



### Artist Statement

When I began taking pictures in my youth, it was with the idea of wanting to overcome my shyness and to initiate for perhaps the first time my authentic voice. The camera was an incredible gift given to me by my grandmother. It was a tool that allowed my voice to invest in the power of possibilities. Indeed, there is a significant absence in hearing the necessary voice, as well as the immeasurable voices that are not yet being heard.

I was drawn to photography because of the need to provide a compelling voice...a voice that knows the repercussions of unfavorable or misfortunate acts, as well as notable achievements and success. My current photography series, *Paradox*, combines the elements of photojournalism with the juxtaposition of the exhilaration and freedom of dance with social circumstances. As a keen observer of the human drama, I am attempting to draw attention to the significance of each captured moment, encouraging us to look carefully and feel deeply.



1. *A Poem from the Community*, 2016  
13½h X 20w



2. *Confluence*, 2015–2016  
20h X 13¼w



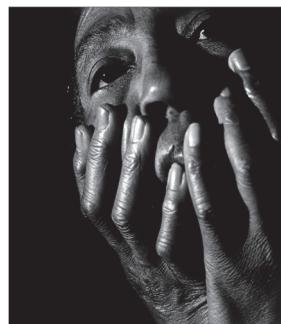
3. *The Realization of Aim and Purpose*,  
2016  
20h X 15w



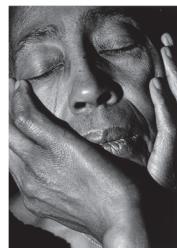
4. *Diverging Implications*, 2013–2016  
29.5h X 37.11w



5. *Salt of the Earth*, 2016  
20h X 15.325w



6. *Peace Be Still*, 1977–2016  
22 5/8 h X 20w



7. *Let Your Fear Subside*, 1977–2016  
20 5/8 h X 20w



8. *Hallelujah*, 2013–2016,  
19 3/4h X 13 1/4w



9. *I am*, 2016  
11h x 20w



13. *81 To 17*, 2013–2016  
9 1/8h X 13w



10. *Nothing Can Be Any Clearer*, 2015  
12 7/8 h X 9 5/8w



14. *We Come To Grieve*, 2015–2016  
8 1/2h X 12 3/4w



11. *In a Burst of Glory*, 2013–2015  
11 3/4 h X 10w



15. *Mourning*, 2015–2016  
7 1/4h X 13w



16. *Principle*, 2015  
13 1/4h X 20w



12. *Kinetic Flux*, 2007–2016  
13 1/8 x 19 7/8w



17. *A Great Tragedy*, 2015–2016  
15h X 20w



18. *Condolence*, 2015–2016,  
13.325h x 20w



19. *Mark 12:31*, 2015–2016  
13 3/4h X 20w



20. *When Evening Falls So Hard*,  
2015–2016  
12 3/4h x 20w



21. *The Brighter Side of the Mirror*,  
2015–2016  
14.125h x 20w

Charles F. Stonewall describes *Paradox* as a series that combines “the elements of photojournalism with the juxtaposition of the exhilaration and freedom of dance with social circumstances. As a keen observer of the human drama, I am attempting to draw attention to the significance of each captured moment, encouraging us to look carefully and feel deeply.” Many of the images were taken in Easton and Allentown over the past several years including a series that documents the community’s reaction to the tragic death of a young girl.

Stonewall’s signature work ranges from the performing arts to social justice themes. His passion is as involved when he is shooting photographs for the American Indian College Fund as when he is photographing for other nonprofit organizations. His work has been presented at a private reception at the Louvre Museum in Paris, France, and he is the recipient of an Inspiration grant for research in the healing arts from the International Conference on Phototherapy and Therapeutic Photography in Turku, Finland.

Stonewall holds a B.F.A. in photography from Kansas City Art Institute and an M.A. in studio art from University of Missouri-Kansas City.

He served a number of years as a staff photographer for PPL Corporation in Allentown and Sprint Corporation in Kansas. Since then he has taught courses in Art Appreciation, Fundamentals of Photography, Thinking in Pictures, and Large-Format Photography. Stonewall was commissioned by Lafayette College Art Galleries to document rehearsals and performances of *Breach: Left Behind* by Philadelphia choreographer Jessica Warchal-King. Warchal-King, in collaboration with visiting artist Alison Saar, created a site-specific dance performed in the College’s Grossman Gallery.

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