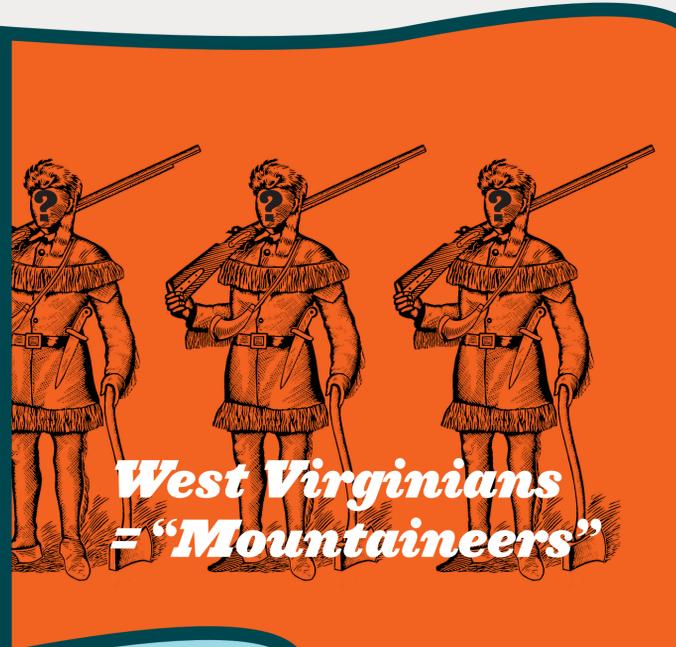


LOOK AT ALL OF DIVERSE **PERSPECTIVES**

Appalachia has an often hidden history of diverse populations from the late 19th century and beyond. The region has vibrant minority communities who enrich our culture and are imagining new and attainable futures for themselves and for Appalachia. This part of the exhibit showcases only four of many such groups: Indigenous Americans, African Americans, Asian Americans and LGBTQ+ Appalachians.

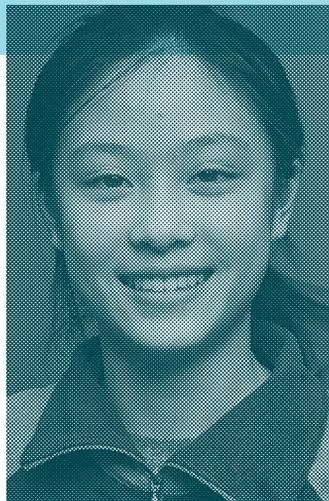
(Selection of these groups was based on artist submissions and availability. We recognize that this is not a representative of all minority groups in the region)

Who is Appalachia?



My forthcoming book, *Mountaineers Are Always Free: Heritage, Dissent, and a West Virginia Icon*, explores the history of West Virginians identifying as “mountaineers,” and tracks the ways the figure has both remained stable and altered dramatically over time. In particular, the book examines moments when ideas about the WVU Mountaineer were challenged: when University enrollment skyrocketed after World War II; during the anti-war movement of the late 1960s; and when Natalie Tennant, the first woman to serve as the WVU Mountaineer, was selected in 1990. The final chapter addresses the Mountaineer’s present and future: as the University strives to become more inclusive of students of color, international students, LGBTQ+ students, and students with disabilities, ideas about who can be a Mountaineer are again in flux. In both official and unofficial ways, the University and its community of staff, students, and faculty have worked to open the label “Mountaineer” to many who have historically been excluded. Still, only two women have served as the WVU Mountaineer, and no person of color ever has. My fervent hope is that in the near “Appalachian future,” the individuals chosen as WVU Mountaineer will better reflect the diversity of the student body and of the state.

ROSEMARY HATHAWAY
Associate Professor,
Department of English
West Virginia University
Morgantown, West Virginia



AMBER LI
Morgantown High School student,
Morgantown, West Virginia

An Overlooked Population: Asians of Appalachia

Asian Americans have been migrating to the Appalachian region for years, creating a new and often overlooked minority in Appalachian society. But since 1980, Asian Americans have tripled their numbers nationally and are helping to diversify the Appalachian community. These immigrants have flocked to big cities such as Atlanta and Pittsburgh.

