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

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 is collaborating with artists, curators, collectors, students, and academicians 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.

Please join us to celebrate October, the region’s newly designated month of photography, and all it offers completely knowing what they were buying into!
For more than twenty years, a consortium of interested individuals, philanthropists, museum professionals, curators, and collectors 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 more than seventy venues across the city and beyond. Throughout the month of October, we will be able 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 most 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 organizations. 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 expertise at special events throughout the month. This publication details them throughout the month. This publication details them. All are invited to lend our support to the FOTOFOCUS inaugural event. We look forward to seeing you in October!

James Crump
Chief Curator
Cincinnati Art Museum

Raphaela Patoe
Nice Architects & Planners, Cincinnati Director
Contemporary Arts Center, Ohio

James R. Schiff, FOTOFOCUS Founder, Mary Ellen Goeke, Director, FOTOFOCUS, Judith Tuley/Yamamoto, Pickworth Belt Communications | Public Relations and Marketing, Linda Schwartz, FOTOFOCUS Curatorial and Administration Manager, Sarah Rayer, Assistant to the Director and Events Manager, and Merrilee Luke-Ebbeler, Director of Event Programming. Richard Groot and Traci Howden have been outstanding collaborators 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 event: a veritable timeline linking people, communities and institutions together throughout the month. To everyone who made this photography biennial’s diverse forms. See you in October!
Collectors’ Weekend Roundtable Discussion

The work of David Raymond, a collector for more than 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, Raymond serves as an advisor to the Getty Museum from 2000 to 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 pres- ence. He was a portfolio reviewer and lecturer at the 2008 Festival de la Luz in Buenos Aires and at Fotofest 2010 in Houston. Raymond 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 2006, Worth photolists his collection habits. 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 catalog 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, Seven 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 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, including the Maas 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 under- standings of realism and its changing definitions over time.

Fred and Laura Ruth Bidwell began collecting photography in 1993, the year they married. They have since amassed a highly personal catalog of contemporary photography by European and North American artists using photography in their work.

Collectors’ Weekend
Highlights

October 19
Collectors’ Weekend Opening Exhibition
Using Photography
Michael Lowe Gallery
955 Vine Street, Cincinnati, OH 45202
5:00 PM – 7:00 PM

October 20
Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson
Vantage Gallery
3209 Madison Road, 2nd Floor, Cincinnati, OH 45209
11:00 AM – 1:00 PM
Walk-through, with exhibition curator Lisa Kuzmer and the artists Jordan Tate and Anthony Pearson (walk through begins at 11:30 AM). Passport Event

Collectors’ Roundtable
Back Box, Contemporary Arts Center
44 East 6th Street, Cincinnati, OH 45202 / (513) 345-8400
6:00 PM – 7:30 PM
The event will feature a roundtable discussion on the role of collectors in the world of contemporary art, moderated by James Crump, presented by the FOTOFOCUS 2012 Lecture Series.
Star Power
Edward Steichen’s Glamour Photography
Taft Museum of Art

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.

Star Power: Edward Steichen’s Glamour Photography
October 12-January 27, 2013
Members Reception
Thursday, October 11
6:00 PM - 8:00 PM

Taft Museum of Art
316 Pike Street, Cincinnati, OH 45202
(513) 241-0343
taftmuseum.org

Hours
Wednesday through Friday
11:00 AM - 4:00 PM
Saturday through Sunday
11:00 AM - 5:00 PM

Admission | Adults: $7.50 | Educators, Seniors (60+) & Students: $5.50 | Members and Children under 5: FREE

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Andy Warhol has been anointed as “The Prince of Pop Art” for his introduction of 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 will examine the central role of the photograph in Warhol’s art, its relationship to his portrait painting, its documentation of the artist’s social life, and his use of photographs as source material for his late paintings and prints. Also on view are Inside Out: Global Photography Project with JR and, upstairs, the UnMuseum® Features Casey Millett: Stop-Motion Animation.

Lois & Richard Rosenthal Center for Contemporary Art
September 22 – January 20, 2013
44 East Sixth Street
Cincinnati, Oh 45202
(513) 345-8400
contemporaryartscenter.org

Monday
10:00 AM - 9:00 PM
(FREE after 5:00 PM, thanks to Macy’s)
Tuesday
Closed (CAC STORE is open 11:00AM-6:00 PM)
Wednesday - Friday
10:00 AM - 6:00 PM
Saturday & Sunday
11:00AM - 6:00 PM

Admission | Adults: $7.50 | Educators, Seniors (60+) & Students: $5.50 | Members and Children under 5: FREE

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Andy Warhol, Self-Portrait with Skull, 1977, Polacolor Type 108, 4 1/4 x 3 3/8 inches

Andy Warhol has been anointed as “The Prince of Pop Art” for his introduction of 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 will examine the central role of the photograph in Warhol’s art, its relationship to his portrait painting, its documentation of the artist’s social life, and his use of photographs as source material for his late paintings and prints. Also on view are Inside Out: Global Photography Project with JR and, upstairs, the UnMuseum® Features Casey Millett: Stop-Motion Animation.

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Andy Warhol, Self-Portrait with Skull, 1977, Polacolor Type 108, 4 1/4 x 3 3/8 inches
Laurel Nakadate

Laurel Nakadate presents her work in a free public lecture

Wednesday, October 24

7:00 PM

Fath Auditorium

Cincinnati Art Museum

953 Eden Park Drive

Cincinnati, OH 45202

(513) 721-2787

Recall: 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 200+ Polaroids invite viewers to engage with Nakadate’s subjects in their personal journeys.

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, along the northern entrance to Walnut Street. The gallery spaces 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 lens-based investigations of this exhibition are 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 re-examined 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.

1440 Walnut Street

Cincinnati, OH 45202

(513) 562-6262

artacademy.edu/about/galleries/

Hours

Monday through Friday 9:00 AM - 5:00 PM
Saturday and Sunday 9:00 AM - 12:00 PM

Suggested Donation – $5.00

In 2005, the Art Academy relocated to its present facility in the Over-the-Rhine neighborhood, along the northern entrance to Walnut Street in the historic neighborhood of Over-the-Rhine.

Central to the Requiem Project is the revival of Cincinnati’s Emery Theater as an innovative arts destination and a space for creative possibility. The Requiem Project believes meaningful artistic interactions create community. Art Moves Here.

Ric Hine, J. Dan Albert Allard, Sam James, Jim Dow, Brandon Morse, Michael Platt, Lella Quisenberry, Matt Rappaport, David Rosenthal, and Joel Whitaker.

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Emmet Gowin

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 sensibility.

In commemoration of his years spent in Ohio as an instructor at the Dayton Art Institute (1967-1971), the Dayton Art Institute 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 Conner, Paul Caponigro, Ansel Adams, and Minor White.

The exhibition reception is on Wednesday, October 10 from 6:00 PM to 9:00 PM.

Caleb Charland

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

Cincinnati Constellation
September 24 - December 31

Envisioned as a constellation of stars, visiting artist Caleb Charland’s installation assembles thousands of handprints to mirror the night sky. Cincinnati Constellation required the engagement of more than 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. Though celestial navigation wanes today and light pollution diminishes most urban perpective 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. An artist, writer, and backyard poet, Charland treasures the marvelous from the mundane.

Caleb Charland was selected as a start of the 2011-12 DAAP Apprentice Artists program, sponsored by the Philip M. Myers Jr. Memorial Gallery.

Santeri Tuori

Radiant light, the visual perception of a single moment in time, can become haunting and strange and more than itself. Santeri Tuori explores this phenomenon with his ongoing series The Forest, which examines the forest environment, the feelings of being in a forest intensify with the movement of the branches and nature’s seasonal transitions that 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.

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

Santeri Tuori: The Forest
Curated by Judith Turner-Yamamoto
With support from the Consulate General of Finland
October 5 - November 1

Exhibition Reception
Saturday, October 3
7:00 PM - 9:00 PM

What is the nature of time in the forest, a place that has been and will be? For five years, on the remote 10 KM island of Kökar 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 spot. 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 Pine) 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 that 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; Malmö Art Museum, Sweden; Musset for Fotokunst, Brandts Klædefabrik, Denmark; EMMA; Museum of Modern Art, Espoo; Artsha Gallery, Helsinki; and Effarne Gallery, Milan. Collections include KIASMA, Museum of Contemporary Art, Helsinki; Fiac Haute Normandie, France; The Finnish Museum of Photography, Helsinki; Malmö Art Museum, Sweden; Musset for Fotokunst, Brandts Klædefabrik, and Effearte Gallery, Milan. Collections include the Wacoal Art Center, Tokyo; MoMA, New York; Malmö Art Museum, Sweden; Musset for Fotokunst, Brandts Klædefabrik, Denmark; EMMA; Museum of Modern Art, Espoo; Artsha Gallery, Helsinki; and Effarne Gallery, Milan. Collections include KIASMA, Museum of Contemporary Art, Helsinki; Fiac Haute Normandie, France; The Finnish Museum of Photography, Helsinki; Malmö Art Museum, Sweden; Musset for Fotokunst, Brandts Klædefabrik, and Effearte Gallery, Milan.

Cincinnati Constellation (mock-up), 2012, dye sublimation transfer of fabric, variable dimensions, courtesy of the artist.

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Photogenus

University of Cincinnati DAAP Galleries Dorothy W. & C. Lawson Reed Jr. Gallery

September 22 - October 26

Exhibition Reception Saturday, October 13, 7:00 PM - 9:00 PM
Visiting Artist Lecture with Katie Steciw, Saturday, October 13, 5:00 PM - 6:00 PM
Public Reception, Friday, October 12, 6:00 PM - 8:00 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 circumstances 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 frame of reality toward a reflexive, self-referential, and dynamic means of expression. Photogenus synthesizes an ever-expanding shifting paradigms of viewership, authorship, and value. Exhibiting artists are John Eedro, Nicole Hammet, Bill Sullivan, Mathieu Bernard, Charles Negre, Gaël Osslon Pascard, Jouse Rauscher, Michael Wolf, Paul Ductlet, Anthony Lopez, Helmut Smits, Corrine Vionnet, Florian Freier, Travis Smallie, John Hrouch, Sebastian Venton, Clement Valla, Irena Knezevic, and Brian Khoo. 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 and past work produced elsewhere. The Dorothy W. and C. Lawson Reed, Jr. Gallery is an equal opportunity/affirmative action exhibitor. 

