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Sarah Wilson - Selected Career Highlights

Born in 1977

1996 - 2000 BFA, NYU's Tisch School of the Arts, New York

1997 - 2000 Photographic Internships with Mary Ellen Mark, Robert Clark, and Texas Monthly

1999 Studio assistant to photographer James Evans; resides in Marathon, Texas

2000 Recipient of Daniel Rosenberg Traveling Fellowship from NYU's Tisch School

2000 Selected Participant of The Eddie Adams Photographic Workshop XIII

2000 - 2004 Grants awarded by the Texas Council for the Humanities, the Trull Foundation, and the Cartwright Foundation for the touring photographic exhibition, *Jasper, Texas: The Healing of a Community in Crisis*

2008 Winner of the 2008 Photo NOLA Review Prize for *BLIND PROM*

2009 Santa Fe Prize for Photography Nominee, CENTER Santa Fe

2014 Photo Forum panelist, Museum of Fine Arts Houston, Houston, TX

2016 Cinematographer and executive producer on the shortlisted, animated documentary, *TOWER*, winner of the Emmy for Best Historical Documentary, as well as a Critics' Choice Award for Most Innovative Documentary 2016

2016 Cinematographer and Producer for *A Song for You: The Austin City Limits Story*, premiered at SXSW

2021- 2022 Cinematographer and Producer of *Dear Mr. Brody* - featured at Telluride, Tribeca, Doc 5, Woodstock, and other film festivals

2021 *ESSENTIALS* public art show, City of Austin ArtResponders Grant recipient

2022 Center for Big Bend Studies Annual Conference featured presenter

2023 Publishes *DIG: Notes on Field and Family* - Yoffy Press

2023 Book Talk, Marfa Agave Festival, Marfa, Texas

Selected Exhibitions

2024 *DIG*, Foltz Fine Art, Houston, Texas (current)

2023 *DIG*, Do Right Hall, Marfa, Texas

- 2023 *DIG*, Charles Moore House, Austin, Texas
- 2021 *ESSENTIALS*, public art show, Austin, Texas
- 2016 Journey into the Big Bend, group show, Bullock Texas State History Museum, Austin, TX
- 2009 -2010 *BLIND PROM*
 The New Orleans Photo Alliance Gallery, New Orleans, LA,
 The Lishui International Photography Festival, Lishui, China
 The Foley Gallery, New York, NY
- 2002 – 2007 Jasper, Texas: The Healing of a Community in Crisis
 The Galveston Arts Center, Galveston, TX
 The White Box Gallery, New York, NY
 The Southwest School of Art and Craft, San Antonio, TX
- 2001 Jefferson Davis Parish, Louisiana, solo show, Gulf and Western Gallery New York, NY

Sarah Wilson is a photographer, cinematographer, film producer and member of Go-Valley, the Austin-based film production company she co-founded with her husband, director Keith Maitland. A graduate of NYU's Tisch School of the Arts, she balances documentary films and editorial photography assignments with personal and public art projects. Wilson has been on assignment for The New York Times Magazine, Time, People, The Atlantic, Mother Jones, National Geographic Brand Stories and several other publications including Texas Monthly, where she is featured on the masthead. Her photographs are in the permanent collections of the Harry Ransom Center and the Museum of Fine Arts, Houston and she has received awards at photo festivals in the US and abroad. In 2016 Wilson worked as a cinematographer and executive producer on the shortlisted, animated documentary, TOWER, winner of the Emmy for Best Historical Documentary, as well as a Critics' Choice Award for Most Innovative Documentary. In 2022, Go-Valley released DEAR MR. BRODY, which Sarah Wilson both lensed and served as a producer.

Wilson's portrait series about an East Texas town in the aftermath of a hate crime, titled Jasper, Texas: The Healing of a Community in Crisis, received multiple grants, toured seven cities in Texas, and showed at the White Box Gallery in New York City. With BLIND PROM, Wilson volunteered as the prom night photographer at the Texas School for the Blind and Visually Impaired for ten years. Blind Prom was awarded the PhotoNOLA Review Prize, and showed at New York's Foley Gallery, the New Orleans Photo Alliance Gallery and at China's Lishui Photography Festival.

In her current photographic series, DIG, Wilson explores her grandfather's life's work as a paleontologist, inspiring her own search for fossils and existential perspective in the West Texas desert. Before he died, Wilson's grandfather gave her three black metal boxes filled with faded Kodachromes, his teaching slides from when he was a professor of geology and paleontology at the University of Texas. The images featured geologic charts, rock formations, bone fragments, skulls, and landscapes from his annual digs in West Texas and Big Bend National Park. Holding them up to the light, Wilson realized that she and her grandfather photographed some of the exact same desert landscapes, from the same vantage points, only fifty years apart. This shared connection ignited an adventure and a long-term project, featured in the pages of her first book, DIG: Notes on Field and Family.

Wilson now joins paleontologists on digs every winter in the Big Bend area, searching for bones and photographing the same stark desert landscapes featured in those vintage 35mm transparencies. But her work is not just an homage to her grandfather. She has created conceptual self-portraits in the style of geology and anatomy charts, combining the personal and the scientific. For Wilson, these annual digs are a pilgrimage to an origin story that reaches beyond traceable generations.