Asian Americans are bolstering the development of Appalachian economy. 83% of the small Asian population had graduated from high school, and 51% had finished college. On average, a foreign worker with an advanced degree brings 2.6 jobs for American workers. We can make a change here and incorporate the Asian population into our Appalachian Future.

At West Virginia University, the number of Asian faculty has grown significantly in the last two decades. Before 2003, WVU employed fewer than 100 Asian/Asian-American faculty; now more than 400 are here making great contributions to the campus.

A more diverse Appalachia benefits our society and economy. By including other racial groups, we become more creative and more work gets done to improve Appalachia. A diversified community is our Appalachian future.

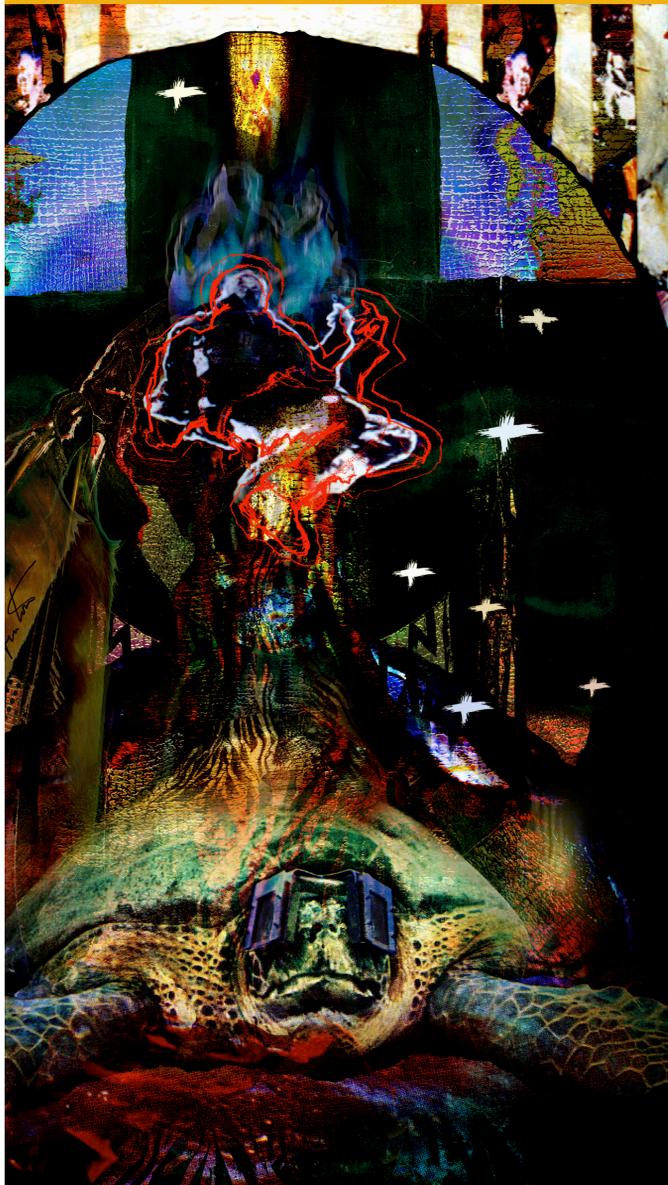
Citation:
Pollard, Kelvin M. “A ‘NEW DIVERSITY’: RACE AND ETHNICITY IN THE APPALACHIAN REGION.” Population Reference Bureau, Sept. 2004.

Futures Beyond Appalachia

Appalachia is a settler colonial project. By this, I mean that the imagined community of Appalachia is built and sustained on the historic and ongoing dispossession of indigenous peoples from their lands, in order to replace them with (white) settler subjects now, and into the future. Understanding this, I propose that in this exhibition (and in our everyday lives and politics here) we paradoxically consider Appalachian futures which do not take for granted the continuance of the Appalachian subject and Appalachia. Second, I suggest that we centralize those indigenous voices whose lands we are occupying/visiting in what is currently known as Appalachia. Such a starting point, in my view, may disturb a historic and ongoing investment in settler dominance on indigenous lands, by gesturing to futures in which Indigenous sovereignty is centralized—futures beyond the toiling of our current settler colonial moment. To begin, I call for you to consider the following: Whose indigenous lands are you visiting/occupying in what is currently known as Appalachia? What is your investment and complicity in Appalachia as a form of (white) settler futurities? How can we support and help build decolonial futures here? What would a decolonial future beyond Appalachia and the Appalachian take form as?