Artless Photographs

Curated by Stephanie Sadre-Oraii, Assistant Professor of Anthropology, University of Cincinnati & Lee Douglas, Department of Anthropology, New York University

Artless Photographs looks at documentary photographs taken in a range of institutional contexts—from the commercial to the carceral—that record exacting details about individual bodies and identities while also generating taxonomies and categories at once context-dependent and predictive. Taking the viewer from fashion model castings in New York to exhumation sites in post-conflict Spain to correctional facilities and DMVs in the Midwest, the show compels viewers to consider how Americans thought and felt about themselves, their communities, and their hopes for the future. Roosevelt and his New Deal administrators understood the power of photography, and they used it to impact public opinion, federal legislation, and the nation’s recovery. 

The exhibit was funded by grants from the We People initiative at the National Endowment for the Humanities, the Ohio Arts Council, the Thomas R. Schiff Fund at the Greater Cincinnati Foundation, and Ephos America, Inc. 

Images of the Great Depression

A Documentary Portrait of Ohio 1935-2010

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. We tell the story of the Great Depression and the New Deal through photographs taken by a wide range of photographers—some of whom have never been published before. The exhibit explores the nation’s recovery as well as the social, political, economic, and cultural aspects of life in Ohio during this era, and it considers the lasting effects of the Great Depression on the state and nation. Viewers can learn about the work of local photographers and the role that photography played in documenting the state’s experiences during the Great Depression. 

Exhibited: ...
Expectation, Experimentation, Exploration

Exhibition Reception Friday, October 12, 6:00 PM - 9:00 PM

The group exhibition Exposed: Expectation, Experimentation, Exploration showcases 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 using 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. 

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When I first worked with him, I think the thing that struck me the most was his first as author and designer. Last February, Cincinnati Art Museum Chief Curator James Crump sat down with Churchward in New York to discuss Ritts’ legacy in anticipation of the exhibition, Herb Ritts: L. A. Style. Curated by Paul Martineau for the J. Paul Getty Museum, Los Angeles, the exhibition opens October 6 at the Cincinnati Art Museum and runs through December 30.

Charles Churchward is best known as a design and art director in the magazine world, having worked on the most influential publications of our age. His most important contributions are to Vogue and Vanity Fair over the last three decades. He has also contributed to Ms. Magazine, Mademoiselle, The New York Times Magazine, House and Garden magazine, and Teen Vogue.

For many years, Churchward worked closely with Herb Ritts, with whom he also enjoyed a great friendship that lasted through the end of Ritts’ life. Churchward’s book, Herb Ritts: The Golden Hour, published in 2010, was his first as author and designer. Last February, Cincinnati Art Museum Chief Curator James Crump sat down with Churchward in New York to discuss Ritts’ legacy in anticipation of the exhibition, Herb Ritts: L. A. Style. Curated by Paul Martineau for the J. Paul Getty Museum, Los Angeles, the exhibition opens October 6 at the Cincinnati Art Museum and runs through December 30.

James Crump: Charlie, what was the most impressive thing about Herb when you first met him? What was the thing that struck you the most?

Charles Churchward: When I first worked with Herb, I think the thing that was so interesting and what became quite desirable working with Herb was that I knew I was going out to a different location, but yet it seemed so familiar because everyone was like family who worked with Herb. And everybody felt good working with him. It was none of this hierarchy, none of this business of you can only do this, you can’t do that, you can’t get involved, we can only talk to you at certain times. Everybody sat around the table and had lunch, everybody hung out together, everybody threw ideas around and everyone was always happy, which makes such a big difference. At Herb’s studio, which was very white, open, and clean, and again, everybody there was in great spirits all the time, with great music playing, everything seemed so positive, which came through in the photographs as well. Herb was just like one of the guys until he was behind the camera. Everybody was respected. Everything was so planned out and organized. You went out there and felt you would have a good time, it was going to be healthy, and you knew we’re going to come back with pictures. That’s the hardest thing for an art director, is if you’re going away somewhere, you have to come back with the goods. And you have to be sure of that, because you’re spending a lot of people’s money and a lot of time, including your own. You have to prove yourself. It’s a lot easier to prove yourself if everyone is working together and you know you’re going to come out with something and the subject is happy.

JC: Are you contrasting that with other photographers when you say it’s refreshing because it’s such a positive atmosphere?

CC: Yeah. Yeah.

JC: No. No. There are a lot of photographers who let you stand near them while they’re shooting and look in the camera. And even take a couple shots, which is very common to have that happen. But the fact is, they don’t have lunch with you. You have lunch with everybody else. And they don’t want your ideas. And they just put up with you basically, because you’re there and you’re the client. It’s not that they don’t respect you for what you do, but they don’t really let you into their world. But with Herb, you were a part of his world. Automatically. Once you were in it, you were always part of that world. Even if you were in New York, he’d be calling you all the time, sending you things to look at, asking your advice, asking you about ideas, talking about retouching and technology and the photography business and everything. It was just a constant dialogue that was going on.

JC: Since Herb died, photography has continued to go through so many incredible changes. What do you most miss about the days when you were shooting with Herb?

CC: You know, it’s not just Herb. Helmut [Newton] died the following year. And there are a lot of other photographers that have died. [Irving] Penn and [Richard] Avedon, for example. There’s a whole generation that’s now gone. Herb was one of the youngest, and yet he died at the same time as the others. So really there’s only one or two left. But the whole concept has changed with technology. There was a demand to have more, faster, different media. When you went on a photo shoot, suddenly there was a video cam...
Stephanie, Cindy, Christy, are Gelatin Silver Prints. © Herb Ritts Foundation

Museum, Los Angeles,

Djimon with Octopus,

Jackie Joyner-Kersee,

Tatjana, Veiled Head,

Left to right

19 x 14 1/2 inches

20 x 24 inches

14 x 11 inches

20 x 16 inches

1952-2002

Los Angeles,

Point Dume,

Joshua Tree,

Bill T. Jones,

1988

1989

1995

1989.

The one thing with Herb and me that was al-
ways a big joke, was he would always say “Oh
my God, the hair is blowing the wrong way”
or “She’s got a pimple.” And I would just yell
“T’ll fix it! Just keep working, everything is go-
ing well, just keep doing it, you’re going to get
the right shot. And we’ll retouch the hair or the
pimple out.” But now, when they see it on
the computer screen, everybody wants to stop
and fix it before the next frame.

JC: There’s no continuity.

CC: None.

JC: There’s no sense of realism.

CC: No. And there’s no instinct.

JC: No intuition.

CC: Instinct is gone. No intuition. It’s all gone.

JC: What for you is Herb’s greatest contribu-
tion?

CC: Herb helped to keep classical photog-
raphy alive. He modernized it and brought a
new generation of classic photography to the
world, especially American photography.

JC: Charlie, in your book, there are a few in-
dividuals who explicitly dis Herb, by saying to
some extent that he was not original or that
he essentially stole a type of image from other
photographers, Bruce Weber, for example. In
my opinion, he was a student of the history of
photography.

JC: Exactly.

CC: But Herb got his from movies.

JC: It’s an interesting parallel and I don’t think
that many people make those connections be-
tween Avedon and Herb.

CC: Right. Absolutely. The fact is, there’s noth-
ing new you can do today. Everything has been
done. Whether it’s photography, whether it’s
art, or design, there’s nothing new. You have
to be aware of lasting images and how you can
make your own lasting images from that. You
have to study the past to know what to do with
the future. Herb did that very successfully.
Yes, he collected a lot of photographers’ work
from the past and he studied it and was aware
of it, but he also had instinct, and he was able
to create something new with it.

JC: If you think about movement in Herb’s pic-
tures, you think about Avedon and Avedon’s
inspiration from [Martin] Munkácsi. Avedon
threw a lot of motion into his photographs.

CC: Munkácsi got his from sports.

CC: Not that way because you think of Ave-
don’s East Coast fashion, which may come out
of Munkácsi more than anybody. Herb’s pho-
tographs always have a little movement, like
something’s about to happen, or the subject is
falling out of the frame, which also translates
as movement. It’s very much an LA thing, a
Hollywood thing.

JC: Herb died obviously relatively young. What
would his career look like today if he had lived
and had continued to shoot?

CC: I know he was very wary of digital. We had
many conversations about this. Other photog-
raphers were overly accepting of it, because
they felt they would have more control. Not
realizing that, in reality, they were having less
control and that digital was turning them into
illuminators. The fact is, too many people think

JC: Why do you think the Getty Museum chose
to produce the Ritts exhibition now?

CC: Because there’s a whole new generation
that really doesn’t realize how important Herb
is. I think photographers and art directors
are going to realize that they’ve done every-
thing they can do in the way of digital illus-
trative photography and they should get back
to studying great photography, great lighting,
great nudes, great portraits. All these things
that Herb did well, that were brushed to the
side. As a result, we have been left with mak-
ers of controlled chaos. And it’s time to get
back to the basics because you can’t sit in the
studio forever and stare at a background. You
have to come up with some new ideas, you
have to go outside, you have to be on location,
you have to be interested in things. You have
to be inquisitive. And you have to work with
other people. I think that people have used
photography today as an excuse not to have
to do that and be inquisitive. But I think of that
we’ve all suffered in the sense that we don’t
have that many good photographers, really
great photographers. There are only a few left.

JC: But Herb got his from movies.

that you don’t have to really think and work at
a photograph the way you used to. Herb re-
ally liked to use his instincts and, regardless
of digital or film today, we’re missing his in-
sincts. As we are with Helmut, too. Both pho-
tographers’ images seem easy but are very
difficult to copy.
Kevin Moore: Would you say you come from a family of collectors? What have they collected?

Trevor Traina: I think it is a question of collecting and that is one is pathological. Perhaps it is hereditary as well since I come from a long line of connoisseurs. My grandparents collected. My father had the world’s largest collection of Fabergé cigarette cases as well as other oddities and curios. My mother has an incredible collection of Impressionist and Modern painting.

KM: We don’t ask what the other kind of collecting is. Why did you choose to collect photography? I guess I ask first: why does anyone collect anything at all? I’ve worked with collectors for quite some time now and I’ve never heard the same answer twice.

TT: I think it is equal parts intellectual curiosity and narcissism. I love the way the many works in my collection hang together and create dialogue. The whole is much greater than the sum of the parts. And, of course, the reflection of my own tastes and inner world—hence the narcissism. I get to create and live in an environment populated by the works that speak to me.

KM: So why photography?

TT: There is a long and a short answer. Photography is in many ways the medium of the 20th century—an American one. It is fresh. It is young. It evokes and challenges in many ways other media do not. Tactically speaking, the masterpieces are mostly still available for purchase, and the prices, while rising, are not at the level of fine painting or sculpture. So building a great collection is possible. I don’t think it is possible anymore to build great collections in other media unless one focuses exclusively on the last decade or so.

Also, I had an early taste of photography while start building a private collection at Sotheby’s, For several years, I worked from the corporate collection on my wall and outside my office. I later was able to purchase those same works at auction, which is when I was first bitten by the bug to acquire.

