



FOTOFOCUS

People | Places | Photography fotofocuscincinnati.org October 2012

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James Crump	Anthony Luensman
Linda Schwartz	cloudhead, 2012,
Judith Turner-Yamamoto	photograph, 24" x 18"
	courtesy of the artist
Director, FOTOFOCUS	and the Weston Art Gallery
Mary Ellen Goeke	
Art Direction	
Richard Groot, Traction,	
Cincinnati, OH	
Design	
Jacob Drabik, Cincinnati, OH	
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Jordan Tate, *New Work #141*, (detail), 2012, 1/10 framed Pigment Prints, each 16 x 20 inches, courtesy of the artist and Fred and Laura Ruth Bidwell

Mission

FOTOFOCUS recaptures the spirit of Cincinnati’s legacy as an epicenter of art production and creative exchange, and seeks to revitalize that spirit for the 21st century. Acting as a catalyst for institutional collaboration and community engagement, FOTOFOCUS organizes a month-long biennial celebration spotlighting independently programmed exhibitions of historical and contemporary photography and lens-based art.

Launching in October 2012, with many of the showcased exhibitions continuing beyond, the FOTOFOCUS biennial presents an unprecedented opportunity to learn about and experience the diverse currents of photography. FOTOFOCUS brings together museums, galleries, and universities showcasing world-renowned artists and national and regional standouts. Pop-up venues, community art centers, and other grass roots organizations explore current trends in photography with exhibitions featuring the work of emerging talents and students.

Distinguished by a curatorial mandate set forth in inaugural meetings with the region’s major art institutions and professionals, FOTOFOCUS is co-chaired by James Crump, Chief Curator at the Cincinnati Art Museum, and Raphaela Platow, Alice and Harris Weston Director and Chief Curator of the Contemporary Arts Center, Cincinnati. FOTOFOCUS is a concept long envisioned by Thomas R. Schiff, a photographer and lifelong champion of the medium and an advocate for institutional alliances, as exemplified by the FOTOFOCUS Lecture and Visiting Artist Series.

FOTOFOCUS
212 East 14th Street, 5th Floor
Cincinnati, OH 45202

Director’s Statement

Welcome to FOTOFOCUS 2012! Created to provide sponsorship, marketing, coordination, and administrative assistance to its venue participants, FOTOFOCUS is delighted to see the regional art and academic community enthusiastically embrace our debut biennial and our mission to spotlight photography, the medium of our time. We are here to offer you and your family and friends an unprecedented opportunity to learn about and experience the diverse currents of photography.

FOTOFOCUS aspires to link Cincinnati’s rich tradition of support for artists and designers to the global conversation surrounding the accessible and ubiquitous medium of photography. Over 70 venues are presenting photography exhibitions including, the Cincinnati Art Museum, the Contemporary Arts Center, the Taft Museum of Art, the Dayton Art Institute, as well as such academic institutional partners as the University of Cincinnati, Art Academy of Cincinnati, Xavier University, Northern Kentucky University, Ohio University, Miami University, and Wright State University. In addition, we are proud to be a sponsor of *Continuum*, the 2012 Society of Photographic Educators Regional Conference, and to provide public bus tours of Cincinnati art galleries highlighting photography in the lively historic neighborhoods of Downtown, Over-the-Rhine, Mt. Adams, O’Byronville, Oakley, Clifton, and Northside.

FOTOFOCUS is collaborating with artists, curators, collectors, students, and academics to bring you a richly varied celebration of photography. Museums, galleries, and universities are all part of FOTOFOCUS, and they are showcasing world-renowned artists as well as regional photographic professionals. If time does not permit you to read the entirety of this program insert today, please, before you put this down, turn to page 47 and peruse the 10 pages of images and exhibition listings at the sites that are available to you in the month of October. Most are free of charge at some point during the month and we encourage you to enjoy the art and the participating organizations who have come together to launch FOTOFOCUS.

FOTOFOCUS would not be possible without the vision of the members of our original organizing committee who held their first meeting on May 26, 2010. In looking back over our meeting notes for that date, I am so amazed at the open dialogue and sharing that built FOTOFOCUS organically—as the largest and most dynamic photography festival in the region. In addition to our co-chairs James Crump and Raphaela Platow, I would like to thank Theo Adamstein, Lynne Ambrosini, Barry Andersen, Michael Boberg, Matt Distel, Maureen France, Richard Groot, Dennis Harrington, Nancy Koehler, Michael Lowe, Emily Hanako Momohara, William Morrow, Samantha Robinson, David Rosenthal, Tom Schiff, Linda Schwartz, Bill Seitz, Michael Solway, Christian Strike, and Judith Turner-Yamamoto.

Also, much gratitude and congratulations go to Richard Groot and Traction, our design team. Thanks also to our sponsors who have generously agreed to support our startup celebration of photography without completely knowing what they were buying into!

Please join us to celebrate October, the region’s newly designated month of photography, and all it offers, from our kick-off SIDESHOW street party on October 5, to lectures by such standouts as former *Vogue* art director Charles Churchward and rising photography stars Laurel Nakadate and Alec Soth, to an experiential installation by Doug and Mike Starn, and a celebration of the work of Emmet Gowin, one of the most influential photographers of the last century, and much more. Photography—preserving our history, recording our present, envisioning our future.

Mary Ellen Goeke
Director
FOTOFOCUS

Co-Chair’s Statement

For more than twenty years, a consortium of interested individuals, philanthropists, museum professionals, collectors, and curators have considered ways to promote institutional collaboration in Cincinnati. FOTOFOCUS is a product of this shared vision: a grass roots, stand alone not-for-profit that, through the medium of photography, brings together organizations throughout the greater Cincinnati region. As co-chairs and also curators sharing overlapping interests in photography and contemporary art, we are inspired by the progress FOTOFOCUS has made in just over two years since its inception. We are extremely excited by this year’s inaugural biennial event celebrating lens-based art at more than seventy venues across the city and beyond. Throughout the month of October, it will be possible to discover and enjoy the gamut of possibilities that photography offers, from historic exhibitions examining the medium’s rich past to contemporary installations featuring some of the titans in this field, from documentary-based images to the latest in fine art photography; landscapes, nudes, fashion, video, Conceptual Art, and more.

FOTOFOCUS offers unlimited opportunities to learn about photography and to be engaged with the most accessible and ever-present medium of our time. Programming this inaugural biennial event has been of principal interest to all of the FOTOFOCUS organizers. We are confident that area residents and visitors alike will delight in the diverse group of artists, curators, collectors, and guest speakers sharing their knowledge and experience at special events throughout the month. This publication details them all. For those of you tight on time, but who simply can’t get enough, please consider the VIP options outlined inside. Visit the iTunes Store for the complimentary official FOTOFOCUS App. The website, fotofocuscincinnati.org, changes content frequently and we urge you all to stay tuned and visit the site as often as possible. Follow FOTOFOCUS on Facebook, Pinterest, and Twitter. You won’t want to miss any of the scheduled activities that will make this inaugural FOTOFOCUS biennial a memorable affair.

While the biennial event launching in October 2012 is a key feature of FOTOFOCUS, the organization will sponsor and program events throughout the ensuing years. Chief among them is the twice yearly FOTOFOCUS Visiting Artist and Lecture Series, which brings well-known and established international artists as well as emerging and mid-career photographers to Cincinnati to share their work with the public and with area graduate and undergraduate art students.

Above all, we wish to offer our heartfelt gratitude to the sponsors listed here and private benefactors who have so generously made personal and financial contributions to this important cause. We also want to thank the inaugural Organizing Committee and the many individuals who spent countless hours working in unison to make it all happen. In particular, Thomas R. Schiff, FOTOFOCUS Founder, Mary Ellen Goeke, Director, FOTOFOCUS, Judith Turner-Yamamoto, PickworthBell Communications | Public Relations and Marketing, Linda Schwartz, FOTOFOCUS Curatorial and Administration Manager, Sarah Klayer, Assistant to the Director and Events Manager, and Merrilee Luke-Ebbeler, Director of Event Programming. Richard Groot and Traction have done an outstanding job in helping to create the FOTOFOCUS identity, the *New York Times* preview supplement, the FOTOFOCUS catalog, the FOTOFOCUS website, and collateral materials. Each of you can justly take credit for playing a significant part in creating this bold and exciting citywide event: a veritable bridge linking people, communities, and institutions together through the medium of photography in all its diverse forms. See you in October!

James Crump
Chief Curator
Cincinnati Art Museum

Raphaela Platow
Alice and Harris Weston Director
Contemporary Arts Center, Cincinnati



Spotlighting

Cincinnati Art Museum

953 Eden Park Drive
Cincinnati, OH 45202
(513) 639-2995

cincinnatiartmuseum.org

Herb Ritts: L.A. Style

Cincinnati Art Museum
October 6–December 30
Tuesday through Sunday 11 am–5 pm

Curated by Paul Martineau for the J. Paul Getty Museum, Los Angeles
Organizing curator, James Crump, Chief Curator, Cincinnati Art Museum

Herb Ritts (1952–2002) revolutionized fashion photography, modernized the nude, and transformed celebrities into icons. Through hard work and a distinctive vision, he fashioned himself into one of the top photographers to emerge from the 1980s. Ritts' aesthetic incorporated facets of life in and around Los Angeles. He often made use of the bright California sunlight to produce bold contrasts, and his preference for outdoor locations such as the desert and the beach helped to separate his work from that of his New York-based peers. *L.A. Style* presents Ritts' intimate portraiture, his modern yet classical treatment of the nude, and his innovative approach to fashion which brought him international acclaim and placed him securely within an American tradition of portrait and magazine photography that includes Richard Avedon, Robert Mapplethorpe, and Irving Penn. Ritts' images that bridged the gap between art and commerce are not only a testament to the power of his imagination and technical skill, but also the synergistic union between art, popular culture, and business that followed in the wake of the Pop Art movement of the 1960s and 1970s.

Public Book Signing

Paul Martineau for *Herb Ritts: L.A. Style* and Charles Churchward for *Herb Ritts: The Golden Hour*
Cincinnati Art Museum
Thursday October 4, 2 pm–3 pm

VIP Exhibition Opening

Herb Ritts: L. A. Style
Cincinnati Art Museum
Thursday October 4, 6 pm–8 pm

cincinnati  art museum



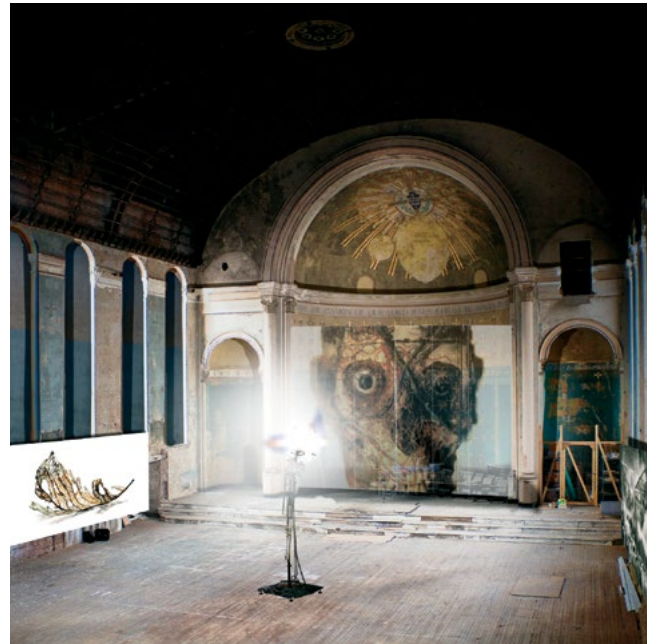
Herb Ritts (American, 1952–2002) Versace Dress, Back View, El Mirage, 1990. Gelatin Silver Print. Image: 61 x 50.8 cm (24 x 20 inches) The J. Paul Getty Museum, Los Angeles, Gift of Herb Ritts Foundation, 2012.23.22. © Herb Ritts Foundation.

Opposite Page: **Herb Ritts (1952–2002) Cindy Crawford, Ferre 3, Malibu, 1993,** gelatin silver print, 14 x 11 inches

Holy Cross Church at the Mount Adams Monastery

1055 St. Paul Place
Cincinnati, OH 45202
(513) 639-2995

cincinnatiartmuseum.org



Doug and Mike Starn, *Doug + Mike Starn: Gravity of Light*, (detail), Cincinnati Art Museum in collaboration with FOTOFOCUS Cincinnati Fall 2012, conceptual rendering of installation

Doug + Mike Starn: Gravity of Light

Holy Cross Church at the Mount Adams Monastery
October 6–December 30
Wednesday through Sunday 12 pm–5 pm

Organized by Chief Curator James Crump for the Cincinnati Art Museum and FOTOFOCUS

In *Gravity of Light*, an immersive installation by acclaimed contemporary artists Doug and Mike Starn at the Holy Cross Church in Mount Adams, an arc light is the sole illumination. “For more than two decades, the Starns have deftly explored what for many remain ineffable subjects,” said James Crump, Organizer and Chief Curator for the Cincinnati Art Museum. “The divinity of human existence and the phenomenology of light, perception, and enlightenment scratch only the surface of these artists’ aesthetic investigations. The Starns’ best works are concerned with earthly realities that suggest the impermanence of beauty.”

Central to this off-site installation at the Mount Adams Monastery is an open arc lamp, which burns like a candle with the brilliance and precise bright light that mimics the sun. Surrounding the arc light are artworks from five intertwined photographic bodies of work at a monumental scale whose subjects both emblemize and give witness to the dual character of light, namely its power to both give life and to destroy it. In one series, the silhouetted gnarled branches of a tree evoke the rhizomatic neuronal network of the mind. In another, desiccated leaves, recorded in filigreed detail, signal both decay and renewal. In yet another series, ill-fated moths are shown drawn to the light that will destroy them, their images pinned, momentarily, on photographic paper. Towering over *Gravity of Light* is an image of the eighth-century Buddhist monk Ganjin who, though blind, saw that black is filled with light: illumination comes from within. A portrait of an 18th-century alchemist’s experiment reveals the abstraction of the human body’s system of networks.

Equal parts sculpture, scientific experiment, and photography, *Gravity of Light* suspends the viewer in a chamber of sensorial and experiential discovery. *Gravity of Light* shows us we are all conductors: absorbers and emitters of the universe’s energy.

Concerned largely with chaos, interconnection and interdependence, time, and physics, Doug and Mike Starn defy categorization as artists, effectively combining traditionally separate disciplines such as photography, sculpture, architecture, and site-specific projects. Their sculptural installation Big Bambú created a sensation when it was mounted on the roof of the Metropolitan Museum of Art in 2010 and later by the Peggy Guggenheim Museum during the 2011 Venice Biennale. *Gravity of Light* is among the best examples that show the Starns’ hybrid and interdisciplinary approach to art making that cuts across media.

Located in scenic Eden Park, the Cincinnati Art Museum features an unparalleled art collection of more than 60,000 works spanning 6,000 years. In addition to displaying its own broad collection, the Art Museum also hosts several national and international traveling exhibitions each year.

Exhibition Preview

*Unveiling of Doug + Mike Starn:
Gravity of Light*
Holy Cross Church at the Mount
Adams Monastery
Wednesday October 3,
5 pm–7 pm

Cincinnati Museum Center

1301 Western Ave.
Cincinnati, OH 45203
(513) 287-7000

cincymuseum.org

The Photographic Legacy of Paul Briol, 1909–1955

October 1–November 1
Monday through Saturday 10 am–5 pm
Sunday 11 am–6 pm

The work of Paul Briol comprises an unmatched historical and aesthetic record of Cincinnati. His photographs are valuable not only as a record of what once existed, but also how places familiar to Cincinnatians today appeared decades ago: a bustling Union Terminal, stevedores working on Ohio River steamboats, and old Coney Island. It is difficult to comprehend the degree of skill Briol possessed. A meticulous technician, Briol produced images almost exclusively working with a tripod-mounted 8 x 10 inch view camera, and often spent hours printing a single photograph to his exact specifications. The finished prints present an extraordinary degree of detail, mastery of light and shadow, and a dramatic sense of composition that characterizes his photographs of 20th century Cincinnati.

Born in Massachusetts in 1889, Paul Briol came to Cincinnati in 1909, working as a journalist and photographer until 1920. During the 1920s he managed The Book Shelf, an unorthodox bookstore that soon attracted Cincinnati’s intelligentsia. After closing The Book Shelf in 1930, Briol opened and operated a photographic studio from 1932 until 1955, when a serious automobile accident forced him to close the business. Briol died in New York City in 1969.

The Cincinnati Museum Center is a one-of-a-kind, multi-museum complex housed in Union Terminal, an historic Art Deco train station and National Historic Landmark. Museum Center’s major offerings include the Cincinnati History Museum, the Museum of Natural History and Science, the Duke Energy Children’s Museum, the Robert D. Lindner Family OMNIMAX® Theater, and the Cincinnati History Library & Archives.



Paul Briol, *Tyler Davidson Fountain*, 1937, Gelatin Silver Print, 10 x 8", courtesy of the Paul Briol Collection, Cincinnati Museum Center



Contemporary Arts Center

44 East 6th Street
Cincinnati, OH 45202
(513) 345-8400

contemporaryartscenter.org



Andy Warhol, *Cheryl Tiegs*, (detail), 1984, Polaroid®, courtesy of Rose Art Museum, Brandeis University. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

Image Machine: Andy Warhol and Photography

September 22–January 20, 2013
Monday 10 am–9 pm
Tuesday closed
Wednesday through Friday 10 am–6 pm
Saturday and Sunday 11 am–6 pm

The Contemporary Arts Center features a groundbreaking exhibition co-organized by the Contemporary Arts Center and the Rose Art Museum devoted to Andy Warhol's use of photography as source material. Andy Warhol has been anointed "The Prince of Pop Art" for introducing iconic images of commercial products and glamour stars, such as Campbell's Soup Cans and Marilyn Monroe into the lexicon of art. His transformation of art by appropriating the photographic image from mass media marked a significant shift in our cultural history. Warhol's Pop Art images have largely defined the perception of the artist; however, until the Warhol Photographic Legacy Program, the vast extent of Warhol's photographic output was relatively unknown and little studied. This exhibition examines the central role of photography in Warhol's art—its relationship to his portrait painting, and documentation of the artist's social life. Also included is a recreation of the Contemporary Arts Center's famous 1966 Warhol wallpaper installation, *Holy Cow! Silver Clouds!! Holy Cow!*. A new catalogue accompanies the exhibition.

The Contemporary Arts Center provides the opportunity for all people to discover the dynamic relationship between art and life by exhibiting, but not collecting, the work of progressive artists.

Opening Party

Friday September 21,
7 pm–10 pm
\$10 admission, free to
CAC members

National Underground Railroad Freedom Center

50 East Freedom Way
Cincinnati, OH 45202
(513) 333-7500

freedomcenter.org

Freedom of the Press: I Am a Witness Enquirer Photojournalists Share Their Most Memorable Photographs

October 1–January 2, 2013
Tuesday through Saturday 11 am–5 pm

"Our liberty depends on the freedom of the press, and that cannot be limited without being lost."—Thomas Jefferson, 1786

We are witnesses when history is made.

We are the eyes and ears of our region.

The visual first-responders. From the most celebrated to the most tragic, we document the moments in our lives and in our region. We stood near dozens of bodies after the Beverly Hills Supper Club fire. We put ourselves between police and protesters during riots. We walked for miles to find those impacted by tornadoes. We saw the jubilation of troops returning home from war. We captured the Reds winning the World Series. But a person's experience is comprised of more than just extraordinary events, and so our work is also grounded in everyday life. You've invited us into your boardrooms, locker rooms, and living rooms. And in turn, we take you where you can't go yourselves. We find beauty in the quiet. We expose the hidden. Our founding fathers made provisions in the First Amendment so that the press would not be impeded, so that it could publish observations of government and society, so that it could inform the public. Jefferson understood that "a democracy cannot be both ignorant and free." For as long as newspapers could reproduce photographs—more than 100 years—photojournalists at the *Enquirer* have offered a reflection of our region and our times. We, the photography staff of the oldest news outlet in the area, each share with you some of our most memorable images, as well our favorites from *Enquirer* photographers of the past.

Exhibition Reception

Friday October 12, 6 pm–9 pm



Ed Reinke, *Beverly Hills Supper Club Fire*, May 1977, black & white photograph, 12.6 x 8.4", courtesy of The Enquirer

Taft Museum of Art

316 Pike Street
Cincinnati, OH 45203
(513) 241-0343

taftmuseum.org

**Alice F. and Harris K.
Weston Art Gallery/
Aronoff Center for the Arts**

650 Walnut Street
Cincinnati, OH 45202
(513) 977-4165

westonartgallery.com



Edward Steichen, *Gloria Swanson*, 1924, Gelatin Silver Print, 9 7/16" x 7 1/2", courtesy of Condé Nast Archive, New York

Star Power: Edward Steichen's Glamour Photography

October 12–January 27, 2013
Wednesday through Friday 11 am–4 pm
Saturday through Sunday 11 am–5 pm

The Taft Museum of Art celebrates its 80th anniversary with the exhibition *Star Power: Edward Steichen's Glamour Photography*. Already an established painter and photographer on both sides of the Atlantic, Steichen in 1923 became chief photographer for *Vogue* and *Vanity Fair*, a position he held for 15 years.

Regarded as one of the most talented (and certainly the highest-compensated) photographers in the world, Steichen's crisp, bold, and modern style revolutionized fashion photography, greatly influencing his successors in the field, including Richard Avedon, Irving Penn, and Bruce Weber. *Star Power* also showcases Steichen's iconic portraits of famous actors, actresses, painters, producers, athletes, playwrights, poets, dancers, journalists, singers, and writers.

A National Historic Landmark constructed in 1820, the Taft is home to an extensive art collection that includes European and American master paintings, Chinese porcelains, and European decorative arts. Included are works by Rembrandt, Hals, Goya, Gainsborough, Reynolds, Turner, Ingres, Whistler, and Sargent, as well as the greatest Gothic ivory sculpture in America.

**Exhibition Tours
with Taft Docents**

Saturdays October 13, 20, 27,
1:30 pm–2 pm
Free with Museum admission
No reservations taken

Lecture

Edward Steichen:
Game Changer
Catherine Evans, William
and Sarah Ross Soter Curator
of Photography, Columbus
Museum of Art
Thursday October 18,
7 pm–8:30 pm
Reservations: (513) 684-4515
or taftmuseum.org

Taint

September 28–December 9
Tuesday through Saturday 10 am–5:30 pm
Sunday 12 pm–5 pm

Anthony Luensman's first major solo show in five years, *Taint* represents the increased influence in his work with photography and moving images. The exhibition features a series of animated portraits as video projections upon windows, architecturally focused installations, and photographs from his ongoing studio series that address the body as landscape and the intersection of human politics. Moving across disciplines, his beguiling aesthetic hints at the visual and sensual phenomenon hovering beneath the surface.

Born in Cincinnati, Ohio, in 1966, Luensman received a bachelor's degree in studio arts from Kenyon College. His wide-ranging interests and multimedia capabilities have led to successful collaborations in music, dance, and installation, as well as a series of national and international residencies. In 2007, the Cincinnati Art Museum invited Luensman to create *Arenas*, a series of sculpture and installations presented in the special exhibition gallery and integrated throughout the permanent collection. A 2008 recipient of the Efroymsen Contemporary Arts Fellowship, Luensman currently resides in Cincinnati.

The Aronoff Center for the Arts is located in the heart of downtown Cincinnati. Designed by renowned architect Cesar Pelli, the state-of-the-art facility opened in October 1995. The Center consists of three stunning performance spaces: Procter & Gamble Hall, Jarson-Kaplan Theater, and Fifth Third Bank Theater.

Exhibition Reception

Friday September 28,
6 pm–9 pm



Anthony Luensman, *AFBSFBF Gad*, 2012, Animation Still, 25" x 17", courtesy of the artist and the Weston Art Gallery

Art Academy of Cincinnati

1212 Jackson Street
Cincinnati, OH 45203
(513) 562-6262

artacademy.edu/about/galleries/

Art Academy of Cincinnati

1212 Jackson Street
Cincinnati, OH 45203
(513) 562-6262

artacademy.edu/about/galleries/



Laurel Nakadate, *Polaroid #1 from 'Stay the Same Never Change,'* 2008, Polaroid®, 4 1/4" x 3 1/2", courtesy of the artist and Leslie Tonkonow Artworks + Projects

Laurel Nakadate: *Polaroids from 'Stay the Same Never Change'*

Convergys Gallery
October 4–October 31
Monday through Friday 9 am–9 pm
Saturday and Sunday 9 am–5 pm

The Art Academy of Cincinnati and FOTOFOCUS host the first exhibition of Polaroids from Laurel Nakadate's *Stay the Same Never Change* project. Nakadate utilizes popular culture to examine the discomfort and allure in the relationship between women and the male gaze. Her work employs the manipulative power of the camera to challenge issues of intimacy, societal power, voyeurism, loneliness, and individual agency. Displayed in a line referencing film and narration, the 150+ Polaroids invite viewers to engage with Nakadate's subjects in their personal journeys.

A Yale graduate, Nakadate's work was the subject of *Only the Lonely*, a 10-year retrospective at PS1, New York City. Nakadate's work has also been exhibited at the Getty Museum, Los Angeles; the Asia Society, New York City; the Reina Sofia, Madrid; the Berlin Biennial; Grand Arts, Kansas City; and at Leslie Tonkonow Artworks + Projects, New York City. Born in Austin, Texas, the artist lives in New York City.

The FOTOFOCUS Lecture and Visiting Artist Series, sponsored by Lightborne Inc., and formerly known as the Lightborne Lecture Series, invites renowned photographers to Cincinnati to share their work with the public and area college students. Since its 1996 inception as a free public lecture series showcased at the Cincinnati Art Museum, the program has expanded to include an Artist Residency at the Art Academy of Cincinnati. In the fall, area students work with the visiting artist during two three-day workshops, receive one-on-one critiques, and install an exhibition of the photographer's art in the Art Academy Gallery. In the spring, an artist is invited for a three-day visit, with group and one-on-one critiques with students. To date over thirty artists have participated in the Series, including Laurie Simmons (lauriesimmons.net), Todd Hido (toddhido.com), Hank Willis Thomas (hankwillisthomas.com), Gregory Crewdson, Thomas Demand (thomasdemand.de), Joyce Tenneson (tenneson.com), and Doug Aitken (dougaitkenworkshop.com).