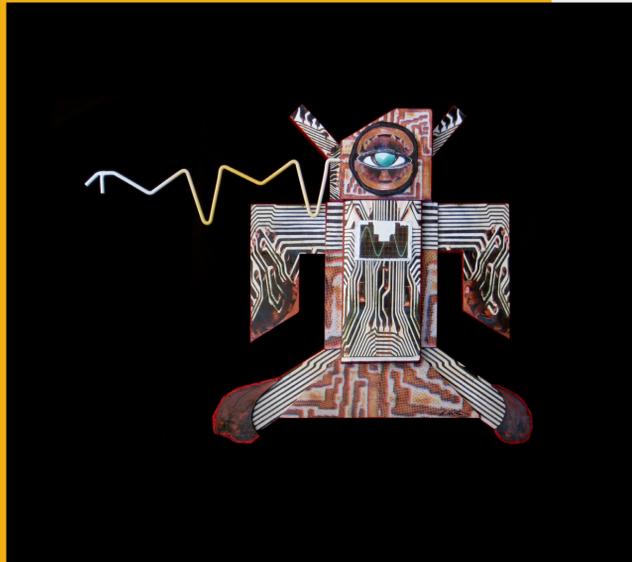
CHARLOTTE HOELKE
Clinical Assistant Professor,
LGBTQ Center, West Virginia University
Morgantown, West Virginia

Exploring Our Diverse Populations Through Art



Using vibrant colors that awaken the soul, mixed media artist Alyssa Hinton illustrates a theme of cultural regeneration through her unique southeastern Native American imagery. Her recent themes reflect an attempt to untangle a complicated web of events pertaining to the displacement of her Tuscarora (Eastern North Carolina) and Osage (Missouri/Kansas) ancestors. Hinton was born in Philadelphia and currently resides in Durham, North Carolina.

ALYSSA HINTON
Artist
Durham, North Carolina
alyssahinton.com



Affrilachian Art

Poet Frank X Walker coined the term "Affrilachia," referring to the culture and people of African descent living in Appalachia. Walker and other poets at the University of Kentucky co-founded the collective Affrilachian Poets, whose mission is to "render the invisible, visible." Poets of the collective including Crystal Good and the late West Virginian Norman Jordan work to demystify the stereotypes surrounding Appalachia, especially its most persistent stereotype of a racially homogeneous rural region. Another artist collective, the Affrilachian Artist Project, highlights the visual art of artists of color and sustains a community platform for their inspiring works.

TABITHA LOWERY
PhD Candidate in English,
West Virginia University
Morgantown, West Virginia



Quantum Phases

By Crystal Good, from *Valley Girl* (2012)

For those that stay in hometowns to make stay

In the presence of quenched
disorder
local potential
/trapped/
in phases of transition
and interaction
tune in the trivial
/insulate/
calculating energy
tiny gaps of degeneracies
entangling fidelity
connecting to continuum
discussing effects
condensed in
things that matter

CRYSTAL GOOD
Artist, advocate and entrepreneur
crystalgood.net

Selu: Where Mountain and Atom Meet

West Virginia University Native American Studies and English Professor Cari Carpenter selected this poem by Marilou Awiakta, who weaves her Cherokee/Appalachian heritage in her poetry. This poem is excerpted from *Selu: Seeking the Corn-Mother's Wisdom* (1994).

Ancient haze lies on the mountain
smoke-blue, strange and still
a presence that eludes the mind and
moves through a deeper kind of knowing.
It is nature's breath and more—
an aura from the great I Am
that gathers to its own
`spirits that have gone before.

Deep below the valley waters
eerie and hid from view
the atom splits without a sound
its only trace a fine blue glow
rising from the fissioned whole
and at its core
power that commands the will
quiet that strikes the soul,
"Be still and know...I Am."

