



FOTOFOCUS

People | Places | Photography fotofocuscincinnati.org October 2012



James Welling, 0818, 2006, from the series Glass House. Copyright © James Welling, 2006, courtesy of David Zwirner Gallery, New York and Regen Projects, Los Angeles. This image is part of the forthcoming career survey, *James Welling: Monograph*, to be exhibited at the Cincinnati Art Museum, February 2 to May 5, 2013 before traveling to Fotomuseum Winterthur. *James Welling: Monograph*, edited and with an essay by James Crump and texts by Eva Respini, Museum of Modern Art, New York; Mark Godfrey, Tate Modern; and Thomas Seelig, Fotomuseum Winterthur will be published by Aperture.

Mission

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

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

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

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

Editors

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Contributors

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Design

Traction, Cincinnati, OH

On the Cover

Herb Ritts

(1952-2002)

Versace Dress, Back

View, El Mirage, 1990,
Gelatin silver print,
24 x 20 inches,
The J. Paul Getty
Museum,
Los Angeles, Gift of
Herb Ritts Foundation,
© Herb Ritts
Foundation

Director’s Statement

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

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

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

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

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

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

Mary Ellen Goeke
Director
FOTOFOCUS

Co-Chairs’ Statement

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

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

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

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

James Crump
Chief Curator
Cincinnati Art Museum

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

Partners



A design-driven company specializing in projects that incorporate motion design, live action, animation, and visual effects. Our designers and directors lust for client collaboration that allows an even playing field, where the only win is in producing work that is visually strong and innovative. Our client base is wide; we work with advertising agencies, broadcast companies, web developers, and music artists. The work we generate is equally diverse; we produce commercials, web content, concert tour visuals, and long format pieces. The team members here are humanitarians, graffiti artists, dog-lovers, musicians, freaks, and dreamers – all equally committed to an ongoing quest for the different and the exceptional.



CityBeat is an independent voice serving the citizens of Greater Cincinnati that combines a commitment to inventive, insightful, and interpretive journalism with a strong passion to cover and reflect our area’s growing arts and entertainment scene.



Since 2000, pickworthbellcommunications has successfully launched, re-branded, developed publicity strategies and web identities for more than 50 arts, cultural non profits, architects, authors, artists, interior designers, hospitality, beauty, fashion, and design businesses. We determine and shape stories and place them for maximum exposure and positioning in the media and marketplace.



Cincinnati Center City Development Corp. (3CDC) is a 501(c)3, tax-exempt, private, non-profit corporation. Its mission and strategic focus is to strengthen the core assets of downtown by revitalizing and connecting the Fountain Square District, the Central Business District, and Over-the-Rhine (OTR).



Lamar Advertising Company is the nation’s leading outdoor advertising firm. Lamar offers solutions for clients in the form of bulletins, posters, digital billboards, buses, benches, transit shelters, and highway logo signs. Founded in 1902, Baton Rouge-based Lamar has a broad corporate reach with over 200 locations across the United States, Canada and Puerto Rico specializing in outdoor and transit advertising.



Founded in 2007, Four Entertainment Group, (4EG), was formed to produce a powerful synergy to its thriving unique bars and restaurants throughout the greater Cincinnati and Northern Kentucky area. 4EG includes Mt. Adams Pavilion, aliveOne Cincinnati, The Stand, The Sandbar, Keystone Bar & Grill (Covington & Hyde Park), The Righteous Room, Tap & Go, and The Lackman. For more information go to fourereg.com.



Founded in 1967, Cincinnati Magazine is the city’s most respected and award-winning monthly magazine, connecting more than 340,000 readers in the TriState. Each month our editorial team goes deep behind the headlines into the stories that impact our area. We profile the region’s most interesting and influential people; offer regular sections such as Dine, Radar (style & design), and Frontlines (local news & news makers); and create cover stories on wide ranging topics.



Founded in 1996, ArtWorks is a non-profit arts organization that connects artists of all ages with opportunities in the arts through inspiring apprenticeships, community partnerships, and public art.



Inspired living spaces. Vibrant colors. Classic architectural form. Design that makes a statement now and for years to come. Voltage is the destination for modern high design furniture, lighting, and accessories from Europe. Our collection features an aesthetic that ranges from the austere and organic to the functional, offering a refined elegance and simplicity for any lifestyle. The manufacturers featured at Voltage represent over a century of modern design.



ShutterBooths are designed to blend in and complement your event while adding another level of entertainment for your guests. Proudly creating long lasting and fun experiences for more than 2,000 clients nationwide! We have the experience, knowledge, and systems to ensure you receive the perfect experience. We understand we are a reflection of you – with that in mind, everything we do has you in mind. ShutterBooth’s service and family owned locations are here and working hard for you!



Servicing the graphic design community since 1980, Harlan specializes in wide-format digital printing to a variety of substrates, finishing and fulfillment services, with customized web order capabilities and custom built graphic displays, which also include experienced and highly skilled graphic installers. Our broad range of capabilities enables us to produce a wide variety of projects which allows us to make your vision a reality.



Enquirer Media is the leading source of local news and information in Greater Cincinnati and Northern Kentucky through more than 50 distinct local print, mobile, and online products, including Cincinnati.com, NKY.com, The Cincinnati Enquirer, The Kentucky Enquirer, Metromix Cincinnati, and more. Through a combination of media and marketing solutions, Enquirer Media informs and engages nearly 9 out of 10 local adults – more than a million people per week. It is connecting with more people than ever in the company’s 170-year history.



A non-commercial public radio station serving a mix of alternative, rock, and roots music; local news; and National Public Radio. WNKU was licensed in 1985 on 89.7 FM by Northern Kentucky University and today remains the only major station in the Cincinnati market to maintain the same owner, frequency, and call letters as its founding.



The Center for Applied Informatics (CAI), within NKU’s College of Informatics, provides students extensive access to learning in a real world environment. Via CAI, the university directly contributes to the development of the Commonwealth and tri-state area by connecting the best Informatics Students, professional staff, and award-winning faculty, with businesses and organizations seeking expertise. This collaboration forms the building blocks of student academic success and business innovation both locally and world-wide.



Started during the Great Depression, Busken Bakery has endured 84 years to its fourth generation of family ownership and surviving long enough to be recognized as one of America’s best full-line bakeries (by the Food Network’s *Best Of*, among others). Busken Bakery is a cherished food icon among Cincinnatians for its award winning donuts, Danishes, signature happy face cookies, celebration cakes and muffins. Busken Bakery currently has 10 retail locations. For more information, visit busken.com.



A family-owned Ohio company for more than 100 years where the focus is on you.



Scripps is a leading media enterprise driven to develop and expand its digital strategies including social gaming, while embracing its rich history in delivering quality journalism through television stations, newspapers, and Scripps Howard News Service. Creative, talented, and energetic employees are leading the way at 19 television stations in major cities such as Denver, San Diego, Detroit, Phoenix, Cleveland, Cincinnati, and Tampa. The Scripps digital group is growing and gaining momentum with new product offerings, enhancements, and technology that gives customers more options than ever before to find the information and entertainment they crave.



Over the last 25 years Joseph Beth Booksellers has played a significant cultural role as a major bookseller, hosting more bestselling authors, celebrities, public figures, and politicians than any other local organization. We believe that reading and learning enlarges a person’s heart, broadens their perspective, and sharpens their ability to think. And we are dedicated to being a committed community partner for the next 25 years!



This grand hotel in the heart of Cincinnati is on the National Register of Historic Places and provides guests with larger-than-average rooms and unique architectural touches, like a marble and walnut grand staircase in the lobby. Traditional afternoon tea is served daily, yet modern-age amenities, such as Wi-Fi in the lobby, ensure 21st century service.



Family owned and operated since 1985, Frame & Save Hyde Park is your best source for all custom framing needs. We carry a large selection of in-stock mats, frames, and glass. All framing is done in-house. The staff at Frame & Save has more than 50 years combined framing experience.

Collectors’ Weekend Roundtable Discussion

David Raymond portrait by Robert Granoff



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

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 served 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 presence. 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 2008, *Worth* profiled his collecting 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, *Severed Ways: The Norse Discovery of America*, directed by Tony Stone, premiered at the 2007 Los Angeles Independent Film Festival and won the jury prize at the 2007 Leeds Film Festival. Greeted with widespread critical acclaim upon its theatrical release, the film has become a cult classic. A print of *The Toe Tactic*, directed by Emily Hubley, was purchased for the permanent collection of the Museum of Modern Art. His film, *Restless City*, premiered at Sundance in January 2011 to much attention and was recently released theatrically. His last film, *Graceland*, premiered at the Tribeca Film Festival in April 2012. Raymond currently serves as producer and executive producer on two Argentine films: *Los Dioses de Lata*, directed by Juan Antin, and *La Macarena*, co-produced with Nicolas Ferrero. In 2012 he directed his first short, *The Leaf*. He will have his directorial debut with a film in development in Argentina.

Fred and Laura Ruth Bidwell began collecting photography in 1991, the year they married. They have since amassed a highly personal catalog of contemporary art by European and North American artists using photography in their work.

Laura Ruth began her career as an artist with a painting major from the University of Akron and, after a career as a graphic designer, now works on photography, video, and on-demand book projects. After graduating from Oberlin College with an art history major, Fred worked as a commercial photographer before moving into advertising. Today he is the Executive Chairman of the advertising agency JWT/OgilvyAction.



Both Fred and Laura Ruth have been highly involved in supporting the work of artists and arts organizations. Laura Ruth was the founding curator of Summit ArtSpace Gallery in Akron, and Fred is the Board President of the Akron Art Museum and a Trustee of the Cleveland Museum of Art. In 2011, Fred and Laura Ruth established the Fred and Laura Ruth Bidwell Foundation to support creativity and innovation through the arts. In January 2013, the Bidwell Foundation opens the Transformer Station, a new arts and exhibition space in the Ohio City neighborhood of Cleveland. The Bidwell Foundation will operate the facility in a unique collaboration with the Cleveland Museum of Art. The opening show in the new facility will feature selections from the Bidwell’s collection of contemporary photography.

A San Francisco-based technology entrepreneur, Trevor Traina began his career as a brand manager at Seagram’s, where serendipitously he also discovered his interest in collecting photography. When Traina learned the works from the corporate collection that had adorned his office and nearby hall space were being auctioned, he purchased the artwork and found himself “bitten by the bug to acquire.”

His collection began in earnest with vintage prints of iconic images by Diane Arbus, William Eggleston, and some early Robert Frank works. The acquisition of such canonical prints provided Traina with a foundation that emboldened the young collector to pursue more adventurous work. Photographs by such masters as Lee Friedlander, Garry Winogrand, Stephen Shore, Cindy Sherman, and Andreas Gursky followed. His recent interest focuses on conceptual photographers such as Roe Ethridge, Christopher Williams, and Ryan McGinley. Describing his drive to collect as “equal parts intellectual curiosity and narcissism,” Traina believes “...photography is a young medium. It’s an American medium, and many of the masterpieces are still available.”



Real to Real: Photographs from the Traina Collection, curated by Julian Cox, was on view earlier in 2012 at San Francisco’s de Young Museum. The exhibition examined different historical understandings of realism and its changing definitions over time.



Anonymous, *Untitled, CA*, 1960s, vintage gelatin silver print, 4 x 6 inches, courtesy of the David Raymond collection

Collectors’ Weekend Highlights

October 19

Collectors’ Weekend Opening Exhibition

Using Photography

Michael Lowe Gallery

905 Vine Street, Cincinnati, OH 45202

5:00 PM – 7:00 PM

Including photographs by Vito Acconci, Marchina Abromovic, Christian Boltanski, Robert Cumming, J Dibbets, Hans Peter Feldmann, N.E Thing, Les Levine, Mike Kelley, Jim Shaw, and Giuseppi Penone, among others.

October 20

Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson

Voltage Gallery

3209 Madison Road, 2nd Floor, Cincinnati, OH 45209

11:00 AM – 1:00 PM

Walk-through, with exhibition curator Lisa Kurzner and the artists Jordan Tate and Anthony Pearson (walk through begins at 11:30 AM). Passport Event

October 20

Gateway Arts Festival, A Requiem Project

Contained

Grammer’s Restaurant and Bar (Outside)

1440 Walnut Street, Cincinnati, OH 45202 / (513) 823-2122

info@emerytheatre.com

2:00 PM – 12:00 AM

Eleven shipping containers feature photography or lens-based art by Ric Hine, J. Daniel Graham & Darrell Kincer, Ilkka Halso, Terrance Hammonds, Brandon Morse, Michael Platt, Letitia Quesenberry, Mat Rappaport, David Rosenthal, and Joel Whitaker.

Collectors’ Roundtable

Black Box, Contemporary Arts Center

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

6:00 PM – 7:30 PM

Reception to follow

Contemporary Arts Center Lobby, 7:30 PM

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

Star Power

Edward Steichen's Glamour Photography

Taft Museum of Art



Edward Steichen, *Gloria Swanson*, 1924, gelatin silver print, 9 7/16 x 7 1/2", courtesy of Condé Nast Archive, New York

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.

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

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

Image Machine

Andy Warhol and Photography

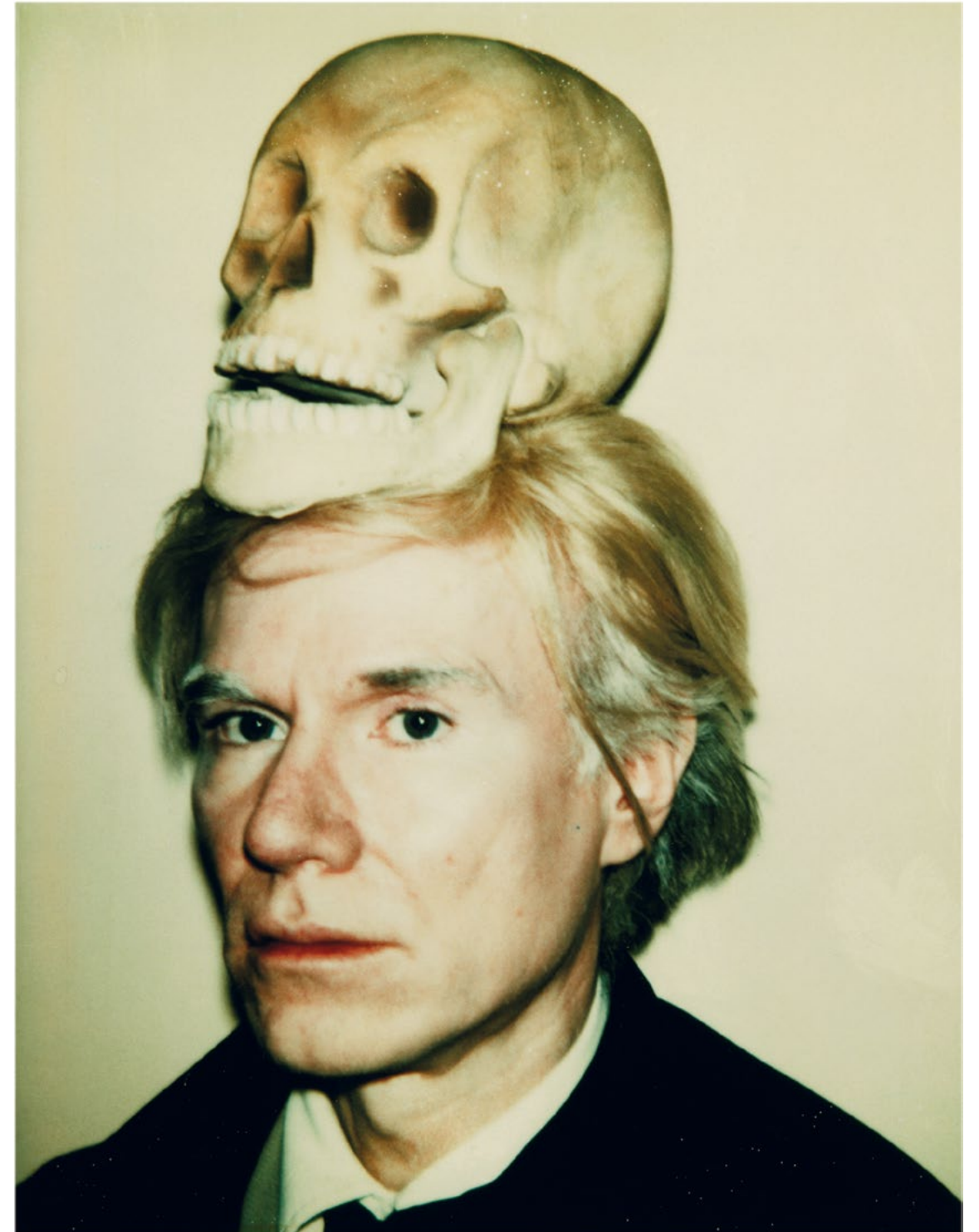
Andy Warhol has been anointed as "The Prince of Pop Art" for his introduction of iconic images of commercial products and glamour stars, such as Campbell's Soup Cans and Marilyn Monroe, into the lexicon of art. His transformation of art by appropriating the photographic image from mass media marked a 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 Millard: *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



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

Reporting Back

A Survey of Documentary Photography



William Albert Allard, *Lone Rider, Texas*, 1974, Lambda Digital Print, 24 x 36", courtesy of Northern Kentucky University Art Gallery and the artist

**Northern Kentucky University
Visual Arts Galleries
Department of Visual Arts**
Nunn Drive
Highland Heights, KY 41099
(859) 572-5148
arts.science.nku.edu/departments/art.html

Hours
Monday through Friday
9:00 AM - 9:00 PM

**Reporting Back:
A Survey of Documentary
Photography**
September 27-October 26
Exhibition Reception
Thursday, September 27
5:00 PM - 8:00 PM

The lens-formed image has long communicated information and shaped public opinion, providing, for example, evidence to set aside land for national parks, to enact child labor laws, and to elucidate civil rights struggles. Captur-

ing moments of great joy and triumph as well as the ugly side of humanity, documentary images place before us contemporary issues that broaden our understanding of the human condition and provide us with information about otherwise inaccessible parts of our world. From the poetics of facts to brutal reality, the 14 photographers and 140 photographs in *Reporting Back* strive to challenge and stimulate curiosity and aesthetics. The photographers: Matthew Albritton, William Albert Allard, Sam James, Jim Dow, Dominic Chavez, Ted Wathen, Bill Burke, Geoffrey Hillier, Bob Hower, Barbara Houghton, Robert Dawson, Chris Smith, and Richard Ross.

