base, Camp Schwab, on Okinawa and its impact on the island's culture and environment.

Henoko Ourawan: Filling in the sea, 2019 Box 6

Physical Description: black-and-white, 16 x 19 3/4 inches

Scope and Contents

The third in a series of three images with the main title "Henoko Ourawan." Through the image and its added language and symbols, each print in the series refers to the U.S. Marine Corps base, Camp Schwab, on Okinawa and its impact on the island's culture and environment.

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Amanda Russhell Wallace (2020): Mourning Breaks, 2014-2015

Physical Description: .1 Linear Feet

5 photographic prints

Material Specific Details: The pigment inkjet prints were created by Amanda Russhell Wallace in 2023 using Hahnemuehle Ultra Smooth Matte paper.

Scope and Contents

Collection comprises five 8 1/2 x 11 inch color inkjet prints of photographs taken by Amanda Russhell Wallace from 2014-2015. Her project, "Mourning Breaks," is a portrait of her family in the wake of her maternal grandmother and her sister's unexpected deaths and over time. Settings in the photographs include funerals, a birthday party, and a cemetery clean-up. The essay explores, as Wallace writes, "emergences and interludes that speak to the essence of being human: rhythmic dances, fast or slow, tiding between living and dying." This work was awarded the 2020 Lange-Taylor Prize by the Center for Documentary Studies at Duke University.

Biographical / Historical

Amanda Russhell Wallace received a B.A. from Rice University and an M.F.A. from the School of Visual Arts. A lens-based multimedia artist, her work ranges from documentary family photography to experiments with time-based media and primarily locates itself in the archive (records, cemeteries, oral histories, etc.) as a site for "family reunion." Her frequent practice of historical collaging uses remnants of speech, texts, and imagery to present and interrogate various loci of dissociation and dis-remembering within the formation and performance of selves across time.

Wallace's work has been shown nationally and internationally at the Wattis Institute for Contemporary Arts, El Museu Valencià de la Il·lustració i la Modernitat (MuVIM), Newark Museum, Flux Factory, and MASS MoCA. She recently became Assistant Professor of Art at Connecticut College in New London, Connecticut. She received the 2020 Lange-Taylor Prize from the Center for Documentary Studies at Duke University.

Unittled (day of Bertha's funeral), Dallas, Texas,
2015

Box 13

Physical Description: Pigment inkjet color print. Sheet size: 8 1/2 x 11 inches; image size: 6 x 9 inches.

Untitled (day of Bertha's funeral), Dallas, Texas,
2015 Box 13

Physical Description: Pigment inkjet color print. Sheet size: 8 1/2 x 11 inches;
image size: 6 x 9 inches.

Untitled (annual Trammel Cemetery cleanup),
Tatum, Texas, 2015 Box 13

Physical Description: Pigment inkjet color print. Sheet size: 8 1/2 x 11 inches;
image size: 6 x 9 inches.

Untitled (day of Pam's funeral), Tatum, Texas,
2015 Box 13

Physical Description: Pigment inkjet color print. Sheet size: 8 1/2 x 11 inches;
image size: 6 x 9 inches.

Untitled (Tara's birthday party), Dallas, Texas,
2014 Box 13

Physical Description: Pigment inkjet color print. Sheet size: 8 1/2 x 11 inches;
image size: 6 x 9 inches.

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