



Labor Migration, Survival, and Enduring Traditions:

Recent Photographs from Central Asia along the Silk Road



Photo:
VALERIY KALIYEV
Near the Uzbek border. Sary Agach
town, South Kazakhstan (detail)

Labor Migration, Survival, and Enduring Traditions:

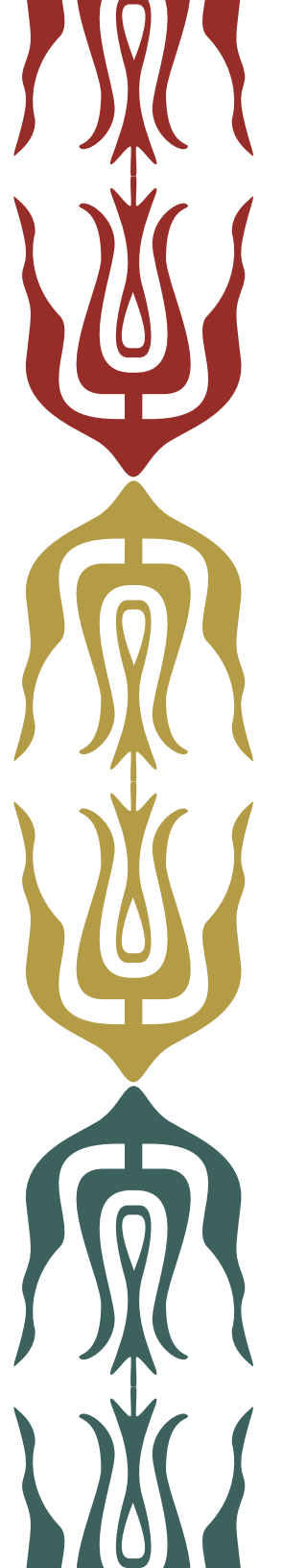
Recent Photographs from
Central Asia along the Silk Road

VALERIY KALIYEV

ELYOR NEMATOV

KURBANJAN SAMAT

Cover:
KURBANJAN SAMAT
Man Pouring Tea at a Teahouse.
Kashgar, Xinjiang, China (detail)





FOREWORD

Kristen Evangelista
Director, University Galleries

From a Western perspective, the Silk Road often conjures romantic notions of camels and caravans transporting rare spices, porcelain, and tea, in part because of historical associations such as Samuel Taylor Coleridge's poem "Kubla Khan" and Marco Polo's legendary travel accounts. These exotic connotations of the Silk Road endure through tourism, which celebrates renowned sites such as the bazaar in Kashgar and the ancient city of Samarkand. In fact, it was a Westerner, the German geographer Ferdinand von Richthofen, who coined the term "Silk Road" in 1877. *The Seidenstrasse* (silk route) was actually a network of routes officially established in 130 B.C.E. by the Han Dynasty in China and operated until the Ottoman Empire blocked these routes in 1453 C.E. While this network facilitated commerce, cultural exchange, and the spread of religions, efforts to gain political and economic control were continually highly contested and the source of numerous military conflicts.

In recent decades, Central Asia has undergone dramatic political, economic, and social transformation, in part related to the collapse of the Soviet Union and formation of five nations now facing high unemployment, poor infrastructure, and significant poverty. Meanwhile, China has experienced significant economic growth and recently launched the "One Belt, One Road" project to renew infrastructure and links in Central Asia. China seeks to draw upon the Silk Road's past to increase economic cooperation and develop mutual interests.

This exhibition, *Labor Migration, Survival, and Enduring Traditions: Recent Photographs from Central Asia along the Silk Road*, prompts us to examine and better understand the current complexities of life along the Silk Road in Central Asia. Through the lens of photographers Valeriy Kaliyev, Elyor Nematov, and Kurbanjan Samat, we witness labor migration, displacement, and vanishing cultural traditions. Valeriy Kaliyev photographs migrant workers at construction sites, markets, and farms in Kazakhstan to raise awareness of their vulnerability and harsh labor conditions. Elyor Nematov exposes social, economic, and human rights issues in his photographs and videos such as *Stolen Spring: 9 Years of Slavery*, which recounts the plight of a fifteen-year-old Uzbek youth who became a victim of human trafficking. Kurbanjan Samat documents declining teahouses, which served for centuries as meeting places for travelers and locals in the Silk Road city of Kashgar, now known as Kashi.