Exhibition Reception

Convergys Gallery
sponsored by FOTOFOCUS
Thursday October 25,
5 pm–7 pm

Lecture

Laurel Nakadate Presents her
Work in a Free Public Lecture
Fath Auditorium, Cincinnati
Art Museum
sponsored by FOTOFOCUS
Wednesday October 24,
7 pm–8:30 pm

Public Reception

Great Hall, Cincinnati
Art Museum
hosted by FOTOFOCUS
Wednesday October 24,
8:30 pm–10 pm

Current: 2012 SPE Student Juried Exhibition

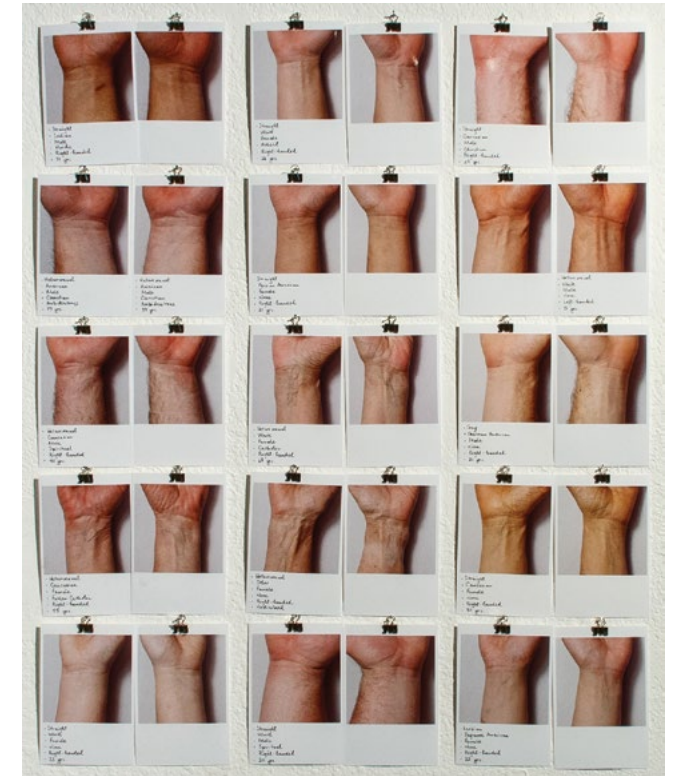
Chidlaw Gallery
October 4–October 31
Monday through Friday 9 am–9 pm
Saturday and Sunday 9 am–5 pm

Organized by Art Academy of Cincinnati students, *Current* is on display in a student-run gallery. Justine Ludwig, Assistant Curator, Contemporary Art Center, Cincinnati juried submissions from regional photography students who competed for cash prizes and awards.

First established in 1869 as the McMicken School of Design, the Art Academy of Cincinnati is one of the smaller four-year arts colleges in the United States. In 2005, the Art Academy relocated to its present facility in the Over-the-Rhine neighborhood, and continues to foster the revitalization of the surrounding area as an emerging arts district. Featuring three galleries, the Academy is dedicated to maintaining a vibrant creative community committed to engaging innovative visual artists who make meaningful contributions to the world.

Reception

Friday October 26, 5 pm–8 pm



David N Martin, *Sexuality Two*, (detail), 2012, Archival Ink-jet Prints, 48" x 30", courtesy of the artist



Art Academy of Cincinnati

1212 Jackson Street
Cincinnati, OH 45203
(513) 562-6262

artacademy.edu/about/galleries/

Findlay Market

1801 Race Street
Cincinnati OH 45202
(513) 333-0388

artworkscincinnati.org

ArtWorks



Robert and Shana ParkeHarrison, *Turning to Spring*, 2002, Photogravure, 22 1/8" x 18 3/4", courtesy of the artists and Jack Shainman Gallery

The Architect's Brother: Photogravures by Robert and Shana ParkeHarrison

Pearlman Gallery
October 4–October 31
Monday through Friday 9 am–9 pm
Saturday and Sunday 9 am–5 pm

Sponsored by AIGA Cincinnati and FOTOFOCUS

Shana and Robert ParkeHarrison create elegant photogravures using theatrical constructions of impossible realities. Images from the series *The Architect's Brother* are performances in mythological spaces underscoring flight, presence, futility, and freedom. The dichotomy addresses our humanity and struggle with the natural world while conjuring wonder from the viewer.

The ParkeHarrisons studied together at the University of New Mexico. Since the mid-90s, they have exhibited throughout the world, including: Tokyo Photo-Biennale, Japan; Whitney Museum of American Art, USA; Canadian Museum of Contemporary Photography, Ottawa; Nobel Peace Center, Oslo, Norway; and Bozar, Palace of Fine Arts, Brussels, Belgium. In 2006, they were invited to the Venice Biennale of Architecture.

Reception

Friday October 26, 5 pm–8 pm

Cincinnati Constellation

Findlay Market
September 25–December 31
Monday 10 am–9 pm
Tuesday through Friday 9 am–6 pm
Saturday 8 am–6 pm
Sunday 10 am–4 pm

Envisioned as a constellation of stars, visiting artist Caleb Charland's installation assembles thousands of handprints to mirror the night sky. *Cincinnati Constellation* required engagement of over 1,000 local residents. A team of teenage ArtWorks Apprentice Artists set up shop at Findlay Market throughout the summer to engage shoppers and visitors in this art-making process. Numerous residents became a part of the constellation by having their handprints digitally scanned. The final work, composed of a myriad of handprints, is inverted, assembled, printed on fabric, and suspended from the rafters of Findlay Market.

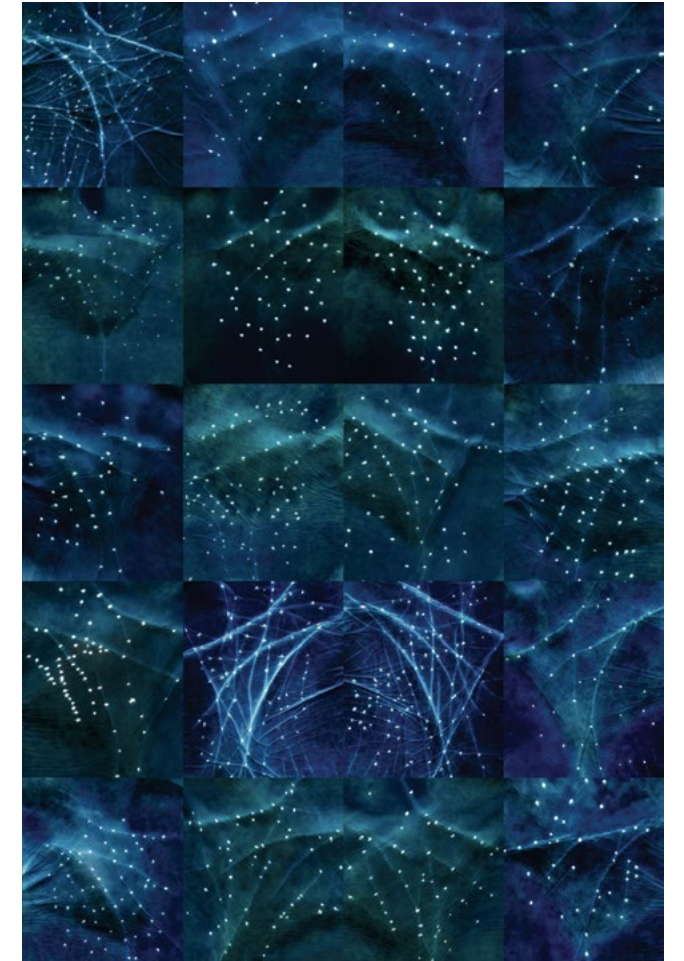
Though celestial navigation wanes today and light pollution diminishes most urban perspective of the heavens, constellations continue to represent unlimited possibilities. The stars inspire dreams of places far beyond, and remind us of our common origins and humanity.

Charland grew up in rural Maine and spent much of his childhood helping his father remodel their family homes. These experiences instilled an awareness of the potential for the creative uses of materials and the ability to fabricate his visions. Artist-inventor and backyard poet, Charland teases the marvelous from the mundane. Charland earned a BFA in photography with departmental honors from the Massachusetts College of Art and Design in 2004. He attended the Skowhegan School of Painting and Sculpture in 2009 and received an MFA from the School of the Art Institute of Chicago as a Trustees Fellow in 2010.

Founded in 1996, ArtWorks is a non-profit arts organization that empowers and inspires the creative community to transform our everyday environments through employment, apprenticeships, education, community partnerships, and civic engagement.

Exhibition Reception with Caleb Charland and the Artworks Apprentice Artists

Saturday, October 6,
11 am–1 pm



Caleb Charland, *Cincinnati Constellation (mock-up)*, (detail), 2012, dye sublimation transfer of fabric, variable dimensions, courtesy of the artist



Alec Soth, *Charles, Vasa, Minnesota*, 2002, C-print, Editioned in three sizes: 20 x 24, 32 X 40, and 40 x 50 inches, courtesy of the artist.

Alec Soth will be joining Darius Himes for a lecture and book signing on Friday, October 26, from 7–8:30 pm at the Cincinnati Art Museum. The event is free and open to the public.

Main FOTO

Tropism

September 28–November 11
Thursday through Sunday 12 pm–4 pm
Final Friday 6 pm–11 pm
and by appointment

Exhibition Reception

Friday September 28,
6 pm–11 pm

1305 Gallery

1305 Main Street
Cincinnati, OH 45202
(513) 383-6815
1305gallery.blogspot.com

With the *Tropism* series, Rachel Girard Reiser explores the complexity of perception and interpretation through images of trees. A quiet witness to time and change, the tree responds to light and gravity, its branches turning toward the sky and its roots seeking the ground. Through the seasons, the photographs display her captivation with the intricacy of nature's design and life in the enduring structures of trees.

Reiser uses the cyanotype technique, a historical non-silver process. She hand-coats paper with light-sensitive emulsion and exposes it to ultraviolet light in contact with a negative. The process accentuates the transformation inherent in the photograph from point of capture to point of print. The method also acknowledges the correlation between the tree's dependency on sunlight for growth and its importance in the rendering of the cyanotype print. Through the blue tones of the cyanotype print process, the images are detached and isolated from their sources in the service of creating something new. As the branches extend within and out of the frame, the singular images find purpose in groupings. The separate frames create a tension, a desire for connection, and come together to explore a non-linear version of time and a renegotiation of place.

Reiser uses traditional and digital photographic processes to create work addressing the intersection where personal experience is both unique and universal. She holds a BFA from the Columbus College of Art and Design, and an MFA in photography from Arizona State University. This is her second exhibition at 1305 Gallery.

Since 2005, 1305 Gallery has shown solo exhibitions by local and regional artists, as well as an annual holiday show.



Rachel Girard Reiser, *Tropism #6*, (detail), 2010, toned cyanotype prints on arches platine paper, 20 x 48 inches, courtesy of the artist

A Personal Narrative

October 5–November 9
Monday through Friday 9 am–5 pm

A Personal Narrative showcases photographs by DAAP student Andrea Schafer and Texas A&M Professor Vaughn Wascovich, with a sculptural installation by Cincinnati-based artist and UC Adjunct Professor Farron Allen.

Vaughn Wascovich's series *Welcome to Hard Times: Photographs of East Texas*, is heavily influenced by his childhood growing up in a dying steel town and his return to familiar places in adulthood to offer dialogue on his search for "the depth of a place." Wascovich received his BFA from Youngstown State University. After several years in advertising and working as a freelance photographer, he returned to school to earn his MFA at Columbia College in Chicago. He currently lives and works from Commerce, Texas where he is an Associate Professor of Photography.

Farron Allen, a sculptor from a family of West Virginia coalminers, explores his experience growing up in a strict Southern Baptist household against modern issues and the politics surrounding the AIDS epidemic, and the societal taboo that notions of religion can impart on subject matter perceived as contrary to its fundamental beliefs.

Andrea Schafer is an undergraduate studying fine arts at the University of Cincinnati in the Design Architecture Art and Planning program. Her work, *Bridging the Narratives*, explores the uses of different mediums with dissimilar technologies to find a balance between the old, the new, and the wondrous in daily menial tasks. Schafer focuses on the pursuit of this balance by romanticizing the present reality of an often overtechno-fied existence. Her intimate images of two friends/lovers enjoying simple moments together are familiar and touching portraits that depict the reality of unsung life moments.

The AEC is Covington's government-sponsored gallery and community art space.

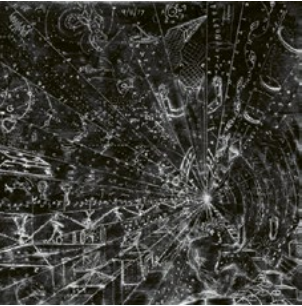
AEC Gallery

27 West 7th Street
Covington, KY 41011
(859) 292-2322
covingtonarts.com



Vaughn Wascovich, *Abandoned Trailer Park #1, Swink, Oklahoma*, (detail), 2011, digital print from pinhole paper negative, 16 x 40 inches, courtesy of the artist and AEC Gallery

**Antonelli College
Photography
Department Gallery**
124 East 7th Street
Cincinnati, OH 45202
(513) 241-4338
antonellicollege.edu



Bill Davis, *Palimpsest 77*, (detail), 2011, archival ink-jet print, 40 x 51 inches, courtesy of the artist

**Bill Davis: Palimpsest Project
(Featuring Recent International Work
From the Visual Art in Autism Workshops)**
October 12–October 26
Monday through Friday 10 am–7 pm

Antonelli College hosts a selection of work from the ongoing *Palimpsests* series by internationally renowned artist and educator Bill Davis. These stunning and large images, almost six feet in length, encourage a dialogue that blends the concepts and ideas surrounding aesthetics of photographic image making and the technical principles of which the medium is comprised of and based upon. Additionally, the relationship of the chalkboard to knowledge and understanding reveals an exploration of the many and varied concepts of art and science as both visual and intellectual stimulus. “While chalkboards were material used for this series, the resulting images are more akin to palimpsests,” says Davis. “Palimpsests are partially erased and rewritten instructional parchments which continue to transmit traces of previous information. Intentional eraser smears are included to suggest that chalkboards and palimpsests, like minds and photographs, have memory. While parts of the work trace the history of light and optics, they also visit how one processes knowledge. This series seeks to operate amongst the inseparable whimsy of imagination and sobriety of intellect.”

Also on view are images from recent workshops Davis coordinated with groups of autistic young adults. The workshops explore the making of art as self-study with the participants. Davis finds in the acute attention of individuals with autism a profound connection to his work and a direct example of the relationships of attention to art. In speaking about these workshops, Davis explains, “This is called entoptic art and I am beginning to take baby steps of research to an expanded understanding of the shared relationships of cave art, autism, autistic art, and hallucination.”

Antonelli College has been a well-known member of the visual arts community in Cincinnati, Ohio, since 1947. Our mission is to empower individuals by providing quality, focused education and the development of life-changing skills.

Exhibition Reception
Friday, October 12,
4 pm–8 pm

**Architectural Foundation
of Cincinnati**
811 Race Street
Cincinnati, Ohio 45202
(513) 421-4469
architecturecincy.org



David La Spina, *Couple Viewing Cincinnati Skyline, Covington, KY*, (detail), 2011, C-print, 20 x 24 inches, courtesy of the artist

**Picturesque Cincinnati Then and Now:
A Historic Photographic Record of Cincinnati**
September 18–October 31
Tuesday through Thursday 11 am–3 pm

A thriving business at the turn of the 19th century, the Kraemer Art Company photographed, manufactured, and sold postcards of scenic Cincinnati. In the days before the emergence of mass-produced cameras, the postcard was a highly collectible, accessible, and popular source of imagery for millions. Today, collectors and historians alike prize Kraemer post cards. Dealers and venues (such as the online auctioneer eBay) frequently feature Kraemer postcards, ranging from 50 cents to more than \$10. *Picturesque Cincinnati, Then and Now: A Historic Photographic Record of Cincinnati* presents selected Kraemer images and accompanying text offering a unique look at the architecture and culture of the Queen City at the close of the Gilded Age. The exhibit features recognizable street scenes and significant buildings (some since-demolished), as well as general scenes of turn-of-the-century culture and streetscape in Cincinnati.

A companion exhibit features contemporary images of urban and suburban street scenes by photographer David La Spina of large color photos examining the current landscape. Based in Hudson, New York, La Spina earned a BFA in advertising photography at the Rochester Institute of Technology, and an MFA in photography at Yale University in 2009. From 2009 to 2011, *The New York Times Magazine* published monthly features of his documentary project on the slow food movement in the United States. Exhibits of his work include X Initiative, David Zwirner Gallery, the Aperture Foundation Gallery, Gigantic Art Space, Eighth Veil Gallery 339, and Galerie Thomas Flor. La Spina’s work has been published in *Blind Spot*, and he co-hosts a monthly radio show on photography. He is visiting Assistant Professor at Bard College at Simon’s Rock in Great Barrington, Massachusetts.

Incorporated in 1982, the Architectural Foundation of Cincinnati enriches the Greater Cincinnati community by connecting people with the places they live, learn, work, and play. The Foundation is housed in a renovated historic property in downtown Cincinnati. Through its programming and educational outreach, the Foundation encourages public engagement in shaping the built environment.

Taking It from the Street
September 27–November 9
Monday through Friday 10 am–5 pm

Taking It From The Street features the works of local photographers focused on the contemporary American cityscape. The exhibition displays the work of Ann Segal, Melvin Grier, John Valin, Gerry Wolter, Jymi Bolden, Katie Brenner, Cal Kowal, Michael Isaacs, Gary Landers, Brad Austin Smith, Samantha Grier, Mike Mitchell, Paul Miles, and Ainsley Kellar.

The Art Beyond Boundaries Gallery is a professional, main-stream fine art gallery where local and regional artists with disabilities display, market, and sell their artwork. The purpose of the gallery is to promote awareness and understanding of artists with disabilities. The gallery strives to demonstrate to both the artists and the community that art transcends the limits of disabilities.

Exhibition Reception
Friday September 28,
6 pm–9 pm

**A Look Back at a Life in Pictures:
Photographs by Gordon Baer**
October 1–31
Monday through Friday 9:30 am–4:30 pm

For more than fifty years, Gordon Baer described the world around him with sympathy and concern. His work was credited in the 1965 passage of the Kentucky Strip-Mine Bill: “...This young man crawled through thickets, mud slides, flash floods, and choked culverts to obtain the pictures which shocked Governor Breathitt and called nationwide attention to our plight.” In 1966, Baer became staff photographer for the *Cincinnati Post & Times-Star*, leaving the publication after five years to pursue his career as a freelancer. He covered a multitude of assignments, ranging from strip mining to microsurgery, executive portraits, annual report photography, aerials, architecture, and the probing and reporting of social issues. His awards include National Headliners Award and various local, regional, and such national honors as the University of Missouri-sponsored “Picture of the Year” recognition awards. His coverage of post-traumatic stress syndrome (published in the 1984 book *Vietnam: The Battle Comes Home*) garnered the University of Missouri/National Press Photographers Association/Nikon World Understanding Award.

Baer’s notable subjects include Dr. Martin Luther King, Jr., Buckminster Fuller, James Baldwin, Rita Dove, Lorin Maazel, The Beatles, and Larry Flynt. Baer’s photograph of Pete Rose was the reference point for Andy Warhol’s well-known screen print.

The Baker Hunt Art and Cultural Center is the legacy of Margaretta Baker Hunt, who established the eponymous foundation in 1922 in furtherance of the study of the arts, education, and science. Today the sprawling 3.5-acre campus contains two preserved mansions, a 1920s-era auditorium, and meticulously manicured Victorian gardens. Baker Hunt is a nonprofit organization devoted to providing “...professional art instruction in a compelling learning environment for the enrichment of studies in the Arts and Humanities.”

Exhibition Reception
Friday October 19, 6 pm–8 pm

Flags
September 29–January 20, 2013
Tuesday through Saturday 10 am–5 pm
Sunday 1 pm–5 pm

Behringer-Crawford Museum features the photographic series *Flags* by Brad Austin Smith. This 30-image series is an intimate look at the presence of the American flag within the cultural construct of Cincinnati and its neighboring communities. Intrigued by both the diversity of display and the specific intimacy that the American flag holds for the individuals he encountered, Smith worked to capture the personal essence of each subject and their connection to such a powerful symbol.

**Art Beyond
Boundaries Gallery**
1410 Main Street
Cincinnati, OH 45202
(513) 421-4287
artbeyondboundaries.com



Jymi Bolden, *Strollin' On Main Street*, (detail), 2002, gelatin silver print, 8 x 10 inches, courtesy of Not On 4th Street Gallerie, ©Jymi Bolden

**Baker Hunt Art
and Cultural Center**
620 Greenup Street
Covington, KY 41011
(859) 431-0020
bakerhunt.com



Gordon Baer, from the series *Karen the Teenage Girl, Missouri, 1968*, (detail), gelatin silver print, 6 x 9 inches, courtesy of the artist

Behringer-Crawford Museum
Devou Park
1600 Montague Road
Covington, KY 41011
(859) 491-4003
bcmuseum.org



Brad Austin Smith, *State Street*, (detail), 2003, gelatin silver print, 10 x 10 inches, courtesy of the artist

Betts House

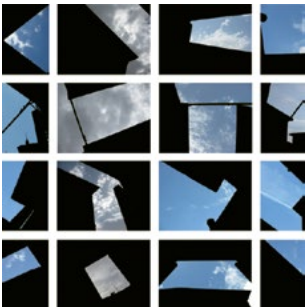
416 Clark Street
Cincinnati OH 45203
(513) 651-0734
thebettshouse.org



Craig Moyer, *Clifton Heights*, (detail), 2009, C-print, 8 x 10 inches, courtesy of the artist

Carl Solway Gallery

424 Findlay Street
Cincinnati, OH 45214
(513) 621-0069
solwaygallery.com



Stephen Berens, *Thinking of Pinturicchio (While Looking out Sol LeWitt's Windows)*, (detail), 2010, from an installation of 280 digital images printed on vinyl panels mounted directly to the wall, dimensions variable, courtesy of Carl Solway Gallery

The photographer divides his time between fine art and commercial photography. Smith's photographs have been exhibited internationally, and his work is part of numerous collections, including the Cincinnati Art Museum. He opened his own studio in 1987 and continues to work in commercial, editorial, and event photography, as well as fine art. *Brad Austin Smith, 1983–2000* serves as a 17-year retrospective of his work.

Set amongst the rolling hills of 700-acre Devou Park, the Behringer-Crawford Museum strives to enrich the Greater Cincinnati community in the preservation of local history and arts. Themed exhibits and multiple interactive education programs and activities provide fun, interactive, and entertaining connections to families and children throughout our region. Set in a 20,000 square foot historic space in Covington, the Behringer-Crawford Museum is a center for the collection, presentation, study, and enjoyment of our natural, cultural, and visual and performing arts heritage.

Urban Landscapes

October 13–November 29
Tuesday through Thursday 11 am–2 pm
Second and Fourth Saturdays 12:30 pm–5 pm
and by appointment

Urban Landscapes features the work of photographers Sherman Cahal, Zach Fein, Craig Moyer, and Ronny Salerno, and explores how neglect and abandonment affect our built environment. The artists create atmospheric images from the ruins of factories, churches, houses, and other structures. These photographs challenge the viewer to see beauty and potential in what could otherwise be seen as a bleak perspective on our environment.

The Betts House, built in 1804, is a museum of the built environment, offering exhibits and programs on architecture, historic preservation, building trades, construction technologies, and building materials. A permanent exhibit—*History at Home*—explores the development of The Betts House and the West End over the past 200 years. The Betts House is located two blocks west of Music Hall in the Betts-Longworth Historic District.

Thinking of Pinturicchio (While Looking out Sol LeWitt's Windows) by Stephen Berens

and
LeWitt Still Lifes by Elizabeth Bryant
September 7–November 3
Monday through Friday 9 am–5 pm
Saturday 12 pm–5 pm

Elizabeth Bryant and Stephen Berens created their works in 2010 during residencies in Sol LeWitt's studio in Spoleto, Italy. As the late artist's primary workspace in Italy, the studio remained largely untouched from his death in 2007 until their arrival three years later. Bryant's discovery of nine Giorgio Morandi etchings in LeWitt's living room led her to ongoing research into traditional still life painting. Choosing LeWitt's environment for backgrounds and arranging fruits, vegetables, and bottles, she created a series of five still-life photographs. She sees the final images as an interchange between her work and that of LeWitt and Morandi. Two etchings by Morandi accompany her photographs in the exhibit. Berens photographed through the doors and windows of LeWitt's studio using the architecture to outline the sky. Berens shares the incorporation of architectural space with LeWitt and the Renaissance painter, Pinturicchio. Editing the images into sets containing the sky without clouds and sets containing cloud formations, he later devised an elaborate color system for the backgrounds. He arranged the variations in grids, a visual device favored by LeWitt. 280 digital images on vinyl panels are on display.

Exhibition Reception

Friday October 12, 5 pm–8 pm

Founded in 1962, the Carl Solway Gallery currently celebrates its 50th year in operation. The gallery occupies 12,500 square feet of space in a historic warehouse in Cincinnati's West End neighborhood. The Carl Solway Gallery specializes in modern and contemporary art, including painting, sculpture, graphics, and new media incorporating video and electronics. Gallery activities include fabrication of large-scale sculpture, publication of print editions and multiples, organization and circulation of museum exhibitions worldwide, and corporate collections consultation and installation.

Carnegie Regional Photography Competition

September 28 through October 31
Monday through Friday 10 am–5 pm
Saturday 12 pm–3 pm

Exhibition Reception

Friday September 28,
6 pm–9 pm

Juried by a panel of judges, *The Carnegie Regional Photography Competition* on view at The Carnegie's Ohio National Financial Services Gallery spotlights the work of approximately 50 photographers from Kentucky, Ohio, and Indiana.

Midwest Society for Photographic Education Members Exhibition

September 28 through October 31
Monday through Friday 10 am–5 pm
Saturday 12 pm–3 pm

Exhibition Reception

Thursday October 11,
5 pm–6:30 pm

On display in The Carnegie's second floor galleries is the *Midwest Society for Photographic Education Members Exhibition*. In conjunction with the SPE regional conference, *Continuum: Photography and Education*, the exhibition represents some of the finest contemporary photography in the Midwest. Juror Catherine Evans, Curator of Photography, Columbus Museum of Art, selects the featured images.