KM: San Francisco has always seemed like a photographic city to me and I could try to explain why. The history of the medium comes with the very long history of Western photographers based there. Ansel Adams and the F64 Group, institutions such as SFMOMA and the San Francisco Art Institute, the F64 Group, provided a backbone and also embodied me to make subsequent purchases of more adventurous works. I have been historically and worked with advisors and galleries from around the world. I very certainly have been one of the few, if not the only, providers of input as well. I trust my instincts and am not afraid to make some bets. However, I always apply the same questions: how is this work advancing the medium? Will it stand the test of time? Do I enjoy it?

KM: And you have talked for years now about what makes a collection coherent—what makes it a history, not just a collection. I’ve always felt it was my job to make it a history, but I’ve always turned my knowl­edge toward your interests and instincts, realizing that any collection that is halfway interesting needs to come from a source and personal (my own writing on historical subjects, for example), also personal, something even others who know you might not realize. What would you say is the personal center of the collection—a time period, an artist, an image—that forms the starting point, that sets in motion the larger history we have to create through larger collection?

TT: The best aspect of any collection is the insight it gives to the collector. At the end of the day, my collection is just a bunch of objects that I like and value. Yet, in fact, I have had friends come view mine and walk away saying, “Wow, I really learned a lot from you.” I think of the days in the past when I would only work with the birth of color photography. The seventies was my first decade. It was the innovations then set the standard for everything that came since. Those innovative artists—Iggleson, Shore, Sterne—fugued the open door. This is the way for the revolution in color photography. If I had to run from my burning home, Eggleston’s Red Ceiling would be one arm for sure—and of course my wife, kids, and dog under the other. That work is, in my mind, the seminal color photo of the 20th century.

KM: Are you shocked as I am that some people still question photography as an art form? Someone just the other day called photography posters.

TT: Yes, I think it has to do with the multiple prints. People have trouble with multiple copies of the same image being produced. They ignore the editing and other controls on mass production. I usually remind people that Rodin’s The Thinker is also part of a series.

KM: Touch. I have to use that myself. You have not only quite a provocative collection of photographs but also an exceptionally lively e­iverse. I love that the photographs are not just existing in a white cube but, in some instances, hang on blood-red damask fabric. What is it like to live with art in such a house? Do your kids like it?

TT: I think all we know collectors who are held hostage by collections that dominate their homes. And yet, traditionally, people have lived with the art rather than relying on some refurbished off house site warehouse. When we did our house I made a deal with my wife that the art had to fit into our lives and not the other way around. We both have strong aesthetic sensibilities and grew up in nice houses, so our wish was to do the same for our family. We worked with several talented designers, including Ann Getty and Todd Brub. It is vital to the health of any culture. It is vital to the health of any culture. I think we are just carrying on a long tradition.

TT: I am always fascinated by the historic nature of the bug to collect. Where I go, I am collecting the collection built by others in the past. I am not the creator of something new in the world. You certainly have been one of the great collectors and collectors can do things that an acquisition committee just can’t do. It is vital to the health of any culture.

TT: What will you do with your collection gone for the duration of Rio 2016? Will it be a hardship or a welcome break?

TT: Travel. And repart.
Yamini Nayar
FOTOFOCUS Lecturer Fall 2010

The work of Yamini Nayar incorporates sculpture and photography, fostered by examination of spatial tension, structure, memory, and possibility. Nayar’s photographic documentation of interiors and urban spaces by incorporating studio-based sculpture and installation created with discarded and found low-tech materials. Once captured, the spaces are stropped, leaving the large-format photograph as a record of the original work.

In Memorious, Nayar integrates image fragments collaged into PC-paint to present a challenging multi-layered shift from the aesthetic norm. The objects within the frames of her images are unfamiliar out of context, disoriented, and the viewers are challenged to interpret the subjects less as material items than as interpretive points of departure. Her 2011 work titled Heads of State, her solo show at Amherst Jhuari Gallery in Mumbai, India, was a compilation of her work from the early 1990s, which is, in this case, the panes of her living room windows. The same elements of ambiguity and obfuscation present in her earlier works linger in new work; the windows serve as a focused prism for the indistinct landscape beyond.

Born in 1956, Barth attended UCL and teaches at UC Riverside. A 2005 recipient of the John Simon Guggenheim Fellowship and 1995 National Endowment for the Arts Visual Arts Fellow, she lives and works in Los Angeles. Her work is frequently shown globally in both public and private collections, including the Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of Art and the New York City and the Whitney Museum of Art; the Tate Gallery in London; the Museum of Contemporary Art, Chicago; and the Museum of Contemporary Art, Los Angeles.

Uta Barth
FOTOFOCUS Lecturer Spring 2012

With images that push the audience from the comfort of conventional aesthetics, the work of Uta Barth stands alone in the photography community. Barth tackles the viewer by using depth of field, framing, and focus to provide only hints of the subject matter.

Some works capture expansive and buoyant landscapes with focus only on an unausonishing object in the foreground, be it a leaf, a pool, or a flower pot. Others render mundane and contemporary spaces, such as suburban streets, a bedroom in an apartment, or a window. Barth’s focus (or lack thereof) alienate the viewer from spaces that are otherwise entirely familiar. By undercording the differences in perception between the human eye and the camera lens, her work challenges audiences to expand their own understanding of photograph and visual interpretation.

Her breakthrough series Ground and Field (1994-1997) established her work as markedly anti-esthetic to the sharp, objective, and archival methods of the famous Dusseldorf School of photography. Her work with focus takes a distinct tack in nowhere near as far away a leap as the unbound creativity with which, in this case, the panes of her living room windows. The same elements of ambiguity and obfuscation present in her earlier works linger in new work; the windows serve as a focused prism for the indistinct landscape beyond.

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Thomas Demand
FOTOFOCUS Lecturer Spring 2008

A self-described mixed-media conceptual artist, German-born Thomas Demand began his career as a sculptor. A 1993 project to photograph his sized paper and cardboard spatial constructions cultivated his interest in large format photography. The origins of his transition to photography lie in the focus on spatial orientation and memory. The degree of separation between the image and the fabricated three-dimensional models of rooms and other spaces serves as his hallmark, provoking the viewer to re-examine their own understandings of reality and memory. The scale of his work ranges from the simplicity of a modest photograph to the exponentially reflective prisms.

Citing Gerhard Richter and Ed Ruscha as sources of inspiration, Demand works with a primary focus in interiors, perhaps none more famous than his 2008 series Presidency, a clean and modest depiction of the Oval Office in the weeks preceding Barack Obama’s inauguration. Presidency appeared that year as the November 9 cover story for The New York Times Magazine and was later acquired by the National Gallery of Art. The stark party-line neutrality of Presidency marked an apolitical departure from his earlier works in the 2000s; both Kitchen (2004) and Yellowcake (2007) provided pronounced statements about the Iraq War, both in its origins and execution.

Born in Germany in 1964, Demand attended the Academy of Fine Arts in Munich and the Art Academy of the City of Dusseldorf before earning his MA from Goldsmiths College in London. As of 2012, his works The Dash is currently on display at the Cooper-Hewitt, National Design Museum of the Smithsonian Institution; his newest series, Lost Places, premiered on June 8 and runs through July 22 at Hamburger Kunsthalle in Hamburg; the project Model Studies debuts in Berlin in fall 2012.

Philip-Lorca diCorcia
FOTOFOCUS Lecture Spring 2011

In stark documentary portraiture imbued with staging, Philip-Lorca diCorcia invites viewers to an un-ruly realm somewhere between fact and fiction. He works capture the flow of tension and chaos present in the modern world, asking audiences to question the significance offered in photographed. From a lone woman frozen and surrounded by the light trails of passing trains on a New York subway platform to a mid-Western shaggy teen mulling a Pepsi carton, diCorcia guides the viewer through the cacophony of the contemporary American milieu. Even as his subjects visually stand alone in stark contrast to their surrounding atmosphere, he as-signs their images literal and descriptive titles to place them in their proper context.

A compilation of his work from the early 1990s, Streetwerk captures subjects against the backdrop of the modern urban chyscape, turning pedestrians into unsuspecting actors and sidewalks into factio stage space in his own unique form of high drama. Heads (2001) focuses the aprature more sharply on the subjects, removing any sense of cityscape backdrop and concentrating on the human condition at play. Though a marked departure from his earlier work, it retains the same signature cinematic imaging that compels the viewer to engage his human subjects as the enlarged and isolated enigmas he captures in film. His most recent project, East of Eden, addresses the contemporary American political and financial climate, featuring landscapes, detailed compositions, still life, and faces.

Born in 1965 in Hartford, Connecticut, diCorcia studied at the School of the Museum of Fine Arts in Boston before receiving his MFA in Photography from the Art Center College of Design in Iowa in fall 2012. His three-time Artist Fellowships with the National Endowment for the Arts, he currently teaches at Yale University in New Haven, Connecticut.

His work has been subject to exhibitions at the Los Angeles County Museum of Art (2008) and the Institute of Contemporary Art, Boston (2007). In 1993, a major solo exhibition was organized by The Museum of Modern Art, New York. A collection of works was on view April through August 2012 in I Spy:Photography and the Theater of the Street, 1958–2010 at the Metropolitan Museum of Art in Washington, DC. An upcoming solo show is planned for 2013 at the Schim Kunsthalle in Frankfurt, and will travel to the Museum De Part in Tilburg, the Netherlands.

The artist’s works are held in major museum collections, including the Centre Georges Pompidou, Paris; Dallas Museum of Art; Los Angeles County Museum of Art;itol; Tate Modern; the Metropolitan Museum of Art, New York; Museum National d’Art Reina Sofia, Madrid; Fundación Friedrich Ebert Stiftung, Frankfort; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; National Gallery of Art, Washington, DC; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Tate Gallery, London; London; Victoria & Albert Museum, London; Centre Georges Pompidou, Paris; and the Whitney Museum of America Art, New York.

Doug Aitken
FOTOFOCUS Lecturer Spring 2010

Widely known for his innovative mixed media installations, Doug Aitken’s work spans from photography, sculpture, and architectural design to multi-channel video and sound installations. His work plays upon the walls and floors of a large space, creating a seamless surface allowing the viewer to construct the link between sound, moving images, and atmosphere. The result is a unique sensory experience where the subject is a fluid interchange of time, space, and memory. The scale of his work ranges from the grand to the modestly photographed to the complexity of a moving sculpture of automated and exponentially reflective prisms.

Perhaps Aitken’s most notable work is the 2007 installation Sleepwalkers at the Museum of Modern Art in New York. Sleepwalkers offered a bold reimag-}

Original from Detroit, Nayar holds a BFA from the Rhode Island School of Design. A 2005 recipient of the Guggenheim Fellowship, she received her MFA from the School of Visual Arts in New York City. Nayar is currently a artist-in-residence at the Lower Manhattan Cultural Workspace Residency Program and Visiting Artist Scholar at New York University. She lives in Brooklyn. Recent exhibitions include the Thomas Ehrich Gallery, New York; the School of Visual Arts, New York; Invisible Exports, New York; and a solo show at Amherst Jhuari Gallery in Mumbai, India.

