

FOTOFOCUS BIENNIAL  
PHOTOGRAPHY,  
THE UN-  
DOCUMENT  
OCTOBER  
2016



Roe Ethridge, *Thanksgiving 1984 (table)*, 2009. C-print, 34 x 45 inches. Courtesy of the artist, Andrew Kreps Gallery, New York, and Greengrassi, London

**FOTOFOCUS BIENNIAL 2016**

OCTOBER 1-31, CINCINNATI, OHIO

FotoFocus Biennial Program: October 6-9



FOTOFOCUS BIENNIAL ■  
■ PHOTOGRAPHY, ■  
■ THE UN-  
DOCUMENT ■  
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■ 2016 ■



FOTOFOCUS BIENNIAL 2016

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Roe Ethridge, *Durango in the Canal, Belle Glade, FL*, 2011. C-print, 51 x 76 inches. Courtesy of the artist, Andrew Kreps Gallery, New York, and Greengrassi, London





Mickalene Thomas, *Portrait of Qusuquzah*, 2008. C-print, 70¼ x 56¼ inches. Courtesy of the artist, Lehmann Maupin, New York and Hong Kong, and Artists Rights Society (ARS), New York



Roe Ethridge, *Hallway Wallpaper*, 2003. C-print, 40 x 50 inches. Courtesy of the artist, Andrew Kreps Gallery, New York, and Greengrassi, London

## FOTOFOCUS BIENNIAL 2016



Marlo Pascual, *Untitled*, 2014. Digital c-print, Plexiglas, stone, red oak shelf, Installed dimensions: 32½ x 72 x 7½ inches. Photo by Jean Vong. Courtesy of the artist and Casey Kaplan, New York

## ABOUT THE BIENNIAL

The FotoFocus Biennial 2016, *Photography, the Undocument*, is a month-long celebration of photography and lens-based art held throughout Cincinnati and the surrounding region. Featuring over 60 exhibitions and over 100 events at Participating Venues, the 2016 Biennial is anchored by eight major exhibitions curated by FotoFocus Artistic Director, Kevin Moore, questioning the documentary nature of photography, including solo exhibitions of Roe Ethridge, Zanele Muholi, and Jackie Nickerson. The Biennial Program includes four days of events and programming, featuring artist and curator talks, keynote lectures, tours, screenings, and performances to be held October 6–9, 2016. The Biennial brings together the community to celebrate October as the Month of Photography.

The Participating Venues take diverse approaches to the theme, *Photography, the Undocument*, which seeks to break apart assumptions about photography's documentary character by emphasizing the medium's natural tendency to distort and reshape the visible world.

## ABOUT THE THEME

The theme of the FotoFocus Biennial 2016 is *Photography, the Undocument*. Curated by Artistic Director and New York-based curator Kevin Moore, the FotoFocus exhibitions and programming will offer an exploration of alternative understandings of the documentary photograph, both questioning its claims to objectivity and observing its tendency toward subtle or explicit fantasy.

Photography is identified with objectivity, documentation, and realism. Yet the medium essentially abstracts the visible world, reducing its surfaces to two dimensions, editing down to a narrowly chosen single frame, and often presenting the world in black and white. Digital technologies of recent decades, allowing for seamless manipulation of photographs, have further eroded photography's documentary authority. Surrealism historically played on these contradictions, conjuring from within the photographic image the eerie, the uncanny, and the outright bizarre. "Beauty will be convulsive," wrote André Breton in 1928, referring to art's ability to break the surface of realism, of the everyday, to reveal sudden insights, even perhaps truths. *The Undocument* is an exploration of alternate understandings of the documentary photograph—its claims to objective realism and simultaneous potential for pure fantasy.



## DIRECTOR'S STATEMENT

Mary Ellen Goeke, Executive Director



Photo Credit: Jacob Drabik

FotoFocus is proud to present the third installment of the Biennial, built around the theme of *Photography, the Undocument*, which features over 60 FotoFocus Participating Venues throughout the region. This year we asked venues to respond to a universal theme, which they did through the application process and in planning their exhibitions over the past year, and to present exhibitions that explore the boundaries between fact and fiction in lens-based works of art. Founded in 2010 by James Crump and Tom Schiff, FotoFocus was built on the idea of collaboration and in celebration of the shared experiences

made possible through photographic and lens-based exhibitions and programming. This collective experience is developed through a unique cooperation between art museums, artists, curators, and educators in the exploration of the photographic art form.