The Carnegie is a multidisciplinary arts venue serving the Northern Kentucky and Greater Cincinnati community. The Carnegie is home to The Carnegie Galleries, the Eva G. Farris Education Center, and the newly renovated 465-seat Otto M. Budig Theatre. The Carnegie is the largest arts venue in Northern Kentucky and receives ongoing operating support from ArtsWave, Kenton County Fiscal Courts, the Kentucky Arts Council, and the Carol Ann and Ralph V. Haile Jr. / US Bank Foundation.

Local Perspectives: Photography by J. Miles Wolf

October 6–October 27
Monday through Friday 9 am–4 pm
Saturday 10 am–3 pm

Exhibition Reception

Saturday, October 6,
12 pm–3 pm

Local Perspectives: Photography by J. Miles Wolf showcases the architectural photographer's black and white images of Cincinnati, large color photographs of Cincinnati landmarks, and images exploring architectural details from the city's Art Deco past. Wolf has photographed architecture for more than 28 years, publishing 5 books and 25 lithographs of regional photographs of Cincinnati, Ohio and Kentucky. His photographs have appeared in numerous publications including *Architectural Record*, *Architecture*, *Inland Architect*, *Home*, *Popular Photography*, *Cincinnati Magazine*, *Ohio Magazine*, *Design Magazine*, and *National Geographic Books*.

Cincinnati Art Galleries, LLC has over 25 Years Expertise and Professionalism in the pricing, exhibition, and sale of American and European Paintings. We are proud of both our local reputation as well as our reputation amongst the finest art dealers in the country. We are a member of FADA (Fine Art Dealer's Association) an organization of respected and established dealers from across the United States.

Carnegie Visual and Performing Arts Center

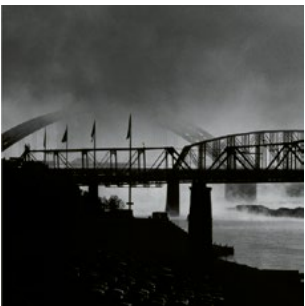
1028 Scott Boulevard
Covington, KY 41011
(859) 491-2030
thecarnegie.com



Carnegie Regional Photography Competition, James W. Kramer, *Four Color Crown*, (detail), 2011, digital photograph printed on aluminum, 16 x 16 inches, courtesy of the artist

Cincinnati Art Galleries, LLC

225 East 6th Street
Cincinnati, OH 45202
(513) 381-2128
cincinnatiartgalleries.com



J. Miles Wolf, *River Fog*, (detail), 1995, archival pigment digital print, 16 x 24 inches, courtesy of J. Miles Wolf © 2012

Clay Street Press

1312 Clay Street
Cincinnati, OH 45202
(513) 241-3232
patsfallgraphics.com



Irving Madsen, *Esquire*, (detail), 2011, digital print, 24 x 30 inches, courtesy of the artist

Clifton Cultural Arts Center

3711 Clifton Avenue
Cincinnati, OH 45220
(513) 497-2860
cliftonculturalarts.org



Wyatt Niehaus, *Future Solutions*, (detail), 2012, archival ink-jet prints on eco-friendly Yoga mats, dimensions variable, courtesy of the artist

The American Landscape

September 29–October 27
Monday through Friday 10 am–5 pm
Saturday 12 pm–4 pm
Final Fridays 6 pm–9 pm

The exhibition features the work of Irving Madsen, Steve Paszt, Yvonne van Eijden, and videographer Charles Woodman.

Clay Street Press, colloquially-known as “the gallery with the print shop in back,” serves as a venue for con-temporary art featuring exhibitions by local and international artists whose works are published by the shop.

Exhibition Reception

Friday September 28,
6 pm–9 pm

THUNDERDOME

October 13–October 14
October 16–October 28
Monday 10 am–5 pm
Thursday 12 pm–7 pm
Saturday 9 am–1 pm
Sunday October 14, 1 pm–4 pm
and by appointment

THUNDERDOME, a survey of the broad landscape of contemporary photographic tradition, and potential bell-wether for future trends in contemporary photography, presents the most promising work from students and alumni from nine area colleges and universities. Sharing a broad vision of both present and future possibilities for photography in the Ohio Valley, faculty members from each participating university present works from their undergraduate and graduate programs.

Organized by University of Cincinnati Professor Jordan Tate, this juried invitational exhibition features several public viewings. On October 13, the opening day, each of the selected students and alumni show abridged exhibitions of their work, displayed throughout the three floors of the Clifton Cultural Art Center. Jurors and FO-TOFOCUS Co-Chairs James Crump and Raphaela Platow review all exhibited work, selecting three outstanding photographers. These three finalists are honored in an awards ceremony held at the end of the opening day. Exhibition of all student work remains on view through the next day, October 14. Prizewinners’ pieces continue on display October 16 through October 27 in the first floor gallery space.

The participants:

- University of Cincinnati (Cincinnati, OH) Faculty: Jane Alden Stevens, Jordan Tate
- Students: Erica Esham, Wyatt Niehaus, Anjali Alm-Basu, Heather Silverman, Megan Kelley
- Miami University (Oxford, OH) Faculty: Jon Yamashiro
- Students: Alicia Moreland, Alexander Newman, Meaghan Wylly
- Art Academy of Cincinnati (Cincinnati, OH) Faculty: Emily Hanako Momohara
- Students: Sarah Baker, Brittany Justice, Shannon Gwinn, John Sloan, Billy Golden
- University of Dayton (Dayton, OH) Faculty: Joel Whitaker, Francis Schanberger, Glenna Jennings, Sean Wilkinson
- Students: Mark Albain, Krista Walker, Darlin Blanco
- Ohio University (Athens, OH) Faculty: Laura Larson , Ray Klimek
- Students: Rebecca Holbrook, Jackie McGilvray, Carlos Pacheco, Jacob Koestle
- Wright State University (Dayton, OH) Faculty: Tracy Longley-Cook, Benjamin Montague
- Students: Ben Branham, Allison Calafaty, Erin Schimpf, Stephanie Zack, Elyssa Steffenson
- Columbus College of Art and Design (Columbus, OH) Faculty: Duncan Snyder, Helen Hoffelt, Shannon Benine, John Fergus-Jean, Hiroshi Hayakowa, Ric Petry
- Students: Cosby Linquist, Crystal Tursich, Marcus Morris, Lian Dziura, Henry Scott

Awards Ceremony/Exhibition Reception

Saturday October 13,
4 pm–9 pm

Awards Ceremony

Saturday October 13, 5:30 pm

- Shawnee State (Portsmouth, OH) Faculty: Allyson Klutenkamper
- Students: Nikki Taylor, Kylea Taylor, Chelsea Tackett, Janine Grey
- Northern Kentucky University (Highland Heights, KY) Faculty: Barbara Houghton, Barry Andersen
- Students: Jesse Fox, Lindsay Clayton, Dylan Bauer, Sara Kirchner

Established in the fusion of two historic buildings, the 1906 Clifton School and the adjacent McDonald Estate Carriage House, the Clifton Cultural Arts Center spans 57,000 square feet of preserved multi-venue space. First imagined in 2004 in a series of community engagement meetings, the CCAC strives to foster community participation in cultural and artistic activities in an incomparable urban campus.

Permission 7 (beyond my own boundaries)

September 28–November 2
Monday through Friday 8 am–5 pm
Saturday 10 am–4 pm

Exhibition Reception

Friday September 28,
5 pm–8 pm

In the fall of 1997, painter Ballard Borich announced a hiatus from his trained craft. Inspired by the work of photographer Joseph Sudek, Borich decided to switch mediums and purchased a vintage Hasselblad 500C. As he immersed himself in the craft, his experimentation and curiosity led him through a number of formats. After years of searching, he finally found himself most comfortable at work in large-format 8x10 Polaroid pho-tography. As the culmination of his photographic sabbatical, *Permission 7 (beyond my own boundaries)* features 15 of Borich’s large-format prints. They are his first, and, with Polaroid’s cessation in manufacture of the film, also his last.

Collector’s Art Group (CAG) Framing & Restoration is a conservation and framing studio located in the Cincinnati Bar Association building. The gallery space opened in 2007, largely because its owners were tired of looking at walls covered with corner samples and empty picture frames. Since its founding, the quirky little gallery has been dedicated to showing a broad spectrum of works by local artists in its intimate second floor setting.

Emmet Gowin and His Contemporaries

September 8–November 4
Wednesday, Friday, Saturday
10 am–5 pm
Thursday 10 am–8 pm
Sunday 12 pm–5 pm

Lecture

Wednesday October 10,
3:30 pm–4:30 pm

Documentary Film Debut

Emmit Gowin by filmmakers
Megan Hague, Tracy Longley-
Cook, and Kyle Wilkinson
Wednesday October 10,
4:30 pm–5:15 pm

Reception

Wednesday October 10,
5:15 pm–6:30 pm

Emmet Gowin and his Contemporaries celebrates one of the most significant photographers of the 20th and 21st centuries, and offers a rare glimpse into the work of Gowin and that of a number of his esteemed influenc-es and peers. Born in Virginia, Gowin was educated in graphic design at the Richmond Professional Institute (now Virginia Commonwealth University). In 1965, Gowin entered the graduate photography program at the Rhode Island School of Design under the mentorship of Harry Callahan and Aaron Siskind. Initially known for his intimate and personal photographs of his wife Edith and their extended family in Virginia, Gowin gradually redirected his lens towards the landscape with the same keen awareness and visual sensitivity.

In commemoration of his years spent in Ohio as an instructor at the Dayton Art Institute (1967–1971), the DAI honors the legacy of Emmet Gowin as an artist and educator. With a diverse selection of photographs from the permanent collection, the exhibition looks at Gowin’s influences and contemporaries, notably Harry Callahan, Aaron Siskind, Walker Evans, Frederick Sommer, Linda Connor, Paul Caponigro, Ansel Adams, and Minor White.

Tracy Longley-Cook, Assistant Professor of Photography at Wright State University, serves as guest curator for this exhibition. For information on further programming and related events associated with *Emmet Gowin and his Contemporaries*, please visit the Dayton Art Institute web site.

Collector’s Art Group

225 East 6th Street, 2nd Floor
Cincinnati, OH 45202
(513) 587-0220 Ext. 2
collectorsartgroup.com



Ballard Borich, *The Avenue H*, (detail), 2012, pinhole 4 X 5 instant color print, 4 x 5 inches, courtesy of the artist

Dayton Art Institute

456 Belmonte Park North
Dayton, OH 45405
(937) 223-5277
daytonartinstitute.org



Emmet Gowin, *Edith, Chinicoteague, Virginia*, (detail), 1967, gelatin silver print, 6 X 6 inches, © Emmet Gowin

Founded in 1919, the Dayton Art Institute is one of the region’s premier fine arts museums. The DAI is committed to enriching lives and serving the community by creating meaningful experiences with art. In addition to presenting outstanding special exhibitions and impressive collections of art from throughout the world, the museum is renowned for offering educational programming that targets an array of diverse audiences.

Eva G. Farris Gallery at Thomas More College

333 Thomas More Parkway
Crestview Hills, KY 41017
(859) 344-3300
thomasmore.edu



Enquirer archives, 1904 River Skating, (detail), gelatin silver print, 10.7 x 7 inches, courtesy of The Enquirer

The Good River: What Divides and Connects Us A History of the Ohio River by Enquirer Photojournalists

October 1–November 3
Monday through Thursday
8 am–10 pm
Friday 8 am–4:30 pm
Saturday 10 am–4 pm
Sunday 2 pm–8 pm

“The beautiful river Ohio, bounds Kentucky in its whole...and in its course it receives numbers of large and small rivers, which pay tribute to its glory...there is not a finer river in the world for navigation by boats.”—John Filson, 1784, Kentucky historian, pioneer, and one of the founders of Cincinnati.

The Iroquois called the 981-mile stretch of water O-he-'zhu, meaning “good river.” But the waterway’s complexities carry many more meanings.

The Ohio divides states; it once divided a nation. It delivered slaves to the south, yet it could also mean freedom for those who crossed it. The river has been a means for the progress, exploration and industry, which our Queen City was built upon. But it has also been a means of disposal, as industrial waste and sewage once flowed into its basin unimpeded. For more than one hundred years the Good River’s ephemeral nature has fascinated Enquirer photographers. They’ve given us views of the river’s solitude in the early morning light. They served as witnesses to one of the most destructive floods in American history. But they also have shown us how the river unites us: the scurrying across its frozen waters, the celebration of Riverfest, the literal building of a bridge. From its beauty, to its rage, we celebrate the Good River and the photojournalists of the longest-running paper in the region who have documented its commerce, recreation, flooding, freezing, and quiet grace.

The Good River brings special attention to The Thomas More College Biology Field Station, one of the river’s original lock and dam facilities. Today the Station operates as a one-of-a-kind center for aquatic biology research. Located just thirty minutes from the main Thomas More campus and perched on the shore of the Ohio River, the Station’s reach is as wide and powerful as the river itself.

The newly renovated Eva G. Farris Gallery, formerly known as the Thomas More Gallery, is located on the campus of Thomas More College in Crestview Hills, Kentucky. Initially created to enrich the liberal arts experience at the college, the Eva G. Farris Art Gallery has become a leader in exhibiting local and regional contemporary artists and one of the premiere college galleries in Northern Kentucky. The Gallery is located on the entrance level of the Thomas More Library, accessible from the visitors’ parking lot at the main entrance to the college.

Lecture with Enquirer Ohio River Historian Cliff Radel

Saturday October 6, 4 pm–5 pm

Exhibition Reception

Saturday October 6, 5 pm–8 pm

Lecture with Enquirer Photojournalists

Library Building
Science Lecture Hall
Wednesday October 24,
3:30 pm–5 pm

1st Annual Photography Exhibition

October 12–October 15
Monday through Friday 12 pm–4 pm

Exhibition Reception

Friday October 12, 6 pm–9 pm

Evendale Cultural Arts Center hosts the 1st Annual Photography Exhibition with award-winning photojournalist and Cincinnati Enquirer staff photographer Glenn Hartong as juror.

The Evendale Cultural Arts Center is managed by the Village of Evendale and its Cultural Arts Center Commission. Commission members include Martha Carmody, Stiney Vonderhaar, Sue Apking, Pat Haslit, Kay Divis, Sandi Cloppert, and Donna Knopp.

House of Photography

September 12–October 30
Wednesday through Saturday 11 am–5 pm
Sunday 1 pm–5 pm

Exhibition Reception

Friday September 14,
6:30 pm–9 pm

Inspired by the work of Berenice Abbott, Springfield, Ohio native and prolific architectural photographer, The Westcott House Foundation exhibits images from a juried open call for photo-based work that speaks to URBAN SPACES: “the elegances, the squalor, the curiosities, the monuments, the sad faces, the triumphant faces, the power, the irony, the strength, the decay, the past, the present, the future of a city” (Berenice Abbott, 1940). Photographers and urban planners Vicki Rulli and Tom Heaphey cochair House of Photography.

The Westcott House Foundation was established in September 2000 to manage the restoration of Frank Lloyd Wright’s only Prairie Style home in Ohio and to develop The Westcott House as a museum and educational center. The house, fully restored and hailed by many as a forgotten architectural treasure, opened to the public on October 15, 2005. The Westcott House is one of about 260 Wright houses remaining in the world with eleven located in Ohio. One of the Foundation’s primary goals is to establish The Westcott House as a “must-see” destination for the benefit of community and state, architectural enthusiasts, and the general public.

Family Pictures

October 6–October 31
Tuesday through Friday 10 am–6 pm
Saturday 11 am–3 pm

Exhibition Reception

Saturday October 6, 5 pm–9 pm

Family Pictures is a narrative of images, spanning nearly a decade, tracing Anna Ogier-Bloomer’s family through small and large dramas, the beautiful and the mundane. This portion of the story, the rest yet untold, begins with the passing of a grandparent and ends in divorce. In exposing her own family’s private, unsightly, or painful moments, she offers the chance for personal reflection. The images are both personal and ubiquitous; they play off the collective need to know and be known, to see and be seen.

Born in Cincinnati, Ohio, Ogier-Bloomer holds a MFA in Photography from the Parsons School of Design where she received the Photography Department Prize in 2011. She earned her BFA from The School of The Museum of Fine Arts, Boston, and was awarded the Yousuf Karsh Prize in Photography. Her work has been exhibited at galleries and museums nationally, including the Bridge Art Fair, Miami/Basel, The Contemporary Art Center, Cincinnati, The Museum of Fine Arts, Boston, the NYC-based Slideluck Potshow, Barcelona, and the Attleboro Arts Museum, Massachusetts. Her grants include Chashama, New York City, and the Museum School, Boston.

Founded in July 2008 with the focus of bringing fine art to the city of Mason, Ohio, Gallery 42 focuses on the leading local artists in the greater Cincinnati area. The gallery holds several local and national competitions and promotes benefit exhibits for local charities such as SPCA Cincinnati and local homeless shelters.

Evendale Cultural Arts Center

10500 Reading Road
Cincinnati, OH 45241
(513) 563-1350
evendalearts.org



Johan de Roos, Via Arborum, (detail), 2006, C-print, 12 x 18 inches, courtesy of the artist

Frank Lloyd Wright’s Westcott House

1340 East High Street
Springfield, OH 45505
westcotthouse.org



Berenice Abbott, Flatiron Building, (detail), 1936, Silver Gelatin Print, 13.5 x 10.5 inches, courtesy of an Anonymous Lender, ©Berenice Abbott/Commerce Graphics

Gallery 42 Fine Art

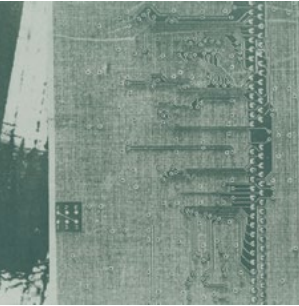
117 West Main Street
Mason, OH 45040
(513) 234-7874
gallery42fineart.com



Anna Ogier-Bloomer, Mom Taking a Break From Lunch at My Brother’s, Cincinnati, (detail), 2011, digital C-print, 20 x 20 inches, courtesy of the artist

gallery One One at
Brazee Street Studios

4426 Brazee Street
Cincinnati, OH 45209
(513) 321-0206
brazeestreetstudios.com



Carrie Iverson, *Circuitry 2*, (detail) 2010, toner lithograph on paper, 7.5 x 30 inches, courtesy of the artist and gallery One One at Brazee Street Studios

Iris BookCafe & Gallery

1331 Main Street
Cincinnati, OH 45202
(513) 260-8434
facebook.com/pages/Iris-Book-Cafe/169729995076



Achinto Bhadra, *Sheltering Tree*, (detail), 2005, Digital C-print, 22 x 24 inches, courtesy of the artist



Anne Arden McDonald, *Untitled Self-Portrait #55*, (detail), 1994, Silver Gelatin Print, 16 x 20 inches, courtesy of the artist

Dissonance

October 5–November 2
Monday, Wednesday, Friday 9 am–5 pm
Tuesday 9 am–7 pm
Thursday 12 pm–8 pm
Saturday 10 am–1 pm

gallery One One features glass artist Carrie Iverson, displaying an installation of photo-print works on glass. Iverson developed her own image transfer process—one that transposes photographic images onto fused glass—and has since traveled the country exhibiting and sharing her technique. Iverson shows her work internationally and has works featured in many private collections, including The Art Institute of Chicago; The Brooklyn Museum; Bullseye Glass Company, Portland, Oregon; the Columbus Museum of Art, Georgia; Joan Flasch Artists' Book Collection, Chicago; the KALA Art Institute, Berkeley, California; The Mary and Leigh Block Museum of Art, Evanston, Illinois; the Montgomery Museum of Fine Art, Montgomery, Alabama; and The Museum of Modern Art, New York, New York.

Located in the solar-powered Brazee Street Studios in Oakley, gallery One One is a newly remodeled, LEED exhibition space. Year-round exhibits include regional and national professional artists of all disciplines and media. In addition to gallery One One, the 21,000 square foot space houses over 25 artist studios and the Brazee Street School of Glass.

Another Me: Transformations from Pain to Power,
Photographs by Achinto Bhadra

July 23–October 12
Monday through Thursday 8 am–9 pm
Friday 8 am–7 pm
Saturday 11 am–7 pm
Sunday 11 am–9 pm

Curated by William Messer

Clothing and costuming, the bedposts of fashion, have long been connected to protection, identity, even power; but seldom have those connections intertwined with emotional survival and regeneration as in *Another Me: Transformations from Pain to Power*. In this moving, five-year project by Kolkata photographer Achinto Bhadra, young women and girls—most survivors of kidnapping or sale into sexual slavery—reassert personal identity before the camera. On a journey of psychological healing, Bhadra's subjects find new ways to see and project themselves, established through a kind of metamorphosis aided by the simultaneous concealment and revelation of makeup and masks, in the process, rediscovering their voices. In many instances, their stories accompany their chosen photographic identities.

Another Me: Transformations from Pain to Power is made possible by the Terre des Hommes Foundation of Lausanne, Switzerland, its office in Katmandu, and comes to Iris courtesy of the photographer and the Carr Center for Human Rights Policy, Kennedy School of Government, Harvard University.

Rituals and Enactments: The Self-Portraits
of Anne Arden McDonald

October 15–January 18, 2013
Monday through Thursday 8 am–9 pm
Friday 8 am–7 pm
Saturday 11 am–7 pm
Sunday 11 am–9 pm

Curated by William Messer

From the ages of 15 through 30, Anne Arden McDonald would break into abandoned buildings or inhabit empty landscapes to make photographic self-portraits. She describes these initially private performances for her camera as “part ritual, part dance and part daydream,” attempts to reconcile the human dilemma of being both flesh and spirit—living in a physical body containing an uncontrollable mind. Her images can be viewed as visual metaphors for the human condition, revealing vulnerability amid strength, tension and balance. McDonald was

Artist Talk

Friday October 5, 6 pm–7 pm

Exhibition Reception

Friday October 12, 6 pm–9 pm

Exhibition Reception

Friday September 28,
7 pm–10 pm

Artist Talk and Reception

with Achinto Bhadra
Sunday September 30,
2 pm–5 pm

Exhibition Reception and Artist

Talk with Anne Arden McDonald
Tuesday October 16,
7 pm–10 pm

born in London, raised in Atlanta, and now lives in Brooklyn, where she teaches at the Parsons School of Design. Her photographic work is exhibited, published, and collected by major institutions worldwide.

Iris BookCafe & Gallery is a unique gathering place in Cincinnati's historic Over-the-Rhine neighborhood. With over 5,000 books on myriad topics, including many foreign language books, an intriguing selection of vinyl records, a wide array of home-made and locally sourced foods and beverages showcasing “the best of Cincinnati”, free wi-fi and a warm and welcoming ambiance, most visitors never want to leave. And, of course, there are the quarterly photography exhibitions by local, regional and international artists, recently commended by CityBeat: “Under curator William Messer, the photography shows at Iris BookCafe and Gallery have been consistently valuable and thoughtful, providing yet another reason...for lingering at one of Main Street's most appealing destinations.”

Let's Face It: Photographic Portraits by Melvin Grier,
Michael Kearns, and Michael Wilson

October 6–November 12
Tuesday through Thursday 10 am–6 pm
Friday 10 am–5 pm
Saturday 11 am–4 pm

Exhibition Reception

Sunday October 7, 2 pm–4 pm

What's in a glance? What can we learn, what can we know by simply looking at someone? It's a strange, but important question given that we're a nation obsessed with faces. For generations we've been told that our eyes are windows to the soul. We believe that we can know a lot about a person's character, thoughts and intentions by studying his or her face. But what is in a glance? This exhibit, featuring large-scale black and white portraits by three local photographers, will address these, and other related issues, arising within the art of portraiture.

Photojournalist Melvin Grier worked for the *Cincinnati Post* from 1974 to 2007. He retired December 31, 2007, the same day the Post ceased publishing. On assignments, Grier has traveled to Cuba, El Salvador, Honduras, Kenya, Puerto Rico, Somalia, Vietnam, and the Virgin Islands. In addition to receiving 10 photography awards from the Society for Professional Journalists, Grier has earned accolades from the Associated Press Society of Ohio, Press Club of Cleveland, Ohio News Photographer Association, United Press International, and *Cincinnati Magazine*. His work has appeared in dozens of exhibits in Greater Cincinnati, and he was named the 2004 Robert A. Duncanson Artist in Residence at the Taft Museum. Grier was inducted into the Society of Professional Journalists (Cincinnati Chapter) Hall of Fame (2003) and the National Association of Black Journalists Hall of Fame (2004).

Michael Wilson's work has been featured in numerous exhibitions including the Cincinnati Art Museum, Contemporary Arts Center (Cincinnati, Ohio), Cleveland Center for Contemporary Art, and J.B. Speed Museum (Louisville, Kentucky). His work is represented in the corporate collections of E.W. Scripps, PNC Bank, Frost & Jacobs, Deloitte & Touche, Duke Energy, and Nonesuch Records. He is also represented in the collections of the Cincinnati Art Museum and J.B. Speed Museum. His work in the music industry is the most recognizable facet of his freelance work. Among the artists he has photographed are Lyle Lovett, B.B. King, Waylon Jennings, Randy Newman, Emmylou Harris, Bill Frisell, David Byrne, Doc Watson, Philip Glass, Dawn Upshaw, Steve Reich, Ben Folds, Robert Plant, and Dr. John.

Michael Kearns is a photographer and writer living in Milford, Ohio.

Kennedy Heights Arts Center is a non-profit community arts center founded in 2003 with a mission of enhancing the life of the surrounding community through arts and cultural experiences that embrace diversity, foster creativity, and build community. Housed in the historic Kennedy Mansion, the Center presents rotating art exhibitions and provides arts education programming and events for youth and adults.