Diana Sutherland, Tilda Swinton, Cat Power, Seu George, and an unknown (a balancing act renounced from the subway). His 2008 cinematic installation Migra-}

FOTOFOCUS Lecturer Fall 2010

The work of Yamini Nayar incorporates sculpture and photography, fostered by examination of spatial tension, structure, memory, and possibility. Nayar’s photographic documentation of interiors and urban spaces by incorporating studio-based sculpture and installation created with discarded and found low-tech materials. Once captured, the spaces are stropped, leaving the large-format photograph as a record of the original work.

In Memorious, Nayar integrates image fragments collaged into PC-paint to present a challenging multi-layered shift from the aesthetic norm. The objects within the frames of her images are unfamiliar out of context, disoriented, and the viewers are challenged to interpret the subjects less as material items than as interpretive points of departure. Her 2011 work Head Space above is by a similar constructive ethos, presenting images in varying dimensions to expand their conventional understanding of relative and scale.

Rhode Island School of Design. A 2005 recipient of the Guggenheim Fellowship, she received her MFA from the School of Visual Arts in New York City. Nayar is currently a artist-in-residence at the Institute of Contemporary Art, Boston (2007). A compilation of his work from the early 1990s, which is, in this case, the panes of her living room windows. The same elements of ambiguity and obfuscation present in her earlier works linger in new work; the windows serve as a focused prism for the indistinct landscape beyond.

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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,” says 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 emblematize 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 8th-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 $\text{Big Bambú}$ 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.
The universe seen from within is light; seen from without, by spiritual perception, it is thought.

Rudolph Steiner

Officiating at the ceremony of the consecration of the Great Buddha in Nara, Japan, in 743, the Indian monk, Bodhisena, wrote, “In order to make clear the meritorious service of this monk, there is nothing equal to the construction of a portrait and transmitting it to later generations.” Bodhisena continued, “Although his wisdom died with him, his merits will continue to exist along with his portrait.” The monumental image of the ancient Buddhist monk, Ganjin (688–763), that anchors Doug + Mike Starn’s Gravity of Light is likewise a transmission—one in a series—that utilizes photography as a metaphor for vision itself, of matter and decomposition and the essence of eternal time. Widely considered by scholars as the first and most important example of Japanese portrait sculpture, Ganjin was a worthy subject. He spent 11 years trying to reach Japan from his native China, encountering many hardships along the way and, in the process, losing his eyesight. Although blind, Ganjin’s gently closed eyes signify the great Buddhist teacher’s inner vision of light and knowledge, features that clearly resonated for the Starns. “When we photographed this, we didn’t realize all the connections between our personal philosophies and those of Buddha,” they said in 2008. “Ganjin was blind…living in blackness, but he was shotogaku, which means enlightened—he saw the light within the black.” Light, of course, is the basic element of photography, but for the Starns, “Light is [also] thought. Light has gravity, light is what attracts us…. But black is not only the lack of light, black is the complete absorption of light…. We are what controls us, because what controls us defines us. The light is us.” Emblematic of lightness and dark, of reflectivity and absorption, of life and death, and of reality, perception, and representation, Ganjin embodies the core themes of Gravity of Light.

Part scientific laboratory, part art exhibition, Gravity of Light is also a chamber for immersion, experience, and contemplation that links the total output of these two artists, from the mid-1980s forward. Excerpted from the accompanying book, Doug + Mike Starn: Gravity of Light (Skira Rizzoli)
This conversation took place in Raphaela Platow’s Contemporary Arts Center (CAC) office when the street artist JR paid a visit to Cincinnati for his community-based project Inside Out. Pedro Alonzo, to be curator of JR’s first U.S. museum exhibition, held at the CAC in the fall of 2013, also sat in on the conversation.

Raphaela Platow: When was the first time you picked up a camera and realized, wow, this is really the tool that I want to use?

JR: I found a camera in the subway when I was 17. That’s the moment I started documenting graffiti.

RP: So you took photographs of tags? Of graffiti?

JR: Yeah. I got interested in the places where I’ve worked because I discovered them through the media. Most photographers use a long lens, and the fact that I used a 28-millimeter set the tone that I was doing it with the trust of the people. If people didn’t want to participate in a project, I would not even put a photo of them. If they wanted to be part of the project, I would give up to get really close to them. Then a dialogue would start, and they would be an actor in their own photo. That’s something really different from asking them to pose or to do what I would like them to do. They would do the face that they wanted people to see, through that lens, and that, for me, is just part of the process. The final pasting is what they were thinking about when they were doing the photo, and they were like, ‘OK, that’s mine, that’s the image I want to do, that’s what I want people to see.’

RP: I love that aspect, because your work is so much about empowering people to tell their stories.

JR: The title 28 Millimeters just sets the tone for that project, not only for the way the photo was taken but also for the way that I was able to play a role in that place, that’s what engages me, that whole relationship with media in the different countries of the world. It’s about that massive experience of how I perceive a place through the European media, and how my projects then forced the media to think, ‘What’s also interesting to me about Wrinkles of the City is how different cultures relate to age and aging, in China, age is thought about and celebrated in a very different way than in the United States, and I think it generates a really interesting cross-cultural dialogue about something we think and believe is the same everywhere and it’s not at all the same.

JR: For example, in Cartagena, I found all the people looking in homes for the elderly and that was really easy. A few I would meet in the street. In China, there are no elderly homes. If you go live in an elderly house, it means your family has rejected you. All they want to stay with their family. So I would find them in parks. They were all there, all day.

RP: Really a sort of a family.

JR: Exactly. In Los Angeles, trying to find wrinkles in the city, it’s impossible.

RP: So where did you find them?

JR: When I would see some elderly people in the street, I would run to them, and they would think I was trying to sell them an encyclopedia. I had my book, and I was trying to explain the project to them, and they were like, ‘He, we’re not interested.’ It was really hard in a city where people don’t trust. In China, people would listen and try to understand what you wanted. And so you know how I found them, I mean most of them I was able to engage in this thing for actors, Hollywood something.

Pedro Alonzo: Like a screen actors’ site?

JR: Yeah, I said, ‘I want actors with wrinkles, this is an art project.’ And the ones who came, they had great faces. They would do it for the art project, not even knowing what it was about. And you would think most of them were actors working in the background.
JR: Yeah. So that’s what I thought, that these guys have been extras all their lives. But actually, what’s funny is, no, they’re doing this to kill time in their old age.

PA: Oh, so they do it just because they’re retired, they don’t have much to do, and they think they’re extras in a movie.

JR: And they love it. One was a carpenter, and another a graphic designer. And you’d hear that story in that little movie. One had a big beard, he looked homeless. He came in saying, ‘If I shave my beard, I lose all my extra parts in movies because I have that perfect face for being the guy on the street.’ So it’s funny to me that they break from an image, a stereotype, even an image that they maybe were imprinted in, and at an age when they don’t care. We did that shoot in the backyard of a friend’s house. And they all came one day, and some of them knew each other, like ‘Oh yes, I’ve seen that movie. And they all talk about big movies, but you’ve never seen them in any of them. There is this whole other life of extras.

RP: And did you allow them to decide how they wanted to present themselves to the camera too?

JR: I directed them a bit to get more screen cuts of their face, but then of course they were happy to play with the camera. They had no limits for the way they wanted people to see them. It was telling their story that mattered.

RP: I want to talk a little bit about how photographs can be multiplied endlessly. Do you allow for your photographs to be out in the world as much as possible, or do you try to restrict that and control it somehow?

JR: The work I work on is by producing hundreds of thousands of images. I’ve found the image has its meaning when it’s in the place it’s supposed to be in. I don’t work with the images. Sometimes I paste them only once, at that place, and that’s the final photo. Then the negative or digital image is archived. It’s put away.

RP: What is your aesthetic thinking, or what are the aesthetic choices that you make when taking a picture and using it somewhere? I mean, do you know, for instance, the Inside Out posters, there’s a certain repetition that’s really important to you. You really like to work with the aesthetics of the set. So the whole notion is that it doesn’t look like a digital print. It looks like an offset print.

JR: When I started doing the photo booth, I was thinking, how can I reiterate the style of the portrait so that if you would recognize it right away? And I thought that it would look like a JR picture, basically just that it’s poster. So if you have that booth in the museum, who cares if I’ve done the photo or if the booth is doing it, because it’s doing it in a style that I would have used.

Then you divide the face you want to shoot, so all the characteristics are like my photos. I use the dots because it creates that really strong signature and it can highlight your face also.

RP: Since you’re talking about style, is there a JR style that you consciously developed? And how did you think about it?

JR: No, I just kept choosing the same techniques and the same way of pasting, and it became a style by itself. But I really thought about it this year, when I was doing the photo booths. Never really before. And I realized, there is a JR style, but only because I’ve been following the same rules throughout all of my projects. So the work has created that life, that style.

RP: For the works that you paste in the streets, do you always use a particular paper? Is it always the same?

JR: Yes. Strips after strips. That kind of became a signature too, even if I found it sometimes a more complicated way to work, because when you do a really long wall, you still have to apply all those strips, I’m slowly changing, and incorporating the use of sculpture and the texture of the paper. But you can see we are always using texture because, even with a pasting on a wall, most of the time people think it’s painted halfway up because of the detail.

RP: Is there a reason why your images are always black and white?

JR: Cost, and I wanted to break with the color in advertising. And then it became the style.

RP: Any final thoughts about photography? What do you think is the future of photography?

JR: We are already in the big future for photography, in the way that everyone is a photographer now. I guess now we don’t care much about who has done the photo and where. It’s what people have done with the images. It’s a question of creating and if it’s a true image or a fake image. Tomorrow, we won’t care about the quality. We’ll care more whether it’s a real, true picture. Now, you can have a picture that goes into magazines everywhere before people get the time to determine if it’s real. That’s why I’m so meticulous about what I do with my images.

RP: Right. Do you feel there’s a particular code of ethics that you bring to your own pictures? Especially talking about the whole big question of whether a photograph is manipulated or not? Do you feel that you have to deal with those questions of ethics?

JR: I think so, but for most people it’s not ethics anymore, it’s the visual. It’s about creating that sensation, that power of the image, above the reality of it. It seems like everything has been done, so everyone thinks, ‘How can I create an image that’s never been done, no matter what techniques I use?'

RP: But for you, personally, because it’s important to you to allow people to present themselves the way they want to present themselves, I think there is a particular purpose and mind-set behind that. How do you deal with that in your work?