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

Gateway Arts Festival

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

Contained
Produced by Tara Lindsey Gordon, Christopher Hoeting, and Tina Manchise. Curated by Christopher Hoeting
October 20 - November 3
Exhibitions opens Saturday, October 20, 2:00 PM - 12:00 AM

Suggested Donation – \$5.00

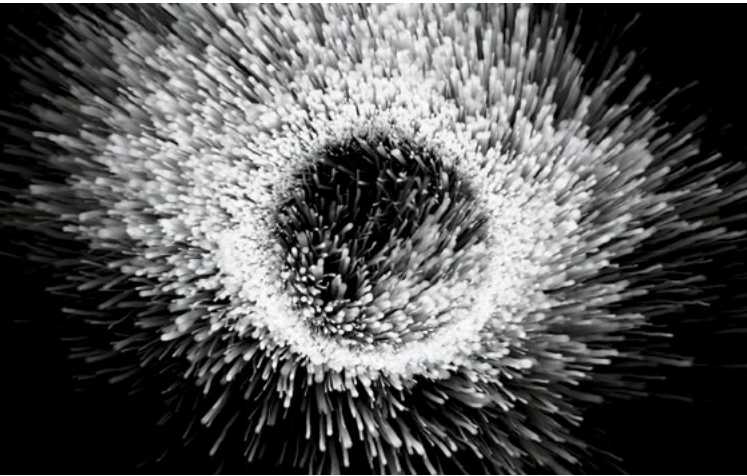
Contained, the inaugural exhibit at the Gateway Arts Festival, features outdoor, site-specific glimpses into the contemporary conversation of photography and a unique look into lens-based fine art. Participating artists have created photographic experiences within the boundaries of 11 large steel shipping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

The artists in *Contained* work beyond conventional documentary approach-

es into a staged experience within a space. Their lens-based investigations take on a variety of contemporary forms – digital and physical manipulation, print-based media, and film. The artists willingly challenge our understanding of photography's conceptual boundaries and question "what is real" within this era of photo-manipulation and technology. Methods reexamined in these unique photo experiences include camera obscura, pinhole, process, video, and pigment printing. *Contained* is a conversation about perspective among local, regional, national, and international artists in site-specific artworks placed in a temporary public art installation along the northern entrance to Walnut Street in the historic neighborhood of Over-the-Rhine.

Contained features: Ric Hine, J. Daniel Graham & Darrell Kincer, Ilkka Halso, Terrance Hammonds, Brandon Morse, Michael Platt, Letitia Quesenberry, Mat Rappaport, David Rosenthal, and Joel Whitaker.

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.



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

Laurel Nakadate

Fall 2012 FOTOFOCUS Lecturer and Visiting Artist



Laurel Nakadate, Polaroid #1 from *Stay the Same Never Change*, 2008, Polaroid, 4.25 x 3.5 inches, courtesy of the artist and Leslie Tonkonow Artworks + Projects



The Art Academy of Cincinnati hosts the first exhibition of Polaroids from Laurel Nakadate's *Stay the Same Never Change* project. Nakadate utilizes popular culture to examine the discomfort and allure in the relationship between women and the male gaze.

Her work employs the manipulative power of the camera to challenge issues of intimacy, societal power, voyeurism, loneliness, and individual agency. Displayed in a line referencing film and narration, the 200+ Polaroids invite viewers to engage with Nakadate's subjects in their personal journeys.

Laurel Nakadate
Polaroids from *Stay the Same Never Change*
October 4-31
Art Academy of Cincinnati
Convergys Gallery
Exhibition Reception
Thursday, October 25
5:00 PM - 7:00 PM

Art Academy of Cincinnati
1212 Jackson Street
Cincinnati, OH 45202
(513) 562-6262
artacademy.edu/about/galleries/

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

Also showing at the Art Academy:
The Architect's Brother:
Photogravures by Robert and Shana ParkeHarrison
Pearlman Gallery and
Current: 2012 SPE Student Juried Exhibition
Chidlaw Gallery

Laurel Nakadate, *Lucky Tiger #119*, 2009, C-type print with fingerprinting ink, 4 x 6 inches

Emmet Gowin

Emmet Gowin and his Contemporaries
September 8 - November 4

Exhibition Reception
Wednesday
October 10
6:00 PM - 9:00 PM

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

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



Emmet Gowin, *Edith, Chincoteague, Virginia*, 1967, gelatin silver print, 6 x 6 inches, © Emmet Gowin

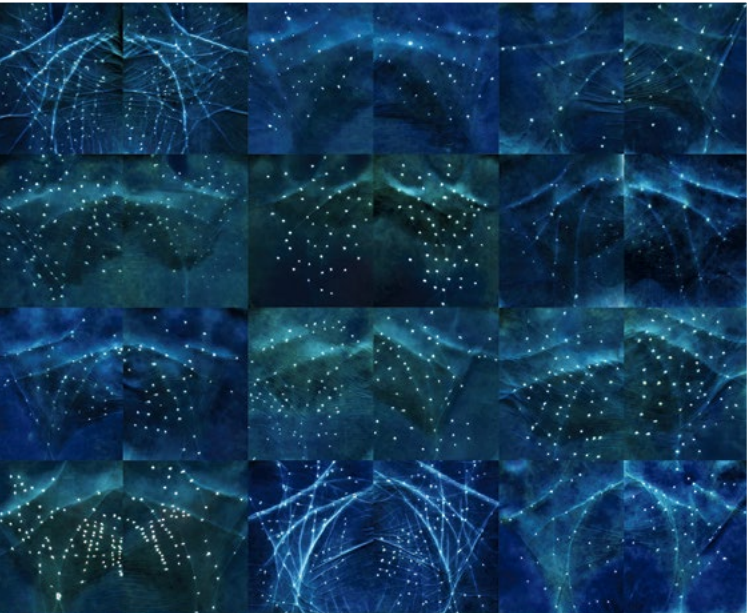
Tracy Longley-Cook, Assistant Professor of Photography at Wright State University, serves as guest curator for this exhibition. For information on further programming and related events associated with Emmet Gowin and his Contemporaries, please visit the Dayton Art Institute web site.

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

Hours
Wednesday, Friday, Saturday
10:00 AM - 5:00 PM
Thursday
10:00 AM - 8:00 PM
Sunday
10:00 AM - 5:00 PM

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

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 perspective of the heavens, constellations continue to represent unlimited possibilities. The stars inspire dreams of places far beyond, and remind us of our common origins and humanity.

Charland grew up in rural Maine and spent much of his childhood helping his father remodel their family homes. These experiences instilled an awareness of the potential for the creative uses of materials and the ability to fabricate his visions. An artist-inventor and backyard poet, Charland teases the marvelous from the mundane.

Charland earned a BFA in photography with departmental honors from the Massachusetts College of Art and Design in 2004, and an MFA from the School of the Art Institute of Chicago as a Trustees Fellow in 2010.

ArtWorks
Findlay Market
1801 Race Street
Cincinnati, OH 45202
(513) 333-0388
artworkscincinnati.org

Hours
Tuesday through Friday
9:00 AM - 6:00 PM
Saturday
8:00 AM - 6:00 PM
Sunday
10:00 AM - 4:00 PM

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

Santeri Tuori

**University of Cincinnati
DAAP Galleries
Phillip M. Meyers Jr. Memorial Gallery**

College of Design, Architecture, Art, and Planning
Main Street Steger Student Life Center, Room 465
Cincinnati, OH 45221
(513) 556-2839
daap.uc.edu/galleries

Hours
Sunday through Thursday
10:00 AM - 5:00 PM

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

Exhibition Reception
Saturday, October 13
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 Pond)* installation, viewers see, sense, and hear the forest environment. The feelings of being in a forest intensify with the movement of the branches and nature's seasonal transitions 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 City; Malmö Art Museum, Sweden; Museet for Fotokunst, Brandts Klaedefabrik, Denmark; EMMA, Museum of Modern Art, Espoo; Anhava Gallery, Helsinki; and Effearte Gallery, Milan. Collections include KIASMA, Museum of Contemporary Art, Helsinki; Frac Haute Normandie, France; The Finnish Museum of Photography, Helsinki; Malmö Art Museum, Sweden; Museet for Fotokunst, Brandts Klaedefabrik,



Denmark; EMMA; and Espoo Art Museum, Finland. Top to bottom: **Forest Grey, Forest Lush 4, Forest Lush 7.**

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

Photogenus

University of Cincinnati DAAP Galleries Dorothy W. & C. Lawson Reed Jr. Gallery
September 23 - October 25
Exhibition Reception Saturday, October 13, 7:00 PM - 9:00 PM
Visiting Artist Lecture with Katie Steciw, DAAP Complex, Tuesday, October 16, 5:00 PM - 6:30 PM
Public Reception, DAAP Complex, 6:30 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 circumstance of lens-based media in a world of digital ubiquity and the constant interaction and feedback that follow. Understanding our condition as one of constant technological mediation, and the photograph as a means of mediation, they denote a shift in the photograph from an idea of the image as a framer of reality toward a reflexive, self-referential, and dynamic means of expression. *Photogenus* synthesizes an ever-expanding and constantly changing field of inquiry. As a survey of moments in photography, *Photogenus* captures shifting paradigms of viewership, authorship, and

value. Exhibiting artists are John Eldrot, Nicole Hametner, Bill Sullivan, Mathieu Bernard, Charles Negre, Gael Odilon Paccard, Josue Rauscher, Michael Wolf, Paul Destieu, Anthony Lepore, Helmut Smits, Corinne Vionnet, Florian Freier, Travess Smalley, John Houck, Sebastian Verdon, Clement Valla, Irena Knezevic, and Brian Khek.

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

Artless Photographs

Curated by Stephanie Sadre-Orafi, 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 typologies and categories at once diagnostic 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 think critically about the power and utter mundanity of photography. Asking how the standardization and routinization of these images’ production simultaneously de-emphasizes the role of the photographer (and how these images not only represent but actively shape moral categories of social difference) while elevating the expertise required to interpret and read the small details and auratic potential of these images, the exhibition argues that these seemingly “artless photographs” are anything but straight-forward representations.

The exhibited collections – mug shots, model casting Polaroids, forensic images, government ID photos – are installed alongside images of their production processes. Juxtaposing the seeming placelessness of these images with their embedded institutional ecologies, the show explores the multiple temporalities and mediations of identity. Gallery text includes producers’ quotes about the images and features QR codes linking to extended ethnographic vignettes about image production on the accompanying show website.

Artless Photographs
University of Cincinnati Sycamore Gallery

Exhibition Reception
Friday, October 12, 2012
6:00 PM - 9:00 PM



Kate Steciw, *Portrait*, NA, artist portrait, dimensions NA, courtesy of the artist.



Lee Elizabeth Douglas, *Buttons*, 2012, digital print, 8 x 10 inches, courtesy of the artist.

Images of the Great Depression

A Documentary Portrait of Ohio 1935-2010

Co-curated by Ohio Humanities Council's Pat Williamsen and Dr. Andrew Hershberger, Art historian, Bowling Green State University

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

During this era, documentary photography influenced 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 Ohio Humanities Council commissioned a re-photographic survey of Ohio sites photographed by FDR’s documentarians in the 1930s. *Images of the Great Depression: A Documentary Portrait of Ohio 1935-2010* features 78 images, including 28 pairs of archival/re-photographic scenes, and 15 images representing contemporary visions of the locations revisited. The re-photographic survey was undertaken by a team of award-winning photographers who retraced the steps of such luminaries as Arthur Rothstein, Carl Mydans, John Vachon, and Ben Shahn:

- Ardine Nelson, Associate Professor, Department of Art, The Ohio State University and Guggenheim Fellow
- Fredrik Marsh, Lecturer, Department of Art,



Sean Hughes and Carl Mydans, *Images of the Great Depression: Mariemont Then and Now*, 2009, digital print, 8 x 10 inches, courtesy of Ohio Humanities Council and Sean Hughes

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

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

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

Images of the Great Depression:
A Documentary Portrait of Ohio 1935-2010
University of Cincinnati Sycamore Gallery

Exhibition Reception
Friday, October 12, 2012
6:00 PM - 9:00 PM



Exposed: ... Expectation, Experimentation, Exploration



Roy Taylor, *India to Tibet*, contact print, 8 x 10 inches, courtesy of The Estate of Roy Taylor

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

Hours
Monday through Thursday 7:30 AM - 7:00 PM
Friday 7:30 AM - 5:00 PM
Saturday 8:30 AM - 12:30 PM

Exposed: ... Expectation, Experimentation, Exploration
October 1 - October 26

Exhibition Reception
Friday, October 12, 6:00 PM - 8:00 PM

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

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

Herb Ritts

“Herb helped to keep classical photography alive. He modernized it and brought a new generation of classic photography to the world, especially American photography.”



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 him, 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



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

of the guys until he was behind the camera. Everybody was respected. Everything was so planned out and so 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: You don't have to name the photographers.

CC: 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, or even in Europe, too. 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.

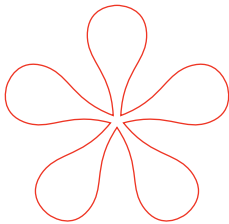
JC: Since Herb died, photography has continued to go through so many incredible changes. What do you most miss about the days when you were shooting with Herb?

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-



era crew along in the background, interviewing you and photographing you and distracting you all the time, because they had to get their B-roll so they could put something on their website or do a TV special on the side. No longer could you concentrate as well. On top of that was the whole new concept of instead of having a Polaroid test picture, now you have a photographer putting all of his images up on the screen. Everyone can look at them and everyone suddenly thinks they have to have an opinion. It's one thing to show a Polaroid and say "Does the hair look good?" And they have to say yes. But when, between every frame, they're saying there's a hair out of place. I read that Toni Frissell quit fashion photography in 1958 after the art director dared to look through her viewfinder.

The one thing with Herb and me that was al-



Left to right

*All images (pp 16 - 19) are Gelatin Silver Prints.
Herb Ritts (1952-2002).
courtesy of The J. Paul Getty Museum, Los Angeles.
Gift of Herb Ritts Foundation.
© Herb Ritts Foundation

Djimon with Octopus, Hollywood, 1989
20 x 16 inches

Bill T. Jones, Los Angeles, 1995
14 x 11 inches

Jackie Joyner-Kersey, Point Dume, 1987
14 x 11 inches

Stephanie, Cindy, Christy, Tatjana, Naomi, Hollywood, 1989
20 x 24 inches

Tatjana, Veiled Head, Joshua Tree, 1988
19 x 14 1/2 inches



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 "I'll fix it! Just keep working, everything is going 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 contribution?

CC: Herb helped to keep classical photography 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 individuals 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.

CC: Right. Absolutely. The fact is, there's nothing 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 pictures, 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.



JC: Exactly.

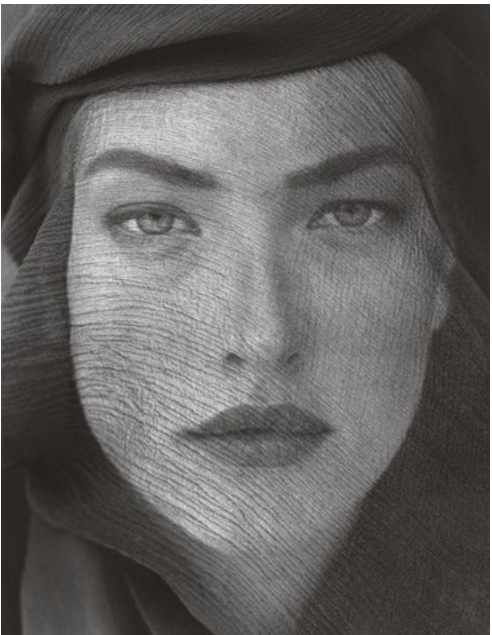
CC: But Herb got his from movies.