In the non-Biennial year, FotoFocus continues to support visual and educational projects within the photographic realm that align with its mission. Since the last Biennial, FotoFocus has provided support for the documentary film presentation of *Through a Lens Darkly*, a Cincinnati Film Society project presented at the Cincinnati Art Museum; the screening of the film *Punctured* by artist William E. Jones at the Arles Photography Festival in southern France; the FotoFocus Symposium “Mapplethorpe + 25,” held this past fall at the Contemporary Arts Center; and the symposium’s follow up discussion at the New Museum in New York. This symposium and conversation marked the occasion of the 25th anniversary of Robert Mapplethorpe’s historic exhibition *The Perfect Moment* in Cincinnati and is an example of the outstanding programming developed by FotoFocus in its partnerships. FotoFocus welcomed the opportunity to connect both the scholarly and artistic communities in the presentation of new and revised directions in telling this historic tale.

This year FotoFocus is making access to the Biennial exhibitions and programming easy and affordable by offering one level of Passport. Buying a twenty-five dollar FotoFocus Passport is an excellent way to immerse yourself in the offerings of the Biennial: to visit the Participating Venues, to explore old and new neighborhoods alike, to have unique experiences and discussions, and to investigate your own approach to the theme as it relates to the history of the photographic medium. Please consider that this Passport provides an all-access pass to the Biennial Opening Program in Downtown Cincinnati and to over 60 exhibitions on view, from as far north as Columbus, and as far south as Highland Heights, Kentucky.

Since its inception, FotoFocus has invested in the art community to create a catalyst for regional organizations to expand on the international dialogue that art can bring about. Thank you for your continued support of FotoFocus by patronizing the venues and programs on view as part of the Biennial.

In closing, I would like to personally thank our Sponsors, our Collector and Contributor Level Patrons, and the outstanding work of the FotoFocus team. Our Artistic Director and Curator, Kevin Moore, has again brought his special talent in attracting the attention of a number of significant new artists in whose work we get to know, perhaps for the first time, in our Biennial Program. Also, thanks go to Carissa Barnard, Deputy Director for Exhibitions and Programs, who has worked tirelessly to organize the Biennial exhibitions and programs to all open by October 6th! Her professionalism and creative problem solving skills are invaluable to our FotoFocus team. Nancy Glier, our CFO, wears many hats—most importantly keeping FotoFocus within budget, and does it all with great efficiency and graciousness. Sarah Klayer plays an integral part in managing all FotoFocus events seamlessly, and has developed our social media and outreach to fit our ever-growing audience. Finally, we have benefitted tremendously from the design and website creations of Jacob Drabik, who we are lucky to have working with us on loan from the Lightborne team. Again, thanks to this small but amazing group who put FotoFocus together this year.

## CURATOR'S STATEMENT

Kevin Moore, Curator and Artistic Director

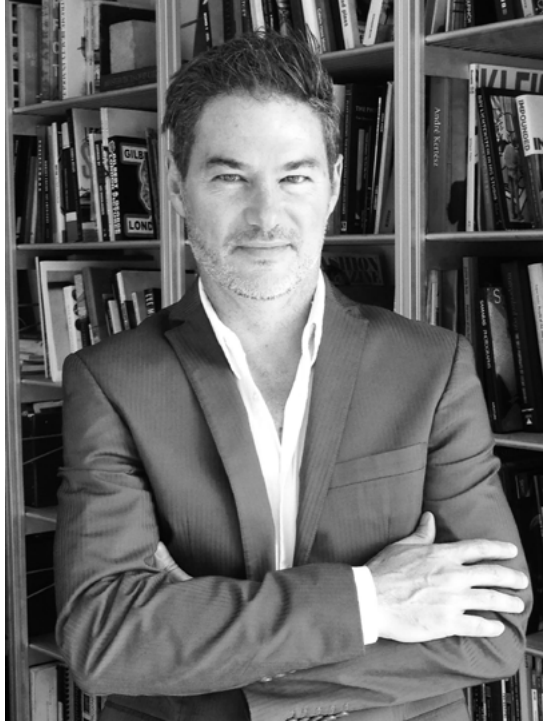


Photo Credit: Wilson Reyes

We are all here to enjoy and hopefully be challenged by some of the best photography of our day—thank you for coming! More than that, we are here to explore a deeper understanding of our lives and selves through photography. Photography, including film and video, bears the closest relationship to “reality” as we know it. This year’s Biennial theme, *Photography, the Undocument*, not only presents a way to try to unify all the different exhibitions going on around town; it offers a chance to think about a fundamental aspect of the photographic medium: its assumed ability to document *as well as* its less-recognized tendency to distort and reshape, intentionally or not, the world it records. That second part is where photography, for me, gets interesting, for I have long thought that we have entirely schizophrenic expectations when it comes to photography. On the one hand, we expect it to show us objective truths, stolen from the world, unaltered; on the other hand, we use photography regularly to invent fantasy or to sway opinion. Fashion photography is an obvious example, but also consider the influence of photojournalists with a particular point of view or