JR: Form me, I’m pretty strict. There’s no retouching in the photo. I don’t add anything fake. You know when there’s a picture that is happening for real. We would rather build the scaffolding and paste it up step by step, and have to deal with the buildings and the people, because that’s actually where the art is, not only in the individual image, but in the process of doing it. And that’s what involves a lot of trust.

JR: It involves energy, experience, adventure, and trust. It’s like you’re an architect and you want to build a bridge between two countries and it looks impossible, because it would be too long or you might not even see it finished in your lifetime. That whole energy of trying to build the bridge and connecting with other people, trying to find the money, of discovering the problems—suddenly you have the problem of immigration, say, or whatever the bridge may bring—the whole thing is much more an experience in itself, even if the bridge doesn’t succeed at the end. And that’s why we go into this crazy challenge, even if there’s a chance that we might not finish a project.
and more. And then, today, one of the Welling pictures that were from the 1980s, a large painting. I looked at the catalog and thought, ‘Jack Goldstein in particular, the [vinyl] records, and one could buy the best works by the most important artists online, daily, cost-effectively.’

Michael Lowe: A James Welling photo. It got inter- ested in the Metropolitan Museum of Art’s Pop Generation exhibition. I own things from that school, Jack Goldstein in particular. The ‘70s ended, and a large painting, I looked at the catalog and thought there are certain things I probably missed because of preconceived ideas about photography. Looking into that, I contacted Paul McMahon in Woodstock and asked if certain things in the Pictures Generation catalog were available, and what else he might have as far as works by his contemporaries.

LS: Who is Paul? Is he a dealer?

ML: No, he was an artist who went to Pomona College. He was involved in the Pictures Generation and had a great idea as a student. He showed me all of these art- facts from his student days that were from Welling, Jack Goldstein and others. Specifically looking into that, I contacted Paul McMahon in Woodstock and asked if certain things in the Pictures Generation catalog were available, and what else he might have as far as works by his contemporaries.

LS: What is the main medium for some of these artists, but most of the artists in this collec- tion were off doing other things.

ML: Right, right. It’s not about the precious object. It’s not a fetishistic kind of photograph that collectors and curators talk about, well-printed, deep blacks, etc. These are merely pictures that some- times can be very straightforward and not beautiful photo- graphy. But now there are contemporary re-productions of these works for the market that uses photography but it’s not really photography, just a way of making a photograph. So it’s just really amazing, but somehow he has been blocked, in some historical context, from being a part of art history. We will see what happens. I have always lived his things for that very reason. He is kind of an actor and the things he speak for themselves. When you look at the objects and you look at the photographs, there is something to forward-looking about all of the works.

One of the big things in the show is a set of 300 photographs, they are 8 x 10 inches each, called Action Painting, and there is a descriptive panel that accompa- nies the grid of images. They are essentially close- ups of a mouth and teeth of a person chewing gum. Defining a photographic work as a painting, an ac- tion painting, like Pollock, is a conceptual idea just as Gilbert & George said that what they did was that a place where they was forbidden to make art. That’s exciting time.

LS: So this is some of the mail art?

ML: Right, if you sent your work through the mail, it became mail art in that technical sense. Some of these mail artists, like Les Levine, they were doing mail art. Museums weren’t going to look at things, and it was one of the only ways they could get the information out about their art.

LS: Mainstream photography of the time was going through a kind of transformation, color photography was coming into its own as an art form, and the imagery was becoming more and more mundane.

ML: Yes, but mainstream photography still had all of the things that I have talked about. Color photography was more socially- based or landscape-based. It was not completely in the realm of ideas. It was about representing something, even just the way that it is. Such as, isn’t this interesting, an thing, or it isn’t a piece of photographic art by a photographer.
JTY: Can you think of a recent example?

AL: Last night on WVVU, the Sunday night Oscar Treadwell jazz program. He read a poem. It was more about the city and the way he read it that created an atmosphere for me. A lot of times when poetry is spoken, I can’t stand the way it’s spoken—that kind of sing-song beat generation cadence. Sometimes it falls into the same kind of style of reading. But when Treadwell reads, it’s a different cadence. His delivery is flatter, but still very heartfelt. It’s more effortless. It’s not an exaggerated take on the song of it. And that is something that intrigues me, the way something is performed.

JTY: It seems like what you’re describing is a very poetic approach to the creative process.

AL: Yes, I would say that I think of my work in terms of poetry quite a bit. Especially more lately, since I’ve begun working on what you might consider a more minimalist approach, even though sometimes I’m referring to sexuality, I’m trying to make matters more lighthearted and less serious, even though many eyes may see them as very sensual. But there’s one piece called Foot March that’s very suggestive to a lot of people, but to me it’s kind of an exaggerated take on this fetish.

JTY: Let’s go to Talker, the title of your FOTOEXHIBIT exhibition at the Wadsworth Gallery. I’m intrigued by that title and where it came from.

AL: It’s kind of a flippant title in a way. In one sense, it’s a kind of the idea of being tainted, but there is also a more street, seductive side to it as well. Whole, the whole of the word and these images I’m picturing, I don’t see them as being truly violent, even though sometimes I’m referring to sexuality, I’m trying to make matters more lighthearted and less serious, even though many eyes may see them as very sensual. But there’s one piece called Foot March that’s very suggestive to a lot of people, but to me it’s kind of an exaggerated take on this fetish.

JTY: That’s an interesting way of thinking about it. I’m along the lines of, not so much a substitute for myself, but a substitute for desire or creating a fictional relationship of some kind. Everyone I’m working with knows that I’m working with them because I have a certain attraction to them, and I don’t have to be mutual at all, but they allow that to take place for the time of the session. I think of it as a fictional relationship. Never consumed, but contemplated.

JTY: I’m intrigued by your titles. For many artists they can be an afterthought or secondary. In your case, that doesn’t seem to be the case with you.

AL: A lot of ideas come to me in verbally descriptive terms, and the images follow thereafter. Once I settle on a title, it helps bring the image into focus. A title can complete an image for me, it helps me fine tune what I’m after.

JTY: Do you write? Is that something that’s part of your process?

AL: Yes, definitely. I’m not a sketcher. I note my ideas in written statements, and jot down ideas. Something might not even come from a phrase. If I’m listening to NPR, for example, it may be a combination of words that I’ll weave down that editing an image, or, if I’m reading poetry, I don’t usually focus on the entire scene, just a couple of words or phrases that evoke some kind of tension or that grab my attention.

JTY: There’s a child-like in quality to your features.

AL: He comes off, even in real life, as being more innocent and younger than he really is. He already has a lot of that tension already built into him. Just a lucky find.

JTY: How do you find your models?

AL: In the case of Alex, he was at a gallery opening and saw him with someone I knew. I approached my friend and asked him to introduce me. I see someone that in some way appeals to me, I ask them, or, if I’m reading poetry, I don’t usually focus on the entire scene, just a couple of words or phrases that evoke some kind of tension or that grab my attention.

JTY: Much of your work has been self-referencing, a kind of looking back at yourself, in a way.

AL: Yes, the series from 2009 called Self Reflection is meant to be taken very literally. With this new work, I don’t want to repeat that. I want it to involve other models, because I really haven’t shot others before. I think of it as going from a solo act to a duo. I still feel implicated in the piece, as a photographer or a voyer, and then the model as subject.

JTY: Something you said just resonated with me. Two years ago I produced a book called Three Tangents. The book looked for models that were stand-ins really for her. She characterized the things she wanted to say through those models.

AL: That’s an interesting way of thinking about it. I’m along the lines of, not so much a substitute for myself, but a substitute for desire or creating a fictional relationship of some kind. Everyone I’m working with knows that I’m working with them because I have a certain attraction to them, and I don’t have to be mutual at all, but they allow that to take place for the time of the session. I think of it as a fictional relationship. Never consumed, but contemplated.

JTY: How far along are you with what you’re going to be using for the FOTOEXHIBIT and how much can you talk about it?

AL: Maybe half of the images I shared with you will make it into the show. I tend to have to put the brakes on the project, if I go too far. That’s what I learned from that ongoing project. I have a list of other photos I want to try. How many will I make? How will I make it? Interestingly, in some of the images, I’ll be putting an object on the actual photograph. On some of the framed images, there will be elements on top of the glass. Real subtle things, but they’re there. I’m also playing with how things are presented, so it’s one of the things that I’m interested in.

JTY: What does that mean, when you say you’re animating a still photo?

AL: I took about 200 photographs of each model where my hand was moving ever so slowly, like making a stop motion film. I play those back at a faster rate so that the hand is dancing around the face and upper body. There are five different models. The series title is As Falls Bukkake, So Falls Bukkake Falls. First ever, a while I was in the air with a friend, and I heard in my head the title of that movie from another era that you mentioned, “As Falls Wichita, So Falls Winfield Falls.” Bukkake Falls was a Japanese word. At some point, I randomly substituted Bukkake for Winfield, because of the same cadence and rhythm, and then it made sense to me in other ways.

JTY: What’s with the gloves?

AL: In the case of Alex, he was at a gallery opening and saw him with someone I knew. I approached my friend and asked him to introduce me. I see someone that in some way appeals to me, I ask them, or, if I’m reading poetry, I don’t usually focus on the entire scene, just a couple of words or phrases that evoke some kind of tension or that grab my attention.

JTY: As Falls Bukkake, So Falls Bukkake Falls.

AL: The series has an evolution. I tried the idea and didn’t finish it, working at that time with 35 models. Bukkake, literally splashing water, is a sex act where men ejaculate on their partner. Bukkake became a niche in Japanese pornographic films in the 1980s, the genre spread to North America and Europe, and crossed over into gay culture. I’m just trying to make light of it and take the judgment away so it’s just another kind of affectation act. The first series I made was called Marshmallow Bukkake. I was using marshmallow sauce to paint the faces. When I went back and looked at it, it was almost too realistic. The photographs didn’t have the humor I was trying to get across, so I threw them printed. But I kept thinking about it. I really wanted to sort of make light of this practice that I kind of find funny. I don’t know exactly where this idea for the white gloves came from, but the white glove became a more abstracted version, a way to imply the sexual act.

JTY: To me, there’s some sort of preciousness that’s conveyed through that glove.

AL: On my part, I’m trying to be very tender, and on their part they’re trying to be very, I don’t know the word, respectful. Or just allowing this indulgence.

JTY: Where does Campfire Fit into this?

AL: That was one of the earlier photographs, I’m interested in the idea of fire, or, in the case of Alex, he was at a gallery opening and saw him with someone I knew. I approached my friend and asked him to introduce me. I see someone that in some way appeals to me, I ask them, or, if I’m reading poetry, I don’t usually focus on the entire scene, just a couple of words or phrases that evoke some kind of tension or that grab my attention.