Kennedy Heights Arts Center

6546 Montgomery Road
Cincinnati, OH 45213
(513) 631-4278
kennedyarts.org



Michael Wilson, *Morrison*, (detail), 2011, Archival Ink-jet Print from Film Negative, 14 x 14 inches, courtesy of the artist

Kennedy Museum of Art at Ohio University

Lin Hall
Athens, OH 45701
(740) 593-1304
ohio.edu/museum/



Kenji Kawano, *Paul H. Blatchford*, (detail), 1982, gelatin silver print, 16 x 20 inches, courtesy of the Kennedy Museum of Art, Ohio University

Lloyd Library and Museum

917 Plum Street
Cincinnati, OH 45202
(513) 721-3707
lloydlibrary.org



Marci Rhodes, *Pine*, (detail), 2012, gelatin silver print, 7 x 5 inches, courtesy of the artist

Manifest Gallery

2727 Woodburn Avenue
Cincinnati, OH 45206
(513) 861-3638
manifestgallery.org



1st International Photography Annual
Jocelyn Allen (London, England), *Weeks 36-42 from The Many Faces of JFA*, (detail), 2012, Digital C-Type, 20 x 30 inches, courtesy of Manifest Gallery

Contemplative Cameras

September 7–January 27, 2013
Monday, Tuesday, Wednesday, Friday 10 am–5 pm
Thursday 10 am–8 pm
Saturday, Sunday 1 pm–5 pm

Curated by Jody Lamb, Ph.D., School of Art Associate Professor; Associate Dean, College of Fine Arts.

Bringing together the work of three artists from the Kennedy Museum of Art Permanent Collections, Kenji Kawano, A.J Meek, and Frederick Schreiber, this exhibition features black and white photography inspired by the artists' observations and experiences, as well as their need to call attention to notions of visibility—whether those be through an analysis of the world around us, or capturing those who have been forgotten.

The Kennedy Museum of Art is located in historic Lin Hall at The Ridges on the Ohio University campus. Named in honor of Edwin L. and Ruth E. Kennedy, the Museum features significant collections including important southwest Native American textiles and jewelry and a renowned contemporary print collection. This world-class institution brings to the University and the region a wide range of permanent collection and traveling exhibitions, educational programming, and special tours. The Kennedy Museum is an integral part of the educational, re-search, and public service missions of Ohio University.

Exhibition Reception

Friday September 21,
6 pm–8 pm

Our Environment

October 1–October 31
Monday through Friday 8:30 am–4 pm
Saturday October 20, 9 am–4 pm

The Lloyd Library, in conjunction with the Art Academy of Cincinnati, sponsors a juried student project with Photo II: Darkroom students addressing the subject of environmentalism and the environment. A panel of judges from the Lloyd Library, along with Nancy Koehler, selected three finalists from the entire student group. The winning finalists from the Art Academy are: Katy Rucker, Visual Communications Design, Senior; Marci Rhodes, Photography, Sophomore; and Catherine Viox, Photography, Sophomore. Guest judge Brian Jorg, a nature photographer and horticulturalist at the Cincinnati Zoo and Botanical Garden, announces the competition winner at the opening reception on October 19.

The Lloyd Library is a privately funded, publicly accessible scientific research library focusing in particular on the subjects of botany, history of medicine, pharmacy, natural and alternative medicine, natural history, scientific history, and visual arts, especially as they pertain to the natural world.

Exhibition Reception

Friday October 19,
5:30 pm–7:30 pm

Deus ex Machina: International Juried Competition

September 28–October 26
Tuesday through Friday 2 pm–7 pm
Saturday 12 pm–5 pm

Guest curator, Dennis Kiel, Chief Curator, Light Factory in Charlotte, North Carolina

Manifest launches its ninth season with three exhibits as part of the FOTOFOCUS citywide event. The main gallery features *Deus ex Machina*, an exhibit of photographic works revealing the divine. Assembled from international submissions considered on a competitive basis by a broad jury, the images represent how artists use photography and the camera to discover, document, and inspire experiences of the sublime.

Photosolo: Solo Photographic Works

September 28–October 26
Tuesday through Friday 2 pm–7 pm
Saturday 12 pm–5 pm

The gallery's drawing room exhibits Photosolo, an intimate solo display of photographic works.

Exhibition Reception

Friday September 28,
6 pm–9 pm

Projections: Lens and Time-Based Art

September 28–October 26
Tuesday through Friday 2 pm–7 pm
Saturday 12 pm–5 pm

The gallery's parallel space features *Projections*, a whole-room revolving exhibit of lens and time-based art. *Projections* provides a dedicated space for various selected works presented through wall-sized HD video projections. Works are displayed on a repeating schedule throughout the four-week exhibit.

Manifest's 1st *International Photography Annual*, a competitive publication featuring works of contemporary photography and lens-based art from around the world, releases to the public mid-to-late October.

Founded in 2004 by students and professors from area universities, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the historic urban neighborhood of East Walnut Hills in Cincinnati, Ohio. Currently in its 8th season, the 1,000 square foot museum-quality street level gallery offers three distinct exhibition spaces, and is just minutes away from downtown Cincinnati, and the many academic institutions of higher learning in the region. Its central location in the Woodburn Avenue district places it within an energetic, creative, and revitalizing community that includes other galleries, shops, restaurants, and artists' studios.

Exhibition Reception

Friday September 28,
6 pm–9 pm

The Way of Time: An Exhibition of Recent Digital Prints by Tony DeVarco

September 22–November 24
Tuesday through Friday 10 am–5 pm
Saturday 11 am–3 pm
and by appointment

Tony DeVarco's synthesis of the natural and man-made in a simultaneous layering of micro and macrocosm invite the viewer to step into a stunning world of previously incomprehensible relationships and possibilities. DeVarco's most recent large format images, presented in the exhibition, *The Way of Time*, and appearing in the book of the same name, are a poetic journey through time and space and a contemporary retelling of a very ancient story. A versatile visual artist and seasoned technology professional working in Northern California, DeVarco uses a photomontage process that juxtaposes ancient and classical motifs with modern elements, enabling him to pierce through a media-saturated world with digital eloquence.

A former sculptor working with the basic materials of stone, rope, and wood, DeVarco has returned to the creation of art with a fresh vision and vigor, utilizing the most straightforward of digital tools, including a laptop, a digital camera, and the ubiquitous software presentation product, PowerPoint. With these he explores a completely distinctive approach to digital mixed media. Influenced by centuries of art and architecture, space, theatre, geo-mapping, Momoyama shoji screens, the surface of Venus, and a multitude of other experiences, DeVarco creates complex, multilayered compositions.

DeVarco holds a degree in economics from DePauw University and a Masters in arts administration from Cincinnati's College Conservatory of Music. DeVarco manages Silicon Graphics' strategic software partners and international cloud computing program.

For 23 years, the Marta Hewett Gallery has focused upon the presentation of innovative and finely crafted contemporary art in multiple mediums by regional, national, and international artists.

Exhibition Reception

Friday September 21,
6 pm–9 pm

Artist Presentation
and Book Signing
Saturday September 22,
1 pm–3 pm

Marta Hewett Gallery

1310 Pendleton Street
Cincinnati, OH 45202
(513) 281-2780
martahewett.com



Tony DeVarco, *Pause*, (detail), 2010, digital print on Dura Velvet paper, 28.5 x 40 inches, courtesy of the artist

Mary Baskett Gallery

1002 Saint Gregory Street
Cincinnati, OH 45202
(513) 421-0556
marybaskett.com



Kimbei-school, *Sea Goddess Riding a Dragon*, (detail), mid-Meiji period, hand-colored albumen print, 10 x 7.75 inches, courtesy of Julia Gardiner

Mason-Deerfield Arts Alliance

Mason Community Center
6050 Mason-Montgomery Road
Mason, Ohio 45040
(513) 309-8585
masonarts.org

Japanese Photographs From the Meiji Period (1868–1912)

October 1–November 1
open by appointment

The Mary Baskett Gallery displays prints from its extensive collection of Japanese Meiji-era (1868–1912) photography. Featured are studio subjects and landscape ranging from depictions of daily life to portraits of actors to images of the much famed Mount Fuji.

Opened in 1977 in the heart of Mount Adams, the Mary Baskett Gallery primarily focuses on Eastern Asian art, including the works of such artists as Mayumi Oda, Ay-O, Tetsuya Noda, and more recently Shinji Turner-Yamamoto. The gallery also features both the works of turn-of-the-century etcher and oil-painter John Henry Twachtman and contemporary artist and musician Anthony Luensman.

Owner and gallery director Mary Baskett has been active in the Cincinnati art scene from her time working as Curator of Prints at the Cincinnati Art Museum. She also served as an adjunct professor at the University of Cincinnati, published the catalogue raisonn  of Twachtman’s etchings, and formed an extensive collection of contemporary Japanese fashion featured at the Cincinnati Art Museum, The Textile Museum in Washington, D.C., and at the Fashion Institute of Technology in New York City.

FACE

October 3–31
Monday through Thursday 5:30 am–10 pm
Friday 5:30 am–10 pm
Saturday 8 am–8 pm
Sunday 12 pm–6 pm

The Mason-Deerfield Arts Alliance presents *FACE*, a FOTOFOCUS exhibition featuring an all-female lineup of photographers. The theme is open to interpretation by each artist; the word “face” can be expressed both literally and conceptually.

The mission of the Mason-Deerfield Arts Alliance is to bring art exposure, art education and cultural awareness to the community of Mason and surrounding areas. The Mason-Deerfield Arts Alliance is dedicated to enriching the community by welcoming local and regional visual and performing artists and supporting their efforts through collaboration and partnerships.

Evolution of Photo Book-Making

October 4–October 31
Monday through Friday 9 am–5:30 pm
Saturday 10 am–3 pm

The Mercantile Library explores the tradition of the artist book. Featured are self-published books from artists and photographers and a historical review of bookmaking techniques demonstrating the evolution of the craft. The exhibit allows audiences to trace the manufacture of texts from antiquity (letterpress to copy machine) to the future (three-dimensional materials and texts). The Artists’ Books Cooperative is also donating materials demonstrating the methods of contemporary online publishing and ebook development. Works on view include *Gomorrah Girl* by Valerio Spada, *The Alienated Photographer* by Simpson Kalisher, *London Darkrooms* by Richard Nicholson, and *Fanzines: The DIY Revolution* by Teal Triggs.

Founded in 1835, the Mercantile Library is a nonprofit institution supported by members, annual subscriptions, and income from an endowment fund. The Library contains an impressive collection of historic and contemporary literature. Each year, the Library sponsors a lecture series related to literature (both contemporary and historic) with a wide range of programming and guest speakers.

Exhibition Reception

Wednesday October 3,
5:30 pm–8 pm

Exhibition Reception

Thursday October 4, 6 pm–8 pm

Charles M. Messer Leica Collection
and Selections From the Photography Collection

Tuesday through Friday 10 am–5 pm
Saturday 12 pm–5 pm

For generations of photographers including Man Ray, Imogen Cunningham, Henri Cartier-Bresson, and Alfred Eisenstaedt, the Leica was the camera of choice. Between 1970 and 1978, Cincinnati construction business owner Charles M. Messer donated his personal collection of Leica brand cameras to the Miami University Art Museum. Messer compiled one of the largest and most complete collections of Leica brand cameras in the world with more than 1,200 objects, including vintage and commemorative models, lenses, filters, flashes, winders, and more.

The installation of the Leica Gallery will feature more than 125 pieces of the Messer Collection and illuminates the evolution of the oldest continuously manufactured brand of cameras in the world. The exhibition follows an in-depth documentation of the collection through research and digital photographic cataloging. Using a touch-screen computer application, visitors will have the opportunity to further explore the complete Charles M. Messer Leica Collection.

In addition to the Leica Gallery, selections from the Art Museum’s 200+ photograph collection will also be on view. The Art Museum’s collection includes the works of Philippe Halsman, Margaret Bourke-White, George Richmond Hoxie, Berenice Abbott, Judy Dater, Mario Algaze, Cindy Sherman, and Aaron Siskind.

Housed in a sleek modern facility on the beautiful Miami campus, the University Art Museum serves as a valuable resource and creative outlet for artists and audiences alike. The museum pursues an active role in the overall cultural life of the southwest Ohio region, recognizing dual goals of public outreach and university cooperation in keeping with the broad scope of a university that emphasizes liberal education.

LOOKING OUT: LOOKING IN

September 9–November 14
Monday through Thursday
8 am–9 pm
Friday 8 am–4 pm

Exhibition Reception

Sunday September 9,
2 pm–5 pm

Presentations by members of
the West Chester Photo Club
and FOTOFOCUS representatives

Voice of America Learning
Center auditorium
Sunday September 9, 3 pm

LOOKING OUT: LOOKING IN features photographs from 31 members of the West Chester Photo Club. The exhibition centers on how members see the world, and how they see their communities.

At present the Club has 50 members and meets on the 4th Tuesday of the month at the West Chester Church of the Nazarene. Their gatherings include OPUS: Our Photos Under Scrutiny, a photo activity challenge that is presented and reviewed, sometimes with guest presenters and reviewers. Every Thursday the Club sponsors a “Scoot N Shoot” where members gather, head to a predetermined location, and then shoot for a couple of hours as a group.

Founded in 2002, The mission of the West Chester Photo Club “encouraging growth of artistic and technical photographic capability by pursuing our art through friendship, collaboration, and community involvement.”

The Voice of America Learning Center (VOALC), established in 2009, strives to extend its public service and educational programming and to develop new programs reaching underserved sectors of the population in the area. From its inception, the VOALC, with the support of its active community-based volunteer board, has been a community resource for arts programs, including rotating art exhibitions, a film series on cinema comedy classics, and a Rookwood Pottery exhibition, among many others. The VOALC’s art presence is a complement to the university-wide “Year of the Arts” designation for 2011–2012. The “Year of the Arts” celebrates the long history, present dynamism, and exciting future of the arts at Miami through a diverse array of special presentations and signature events.

Miami University Art Museum

801 South Patterson Avenue
Oxford, OH 45056
(513) 529-2232
arts.muohio.edu/art-museum



Berenice Abbott, *Under the El at the Battery*, (detail), 1932, gelatin silver print, 16 x 20 inches, courtesy of Miami University Art Museum and  Berenice Abbott/Commerce Graphics

Miami Voice of America
Learning Center

7847 VOA Park Drive
West Chester, Ohio 45069
(513) 895-8862
regionals.muohio.edu/voalc/



Ernie Martin, *Pride*, (detail), 2012, digital print, courtesy of the artist

Michael Lowe Gallery
905 Vine Street
Cincinnati, OH 45202
(513) 651-4445
mlowegallery@gmail.com



Marcel Broodthaers, *Untitled*, (detail), 1968, silver print, 4.125 x 5.75 inches, courtesy of the Marcel Broodthaers Estate and Michael Lowe, Cincinnati, Ohio

Miller Gallery
Hyde Park Square
2715 Erie Avenue
Cincinnati, OH 45208
(513) 871-4420
millergallery.com



Tyler Shields, *Mouth Full of Glitter*, (detail), 2011, digital chromogenic print, 60 x 84 inches, courtesy of the artist and Miller Gallery

Using Photography
October 19–October 27
Saturday October 20, 9 am–4 pm
Sunday October 21, 12 pm–4 pm
Tuesday October 23 through Saturday October 27, 11 am–4 pm

Composed of works from the Michael Lowe collection, *Using Photography* consists of Conceptual Photography primarily from the 1960s and 1970s, as well as performance-based photography. Both categories blur traditional views of photography as art or documentation and present photography as a more notional pursuit. As curator Donald Karshan suggested in 1970, “...the initial role of photography in Conceptual art was to document actions or phenomena....The naive view that underlies much early photography by Conceptual artists was that the camera was an ‘opinion-less copying device’, it was a way of pointing at or indexing something in the world.” The works in *Using Photography* alternate between original photographs and various photo-based media that use photographic imagery as a point of departure. Many of the artists’ books, posters, and other documents presented served as vehicles for photo-based art in the 1960s and 1970s. The democratic nature of printed matter appealed to artists less interested in the grand gestures of art production and focused more on the dematerialized aspects of art. Some pieces draw from their roots and were intended as informational works. However, public fetishization and private collection has elevated the status of such pieces to rare commodity, much to the consternation of some. Artists include Vito Acconci, Marina Abramovic, Christian Boltanski, Robert Cumming, Jan Dibbets, Hans Peter Feldmann, N.E. Thing, Les Levine, Mike Kelley, Jim Shaw, and Giuseppi Penone, among others.

In conjunction with *Using Photography*, Michael Scheurer’s video work *Faraway Eyes*, will be projected on the gallery’s front window. The projection will be viewable on random evenings October 19–October 27.

Michael Lowe is a private dealer and collector specializing in conceptual and minimal art of the 1960s and 1970s. His collection and private gallery are housed in the former 1913 Cincinnati Free Press Company building located in downtown Cincinnati.

Collectors’ Weekend Opening Exhibition
Friday October 19, 4 pm–7 pm

Tyler Shields: Controlled Chaos
October 12–October 26
Monday by appointment
Tuesday through Saturday 10 pm–5:30 pm
Sunday approximately 11 am–2 pm

ARTINFO.com calls Tyler Shields “Hollywood’s Hottest and Most Twisted Photographer”; *GQ (UK)* puts him in their 2012 list of “100 Best Things in the World”; *LA Weekly* says: “The mystery behind his relationships and habits captivate the media, not unlike the art world’s best-known friend of the famous, Andy Warhol,” and *Huffington Post* states, “Tyler is a madman, and one of the most cutting edge artists around.”

Whatever people say about Tyler Shields, they can’t stop talking about him. His shoot with Heather Morris from *Glee* was the second biggest news story in America; his exhibition in London was featured repeatedly in UK papers, and his work with Lindsay Lohan was global news on CNN.

Tyler doesn’t work with editors to produce pretty pictures to sell magazines. He works with the biggest artists of our time to make art. In her *Ladygunn* article, “Tyler Shields, LA’s Arch Illusionist”, Heather Seidler writes, “Like legendary photographers Ellen Von Unwerth and Guy Bourdin, Shields unequivocally pushes the homogenized waking world towards a world of his own making; it seems like he has made a parallel universe of his own, full of fantasy and provocation, complicit with *Alice in Wonderland* and Henry Miller.”

The body of work recently exhibited in his sold-out London show, *Beyond The Gates*, was heavily influenced by Tyler Shields’ muse and girlfriend, Francesca Eastwood (daughter of Hollywood veteran Clint Eastwood).

Established in 1960, Miller Gallery is Cincinnati’s oldest gallery with a stated mission to foster an awareness and appreciation for visual arts, and to directly support the development of our 60 established and emerging artists by presenting and promoting their work to the largest possible audience. *Tyler Shields: Controlled Chaos*, is the Gallery’s first photographic art exhibition.

Exhibition Reception
Friday October 12, 7 pm–10 pm

Visions of Life: Freedom and UnFreedom
October 1–January 2, 2013
Tuesday through Saturday 11 am–5 pm

Visions of Life: Freedom and UnFreedom is a collaborative exhibition, enabling students from the Cincinnati region to take a journey to capture pinpoints along the wide spectrum of freedom. Sourcing from everyday life, students create their own iconic masterpieces. Through the lens of freedom, they look to their homes and neighborhoods to inspire discourse based in the questions, definitions, and progress of freedom in America.

Opened in August 2004 and located on the banks of the Ohio River, the National Underground Railroad Freedom Center reveals stories of freedom’s heroes from the era of the Underground Railroad to contemporary times, challenging and inspiring everyone to take courageous steps for freedom today.

Reporting Back: A Survey of Documentary Photography
September 27–October 26
Monday through Friday 9 am–9 pm

Exhibition Reception
Friday October 12, 6 pm–9 pm

Exhibition Reception
Thursday September 27, 5 pm–8 pm

The lens-formed image has long communicated information and shaped public opinion, providing, for example, evidence to set aside land for national parks, to enact child labor laws, and to elucidate civil rights struggles. Capturing moments of great joy and triumph as well as the ugly side of humanity, documentary images place before us contemporary issues that broaden our understanding of the human condition and provide us with information about otherwise inaccessible parts of our world. From the poetics of facts to brutal reality, the 14 photographers and 140 photographs in *Reporting Back* strive to challenge and stimulate curiosity and aesthetics. The photographers: Matthew Albritton, William Albert Allard, Sam James, Jim Dow, Dominic Chavez, Ted Wathen, Bill Burke, Geoffrey Hillier, Bob Hower, Barbara Houghton, Robert Dawson, Chris Smith, and Richard Ross.

The NKU Visual Arts Galleries are a dedicated venue for high quality artwork from regional, national, and international artists. Comprising over 2,500 square feet of display space, the galleries serve as a showcase for student work and as a valuable teaching tool.

Barry Andersen: Sky, Earth, and Sea Selections from 30 years of Landscape Photography
October 1–October 31

Exhibition Reception, Award Ceremony for 2012 Spirit of Light Award recipient Barry Andersen, and Lecture with Barry Andersen
Wednesday October 17, 7 pm–9 pm

For over 30 years 2012 Spirit of Light Award recipient Barry Andersen has made pictures of the land and sky, meditations on the interface of human activity on the land and the simple beauty of the sky and sea, two primal elements critical to life. Professor emeritus at Northern Kentucky University, Andersen began teaching at NKU in 1975, where he built a remarkable program teaching students the craft and aesthetics of the medium. Beginning with a small basement darkroom with a few B-22 enlargers, Andersen implemented the 1979 move to the Fine Arts Center where a community darkroom with 4 x 5 enlargers and 6 private darkrooms was put into operation. As the transition to digital technologies occurred Andersen and colleagues have moved to a program that is primarily digital with two dedicated digital classrooms and a print lab equipped with Epson printers. Over his tenure, Andersen brought such photography stars to NKU to lecture as Mary Ellen Mark, Nicholas Nixon, Emmet Gowin, William Coupon, Douglas Prince, Todd Walker, Anne Noggle, and Joe Jachna.

Andersen has lectured or served on panels at the Cincinnati Art Museum, the Contemporary Art Center, the Weston Gallery/Aronoff, the University of Dayton, and Ohio State University. His photographs can be found in many public and private collections including the Bibliotheque national de France, Paris, New Orleans Museum of Art, Cincinnati Art Museum, University of Louisville, Addison Gallery of American Art, Andover, Massachusetts, A.T.&T, and Central Trust Bank.

Notre Dame Academy is Northern Kentucky’s only all female Catholic college preparatory high school. Dedicated to Mary, Notre Dame Academy’s mission is educating women to make a difference.

National Underground Railroad Freedom Center
50 East Freedom Way
Cincinnati, OH 45202
(513) 333-7500
freedomcenter.org

Northern Kentucky University Visual Arts Galleries
Department of Visual Arts
Nunn Drive
Highland Heights, KY 41099
(859) 572-5148
nku.edu/~photo/reportingback/



Roy Taylor, *India to Tibet*, (detail), 1961, Lambda contact print, 8 x 10 inches, courtesy of the estate of Roy Taylor

Notre Dame Academy Frances Kathryn Carlisle Performing Arts Center and Gallery
1699 Hilton Drive
Park Hills, KY 41011
(859) 261-4300
spiritoflightcincinnati.com



Barry Andersen, *Sheep and Standing Stone, Avebury England*, (detail), 1995, archival ink-jet print, 10 x 12.5 inches, courtesy of the artist

PAC Gallery

2540 Woodburn Avenue
Cincinnati, OH 45206
(513) 235-4008
pacgallery.net



Emily Hanako Momohara, *Island #14*, (detail), 2011, Archival Pigment Print on Somerset Velvet, 15 x 22 inches, courtesy of PAC Gallery

Emily Hanako Momohara: Recent Works

September 28–November 3
Thursday through Saturday 12 pm–5 pm
and by appointment

Emily Hanako Momohara creates conceptual landscapes in homage to her Japanese, Okinawan, and Hawaiian heritage. Intrigued by collective memory and its relationship to the imagination, her images combine the real and fictional to create places that explore familial history, legacy, myth, and belonging.

Dealing with issues of loss and death, many of Momohara’s photographs take their inspiration from Japanese scroll paintings depicting the four seasons where nature’s cycle symbolizes the order of life, death, and regeneration. Fleeting memories slip away, while revelation and growth evolve with each season. Eerily beautiful and strangely quiet, Momohara’s photographs convey at once the idea of obscurity and the quest for information.

Momohara grew up near Seattle, Washington and earned her BFA in photography and her BA in art history from the University of Washington. She went on to receive her MFA in expanded media from the University of Kansas, where she studied under Roger Shimomura. She is currently an Assistant Professor of Art at the Art Academy of Cincinnati, where she heads the photography department. Momohara exhibits her work nationally, and participated in several residency programs, including the Center for Photography at Woodstock.

Founded in January 2009, PAC Gallery specializes in contemporary art. The gallery centers on the concept of art as the language underscoring the commonality of experiences in a global society. Cincinnati has an historic and thriving arts scene, and PAC’s mission is to cultivate and promote emerging and established contemporary artists from Cincinnati and around the globe who explore similar themes, such as urbanization, globalization, and aesthetics. The gallery actively seeks project-based collaborations with other galleries and cultural institutions to cultivate and promote contemporary art both domestically and abroad.

Exhibition Reception

Friday September 28,
5 pm–9 pm

Passages Gallery at Goodman

1731 Goodman Avenue
Cincinnati, OH 45239
(513) 763-9125
passagesgallery.org



Joel Quimby, *Malagasy Lady*, (detail), 2010, Giclee Print, 48 x 32 inches, courtesy of the artist

New Visions

October 1–November 1
Monday through Friday 10 am–3 pm

Curated by Edna C. Southard, Curator Emerita of Collections and Exhibitions and Assistant Professor of Art, Miami University

Through the traditional lens and use of digital imagery and printing, artists explore the possibilities of photography. New Visions demonstrates the diverse current output of works by regional artists working in the medium. In presenting the work of a number of artists at various stages in their careers, this show demonstrates possibility, as well as achievement.

Housed in a 1920’s-era schoolhouse in North College Hill, Passages Gallery at Goodman is a new not-for-profit art gallery. The gallery’s mission is to enrich the lives of the students and community of North College Hill through art.

Exhibition Reception

Saturday October 6, 6 pm–9 pm

Aperture: Shedding Light on the Photographs of Jane Alden Stevens, Devin Stoddard, and Connie Sullivan

September 28–October 27
Tuesday through Saturday 11 am–5 pm
and by appointment

ap·er·ture /ˌap.r.CH.r/ noun. 1. An opening, hole, or gap. 2. A space through which light passes in an optical or photographic instrument, esp. the variable opening by which light enters a camera.

Aperture highlights the photography of Cincinnati artists Jane Alden Stevens, Devin Stoddard, and Connie Sullivan. In photography, the aperture is the element located between the lens and film that controls the ebb and flow of light. Aperture explores approaches to image clarity and visibility, and the opportunities afforded the artist to manipulate imagery.