JC: It's an interesting parallel and I don't think that many people make those connections between Avedon and Herb.

CC: Not that way because you think of Avedon's East Coast fashion, which may come out of Munkácsi more than anybody. Herb's photographs 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 photographers 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 illustrators. 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 everything they can do in the way of digital illustrative 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 makers 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 lazy. I think because 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.

that you don't have to really think and work at a photograph the way you used to. Herb really liked to use his instincts and, regardless of digital or film today, we're missing his instincts. As we are with Helmut, too. Both photographers' images seem easy but are very difficult to copy.

Trevor Traina

Why I Collect

by **Kevin Moore**

A San Francisco-based technology entrepreneur, Trevor Traina began his career as a brand manager at Seagram’s, where serendipitously he also discovered his interest in collecting photography. When Traina learned that the works from the corporate collection that had adorned his office and nearby hall space were being auctioned, he purchased the artwork and found himself “bitten by the bug to acquire.”

His collection began in earnest with vintage prints of iconic images by Diane Arbus, William Eggleston, and some early Robert Frank works. The acquisition of such canonical prints provided Traina with a foundation that emboldened the young collector to pursue more adventurous work. Photographs by such masters as Lee Friedlander, Garry Winogrand, Stephen Shore, Cindy Sherman, and Andreas Gursky followed. His recent interest focuses on conceptual photographers such as Roe Etheridge, Christopher Williams, and Ryan McGinley. Describing his drive to collect as “equal parts intellectual curiosity and narcissism,” Traina believes “...photography is a young medium. It’s an American medium, and many of the masterpieces are still available.”

A graduate of Princeton University with postgraduate degrees from Oxford and Berkeley, Traina developed and sold companies to Microsoft and Intuit. His latest project, Driverside.com, provides helpful tools and data for car and truck owners and lessees. He serves on four corporate boards and six non-profit boards, including the Haas School of Business at UC Berkeley and the Fine Arts Museums of San Francisco.

Real to Real: Photographs from the Traina Collection, curated by Julian Cox, was on view earlier in 2012 at San Francisco’s de Young Museum. The exhibition examined different historical understandings of realism and its changing definitions over time.

Traina recently sat down for an interview with art historian Kevin Moore. Moore is an independent scholar and curator of both museum exhibitions and private collections; his work focuses on the history of photography and contemporary art. He earned a Ph.D. in art history in 2002 from Princeton University and has worked in curatorial departments at the Metropolitan Museum of Art. His most recent book is *Starburst: Color Photography in America, 1970-1980* (2010).

Kevin Moore: Would you say you come from a family of collectors? What have they collected?

Trevor Traina: Well, I have been told that there are two types of collecting and that 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 Faberge cigarette cases as well as other odds and ends, and my mother has an incredible collection of Impressionist and Modern painting.

KM: We won’t ask what the other kind of collecting is. Why did you choose to collect photography? I guess I should ask first: why does anyone collect anything in the first place? 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, it is completely 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 ways that other media do not. Practically 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 starting off my career at Seagram’s. For three years, I had works from the corporate collection on my wall and outside my office. Later I was able to purchase those same works at auction, which was when I was first bitten by the bug to acquire.

KM: San Francisco has always seemed like a photography city to me and I could try to explain why that is in numerous ways: the long history of Western photographers based there, Ansel Adams and the F64 Group, institutions such as SFMOMA and the de Young promoting photography in a serious

way from very early on, a progressive technological zeitgeist that seems to have existed there from the beginning. Your collection, though, strikes me as having exceeded the limits of that San Francisco photography tradition and collection. How would you say it’s different?

TT: Well, there is a great pioneering photography dealer in San Francisco and several passionate collectors, not to mention the museums. It makes sense there would be a hive of activity around photography in the Bay Area. And many of the local collectors have been influenced by those regional points of light. The collections were built contemporaneously and were shaped by the same sets of eyes. I have my own quirky notions of what appeals and have seen enough to be dangerous. I actually started my collection with some very high quality purchases—vintage prints of Diane Arbus’s *Identical Twins*, Eggleston’s *The Red Ceiling*, early Robert Franks, etc., which provided a backbone and also emboldened me to make subsequent purchases of more adventurous works. I have traveled extensively and worked with advisors and gallerists from around the world. You certainly have been one of the great 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: You and I 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 tuned my knowledge toward your interests and instincts, realizing that any collection that is halfway interesting needs to come from someplace specific and personal (my own writing on historical subjects, for example, is also personal, something even readers who know me 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 tried 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 about you!” I think a period that fascinates me is the birth of color photography. The seventies was my first decade and the innovations then set the table for everything that came since. Those innovative artists—Eggleston, Shore, Sternfeld—flung open the barn doors and paved the way for the revolution in color photography. If I had to run from my burning home, Eggleston’s *The Red Ceiling* would be under 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



Roe Etheridge, *Great Neck Mall Sign*, 2005, C-print, 52.5 x 42.75 inches, courtesy of the artist and Andrew Kreps Gallery.

question photography as an art form? Someone just the other day called photographs 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 editioning and other controls on mass production. I usually remind people that Rodin’s *The Thinker* is also part of a series.

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

TT: I think we all know collectors who are held hostage by collections that dominate their homes. And yet, traditionally, people have lived with their art rather than relying on some refurbished off 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 aesthetics and grew up in nice homes, so our wish was to do the same for our family. We worked with several talented designers, including Ann Getty and Tom Britt, who helped. Tom’s idea for the living room was to drape everything—walls, sofas, curtains—in the same luxurious damask so that the various elements could recede and so the art pop could off of the walls. The effect is quite dramatic. I do have a couple of “white cube spaces” for larger art within the house, which helps. Even so, I buy art without thought to where it will be hung. I recently acquired

two ten-foot tall Gursky’s and was, sadly, only able to fit one in the house. The other is on a museum wall somewhere. I do hope to see it in person one of these days!

As far as living with the works, I consider it a great privilege to have such things in my life and love nothing better than strolling around with a glass of wine and just enjoying the works. My children are still young but I just know that growing up surrounded by great art will have a positive impact on their lives and help shape their perspective.

KM: Does anyone NOT like it? I can’t imagine.

TT: Actually, my grandmother is quite vocal about it. Great art stops for her around 1918. She is still skeptical about Picasso!

KM: We never really limited the scope of the collection to certain photographic technologies or practices—black/white, analogic/digital, documentary/staged—not even to photography, to be honest. But the collection still feels like it is best understood as a photography collection, as art in a photography tradition. Would you agree?

TT: Completely. It is really about the path of photography. I think that the collection tells many stories, but perhaps none as seminal as the tale of how photography broke free of its little ghetto and became integral to all art by the turn of the last century. Richter, Hirst, Prince, Koons. Try to name an important contemporary artist who does not somehow incorporate photography into their oeuvre.

KM: Do you think, as I do, that private collectors are increasingly important to the health of the culture? This isn’t to say anything negative about the value of museums or museum curators, but private collectors have a different role to play in the art world, even for the public, do they not?

TT: I am always fascinated by the historic nature of the bug to collect. Wherever I go, I am encountering the collection built by the third duke of somewhere or the banker to the king of such and such. They tell us so much about the time and the culture of their day. I think we are just carrying on a long tradition. Collectors can make big bets, go with their guts, and do things that an acquisition committee just can’t do. It is vital to the health of any culture.

KM: What will you do with your collection gone for the duration of *Real to Real*? Will it be a hardship or a welcome break?

TT: Travel. And repaint!

Past FOTOFOCUS Lecturers *Snap Shots*

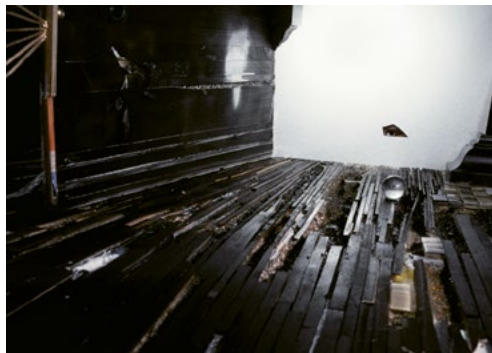
The FOTOFOCUS Lecture and Visiting Artist Series, sponsored by Lightborne Inc., and formerly known as the Lightborne Lecture Series, invites renowned photographers to Cincinnati to share their work with the public and area college students. Since its 1996 inception as a free public lecture series showcased at the Cincinnati Art Museum, the program has expanded to include an Artist Residency at the Art Academy of Cincinnati. In the fall, area students work with the visiting artist during two three-day workshops, receive one-on-one critiques, and install an exhibition of the photographer's art in the Art Academy Gallery. In the spring, an artist is invited for a three-day visit, with group and one-on-one critiques with students. To date, more than 30 artists have participated in the series, including Laurie Simmons(lauriesimmons.net), Todd Hido (toddhido.com), Hank Willis Thomas (hankwillisthomas.com), Gregory Crewdson, and Joyce Tenneson (tenneson.com). For a complete list of FOTOFOCUS Lecture and Visiting Artist Series participants visit fotofocuscincinnati.org.

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 photographs document constructed spaces by incorporating studio-based sculpture and installations created with discarded and found low-tech materials. Once captured, the structures are destroyed, leaving the large-format photograph as a record of the original work.

In Memorious, Nayar integrates image fragments collaged onto C-print to present a challenging multi-tiered shift from the aesthetic norm. The objects within the frames of her images are unfailingly out of proportion, embellished, or reduced in scale, challenging the viewer to interpret the subjects less as material items and more as interpretive points of departure. Her 2011 work *Head Space* abides by a similar constructive ethos, presenting images in varying dimensions to push the viewer from their conventional understanding of relativity and scale.

Originally from Detroit, Nayar holds a BFA from the Rhode Island School of Design. A 2005 recipient of the Aaron Siskind Memorial Scholarship, she received her MFA from the School of Visual Arts in New York City. Nayar is currently an artist-in-residence at



Yamini Nayar, *Cleo*, 2009, C-print, 30 x 40 inches, Cincinnati Art Museum Permanent Collection, Acquired with the Thomas R. Schiff Photography Fund

the Lower Manhattan Cultural Council Workspace Residency Program and Visiting Artist Scholar at New York University. She lives in Brooklyn. Recent exhibitions include the Thomas Erben Gallery, New York; the School of Visual Arts, New York; Invisible-Exports, New York; and a solo show at Amrita Jhaveri Gallery in Mumbai, India.

Uta Barth FOTOFOCUS Lecturer Spring 2012

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

Some works capture expansive and blurry landscapes with focus only on an unassuming object in the foreground, be it a leaf, a pole, or a flower pot. Others render mundane and contemporary spaces, such as suburban streets, a bedroom in an apartment, or a windowsill, and use focus (or lack of focus) to alienate the viewer from spaces that are otherwise entirely familiar. By underscoring the differences in perception between the human eye and the camera lens, her work challenges audiences to re-examine their own understandings of photographic and visual interpretation.

Her breakthrough series Ground and Field (1994-1997) established her work as markedly antithetical 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* (1999), presenting a rare cleanly focused subject, which is, in this case, the panes of her living room windows. The same elements of ambiguity and ob-

scurity present in her earlier works linger in *nowhere near*; the windows serve as a focused prism for the indistinct landscape beyond.

Born in Berlin in 1958, Barth attended UCLA 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 featured globally in both public and private collections, including the Museum of Modern Art, the Metropolitan Museum of Art, the Guggenheim Museum, and the Whitney Museum in New York City; the Tate Gallery in London; the Museum of Contemporary Art, Chicago; and the Museum of Contemporary Art, Los Angeles.



Uta Barth, from: *...and to draw a bright white line with light*. 2011.7 (detail), 2011, courtesy of the artist, Tanya Bonakdar Gallery, New York and 1301PE, Los Angeles

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 life-sized paper and cardboard spatial constructions cultivated his interest in large-format photography. The origins of his transition to photography linger today in his focus on spatial orientation and relativity. 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 artificiality.

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



Thomas Demand, *(Presidency)*, (detail), 2008, © Thomas Demand, VG Bild Kunst, Bonn/ARS New York

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, in both its origins and execution.

Born in Germany in 1964, Demand attended the Academy of Fine Arts in Munich and the Arts Academy of the City of Dusseldorf before earning his MA from Goldsmiths College in London. As of 2012, his works *The Dailies* are currently on display at the Commercial Travelers' Association in Sydney, Australia. Demand's works will be featured at the Des Moines Art Center in Iowa in fall 2012; his newest series, *Lost Places*, premieres on June 8 and runs through fall 2012 at Hamburger Kunsthalle in Hamburg; the project *Model Studies* debuts in Berlin in fall 2012.

Philip-Lorca diCorcia FOTOFOCUS Lecturer Spring 2011

In stark documentary portraiture imbued with staging, Philip-Lorca diCorcia invites viewers to an uneasy realm somewhere between fact and fiction. His works capture the flux of tension and chaos present in the modern world, asking audiences to question the presumed honesty offered in a photograph. 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, *Streetwork* captures subjects against the backdrop of the modern urban cityscape, turning pedestrians into unsuspecting actors and sidewalks into de facto stage space in his own unique form of high drama. *Heads* (2001) focuses the aperture more sharply onto the subjects, removing the element 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 1951 in Hartford, Connecticut, diCorcia studied at the School of the Museum of Fine Arts in Boston before receiving his MFA in Photography from Yale University in 1979. A three-time Artist Fellowship recipient with the National Endowment for the Arts, he currently teaches at Yale University in New Haven, Connecticut.

His work has been the subject of 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 selection of works was on view April through August 2012 in *I Spy: Photography and the Theater of the Street, 1938-2010* at the National Gallery of Art in Washington, DC. An upcoming solo show is planned for 2013 at the Schirn Kunsthalle in Frankfurt, and will travel to the Museum De Pont 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; Magasin 3 Stockholm Konsthall; The Metropolitan Museum of Art, New York; Museo Nacional Centro de Art Reina Sofia, Madrid; 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; Victoria & Albert Museum, London; and the Whitney Museum of American Art, New York. diCorcia lives and works in 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 media-laden American cultural subconscious, encouraging the viewer to deconstruct the link between sound, moving images, and atmosphere. The

result is a unique sensory experience where the audience is subject to a fluid interchange of time, space, and memory. The scale of his work ranges from the simplicity of a modest photograph 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, New York. *Sleepwalkers* offered a bold reimagining of the space, transforming the exterior of the venue into a vast integrated outdoor multiplex exposed to any inquisitive passersby along 53rd and 54th Streets. Running from 5 to 10 PM nightly for 28 consecutive days, the show featured five interconnected short films with appearances from Donald Sutherland, Tilda Swinton, Cat Power, Seu George, and an unknown fifth (a busker Aitken recruited from the subway). His 2008 cinematic installation *Migration*, displayed at the Carnegie Museum of Art in Pittsburgh, featured a similar cinematic integration of the building's architecture.

Born in 1969 in Redondo Beach, California, Aitken attended the Art Center College of Design in Pasadena, earning his BFA in 1991. A recipient of the Aldrich Award in 2000 and the Aurora Award in 2009, he splits his time between Los Angeles and New York. His work has been featured at the Whitney Museum and 303 Gallery in New York, the Centre Georges Pompidou in Paris, the Serpentine Gallery in London, and the Art Institute of Chicago. His 2012 exhibitions include the Victoria Miro Gallery in London and Galerie Eva Presenhuber in Zurich.



Doug Aitken, video still from *electric earth*, 1999, courtesy of 303 Gallery, New York



Doug + Mike Starn

Gravity of Light

cincinnati  art museum

October 6 - December 30, 2012

Organized by **James Crump**
for the **Cincinnati Art Museum**
and **FOTOFOCUS**

Holy Cross Church at
the Mount Adams Monastery

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 emblemize and give witness to the dual character of light, namely its power to both give life and to destroy it. In one series, the silhouetted gnarled branches of a tree evoke the rhizomatic neuronal network of the mind. In another, desiccated leaves, recorded in filigreed detail, signal both decay and renewal. In yet another series, ill-fated moths are shown drawn to the light that will destroy them, their images pinned, momentarily, on photographic

paper. Towering over *Gravity of Light* is an image of the 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.

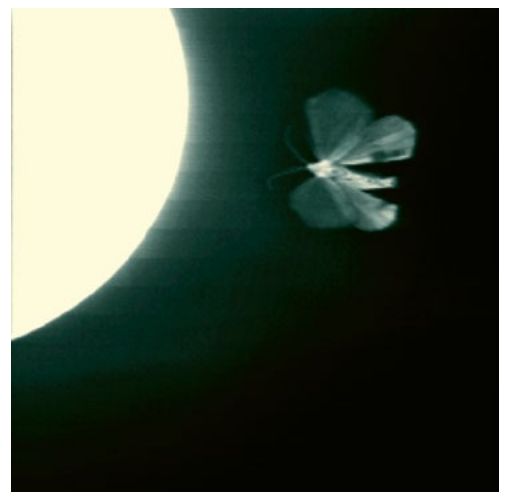
Equal parts sculpture, scientific experiment, and photography, *Gravity of Light* suspends the viewer in a chamber of sensorial and experiential discovery. *Gravity of Light* shows us we are all conductors: absorbers and emitters of the universe's energy.