Today, the Silk Road remains an active network not just for the transport of goods but for people seeking prosperity and stability. As seen through this exhibition, political shifts and ongoing large-scale migration have dramatic effects on the social fabric of the region, with serious implications for migrants and their families as well as society as a whole. The Silk Road continues to be a nexus for transformation amid increasingly complex geopolitical relationships between both powerful and developing nations vying for rich natural resources, commerce, and opportunities for growth. 🍵

Left:
ELYOR NEMATOV
The family of a migrant worker who was imprisoned in Russia. Aravan rayon, Osh oblast (detail)

A Glimpse into the Contemporary Lives of Central Asians on the Old Silk Road



He Zhang

Professor of Art History, William Paterson University

Geographically, Central Asia includes the so-called five “-stans” of the former Soviet Union, namely, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan, Xinjiang Uyghur Autonomous Region of China (the Chinese part of Central Asia), and Afghanistan. Since antiquity, Central Asia has played an important role as a crossroads in connecting east and west, with its caravan traders on the Silk Road facilitating the exchange of goods and ideas. Military and political conquerors also kept the trading network open through Central Asia, including Alexander of Macedonia (356 B.C.E – 323 B.C.E.), who landed on the bank of the Oxus River (Amu Darya) at Termez in southern Uzbekistan and married Roxana, the princess of Bactria (present-day southern Uzbekistan and Afghanistan). Today, a village near Termez is, amazingly, still called Macedon. The Han and Tang Chinese emperors established administrative posts in Kyrgyzstan, Tajikistan, and Kazakhstan; a

famous Tang poet Li Bo (701–762 C.E.) was raised in one of the trading towns called Suyeb, in Kyrgyzstan, before his family returned to central China. Genghis Khan (1162 – 1227 C.E.) swept across the entirety of Central Asia to reach southern Russia, and Marco Polo (1254 – 1324 C.E.) passed through Turkmenistan, Uzbekistan, and Tajikistan before arriving at Kashgar and Khotan in Xinjiang and central China. Tamerlane (1336–1405 C.E.) started in Uzbekistan and conquered most of Central Asia, Western Asia, Southern Russia, and Northern India in the fourteenth century.

The cultural groups in Central Asia today have not changed significantly since the time of Tamerlane, except for the arrival of voluntary and sometimes coerced immigrants, such as Russians in both the Tsarist and Soviet periods, and Chinese from ancient to present times. Most people belong to Turkic language speaking groups such as the Kazakh, Kyrgyz, Turkmen, Uyghur,



Below:
VALERIY KALIYEV
A construction worker from Kokand,
Uzbekistan. Zhetysay town, South
Kazakhstan (detail)

and Uzbek, but some also belong to Iranian language groups such as the Tajik and Pashto. Except for the Pashto speakers in Afghanistan, all the mentioned Turkic individuals and Tajiks live in their respectively named countries, and except for the Turkmen, all the Turkic language speakers are also found in Xinjiang, China.

After the fall of the USSR and the subsequent independence of the five “-stans” in the 1990s, three nations, specifically Kyrgyzstan, Tajikistan, and Uzbekistan, became economically dependent on their citizens seeking employment in other countries, primarily Russia and secondarily Kazakhstan. While this migration has improved the income of individual workers and their home countries’ GDP, families left behind experience negative sociological effects that impact family and social structures. The absence of husbands and fathers has caused psychological, emotional, and even physical suffering.

Whereas most reporters, researchers, and policy-makers focus on the economic and political issues affecting these migrant workers, some Central Asian photojournalists have paid closer attention to the social ramifications. Some of the photographers have been personally affected by this large-scale migration and they are highly attuned to the migrant laborers’ working conditions as well as the challenges facing those left behind.

Elyor Nematov, an Uzbek photographer working in both Uzbekistan and Kyrgyzstan, has turned a sensitive eye on the lives of women and children—especially after his own father and brother migrated to work in Russia. He has published and exhibited his photographic series on subjects such as “Father Comes Tomorrow” and “I am a Foreigner,” raising public awareness of the plight of both the migrant workers abroad and their families at home. This current exhibition includes selections from

Right:
KURBANJAN SAMAT
Chatting in a Teahouse.
Kashgar, Xinjiang, China,
(detail)

“Father Comes Tomorrow” and a short film, *Stolen Spring* (2016), about an individual migrant worker and his family. Nematov explains:

“Father comes tomorrow” is a common phrase that millions of children in Central Asia hear when they ask the questions “Where is my father? When will he come back home”? Those who look after the children — mothers, grandmothers, older sisters, and older brothers — use this phrase over and over again. And no one knows when this “tomorrow” will actually arrive. . . . Many Central Asian children are growing up without seeing their fathers.¹

Through his images, viewers can see and sense the helplessness of grandmothers raising their grandchildren with the burden not only of household chores, but also physical labor such as repairing houses, leveling roads, working in the fields, etc. Young and innocent children experience a lack of paternal role models, guidance, and emotional support. In some cases, mothers are absent as well. Nematov evokes more than sympathy for these women and children. He reveals the alarming vacuum in men’s roles, which are important in preserving emotionally healthy families and a stable society. Although his stories are about the strength of persisting individuals, his work is a call for society to take this phenomenon seriously and do something about it.

The exhibition also includes Nematov’s other short documentary film, *Herders and Lamentations* (2015). The video shows a traditional way of life among the Kyrgyz herders in tranquil and vast landscapes of grassland and

hills. The film demonstrates the photographer’s artistic eye and his social conscience.

Regarding labor migration, according to United Nations and World Bank reports, more than 10 million people from Central Asia have migrated to Russia², and about 3.5 million to Kazakhstan³, in search of work. Migrant workers often feel fortunate to have the opportunity to earn money to support their families, but also suffer psychologically and emotionally themselves, as do the left-behind women and children. Legal migrant workers primarily suffer due to the great distance and difference in time zones between them and their families, the effects of which can result in divorces and poor education for their children. However, for those who are so-called “irregular” (almost equivalent to illegal) migrant workers, those who cannot afford to obtain work permits, or who were uninformed about foreign travel regulations and smuggled into a foreign country, the suffering is even greater. Often they must endure psychological and physical violence, terrible living conditions, exploitation, and abuse from their employers, and even police scrutiny and deportation.

Valeriy Kaliyev, a local Kazakh photojournalist from Kazakhstan, focuses on migrant workers, particularly the irregular migrants, from neighboring countries working in Kazakhstan. Kazakhstan has rich oil and rare mineral resources, and it also has lenient border crossing policies, which attract large numbers of migrants. However, because of the complex and costly procedures to obtain work permits, many migrants become “irregular” workers. In his work, Kaliyev recounts the stories of

¹ Professional website of Elyor Nematov, accessed January 19, 2017, <http://www.nematov.org/father-comes-tomorrow>

² “International Migration Report 2015: Highlights (ST/ESA/SER.A/375),” *United Nations, Department of Economic and Social Affairs, Population Division* (2016), accessed January 19, 2017, http://www.un.org/en/development/desa/population/migration/publications/migrationreport/docs/MigrationReport2015_Highlights.pdf.





Photo:
KURBANJAN SAMAT
A Man at the Teahouse
Talking, Kashgar, Xinjiang,
China, (detail)

these migrants, who are mostly construction workers, agricultural laborers, and market vendors' employees, and documents their daily lives at work sites and residential quarters. He prefers black and white photos that direct focus on their subjects and emphasize the way that workers literally must live in the shadows. Here are his own words about his project:

I visited construction sites, bazaars, cotton fields and even a strip bar in Almaty...The idea was to show the vulnerability of labor migrants and the challenging conditions they live in. I want to take photos of illegal migrants, but I never checked IDs.⁴

As a photojournalist, many of Kaliyev's works are candid images of migrants working, but viewers can always sense the psychological pressure these workers endure.

China has a similar but related story of economic and social transformation. The onset of economic reform in the late 1970s triggered a boom that has resulted in a large domestic labor migration. Because of its geographical disadvantages of being far inland and a vast desert region, Xinjiang has experienced slower economic development than other parts of China. The region also contains between fifteen and twenty different ethnic groups, primarily Uyghurs, though many people from minority groups have migrated to large and faster developing coastal cities in search of better opportunities. These migrants share similar stories with those in other Central Asian countries, but have generally

³"Migration and Remittance Flows in Europe and Central Asia: Recent Trends and Outlook, 2013–2016," *The World Bank*, last modified October 2, 2013, <http://www.worldbank.org/en/news/feature/2013/10/02/migration-and-remittance-flows-in-europe-and-central-asia-recent-trends-and-outlook-2013-2016>.

experienced more success. Kurbanjan, a Uyghur freelance photographer from Khotan District in Xinjian and a rising star in Chinese photojournalism, has documented the experiences of many ethnic minority migrants from Xinjiang who live and work outside Xinjiang. Although his best known series depicts minority migrants in China, this exhibition showcases his photographs of disappearing teahouses in the city of Kashgar on the ancient Silk Road.