The Phyllis Weston Gallery exhibits an eclectic collection of high quality fine art, including painting, sculpture, photography, and mixed media. The gallery represents established and emerging artists, many with Cincinnati roots, as well as world-renowned artists of the 19th and 20th centuries.

Exhibition Reception

Friday October 5, 5 pm–8 pm

HOME

October 6–October 31
Tuesday through Friday 10 am–6 pm
Saturday 11 am–3 pm

HOME exhibits the work of fine art photographers Kent Krugh and Francis J. Michaels, and focuses on the artistic perspective of two outsiders’ interpretations of the family home.

Francis J. Michaels’ series, *Backyard Tragedies*, offers an omniscient perspective of tragic events that could happen in any backyard. The viewer’s imagination completes his mysterious and eerily beautiful images, while triggering an unconscious response that something amazingly wrong has occurred. When viewing these photographs, imagine the incident has recently occurred. The people have been oddly removed, while everything else in the scene has been eerily preserved. Michaels’ numerous solo and group exhibits include *Trick of the Light*, the 2007 Manifest International Competition.

At first look, Kent Krugh’s photographs appear to show the viewer a house and its unyielding vegetation, the struggle between nature and man-made structures. As we look deeper, the photographs teach us about priorities and what we give up to achieve them. To some, the home may be a chance to showcase possession and pride, but, to another, it is simply a place to rest and nurture relationships. Krugh’s photographs are, in the end, a testimony to how we spend our time and resources. They pose the question of what we do and do not deem important.

When Pop Revolution Gallery was founded in 2008, it had a mission in mind: to bring the underground conceptual art world and its powerful message out of the dark and into the community. At a time when many people in the world are in a difficult place, art can be the instrument that pulls everyone together. Since its opening, Pop Revolution Gallery has showcased artwork from more than 100 local artists and has held several national competitions. All exhibits, including solo, group, and competition exhibits, that Pop Revolution Gallery hosts keeps its mission alive.

Exhibition Reception

Saturday October 6, 4 pm–8 pm

Phyllis Weston Gallery

2005 1/2 Madison Avenue
Cincinnati, OH 45208
(513) 321-5200
phylliswestongallery.com



Devin Stoddard, *Wish #4*, (detail), 2011, Archival Pigment Print, 20 x 30 inches, courtesy of Phyllis Weston Gallery

Pop Revolution Gallery

105 East Main Street
Mason, OH 45040
(513) 492-7474
poprevolutiongallery.com



Francis J. Michaels, *Spirit*, (detail), 2008, Digital Print, 16 x 24 inches, courtesy of the artist

Prairie
4035 Hamilton Avenue
Cincinnati, OH 45223
(513) 582-9833
prairiecincinnati.com



Avondale Youth Council, *Camera Obscura Projection*, (detail), 2011, Digital Photograph, 8 x 10 inches, courtesy of the Avondale Youth Council

Public Library of Cincinnati and Hamilton County
800 Vine Street
Cincinnati, OH 45202
(513) 369-6900
cincinnatilibrary.org

Project Obscura
September 8–November 3
Tuesday through Friday 10 am–6 pm
Saturday 10 am–4 pm

A confluence of works from ten Cincinnati community organizations, *Project Obscura* offers each participant the opportunity to chart his or her own place in the city. Within the project, the organizations each make one image with a mobile camera obscura, a device acting as a large-scale pinhole camera. This camera produces an image measuring four by ten feet, recorded with conventional black and white photographic materials processed in Prairie’s darkroom and assembled for exhibition. Each image embodies expression of the participating organization’s identity in the community, a glimpse not only of place and purpose but past and future. The camera obscura presents new possibilities for creative expression by permitting staging and directing both in front of and inside of the camera, manipulation of images in the darkroom, and assembly of images for final presentation. Images are accompanied by reflective writing submissions from each participant.

Established in January 2009, Prairie Gallery extends the reach of art making to communities generally sheltered from the arts. The Gallery develops projects to enrich the arts with a greater range of artistic voices and bridges disparate social and economic communities within Cincinnati through the universal language of artistic expression.

Frame Cincinnati Photography Contest
September 5–November 4
Monday through Wednesday 9 am–9 pm
Thursday through Saturday 9 am–6 pm
Sunday 1 pm–5 pm

The Public Library of Cincinnati and Hamilton County presents a juried exhibition showcasing works from some of the region’s outstanding student and adult photographers. Entrants may submit one photo of any subject taken within the I-275 loop and a panel of judges from the Photography Club of Greater Cincinnati selects the best entries. The winning photographs hang in the Atrium of the Main Library for *Frame Cincinnati Photography*. The contest is presented in partnership with the Photography Club of Greater Cincinnati.

Established in 1853, the Public Library of Cincinnati and Hamilton County stands today as the oldest public library west of the Alleghenies. The Library has grown from a single facility to one of the largest and busiest library systems in the U.S., comprising 41 locations scattered throughout Hamilton County. The Library is consistently ranked as one of the top 10 circulating libraries in the country; the Main Library was named the busiest library building in the U.S. for 2008. The Library fulfills its mission to connect people to the world of ideas and information through a robust website, a collection of nearly 9 million items, a diverse program schedule, ready reference services, free Internet and wi-fi, outreach services, homework help, and more.

Pyramid Hill Sculpture Park & Museum
1763 Hamilton-Cleves Road
Hamilton, OH 45013
(513) 868-1234
pyramidhill.org

Visions of Pyramid Hill
October 12–November 4
Daily 12 pm–5 pm

Pyramid Hill annually hosts the *Visions of Sculpture* photography competition, featuring the photographers’ unique perspective of the sculptures in the park. This year’s competition was expanded and renamed *Visions of Pyramid Hill* to allow the inclusion of the landscape, museum, gardens, events, people, and animals as subjects in the photography.

Pyramid Hill Sculpture Park & Museum is an ever-evolving environment of significant sculptures and horticultural elements designed to be a source of inspiration for successive generations. The facility boasts a 265-acre park and combines monumental sculptures by internationally recognized artists with natural elements of woodlands, lakes, and gardens. Community outreach activities and educational programs encourage access to the environment and an increased appreciation of art and nature. The ultimate purpose of the park and its activities is to ensure the continued development of artistic endeavors and the preservation of natural elements for future generations.

Exhibition Reception
Saturday October 13,
6 pm–9 pm

FoneFocus: Distant Happenings
October 6–October 27
Saturdays 12 pm–4pm
and by appointment

A combination exhibition and live performance, *FoneFocus: Distant Happenings* is a joint conceptual project designed by Maureen France and Andy Marko, with the photographers Chris Luessen, Ed Deaton, and Andy Marko. On October 6, between 6:45 and 8:30 pm, more than 25 photographers capture original images on their phones and/or digital devices and send them to semantics gallery. The select group of photographers may be anywhere on the planet. The resulting images and photographers’ locations are printed out at semantics and displayed after the reception.

Informed and fearlessly creative, semantics is an essential ingredient in the region’s and Cincinnati’s contemporary arts scene. For 20 years, semantics has continued to present contemporary artists and exciting new work and has exhibited more than 1,000 artists who live across the globe. Programs have included demolition derbies, live stunts, performances with flames and fireworks, large public performances about bugs, glass exhibits, all manner of photography, floods, faculty exhibits, dance performances, scooters, motorcycles, plant exhibits, crocheting, found objects, and more. semantics has presented many painting and sculpture exhibits as well.

PJ Cabin Art Wildlife Photography
October 5–October 27
Wednesday through Friday 10 am–5 pm
Saturday 10 am–2 pm

Patricia J. Johnson photographs wildlife and nature to capture moments of time as they reveal themselves in their most rare and least expected opportunities. Experiencing each raw form as it exists in nature, Johnson’s work brings the best of nature to each viewer. The photographs capture the setting as presented by nature, preserving glimpses of wildlife. Each unique situation provides Johnson with a challenge and an adventure.

A Cincinnati-based artist specializing in wildlife and nature photography, Johnson has traveled to many U.S. national parks and U.S. landmarks, including Alaska’s Katmai National Park, Denali National Park, and Kodiak Island; Arizona’s Grand Canyon National Park; Utah’s Zion National Park; Wyoming’s Yellowstone National Park; and Maine’s Portland and Kokadjo areas, as well as Canada’s Nova Scotia. Johnson graduated from Wilmington College and attended Cincinnati Art Academy with a concentration in watercolors. Johnson has developed her artistic approach through years of exposure to many types of art media.

The Sharonville Fine Arts Center is run by the Sharonville Fine Arts Council. The mission of the Council is to implement a comprehensive arts and cultural initiative for the City of Sharonville and the surrounding region.

A Blessing to One Another: Pope John Paul II and the Jewish People
September 24–October 31
Monday through Friday 8:30 am–3:30 pm

People of all faiths came together in the summer of 2005 and shared in a historic exhibition: *A Blessing to One Another: Pope John Paul II and the Jewish People*. This first-of-its-kind exhibit includes photographs, video footage, documents, and artifacts recording the extraordinary contributions of Pope John Paul II to relations between the Catholic and Jewish faiths.

In the course of his papacy, John Paul II shattered the chain of 2,000 years of painful history between Catholics and Jews, becoming the first pope ever to enter a synagogue, officially visit and recognize the State of Israel, and formally engage in an act of repentance for the Catholic Church’s historical treatment of Jews.

The exhibit draws its name from the Pope’s 1993 appeal marking the 50th anniversary of the Warsaw Ghetto uprising: “As Christians and Jews, following the example of the faith of Abraham, we are called to be a blessing to the world. This is the common task awaiting us. It is therefore necessary for us, Christians and Jews, to first be a blessing to one another.”

Exhibition Reception
Saturday October 6, 7–10 pm

semantics
1107 Harrison Avenue
Cincinnati, OH 45214
(513) 348-7261
semantics-gallery.com

Sharonville Fine Arts Center
11165 Reading Road
Sharonville, OH 45241
(513) 554-1014
sharonvillefinearts.org



Patricia J. Johnson, *Chocolate Moose Du Jour*, (detail), 2011, Digital Print, 8 x 10 inches, courtesy of the artist

Skirball Museum
3101 Clifton Avenue
Cincinnati, OH 45209
(513) 221-1875
hucinci.org/visitors/skirball-museum/



Unknown (Public Domain), Pope John Paul II meeting Rabbi Elio Toaff, Chief Rabbi of Rome, at The Great Synagogue of Rome, (detail), 1986, C-print, courtesy of A Blessing to One Another, Inc

Studio San Giuseppe Art Gallery

College of Mount St. Joseph
Dorothy Meyer Ziv Art Building
5701 Delhi Road
Cincinnati, OH 45233
(513) 244-4314
msj.edu/about/facilities/studio-san-giuseppe-art-gallery/



Marita Gootee, Sand Shadows: The Wave, (detail), digitally reprinted 2012 from 2 x 3 inch 2008 original, hand tinted Silver Print taken with a pinhole camera and digitally enlarged, 72 x 60 inches, courtesy of the artist

Synthetica-m Gallery

2157 Central Avenue
Cincinnati, OH 45214
(513) 602-2574
synthetica-m.com

After its 2005 inaugural run at Xavier University in Cincinnati, the exhibit moved to the Pope John Paul II Cultural Center in Washington, D.C., where it was on display until 2006. Additional venues include Duquesne University, Pittsburgh, the Museum of Jewish Heritage, New York City, and the Virginia Holocaust Museum, Richmond.

The Skirball Museum is located on the historic campus of Hebrew Union College-Jewish Israeli Relations in Cincinnati. It is one of the largest and most innovative Jewish museums in the Midwest. Founded in 1913 as The Union Museum, its mission is to serve the public with an exciting core exhibition, important traveling exhibitions, lectures, programs, and docent-led tours. In addition, the Museum plays an active role in Jewish education and identity.

The Museum’s permanent exhibit, *An Eternal People: The Jewish Experience*, focuses on the cultural heritage of the Jewish people as conveyed through seven thematic galleries: Immigration, Cincinnati Jewry, Archeology, Torah, Jewish Festivals and Life Cycles, the Holocaust, and Israel. The core collection of three hundred items includes extraordinary textiles, sculpture, paintings, and ceremonial objects. In the Archaeology area a simulation of a home from the biblical period includes artifacts from daily life; many were uncovered at the HUC-JIR Tel Dan excavations in Israel. Among the objects describing Jewish life cycle and festival celebrations is a richly painted silk marriage canopy. Major emphasis is placed on the Torah and its decorative ornaments. The Holocaust display with its Remembrance Wall evokes compelling emotional reactions. The richness and diversity of Israeli art expand contemporary views of that country’s culture. The Jewish Diaspora comes alive in a dramatic display of varied, vivid faces from around the world.

The Journey with Sand and Water by Marita Gootee

September 23–October 26
Monday through Friday 10 am–5 pm
Saturday and Sunday 1 pm–5 pm

Exhibitions Reception

Friday September 28,
4 pm–7 pm

The Journey with Sand and Water by Marita Gootee draws focus to the quiet moments lost in the sounds and actions of the present. The works encourage viewers to transcend the cacophony of the mundane to focus on the sublime. Says Gootee, “These are reflections of moments that should not be forgotten or lost. Each image is a new and creative interpretation of a visual memory.”

Meditating: Eyes Wide by Ruth Adams

September 23–October 26
Monday through Friday 10 am–5 pm
Saturday and Sunday 1 pm–5 pm

Exhibitions Reception

Friday September 28,
4 pm–7 pm

In her project *Meditating: Eyes Wide*, Ruth Adams blends “street photography roots with meditation.” With a discerning eye for details in her immediate surroundings, Adams applies the focusing principles of meditation to the figurative aperture of her everyday environment.

Established in 1962, the Studio San Giuseppe Art Gallery emphasizes learning while engaging the local community. Housed in the entrance of the Dorothy Meyer Ziv Art Building, the gallery provides a creative outlet for both artists and the general public on the campus of the College of Mount St. Joseph.

Specific

October 6–November 24
by appointment

Exhibition Reception

Saturday October 6,
7 pm–10 pm

Specific features the work of Mark Gergen, along with photographs by Brad Austin Smith, Mason Paul, and Amy Whitaker. Hard-edged, multi-layered, and labor-intensive, Gergen’s projects address the concept of impermanence; each piece utilizes sculptural photography and mixed media to act as visual record of deterioration. His projects address the concept of impermanence; each piece utilizes sculptural photography and mixed media to act as visual record of deterioration. He develops his projects as transitional social documents in an ever-changing world. Through this documented transformation he focuses on the decline and rebirth of a landscape. Gergen regularly exhibits with Synthetica-m.

Synthetica-m is a specialized contemporary art venue located in the eclectic Brighton district of Cincinnati, Ohio. The gallery’s suspended exhibits showcase a range of iconic artists, from those that help shape the art world of today to the artists of the future. These artists work within a plethora of media: painting, photography, mixed media, sculpture, sound, video, and even mediums lacking a traditional title or genre. The gallery offers a dynamic program of exhibitions with bi-monthly overturn.

Calibration Shift

October 6–October 27
Saturday 12 pm–4 pm

Exhibition Reception

Saturday October 6,
7 pm–10 pm

The mechanical nature of photography has long tethered the medium to concepts of accuracy and exactitude. This connection has changed and weakened as new technologies have developed. *Calibration Shift* focuses on the current state of this connection. Acting as a readjustment to the problematic history linking photography to precision, the exhibition expands outward from this singular understanding, incorporating a new set of iconography and imagery now associated with calibration, measurement, and other ways in which we now seek accuracy in visual representation. *Calibration Shift* showcases work by Ryan Boatright, Andrew Norman Wilson, Katja Novitskova, Anne de Vries, Tyler Los-Jones, and Andrey Bogush. These artists expand upon the photographic medium in ways that place the medium outside the immediate locality of cameras and lenses.

Third Party Gallery is an independent exhibition space located in the Brighton district of Cincinnati. Since 2011, the gallery has showcased young emerging artists from around the world. With a theoretical focus on new parameters in geography and location, Third Party Gallery has produced exhibitions and projects that act outside of the space’s immediate locality in an effort to broaden the dialogue of emerging contemporary art in the city and the region.

Camera Shy: Photographs

October 26–December 15
Friday 6 pm–8 pm
Saturday and Sunday 1 pm–5 pm

Exhibition Reception

Friday October 26,
7 pm–8:30 pm

Camera Shy: Photographs showcases the work of local self-taught photographers. Included are never-before-seen Polaroids by Raymond Thunder-Sky and works from Mary Annette Pember that focus on contemporary Native American culture and issues.

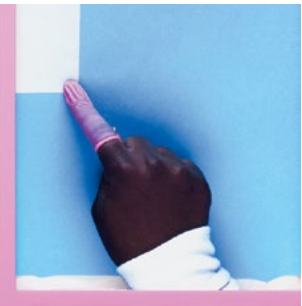
A decades-long feature on Cincinnati’s streets, Thunder-Sky spent years stoically walking the city dressed in a clown collar and construction hat. With a toolbox in tow to house his supplies, Thunder-Sky sketched demolition and construction sites throughout the metropolitan area. A Native American with rich family history, He passed away in 2004, leaving behind over 2,000 original drawings. Established after his death, Thunder-Sky, Inc. stands today to preserve the legacy of its namesake and provide an exhibition space and ongoing support for other area unconventional artists.



Mark Gergen, Untitled, (detail), 2012, Photo Sculpture, 12 x 12 inches, courtesy of Synthetica-m

Third Party Gallery

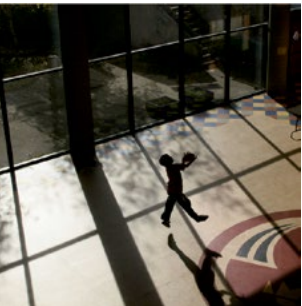
2159 Central Avenue
Cincinnati, OH 45214
(513) 550-2143
thirdpartygallery.com



Andrew Norman Wilson, The Inland Printer – 164, (detail), 2012, ink-jet print on rag paper, painted frame, aluminum composite material, 10 x 13 inches, courtesy of the artist and American Medium

Thunder-Sky, Inc

4573 Hamilton Avenue
Cincinnati, OH 45223
(513) 823-8914
raymondthundersky.org



Mary Annette Pember, Indian Center, (detail), 2008, digital print, 11 x 14 inches, courtesy of the artist

University of Cincinnati DAAP Galleries Dorothy W. & C. Lawson Reed Jr. Gallery
College of Design, Art, Architecture, and Planning
2624 Clifton Avenue
DAAP Complex, Rm 5275
Cincinnati, OH 45221
(513) 556-2839
daap.uc.edu/galleries



Kate Steciw, *Depth Mapping/The Mountain*, (detail), 2011, Digital Print on self-adhesive vinyl, 40 X 60 inches, courtesy of Lindsay Lawson

University of Cincinnati DAAP Galleries Phillip M. Meyers Jr. Memorial Gallery
College of Design, Art, Architecture, and Planning
Steger Student Life Center, Rm 465
Campus Main Street
Cincinnati, OH 45221
(513) 556-2839
daap.uc.edu/galleries



Santeri Tuori, *Forest (Tree and Pond)*, (detail), 2009, installation view of One-Channel HD video projection, dimensions variable, courtesy of the artist

Photogenus
September 23–October 25
Sunday through Thursday
10 am–5 pm

Exhibition Reception
Saturday October 13,
7 pm–9 pm

Visiting Artist Lecture with Katie Steciw
DAAP complex
Tuesday October 16,
5 pm–6:30 pm

Public Reception
DAAP complex
6:30 pm–8 pm

Photogenus features works of international artists that challenge traditional notions of photographic production, display, and discourse. The exhibition explores contemporary photography in a brief but arduous history of crisis and redefinition. These works investigate the circumstance of lens-based media in a world of digital ubiquity and the constant interaction and feedback that follow. Understanding our condition as one of constant technological mediation, and the photograph as a means of mediation, they denote a shift in the photograph from an idea of the image as a framer of reality toward a reflexive, self-referential, and dynamic means of expression. *Photogenus* synthesizes an ever-expanding and constantly changing field of inquiry. As a survey of moments in photography, *Photogenus* captures shifting paradigms of viewership, authorship, and value. Exhibiting artists are John Eldrot, Nicole Hametner, Bill Sullivan, Mathieu Bernard, Charles Negre, Gael Odilon Paccard, Josue Rauscher, Michael Wolf, Paul Destieu, Anthony Lepore, Helmut Smits, Corinne Vionnet, Florian Freier, Travess Smalley, John Houck, Sebastian Verdon, Clement Valla, Irena Knezevic, and Brian Khok.

The Dorothy W. and C. Lawson Reed, Jr. gallery serves a broad and diverse audience drawn from students, faculty, and staff of the University of Cincinnati, and the wider Cincinnati community. Host to exhibitions that focus on the fields of study associated with the College of DAAP, the gallery showcases a comprehensive scope of current work in these disciplines to enrich the exposure of students to work produced elsewhere.

Santeri Tuori: The Forest
October 1–November 1
Sunday through Thursday 10 am–5 pm

Exhibition Reception
Saturday October 13,
7 pm–9 pm

Curated by Judith Turner-Yamamoto
With support from the Consulate General of Finland

What is the nature of time in the forest?

Over five years on the remote six-mile-wide island of Kõkar in the Åland archipelago, Helsinki-based Santeri Tuori set out to explore the infinite in the finite, returning over and over to record in film, sound, and still images the exact same spots.

In the combined photo-video works in *The Forest* series, photographs and videos are superimposed in densely layered and edited images defined by the sharpness and richness of a photograph and the movement and time of a video. Images taken at different times and in disparate years meld to create a tapestry of time. With the *Forest (Tree and Pond)* installation, viewers see, sense, and hear the forest environment. The feelings of being in a forest intensify with the movement of the branches and nature's seasonal transitions Tuori painstakingly documented year round. The accompanying soundscape by Mikko Hynninen invites visitors to be still and attune to the sound of the wind, the attendant movement of branches, and leaves. In this experiential environment, the familiar becomes haunting and strange and more than itself.

Ranked among Finland's leading contemporary photographers, Tuori exhibits work across the world, including the Wacoal Art Center, Tokyo; MoMA, New York City; Malmö Art Museum, Sweden; Museet for Fotokunst, Brandts Klædefabrik, Denmark; EMMA, Museum of Modern Art, Espoo; Anhava Gallery, Helsinki, and Effearte Gallery, Milan. Collections include KIASMA, Museum of Contemporary Art, Helsinki; Frac Haute Normandie, France; The Finnish Museum of Photography, Helsinki; Malmö Art Museum, Sweden; Museet for Fotokunst, Brandts Klædefabrik, Denmark; EMMA; and Espoo Art Museum, Finland.

Located on the University's Clifton Campus, the Philip M. Myers Memorial Gallery serves a broad and diverse audience drawn from students, faculty, and staff of the University of Cincinnati as well as from the wider Cincinnati community.

Exposed: Expectation, Experimentation, Exploration
October 1–October 26
Monday through Thursday 7:30 am–7 pm
Friday 7:30 am–5 pm
Saturday 8:30 am–12:30 pm

Exhibition Reception
Friday October 12, 6 pm–8 pm

The group exhibition *Exposed: Expectation, Experimentation, Exploration* features local and international artists whose imagery and processes represent varying approaches to the photographic medium. While some artists utilize subject matter from a more traditional perspective, others seek alternative methods, bringing experimentation to the image-making process. In unifying such junctures, this exhibition is an exploration of photography's capacity to transcend both physical and creative boundaries.

The Park National Bank Art Gallery is a 1,000-square-foot exhibition space located in the Snyder Building on the UC Clermont College campus in Batavia, Ohio.

Artless Photographs
October 1–October 27
Saturdays through October, 12 pm–3 pm
and by appointment

Exhibitions Reception
Friday October 12, 6 pm–9 pm

Curated by Stephanie Sadre-Orafi, Assistant Professor of Anthropology, University of Cincinnati and Lee Douglas, Department of Anthropology, New York University.

Artless Photographs looks at documentary photographs taken in a range of institutional contexts that record exacting details about individual bodies and identities while also generating typologies and categories that are at once both diagnostic and predictive. Taking the viewer from events as distinct as model castings in New York's fashion industry to exhumations in post-conflict Spain, the show asks its audience to think critically about the power and utter mundanity of photographic images and the practices that produce them. How does the standardization and routinization of these images' production de-emphasize the role of the photographer? Do these processes elevate the expertise required to read and interpret the small details and auratic potentials of these images? What stories and alternative histories can be revealed by looking at these types of images alongside records of their production? Visually demonstrating how these images not only represent but actively shape moral categories of social difference, the exhibition argues that these seemingly 'artless photographs' are anything but straight-forward representations.

The exhibited collections—mug shots, casting photographs, and forensic images, among others—are installed alongside images of their production. Juxtaposing the seeming placelessness of these images with their embedded institutional ecologies, the show explores multiple temporalities and mediations of identity.

Images of the Great Depression: A Documentary Portrait of Ohio 1935–2010
October 1–October 27
Saturdays through October, 12 pm–3 pm
and by appointment

Exhibitions Reception
Friday October 12, 6 pm–9 pm

Beginning with the stock market crash in 1929, the decade of the Great Depression introduced an era of unprecedented change in American communities. As families struggled to stay together and local governments scrambled to care for their communities, Roosevelt's New Deal brought sweeping changes to the landscape of Ohio and to our expectations for a better life.

It was also an era in which documentary photography influenced how Americans thought and felt about themselves, their communities, and their hopes for the future. Roosevelt and his New Deal administrators

University of Cincinnati Clermont College Park National Bank Art Gallery
4200 Clermont College Drive
Batavia, OH 45103
(513) 558-1215
ucclermont.edu/community_arts/park_gallery



Roy Taylor, *India to Tibet*, (detail), c. 1961, Contact Print, 8 x 10 inches, courtesy of the Roy Taylor Estate

University of Cincinnati Sycamore Gallery
628 Sycamore Street
Cincinnati, OH 45202



Lee Elizabeth Douglas, *Buttons*, (detail), 2011, Digital Print, 8 x 10 inches, courtesy of the artist



Carl Mydans, *Mariemont, OH.*, 1935, nitrate negative, 35 mm., courtesy of the Farm Security Administration/Office of War Information Photograph Collection (Library of Congress)



Sean Hughes, *Mariemont, OH.*, 2010, Digital print on Epson Premium Luster photo paper, courtesy of the artist and the Ohio Humanities Council

understood the power of photography, and they used it to impact public opinion, federal legislation, and the nation’s recovery.