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 *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.

Opposite page, top to bottom: Cincinnati Art Museum in collaboration with FOTOFOCUS Cincinnati Fall 2012, rendering of installation / *Starn studio view*, 2012, Beacon, New York

Top Middle: *Black Pulse 17 (lambda)*, 2000, digital file

This page top to bottom: *Gravity of Light*, 2004 - 2005, Färgfabriken Kunsthalle, Stockholm Sweden / *ATL Film Still 5* (detail), 1996-2003, digital file





Deeds and Sufferings Of Light and Darkness

By *James Crump*

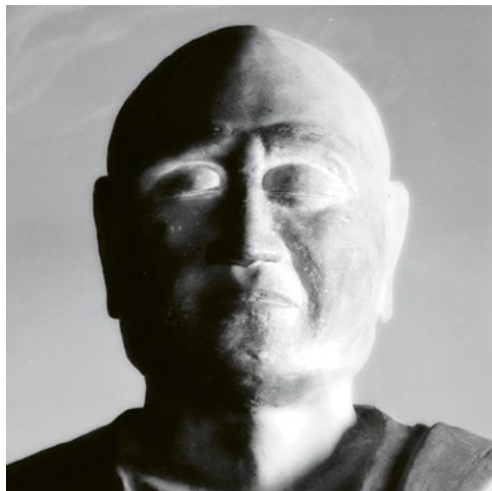
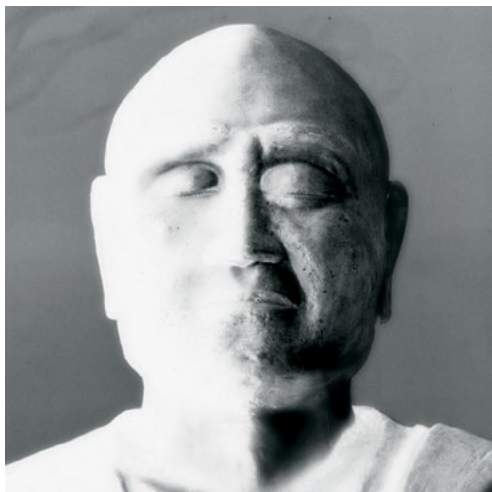
Doug + Mike Starn: Gravity of Light

The universe seen from within is light; seen from without, by spiritual perception, it is thought.

Rudolph Steiner

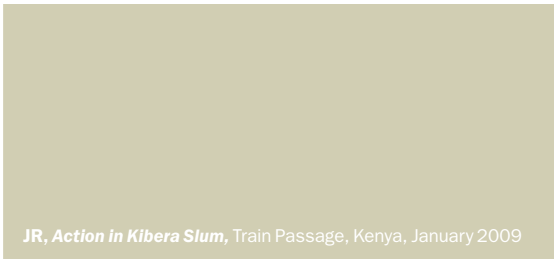
Officiating at the ceremony of the consecration of the Great Buddha in Nara, Japan, in 743, the Indian monk, Bodhisena, wrote, “In order to make clear the meritorious service of this monk, there is nothing equal to the construction of a portrait and transmitting it to later generations.” Bodhisena continued, “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)*



Opposite Page: *Coincidence of Opposites*, artist book, index page, from a five-volume series on *Gravity of Light*. This Page: *Ganjin* (negative) (detail) / *Ganjin* (positive) (detail), 2000 - 2005, lambda digital C-prints mounted on aluminum, 120 x 120 in. each

Raphaela Platow Interviews



JR, *Action in Kibera Slum*, Train Passage, Kenya, January 2009



By Raphaela Platow with Pedro Alonzo

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, the curator of JR’s first U.S. museum exhibition, to be 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: No, of people in action doing graffiti.

RP: Then what did you do with the photographs?

JR: I printed them in black and white and started pasting them up on the street.

RP: So what did the camera allow you to do? To simply get the word out about the activities of artists or taggers you appreciated?

JR: No, it was more about how, with the photographs, you wouldn’t see the graffiti that they were writing; you would actually see the whole scene. It was like a

mise-en-scène. I was going back to the same places, to pasting the photos of those writers working in the shadows. We never see graffiti being done, so now there would be a photo to prove it. And then illegally pasting that photo up so it’s provocative twice.

RP: Where did you take it from there?

JR: I started enlarging the image to involve the architecture, but always staying in black and white. I never really had my own camera for the first five or six years. I was borrowing cameras. That camera I found had a flash, but you couldn’t change the lens or anything. The camera itself has never been a need for me. It’s what you do with your images that has always been the goal, and to convey strong meaning. Always asking myself what I would do with the image. Where would I place it?

RP: So it was not so much about creating a technically accurate photograph with the perfect lens and filters. It was more about capturing a scene, capturing an activity that you thought was interesting.

JR: Yeah, especially because I was capturing it to place it back in the streets. There was this interesting game with the street, with the place, and if the photo I put up would stay there or not. And then the frame would stay around after the photo was gone because I would frame it with some paint. But I didn’t think about graffiti as an art itself. That was just a process for me. The pasting was the art.

RP: When did you first use the camera to literally engage with other people?

JR: In the suburbs of Paris. When I really made a statement as an artist was when I started using the 28-millimeter lens. That’s the moment I said I’m going to do photography and I started approaching people differently. I thought the lens I was going to use, the 28-millimeter, would represent that trust I have with the person I’m photographing.

RP: Very often the camera can be a barrier, it can create distance, and I think it isn’t always easy to pose for a camera. In all of the later work that we’ve seen, that you’ve done all over the world, you are very deeply and personally engaging with people and creating a dialogue, and then the camera comes in to capture that trust, that relationship you’ve built.

JR: 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 have a photo of them. If they wanted to be a part of the project, I would have to get up 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 a 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 where it was taken. The media, how the media played 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 force the media to look at the same situation again, but through another lens.

RP: What about Wrinkles of the City?

JR: All of the projects of Wrinkles of the City deal with a city that is changing. If you’re more than 90 years old and you’ve been living in that city, you have seen all those changes. If you could see a photo of Cartagena, for example, you would see really old buildings in the background, more recent 70s-style buildings, and then lots of new construction. You would see that the whole city is changing. Then, when you look at the history, this was the last bastion that resisted Franco. It is also a place where there’s a huge history with the Romans. So then you realize that over 90 years, change has happened through architecture,



democracy, changing immigration, everything, and you imagine a person who has gone through all this is a stranger in his or her own town. And it’s the same in Shanghai in a much more compact way, because everything there happened in the past 15, 20 years, or even less. The project was really dealing with the architecture and also with a question of image, because older people don’t see the power of gigantic images as much as a younger person does. It’s not the opportune mode for their generation.

RP: So they have a different way of seeing or taking in information.

JR: For them, the project book is more important than the pasting. They wouldn’t always come to the pasting, even if it was two blocks from their house. And that’s what I also wanted to point out in Los Angeles, in the city of images and the city where you see no wrinkles. There, the project was not only about the architecture and change in the city. It’s really about the question of image and, the older you get, what you want to leave behind.

RP: Going back to the 28 Millimeters project, what I think is so beautiful and remarkable about it is that, with the traveling you do and the projects you do, you almost create a sort of a commons, a regenerative space where people can really share their experiences and maybe help a huge part of the population to be empowered to write their own history. I don’t know if you resonate with the idea of creating a commons for people, a platform to share how they feel and how they have experienced something, but I’m also trying to tie it in with the notion of devotion to legacy, and what you want to leave behind. It’s the same thing

with 28 Millimeters, you create that space, and maybe also with Wrinkles of the City, although in a very different way.

JR: They really deal with image and impact in two different ways. 28 Millimeters is much more out there, it’s visible, and it has straightaway impact because I chose locations that were already in the eyes of the media. Wrinkles is out of time. I mean it’s happening right now in those cities I am working in, but the changes happen over the years. 28 Millimeters goes straight to that moment when something is happening, that same month, same year. It’s really like people use the project to re-empower themselves. They put whatever message they want behind it, but at a time when things are really burning in that place. Wrinkles is more thoughtful. The quotes are like, ‘Everyone has a story to tell,’ ‘I’m proud to be a piece of art,’ ‘I’m proud to leave something for my children.’ And it’s a symbol because it’s still just a piece of paper on the wall, but, in a way, it’s also about a transmission.

RP: 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 the old people by 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 to live in an elderly house, it means your family has rejected you. They all want to stay with their family. So I would find them in parks. They were all there, all day.

RP: Really a part of society.

JR: Exactly. And 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, ‘No, 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 put an ad on this thing for actors. Hollywood something.

Pedro Alonzo: Like a screen actors’ site?

JR: Yeah. I said, ‘Anyone with wrinkles, this is for 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. And you would think most of them were actors working in the background.

PA: Like extras?

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’ll be 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.’ It’s so funny to me that they break from an image, a stereotype, even an image that they maybe were imprisoned 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 way I work is not 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. Sometime 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 know for, let’s say, the Inside Out posters, there’s a certain pixilation that’s really important to you. You really like to work with the aesthetic of the dot. 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 reinvent the style of the portrait so that you would recognize it right away? And I thought that it would look like a JR picture, basically just because it’s a 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 decide 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 ev-

eryone is a photographer now. I guess now we don’t care that 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. So 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 pho-

tograph is manipulated or not? Do you feel that you have to deal with these questions of ethics?

JR: I think so, but for most people it’s not ethics anymore, it is the visual. The visual has risen above ethics. 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: For me, I am 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.

RP: And that process 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, of 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.

JR, *Favela Morro da Providencia, Rio de Janeiro*, August 2008



Michael Lowe

& Using Photography



By Linda Schwartz

Michael Lowe's acquisitive sensibilities are far-reaching. He spends his days researching the next great find and travels anywhere and everywhere in pursuit of it.

Pieces from his internationally recognized minimal and conceptual art collections appear in museum shows across the globe. His conceptual photography collection includes close to 200 photographs by Marina Abramovi and Ulay, Vito Acconci, Christian Boltanski, Daniel Buren, Valle Export, Gilbert & George, Les Levine, Jonathan Monk, and Carolee Schneemann, among others. This collection captures a pivotal moment in contemporary art history, when the idea became the art. Still very influential, the photographs presented in his show for FOTOFOCUS, *Using Photography*, are as vital and interesting today as when they were made.

Linda Schwartz: What was your most recent acquisition and what made you decide to purchase it for the photography collection?

Michael Lowe: A James Welling photo. I got interested in the Metropolitan Museum of Art's *Pictures Generation* exhibition. I own things from that school, Jack Goldstein in particular, the [vinyl] records, and a large painting. I looked at the catalog and thought there are certain things I probably missed because of preconceived ideas about the movement. So, looking into that, I contacted Paul McMahon in Woodstock and asked him 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 also involved in the *Pictures Generation* idea as a student. He showed me all of these artifacts from his student days that were from Welling, Robert Longo, David Salle, Jack Goldstein, Jonathan Borofsky, work that seemed really interesting and gave me a different appreciation for certain works. I tried to buy things from him, but all of them ended up with a dealer in New York. Amongst them were these strange pictures by Welling that were from the late 1970s and early 1980s. I bought Paul's work and more. And then, today, one of the Welling pictures that I thought was one of the most interesting came up at an auction and I bought it. And that's why I have a James Welling.

LS: Are you literally perusing all of the auctions online, daily, constantly?

ML: Yes, that's my way of doing research. In all of my collecting, I try to contact people directly through whatever means and buy things from them, whether it's a curator, a scholar, an artist, a dealer, or an auction house.

LS: And you are very good at finding people no one else can find.

ML: I am, as a matter of fact, and I did that today in another area, a Japanese artist from the 1960s and 1970s. There is a big interest in art from that period and I found an artist who was willingly overlooked in a major exhibition of art of the 1960s and 1970s from Japan and refused to participate in the exhibition. I made contact with him and may be able to do something with him.

LS: And so the collection is formed by that. You are online everyday, you are researching everyday, and you are constantly traveling and finding.

ML: Yes, and discovering things that are not so well known. Because of my archival interest with collecting catalogs and exhibition ephemera, and knowing about shows that happened early on and rediscovering artists. There is information in print that one can discover if one has the interest.

LS: You have an archive of all these old art magazines too.

ML: Yes, and primary information consisting of exhibition catalogs from the period. Since I have been collecting this sort of material, it has always involved trying to get things that are totally offbeat for informational purposes, which leads you to buying these sorts of things.

LS: This whole thing really evolved because you wanted to be an artist.



Vito Acconci, *Following Piece* (number 2/3), 1969, gelatin silver print, 7.5 x 8.75 inches, ©Vito Acconci, courtesy of Michael Lowe, Cincinnati, OH

ML: And a poet, but I was too self-conscious about making art. I think artists produce art sometimes even unwillingly. You have this drive to make things and, although I have that, I think too much about what does it mean, where will it go, does it mean anything, can it be anything, and I think that's a total deterrent. The alternative is to collect things and then arrange them in ways, curating sort of, and to me that is the creative part, but I still make things all the time.

LS: Besides the photography collection, what are your other main collections?

ML: Conceptual art, minimal art [of the 1960s and 1970s], painting, drawing, sculpture, some prints, and then offshoots of all those would be artist books, mail art, artists' records—all of these areas have strong connections. There was something about that time period. One did not have to be pinned down so much to what you used, it was more about what you did. Photography wasn't necessarily that someone who used photography was a photographer, they just used the camera or they used painting, which is an idea that is prevalent today.

LS: Your photography collection is not very mainstream at all in terms of what was going on at the time. Why did you build this kind of collection?

ML: I always liked the underdog. Even when I had the opportunity to buy certain things, I suppose the publicity and the interest thwarted my interest in them, like buying Cindy Sherman, for instance. My wife and I had a photography collection and she had the correct idea that in the 1980s and early 1990s,

ML: He is one of the most underrated American artists of that period, and I don't know the reason. But if you look at his biography, he was at the forefront of almost every art movement starting in the early 1960s, all the way through in a sense. As far as the early 1960s, he was doing video before most people

were doing videos, vacuum-formed objects, using photography, film, installation, billboards, just really amazing, but somehow he has been blocked, in some historical sense, from being a part of art history. We will see what happens. I have always loved his things for that very reason. He is kind of an outsider and the things speak for themselves. When you look at the objects and the dates, there is something totally forward-thinking about all of the works.

One of the big things in the show is a set of 100 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 action painting, like Pollock, is a conceptual idea just as Gilbert & George said that their early works [post-cards sent in the mail] were sculptures.

LS: Do you think the photography of this period was its own conceptual art form or do you think it merely reflected the broader conceptual art sensibilities of the time?

ML: It was totally in and of itself a medium, and I think that artists used anything they wished at that time to make the work and photography was one certain medium. It was also an important adjunct to text. For instance, Sol LeWitt considered himself a conceptual artist, and his objects and wall drawings are more about a particular way of making something in a systematic form, so the object is the culmination of an idea and conceptual photography is an aid in expressing an idea. It's a clarifier in a certain way; sometimes it's an intermediate object to express an idea.

LS: Is it because it is an action painting that is a photograph? Is this what really interests you? It's photography but it's not really photography.

ML: Right, right. It's not about the precious object. It's not the fetishistic kind of photograph that collectors and curators talk about, well-printed, deep blacks, etc. These are merely pictures that sometimes are the information or they are the work themselves, and it's not about a great picture printed in a wonderful way, it's just about an object that is made into a photograph. But now there are contemporary reproductions of these works for the market that use these early images that were originally intended to be very straightforward and not beautiful photographs. They are being printed at a particular size, a particular edition. This turns the original image into an object, a fetish, something that meets the criteria of a very saleable photograph. Most of that work wasn't about that. Most of these people weren't photographers, and even if they used photography as their main medium, they weren't that worried about producing a beautiful photograph. Some artists had photographic training, and probably made photos they thought would hold up and had all of the tonal values and were printed on good paper, but in general they weren't about that.

LS: Photography was the main medium for some of these artists, but most of the artists in this collection were off doing other things.

ML: Oh, for sure. They weren't in the dark room making these things. They took pictures and then trusted a lab or just a local guy to develop them to a certain specification and then glued them onto a board and stuck them on a wall. They were also sent through the mail, which is one of the aspects of the collection. The Eastern European works I have were made primarily to disseminate information about art in Eastern Europe, where it was forbidden to make contemporary art. They actually represented information about a piece that was done in a place where it was forbidden to make art. That's exciting to me.

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 works were sent to mail art exhibitions. 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 this huge shift, too. Color photography was coming into its own as an art form, and the imagery was becoming more and more about the mundane.

ML: Yes, but mainstream photography still had all of these romantic connotations. It was more socially-based or landscape-based. It was not completely in the realm of ideas. It was about representing a certain thing, even just the way that it is. Such as, isn't this an interesting thing, it's an arrangement, it's very well printed, or it's a piece of photographic art by a photographer.

Anthony Luensman:

Architect of Moments



By Judith Turner-Yamamoto

There's a poetic vein running through the work of internationally-renowned multimedia Cincinnati artist Anthony Luensman, one he mines with wit and a facile cleverness. The Kenyon College graduate continues to defy categorization and blur mediums and meaning in work that invites a second, and then a third look.

