

Cameron Art Museum, Wilmington

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1991); Ilse Bing (American, 1899-1998); James Bridges (American, 1958); Ralph Burns (American, 1944); Harry Callahan (American, 1912-1999); Diego Camposeco (American, 1992); Carolyn DeMeritt (American, 1946); Braun Photo Dienst (German, early 20th century); Elliott Erwitt (American, 1928); Taj Forer (American, 1981); Anna Gaskell (American, 1969); Jeff Goodman (American, 1961); Cathryn Griffin (American, 1955); Alex Harris (American, 1949); Lyle Ashton Harris (American, 1965); Titus Brooks Heagins (American, 1950); Albert Hennig (German, 1907-1998); Barkley L. Henricks (American, 1945-2017); Lewis W. Hine (American, 1874-1940); Chris Hondros (American, 1970-2011); Tom Hunter (British, 1965); William Henry Jackson (American, 1843-1942); Nikki S. Lee (Korean, 1970); Ann Lislegaard (Norwegian, 1962); Robert Mapplethorpe (American, 1946-1989); George Masa (Japanese, 1881-1933); Elizabeth Matheson (American, 1942); Ralph Eugene Meatyard (American, 1925-1972); John Menapace (American, 1927-2010); Ottonella Mocellin (Italian, 1966); Barbara Morgan (American, 1900-1992); Vik Muniz (American, born in Brazil, 1961); Eadweard Muybridge (English, 1830-1904); Joel Meyerowitz (American, 1938); Nicholas Nixon (American, 1947); Anneè Olofsson (Swedish, 1966); Susan Harbage Page (American, 1959); Matthew Pillsbury (American, 1973); Alex Prager (American, 1978); Wendy Red Star (Native American, 1981); Sophy Rickett (British, 1970); Walter Rosenblum (American, 1919-2006); Daniela Rossell (Mexican, 1973); Hans Saebens (German, 1895-1969); Jo Sandman (American, 1930); Bonnie Schiffman (American, 1950); Fritz Schleifer (German,



Alex Harris (American, 1949), "Calle Sol and Cuba, Havana, looking north from Alberto Rojas's 1951 Plymouth," May 23, 1998, 1998; printed 2005/ Pigmented inkjet print, 39 3/4 x 49 7/8 in. North Carolina Museum of Art, Raleigh, Gift of the artist. 2005.18.1. Image courtesy of North Carolina Museum of Art, Raleigh; Artwork © Alex Harris.

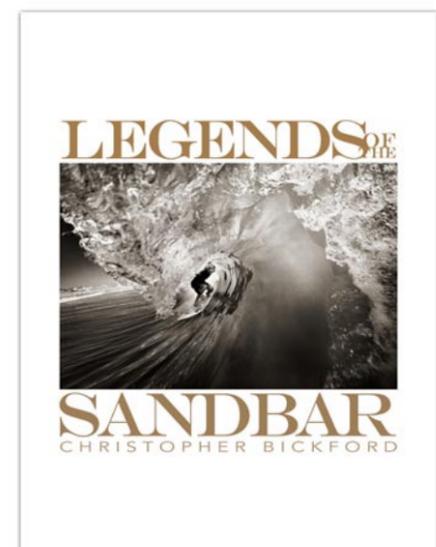
1903-1977); Herbert Schurmann (German, 1908-1981); Andres Serrano (American, 1950); Lorna Simpson (American, 1960); Aaron Siskind (American, 1903-1991); Kerry Skarbakka (American, 1970); Mike Smith (American, 1951); W. Eugene Smith (American, 1918-1978); David M. Spear (American, 1937); Anton Stankowski (German, 1906-1998); Alfred Stieglitz (American, 1864-1946); Mickalene Thomas (American, 1971); George Trump (German, 1896-1985); Burk Uzzle (American, 1938); Caroline Vaughan (American, 1949); Robert von Sternberg (American, 1939); Melanie Walker (American, 1949); Edward Weston (American, 1886-1958); Marion Post Wolcott (American, 1910-1990); Francesca Woodman (American, 1958-1981); and Roy Zalesky (American, 1943-2015).

For further information check our NC Institutional Gallery listings, call the Museum at 910/395-5999 or visit (www.cameronartmuseum.org).

Legends of the Sandbar A Book by Chris Bickford



The book is 264 pages, 8.75" x 11.25", with photographs in black and white, retails for \$45, and is available on (Amazon.com), at (www.legendsofthesandbar.com), and at most local bookstores and surf shops on the Outer Banks in NC.



Legends of the Sandbar is an homage to the surf culture of the Outer Banks of North Carolina, written and photographed

by Christopher Bickford. It is an ode to the wild and woolly weather of the Banks, their shape-shifting sandscapes, their salt-battered architecture, and the commitment of a waterlogged tribe of misfits to a life lived on the fringes of American civilization. It is a portrait of a place, a people, and a passion, a drama set upon a wayward string of earth dangling on the edge of the continental shelf. Interspersed with written pieces spanning geology, history, poetry, and memory, *Legends of the Sandbar* paints a picture of life on of the Outer Banks infused with a deep awareness of the fragility of life on a barrier island. It bears testimony to the raw beauty of lives lived close to the edge, the kinetic artistry of surfing in a challenging aquatic environment, and the ragged glory of a boondock community tuned to the savage power of the storm-tossed Atlantic Ocean.

"A life of surf is not conducive to the rhythms of the workaday world," says Bickford. "Surf has no schedule. It comes on a Monday morning as often as it comes on a Sunday afternoon. If the surf is up, or the fish are running, responsibilities will get put on hold. Kids will play hookie, construction

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