JTY: What’s with the gloves?

AL: I’m lucky I’ve been able to more or less do my own thing, living where I do, I don’t have nature around me. So it’s making my own space, my own sense of it, my own sense of the woods or something. I don’t feel like this is a natural experience, because I’m always processing nature through my mind, or telling myself this is supposed to be beautiful or something. So I have this conflict with the idea of nature.

JTY: It’s almost like you experience some kind of introspection when you’re in nature instead of that feeling of immersion, falling into another way of being.

AL: That’s what I always hope for, but there’s always this commentary going on in my head.

JTY: That’s how you experience the world.

AL: Yeah, it is. Trying to quiet that is one of the goals, rather than through my visual work or yoga. It’s a constant sort of challenge to feel comfortable in the world, I don’t know how to do that, but I’m always speaking.

JTY: The chanting monkeys? It sounds like your monkey jumps in more productive ways. You’re making something from the space that you’re creating, the experience, not only visually, but what you’re hearing. You’re taking all these things and putting them into something.

AL: I’m lucky I’ve been able to more or less do my work full time. I don’t see jobs for, but I don’t have to aggregate my mind into components too much. I have to separate reality somewhat, but try to move more and to stay in one kind of space.
A Virtual Conversation with the Artists By Lisa Kurzner

Recently photography has engaged the three-dimensional form with renewed passion. The objecthood of the photograph, the indexicity of the photographic subject, and the theater of photographic installation converge in engaging new work by these two young artists, each merging a conceptual rigor with an appreciation of both older process and digital technologies alike. Inheritors of post modernism’s photographic turn, Los Angeles-based Anthony Pearson and Cincinnati-based Jordan Tate take the tools of the medium, and scramble them into seductive works of art. My questions were sent to each artist via email; herewith their replies.

Lisa Kurzner: Light Castings explores photography as a reproductive process, positioned in the context of James Welling’s influence on a younger generation of artists using photography. Can you comment?

Jordan Tate: I am a huge fan of Welling’s work, and also Chris Williams and the ways in which they both address the discipline – and particularly the unbelievable breadth of Welling’s approach.

Anthony Pearson: Welling helped me understand that a photograph potentially can be an open conceptual and formal device and not just an illustration of the real world.

LK: Anthony came to photography in the course of general MFA studies, while Jordan has a background in media studies. How did your art education form your ideas about photography?

JT: My approach to photography is deeply related to my education in interdisciplinary studies and philosophy. In recent works, I have started to break down the idea of the photograph into what its function is rather than the process, although the process is still crucial. That said, I see the idea of photography, historically, as a mediation on the ways in which we experience the world, and I am beginning to see the internet as a conceptual extension of the photograph.

AP: Naturally, having a background in art, and then using photography as an instrument to make art in the broader sense, allows for a very different understanding of photographic potential. Photography has become a more open-ended, and potentially personal artistic device through my education as an artist.

LK: How has technology helped or hindered your particular approach to the field of photography?

JT: My use of photography is an attempt to expand the notions of what a photograph is, and how that functions – essentially, to use technological mediation to highlight the role of photography as a medium. Here I am separating photography from technology as is common parlicane, but I work under the definition that all augmentations of human understanding and capability are technology (writing, drawing, fire, etc.).

AP: Technology helps in my approach to photography; it creates the opportunity to enact a counterpoint between the digital and the analog. More importantly, technology has allowed me to make new works that were not possible five years ago.

LK: Each of you has taken up an historical photographic process, Anthony, solarization, and the unique print; Jordan, creating a digital version of a carbon print – why are these techniques important in your work?

JT: For me, the variety of processes allows me to engage in a dialogue of how the photograph is functioning and allows me to, or at least attempt to, acknowledge the photograph as an object rather than as a transparent reproduction of reality.

AP: I am interested in creating work that is both futuristic and antiquated at the same time. Making small scale analog prints is a very important tool in creating this nuance in my work.

LK: The photography/sculpture conundrum has been part of the dialogue in much new photographic work recently, putting the concrete value of the object in the forefront. How do you assist or diverge from this tendency, prevalent in work by Liz Deschenes, Leslie Hewitt, and Erin Shereff, among others? Do you belong, and have you considered why this is prevalent now?

JT: Yes, and as a very similar approach to the previous answer. Included in my expanded definitions of photography, I also use reproducible objects (molds, rapid prototype prints, etc.) within this discourse, but primarily as a challenge to notions of the photograph in an attempt to activate the medium as object (in a similar manner that sculpture is never a transparent medium).

AP: Concerns that center around photography and sculpture are not new concerns. I am opposed to the idea of movements, and do not consider myself to be part of a movement. The art world is pluralistic in nature and I am interested in approaching art from as individualistic a place as possible. I accomplish this by having a facetted practice that combines disparate elements and materials. As far as your list of artists, I feel that I do not have much in common with the majority.

Lisa Kurzner is an independent curator and writer whose field is photography and modernism. She graduated from Wellesley College and pursued graduate studies at NYU’s Institute of Fine Arts. She held the Newhall curatorial fellowship in the Photography Department of the Museum of Modern Art. Currently based in Cleveland, she was a regular arts writer for the Atlanta Journal Constitution, and has written for Art In America, Art Papers and Photography magazines. Her curatorial projects include: Delicious Fleets: Ohio Photographers at work for MOCA Cleveland; Spectra: Color Abstract Photography for the Silveryeye Center, Pittsburgh; Within Our Gates, a temporary public art project with Bradley McCallum and Jacqueline Tarry in Atlanta; Forest Primeval for MOCA Georgia; Monique van Genderen and Lisa K. MacVittie for ACA Gallery/Savannah College of Art & Design; Cameralexa Photography for Marcia Wood Gallery; and Levels Different circumstances for the Atlanta Contemporary Art Center. At present, she is working on an exhibition project on European surrealist photography for the Cleveland Museum of Art.

Anthony Pearson, Untitled (Flare), 2011, C-print in artist frame, 53h x 37w x 1.5d inches, courtesy of the artist.

Jordan Tate, New Work #48, 2012, pigment print, 16 x 20 inches (framed), courtesy of the artist.
Erin Shirreff

Erin Shirreff is interested in expanding the photographic field to admit other disciplines. Her preoccupation with Tony Smith’s monumental scale sculptures, and the challenge of their photographic reproduction (no single vantage point can encompass the totality of different views of his sculpture), is the central conceit of Unявленное (2011). Shirreff’s four-part ode to sculptural geometry شيروف begins by making small-scale, Smith-like maquettes in her studio, photographing them, and then creating permutations by splicing each with another of the photographed maquettes. This work marks the first time Shirreff has collaged her own photography, and expands upon the concerns that she has had from the beginning of her career: questions that pit sculpture against photography, the finished form and the process of its making, the stillness of sculpture, and the restless nature of its varying perspectives, the sum of which cannot be experienced in a single instant. A graduate of the Yale School of Art, Shirreff’s work was recently included in the group exhibition Ruins in Reverses at Room East, New York.

Matthew Brandt

Like Dorfman, Matthew Brandt epitomizes how photographic practice has been folded into the larger field of contemporary art with a particular conceptual bias. Brandt never constrains himself with orthodox approaches nor convention. A graduate of Cooper Union and a protégé of architectural photographer Robert Polidori, as well as James Welling at UCLA, where he completed his MFA, Brandt has plumbed the material possibilities of photography while exploring the element of chance and the ephemeral in his controlled alchemical experiments. In his recent Lake and Reservoir pictures, the artist subdues his prints in the source water of each subject for days, weeks, and even months until the color dyes and couplers begin to break down, creating vivid, psychedelic abstractions that partially obscure or nearly obliterate the thing recorded. “In my photography I’m interested to reflect on photography’s inherent nature of passing moments with a fragile and fleeting/ transient printing material and method,” Brandt recently stated. “It is wise to think about how light creates and degrades a photographic record.” The Cincinnati Art Museum recently acquired a print from Brandt’s Lake and Reservoir series.

Pieter Hugo

The works of Pieter Hugo bespeak an emboldened insider’s perspective of modern African subcultures. As one of a new generation of artists emerging from post-apartheid South Africa, Hugo’s works encapsulate many of the challenges of modernity and identity facing his native land and its cultural landscape. A self-described “political with a small-p-photographer,” Hugo’s images range from the macabre (unearthed mass graves in Rwanda and the bodies of AIDS victims mid-burial) to the mundane (portraits of rabid football fans and enmeshed faith healers) within the complex South African cultural landscape. His works often address skin color and identity in a society where the two are inextricably linked, underscored by his works with locals afflicted with albinism and his portraits of destitute white families within his country’s working class. His 2005 book Europe of the Virgin’s Lips explores a rupture in the life of Gadawan Kura, or Myena Guikas, in and around Lagos, Nigeria. Embedded among the handlers for weeks on end, Hugo captures a multifaceted ethos of confinement and liberation through his portraiture, humanizing a subculture stereotyped as roughshod and heartless. Hugo’s choice in subject matter begs the question of his own attempts to reconcile race and identity as a white South African coming into his own in the midst of the apartheid regime’s collapse in the early 1990s. Says Hugo, “I don’t fit into the social topography of my country and that certainty fueled why I became a photographer.” His photograph of a hyena in and around Lagos, Nigeria, embedded among the handlers for weeks on end, captures a multifaceted ethos of confinement and liberation through his portraiture, humanizing a subculture stereotyped as roughshod and heartless. Hugo’s choice in subject matter begs the question of his own attempts to reconcile race and identity as a white South African coming into his own in the midst of the apartheid regime’s collapse in the early 1990s. 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Alex Prager

 Born in Los Angeles in 1979, Alex Prager creates sharply stylized photographs that never veer too far from their tinseltown roots. Clearly inspired by classic cinematic conventions, Prager’s photographs are imbued with a kind of pulpy melodrama reminiscent of the golden age of cinema. Using unconventional shot angles, bold coloring, and stark lighting, her images often feature imprints of heroines adorned in wigs and vintage clothing, channeling from the icons of past generations. A filmmaker herself, Prager integrates elements of both disciplines into her works, with photographs that sometimes seem directly extracted from a film reel. Prager’s Week-End (2010) and The Big Valley (2008) both embody much of this intermedia spillver; featuring active and kinetic imagery, her works offer compelling glimpses into visibly deeper story lines. Her 2010 short film, Despair, starring Bryce Dallas Howard, is a self-described “full-sensory version” of her photographs, an edge attempt to present the dynamic elements of the photographic creative process.

Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project

Inspired by the work of photographer Mike Disfarmer

Featuring Bill Frisell’s 858 String Quartet, violinists Jenny Scheinman, cellist Hank Roberts, and violist Eyvind Kang

Wednesday, October 10, 8:00 PM

The Emery Theatre

1112 Walnut Street, Cincinnati, Ohio 45202

Ticketing: (513) 823-2122 or emerytheatre.com/events/

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 as a venue to share educational opportunities bridged through dance, music, theatre, film, visual, and interdisciplinary art expressions for visual and performing artists.

The 858 Quartet has been specifically assembled for this national revival of Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project at The Emery Theatre. The Emery, one of three acoustically pure venues in the country, is currently undergoing revitalization under the artistic direction of The Requiem Project. In 1912, renowned British orchestral conductor Leopold Anthony Stokowski indoctrinated The Emery. Other performers that have graced the historic stage include Igor Stravinsky, John Philip Sousa, George Gershwin, Vaslav Nijinsky, Anna Pavlova, Mary Wigman, and Bettie Davis.

Jazz legend Bill Frisell’s career has spanned more than 35 years and over 250 recordings, including 40 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 Un-speakable, Blues Dream and This Land.

Mike Myers (1884-1959), later known as Mike Disfarmer, rejected the Arkansas farming world and family he was born into by changing his name to Mike Disfarmer. As a self-taught photographer in the late 1930s, 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 subjects in direct north light, creating a unique and compelling intimacy.

Mike Disfarmer, Boys in Hats 2, ca. 1930, silver gelatin print, 3.5 x 6 inches, courtesy of disfarmer.com and ©Peter A. Miller

Mike Meyers (1884-1959), later known as Mike Disfarmer, rejected the Arkansas farming world and family he was born into by changing his name to Mike Disfarmer. As a self-taught photographer in the late 1930s, 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 subjects in direct north light, creating a unique and compelling intimacy.

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At a glance, the work of Alec Soth conveys a unique chemistry between photographer and subject. Although the majority of Soth’s portraits and landscapes focus on strangers and foreign vistas encountered in the artist’s travels, they suggest a sense of comfort and familiarity on both sides of the lens. Soth’s detailed portraits and stark scenery recorded throughout the American heartland communicate a kinship with a bustling culture. By Judith Turner-Yamamoto

Soth’s 2004 project, Niagara, presents scenes of nude couples, wedding chapels, dingy motels, love letters, and the eponymous falls. The result is a narrative of love and loss, and inclusion and isolation, set against the stark backdrop of worn streetscapes and plummeting water.

Created over a four-year window, Broken Manual (2010) explores the spaces chosen as retreats for those who live outside the boundaries of modern civilization. Focusing on drifters, survivalists, hermits, and runaways as his targets, Soth underscores the visceral community of escapism within American culture, in both the literal form chosen by his subjects and the daily retreats we all make to alleviate our own perceptions of confinement. From a shrouded woodsman standing stolidly in a head-to-toe gilt suit to images of the interior of a胶囊, mid-western living space, Soth presents a conflicted world of self-proclaimed purity derived from mediated isolation.

Soth credits the comfort and ease between photographer and subject as a product of his own awkward imaging process. He finds the unwieldy tripod-mounted large format camera (complete with focusing cloth) forms a neutral period for subjects to collect themselves and feel more at ease. From beneath his camera’s draped dark cloth, Soth takes up to 20 minutes to focus the shot and ensure proper exposure. “It isn’t that thing where you pull out a small camera and people get nervous,” says Soth. “They’re walking around long enough that they settle a bit. That person’s standing there, but you’re hidden and can just stare at them . . . my own awkwardness comforts people, I think. It’s part of the exchange.”

In 2010, the Walker Art Center mounted a comprehensive exhibition with the accompanying catalog, From Here To There: Alec Soth’s America. Soth has also published Broken Manual (2006), Fashion Magazine (2007), Outlaws, Rugged (2007), The Last Days of W (2008), and Broken Manual (2010). In 2008, Soth launched his own publishing company, Little Brown Mushroom. His work is in the permanent collections of numerous museums, including the Brooklyn Museum of Art; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Chicago; the Museum of Fine Arts, Houston; the San Francisco Museum of Modern Art; the Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York. His work is represented in New York by Sean Kelly Gallery and in Berlin by Locks Gallery. Soth lives and works in Minneapolis, Minnesota.
Calendar

**October 8**
3:30 PM
Exhibition Reception
Photographer Mike Dis
Musical Portraits from Emmet Gowin and his Conceptual Art
Lecture/Documentary Film
3:30-6:30 PM
Portraits by Melvin Grier,
Let’s Face It: Photographic Portraits by Melvin Grier,
New Visions
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
Kunstverein in Chicago
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 10**
7:00-8:30 PM
Exhibition Reception
Lauren Nakalore, Polonaise from ‘Stay the Same, Never Change’
Convergence of Conferences
7:00-10:00 PM
Exhibition Reception
Gloria Swanson, (detail), 1984, black & white photograph, 12.6 x 19.5 inches, courtesy of the Andy Warhol Museum, Pittsburgh

**October 11**
3:00 PM
Exhibition Reception
Doug + Mike Stahl: Gravity of Light
Holy Cross Church presents the Mount Adams Neighborhood 1055 St. Paul Place, Cincinnati, OH 45202
3:00-5:00 PM
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3:00 PM
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3:00-5:00 PM
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3:00-5:00 PM
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**October 13**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 14**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 15**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 16**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 17**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 18**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 19**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 20**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 21**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 22**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 23**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 24**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 25**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 26**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 27**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 28**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 29**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 30**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)

**October 31**
5:00-8:00 PM
Exhibition Reception
Still Lifes by Elizabeth Bryan
Visions of Life: Freedom and Their Most Memorable Photographs
6:00-9:00 PM
Exhibition Reception
Center for the Visual and Performing Arts, Miami University of Ohio
5:00-9:00 PM
Exhibition Reception
The Andy Warhol Museum (8:30 PM)
Main FOTO

1305 Gallery
1305 Main Street
Cincinnati, OH 45202
(513) 563-8838

Tropism
September 28 - November 11

Bill Davis: Palimpsest Project
362 Groom Street
Covington, KY 41011
(859) 435-0029

A Look Back at a Life in Pictures: Photography by Gordon Baez
October 1 - October 31

Architectural Foundation of Cincinnati
811 Race Street
Cincinnati, OH 45202
(513) 241-4469

Picturing Cincinnati Then and Now: A Historic Photographic Record of Cincinnati
September 18 - October 31

Baker Hunt Art and Cultural Center
620 Groom Street
Covington, KY 41011
(859) 292-2322

A Personal Narrative
October 5 - November 9

Antonelli College Photography Department Gallery
124 East 7th Street
Cincinnati, OH 45202
(513) 234-4339

Bill Davis: Pathways Project (Featuring Recent International Work From the Visual Art in Education Workshops)
October 12 - October 26

AEC Gallery
27 West 7th Street
Covington, KY 41011
(859) 292-2322

A Personal Narrative
October 5 - November 9

Bohinger-Crawford Museum
Devos Park
1600 Montague Road
Covington, KY 41011
(859) 491-4003

Taking It from the Street
September 29 - January 20, 2013

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

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September 27 - November 9

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A Personal Narrative
October 5 - November 9

Antonelli College Photography Department Gallery
124 East 7th Street
Cincinnati, OH 45202
(513) 234-4339

Bill Davis: Pathways Project (Featuring Recent International Work From the Visual Art in Education Workshops)
October 12 - October 26

Baker Hunt Art and Cultural Center
620 Groom Street
Covington, KY 41011
(859) 435-0029

A Look Back at a Life in Pictures: Photography by Gordon Baez
October 1 - October 31

Architectural Foundation of Cincinnati
811 Race Street
Cincinnati, OH 45202
(513) 241-4469

Picturing Cincinnati Then and Now: A Historic Photographic Record of Cincinnati
September 18 - October 31

Baker Hunt Art and Cultural Center
620 Groom Street
Covington, KY 41011
(859) 435-0029

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124 East 7th Street
Cincinnati, OH 45202
(513) 234-4339

Bill Davis: Pathways Project (Featuring Recent International Work From the Visual Art in Education Workshops)
October 12 - October 26
Sharonville Fine Arts Center
11165 Reading Road
Sharonville, OH 45242
(513) 594-1014
F2 Cabin Art Wildlife Photography
October 8 - October 27

Prairie
4035 Hamilton Avenue
Cincinnati, OH 45223
(513) 582-9833
Project Obscura
September 8 - November 3

Thunder-Sky, Inc
4573 Hamilton Avenue
Cincinnati, OH 45223
(513) 823-8914
Camera Shy: Photography
October 26 - December 15

University of Cincinnati DAAP Galleries Phillip M. Meyers Jr. Memorial Gallery
College of Design, Art, Architecture, and Planning
2024 Cincinnati Avenue DAAP Complex, RM 5275
Cincinnati, OH 45221
(513) 556-2639
Photographs
September 23 - October 25

University of Cincinnati Sycamore Grove Gallery
628 Sycamore Street
Cincinnati, OH 45202
Artless Photographs and Images of the Great Depression: A Documentary Portrait of Ohio 1935-2010
October 1 - October 2

Alternate FOTO
The Emery
1112 Walnut Street
Cincinnati, OH 45202
(513) 633-3122
Handsome
September 20 - November 3

Gateway Arts Festival, A Requiem Project
Gramer’s Restaurant and Bar (outside)
1440 Walnut Street
Cincinnati, OH 45221
(513) 823-2122
Contemporary
October 20 - November 3

Historic Hoffner Lodge Art Gallery
4122 Hamilton Avenue (1st floor)
Cincinnati, OH 45223
(513) 265-6385
DECOYER
October 1 - November 1

University of Cincinnati DAAP Galleries Dorothy W. & C. Lawson Reed Jr. Gallery
College of Design, Art, Architecture, and Planning
2024 Cincinnati Avenue DAAP Complex, RM 5275
Cincinnati, OH 45221
(513) 556-2639
Photographs
September 23 - October 25

University of Cincinnati Clermont College Park National Bank Art Gallery
4204 Clermont College Drive
Batavia, OH 45103
(513) 558-1215
Exposed: Expectation, Experimentation, Exploration
October 1 - October 26

University of Cincinnati A Requiem Project
Gramer’s Restaurant and Bar (outside)
1440 Walnut Street
Cincinnati, OH 45221
(513) 823-2122
Contemporary
October 20 - November 3

Historic Hoffner Lodge Art Gallery
4122 Hamilton Avenue (1st floor)
Cincinnati, OH 45223
(513) 265-6385
DECOYER
October 1 - November 1

University of Cincinnati Offsite Galleries
2400 Central Parkway
Cincinnati, OH 45223
(513) 556-2639
Photographs
September 23 - October 25

University of Cincinnati Sycamore Grove Gallery
628 Sycamore Street
Cincinnati, OH 45202
Artless Photographs and Images of the Great Depression: A Documentary Portrait of Ohio 1935-2010
October 1 - October 2