I spoke with Luensman last spring while he was developing *Taint*, his current exhibition on view at the Alice F. and Harris K. Weston Art Gallery, Aronoff Center for the Arts. In July, the Weston Art Gallery won a major grant from the National Endowment for the Arts in support of this exhibition. Encompassing 3,500 square feet of gallery space, *Taint* includes sculpture, video, photography, projections, and installation.

Judith Turner-Yamamoto: Looking at your work, what really speaks to me most is how you continue to tap into inventiveness. There is always the feel of something new and unexpected. You're someone who seems to keep flexing your creative muscle.

Anthony Luensman: Thanks. For me, photography is a bit unexpected. It came out of my background in multimedia and sculpture. The photos are actually pretty specific images. I'm not someone who takes a lot of photographs and pulls out the best ones. I consider each one a small invention of some part. The image is pretty complete in my head before I begin the shot. I'm not trying to capture a certain special moment, I'm trying to capture the image I've rehearsed in my head.

JTY: I'm intrigued by your titles. For many artists they can be an afterthought or secondary. 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 just jot down ideas. Sometimes inspiration will even come from a phrase. If I'm listening to NPR, for example, it may be a combination of words that I'll write down that elicits 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: Can you think of a recent example?

AL: Last night on WVXU, the Sunday night Oscar Treadwell jazz program. He read a poem. It was more about his tone 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-songy beat generation cadence. So many poets fall into the same kind of style of reading. But when Treadwell reads, it's a different performance. His delivery is flatter, but still very heartfelt. It's more about his voice in a way than 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 been doing less electronic interactive work. I've been working on quieter pieces, thinking of them in terms of poetry, kind of quieting the moment.

JTY: Let's go to *Taint*, the title of your FOTOFOCUS exhibition at the Weston 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 is playing off the idea of being tainted, but there is also a more street, scatological side to it as well. When I think of the word and these images I'm picturing, I don't see them as being truly tainted, even though sometimes I'm referring to sexuality. I'm trying to make matters more lighthearted and less serious, even though to many eyes they may seem tainted. There's one piece called *Foot Hole* that's very suggestive to a lot of people, but to me it's kind of an exaggerated take on this fetish.

JTY: There's also a mixing in some of these new images, innocence and sexuality, and there's a tension between them.

AL: That's really the line I like to find, one that began with my 2007 exhibit *Arenas* at the Cincinnati Art Museum. I was trying to straddle that line, or find that line. One of the models I'm using in this new series just seems to embody that for me. His name is Alex. He's the blond one in the photographs. When we work together, he's able to kind of discover that place with me.

JTY: There's a child-like quality to his 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 I guess.

JTY: How do you find your models?

AL: In the case of Alex, he was at a gallery opening and I saw him with someone I knew. I approached my friend and asked him to introduce me. If I see someone that in some way appeals to me, I'll ask them, or ask someone who knows them to be a go-between. It's really by staying alert and asking people. I've had only a few people who have said no.

JTY: Much of your work has been self-referencing, and some of it continues to be, right?

AL: Yes, the series from 2009 called Self-Reliance 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 I'm implied in the piece, as a photographer or a voyeur, and then the model as subject.

JTY: Something you said just resonated with me. Years ago I modeled for Joyce Tenneson. She always looked for models that were stand-ins really for her. She channeled 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 attractiveness to them, and it doesn'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 consummated, but contemplated.

JTY: How far along are you with what you're going to show at FOTOFOCUS 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 totally have to put the brakes on all other projects. I'll continue shooting all summer. A big part of what I have left to do is sculptural elements for the space as well. It's going to be an ongoing process. I have a list of other photos I want to try. How many will make it I'm not sure yet. 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 won't be one style of framing.

JTY: Will the exhibition include video components?



Anthony Luensman, *Cloudhead*, 2012, photograph, 24 x 18 inches, courtesy of the artist and the Weston Art Gallery

AL: Upstairs, on the street level, there are five animations that are going to be projected on the windows. I have to thank Linda Schwartz for suggesting that. Downstairs, I was going to do these rear-screen projections, but Linda thought it would be great to do them on the windows. I think it's going to work, I experimented with some film directly on the window and they looked pretty good, better at night, of course. They're actually still photographs I took to be animated.

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'll 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*. Every once and a while, I remember and hear in my head the title of a Pat Metheny album from years ago, *As Falls Wichita, So Falls Wichita Falls*. Bukkake is a Japanese word. At some point, I randomly substituted bukake for Wichita, perhaps because of the same cadence and rhythm, and then it made sense to me in other ways.

JTY: What's with the gloves?

AL: The series has an evolution. I tried the idea before and finished it, working at that time with 10 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 any other kind of affectionate 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 never printed them. 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 much 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 artificial landscapes, like *Forsythia & Fireflies* or the *Grassland* piece from the Cincinnati Art Museum show. It's coming out of that, in this case, creating an artificial campfire. Almost everything I do in this series takes place in my studio or my apartment. Living where I do, I don't have nature around me. So it's making my own space, my own sense of nature. Even when I do go walking in 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 wholesome. So I have this conflict with the idea of nature.

JTY: It's almost like you experience some kind of intellectual remove 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, whether that's through my visual work or yoga. It's a constant sort of challenge to feel comfortable in my skin or in nature. It's the voice in the head that's constantly speaking.

JTY: The chattering monkey? It sounds like your monkey jumps in more productive ways. You're making associations from the things that you experience, not only visually, but what you're hearing. You're taking all that in and it's channeling into something.

AL: I'm lucky I've been able to more or less do my work full time. I do odd jobs for sure, but I don't have to segregate my mind into components too much. I have to separate reality sometimes, but I try to more and more to stay in one kind of space.

Light Castings

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 indexicality 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 parlance, 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.



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

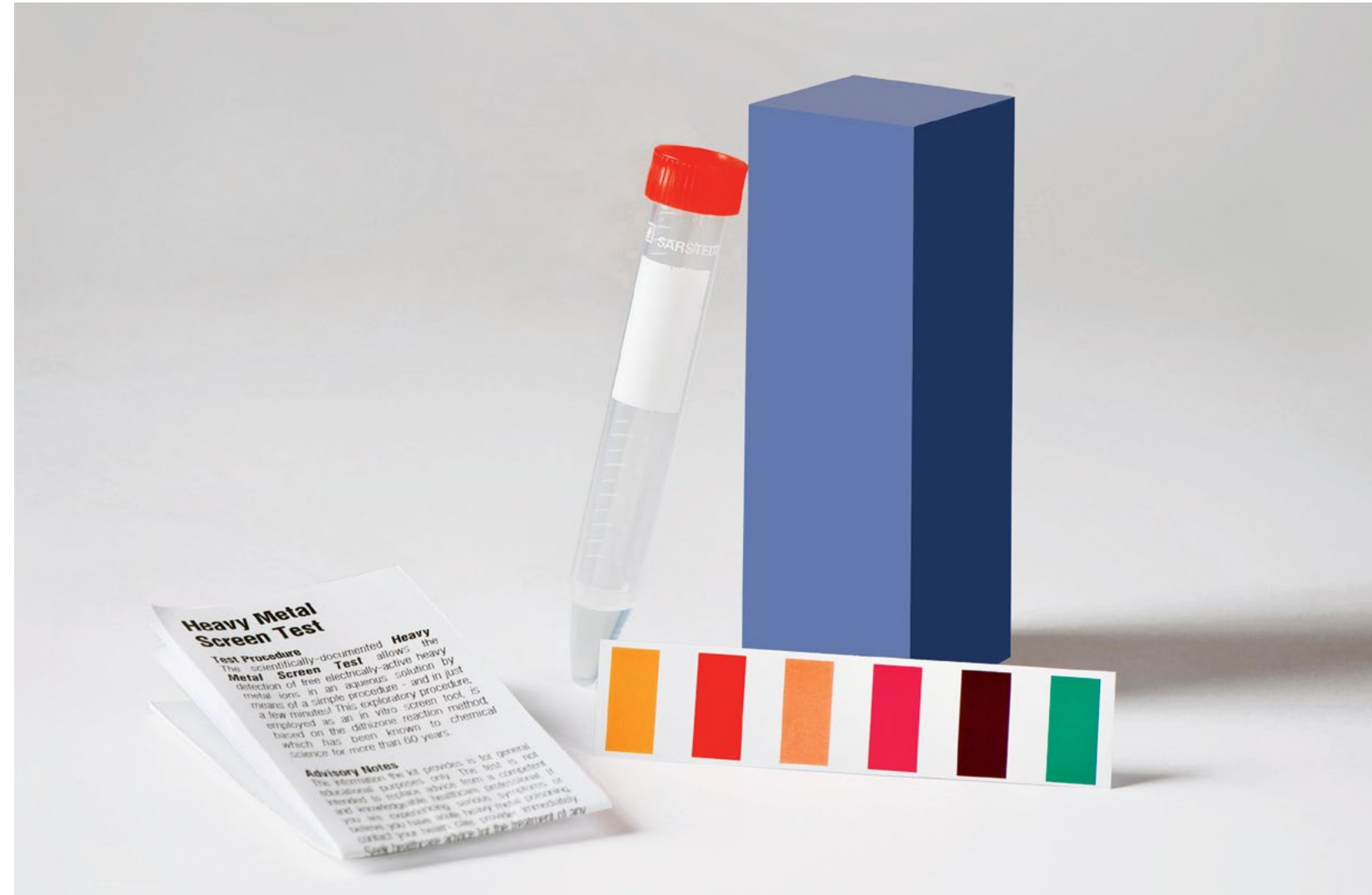
LK: Each of you has taken up an historical photographic process, Anthony, solarization, and the unique print; Jordan, creating a digital version of a carbon print – why are these techniques important in your work?

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?

Photographic Installations by Jordan Tate and Anthony Pearson



Jordan Tate, *New Work #49*, 2012, pigment print, 16 x 20 inches (framed), courtesy of the artist

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 photography 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 faceted 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 *Photograph* magazines. Her curatorial projects include; *Delicious Fields: Ohio Photographers at Work* for MOCA Cleveland; *Spectra: Color Abstract Photography* for the Silvereye 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* for ACA Gallery/Savannah College of Art & Design; *Cameraless Photography* for Marcia Wood Gallery; and *Under 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.



Elena Dorfman, *Empire Falling #1*, 2011, digital C-print, 33" x 50", courtesy of Elena Dorfman and Modernism Gallery

15 to Watch

Elena Dorfman

Landscape is a recent departure for Los Angeles-based artist Elena Dorfman, whose work was most recently included in the exhibition *Exposed: Voyeurism, Surveillance, and the Camera Since 1870*, curated by Sandra Phillips for the San Francisco Museum of Modern Art. In her recent series of conceptual images, *Empire Falling*, Dorfman explores the abandoned and active rock quarries of the Midwest in Kentucky, Ohio, and Indiana. Her approach is archeological. Manipulating and reconstructing the landscape, the artist reassembles and layers the pictures emulating the natural process of stratum on stratum. In their reordering of the millennia of nature, the images from *Empire Falling* present the quotidian rock landscape in unexpected ways, challenging our perception and the very genre of which they are a part. *Empire Falling* will be exhibited at Modernism in San Francisco. Dorfman's earlier projects include *The Pleasure Park*, photographic stills and three-channel video (2009); *Fandomaina: Characters & Cosplay* (Aperture, 2007); and *Still Lovers* (Channel Photographics, 2005).

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 soaks 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 photographs it is interesting to reflect on photography's inherent nature of passing moments with a fragile and fleeting/transient printing material or method," Brandt recently stated. "It's nice to think about how light creates and degrades a photograph." The Cincinnati Art Museum recently acquired a print from Brandt's *Lake and Reservoir* series.

Erin Shirreff

Erin Shirreff is interested in expanding the photographic field to admit other disciplines. Her preoccupation with Tony Smith's monumental scale sculpture, 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 *Untitled* (2011), Shirreff's four-part ode to sculptural geometry. Shirreff 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 Reverse* at Room East, New York.

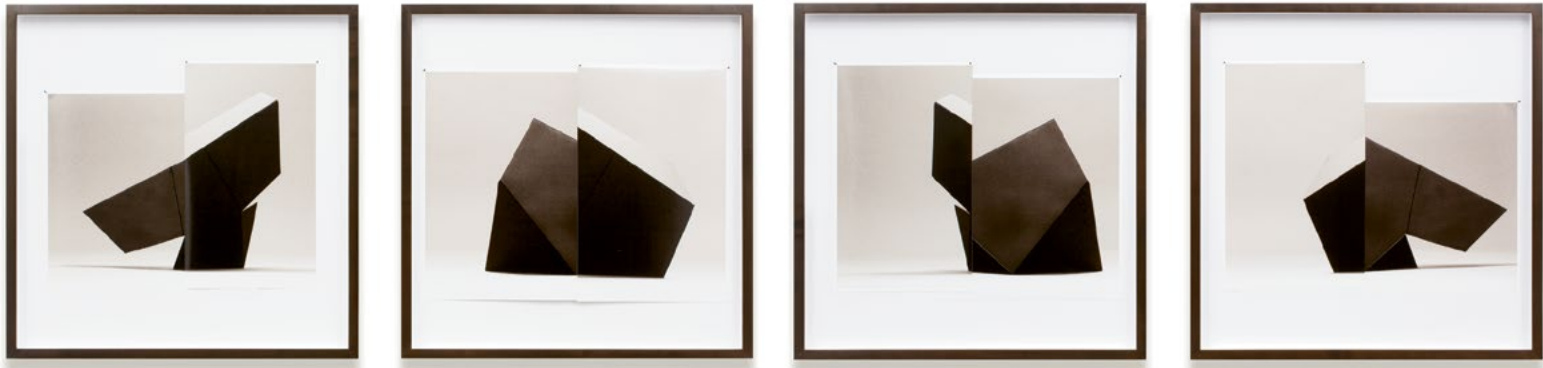
Pieter Hugo

The works of Pieter Hugo belie 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 entranced 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 *The Hyena and Other Men* offers a riveting glimpse of *Gadawan Kura*, or *Hyena Guides*, 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 certainly fueled why I became a photographer." His photobook *Nollywood* offers a glimpse into the burgeoning Nigerian film industry through its costumed actors, shot amidst the surrounding cityscape that plays host. His most recent book, *Permanent Error*, presents a series of portraits taken at a garbage mountain of high-tech detritus in Ghana. The Cincinnati Art Museum recently acquired an image from the series.



Matthew Brandt, *Mary's Lake, MT 4*, 2012, chromogenic print soaked in Mary's Lake water, 72" x 105", courtesy of ©Matthew Brandt and Yossi Milo Gallery, New York



Erin Shirreff, *Four Sides* (Proof), 2011, archival pigment prints, pins, artist frames, four parts: each 26 x 26 inches, courtesy of the artist and Lisa Cooley, New York. and Room East, photography by John Berens



Pieter Hugo, from the series *Permanent Error*, *David Akore*, *Agbogbloshie Market*, *Accra, Ghana*, 2010, digital C-print, © Pieter Hugo, courtesy of Yossi Milo Gallery, New York and Michael Stevenson Gallery, Cape Town

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 impromptu heroines adorned in wigs and vintage clothing, channeled 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 inter-media spillover; featuring active and kinetic images, 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 edgy attempt to present the dynamic elements of the photographic creative process.



Alex Prager, *3:32 pm, Coldwater Canyon*, (detail), 2012, archival pigment print, 48 x 19.8 inches, courtesy of Alex Praeger and Yanecy Richardson Gallery, New York

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, violinist 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/

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



Mike Disfarmer, *Boys in Hats 2*, ca. 1940, silver gelatin print, 3.5 x 6 inches, courtesy of disfarmer.com and ©Peter A. Miller

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, Vaclav Nijinsky, Anna Pavlova, Mary Wigman, and Bette 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 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 his subjects in direct north light, creating a unique and compelling intimacy.

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

Alec Soth

On the Road



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

By Judith Turner-Yamamoto

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 vagabond ethos, pulling the viewer into a world often consigned to the periphery of a bustling culture.

A self-acknowledged “nobody” at the time of his invitation to the 2004 Whitney Biennial, Soth's work exploded onto the national art scene with the release of his self-published photo-book *Sleeping by the Mississippi*. Featuring images garnered over a half-decade of travels along the river between Minnesota and Baton Rouge, the work presents the viewer with glimpses of unobserved Americana. Whenever

he travels, Soth tapes notes detailing ideal subject criteria to the steering wheel of his car, ranging from the familiar (“beards,” “tall people,” “tree lines”) to the more alien of concepts (“mushroom hunters,” “tree houses”). Perhaps no representation better embodies the realization of this unlikely image hunt than *Charles*, where a bespectacled aspiring airman in a worn and paint-flecked flight suit eagerly palms a model airplane in each hand. The image, selected for the 2004 Whitney Biennial's poster, precipitated a deluge of media coverage and an invitation to join Magnum Photos.