Photo:
KURBANJAN SAMAT
Tea Time, Kashgar,
Xinjiang, China (detail)

Teahouses are prevalent throughout Central Asia. Tea is not only one of the commodities traded alongside silk and spices on the Silk Road, but is also consumed daily by everybody living and traveling along the Road. Due to the isolation of the many oasis towns in most Central Asian countries, teahouses have historically been important places for both locals and travelers to gather news and information, meet,

³"FIDH – Migrant Workers in Kazakhstan: No status no rights," FIDH: Worldwide Movement for Human Rights, last modified September 2016, https://www.fidh.org/IMG/pdf/note_kazakhstan_681a_6_sept_2016_uk_web.pdf.

share, and gossip. Kashgar, an ancient city more than two thousand years old, is at the cross point of the Silk Road where northern and southern routes diverge both eastward and westward. One would, therefore, imagine that there must have been many teahouses in the city, and indeed there were.

For the last three decades, as the result of economic development in China, new housing projects are largely replacing old houses and streets in Kashgar, and

consequently many cultural traditions are disappearing. Teahouses that used to be warm and welcoming, harboring and soothing caravan travelers and providing a sense of community and social life, are almost gone. Kurbanjan has captured glimpses of the remaining few teahouses in Kashgar over the last decade, preserving precious moments of people's lives in the ancient city's teahouses at the crossroads of the old Silk Road. ☺

⁴Valery Kaliyev, interview by Mariya Yanovskaya, "Come out of the shade. The photographers from Central Asia and Southern Caucasus are invited to participate in 'Documentary photography,'" *Fergana.ru*, last modified March 11, 2010. <http://enews.fergananeews.com/articles/2671>.

Illustrations



Photo:
Kurbanjan Samat
The Last Old Teahouse in
Kashgar, Kashgar, Xinjiang,
China, (detail)



Valeriy Kaliyev



A group of construction workers from Kokand, Uzbekistan pose on the second floor of a house under construction for a local businessman. Zhetysay town, South Kazakhstan

June 2010 • Photograph
20 x 30 inches
Courtesy of the artist



People from Uzbekistan are crossing the border to Kazakhstan. Sary Agach town, Kazakhstan. Uzbek – Kazakh border

June 2010 • Photograph
20 x 30 inches
Courtesy of the artist



Elyor Nematov



An elderly woman shovels mud from a destroyed road near her house. Osh city, Osh oblast

2015 • Photograph
12 1/4 x 18 1/2 inches
Courtesy of the artist



Sixty-year-old Ainysa and her six-year-old grandson. Chek village, Batken oblast

2014 • Photograph
12 1/4 x 18 1/2 inches
Courtesy of the artist



Kurbanjan Samat



A Corner of a Teahouse with Worn Table and Teapots. Kashgar, Xinjiang, China

2011 • Photograph
11 3/4 x 17 3/4 inches
Courtesy of the artist



A Quiet Afternoon at a Teahouse. Kashgar, Xinjiang, China

2011 • Photograph
11 3/4 x 17 3/4 inches
Courtesy of the artist



Works in the Exhibition

Valeriy Kaliyev

People from Uzbekistan are crossing the border to Kazakhstan. Sary Agach town, Kazakhstan. Uzbek – Kazakh border
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

Policemen of Migrant Police Department caught an Uzbek man who is not allowed to work in Kazakhstan. Police station at Shygys Market, Karaganda, Kazakhstan
May 2010 • Photograph
20 x 30 inches • Courtesy of the artist

A group of construction workers from Kokand, Uzbekistan pose on the second floor of a house under construction for a local businessman. Zhetysay town, South Kazakhstan
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

A group of construction workers from Kokand, Uzbekistan. Zhetysay town, South Kazakhstan
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

A construction worker from Kokand, Uzbekistan. Zhetysay town, South Kazakhstan
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

Migrant workers from Kyrgyzstan on the market in Taraz, Kazakhstan
February 2010 • Photograph
20 x 30 inches • Courtesy of the artist

A group of construction workers from Kokand, Uzbekistan. Zhetysay town, South Kazakhstan
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

A group of construction workers from Kokand, Uzbekistan. Zhetysay town, South Kazakhstan
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

A young construction worker from Kokand, Uzbekistan at the living space. Zhetysay town, South Kazakhstan
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