Alternate FOTO
The Emery
1112 Walnut Street
Cincinnati, OH 45202
(513) 633-3122
Handsome
September 20 - November 3

Gateway Arts Festival, A Requiem Project
Gramer’s Restaurant and Bar (outside)
1440 Walnut Street
Cincinnati, OH 45221
(513) 823-2122
Contemporary
October 20 - November 3

Historic Hoffner Lodge Art Gallery
4122 Hamilton Avenue (1st floor)
Cincinnati, OH 45223
(513) 265-6385
DECOYER
October 1 - November 1
Affiliated Activities

**Miami University Institute for Learning in Retirement**

Leonard Theater, Peabody Hall
Oxford, OH 45056
5 week course on FOTOFOCUS
October 9 - November 6
Tuesdays 2:45 - 4:00 PM

**Round Trip Shuttle Services from Dayton and Cincinnati, Wednesday October 10**

2:30 PM from Cincinnati for Emmet Gowin and his Contemporaries, Dayton Art Institute; 8:30 PM from Dayton for Musical Portraits from Heister Springs. Bill Frankl’s Disappearing Project. Inspired by the Work of Photographer Mike Distarmel at the Emery Theatres, Cincinnati

**Continuum: 2012 Midwest Society of Photographic Education Regional Conference**

October 11 - October 13
Venue Bus Tours
SPF Conference Attendees and the General Public
Board at the Hilton-Cincinnati Netherland Plaza
35 West Fifth Street
Cincinnati, OH 45202
Saturday October 13, 4:00 - 8:00 PM
$15 for non-conference attendees

**2012 Spirit of Light Award Ceremony**

Barry Anderson Recipient
Nativo Dance Academy. Frances Kaltryn Carlisle Performing Arts Center
Wednesday October 17, 7:00 - 9:00 PM

**O’Bryonville Third Thursday Benefit Wine Walk for FOTOFOCUS**

Thursday October 18, 5:00 - 8:00 PM
Pinhole Camera Workshop
Visitors & Voices
Saturday October 20, 11:00 AM - 3:00 PM

**Affiliated Activities**

**Exhibitions**

**Arnold’s Bar and Grill**

210 East 8th Street (2nd floor)
Cincinnati, OH 45202
(513) 423-6234
Mixfit With Camera Photography Show
Saturday October 13, 5:00 - 10:00 PM

**Continental Club**

216 820-1260
Cincinnati, OH 45209
3209 Madison Road, 2nd floor
Voltage Gallery

**Cincinnati Ballet Center**

1555 Central Parkway
Cincinnati, OH 45224
(513) 621-5219
Cincinnati Ballet at 50:
Photographs by Peter Mueller
September 6 - May, 2014

**Cincinnati Art Museum**

You Are My Favorite Photograph
October 1 - February 1

**Dayton Visual Arts Center**

118 North Jefferson
Dayton OH 45402
(937) 224-3822
Invites
September 7 - October 20

**Dayton Art Institute**

118 South Jefferson
Dayton OH 45402
(937) 224-3822
Invites
August 24 - October 27

**Dayton Visual Arts Center**

4577 Hamilton Avenue
Cincinnati, OH 45223
(513) 779-9695
FOTOFOCUS Lectures and Affiliated Activities

**FOTOFOCUS Lecturer and Visiting Artist Laurel Nakadate**

Fah Auditorium
Cincinnati Art Museum
Wednesday, October 24, 7:00 PM
Reception immediately follows lecture.
Great Hall, Cincinnati Art Museum

**Jumboson**

Fountain Square, downtown Cincinnati
Cincinnati Yesterday and Today:
Historic Cincinnati Photographs by Paul Bird and Contemporary Reproductions by Local Photographers
October 1 - October 31

**Michael Lowe Gallery**

905 Vine Street (front window)
Cincinnati, OH 45202
(513) 651-4445
Michael Schurem: Faraway Eyes
October 19 - October 27

**NVISION**

4577 Hamilton Avenue
Cincinnati, OH 45223
(513) 779-9695
FOTOFOCUS Lectures and Affiliated Activities

**Public Library of Cincinnati and Hamilton County**

Josef S. Stern, Jr. Cincinnati Room
800 Vine Street
Cincinnati, OH 45202
(513) 360-4800
The Cincinnati Panorama permanent display

**lectures and Book Signings**

FOTOFOCUS Lecturer and Visiting Artist
Laurel Nakadate
Northern Kentucky University
Ashley Gilbertson

Emmett Gowin, photographer

Wednesday October 10, 3:30 PM
Emmett Gowin, includes Documentary Film Debut

River by Enquirer Photojournalists
Connects Us · A History of the Ohio

Cliff Radel

at Thomas More College
Golden Hour

and Paul Martineau

Charles Churchward
Cincinnati Art Museum

Focus. Parking fee is $4, free parking
Passport Event- Flash, Zoom and

Friday October 5, 7:00 PM
Fath Auditorium
FOTOFOCUS 2012 Lecture Series
on Herb Ritts, presented by the
Charles Churchward
Cincinnati Art Museum

 highlighting the artist (detail), Photo by Mark
Barry Andersen, Collectors Rounds, Pigment Prints, each 16 x 20 inches, courtesy of Fred and Laura Ruth Bidwell collection: Jordan
CPL. Christopher G. Scherer, 21, (detail), courtesy of
Amelia Earhart, (detail), 1931, gelatin silver print, courtesy of Condé Nast
Bill Frisell's Disfarmer Project · Inspired

The Emery Theater
Musical Portraits from Hopper Springs: Bill Frisell's Disfarmer Project - inspired by the work of photographer Mike
Mark Halsey, Tony Del Vecco
John Stivers, photo by Mark
Bill Frisell and his 858 String Quartet
Hank Roberts, Jenny Scheinman, Bill
Mike Disfarmer Photographs
The Anna at Japp's

Mike Disfarmer Photographs

Affiliated Activities
Talks and Book Signings
Baker Hunt

Art and Cultural Center
Gordon Bae

A look Back at a Life in Pictures, Photo
Gordon Baer

Through The Photographer's Lens
Jymi Bolden and Michael Wilson

Photography: Our Power to Transform the World
Jimi Bolden, Friday October 19, 2:00 PM
Michael Wilson, Saturday October 20, 1:00 PM
Free with Museum admission. Reservations required.

Iris BookCafe & Gallery
Achinta Bhadra

Talk for Another Me: Transformations from Pain to Power, Photographs by Achinta Bhadra
Sunday September 30, 2:00 PM
includes reception

Marta Hewett Gallery
Tony Del Vecco
The Way of Time: An Exhibition of Recent Digital Prints by Tony Del Vecco
includes Book Signing and reception
Saturday September 22, 1:00 PM

Danville, Va., 1969

The Annex at Japp's

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Cincinnati Art Museum
Charles Churchward

on Herb Ritts, presented by the
FOTOFOCUS 2012 Lecture Series
Fath Auditorium

Friday October 5, 7:00 PM
Passport Event- Flash, Zoom and
Fonas. Parking fee is $4, free parking
for Cincinnati Art Museum members

Cincinnati Art Museum
Charles Churchward and
Paul Martineau · Book Signing
Charles Churchward for Herb Ritts: The Golden Hour and Paul Martineau for Herb Ritts: A Style
Thursday October 4, 2:00 - 3:00 PM

Eva G. Fantis Gallery at Thomas More College
Ciff Rude
The Good River: What Divides and
Connects Us - A History of the Ohio River by Emeryk PhotoJournalists
Saturday October 6, 4:00 PM

Dayton Art Institute
Emmet Gowin and His Contemporaries; includes Documentary Film Debut, Emmet Gowin, and Reception
Wednesday October 10, 3:30 PM

University of Cincinnati
College of Art
Kate Stokoe, Visiting Artist

DAAP Complex
Tuesday October 16, 5:00 PM
Reception immediately follows lecture, DAAP Complex

Dayton Visual Arts Center
Francie Schanboeber

invited

Thursday October 11, 6:30 PM
includes reception
gallery One One at Breeze Street Studios
Carme Heitzman

Tuesday October 5, 6:00 PM
includes reception

Contemporary Art Center
Collectors’ Roundtable
Photography collectors Fred and Laura Ruth Bidwell, David Raymond, and Trevor Traina, with moderator
James Cripps
presented by the FOTOFOCUS 2012 Lecture Series
Black Box
Saturday, October 20, 6:00 PM
Reception immediately follows lecture, CAC Lobby

Affiliated Activities
Performances
Contemporary Art Center
Alice Weastor's Crystal Clove in the Sublime - A Visual Presentation
Featuring New Music by Susan Beth Black Box
Friday October 12, 8:00 - 9:30 PM
ticketed event

The Emery Theater
Musical Portraits from Hopper Springs: Bill Frisell’s Disfarmer Project - inspired by the work of photographer Mike
Mike Disfarmer Photographs
The Anna at Japp’s

1136 Main Street
Cincinnati, OH 45202
(513) 823-2122
9:30 PM
ticketed event

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THE ENQUIRER
Cincinnati.com

THE GOOD RIVER: What Divides and Connects Us
A History of the Ohio River as seen by Enquirer photojournalists

Location: The Eric G. Patris Art Gallery at Thomas More College
Duration: Monday Oct 1 to Saturday Nov 3, 2012
Lecture: Saturday Oct 6, 3 to 4 p.m.
Old Rival, Enquirer columnist and resident Ohio River historian, plans to speak on Cincinnati’s long and evolving relationship with the Ohio, the river that gave birth to the Queen City.

FRIDAYS OF THE PRESS: I am a Witness
Enquirer photojournalists share their most memorable photographs

Location: National Underground Railroad Freedom Center
Duration: Monday Oct 1 to Wednesday Jan 2, 2013
Show opening Saturday Oct 6, 4 to 8 p.m.
Reception directly following

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Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project

Featuring violinist Jenny Scheinman, violist Eyvind Kang, and cellist Hank Roberts

Inspired by the work of photographer Mike Disfarmer

10 October 8 pm

The Requiem Project: The Emery presents the world premiere of Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project arranged for the 858 Quartet. Inspired by the life and subjects of eccentric photographer Disfarmer, Grammy award-winning Bill Frisell’s compositions echo photographic images by balancing evocative atmospherics and traditional American musical forms. Musical Portraits from Heber Springs: Bill Frisell’s Disfarmer Project encourages audiences to expand their understanding of aural and visual expression through the collective lens of Disfarmer and Frisell.

Private Viewing - Mike Disfarmer Photographs post concert, 9:30 PM with Jazz, Cocktails, and Late-Night Supper The Annex at Japp’s

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.

 PURCHASE YOUR TICKETS NOW @ emerytheatre.com