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 commonality 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 stoically in a head-to-toe ghillie suit to images of the interior of a slapdash, mid-forest 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) forces 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 settings. “It isn't that thing where you pull out a small camera and people get nervous,” says Soth. “They're waiting 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 *NIAGARA* (2006), *Fashion Magazine* (2007), *Dog Days, Bogotá* (2007), *The Last Days of W* (2008), and *Broken Manual* (2010). In 2008, Soth launched his own publishing company, Little Brown Mushroom. 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 Look Galerie. Soth lives and works in Minneapolis, Minnesota.



photo by Dan Dennehy

RADAR

What to See 2013

James Welling *Monograph*

Cincinnati Art Museum
Cincinnati, Ohio
February 2 – May 5, 2013

Faking It *Manipulated Photography Before Photoshop*

Metropolitan Museum of Art
New York, New York
October 11 – January 27, 2013

Carrie Mae Weems *Three Decades of Photography and Video*

Portland Museum of Fine Arts
Portland, Oregon
February 2 – May 19, 2013

The Photographs of Ray K. Metzker and the Institute of Design

J. Paul Getty Museum
Los Angeles, California
September 25 – February 24, 2013

Robert Mapplethorpe In Focus

J. Paul Getty Museum
Los Angeles, California
October 23 – March 24, 2013

Photographic Wonders *American Daguerreotypes from The Nelson-Atkins Museum of Art*

The Taft Museum
Cincinnati, Ohio
May 24 – August 25, 2013

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Passport Events

Available September 1 through the Aronoff Center for the Arts (513) 621-2787

FOTOFOCUS offers a variety of ways to learn, connect, and become engaged and inspired by photography. While many FOTOFOCUS events are free to the public, the Passport program offers enhanced access to FOTOFOCUS programming. Passport program levels FLASH (\$25 individual), ZOOM (\$75 individual), and FOCUS (\$250 individual; \$475 for two) offer a specific list of benefits for the professional photographer, student, art collector, educator, and art enthusiast. The FOTOFOCUS Passport features access to exclusive lectures, parties, sneak previews of exhibitions, performances, gallery talks with local and internationally recognized artists, and private dinners. FOTOFOCUS Passports are available Saturday, September 1 at the Aronoff Center for the Arts box office (513) 621- 2787, or online at cincinnatiarts.org.

Opening Party

Step right up shutterbugs and snap-pers! On Friday, October 5, 8 PM to 1 AM, FOTOFOCUS Cincinnati presents SIDESHOW, the greatest street party Cincinnati has ever known! You'll be stunned and amazed as Backstage Theater District Alleys transform into a vintage/high-tech carnival complete with music by Neutral Milk Hotel's Jeremy Barnes' new band, A Hawk and a Hack-saw, food, booze, entertainment, stunts, daredevils, artist-made games, rides, and even an audio-visual fun house. Don't miss this first-ever kick off party for the first-ever FOTOFOCUS. Passports for this event are also available at the door.

Closing Party

FOTOFOCUS pays homage to the shadows and impulsivity of the human spirit with CARNEVIL, FOTOFOCUS' Halloween Closing Party at the Haunted Historic Thompson Estate, 24 East 3rd Street, Newport, Kentucky on Saturday, October 27.

FOTOFOCUS Passports for these parties and more are available through the Aronoff Center for the Arts.



FLASH • \$25.00

General Admission SIDESHOW, FOTOFOCUS Kick-Off Party Backstage Theatre District Alleys

Members Opening, Doug + Mike Starn: *Gravity of Light* and Herb Ritts: *L. A. Style*, Cincinnati Art Museum

Lecture, Charles Churchward, presented by the FOTOFOCUS 2012 Lecture Series, Cincinnati Art Museum



ZOOM • \$75.00 for 1

General Admission SIDESHOW, FOTOFOCUS Kick-Off Party Backstage Theatre District Alleys

Early admission/drink specials CARNEVIL, FOTOFOCUS Closing Party, Haunted Historic Thompson Estate, Newport, KY

Free Tickets, *Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project, Inspired by the work of Mike Disfarmer*, The Emery Theatre

VIP Exhibition Opening, Herb Ritts: *L. A. Style*, Cincinnati Art Museum

Members Opening, Doug + Mike Starn: *Gravity of Light* and Herb Ritts: *L. A. Style*, Cincinnati Art Museum

Lecture, Charles Churchward, presented by the FOTOFOCUS 2012 Lecture Series, Cincinnati Art Museum

Walk-Through, *Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson*, with exhibition organizer Lisa Kurzner and the artists, Voltage Gallery

Private Viewing, Mike Disfarmer photographs with Jazz, Cocktails, and Late-Night Supper, post *Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project, Inspired by the work of Mike Disfarmer, The Annex at Japp's*



FOCUS • \$250 for 1, \$475 for 2

Exclusive access SIDESHOW, FOTOFOCUS Kick-Off Party Backstage Theatre District Alleys

Early admission/drink specials CARNEVIL, FOTOFOCUS Closing Party, Haunted Historic Thompson Estate, Newport, KY

Preview Party, Anthony Luensman, *Taint*, Alice F. and Harris K. Weston Art Gallery/Aronoff Center for the Arts

Gallery Brunch and Exhibition Walk-through Mary Baskett Gallery / *Gravity of Light* exhibition with artists Doug and Mike Starn, Holy Cross Church at the Mount Adams Monastery

VIP Exhibition Opening, Herb Ritts: *L. A. Style*, Cincinnati Art Museum

Members Opening, Doug + Mike Starn: *Gravity of Light* and Herb Ritts: *L. A. Style*, Cincinnati Art Museum

Lecture, Charles Churchward, presented by the FOTOFOCUS 2012 Lecture Series, Cincinnati Art Museum

Brunch/Walk-Through with James Crump of private photography collection

Exhibition Walk-Through Paul Martineau and Charles Churchward with James Crump, Herb Ritts: *L. A. Style*, Cincinnati Art Museum

Wine Pairing Dinner with Bill Frisell and his quartet at photographer/collector residence

Concert, Front row, *Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project, Inspired by the work of Mike Disfarmer*, The Emery Theatre

Private Viewing, Mike Disfarmer photographs with Jazz, Cocktails, and Late-Night Supper, post *Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project, Inspired by the work of Mike Disfarmer, The Annex at Japp's*

Members Opening, Star Power: *Edward Steichen's Glamour Photography*, Taft Museum of Art

Jurors Walk-Through, *THUNDERDOME*, Invitational Juried Student Exhibition, Clifton Cultural Arts Center"

Walk-Through, *Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson*, with exhibition organizer Lisa Kurzner and the artists, Voltage Gallery



Calendar

September Passport Events

Passport Events Legend

Flash

Zoom

Focus

Thursday 27

7:00-9:00 PM Preview Party Anthony Luensman · *Taint*, Alice F. and Harris K. Weston Art Gallery/Aronoff Center for the Arts

September Public Events

Thursday 6

9:30-10:30 PM Exhibition Reception *Cincinnati Ballet at 50: Photographs by Peter Mueller*, Cincinnati Ballet Center

Friday 7

5:00-8:00 PM Exhibition Reception *Invivo*, Dayton Visual Arts Center

Sunday 9

2:00-5:00 PM Exhibition Reception *Looking Out: Looking In*, Miami Voice of America Learning Center

Friday 14

5:00-10:00 PM Exhibition Reception *Invivo*, Dayton Visual Arts Center

6:30-9:00 PM Exhibition Reception *House of Photography*, Frank Lloyd Wright's Westcott House

Tuesday 18

6:00-8:00 PM Exhibition Reception *Picturesque Cincinnati Then and Now*, Architectural Foundation of Cincinnati

Thursday 20

6:00-9:00 PM Exhibition Reception *Handsome*, The Emery

Friday 21

6:00-8:00 PM Exhibition Reception *Contemplative Cameras*, Kennedy Museum of Art

6:00-9:00 PM Exhibition Reception *The Way of Time: An Exhibition of Recent Digital Prints by Tony DeVarco*, Marta Hewett Gallery

7:00-10:00 PM Opening Party *Image Machine: Andy Warhol and Photography*, Contemporary Arts Center; \$10 admission, free to CAC members

Thursday 27

5:00-8:00 PM Exhibition Reception *Reporting Back: A Survey of Documentary Photography*, Northern Kentucky University Visual Arts Galleries

5:00-8:00 PM Exhibition Reception *Me Looking at You*, Visionaries and Voices

Friday 28

4:00-7:00 PM Exhibition Reception *The Journey with Sand and Water by Marita Gootee and Meditating Eyes Wide by Ruth Adams*, Studio San Giuseppe Art Gallery

5:00-8:00 PM Exhibition Reception *Permission 7 (beyond my own boundaries)*, Collector's Art Group

5:00-9:00 PM Exhibition Reception *Emily Hanako Momohara: Recent Works*, PAC Gallery

6:00-9:00 PM Exhibition Reception *Taint*, Alice F. and Harris K. Weston Art Gallery/Aronoff Center for the Arts

6:00-9:00 PM Exhibitions Reception *Deus ex Machina: International Juried Competition and Photosolo: Solo Photographic Works and Projections: Lens and Time-Based Art*, Manifest Gallery

6:00-9:00 PM Exhibition Reception *Carnegie Regional Photography Competition*, Carnegie Visual and Performing Arts Center

6:00-9:00 PM Exhibition Reception *Taking It from the Street*, Art Beyond Boundaries

6:00-9:00 PM Exhibition Reception *The American Landscape*, Clay Street Press

6:00-11:00 PM Exhibition Reception *Tropism*, 1305 Gallery

7:00-10:00 PM Exhibition Reception *Another Me: Transformations from Pain to Power*, *Photographs by Achinto Bhadra*, Iris BookCafe & Gallery

Sunday 30

2:00-5:00 PM Artist Talk and Reception Achinto Bhadra for *Another Me: Transformations from Pain to Power*, *Photographs by Achinto Bhadra*, Iris BookCafe & Gallery

October Passport Events

Wednesday 3

12:00-3:00 PM Gallery Brunch/Exhibition Walk-Through Mary Baskett Gallery/ *Gravity of Light* exhibition with artists Doug and Mike Starn, Holy Cross Church at the Mount Adams Monastery



Thursday 4

6:00-8:00 PM VIP Exhibition Opening Herb Ritts: *L. A. Style*, Cincinnati Art Museum



Friday 5

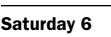
6:00-9:00 PM Members Opening Doug + Mike Starn: *Gravity of Light* and Herb Ritts: *L. A. Style*, Cincinnati Art Museum



7:00-8:30 PM Lecture Charles Churchward, Fath Auditorium, Cincinnati Art Museum



8:00 PM-1:00 AM FOTOFOCUS Kick-Off Party SIDESHOW, Backstage Theatre District Alleys



Saturday 6

10:30 AM-1:00 PM Brunch/Walk-Through with James Crump of a private photography collection



1:30-2:30 PM Gallery Talk Herb Ritts: *L. A. Style* with Paul Martineau, Charles Churchward, and James Crump, Cincinnati Art Museum



Tuesday 9

7:30-10:30 PM Wine-Pairing Dinner with Bill Frisell and his quartet at a photographer/collector's residence



Wednesday 10

8:00-9:30 PM Performance *Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project, Inspired by the work of Mike Disfarmer*, The Emery Theatre



9:30 PM Private Viewing Mike Disfarmer Photographs, with Jazz, Cocktails, and Late-Night Supper, post *Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project, Inspired by the work of Mike Disfarmer, The Annex at Japp's*



Thursday 11

6:00-8:00 PM Members Opening Star Power: *Edward Steichen's Glamour Photography*, Taft Museum of Art



Saturday 13

5:45-6:30 PM Jurors Walk-Through *THUNDERDOME - Invitational Juried Student Exhibition*, Clifton Cultural Arts Center



Saturday 20

11:00 AM-1:00 PM Walk-Through *Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson*, with exhibition organizer Lisa Kurzner and the artists, Voltage Gallery (walk-through begins at 11:30 AM)



Saturday 27

FOTOFOCUS Halloween Closing Party, CARNEVIL, Early Admission/Drink Specials, Haunted Historic Thompson Estate, Newport, KY



October Public Events

Monday 1

10:00 AM-5:00 PM Exhibition Opens *The Photographic Legacy of Paul Briol, 1909-1955*, Cincinnati Museum Center

Wednesday 3

5:00-7:00 PM Exhibition Preview Unveiling of Doug + Mike Starn: *Gravity of Light*, Holy Cross Church at the Mount Adams Monastery

5:30-8:00 PM Exhibition Reception FACE, Mason-Deerfield Arts Alliance

Thursday 4

2:00-3:00 PM Book Signing Charles Churchward for Herb Ritts: *The Golden Hour* and Paul Martineau for Herb Ritts: *L. A. Style*, Cincinnati Art Museum

6:00-8:00 PM VIP Exhibition Opening Herb Ritts: *L. A. Style*, Cincinnati Art Museum. VIP tickets: \$75.00 per person

6:00-8:00 PM Exhibition Reception *Evolution of Photo Book-Making*, Mercantile Library

Friday 5

5:00-8:00 PM Exhibition Reception *Aperture: Shedding Light on the Photographs of Jane Alden Stevens, Devin Stoddard, and Connie Sullivan*, Phyllis Weston Gallery

5:00-8:00 PM Exhibition Reception *Invivo*, Dayton Visual Arts Center

6:00-7:00 PM Artist Talk Carrie Iverson, gallery One One at Brazeel Street Studios

Saturday 6

11:00 AM-5:00 PM Exhibitions Open Doug + Mike Starn: *Gravity of Light*, off-site at Holy Cross Church at the Mount Adams Monastery and Herb Ritts: *L. A. Style*, Cincinnati Art Museum

12:00-3:00 PM Exhibition Reception *Local Perspectives: Photography by J. Miles Wolf*, Cincinnati Art Galleries

11:00 AM-1:00 PM Exhibition Reception *Cincinnati Constellation*, with Caleb Charland and the Artworks Apprentice Artists, ArtWorks at Findlay Market

4:00-8:00 PM Exhibition Reception HOME, Pop Revolution Gallery

4:00-8:00 PM Lecture/Exhibition Reception *The Good River: What Divides and Connects Us - A History of the Ohio River by Enquirer Photojournalists*, Eva G. Farris Gallery at Thomas More College. Lecture with Cliff Radel (4:00 PM); Exhibition Reception (5:00 PM)

5:00-7:00 PM Exhibition Reception *Connie Sullivan: After Life and PHOTOGRAPHERS X PHOTOGRAPHERS* and Xavier Art Students, Xavier University Art Galleries

Calendar

5:00-9:00 PM
Exhibition Reception
Family Pictures, Gallery 42
Fine Art

6:00-8:00 PM
Exhibition Reception
PJ Cabin Art Wildlife Photography, Sharonville Fine Arts Center

6:00-9:00 PM
Exhibition Reception
New Visions, Passages Gallery at Goodman

7:00-10:00 PM
Exhibition Reception
FoneFocus: Distant Happenings, semantics

7:00-10:00 PM
Exhibition Reception
Specific, Synthetica-m

7:00-10:00 PM
Exhibition Reception
Calibration Shift, Third Party Gallery

Sunday 7

2:00-4:00 PM
Exhibition Reception
Let's Face It: Photographic Portraits by Melvin Grier, Michael Kearns, and Michael Wilson, Kennedy Heights Arts Center

Wednesday 10

3:30-6:30 PM
Lecture/Documentary Film Debut/Reception
Emmet Gowin and his Contemporaries, Dayton Art Institute. Lecture (3:30 PM); Documentary Film Debut of *Emmet Gowin* (4:30 PM); Reception (5:15 PM)

8:00-9:30 PM
Performance
Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project · *INSPIRED BY THE WORK OF PHOTOGRAPHER MIKE DIS-FARMER*, with Bill Frisell's 858 String Quartet, The Emery Theatre, ticketed event

9:30 PM
Private Viewing
Mike Disfarmer · *Photographs*, with Jazz, Cocktails, and Late-Night Supper, The Annex at Japp's, ticketed event

Thursday 11

2012 Midwest Society of Photographic Education Regional Conference

5:00-6:30 PM
Exhibition Reception
Midwest Society for Photographic Education Members Exhibition, The Carnegie Visual and Performing Arts Center

5:00-8:00 PM
Gallery Talk/Reception
Francis Schanberger for *Invivo*, Dayton Visual Arts Center. Lecture (6:30 PM)

7:00-9:00 PM
Lecture/Reception
SPE Keynote Speaker, Ashley Gilbertson, Greaves Concert Hall, Fine Arts Building, Northern Kentucky University. Lecture (7:00 PM); Reception (8:00 PM)

Friday 12

2012 Midwest Society of Photographic Education Regional Conference

Exhibition Opens
Star Power: Edward Steichen's Glamour Photography, Taft Museum of Art

4:00-8:00 PM
Exhibition Reception
Bill Davis: Palimpsest Project (Featuring Recent International Work From the Visual Art in Autism Workshops), Antonelli College Photography Department Gallery

5:00-8:00 PM
Exhibition Reception
Urban Landscapes, Betts House

6:00-8:00 PM
Exhibition Reception
Exposed: Expectation, Experimentation, Exploration, University of Cincinnati Clermont College Park National Bank Art Gallery