Born in Knoxville, Tennessee, and brought up in Oak Ridge, Awiakta creates a unique weaving of her Cherokee/Appalachian heritages with science to express her basic theme: respect for the web of life. Her work has received national and international recognition, beginning in 1978 with her first book, *Abiding Appalachia: Where Mountain and Atom Meet*. She has been featured in three TV films for PBS. Her third book, *Selu: Seeking the Corn Mother's Wisdom*, was a 1994 Quality Paperback Book Club Selection.

Documenting Our Diverse Populations



Documenting LGBT Appalachia

I have been attempting to document the rural Appalachian LGBT community. After moving to an urban area, I met a lot of people who struggled to understand how I could continue to identify as a rural Appalachian while also embracing and celebrating my sexual identity. This series attempts to display how being Appalachian and being LGBT are not mutually exclusive. The mountains belong to us all.

KIANA CROSBY
Freelance Photographer
Asheville, NC



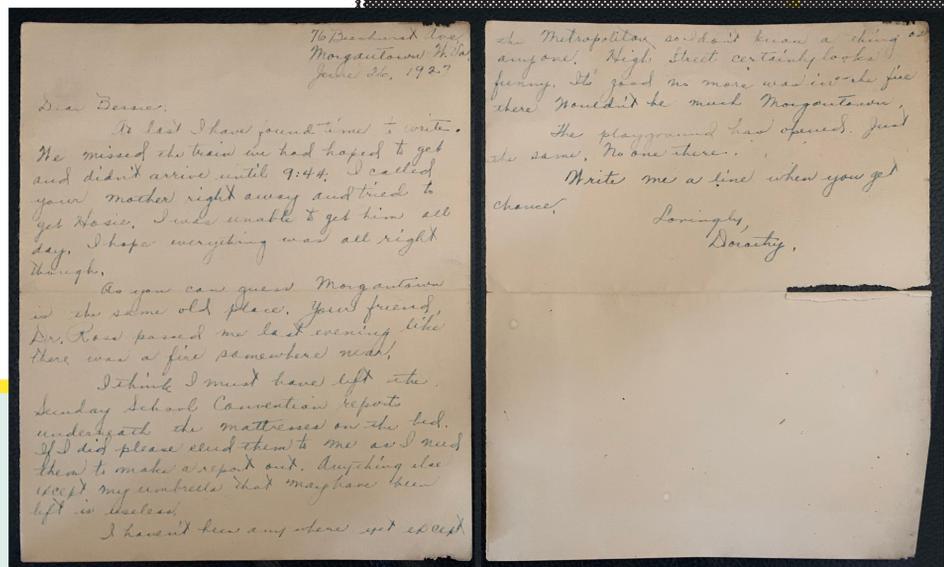
Documenting Mrs. Dorothy Vaughan

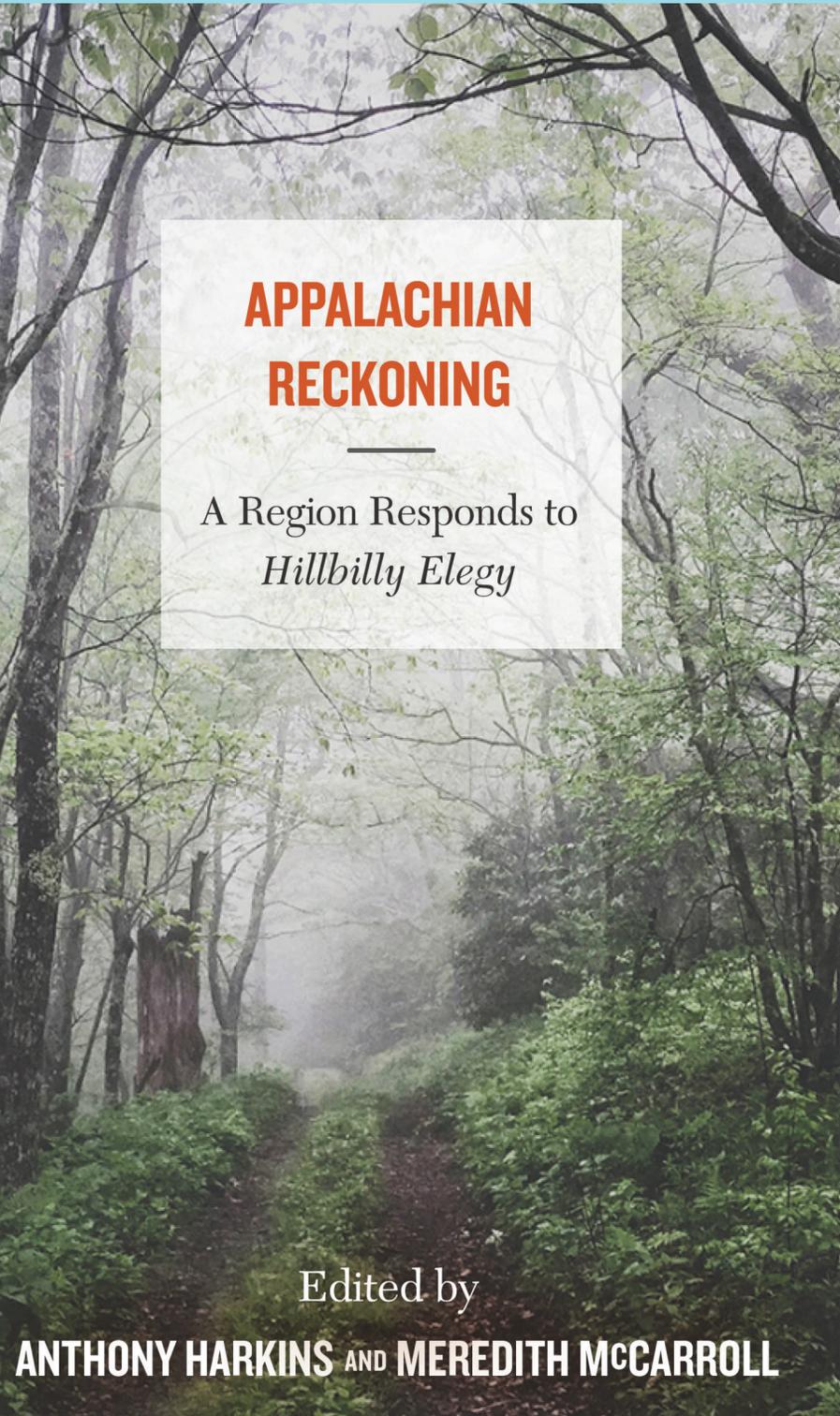
The Center for Black Culture and Research's project was spurred by the adoption of Margot Lee Shetterly's book *Hidden Figures* as the 2016/17 WVU Campus Read. *Hidden Figures* tells the often neglected story of three African American NASA workers instrumental in Project Mercury, the program that launched John Glenn into space.

Because two of the mathematicians—Katherine Johnson and Dorothy Vaughan—were Morgantown residents, a committee was formed to conduct research and present material related to the life and work of these African American pioneers of science. It consisted of Susan Lantz, Campus Read Director; Carroll Wilkinson, University Librarian; and Marjorie Fuller, Director of The WVU Center for Black Culture and Research.

On display are some of the fascinating documents uncovered, the most exciting of which is a letter penned in 1926 by Mrs. Vaughn herself. It was discovered among some artifacts donated to the Center for Black Culture and Research by the current owner of the house that served as the segregated African-American high school in Morgantown.

MARJORIE M. FULLER
Director, The WVU Center for Black Culture and Research
West Virginia University
Morgantown, WV