The Ohio Humanities Council commissioned a re-photographic survey of Ohio sites photographed by FDR’s documentarians in the 1930s. The traveling exhibition features 78 images, including 28 pairs of archival/ rephotographic scenes, and 15 images representing contemporary visions of the locations revisited. The re-photographic survey was undertaken by a team of award-winning photographers who retraced the steps of such luminaries as Arthur Rothstein, Carl Mydans, John Vachon, and Ben Shahn. The exhibit is co-curated by the Ohio Humanities Council’s Pat Williamsen and Dr. Andrew Hershberger, an art historian with Bowling Green State University.

To document the sites that the Depression-era photographers visited in Ohio, the Ohio Humanities Council engaged six award-winning Ohio photographers:

- Ardine Nelson, Associate Professor, Department of Art, The Ohio State University and Guggenheim Fellow
- Fredrik Marsh, Lecturer, Department of Art, The Ohio State University and Guggenheim Fellow
- Sean Hughes, Assistant Professor of Journalism, University of Cincinnati
- Helen Hoffelt, Associate Professor, Division of Media Studies, Columbus College of Art and Design
- Lynn Whitney, Associate Professor of Photography, Bowling Green State University
- Joel Whitaker, Associate Professor and Chair, Department of Visual Arts, University of Dayton

With this project The Ohio Humanities Council aims to generate education, discussion, and evaluation on the impacts of the Great Depression and the New Deal in Ohio by actively engaging the public through oral history interviews, exhibits, and other collaborative projects. The Ohio Humanities Council developed the New Deal in Ohio project in partnership with the Ohio Historical Society, the Cincinnati Historical Society Library, the Western Reserve Historical Society, the Center for History and New Media, and the Ohio Association of Historical Societies and Museum.

Images of the Great Depression: A Documentary Portrait of Ohio 1935–2010 was funded by grants from the We the People initiative at the National Endowment for the Humanities, the Ohio Arts Council, a Fund at the Greater Cincinnati Foundation, and Epson America, Inc.

The University of Cincinnati supports FOTOFOCUS by providing the use of The University of Cincinnati Sycamore Gallery space for this collaborative initiative. UC staff/faculty from several departments have come together through the arts to collaborate and express their artistic talents for the enjoyment of the community. UC faculty and staff from DAAP, Anthropology, Journalism, and the University Architect’s office collaborated to organize and participate in this event.

Visionaries & Voices

3841 Spring Grove Avenue
Cincinnati OH 45223
(513) 426-4572
visionariesandvoices.com



Sarran Hoffman, *Untitled*, (detail), 2012, Digital Print, dimension variable, courtesy of the artist

Me Looking at You

September 27–November 16
Monday through Thursday 8:30 am–8 pm
Friday 8:30 am–4 pm

Exhibition Reception

Thursday September 27,
5 pm–8 pm

Visionaries + Voices (V+V) displays photography by Frederick Bullocks, Eric Payne, Ricci Michaels, Krista Brinkmeyer, and Joe Greer. The photos present a visual narrative documenting aspects of the photographers and their lives.

Established in 2003, V+V is a nonprofit organization providing artistic, cultural, and professional opportunities for artists with disabilities. V+V currently serves more than 140 artists in the greater Cincinnati area and has collaborated with more than 45 arts agencies, nonprofits, schools, and businesses, including the Cincinnati Art Museum, Cincinnati Children’s Hospital, Contemporary Arts Center, and Cincinnati Museum Center. V+V creates a world in which artists with disabilities not only produce and share works of art, but also are given continuous opportunities to learn, develop professionally, collaborate, exhibit, and celebrate with community members.

Connie Sullivan: After Life

October 1–October 26
Monday through Friday 10 am–4 pm

Exhibition Reception

Saturday October 6, 5 pm–7 pm

In an exhibition of three-dimensional photographs, Connie Sullivan gives her comic and somber interpretations of what happens to us after we die.

Photographers X Photographers

October 1–October 26
Monday through Friday 10 am–4 pm

Exhibition Reception

Saturday October 6, 5 pm–7 pm

Photographers may be the least photographed subjects of all. For FotoFocus Cincinnati, a group of regional photographers face the lens for a series of portraits in *Photographers X Photographers*. Participating artists include: Helen Adams, Barry Anderson, Tony Arrasmith, Jay Bachemin, Mark Bealer, Jymi Bolden, Mark Bowen, Alan Brown, Lisa Britton, Michael Caporale, Amanda Cawdrey, Carrie Cochran, Pete Coleman, Chris Cone, Bruce Crippen, Amanda Davidson, Anita Douthat, John Engelman, Suz Fleming, Robert Flischel, Linda Franklin, Tim Freeman, Melvin Grier, Samantha Grier, Barbara Houghton, Jon Hughes, Michael Isaacs, Peggy Joseph, Todd Joyce, Mike Kearns, Michael E. Keating, Ainsley Kellar, Gary Kessler, Cameron Knight, Cal Kowal, Gary Landers, Cathy Lyons, Mark Lyons, Mel Mittermiller, Paula Norton, Rick Norton, Patrick Reddy, Shanon Rice, David Rosenthal, Greg Rust, Ann Segal, Kim Simmons, Joe Simon, Brad Smith, Janie Stevens, Jeff Swinger, Tony Tribble, Bryn Weller, Joe Wessels, Gina Weathersby, Frank Wiewandt, Michael Wilson, Miles J. Wolf, Jay Yocis, and Sarah Yocis.

Xavier Art Students

October 1–October 26
Monday through Friday 10 am–4 pm

Exhibition Reception

Saturday October 6, 5 pm–7 pm

The Gallagher Student Center 3rd floor art gallery features an exhibition of photographs by Xavier art students.

Located on the first floor of the A.B. Cohen Center on the Xavier Campus, the Art Gallery’s exhibition space totals 1700 square feet. The two galleries function as an educational resource, hosting exhibitions of artwork by professional visual artists, the Department of Art students and faculty, as well as programs deemed to be of interest to the public.

Landscapes of the Mind

Metaphor, Archetype and Symbol: 1971–2012
Nancy Rexroth, Judi Parks, and Jane Alden Stevens

October 5–January 10, 2013
Monday through Friday 9 am–5 pm
by appointment after hours and Saturday

Exhibition Reception

Friday October 12, 5 pm–8 pm

Curated by Guest Curator Judi Parks

Landscapes of the Mind offers an historical look into how metaphor, archetype, and symbol weave together to transcend ordinary reality in three stylistically different projects created at 20-year intervals.

Nancy Rexroth’s iconic monograph, *Iowa* is credited as the first publication of a serious body of fine art photography taken with a Diana plastic toy camera. Published in 1977, the book catalyzed a new genre of photography. For the first time, new photographs are exhibited from the *Iowa* archive of 16,000 negatives. Rexroth’s ethereal images remove both time and place, pulling the viewer into a dreaming state that hints at a vaguely remembered childhood or a faint feeling we have been there before.

Judi Parks’ 1990s work from *City Shadow: Mythic Journey of the Hero* takes the viewer on a journey through the urban landscape where subjects become characters in individual life myths and nothing is quite what it appears to be. Reality is reported factually, yet what viewers see represents a tale only they can tell.

Xavier University Art Galleries

A.B. Cohen Center
1658 Herald Avenue
Cincinnati, OH 45207
(513) 745-3811
xavier.edu/art/art-gallery.cfm



Photographers X Photographers
Alan Brown, *Portrait of Photographer Pete Coleman, Owner of Perfect Exposure Photography*, (detail), 2012, digital print, 14 x 10.523 inches, courtesy of the artist and Photonics Graphics Inc.

YWCA Women’s Art Gallery

898 Walnut Street
Cincinnati, OH 45202
(513) 241-7090
ywcacincinnati.org



Nancy Rexroth, *Clara in the Closet, Carpenter, OH*, (detail), 1973, pigment print, 4 X 4 Inches, courtesy of the artist

Alternate FOTO

The Emery
1112 Walnut Street
Cincinnati, Ohio 45202
(513) 823-2122
emerytheatre.com



Christopher Hoeting, *Untitled (Handsome)*, (detail), 2011, Digital Print, graphite and epoxy resin on Rives paper on steel, 6.75 x 5.5 inches, courtesy of the artist

Handsome
September 20–November 3
September 21–November 3 by appointment

Handsome, Christopher Hoeting’s new series, focuses on classical American director John Ford’s *My Darling Clementine* (Ford’s first movie after World War II) and his iconic character Wyatt Earp.

In *Handsome*, Hoeting deconstructs Ford’s cinematic perspective—signified by idealized archetypes, strict moral codes, and the absence of realistic violence—and uses the image of Henry Fonda as Wyatt Earp in *My Darling Clementine* as a point of departure to investigate surface identities and the banality and ritual of posturing as a futile exhibit of virility and manhood.

Hoeting strives to underscore the semiotics of masculinity imbedded within *My Darling Clementine* by altering and editing historic images. Commenting on blind acceptance of prescribed notions of identity, he employs several sequences and still frames taken from the film as a way to exemplify how Ford’s cinematic progressions (walking, dress, and self-admiration) create a conversation about the relevance of surface identities, gender roles, and the social pressures of the facade.

Hoeting parallels elements of the film to aspects of demonstrative urban reclamation—the maintaining of surface architecture without reverence to integral infrastructure. His work reflects his view that often what is left in this scenario is a prolific urban skin without true historical context. Perhaps the American Western archetype is no longer relevant in 2012; however, Hoeting explores his belief that we always carry the hint of a desire to maintain the bravado of an exterior—like the integral character in *My Darling Clementine*—while collectively representing and unknowingly submitting to the destruction of what is often most integral and essential.

Central to Hoeting’s reflection is media (Hoeting’s media includes layered silk screen prints, video projection, slide projection installation, light boxes, and kinetic pieces) and how media is designed to interplay with the posturing and stereotype of the American hero as represented by the facade of Hollywood Western films relative to our collective cultural ideals of gender, identity, and politics.

The work stems from two creative processes: stills layered with hand-drawings and resin which create sculptural planes, and a large kinetic slide projection of timed images creates the reanimation of a sequence—frame by frame—into a multilayered print.

Hoeting (b.1979) has shown throughout Cincinnati at the Harvest Gallery, Symbiotic Gallery, and the Alice F. and Harris K. Weston Art Gallery, as well as in Chicago, Detroit, Philadelphia, Scotland, and Washington, D.C. He holds an MFA in painting from the University of Maryland and has taught at the University of Maryland, Xavier University, and the University of Dayton. Hoeing is also a co-founder of parProjects and an exhibition specialist at Cincinnati’s Taft Museum of Art.

The Emery, one of three acoustically pure theatres in the country, is currently under revitalization under the artistic direction of *The Requiem Project: The Emery*. Located in Cincinnati’s historic Over-the-Rhine neighborhood and built in 1911, The Emery was designed along isacoustic curve principles and was one of the first concert halls in the United States completely free of obstructed seating. With acoustics comparable to those of Carnegie Hall in New York City, the theater was the one-time home of the Cincinnati Symphony Orchestra, and has hosted such stars as Leopold Stokowski (the first conductor on The Emery’s stage), Igor Stravinsky, John Philip Sousa, George Gershwin, Vaclav Nijinsky, Anna Pavlova, Mary Wigman, and Bette Davis. As part of a initiative started by *The Requiem Project* in 2008, The Emery Theatre will be restored and renovated into a rare arts and cultural venue that will provide entertainment and educational opportunities for men and women of all ages and backgrounds in a variety of artistic disciplines, including film, theatre, music and dance.

Exhibition Reception
Thursday September 20,
6 pm–9 pm

Contained
October 20–November 3
Friday October 26, 5 pm–9 pm
Saturday October 27, 2 pm–5 pm by appointment
Saturday November 3, 2 pm–5 pm by appointment

Produced by Tara Lindsey Gordon, Christopher Hoeting, and Tina Manchise. Curated by Christopher Hoeting

Contained, the inaugural exhibit at the *Gateway Arts Festival*, features outdoor, site-specific glimpses into the contemporary conversation of photography and a unique look into lens-based fine art. Participating artists have created photographic experiences within the boundaries of 11 large steel shipping containers. The photo-based installations create experiences that surround the viewer, reference sculptural installation practices, and respond to the volume within the confines of the space.

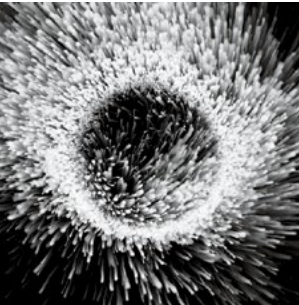
The artists in *Contained* work beyond conventional documentary approaches into a staged experience within a space. Their lens-based investigations take on a variety of contemporary forms—digital and physical manipulation, print-based media, and film. The artists willingly challenge our understanding of photography’s conceptual boundaries and question what is real within this era of photo manipulation and technology. Methods reexamined in these unique photo experiences include camera obscura, pinhole, process, video, and pigment printing. *Contained* is a conversation about perspective among local, regional, national, and international artists in site-specific artworks placed in a temporary public art installation along the northern entrance to Walnut Street in the historic neighborhood of Over-the-Rhine. *Contained* features Ric Hine, J. Daniel Graham & Darrell Kincer, Ilkka Halso, Terrance Hammonds, Brandon Morse, Michael Platt, Letitia Quesenberry, Mat Rappaport, David Rosenthal, and Joel Whitaker.

Suggested Donation \$5.00

The Requiem Project is a 501(c)(3) not-for-profit arts company with the mission to re-establish an acoustically-pure historic treasure, The Emery, and transform the theatre into a vibrant and unique venue that will define itself as a space that encourages creative growth, fosters a multitude of opportunities for artistic collaborations, and offers arts-based educational opportunities through dance, music, theatre, film, visual, and interdisciplinary artistic expressions for local and national performing artists.

Exhibitions Open
Saturday October 20,
2 pm–12 am

Gateway Arts Festival, A Requiem Project
Grammer’s Restaurant and Bar (outside)
1440 Walnut Street
Cincinnati, OH 45202
(513)823-2122
emerytheatre.com



Brandon Morse, *A Changed Shape*, (detail), 2011, still from video projection, dimensions variable, courtesy of the artist and Gateway Arts Festival

DECOTORA
October 1–November 1
Friday and Saturday 7 pm–10 pm
and by appointment

Exhibition Reception
Saturday October 13,
6 pm–9 pm

In the early 1970’s, Scott Fredette’s family moved to Yokohama, Japan, where Scott’s immersion in Japanese kid culture—anime, live-action ninja TV shows, and Japanese superhero costumes became the aesthetic foundation for his creativity. Chief among these influences was his exposure to Decotora, literally “Art Truck”, a subcultural art form shrouded in secrecy. The moving works of art—some used for deliveries and hauling; others purely exhibitionist—feature exaggerated stainless steel accessories, flashing lights, and airbrushed figures and scenes. As technology has improved over decades, Decotora’s cult-like status has grown, reflected in the audacity of each new generation of the trucks. Fredette returned to Japan in 2009 to explore the source of his childhood wonderment. He traveled the country with a convoy of Decotora trucks en route to their annual spring Decotora shows. He recorded thousands of stills and hours of video to capture the artists’ passion. The final compilation of these images and video forms the core of Decotora. Fredette is a live action director for Lightborne, a motion graphics facility in Cincinnati. He travels the world shooting television commercials, music videos, and documentaries. He has worked with such artists as Jack White and Jim Jarmusch, and directed videos for Death Cab for Cutie, WHY?, Bad Religion, and Atmosphere.

The Hoffner (Masonic) Lodge stands squarely within the commercial heart of Northside, one of Cincinnati’s most eclectic and vibrant neighborhoods. The Lodge anchors the Hoffner Historic District, listed on the National Register of Historic Places since 1978. The historic area also includes an old freight depot and private residences; when viewed in its entirety the district encapsulates urban life in the late Nineteenth Century. The Lodge was built in 1885 and designed by Samuel Hannaford.

Historic Hoffner Lodge Art Gallery
4122 Hamilton Avenue
1st floor
Cincinnati, Ohio 45223
(513) 265-6385
light-borne.com/decotora



Scott Fredette, *Ayahime*, (detail), 2008, C-print, courtesy of the artist

photosmith gallery

39 East Court Street
Cincinnati, OH 45202
(513) 651-3105
photosmith1.com



Sergey Bratkov, *No Paradise 1*, (detail), 1995, gelatin silver print, 8 x 8 inches, courtesy of the artist

Voltage Gallery

3209 Madison Road, 2nd floor
Cincinnati, OH 45209
(216) 820-1260
voltagefurniture.com



Anthony Pearson, *Untitled (Flare)*, (detail), 2011, C-print in artist frame, 53 x 37 x 1.5", courtesy of the artist and Shane Campbell Gallery (photo: Lee Thompson)

An Open Studio Featuring the Work of Ukrainian Photographer, Sergey Bratkov

October 1–October 31
Monday through Friday 9 am–5 pm
and by appointment

The work of Moscow-based Sergey Bratkov remains heavily influenced by Kharkiv, his birthplace, an industrial city characterized by misery, poverty, and a devastated landscape. Bratkov worked for years with Boris Mikhailov and the underground group, Vremia, developing his radical realist style and confronting social taboos. After the collapse of the Soviet Union, Russian and Ukrainian photography reconstructed itself according to the Western tradition, while maintaining a unique identity due to its original form and content. Bratkov must be considered in both the Soviet and post-Soviet context, having worked in and transformed such permitted subject matter as architecture and labor, while confronting taboo themes such as male nudity. The resistant and progressive “Fast Reaction Group,” of which Bratkov was a member, grew out of this movement. Photosmith will showcase Bratkov’s Soviet subject matter as well as his underground and post-Soviet work. Bratkov and Smith met in 1992 as part of a sister city exchange between Cincinnati, Ohio and Kharkiv, Ukraine.

Photosmith is a working artist’s studio as well as commercial studio and host for photography open houses, artist’s bazaars, and house concerts. Founded in 1987 by Brad Austin Smith, Photosmith is directed by Smith and his wife, Suzanne Fleming-Smith. The entry on the street level is next to It’s Just Crepes restaurant. A buzzer on the ground level provides access to the second floor studio space.

Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson

October 1–October 27
Tuesday through Saturday 10 am–5 pm

Organized by Lisa Kurzner

Recently photography has engaged the three dimensional form with renewed passion. The objecthood of the photograph, the indexicality of the photographic subject, and the theater of photographic installation converge in engaging new work by two young artists, each merging a conceptual rigor with an appreciation of both older process and digital technologies alike. Inheritors of the post modernism’s photographic turn, Anthony Pearson and Jordan Tate scramble the tools of the medium into seductive works of art.

Light Castings showcases new attitudes about photography as object and representation, as a form that embraces the optical, the sculptural, and the cinematic. Both Tate and Pearson maintain studio-based practices in which they parlay selected elements into a specific vocabulary of forms. They reach back to the medium’s beginnings to redefine the tools of photography transformed by digital culture, to different ends. *Photography* derives from the Greek “writing with light;” questions about the photographic process itself appear in ways and means in each body of work. Casting refers to the process of creating a multidimensional multiple from a single matrix, either photographic negative, digital file, or plaster mold. The example of James Welling’s work, in which the subject/form relationship differs for each photographic project, creates a point of shared concern for both artists.

Following the path hewn in past decades by Welling, both artists select and apply photographic techniques and operations very specifically; they assume topical important roles in each body of work. The process, the materials, and history are taught and told here. The direct experience of photographic process and the resultant focus on materiality takes center stage in both artists’ work: Tate takes an open-source stance of infinite repeatability, while Pearson’s self-referential, closed system of art making relies on the properties of the unique.

Where art meets practicality, Voltage is the only retail store of its kind in the entire region, specializing in modern furniture, lighting, and accessories from Europe, including Italy, Denmark, Holland, and Germany. In conjunction with FOTOFOCUS, Voltage transforms an area on the second floor into a beautifully austere white space. Opened in 1989 by Jeff Hinkley (an architect by trade) Voltage reflects the conjunction of his architectural background and a passion for interior design.

Anthony Pearson is courtesy of Shane Campbell Gallery.

Exhibition Reception

Thursday October 18,
5 pm–8 pm

Affiliated Activities

5-week course on FOTOFOCUS

October 9–November 6
Tuesdays 2:45 pm–4 pm

This class looks at some of the FOTOFOCUS viewing opportunities, with specific emphasis on *New Visions*, an exhibition of digital imagery created by established and emerging artists at Passages Gallery in North College Hill. The lecture discussion is designed as a preparation for viewing some of the exhibitions and as a forum for meeting some of the artists and curators.

Coordinator: Edna C. Southard, Curator Emerita of Collections and Exhibitions at the Miami University Art Museum, is the guest curator for a FOTOFCUS exhibition. She organized numerous innovative exhibitions of photography, cared for and expanded Miami’s photography collection, wrote about photography, and has followed trends in this medium for decades.

The Institute for Learning in Retirement at Miami University promotes opportunities for individuals 50 and older to enrich their lives as they explore areas within science, the arts, society, technology, literature, languages, business, economics, and other subjects of interest. In addition, opportunities are presented to become acquainted with community needs and to link individual talents and interests to those needs.

Cincinnati/Dayton Round Trip Shuttle Service

Wednesday, October 10, 2:30 pm–7:30 pm

Round trip shuttle service to and from Cincinnati and Dayton.

Trip back to Cincinnati includes a box dinner purchased from the DAI cafe. Shuttle service coincides with lecture, film debut, and reception for *Emmet Gowin and his Contemporaries* (begins at 2:30 pm) at the Dayton Art Institute and for *Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project · Inspired by the work of photographer Mike Disfarmer* (doors open at 7:30 pm) at The Emery Theatre in Cincinnati.

For further information on the shuttle service, email lindas@fotofocuscincinnati.org

Dayton/Cincinnati Round Trip Shuttle Service

Wednesday, October 10, 6:30 pm–10:30 pm

Round trip shuttle service to and from Dayton and Cincinnati.

Trip to Cincinnati includes a box dinner purchased from the DAI cafe. Shuttle service coincides with lecture, film debut, and reception for *Emmet Gowin and his Contemporaries* (ends at 6:30 pm) at the Dayton Art Institute and for *Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project · Inspired by the work of photographer Mike Disfarmer* (doors open at 7:30 pm, show ends at 9:30 pm) at The Emery Theatre in Cincinnati.

For further information on the shuttle service, email tracy.longley-cook@wright.edu

Midwest Society of Photographic Education Regional Conference Continuum: Photography and Education

October 11–October 13
Thursday, October 11, 5 pm–9 pm

Continuum: Photography and Education Hosted by The Art Academy of Cincinnati, the 2012 meeting of the Midwest Society of Educators brings over 500 photography students and educators to Greater Cincinnati. The conference offers sessions of artist talks, panels, lectures, and workshops. To celebrate the 50th year of SPE, the conference honors the past, present and future of image-making. Conference session topics and exhibitions cover many decades and genres of photography. Conference runs through October 13.

Miami University Institute for Learning in Retirement

Leonard Theater
Peabody Hall
Oxford, OH 45056

Dayton Art Institute

456 Belmonte Park North
Dayton, OH 45405
(937) 223-5277
daytonartinstitute.org

Hilton Netherlands Plaza Hotel

35 West Fifth Street
Cincinnati, OH 45202
midwest.spenational.org

Venue Bus Tours
SPE Conference Attendees
and the General Public

Board at the Hilton Cincinnati
Netherland Plaza
35 West Fifth Street
Cincinnati, OH 45202

Venue Bus Tours
Saturday, October 13, 4 pm–9 pm

Tour begins at the Cincinnati Hilton Netherland Plaza, 35 West 5th Street Cincinnati, OH 45202. For SPE conference attendees and the general public. Tickets are \$15 for non-conference attendees. Independent food carts located at most bus stops.

Tours loop:

- *Doug + Mike Starn: Gravity of Light presented offsite by the Cincinnati Art Museum and FOTOFOCUS*, Holy Cross Church at the Mount Adams Monastery
- *Herb Ritz: LA Style*, Cincinnati Art Museum
- *THUNDERDOME*, Clifton Cultural Art Center
- *Deus ex Machina: International Juried Competition; Photosolo: Solo Photographic Works; Projections: Lens and Time-Based Art*, Manifest Gallery
- *Emily Hanako Momohara: Recent Works*, PAC Gallery
- *Photogenus*, University of Cincinnati DAAP Galleries Dorothy W. & C. Lawson Reed Jr. Gallery
- *Santeri Tuori: The Forest*, University of Cincinnati DAAP Galleries Phillip M. Meyers Jr. Memorial Gallery, University of Cincinnati
- *Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson*, Voltage Gallery

Spirit of Light Award, Barry Andersen, Recipient
Wednesday, October 17, 7 pm–9 pm

Award Ceremony honoring 2012 Spirit of Light Award recipient Barry Andersen. Includes a lecture by Barry Andersen, reception, and the exhibition *Barry Andersen: Sky, Earth, and Sea, Selections from 30 years of Landscape Photography*.

Presented annually at the Notre Dame Academy, the Spirit of Light Award was initiated in 2011 by Fran Carlisle to honor individuals in Cincinnati and Northern Kentucky who have made a lifelong commitment to the art and craft of photography. The award recognizes the individual’s commitment to sharing, preserving, and enhancing the universal language of photography.

O’Bryonville Business Assn.

O’Bryonville
2016-2099 Madison Rd
Cincinnati, OH 45208
obryonville.com/events.html

Third Thursday Benefit Wine Walk for FOTOFOCUS
Thursday, October 18, 5 pm–8 pm

Businesses offer extended hours where prospective buyers sample complimentary wines and refreshments. A percentage of all purchases benefit FOTOFOCUS.

Visionaries & Voices

3841 Spring Grove Avenue
Cincinnati OH 45223
(513) 426-4572
visionariesandvoices.com

Pinhole Camera Workshop
Saturday, October 20, 11 am–3 pm

Community members are welcome to visit the V+V Northside Studio to build, “load,” and “shoot” with their own homemade pinhole cameras, and then develop the photos. Participants should bring a brown bag lunch; V+V provides drinks.