6:00-9:00 PM
Downtown Walk
FOTOFOCUS and Midwest Society of Photographic Education Regional Conference attendees

5:00-8:00 PM
Exhibition Reception
Landscapes of the Mind Metaphor, Archetype and Symbol: 1971-2012 · Nancy Rexroth, Judi Parks, and Jane Alden Stevens, YWCA

8:00-9:30 PM
Performance
Alice Weston's Crystal Clues to the Sublime · *A Visual Presentation Featuring New Music* by Susan Botti, Contemporary Arts Center

6:00-9:00 PM
Exhibition Reception
Freedom of the Press: I Am a Witness · *Enquirer Photojournalists Share Their Most Memorable Photographs and Visions of Life: Freedom and Unfreedom*, National Underground Railroad Freedom Center

6:00-9:00 PM
Exhibition Reception
Images of the Great Depression: A Documentary Portrait of Ohio 1935-2010 and Artless Photographs, University of Cincinnati Sycamore Gallery

6:00-9:00 PM
Exhibition Reception
1st Annual Photography Exhibition, Evendale Cultural Arts Center

6:00-9:00 PM
Exhibition Reception
Dissonance, gallery One One at Brazee Street Studios

6:00-9:00 PM
Exhibition Reception
Visions of Pyramid Hill, Pyramid Hill Sculpture Park and Museum

7:00-10:00 PM
Exhibition Reception
Tyler Shields: Controlled Chaos, Miller Gallery

Saturday 13
2012 Midwest Society of Photographic Education Regional Conference

4:00-9:00 PM
Venue Bus Tours
SPE Conference Attendees and General Public Buses start at the Cincinnati Hilton Netherland Plaza; \$15 for general public

4:00-9:00 PM
Awards Ceremony/Exhibition Reception
THUNDERDOME Invitational Juried Student Exhibition, Clifton Cultural Arts Center, Awards Ceremony (5:30 PM)

5:00-10:00 PM
Exhibition
Misfits With Cameras *Photography Show*, Arnold's Bar and Grill (2nd Floor)

6:00-9:00 PM
Exhibition Reception
Project Obscura, Prairie

6:00-9:00 PM
Exhibition Reception
Decotora, Historic Hoffner Lodge Art Gallery

7:00-9:00 PM
Exhibition Reception
Photogenus, University of Cincinnati DAAP Galleries Dorothy W. & C. Lawson Reed Jr. Gallery

7:00-9:00 PM
Exhibition Reception
Santeri Tuori: The Forest, University of Cincinnati DAAP Galleries Phillip M. Meyers Jr. Memorial Gallery

Sunday 14

2:00-4:00 PM
Artist Talk/Exhibition Reception
Gordon Baer for *A Look Back at a Life in Pictures: Photographs by Gordon Baer*, Baker Hunt Art and Cultural Center

Friday 19

Collectors' Weekend

4:00-7:00 PM
Collectors' Weekend Opening Exhibition
Using Photography, Michael Lowe Gallery

5:30-7:30 PM
Exhibition Reception
Our Environment, Lloyd Library and Museum

6:00-8:00 PM
Exhibition Reception
Flags, Behringer-Crawford Museum

6:00-10:00 PM
Exhibition Reception
Femmes Fatales, NVISION

Saturday 20

11:00 AM-3:00 PM
Pinhole Camera Workshop
Visionaries and Voices

2:00 PM-12:00 AM
Exhibitions Open
Gateway Arts Festival, A Requiem Project
Contained, Grammer's Restaurant and Bar (outside)

5:00-8:00 PM
Exhibition Reception
Thinking of Pinturicchio (*While Looking out Sol LeWitt's Windows*) by Stephen Berens and LeWitt *Still Lifes* by Elizabeth Bryant, Carl Solway Gallery

5:00-8:00 PM
Exhibition Reception
An Open Studio Featuring the Work of Ukrainian Photographer, Sergey Bratkov, photosmith gallery

5:00-8:00 PM
Third Thursday Benefit Wine Walk for FOTOFOCUS, O'Bryonville

Wednesday 24

7:00-10:00 PM
Lecture/Reception
Laurel Nakadate, FOTOFOCUS Lecturer and Visiting Artist, Fath Auditorium, Cincinnati Art Museum. Lecture (7:00 PM); Reception (7:30 PM)

Thursday 25

5:00-7:00 PM
Exhibition Reception
Laurel Nakadate: Polaroids from 'Stay the Same Never Change', Convergys Gallery, Art Academy of Cincinnati

Friday 26

7:00-8:30 PM
Lecture/Book Signing
Alec Soth with Darius Himes and moderator James Crump, Fath Auditorium, Cincinnati Art Museum

7:00-8:30 PM
Exhibition Reception
Camera Shy: Photographs, Thunder-Sky, Inc.

5:00-8:00 PM
Exhibition Reception
The Architect's Brother: Photogravures by Robert and Shana ParkeHarrison, Current: 2012 SPE Student Juried Exhibition, and *Laurel Nakadate: Stay the Same Never Change*, Art Academy of Cincinnati

All events subject to change. For the most up-to-date information, please check the FOTOFOCUS website.

Spotlighting

Cincinnati Art Museum

953 Eden Park Drive
Cincinnati, OH 45202
(513) 721-2787

Herb Ritts: L. A. Style

Cincinnati Art Museum
October 6 - December 30

Doug + Mike Starn: Gravity of Light

Holy Cross Church at the Mount Adams Monastery
1055 St. Paul Place,
Cincinnati, OH 45202
October 6 - December 30



Herb Ritts (American, 1952 - 2002) *Versace Dress, Back View, El Mirage*, (detail), 1990, gelatin silver print. 24 x 20 inches, The J. Paul Getty Museum, Los Angeles, Gift of Herb Ritts Foundation, 2012.23.22. © Herb Ritts Foundation



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

Cincinnati Museum Center

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

The Photographic Legacy of Paul Briol, 1909-1955

October 1 - November 1



Paul Briol, *Tyler Davidson Fountain*, (detail), 1937, gelatin silver print, 10 x 8 inches, courtesy of the Paul Briol Collection, Cincinnati Museum Center

Contemporary Arts Center

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

Image Machine: Andy Warhol and Photography

September 22 - January 20, 2013



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

National Underground Railroad Freedom Center

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

Freedom of the Press: I Am a Witness

Enquirer Photojournalists Share

Their Most Memorable Photographs

October 1 - January 2, 2013

and

Visions of Life: Freedom and

Unfreedom

October 1 - January 2, 2013



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

Taft Museum of Art

316 Pike Street
Cincinnati, OH 45202
(513) 241-0343

Star Power: Edward Steichen's Glamour Photography

October 12 - January 27, 2013



Edward Steichen, *Gloria Swanson*, (detail), 1924, gelatin silver print, 9.4375 x 7.5 inches, courtesy of Condé Nast Archive, New York

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

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

Taint

September 28 - December 9



Anthony Luensman, *AFBSFBF Gad*, (detail), 2012, animation still, 25 x 17 inches, courtesy of the artist and Alice F. and Harris K. Weston Art Gallery

Art Academy of Cincinnati

1212 Jackson Street
Cincinnati, OH 45202
(513) 562-6262

Convergys Gallery · **Fall 2012**

FOTOFOCUS Lecturer and Visiting

Artist, Laurel Nakadate

Laurel Nakadate: Polaroids from 'Stay

the Same Never Change'

October 4 - October 31

Chidlaw Gallery · **Current: 2012 SPE**

Student Juried Exhibition

October 4 - October 31

Pearlman Gallery · **The Architect's**

Brother: Photogravures by Robert and

Shana ParkeHarrison

October 4 - October 31



Laurel Nakadate, *Polaroid #1 from 'Stay the Same Never Change'*, (detail), 2008, Polaroid®, 4.25 x 3.5 inches, courtesy of the artist and Leslie Tonkonow Artworks + Projects, New York

ArtWorks

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

Cincinnati Constellation

September 25 - December 31



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

Main FOTO

1305 Gallery

1305 Main Street
Cincinnati, OH 45202
(513) 383-6815
Tropism
September 28 - November 11



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

AEC Gallery

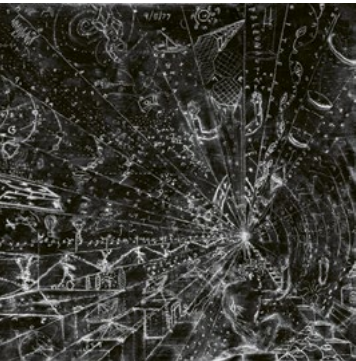
27 West 7th Street
Covington, KY 41011
(859) 292-2322
A Personal Narrative
October 5 - November 9



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

Antonelli College Photography Department Gallery

124 East 7th Street
Cincinnati, OH 45202
(513) 241-4338
Bill Davis: Palimpsest Project
(Featuring Recent International Work From the Visual Art in Autism Workshops)
October 12 - October 26



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

Architectural Foundation of Cincinnati

811 Race Street
Cincinnati, Ohio 45202
(513) 421-4469
Picturesque Cincinnati Then and Now: A Historic Photographic Record of Cincinnati
September 18 - October 31



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

Art Beyond Boundaries Gallery

1410 Main Street
Cincinnati, OH 45202
(513) 421-4287
Taking It from the Street
September 27 - November 9



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

Baker Hunt Art and Cultural Center

620 Greenup Street
Covington, KY 41011
(859) 431-0020
A Look Back at a Life in Pictures: Photographs by Gordon Baer
October 1 - October 31



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

Behringer-Crawford Museum

Devou Park
1600 Montague Road
Covington, KY 41011
(859) 491-4003
Flags
September 29 - January 20, 2013



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

Betts House

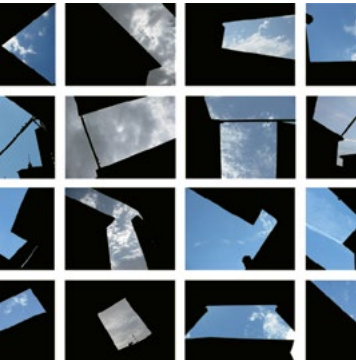
416 Clark Street
Cincinnati OH 45203
(513) 651-0734
Urban Landscapes
October 13 - November 29



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

Carl Solway Gallery

424 Findlay Street
Cincinnati, OH 45214
(513) 621-0069
Thinking of Pinturicchio (While Looking out Sol LeWitt's Windows) by Stephen Berens
and
LeWitt Still Lives by Elizabeth Bryant
September 7 - November 3



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

Carnegie Visual and Performing Arts Center

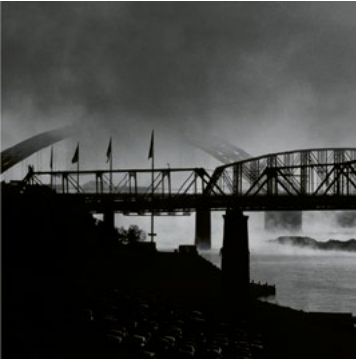
1028 Scott Boulevard
Covington, KY 41011
(859) 491-2030
Carnegie Regional Photography Competition
and
Midwest Society for Photographic Education Members Show
September 28 - October 31



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

Cincinnati Art Galleries, LLC

225 East 6th Street
Cincinnati, OH 45202
(513) 381-2128
Local Perspectives : Photography by J. Miles Wolf
October 6 - October 27



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

Clay Street Press

1312 Clay Street
Cincinnati, OH 45202
(513) 241-3232
The American Landscape
September 29 - October 27



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

Clifton Cultural Arts Center

3711 Clifton Avenue
Cincinnati, OH 45220
(513) 497-2860
THUNDERDOME
Invitational Juried Student Exhibition
October 13 - October 14
October 16 - October 28



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

Collector's Art Group

225 East 6th Street, 2nd Floor
Cincinnati, OH 45202
(513) 587-0220 Ext. 2
Permission 7 (Beyond My Own Boundaries)
September 28 - November 2



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

Dayton Art Institute

456 Belmonte Park North
Dayton, OH 45405
(937) 223-5277
Emmet Gowin and His Contemporaries
September 8 - November 4



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

Eva G. Farris Gallery at Thomas More College

333 Thomas More Parkway
Crestview Hills, KY 41017
(859) 344-3300
The Good River: What Divides and Connects Us
A History of the Ohio River by Enquirer Photojournalists
October 1 - November 3



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

Evendale Cultural Arts Center

10500 Reading Road
Cincinnati, OH 45241
(513) 563-1350
1st Annual Photography Exhibition
October 12 - October 15



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

Frank Lloyd Wright's Westcott House

1340 East High Street
Springfield, OH 45505
House of Photography
September 12 - October 30



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

Gallery 42 Fine Art

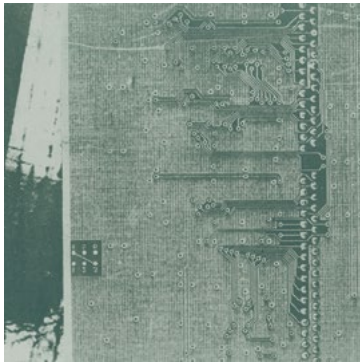
117 West Main Street
Mason, OH 45040
(513) 234-7874
Family Pictures
October 6 - October 31



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

gallery One One at Brazee Street Studios

4426 Brazee Street
Cincinnati, OH 45209
(513) 321-0206
Dissonance
October 5 - November 2



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

Iris BookCafe & Gallery

1331 Main Street
Cincinnati, OH 45202
(513) 260-8434
Another Me: Transformations from Pain to Power, Photographs by Achinto Bhadra
July 23 - October 12
and
Rituals and Enactments: The Self-Portraits of Anne Arden McDonald
October 15 - January 18



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

Kennedy Heights Arts Center

6546 Montgomery Road
Cincinnati, OH 45213
(513) 631-4278
Let's Face It: Photographic Portraits by Melvin Grier, Michael Kearns, and Michael Wilson
October 6 - November 12



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

Kennedy Museum of Art at Ohio University

Lin Hall
Athens, OH 45701
(740) 593-1304
Contemplative Cameras
September 7 - January 27 2013



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

Lloyd Library and Museum

917 Plum Street
Cincinnati, OH 45202
(513) 721-3707
Our Environment
October 1 - October 31



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

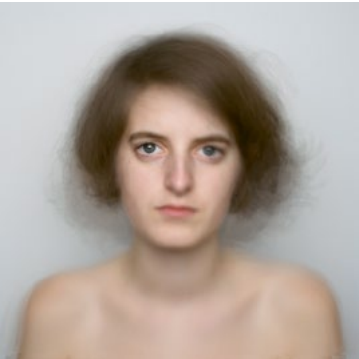
Manifest Gallery

2727 Woodburn Avenue
Cincinnati, OH 45206
(513) 861-3638
Deus ex Machina: International Juried Competition
September 28 - October 26

Photosolo: Solo Photographic Works
September 28 - October 26

Projections: Lens and Time-Based art
September 28 - October 26

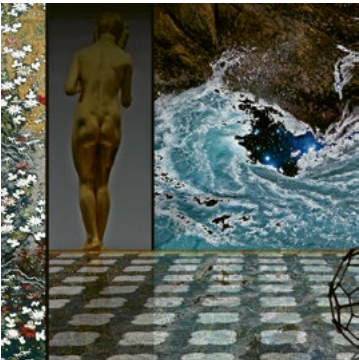
1st International Photography Annual
releases in October



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

Marta Hewett Gallery

1310 Pendleton Street
Cincinnati, OH 45202
(513) 281-2780
The Way of Time: An Exhibition of Recent Digital Prints by Tony DeVarco
September 22 - November 24



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

Mary Baskett Gallery

1002 Saint Gregory Street
Cincinnati, OH 45202
(513) 421-0556
Japanese Photographs From the Meiji Period (1868-1912)
October 1 - November 1



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

Mason-Deerfield Arts Alliance

Mason Community Center
6050 Mason-Montgomery Road
Mason, Ohio 45040
(513) 309-8585
FACE
October 3 - October 31

Mercantile Library

41 Walnut Street
Cincinnati, OH 45202
(513) 621-0717
Evolution of Photo Book-Making
October 4 - October 31



Diana Duncan Holmes and Timothy Riordan, *Ghosts*, (detail), 2010, artist book, 9 x 11.5 x 1 inches, courtesy of the artists

Miami University Art Museum

801 South Patterson Avenue
Oxford, OH 45056
(513) 529-2232
Charles M. Messer Leica Collection and Selections From the Photography Collection
permanent display



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

Miami Voice of America Learning Center

7847 VOA Park Drive
West Chester, Ohio 45069
(513) 895-8862
LOOKING OUT: LOOKING IN
September 9 - November 14



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

Michael Lowe Gallery

905 Vine Street
Cincinnati, OH 45202
(513) 651-4445
Using Photography
October 19 - October 27



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

Miller Gallery

Hyde Park Square
2715 Erie Avenue
Cincinnati, OH 45208
(513) 871-4420
Tyler Shields: Controlled Chaos
October 12 - October 26



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

Northern Kentucky University Visual Arts Galleries

Department of Visual Arts
Nunn Drive
Highland Heights, KY 41099
(859) 572-5148
Reporting Back: A Survey of Documentary Photography
September 27 - October 26