**APPALACHIAN
RECKONING**

A Region Responds to
Hillbilly Elegy

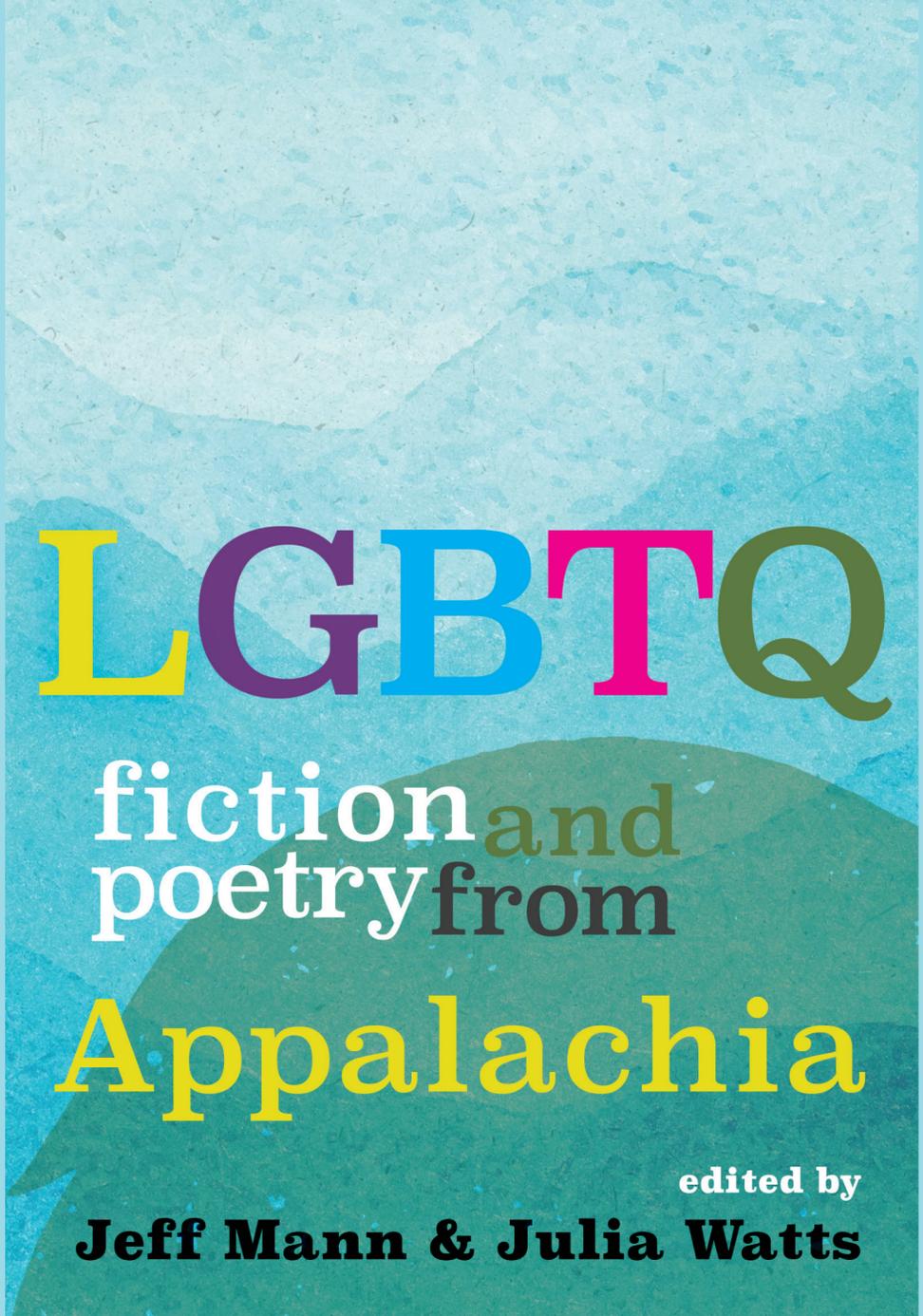
Edited by

ANTHONY HARKINS AND MEREDITH MCCARROLL

***Appalachian Reckoning: A
Region Responds to Hillbilly
Elegy***

EDITED BY ANTHONY HARKINS AND MEREDITH MCCARROLL

Appalachian Reckoning is a retort, at turns rigorous, critical, angry, and hopeful, to the long shadow *Hillbilly Elegy* has cast over Appalachia and its imagining in the public eye. The essays and creative work collected here provide a deeply personal portrait of a place that is at once culturally rich and economically distressed, unique and typically American.



LGBTQ

fiction and
poetry from

Appalachia

edited by

Jeff Mann & Julia Watts

***LGBTQ Fiction and Poetry from
Appalachia***

EDITED BY JEFF MANN AND JULIA WATTS

LGBTQ Fiction and Poetry from Appalachia, the first collection of its kind, gathers original and previously published fiction and poetry from lesbian, gay, bisexual, transgender, and queer authors from Appalachia. This collection confronts the problematic and complex intersections of place, family, sexuality, gender, and religion with which LGBTQ Appalachians often grapple.