Near the Uzbek border. Sary Agach town, South Kazakhstan
June 2010 • Photograph
20 x 30 inches • Courtesy of the artist

Elyor Nematov

The family of a migrant worker who was imprisoned in Russia. Aravan rayon, Osh oblast
2015 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

An elderly woman shovels mud from a destroyed road near her house. Osh city, Osh oblast
2015 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

Mahfirat, a 60-year-old woman, collects bricks for the restoration of a destroyed house. Osh city, Osh oblast
2015 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

Women cooking Sumalyak, a traditional springtime dish. Osh city, Osh oblast
2015 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

A six-year-old boy whose parents divorced after they both went to work in Russia. Chek village, Batken oblast
2014 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

Sixty-year-old Ainysa and her six-year-old grandson. Chek village, Batken oblast
2014 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

A middle-aged female remont (renovation) crew repairs a school during the summer vacation. Isfana city, Batken oblast
2014 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

Roza became the first female deputy and chairperson in the local governing body. Batken region
2016 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

Jamilya ethnic Kyrgyz from Osh, founder of the “Iyman Bakyt” organization, a local religious teacher of Islamic provisions, and a representative of the women’s madrasa. Osh city, Osh region
2016 • Photograph
12 1/4 x 18 1/2 inches • Courtesy of the artist

Stolen Spring
2016 • Video • 6:54 minutes
Courtesy of the artist

Herders and Lamentations
2015 • Video • 13:45 minutes
Courtesy of the artist

Kurbanjan Samat

Old Teahouse. Kashgar, Xinjiang, China
2007 • Photograph
17 3/4 x 11 3/4 inches • Courtesy of the artist

Chatting in a Teahouse. Kashgar, Xinjiang, China
2007 • Photograph
17 3/4 x 11 3/4 inches • Courtesy of the artist

Boiling Tea Water. Kashgar, Xinjiang, China
2011 • Photograph
11 3/4 x 17 3/4 inches • Courtesy of the artist

A Man at the Teahouse Talking. Kashgar, Xinjiang, China
2011 • Photograph
17 3/4 x 11 3/4 inches • Courtesy of the artist

A Quiet Afternoon at a Teahouse. Kashgar, Xinjiang, China
2011 • Photograph
11 3/4 x 17 3/4 inches • Courtesy of the artist

A Corner of a Teahouse with Worn Table and Teapots. Kashgar, Xinjiang, China
2011 • Photograph
11 3/4 x 17 3/4 inches • Courtesy of the artist

The Last Old Teahouse in Kashgar. Kashgar, Xinjiang, China
2013 • Photograph
11 3/4 x 17 3/4 inches • Courtesy of the artist

Man Pouring Tea at a Teahouse. Kashgar, Xinjiang, China
2014 • Photograph
17 3/4 x 11 3/4 inches • Courtesy of the artist

Prayer at the End of Tea Time. Kashgar, Xinjiang, China
2014 • Photograph
11 3/4 x 17 3/4 inches • Courtesy of the artist

Tea Time. Kashgar, Xinjiang, China
2014 • Photograph
11 3/4 x 17 3/4 inches • Courtesy of the artist



Artist Biographies

ELYOR NEMATOV was born and raised in Bukhara, Uzbekistan. He studied graphic design at Bukhara College of Art (2004), philosophy at Bukhara State University (2008), and ethnosociology at Kuban State University (2011). He has exhibited his work nationally and internationally at *Framer Framed*, Netherlands (2016); *Photoville*, New York (2014); *LOOK3*, Charlottesville, VA (2014); French Cultural Centre of Victor Hugo, Tashkent, Uzbekistan (2008); Central Exhibition Hall Manege, St. Petersburg, Russia (2008); *International Tashkent Biennale*, Uzbekistan (2005); and he participated in an exhibition organized by the United Nations Development Program in Tashkent, Uzbekistan (2006). Nematov has been the recipient of numerous grants and prizes, including from Artlink Fellows, Getty Reportage Emerging Talent, Audience Engagement Grant from Open Society Foundation, Open Society Foundation’s Documentary Photography Project, and The Central Asian Photo Contest organized by IREX. His work has been published by *The Guardian*, *The Telegraph* magazine, *LE MONDE* magazine, Getty Images, Open Society Foundation, HBO Sports channel, *The Diplomat*, *Meduza*, World Bank, UN Women, UNICEF, UNDP, Global Voices, DCA Foundation, University of Central Asia, European United Photographers, *Fast Company*, Oximity, and Hyperallergic. He works as a freelance photojournalist and teaches documentary photography workshops, and recently worked in San Diego, CA.