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

Notre Dame Academy Frances Kathryn Carlisle Performing Arts Center and Gallery

1699 Hilton Drive
Park Hills, KY 41011
(859) 261-4300
Barry Andersen: Sky, Earth, and Sea Selections from 30 years of Landscape Photography
October 1 - October 31



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

PAC Gallery

2540 Woodburn Avenue
Cincinnati, OH 45206
(513) 235-4008
Emily Hanako Momohara: Recent Works
September 28 - November 3



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

Passages Gallery at Goodman

1731 Goodman Avenue
Cincinnati, OH 45239
(513) 763-9125
New Visions
October 1 - November 1



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

Phyllis Weston Gallery

2005 1/2 Madison Avenue
Cincinnati, OH 45208
(513) 321-5200
Aperture: Shedding Light on the Photographs of Jane Alden Stevens, Devin Stoddard, and Connie Sullivan
September 28 - October 27



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

Pop Revolution Gallery

105 East Main Street
Mason, OH 45040
(513) 492-7474
Home
October 6 - October 31



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

Prairie

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



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

Public Library of Cincinnati and Hamilton County

800 Vine Street
Cincinnati, OH 45202
(513) 369-6900
Frame Cincinnati Photography Contest
September 5 - November 4

Pyramid Hill Sculpture Park & Museum

1763 Hamilton-Cleves Road
Hamilton, OH 45013
(513) 868-1234
Visions of Pyramid Hill
October 12 - November 4

semantics

1107 Harrison Avenue
Cincinnati, OH 45214
(513) 348-7261
FoneFocus: Distant Happenings
October 6 - October 27

Sharonville Fine Arts Center

11165 Reading Road
Sharonville, OH 45241
(513) 554-1014
PJ Cabin Art Wildlife Photography
October 5 - October 27



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

Skirball Museum

3101 Clifton Avenue
Cincinnati, OH 45209
(513) 221-1875
A Blessing to One Another: Pope John Paul II and the Jewish People
September 24 - October 31



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

Studio San Giuseppe Art Gallery

College of Mount St. Joseph
Dorothy Meyer Ziv Art Building
5701 Delhi Road
Cincinnati, OH 45233
(513) 244-4314
The Journey with Sand and Water by Marita Gootee
and
Meditating: Eyes Wide by Ruth Adams
September 23 - October 26



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

Synthetica-m Gallery

2157 Central Avenue
Cincinnati, OH 45214
(513) 602-2574
Specific
October 6 - November 24



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

Third Party Gallery

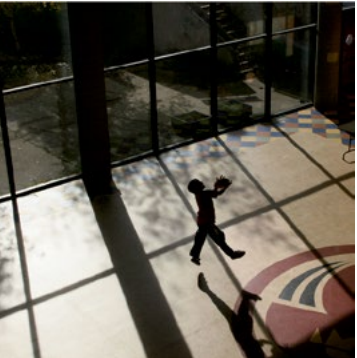
2159 Central Avenue
Cincinnati, OH 45214
(513) 550-2143
Calibration Shift
October 6 - October 27



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

Thunder-Sky, Inc

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



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

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

College of Design, Art, Architecture, and Planning
2624 Clifton Avenue
DAAP Complex, Rm 5275
Cincinnati, OH 45221
(513) 556-2839
Photogenus
September 23 - October 25



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

University of Cincinnati DAAP Galleries Phillip M. Meyers Jr. Memorial Gallery

College of Design, Art, Architecture, and Planning
Steger Student Life Center, Rm 465
Campus Main Street
Cincinnati, OH 45221
(513) 556-2839
Santeri Tuori: The Forest
October 1 - November 1



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

University of Cincinnati Clermont College Park National Bank Art Gallery

4200 Clermont College Drive
Batavia, OH 45103
(513) 558-1215
Exposed: Expectation, Experimentation, Exploration
October 1 - October 26



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

University of Cincinnati Sycamore Gallery

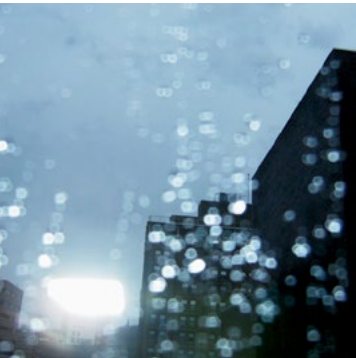
628 Sycamore Street
Cincinnati, OH 45202
Artless Photographs
and **Images of the Great Depression: A Documentary Portrait of Ohio 1935-2010**
October 1 - October 2



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

Visionaries & Voices

3841 Spring Grove Avenue
Cincinnati OH 45223
(513) 426-4572
Me Looking at You
September 27 - November 16



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

Xavier University Art Galleries

A.B. Cohen Center
1658 Herald Avenue
Cincinnati, OH 45207
(513) 745-3811
Connie Sullivan: After Life
and
Photographers X Photographers
and
Xavier Art Students
October 1 - October 26



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

YWCA Women's Art Gallery

898 Walnut Street
Cincinnati, OH 45202
(513) 241-7090
Landscapes of the Mind Metaphor, Archetype, and Symbol: 1971- 2012 Nancy Rexroth, Judi Parks, and Jane Alden Stevens
October 5 - January 10, 2013

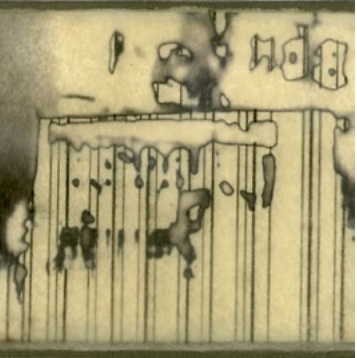


Nancy Rexroth, *Clara in the Closet, Carpenter, OH*, (detail), 1973, pigment print, 4 X 4 Inches, courtesy of the artist

Alternate FOTO

The Emery

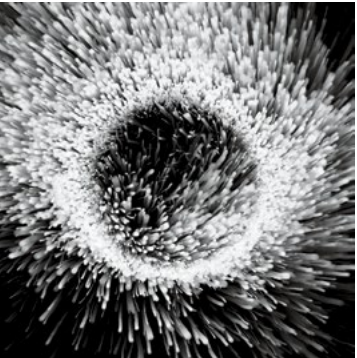
1112 Walnut Street
Cincinnati, Ohio 45202
(513) 823-2122
Handsome
September 20–November 3



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

Gateway Arts Festival, A Requiem Project

Grammer's Restaurant and Bar (outside)
1440 Walnut Street
Cincinnati, OH 45202
(513)823-2122
Contained
October 20 - November 3



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

Historic Hoffner Lodge Art Gallery

4122 Hamilton Avenue (1st floor)
Cincinnati, Ohio 45223
(513) 265-6385
DECOTORA
October 1 - November 1



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

photosmith gallery

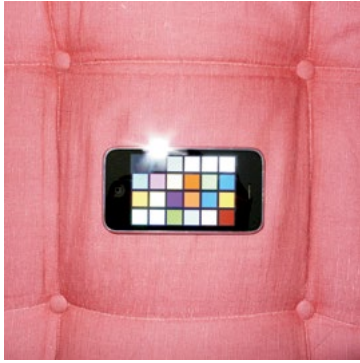
39 East Court Street
Cincinnati, OH 45202
(513) 651-3105
An Open Studio Featuring the Work of Ukrainian Photographer, Sergey Bratkov
October 1 - October 31



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

Voltage Gallery

3209 Madison Road, 2nd floor
Cincinnati, OH 45209
(216) 820-1260
Light Castings: Photographic Installations by Jordan Tate and Anthony Pearson
October 1 - October 27



Jordan Tate, *New Work #141*, (detail), 2012, 1/10 framed Pigment Prints, each 16 x 20 inches, courtesy of the artist and Fred and Laura Ruth Bidwell

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; 6:30 PM from Dayton for Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project · Inspired by the Work of Photographer Mike Disfarmer at The Emery Theatre, Cincinnati

Continuum: 2012 Midwest Society of Photographic Education Regional Conference

October 11 - October 13

Venue Bus Tours SPE 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 - 9:00 PM
\$15 for non-conference attendees

2012 Spirit of Light Award Ceremony

Barry Andersen Recipient
Notre Dame Academy · Frances Kathryn 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

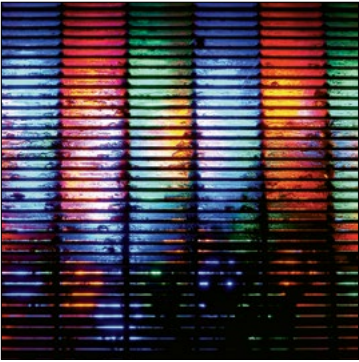
Visionaries & Voices
Saturday October 20,
11:00 AM - 3:00 PM

Affiliated Activities

Exhibitions

Arnold's Bar and Grill

210 East 8th Street (2nd floor)
Cincinnati, OH 45202
(513) 421-6234
Misfits With Cameras Photography Show
Saturday October 13, 5:00 - 10:00 PM



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

Cincinnati Ballet Center

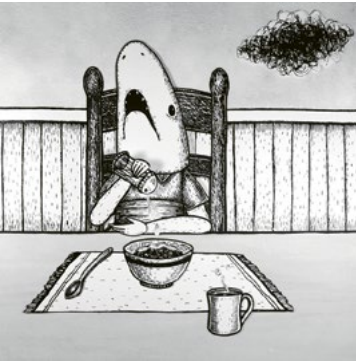
1555 Central Parkway
Cincinnati, OH 45214
(513) 621-5219
Cincinnati Ballet at 50: Photographs by Peter Mueller
September 6 - May, 2014



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

Contemporary Arts Center UnMuseum®

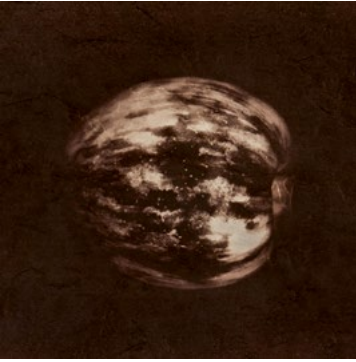
44 East 6th Street
Cincinnati, OH 45202
(513) 345-8400
Come Follow Me: Casey Riordan Millard
October 27 - August 31, 2014



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

Dayton Visual Arts Center

118 North Jefferson
Dayton Ohio 45402
(937) 224-3822
Invivo
September 7- October 20



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

Herndon Gallery

Antioch College
South Hall
Yellow Springs, OH 45387
(937)768-6462
Sheilah Wilson: If Becoming This
August 31 - November 16



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

Historic Herzog

Home of Cincinnati USA Music Heritage Foundation
811 Race Street Floor #2
Cincinnati, OH 45202
(513) 484-0505
Annie's Baby Had A Baby
October 5 - January 31, 2013



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

Jumbotron

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



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

Michael Lowe Gallery

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



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

NVISION

4577 Hamilton Avenue
Cincinnati, OH 45223
Femmes Fatales
October 17 - December 2



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

Park + Vine

1202 Main Street
Cincinnati, OH 45202
(513)721-7275
Ruptures and Reclamations, Photographs of the BP and Enbridge Oil Spills by John Ganis
September 28 - October 21



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

Public Library of Cincinnati and Hamilton County

Joseph S. Stern, Jr. Cincinnati Room
800 Vine Street
Cincinnati, OH 45202
(513) 369-6900
The Cincinnati Panorama
permanent display



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

Affiliated Activities

Lectures and Book Signings

FOTOFOCUS Lecturer and Visiting Artist Laurel Nakadate

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



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

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 Focus. Parking fee is \$4, free parking for Cincinnati Art Museum members



Charles Churchward, (detail), Photo by Mark Findlay

Cincinnati Art Museum

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

Eva G. Farris Gallery at Thomas More College

Cliff Radel
The Good River: What Divides and Connects Us · A History of the Ohio River by Enquirer Photojournalists
Saturday October 6, 4:00 PM
Reception immediately follows lecture

Dayton Art Institute

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



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

Northern Kentucky University

Ashley Gilbertson
Keynote Speaker for *Continuum*: 2012 Midwest Society of Photographic Education Regional Conference
Greaves Concert Hall
Fine Arts Building
Thursday October 11, 5:00 PM
Reception immediately follows lecture
Admission: \$15, Free with Continuum Conference Ticket or NKU student, faculty, or staff ID. Parking available in the Welcome Center Garage for those without NKU Parking Permit



Ashley Gilbertson, *CPL. Christopher G. Scherer, 21, was killed by a sniper on July 21, 2007, in Karmah, Iraq. He was from East Northport, New York.* (detail), 2010, Digital Print, 17 x 45 inches, courtesy of the artist

University of Cincinnati College of Art

Kate Steciw, Visiting Artist
DAAP Complex
Tuesday October 16, 5:00 PM
Reception immediately follows lecture, DAAP Complex



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

Notre Dame Academy Frances Kathryn Carlisle Performing Arts Center

Barry Andersen
Spirit of Light Award Ceremony, Reception, and *Barry Andersen: Sky, Earth, and Sea Selections from 30 years of Landscape Photography*
Wednesday October 17, 7:00 PM



Barry Andersen, *Connemara Mountains, Peat and Sky*, (detail), 2004, archival ink-jet print 10 x 14 inches, courtesy of the artist

Taft Museum of Art

Catherine Evans, William and Sarah Ross Soter Curator of Photography, Columbus Museum of Art · Edward Steichen: Game Changer
presented by the Stanley and Frances D. Cohen Lecture Series
Thursday October 18, 7:00 PM
\$10 Public (includes exhibition admission). Free for Taft Museum of Art Members and Students. Reservations.



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

Contemporary Arts Center

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



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

Cincinnati Art Museum

Alec Soth and Darius Himes, with moderator James Crump
presented by the FOTOFOCUS 2012 Lecture Series
Fath Auditorium
Friday October 26, 7:00 - 8:30 PM
Book Signing immediately follows lecture
Free and Open to the Public. Parking fee is \$4, free parking for Cincinnati Art Museum members



Alec Soth, (detail), Photo by Dan Dennehy



Darius Himes

Affiliated Activities

Talks and Book Signings

Baker Hunt Art and Cultural Center

Gordon Baer
A look Back at a Life in Pictures, Photographs by Gordon Baer
Sunday October 14, 2:00 PM
includes reception

Dayton Visual Arts Center

Francis Schanberger
Invivo
Thursday October 11, 6:30 PM
includes reception

gallery One One at Brazee Street Studios

Carrie Iverson
Dissonance
Friday October 5, 6:00 PM
includes reception

Iris BookCafe & Gallery

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

Anne Arden McDonald
Talk for *Rituals and Enactments: The Self-Portraits of Anne Arden McDonald*
Wednesday October 17, 7:00 PM
includes reception

Marta Hewett Gallery

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

Taft Museum of Art

Jymi Bolden and Michael Wilson
Through The Photographer's Lens
Star Power: Edward Steichen's Glamour Photography
Jymi Bolden, Friday October 19, 2:00 PM; Michael Wilson, Saturday November 17, 2:00 PM
Free with Museum admission. Reservations required.

Affiliated Activities

Performances

Contemporary Arts Center

Alice Weston's Crystal Clues to the Sublime · A Visual Presentation
Featuring New Music by Susan Botti
Black Box
Friday October 12, 8:00 - 9:30 PM

The Emery Theater

Musical Portraits from Heber Springs: Bill Frisell's Disfarmer Project · Inspired by the work of photographer Mike Disfarmer
8:00 - 9:30 PM
ticketed event



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

Private Viewing
Mike Disfarmer Photographs
The Annex at Japp's
1136 Main Street
Cincinnati, OH 45202
(513) 823-2122
9:30 PM
ticketed event



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

For the most up-to-date information, please check the FOTOFOCUS website.

THE ENQUIRER

Cincinnati.com

THE GOOD RIVER: What Divides and Connects Us

A History of the Ohio River as seen by Enquirer photojournalists



December, 1989 | The Enquirer/Glenn Hartong

Show opening Saturday Oct 6, 4 to 8 p.m.
Reception Directly Following

Location
The Eva G. Farris Art
Gallery at Thomas
More College

Duration
Monday Oct 1 to
Saturday Nov 3, 2012

Lecture
Saturday Oct 6
3 to 4 p.m.
Cliff Radel, Enquirer
columnist and
resident Ohio River
historian, plans to
speak on Cincinnati's
love-hate relationship
with the Ohio, the
river that gave birth
to the Queen City.

FREEDOM OF THE PRESS: I am a Witness

Enquirer photojournalists share their most memorable photographs



March 2012 | The Enquirer/Liz Dufour

Show Opening Saturday Oct 13, 6 to 9 p.m.

Visit www.fotofocuscincinnati.org for more information

Location
National Underground
Railroad Freedom
Center

Duration
Monday Oct 1 to
Wednesday Jan 2, 2013

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Bill Frisell

/858 Quartet

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



Photo: Michael Wilson



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.

The EMERY

A Requiem Project

1112 Walnut Street Cincinnati Ohio

PURCHASE YOUR TICKETS NOW @
emerytheatre.com