Established in 2003, V+V is a nonprofit organization providing artistic, cultural, and professional opportunities for artists with disabilities. V+V currently serves more than 140 artists in the greater Cincinnati area and has collaborated with more than 45 arts agencies, nonprofits, schools, and businesses, including the Cincinnati Art Museum, Cincinnati Children’s Hospital, Contemporary Arts Center, and Cincinnati Museum Center. V+V creates a world in which artists with disabilities not only produce and share works of art, but also are given continuous opportunities to learn, develop professionally, collaborate, exhibit, and celebrate with community.

Image Transfer for Kiln Glass Workshop with Carrie Iverson
Friday, September 28 10 am–5 pm

Imagemakers! Explore printmaking methods for transferring images from photographic laser prints onto glass in this one-of-a-kind workshop. Visiting instructor and FOTOFOCUS exhibiting artist Carrie Iverson teaches students how to implement her unique image transfer technology and guides them as they execute several pieces.

Exhibitions

Misfits With Cameras
Saturday, October 13, 5 pm–10 pm

The club’s October exhibition features the work of Bill Fultz, Lisa Sullivan, Dan Justes, Mandy Tudor, Kevin Fishel, and Dave Fishwick.

An award-winning photographer with placements in all three *Capture Cincinnati* coffee table books, Fultz’s work focuses on waterfalls, landscape, and the cityscape. Sullivan is a professional freelance photographer, with work in portraiture and landscapes published in Chicago and Cincinnati. Dan Justes and Mandy Tudor collaborate as Justes & Tudor Photography; restaurants and businesses around Cincinnati regularly exhibit their images. Fishel is a Getty Images Contributing Artist and a promotional photographer for Roto-Rooter, as well as a portrait and event photographer. Fishwick’s work recording the urban scene and his macro photography garner national attention.

Established in 2009 by Bill Fultz and Lisa Sullivan, *Misfits with Cameras* serves the local community as an outlet for photographers and photography enthusiasts alike. Since January 2010 the group features monthly photography shows of members’ work at the historic Arnold’s Bar & Grill.

Cincinnati Ballet at 50: Photographs by Peter Mueller

September 6–May 2014
Monday through Friday 8:30 am–5 pm
and all performances

Exhibition Reception

Thursday September 6,
9:30 pm–10:30 pm

Within the last 50 years, the Cincinnati Ballet has evolved into one of the country’s preeminent regional ballet companies, presenting a diverse and bold repertoire that embodies both classical beauty and innovative choreography and design. *Cincinnati Ballet at 50* offers an artful glimpse into Cincinnati Ballet’s unique legacy, with images captured from extraordinary and dramatic moments on stage. This collection celebrates the company’s crowning achievements and highlights the humanity, athleticism, and beauty of dance.

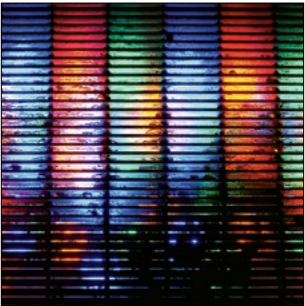
For professional ballet dancer Peter Mueller, photographing the Cincinnati Ballet has from the outset been a natural fit. A Cincinnati native who graduated in 2005 with a degree in portrait photography from the Ohio Institute of Photography and Technology, Mueller finds constant inspiration in the dancers’ unparalleled beauty as subjects. Their combination of fluidity and power is rare to witness, and their pursuit of perfection is unending. It has been Mueller’s privilege to work with the Company over the last several seasons, and he is grateful to the dancers for the dedication they have to their craft, and, most of all, for their trust in his artistic vision. Mueller now resides with his wife and three cats in Winston-Salem, North Carolina.

gallery One One at
Brazee Street Studios

4426 Brazee Street
Cincinnati, OH 45209
(513) 321-0206
brazeeestreetstudios.com

Arnold’s Bar and Grill

210 East 8th Street (2nd floor)
Cincinnati, OH 45202
(513) 421-6234
[facebook.com/
MisfitswithCameras](https://facebook.com/MisfitswithCameras)



William H. Futz II, *The Grate and the Watercolors*, (detail) 2008, digital print, 8 x 10 inches, courtesy of the artist

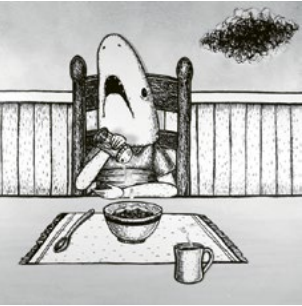
Cincinnati Ballet Center

1555 Central Parkway
Cincinnati, OH 45214
(513) 621-5219
cballet.org



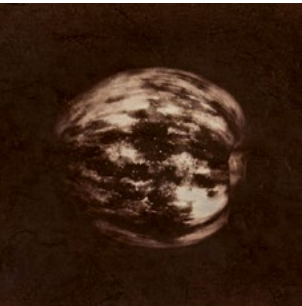
Peter Mueller, *Courtney Connor in 'The Firebird'*, (detail), 2011, digital print, 8 x 10 inches, courtesy of the artist

**Contemporary Arts Center
UnMuseum®**
44 East 6th Street
Cincinnati, OH 45202
(513) 345-8400
contemporaryartscenter.org



Casey Riordan Millard, *Shark Girl at Breakfast*, (detail), 2012, still from india ink and cut paper animation, 15 x 15 inches, courtesy of the artist

Dayton Visual Arts Center
118 North Jefferson
Dayton, OH 45402
(937) 224-3822
daytonvisualarts.org/



Francis Schanberger, *Honeycrisp*, (detail), 2012, gold and palladium toned Vandyke brown print, 16 x 20 inches, courtesy of the artist

Come Follow Me: Casey Riordan Millard
October 27–August 31, 2014
Monday 10 am–9 pm
Wednesday through Friday 10 am–6 pm
Saturday and Sunday 11 am–6 pm

In the Contemporary Arts Center's (CAC's) tradition of supporting artistic development, CAC commissioned local artist Casey Riordan Millard to create her first stop motion animation. Millard is best known for her sculptures, drawings, and prints of her seemingly whimsical creation, Shark Girl. The animation is part of a larger installation developed by Millard for the east wing of the sixth-floor UnMuseum®. This installation explores the concept of a bad day through the eyes of the childlike Shark Girl as she, rather than going to school, sets off on a gloomy adventure.

Invivo

September 7–October 20
Tuesday through Saturday, 11 am–6 pm

Exhibition Receptions

Friday September 7, 5 pm–8 pm; September 14, 5 pm–10 pm; October 5, 5 pm–8 pm

Gallery Talk

October 11, 5 pm–8 pm
(talk begins at 6:30 pm)

With *Invivo*, Diane Stemper, Erin Holsher-Almazan, and Francis Schanberger continue the long tradition of artists taking inspiration from the natural world. They approach their chosen subjects with a degree of scientific method of classifying, categorizing, and organizing, while also recognizing the romantic, political, humorous, or metaphorical in what they see around them. These artists are invested in old technologies, including book making, 19th century photographic processes, printmaking, and drawing. They use tools of the past to speak allegorically about the contemporary biological world.

Through scale and attention to detail, the artists engender a process of discovery in their audience. The small silken threads incorporated in Schanberger's photographs, the intimate size of Stemper's artist's books, and the delicate mark-making in Holsher-Almazan's drawings and prints invite the viewer to investigate more closely. The investigatory act of the artist or the scientist—the close looking—is mirrored in the way the viewer is called to examine these detailed and thoughtful works.

Included in the exhibition are three lab coats made by Schanberger from cut grass, mulberry juice, and pokeberry juice. A fourth lab coat (made from pokeberry juice) will go through the exposure process for the entire exhibit run.

The Dayton Visual Arts Center (DVAC) is a group of artists and art lovers who believe that a vital visuals arts community is essential to the life of the community. From gallery talks and exhibit openings to professional development workshops, DVAC provides opportunities to meet others who share an interest in art and to learn about and support contemporary visual art. DVAC's mission is to provide art for the community and a community for artists.

Sheilah Wilson: If Becoming This
August 31–November 16
Tuesday through Saturday 1 pm–4 pm
and by appointment

Exhibition Reception
Thursday, August 30,
7 pm–9 pm

Drawn to the romantic and absurd, Sheilah Wilson perceives the body as a translation machine of experience and story. A believer in the potential of the personal voice, she uses photography, video, and text as performative and documentary tools for my various explorations through the seams of narrative and image.

An Assistant Professor of Photography and New Media at Denison College, Granville, Ohio, Wilson has been the recipient of numerous awards in the US and Canada. She shows her work nationally and internationally.

Annie's Baby Had A Baby

October 5–January 31, 2013
Saturdays October 6, 13, 20, 27, 1 pm–3 pm
or by appointment

Exhibition Reception

Friday October 5, 7 pm–10 pm

Supported and documented by a host of local photographers and filmmakers, this show brings viewers face to face with Hank Williams, James Brown, Patti Page, and why “The Train Keeps A-Rollin’ All Night Long” in our region. Held in the space where Cincinnati’s first professional recording studio captured “I’m So Lonesome I Could Cry” and Cincinnati’s first R&B recording, a visit to this show itself is an act of participation in this group’s efforts to save such historic locations as Herzog at 811 Race and King at 1540 Brewster Ave. Select photographers include Keith Neltner, Scott Beseler, Michael Kearns, Jess Kinder, Steve Ziegelmeyer, Brewster Rhoads, Danny Nader, Matthew Andrews, John Curley, Rick Neltner, and more, with The Sally Nixes as curators.

Born under the spiritual tutelage and funkitude of Bootsie Collins, the Cincinnati USA Music Heritage Foundation formed to celebrate the underappreciated, but vastly influential, impact of Cincinnati music and music-makers. This group hails homegrown music of the masses, by and for the people: the rock-and-roll, the hillbilly, the hip-hop, the funk, the blues, the jazz, the soul, the pop, and the country. Supported by an always eclectic and diverse music community, this 501(c)(3) nonprofit has made daring efforts to elevate the true royalty of Cincinnati music history, while telling such stories through the mouths and sounds of Cincinnati’s jumping scene of today. After an historic marker was installed at King Records’ headquarters, another marker was soon erected at the former home of Herzog Studios. This locale later became the Cincinnati USA Music Heritage Foundation headquarters. Owned and operated between 1945–1955 by Earl “Bucky” Herzog, a WLW radio engineer, the studio served as a model for Nashville Row, and recorded jazz, rockabilly, bluegrass, R&B, pop, gospel, and classical music. It is the last standing building where Hank Williams recorded professionally. The Cincinnati USA Music Heritage Foundation carries on the Herzog Studio tradition by recording new music with live audience participation and events.

Herndon Gallery

Antioch College
South Hall
Yellow Springs, OH 45387
(937) 768-6462



Sheilah Wilson, *You Are My Favorite Photograph*, (detail), 2012, resin coated photo paper; installation of one month of descriptions of favorite photo memories slept on with undeveloped resin coated paper and developed the following morning, 16 x 20 inches each, courtesy of the artist

Historic Herzog

Home of Cincinnati USA Music Heritage Foundation
811 Race Street Floor #2
Cincinnati, OH 45202
(513) 484-0505
<http://takingyoutothebridge.org/>



Keith Neltner, *Marker of History*, (detail), 2009, C-print, courtesy of the artist

Jumbotron

Fountain Square, downtown Cincinnati



Top: Brad Smith, *Mt. Adams*, (detail), 2012, C-print, courtesy of the artist and Bottom: Paul Briol, *View from Mt. Adams at Night*, (detail), 1940, Gelatin Print, 8 x 10 inches, courtesy of the Paul Briol Collection, Cincinnati Museum Center; each approximately 180 x 240 inches projected

Michael Lowe Gallery

905 Vine Street
Cincinnati, OH 45202
(513) 651-4445
mlowegallery@gmail.com



Michael Scheurer, *Faraway Eyes*, (detail), 2011, single-channel video still, variable dimensions, courtesy of the artist and Michael Lowe, Cincinnati

Cincinnati Yesterday and Today: Historic Cincinnati Photographs by Paul Briol and Contemporary Reinterpretations by Local Photographers

October 1–October 31
Random Daily Screenings

In partnership with the Cincinnati Historical Society and 3CDC’s Fountain Square Jumbotron, *Cincinnati Yesterday and Today* is a public art project showcasing how the city has changed as seen through the eyes of photographers from the 1930s through today.

Utilizing a split screen format, local curator Kip Eagen has developed a program featuring selections of iconic Cincinnati images taken by Paul Briol from the 1930s through the 1950s, and paired them with images of the same location produced by contemporary local photographers. Briol’s photographs are selections from the collection of the Cincinnati Historical Society. Contemporary Cincinnati photographers include Helen Adams, Lisa Britton, Anita Douthat, Cal Kowal, Mark Patsfall, Brad Austin Smith, Bryn Weller, and Jay Yocis, among others.

Michael Scheurer: Faraway Eyes

October 19–October 27
front window projection, random evenings

Michael Scheurer is an artist whose primary medium is collage. In *Faraway Eyes* (2011, single-channel video, 00:45:00 DVD loop), Scheurer adds the time-based element of film to a photographically layered collection of Indian cinema poster eyes. By sampling through scrolling frames of the endless gazes of Bollywood film actors and actresses, Scheurer creates a visual effect both mystical and humorous.

Michael Scheurer was born in Cincinnati, Ohio in 1954. He studied liberal arts at Xavier University before moving to New York to earn a degree in textile design at the Fashion Institute of Technology. In a career spanning thirty years and several continents, he has pursued unconventional gallery shows and diverse curatorial projects alternating with temporary retail ventures dealing in art, antiquities, and vintage objects—all of which fuel his artistic output.

In Cincinnati he has been featured in solo and two-person shows at the Contemporary Arts Center, the Weston Art Gallery, Mark Patsfall Gallery, CANCO, and Aisle Gallery. The renowned fine art printer Clay Street Press published Scheurer’s *Tabloid Series* in 2010. *Excor: Revival of Exquisite Corpse*, selected his work for publication and for a travelling exhibition in 2010–11. Scheurer’s personal artwork is held in private collections from Cincinnati to Sydney, Australia.

Faraway Eyes is presented by Michael Lowe Gallery in conjunction with the exhibition *Using Photography*.

NVISION

4577 Hamilton Avenue
Cincinnati, OH 45223
nvisionshop.com

Femmes Fatales

October 17–December 2
Wednesday through Saturday 2 pm–9 pm
Sunday 12 pm–9 pm

Femmes Fatales features fashion photography conceived and directed by NVISION proprietor Emily Buddendeck and shot by Cincinnati-based Jeanine Mullen Steele.

Showcasing local women modeling vintage clothing and accessories provided by NVISION, the photographs were staged in public and private settings around the city. Styled as a cross between vintage pin-ups and high fashion magazine ads, the series is part of a 2013 calendar of fashion photography previewing in conjunction with the exhibition’s opening reception.

Steele graduated with a BFA from the College of Mount St. Joseph, and her artwork has shown in solo and group shows throughout the region. An accomplished painter and sculptor, Steele worked as an art director,

Exhibition Reception

Friday October 19, 6 pm–10 pm

production manager, and graphic designer for corporations and ad agencies before working as a freelance photographer shooting weddings, portraits, products, political figures, and corporate and fundraising events.

NVISION is a Cincinnati-based independent retail shop that sells fun and affordable vintage clothing, art, and furnishings, alongside items that are handcrafted, redesigned, or repurposed by local artists and designers. NVISION also carries an array of funky to fabulous secondhand and collectible wares.

Ruptures and Reclamations, Photographs of the BP and Enbridge Oil Spills by John Ganis

September 28–October 21
Monday through Saturday 9 am–7 pm
Sunday 10 am–5 pm

Exhibition Reception

Friday September 28,
6 pm–10 pm

The color photographs of John Ganis are drawn from a larger body of work documenting the effects of two major oil spills that occurred in 2010. BP’s Deepwater Horizon offshore well exploded on April 20, 2010 spilling oil in the Gulf of Mexico at a rate of over 2 million gallons of oil a day. The well was capped in late July. Recognized as the worst environmental disaster in American history, its devastating effects will be felt for decades to come.

On July 25, 2010, a pipeline owned by Enbridge Energy Partners, carrying heavy oil sands crude from Canada between Gary Indiana and Sarnia, Ontario ruptured. The result was the largest pipeline spill in the midwestern United States, pumping almost a million gallons of oil into the Kalamazoo River near Marshall Michigan.

Ganis’s photographs are a personal documentation of these events. The spills and other unforeseen effects of human activity serve as harsh reminders of the real cost of nonrenewable resources and the incalculable consequences of environmental negligence. The content of the photographs expand their scope beyond their immediate subject matter and refer to the larger context of today’s environmental crisis.

The Cincinnati Panorama

permanent display
Monday through Wednesday 9 am–9 pm
Thursday through Saturday 9 am–6 pm
Sunday 1 pm–5 pm

Gallery Talk

Steamboats through an Early Lens by Patricia Van Skaik
Saturday October 13, 3pm

In September 1848, photographers Charles Fontayne and William S. Porter mounted their camera on a rooftop along the Ohio River in Newport, Kentucky. They panned the camera across Cincinnati’s waterfront, each time capturing a different segment of the growing city’s skyline. The experiment yielded eight whole-plate daguerreotypes, simply titled *Daguerreotype View of Cincinnati*. Recognized then and now as one of the finest daguerreotype sets of its kind, this dramatic view of Cincinnati is known today as *The Cincinnati Panorama* and is featured at the Public Library of Cincinnati and Hamilton County.



Jeanine Mullen Steele (photographer) and Emily Buddendeck (stylist), *Woman in Repose*, (detail), 2012, digital print, 14 x 11 inches, courtesy of Nvision

Park + Vine

1202 Main Street
Cincinnati, OH 45202
(513)721-7275
parkandvine.com



John Ganis, *BP Spill, Oiled Booms Barataria Bay, Grand Isle, LA*, (detail), 2010, digital print, 20 x 25 inches, courtesy of the artist

Public Library of Cincinnati and Hamilton County

Joseph S. Stern, Jr. Cincinnati Room, 800 Vine Street
Cincinnati, OH 45202



Charles Fontayne and William S. Porter, *The Cincinnati Panorama*, (detail), 1848, plate 2/8 whole-plate daguerreotypes. From the Collection of The Public Library of Cincinnati and Hamilton County

William Schickel Gallery
200 W. Loveland Ave., 2nd floor
Loveland, OH 45150
(513) 297-3967
williamschickelgallery.com

Tad Barney LOVELAND REVISITED
October 14–December 3
Hours are by appointment

Panorama photos of downtown Old Loveland and other places.

Exhibition Reception
Sunday October 14, 2 pm–4 pm

Alec Soth and Darius Himes, Lecture and Book Signing
Friday, October 26, 7 pm–8:30 pm

An informal talk about publishing photography books moderated by James Crump, Chief Curator, Cincinnati Art Museum.

Darius Himes is co-founder of Radius Books, a nonprofit company publishing books on the visual arts, a founding editor of Photo-Eye Booklist, and assistant director of San Francisco’s Fraenkel Gallery. A lecturer, consultant, and writer, Himes has contributed to numerous publications. He is co-author with Mary Virginia Swanson of *Publish Your Photography Book* (Princeton Architectural Press 2011), publishyourphotographybook.com.

Born and based in Minneapolis, Minnesota, Alec Soth’s (b. 1969) obsession with loneliness and isolation finds him traveling the world, one eye fixed on the interior landscapes of his subjects, the other on the often bleak physical surroundings they inhabit. From a barren dirt road in Georgia to a deserted parking lot at a suburban office park, Soth’s singular vision eludes categorization. He first drew the attention of the art world with *Sleeping by the Mississippi*, published by Steidl in 2004. His photographs have been featured in numerous solo and group exhibitions, including the Whitney and São Paulo Biennials, the Jeu de Paume in Paris, Fotomuseum Winterthur in Switzerland, and a 2010 retrospective at the Walker Art Center, Minneapolis. Other publications include *Niagara* (2006), *Fashion Magazine* (2007) *Dog Days*, *Bogotá* (2007) *The Last Days Of W* (2008), and *Broken Manual* (2010). In 2008, Soth launched his own publishing company, Little Brown Mushroom. He is represented by Sean Kelly in New York, Weinstein Gallery in Minneapolis, and is a member of Magnum Photos. Presented by the FOTOFOCUS 2012 Lecture Series.

Free and Open to the Public, Parking fee is \$4, free parking for Cincinnati Art Museum members.



Alec Soth, (detail), Photo by Dan Dennehy



Darius Himes

Cincinnati Art Museum
953 Eden Park Drive
Cincinnati, OH 45202
(513) 639-2995
cincinnatiartmuseum.org



Charles Churchward, (detail), Photo by Mark Findlay

Charles Churchward and Paul Martineau, Book Signing
Thursday, October 4, 2 pm–3 pm

Charles Churchward book signing for *Herb Ritts: The Golden Hour: A Photographer’s Life and His World* and Paul Martineau book signing for *Herb Ritts: L.A. Style*.

Charles Churchward, Lecture On Herb Ritts and Book Signing
Friday, October 5, 7 pm–8:30 pm

The author and designer of *Herb Ritts: The Golden Hour: A Photographer’s Life and His World* (Rizzoli New York 2010), Churchward is best known over the last 3 decades as design and art director for *Vogue* and *Vanity Fair*. His vision defined many of the most influential publications of our age, including *MS.*, *Mademoiselle*, *The New York Times Sunday Magazine*, *House and Garden*, and *Teen Vogue*. Additional books created and designed by Churchward include *Then: Photographs by Alexander Liberman* (1994), *Vogue Living* (2007), *In Vogue* (2009), and *Extreme Beauty In Vogue* (2009). This lecture is presented by the FOTOFOCUS 2012 Lecture Series.

Passport Event: Flash, Zoom, and Focus, Parking fee is \$4, free parking for Cincinnati Art Museum members.



Laurel Nakadate, (detail), © Suki Dahn, courtesy of Leslie Tonkonow Artworks + Projects, New York

Laurel Nakadate, Lecture
Wednesday, October 24, 7 pm–8:30 pm

Reception follows
October 24, 8:30 pm

Nakadate utilizes popular culture to examine the discomfort and allure in the relationship between women and the male gaze. Her work employs the manipulative power of the camera to challenge issues of intimacy, societal power, voyeurism, loneliness, and individual agency. A Yale graduate, Nakadate’s work was the subject of *Only the Lonely*, a 10-year retrospective at PS1, New York City. Nakadate’s work has also been exhibited at the Getty Museum, Los Angeles; the Asia Society, New York City; the Reina Sofia, Madrid; the Berlin Biennial; Grand Arts, Kansas City; and at Leslie Tonkonow Artworks + Projects, New York City. Born in Austin, Texas, the artist lives in New York City.

Laurel Nakadate is a FOTOFOCUS Visiting Artist at the Art Academy of Cincinnati in late October. Her exhibition, *Laurel Nakadate: Polaroids from ‘Stay the Same Never Change’* is on view at the Art Academy of Cincinnati October 4–October 31.

Public reception immediately following the lecture, Cincinnati Art Museum, Great Hall. Free and Open to the Public. Reservations are not required, but early arrival is recommended. Parking fee: \$4. Free parking for Cincinnati Art Museum members.

Collectors’ Roundtable
Saturday, October 20, 6 pm–7:30 pm

Reception follows
October 20, 7:30 pm

Collectors’ Roundtable with photography collectors, Akron, OH-based Fred and Laura Ruth Bidwell, Asheville, NC-based David Raymond, San Francisco, CA-based Trevor Traina, and moderator James Crump, presented by the FOTOFOCUS 2012 Lecture Series.

James Crump, FOTOFOCUS co-chair and Chief Curator, Cincinnati Art Museum, moderates a conversation with a panel of collectors whose eye is shaping some of the most influential photography collections of our time.

Fred and Laura Ruth Bidwell began collecting photography in 1991, the year they married. They have since amassed a highly personal catalog of contemporary art by European and North American artists using photography in their work. Laura Ruth began her career as an artist with a painting major from the University of Akron and, after a career as a graphic designer, now works on photography, video and on-demand book projects. After graduating from Oberlin College with an art history major, Fred worked as a commercial photographer before moving into advertising. Today he is the Executive Chairman of the advertising agency JWT/Ogilvy Action. Both Fred and Laura Ruth have been highly involved in supporting the work of artists and arts organizations. Laura Ruth was the founding curator of Summit Artspace Gallery in Akron, OH and Fred is the board President of the Akron Art Museum and is a Trustee of the Cleveland Museum of Art. In 2011, Fred and Laura Ruth established the Fred and Laura Ruth Bidwell Foundation to support creativity and innovation through the arts. In January 2013, the Bidwell Foundation opens the Transformer Station, a new arts and exhibition space in the Ohio City neighborhood of Cleveland. The Bidwell Foundation will operate the facility in a unique collaboration with the Cleveland Museum of Art. The opening show in the new facility will feature selections from the Bidwell’s collection of contemporary photography.

The work of David Raymond, a collector for over twenty years of contemporary and vintage photographic work, spans the world of film, photography, art, and interactive media. A force in the international art community, David served as an advisor to the Getty Museum from 2000–2004, and assisted the Museum in amassing its Dorothea Lange and Manuel Alvarez Bravo collections. In 2006, he served as the Artistic Director for Magnum Photo’s Paris Photo presence. He was a portfolio reviewer and lecturer at the 2008 Festival de la Luz in Buenos Aires and at Fotofest 2010 in Houston. David is a board member emeritus of *Performa*, which produces New York’s performance art biennial and he is on the advisory board for the Manuel Alvarez Bravo Foundation. Numerous publications, including *Art and Antiques* and the *Art Market Guide* have named him as a top-100 American collector, and in 2008, *Worth* profiled his collecting habits.