VALERIY KALIYEV was born in Saran, Kazakhstan and is currently based in Karaganda, Kazakhstan. He studied at the Karaganda State Technical University (1992-1997) and has since participated in a number of photography

and video master classes in Kazakhstan, Tadjikistan, and Turkey. His work has been published in a number of regional newspapers and he has exhibited in Kazakhstan and abroad at the Kasteyev Museum, Almaty, Kazakhstan (2013); *Nedelka Project*, organized by UN Women, Almaty, Kazakhstan (2013); *Chobi Mela Fotofestival*, Dakka, Bangladesh (2011); *FotoWeek DC*, Washington, DC (2010); Desht-y-Art Center, Karaganda, Kazakhstan (2002); ACC Galerie, Weimar, Germany (2002); Soros Center of Contemporary Art, Almaty, Kazakhstan (2002); and Huas der Kulturen der Welt, Berlin, Germany (2002). Kaliyev has worked as a staff photographer for a variety of newspapers since 1997.

KURBANJAN SAMAT was born in Hotan, Xinjiang. Samat studied photography at the Communication University of China. His work has been exhibited nationally and internationally, including at *Photo Beijing 2014*, and the *Pingyao International Photography Festival*. Samat won the Outstanding Young Photographer of the Year award at the Photo China Original International Photographic Exhibition in 2014. He also worked on the production of numerous documentaries such as *Forest China*, *The Time*, *Silk Road – A New Starting Point of Dreams*, *The Fashion World*, *Yak*, and *A Bite of China II*. He directed and photographed the feature picture and book *I Am from Xinjiang*. Samat is a member of the China Uyghur History and Culture Research Society, cameraman for CCTV-9 Documentary, chairman and legal representative of Shanghai Jahangir Culture Investment Development Co., Ltd, art director of Dianyì Cultural Communication Studio, and a visiting professor.

This catalogue is published in conjunction with the exhibition, *Labor Migration, Survival, and Enduring Traditions: Recent Photographs from Central Asia along the Silk Road*, organized by the University Galleries, William Paterson University, and on view January 30– March 17, 2017.

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University Galleries

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THE UNIVERSITY GALLERIES is pleased to present this exhibition, *Labor Migration, Survival, and Enduring Traditions: Recent Photographs from Central Asia along the Silk Road*. While the Silk Road is geographically distant, it is topically relevant since we are located a few miles from Paterson, New Jersey, which was known as the “Silk City” because large quantities of silk fabrics were produced there in the late 19th and early 20th centuries.

I am grateful to WP Professor He Zhang for curating this important exhibition at the University Galleries, building upon her recent Fulbright research in Central Asia. She immerses herself wholeheartedly in curatorial projects and I truly appreciate her well-honed scholarship, keen vision, and passion for the visual arts.

We are honored to exhibit the photography and video of Valeriy Kaliyev, Elyor Nematov, and Kurbanjan Samat, who offer insightful perspectives on Central Asia today.

I would like to thank Bernard Suchit for his significant assistance with the production of the photographs. His expertise and involvement were critical to the realization of this exhibition. We also appreciate the support of Professor Zhiyuan Cong and the Center for Chinese Art for lending us valuable materials for the presentation of this exhibition. We have been fortunate to enlist Professor Thomas Uhlein to design this publication. For the past five years, he has created numerous refined and award-winning publications, which significantly enhance our exhibitions.

I am grateful to William Paterson University for ongoing support, including Dr. Kathleen Waldron, President; Dr. Warren Sandmann, Provost and Senior Vice President of Academic Affairs; Dr. Stephen Hahn, Associate Provost for Academic Affairs; Daryl Joseph Moore, Dean of the College of Arts and Communication; Loretta McLaughlin-Vignier, Associate Dean of the College of Arts and Communication; and Lauren Razzore, Chair, Art Department.

The hard-working gallery staff was integral to the successful realization of this exhibition and related publication. Emily Johnsen adeptly managed the printing, matting, and framing of artwork on top of her significant exhibition coordination duties. I also extend thanks for Visual Resources Curator Heidi Rempel for her careful copyediting and overall support of our operations. In addition, graduate assistant Meghan DeMora, work-study students: Jacob Eppinger and Jacquelyn Portillo and intern: Anna Arcuri provided valuable exhibition assistance.

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Kristen Evangelista
Director, University Galleries

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