Contemporary Arts Center Black Box

44 East 6th Street
Cincinnati, OH 45202
(513) 345-8400
contemporaryartscenter.org



Fred and Laura Ruth Bidwell collection: Jordan Tate, installation view *Work # 141*, 10 framed Pigment Prints, each 16 x 20 inches, courtesy of the artist and Fred and Laura Ruth Bidwell

In 2007, the Cleveland Museum of Art acquired and was gifted a portion of his surrealist and modernist photography collection. A 2014 travelling exhibition and catalogue of the collection is planned. A photographer and a video maker in his own right, his work has been shown in New York, Paris, Berlin, Los Angeles, Miami, and Buenos Aires. A primary focus has been producing films with a socially conscious message. His most recent U.S. film, *Severed Ways: The Norse Discovery of America*, directed by Tony Stone, premiered at the 2007 Los Angeles Independent Film Festival and won the jury prize at the 2007 Leeds Film Festival. Greeted with widespread critical acclaim upon its theatrical release the film has become a cult classic. A print of *The ToeTactic*, directed by Emily Hubley, was purchased for the permanent collection of the Museum of Modern Art. His film, *Restless City*, premiered at Sundance in January 2011 to much attention and was recently released theatrically. His last film, *Graceland*, premiered at the Tribeca Film Festival in April 2012. David currently serves as producer and executive producer on two Argentine films: *Los Dioses de Lata*, directed by Juan Antin, and *La Macarena*, co-produced with Nicolas Ferrero. In 2012 he directed his first short, *The Leaf*. He will have his directorial debut with a film in development in Argentina.

A San Francisco-based technology entrepreneur, Trevor Traina began his career as a brand manager at Seagram’s, where serendipitously he also discovered his interest in collecting photography. When Traina learned the works from the corporate collection that had adorned his office and nearby hall space were being auctioned, he purchased the artwork and found himself “bitten by the bug to acquire.” His collection began in earnest with vintage prints of iconic images by Diane Arbus, William Eggleston, and some early Robert Frank works. The acquisition of such canonical prints provided Traina with a foundation that emboldened the young collector to pursue more adventurous work. Photographs by such masters as Lee Friedlander, Garry Winogrand, Stephen Shore, Cindy Sherman, and Andreas Gursky followed. His recent interest focuses on conceptual photographers such as Roe Ethridge, Christopher Williams, and Ryan McGinley. Describing his drive to collect as “equal parts intellectual curiosity and narcissism,” Traina believes “...photography is a young medium. It’s an American medium, and many of the masterpieces are still available.” A graduate of Princeton University with postgraduate degrees from Oxford and Berkeley, Traina developed and sold companies to Microsoft and Intuit. His latest project, Driverside.com, provides helpful tools and data for car and truck owners and lessees. He serves on four corporate boards and six non-profit boards, including the Haas School of Business at UC Berkeley and the Fine Arts Museums of San Francisco. *Real to Real: Photographs from the Traina Collection*, curated by Julian Cox, was on view earlier in 2012 at San Francisco’s de Young Museum. The exhibition examined different historical understandings of realism and its changing definitions over time.

Dayton Art Institute
456 Belmonte Park North
Dayton, OH 45405
(937) 223-5277
daytonartinstitute.org



Emmet Gowin, *Nancy, Danville, Va., 1969*, (detail), gelatin silver print, 5.25 x 6.5, courtesy of Emmet Gowin ©

Lecture on Emmet Gowin
Wednesday, October 10, 3:30 pm–4:30 pm

The lecture includes debut screening of *Emmet Gowin* (4:30 pm), a documentary by filmmakers Megan Hague, Tracy Longley-Cook, and Kyle Wilkinson. The film focuses on Gowin’s early career as both an artist and educator, and includes interviews with some of Gowin’s students from The School of the Dayton Art Institute where Gowin taught from 1967 to 1971. The film also highlights Gowin’s early work of Edith, family and early landscapes. Also includes the exhibition *Emmet Gowin and His Contemporaries* and a reception (5:15 pm).

Round Trip Shuttle Services available from both Dayton and Cincinnati for this event and *Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project* · Inspired by the work of Mike Disfarmer, The Emery Theatre, Cincinnati.

Cliff Radel, Lecture
Saturday, October 6, 4 pm–5 pm

Exhibition Reception
follows lecture
October 6, 5 pm–8 pm

Lecture for *The Good River: What Divides and Connects Us* · A History of the Ohio River by Enquirer Photojournalists. Cliff Radel bats left and throws left. As a storyteller, columnist, reporter, and music critic for *The Cincinnati Enquirer*, his award-winning stories capture what makes his hometown tick and what ticks off the people who live there. He is the author of two books, the first edition of *Cincinnati Moments, a Celebration of Photographs from The Cincinnati Enquirer* (1999) and the *Big Red Machine Edition of Cincinnati Moments* (2000). During his career, his work has received top honors in competitions hosted by the Press Club of Cleveland, the Ohio Society of Professional Journalists, and the Associated Press as well as Gannett newspapers. A native West Sider, he has deep Cincinnati roots. His Irish ancestors helped settle Westwood, worked on Union Terminal, and joined his hard-headed German ancestors who never failed to put in a good day’s work and never put on airs. A graduate of the University of Cincinnati, he received a bachelor’s degree in psychology, a master’s in social psychology and has completed course work for a Ph.D. His work has also appeared in *The New York Times*, *Chicago Tribune*, and *The Washington Post*. He lives on the West Side with his wife, Debbie.

Ashley Gilbertson, SPE Keynote Speaker
Thursday, October 11, 7 pm–8 pm

Reception follows
October 11, 8 pm

Ashley Gilbertson, Keynote Speaker for *Continuum*, the 2012 Midwest Society of Photographic Education Regional Conference. Award-winning photographer Ashley Gilbertson is best known for his images of the Iraq war, the *Bedrooms of Fallen* project, and a four-year project on the economy including Wall Street and Occupy Wall Street. Born in 1978, in Melbourne, Australia, he began his career at age thirteen taking pictures of skateboarders. Gilbertson’s mentors include Filipino photographer Emmanuel Santos in Melbourne, and Masao Endo in the Japanese highlands.

In 2002, Gilbertson travelled to the Kurdish enclave formerly within Northwestern Iraq. He returned the following year in the wake of the American invasion. His trip yielded—among others—an image of a soldier sliding down a banister in one of Saddam Hussein’s palaces; a shot included in *Time Magazine’s Pictures of the Year* montage. In 2004 Gilbertson won the Robert Capa Gold Medal Award for exceptional courage from the Overseas Press Club for his imbedded reportage on the 1/8 Marines as they fought their way through Fallujah. Gilbertson spent another four years in Iraq, covering the war for *The New York Times*.

In the fall of 2007, the University of Chicago Press published *Whiskey Tango Foxtrot*, a photographic memoir with accompanying narrative by Gilbertson. Gilbertson received a 2011 National Magazine Award for his series *Bedrooms of The Fallen*, featured in *The New York Times Magazine* and depicting preserved depicting preserved bedrooms of American and European service members killed in action in Iraq and Afghanistan. Intended as a memorial to the fallen, the images are meant to render the fallen soldiers as brothers and sisters, sons and daughters. That work will be published in book form in 2012.

SPE is a nonprofit, national membership organization dedicated to providing a forum for the understanding of photographic processes as a means of expressing creativity and cultural insight.

Admission: \$15, Free with *Continuum* Conference Ticket or NKU student, faculty, or staff ID. Parking available in the Welcome Center Garage for those without NKU Parking Permit. Includes a reception for *Reporting Back: A Survey of Documentary* Photography following the lecture.

Barry Andersen, Lecture
Wednesday, October 17, 7 pm–9 pm

Includes exhibition *Barry Andersen: Sky, Earth, and Sea Selections from 30 years of Landscape Photography*, reception and Spirit of Light Award Ceremony for Barry Andersen.

Eva G. Farris Gallery at Thomas More College
333 Thomas More Parkway
Crestview Hills, KY 41017
(859) 344-3300
thomasmore.edu

Northern Kentucky University Greaves Concert Hall
Fine Arts Building, Highland Heights, KY 41099

Notre Dame Academy Frances Kathryn Carlisle Performing Arts Center and Gallery
1699 Hilton Drive
Park Hills, KY 41011
(859) 261-4300
spiritofflightcincinnati.com

Taft Museum of Art

316 Pike Street
Cincinnati, OH 45203
(513) 241-0343
taftmuseum.org



Edward Steichen, *Amelia Earhart*, (detail), 1931, gelatin silver print, courtesy of Condé Nast Archive, New York

Thomas More College
Library Building

Science Lecture Hall
333 Thomas More Parkway
Crestview Hills, KY 41017
(859) 344-3300
thomasmore.edu

University of Cincinnati
College Art

2624 Clifton Avenue
DAAP Complex
Cincinnati, OH 45221
(513) 556-2839
daap.uc.edu/galleries



Kate Steciw, *Artist Portrait*, (detail), courtesy of the artist

Catherine Evans, Lecture

Thursday, October 18, 7 pm–8:30 pm

Catherine Evans, William and Sarah Ross Soter Curator of Photography, Columbus Museum of Art · *Edward Steichen: Game Changer*

Through his long career as a photographer, painter, gallery director, and curator, Edward Steichen changed the course of modern photography. Referencing Steichen’s many roles, Evans contextualizes Steichen in terms of the medium’s evolution during the first half of the 20th century. Presented by the Stanley and Frances D. Cohen Lecture Series.

Before joining the Columbus Museum of Art staff in 1996, Evans was assistant curator in the photography department at the Museum of Modern Art, NY. With New York’s Jewish Museum, she recently co-curated *The Radical Camera: New York’s Photo League, 1936-1951*, on view at the Columbus Museum of Art through September 9.

Free Taft Museum of Art Members and Students. \$10 Public (includes exhibition admission) Reservations: (513) 684-4515 or taftmuseum.org

The Good River Lecture Series Enquirer Photojournalists

Wednesday, October 24, 3:30 pm–5 pm

Enquirer Photojournalists speak about the exhibition photographs and their experiences for *The Good River: What Divides and Connects Us · A History of the Ohio River* by *Enquirer* Photojournalists, Eva G. Farris Gallery, Thomas More College.

Special time consideration to enable high school students in the area to attend.

Kate Steciw, Lecture

Tuesday, October 16, 5 pm–6:30 pm

Reception follows

October 16, 6:30 pm

Born in Bethlehem, Pennsylvania, Steciw received a BA in Sociology from Smith College and an MFA with a concentration in Photography from the School of the Art Institute of Chicago. Her first book, *The Strangeness of This Idea* was published by Hassla in June 2010. Her exhibitions include The Green Room, London, and Primary Photographic Gallery and Toomer Labzda Gallery in New York City. Kate’s photographs are included in *Photogenus*, DAAP Galleries Dorothy W. & C. Lawson Reed Jr. Gallery.

Talks and Book Signings

Patricia Van Skaik, Talk

Steamboats through an Early Lens

Saturday, October 13, 3 pm–4 pm

Admired for over 160 years for its artistry and technique, the *Cincinnati Panorama of 1848* by Charles Fontayne and William S. Porter is the earliest extant photography depicting steamboats. Recent enlarged digital microscopic images from the *Panorama*, a daguerreotype, revealed an amazing level of clarity at up to 32 times magnification. Patricia Van Skaik, Manager of the Genealogy and Local History Department, explores the close-up images and what they tell us about steamboats and life in 19th century Cincinnati. The program accompanies the exhibit in the Joseph S. Stern Jr. Cincinnati Room.

Jymi Bolden, Talk

Through The Photographer's Lens

Friday, October 19, 2 pm–3 pm

Cincinnati-based photographer Jymi Bolden explains his inspiration, work, and insights into *Star Power: Edward Steichen’s Glamour Photography*. A photographer whose images appear regularly in *Ebony*, among other national publications, Bolden has been recognized by the Society of Professional Journalists. Trained in the fine arts, he has exhibited in galleries as far away as Munich, Germany, and Havana, Cuba. His drawings and photographs can be found in many public and private collections. Free with Museum admission. Reservations required: (513) 684-4515 or taftmuseum.org

Michael Wilson, Talk

Through The Photographer’s Lens

Saturday, November 17, 2 pm–3:30 pm

Cincinnati-based photographer Michael Wilson explains his inspiration, work, and insights into *Star Power: Edward Steichen’s Glamour Photography*. Known for his CD covers and portraits of such musical celebrities as David Byrne, Emmylou Harris, Philip Glass, BB King, and Randy Newman among many others, Wilson works for clients as varied as Warner Bros. Records, Alfred A. Knopf, and Mother Jones. His photographs have been featured in exhibitions around the country. Free with Museum admission. Reservations required: (513) 684-4515 or taftmuseum.org

Public Library of Cincinnati
and Hamilton County

800 Vine Street
Cincinnati, OH 45202
(513) 369-6900
cincinnatiilibrary.org

Taft Museum of Art

316 Pike Street
Cincinnati, OH 45203
(513) 241-0343
taftmuseum.org



Edward Steichen, *Actor Gary Cooper*, (detail), 1930, gelatin silver print, courtesy of Condé Nast Archive, New York

Baker Hunt Art
and Cultural Center

620 Greenup Street
Covington, KY 41011
(859) 431-0020
bakerhunt.com

Gordon Baer, Talk

Sunday, October 14,
2 pm–4 pm

A look Back at a Life in Pictures, Photographs by Gordon Baer. Includes reception.

Dayton Visual Arts Center

118 North Jefferson
Dayton, OH 45402
(937) 224-3822
daytonvisualarts.org

Francis Schanberger, Talk

Thursday, October 11,
6:30 pm–8 pm

Invivo. Includes reception.

gallery One One at
Brazee Street Studios

4426 Brazee Street
Cincinnati, OH 45209
(513) 321-0206
brazeeestreetstudios.com

Carrie Iverson, Talk

Friday, October 5, 6 pm–7 pm

Dissonance. Includes reception.

Iris BookCafe & Gallery

1331 Main Street
Cincinnati, OH 45202
(513) 260-8434
facebook.com/pages/Iris-Book-Cafe/169729995076

Achinto Bhadra, Talk

Sunday, September 30,
2 pm–5 pm

Another Me: Transformations from Pain to Power, Photographs by Achinto Bhadra. Includes reception.

Anne Arden McDonald, Talk

Tuesday, October 16,
7 pm–8 pm

Rituals and Enactments: The Self-Portraits of Anne Arden McDonald. Includes reception.

Marta Hewett Gallery

1310 Pendleton Street
Cincinnati, OH 45202
(513) 281-2780
martahewett.com

Tony DeVarco, Talk
and Book Signing

Saturday, September 22,
1 pm–3 pm

The Way of Time: An Exhibition of Recent Digital Prints by Tony DeVarco. Includes Book Signing and reception.

Performances

Contemporary Arts Center
Black Box

44 East 6th Street
Cincinnati, OH 45202
(513) 345-8400
contemporaryartscenter.org

Alice Weston’s Crystal Clues to the Sublime - A Visual
Presentation Featuring New Music by Susan Botti

Friday, October 12, 8 pm–9:30 pm

Crystal Clues to the Sublime presents a unique performance collaboration between three artistic disciplines. In the 1960s, photographer and environmental visual artist Alice Weston took a series of microphotographs showcasing the beauty and varied textures of crystals when magnified. In *Crystal Clues to the Sublime*, a multi-disciplinary presentation, Weston’s body of work is redefined anew. Her imagery comes alive with visual editing and manipulation by Lightborne Inc., a Cincinnati-based creative design company, and a new musical score composed by internationally renowned composer Susan Botti. Immediately following the performance, the creatives take part in a Q&A discussing the process of creating of a new work via collaboration with artists of varying backgrounds and skill sets.

Weston’s emphasis on revealing the hidden aspects of both the natural and man-made world has formed the basis and creative inspiration of several multi-media collaborations with various arts organizations, including the Contemporary Arts Center, the Cincinnati Ballet Company (*Et Cetera*, 1973), the Cincinnati Symphony Orchestra (*Pelleas and Melisande*, 1964), and the Cincinnati Art Museum (*Inner Journey*, 1987–1989). Her works include: *Great Houses of the Queen City* (text by Walter E. Langsam); *Silent Testimony*, an exhibition of the culture of Ohio’s mound builders which traveled throughout the state and is on permanent view at the Cincinnati Museum Center, and *An Arc Ascending*, collaboration between Weston and internationally recognized composer Gunther Schuller.

A native of Cleveland, Ohio, Botti’s early training included studies in music, art, and theater. She received her Bachelor of Music from the Berklee School of Music; and her Masters in Music Composition from the Manhattan School of Music. She is the recipient of numerous grants and awards, including the Goddard Lieberman Fellowship from the American Academy of Arts and Letters; and grants from Meet The Composer, the National Endowment for the Arts, The Aaron Copland Fund, The Mary Flagler Cary Charitable Trust, The NY Foundation for the Arts, The Greenwall Foundation, The Jerome Foundation, ASCAP, and the Foundation for Contemporary Performance Arts. Awarded both a Guggenheim Fellowship and the Frederic Juilliard/Walter Damrosch Rome Prize in Music Composition, Botti was in residence at the American Academy in Rome from 2005-2006.

The Contemporary Arts Center (CAC) provides the opportunity for all people to discover the dynamic relationship between art and life by exhibiting, but not collecting, the work of progressive artists. CAC continually increases its regional, national, and international influence by providing changing visual and interactive experiences that challenge, entertain, and educate.

The Emery Theatre

1112 Walnut Street, Cincinnati,
Ohio 45202
(513) 300-5669
emerytheatre.com/events/



Bill Frisell and his 858 String Quartet featuring from left to right: Hank Roberts, Jenny Scheinman, Bill Frisell, and Eyvind Kang, Photo by Michael Wilson

Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project
Inspired by the Work of Photographer Mike Disfarmer

Wednesday, October 10, 8 pm–9:30 pm

Inspired by the life and subjects of eccentric photographer Disfarmer, Bill Frisell’s compositions echo images by balancing evocative atmospherics and traditional American musical forms. During the live performance, projected images of Disfarmer’s portraits illuminate Frisell’s musical perspectives. Featuring the 858 Quartet (Frisell with violinist Jenny Scheinman, violist Eyvind Kang, and cellist Hank Roberts), *Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project* encourages audiences to expand their understandings of aural and visual expression through the collective lens of Disfarmer and Frisell.

October 10th at The Emery marks the world premier of *Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project* arranged for the 858 Quartet. The Emery, one of three acoustically pure venues in the country, is currently undergoing revitalization under the artistic direction of *The Requiem Project*. The renowned British orchestral conductor Leopold Anthony Stokowski indoctrinated the theatre in 1912 and other performers that have graced the historic stage include Igor Stravinsky, John Philip Sousa, George Gershwin, Vaclav Nijinsky, Anna Pavlova, Mary Wigman, and Bette Davis.

Jazz legend Bill Frisell’s career has spanned more than thirty-five years and over 250 recordings, including forty solo albums. He has collaborated with a wide range of celebrated musicians, including two trio albums

with Dave Holland and Elvin Jones, and Ron Carter and Paul Motian. Other releases include arrangements of songs by Elvis Costello and Burt Bacharach, the original Buster Keaton film scores to the Grammy nominated *History/Mystery*, and the Grammy-winning *Unspeakable*, *Blues Dream* and *This Land*.

Mike Meyers (1884-1959), later known as “Disfarmer,” rejected the Arkansas farming world and family he was born into by changing his name to Disfarmer. As a self-taught photographer in the late 1930’s, Disfarmer set up a studio on the back porch of his mother’s house in Heber Springs, Arkansas. Using commercially available glass plates, Disfarmer photographed his subjects in direct north light creating a unique and compelling intimacy.

The Requiem Project is a 501(c)(3) not-for-profit arts company with the mission to re-establish an acoustically-pure historic treasure, The Emery, and transform the theatre into a vibrant and unique venue that will define itself as a space that encourages creative growth, fosters a multitude of opportunities for artistic collaborations, and offers arts-based educational opportunities through dance, music, theatre, film, visual, and interdisciplinary artistic expressions for local and national performing artists.

Private Viewing: Mike Disfarmer Photographs

Wednesday, October 10, 9:30 pm

Jazz, cocktails, and late-night supper. For ticketing information call (513) 823-2122 or <http://emerytheatre.com/events>

The Annex at Japp’s

1136 Main Street
Cincinnati, OH 45202
(513) 823-2122
emerytheatre.com/events/



Mike Disfarmer, *First Born*, (detail), ca. late 1930-early 1940, silver gelatin print, 3.5 x 6 inches, courtesy of disfarmer.com and Peter A. Miller

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ers, and music artists. The work we generate is equally diverse; we produce commercials, web content, concert tour visuals, and long format pieces. The team members here are humanitarians, graffiti artists, dog-lovers, musicians, freaks, and dreamers—all equally committed to an ongoing quest for the different and the exceptional.



CityBeat is an independent voice serving the citizens of Greater Cincinnati that combines a commitment to inventive, insightful, and inter-

pretive journalism with a strong passion to cover and reflect our area's growing arts and entertainment scene.



Since 2000, pickworthbellcommunications has successfully launched, re-branded, developed publicity strategies and web identities for more than 50 arts, cultural non profits, architects, authors, artists, interior designers, hospitality,

beauty, fashion, and design businesses. We determine and shape stories and place them for maximum exposure and positioning in the media and marketplace.



Cincinnati Center City Development Corp. (3CDC) is a 501(c)(3), tax-exempt, private, non-profit corporation. Its mission and strategic focus is to strengthen the core assets of downtown by

revitalizing and connecting the Fountain Square District, the Central Business District, and Over-the-Rhine.



Lamar Advertising Company is the nation's leading outdoor advertising firm. Lamar offers solutions for clients in the form of bulletins, posters, digital billboards, buses, benches, transit shelters, and highway logo signs. Founded in 1902,

Baton Rouge-based Lamar has a broad corporate reach with over 200 locations across the United States, Canada and Puerto Rico specializing in outdoor and transit advertising.



Founded in 2007, Four Entertainment Group, (4EG), was formed to produce a powerful synergy to its thriving unique bars and restaurants throughout the greater Cincinnati and Northern Kentucky area. 4EG includes Mt. Adams Pavilion,

aliveOne Cincinnati, The Stand, The Sandbar, Keystone Bar & Grill (Covington & Hyde Park), The Righteous Room, Tap & Go, and The Lackman. For more information go to foureg.com.



Founded in 1967, Cincinnati Magazine is the city's most respected and award-winning monthly magazine, connecting more than 340,000 readers in the TriState. Each month our editorial team goes deep behind the headlines into the stories

that impact our area. We profile the region's most interesting and influential people; offer regular sections such as Dine, Radar (style & design), and Frontlines (local news & news makers); and create cover stories on wide ranging topics.



Founded in 1996, ArtWorks is a non-profit arts organization that connects artists of all ages with opportunities in the arts through inspiring

apprenticeships, community partnerships, and public art.



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lection features an aesthetic that ranges from the austere and organic to the functional, offering a refined elegance and simplicity for any lifestyle. The manufacturers featured at Voltage represent over a century of modern design.



ShutterBooths are designed to blend in and complement your event while adding another level of entertainment for your guests. Proudly creating long lasting and fun experiences for more than 2,000 clients nationwide! We have the experience, knowledge, and systems to ensure you

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which also include experienced and highly skilled graphic installers. Our broad range of capabilities enables us to produce a wide variety of projects which allows us to make your vision a reality.

Enquirer Media is the leading source of local news and information in Greater Cincinnati and Northern Kentucky through more than 50 distinct local print, mobile, and online products, including Cincinnati.com, NKY.com, The Cincinnati Enquirer, The Kentucky Enquirer, Metromix Cincinnati,

and more. Through a combination of media and marketing solutions, Enquirer Media informs and engages nearly 9 out of 10 local adults—more than a million people per week. It is connecting with more people than ever in the company's 170-year history.

A non-commercial public radio station serving a mix of alternative, rock, and roots music; local news; and National Public Radio. WNKU was licensed in 1985 on 89.7 FM by Northern Ken-

tucky University and today remains the only major station in the Cincinnati market to maintain the same owner, frequency, and call letters as its founding.

The Center for Applied Informatics (CAI), within NKU's College of Informatics, provides students extensive access to learning in a real world environment. Via CAI, the university directly contributes to the development of the Commonwealth and tri-state area by connecting the best

Informatics Students, professional staff, and award-winning faculty, with businesses and organizations seeking expertise. This collaboration forms the building blocks of student academic success and business innovation both locally and world-wide.

Started during the Great Depression, Busken Bakery has endured 84 years to its fourth generation of family ownership and surviving long enough to be recognized as one of America's best full-line bakeries (by the Food Network's *Best Of*, among others). Busken Bakery is a

cherished food icon among Cincinnatians for its award winning donuts, Danishes, signature happy face cookies, celebration cakes and muffins. Busken Bakery currently has 10 retail locations. For more information, visit busken.com.

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Scripps is a leading media enterprise driven to develop and expand its digital strategies including social gaming, while embracing its rich history in delivering quality journalism through television stations, newspapers, and Scripps Howard News Service. Creative, talented, and energetic employees are leading the way at 19 television

stations in major cities such as Denver, San Diego, Detroit, Phoenix, Cleveland, Cincinnati, and Tampa. The Scripps digital group is growing and gaining momentum with new product offerings, enhancements, and technology that gives customers more options than ever before to find the information and entertainment they crave.

Over the last 25 years Joseph Beth Booksellers has played a significant cultural role as a major bookseller, hosting more bestselling authors, celebrities, public figures, and politicians than any other local organization. We believe that reading

and learning enlarges a person's heart, broadens their perspective, and sharpens their ability to think. And we are dedicated to being a committed community partner for the next 25 years!

This grand hotel in the heart of Cincinnati is on the National Register of Historic Places and provides guests with larger-than-average rooms and unique architectural touches, like a marble and

walnut grand staircase in the lobby. Traditional afternoon tea is served daily, yet modern-age amenities, such as Wi-Fi in the lobby, ensure 21st century service.

Family owned and operated since 1985, Frame & Save Hyde Park is your best source for all custom framing needs. We carry a large selection of in-stock mats, frames, and glass.

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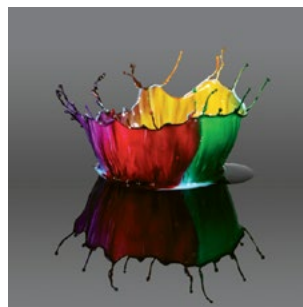
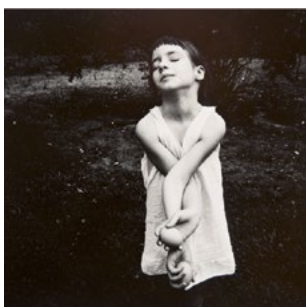
Robin Imaging Services started in 1974 and handles a wide range of clientele in and around the Cincinnati area. Our main thrust is the artist commercial market, which in recent years incorpo-

rates photographers, ad agencies, printers, trade show houses, corporate and industrial accounts. Our emphasis on serving the unique needs of each client has been the key to our success



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