mandate on assignment, who shape the story a certain way. The larger philosophical questions here are: how do we grasp “realism” or “reality” through photography and, more importantly, how do we alter and shape reality through imagination to form our own individual point of view, our own reality? It’s something we all do through life and photography is

arguably our most valuable tool. In creating eight FotoFocus exhibitions and also supporting and encouraging over 60 others held at Participating Venues, the goal as always has been to offer variety—something for everyone—so that visitors with all kinds of tastes and interests can find several shows that really compel them. More than that, I hope, given the number and variety of shows at so many locations, visitors will have the good fortune to stumble upon something they wouldn’t normally have sought out. Besides the usual places we go to for art in Cincinnati—the Contemporary Arts Center, Cincinnati Art Museum, Taft Museum of Art, Alice F. And Harris K. Weston Art Gallery—remember that there are significant FotoFocus exhibitions happening at the National Underground Railroad Freedom Center, DAAP, the 21c Museum Hotel, Wave Pool, The Carnegie, and at the art museums in Columbus and Dayton as well. Fortunately, most of these shows will be on view for more than the month October.

Finally, I encourage everyone to take a moment to look at the October 6–9 Biennial Program schedule, which will feature many of the artists we’re exhibiting this year, in town to talk about their work, and other fascinating art- and non-art world people. One aspect of the Biennial that we, the FotoFocus team, try to emphasize is open discussion—with participants, both on and off stage, and among visitors, through various receptions and dinners. Certainly there will be magic moments within the exhibitions themselves and during the formal presentations and panel discussions on stage, but meaningful exchanges so often happen in casual conversation, in one-on-ones between visitors of all ages and levels of knowledge occurring throughout the month. We hope you will join us and join in.





Jackie Nickerson, *Oscar*, 2012. Digital c-print, dimensions variable. © Jackie Nickerson. Courtesy of the artist and Jack Shainman Gallery, New York



Roe Ethridge, *Auggie with Dead Crab*, 2015. Dye sublimation print on aluminum, 33 x 46<sup>13/16</sup> inches. Courtesy of the artist, Andrew Kreps Gallery, New York, and Greengrassi, London

## FOTOFOCUS CURATED EXHIBITIONS

Eight exhibitions, curated by FotoFocus Artistic Director and Curator Kevin Moore, bear diverse and nuanced, yet interconnected, relationships to the theme, *Photography, the Undocument*, which seeks to break apart assumptions about photography's documentary character by emphasizing the medium's natural tendency to distort, edit, and reshape the visible world.



## CONTEMPORARY ARTS CENTER

### ROE ETHRIDGE: NEAREST NEIGHBOR

October 7, 2016–March 12, 2017



Roe Ethridge, *Me and Auggie*, 2015. Dye sublimation print on aluminum, 45 x 30 inches. Courtesy of the artist, Andrew Kreps Gallery, New York, and Greengrassi, London

*Roe Ethridge: Nearest Neighbor*, the artist's first solo museum exhibition in the United States, draws from disparate bodies of work made over the past fifteen years. Shifting fluidly and unapologetically between commercial, fine art, and personal photography, Ethridge's work playfully exploits the ambiguous boundaries separating these distinct photographic modes.

"Nearest neighbor" is a photographic term, a form of interpolation or "resampling" of a digital image. A nearest neighbor is an image with increased resolution based on a lower resolution image.

"Nearest neighbor" also alludes to the personal basis of Ethridge's work, often lying hidden beneath a polished commercial façade. Not only does the artist frequently use his family and friends as subjects in his photographs, he commonly embeds editorial assignments with objects and associations referring to his personal life. While photographers have typically used their own lives as subject matter for their art, Ethridge flouts distinctions between sentimental and commercial spheres of meaning, suggesting that our lives are an uncomfortable admixture of individual and collective images and experiences.

Roe Ethridge was born in Florida and raised in Atlanta, where he graduated from The Atlanta College of Art in 1995. His work has been shown extensively at venues throughout the world, including MoMA/PS1 (2000); The Barbican Center, London (2001); The Carnegie Museum of Art (2002); The Institute of Contemporary Art, Boston (2005); The Whitney Biennial (2008); The Museum of Modern Art, "New Photography" (2010); and les Rencontres d'Arles, France (2011). He has had solo exhibitions at the Garage, Moscow (2011) and le Consortium, Dijon, France (2013), as well as numerous gallery exhibitions at Andrew Kreps Gallery, New York; Gagosian, Los Angeles; and Greengrassi, London. Ethridge is also the author of numerous photography monographs, such as *Rockaway, NY* (2008); *Le Luxe* (2011); *Sacrifice Your Body* (2014); and *Shelter Island* (2016).



Roe Ethridge, *Nancy with Polaroid*, 2003-2006. C-print, 40 x 32 inches. Courtesy of the artist, Andrew Kreps Gallery, New York, and Greengrassi, London

#### Contemporary Arts Center

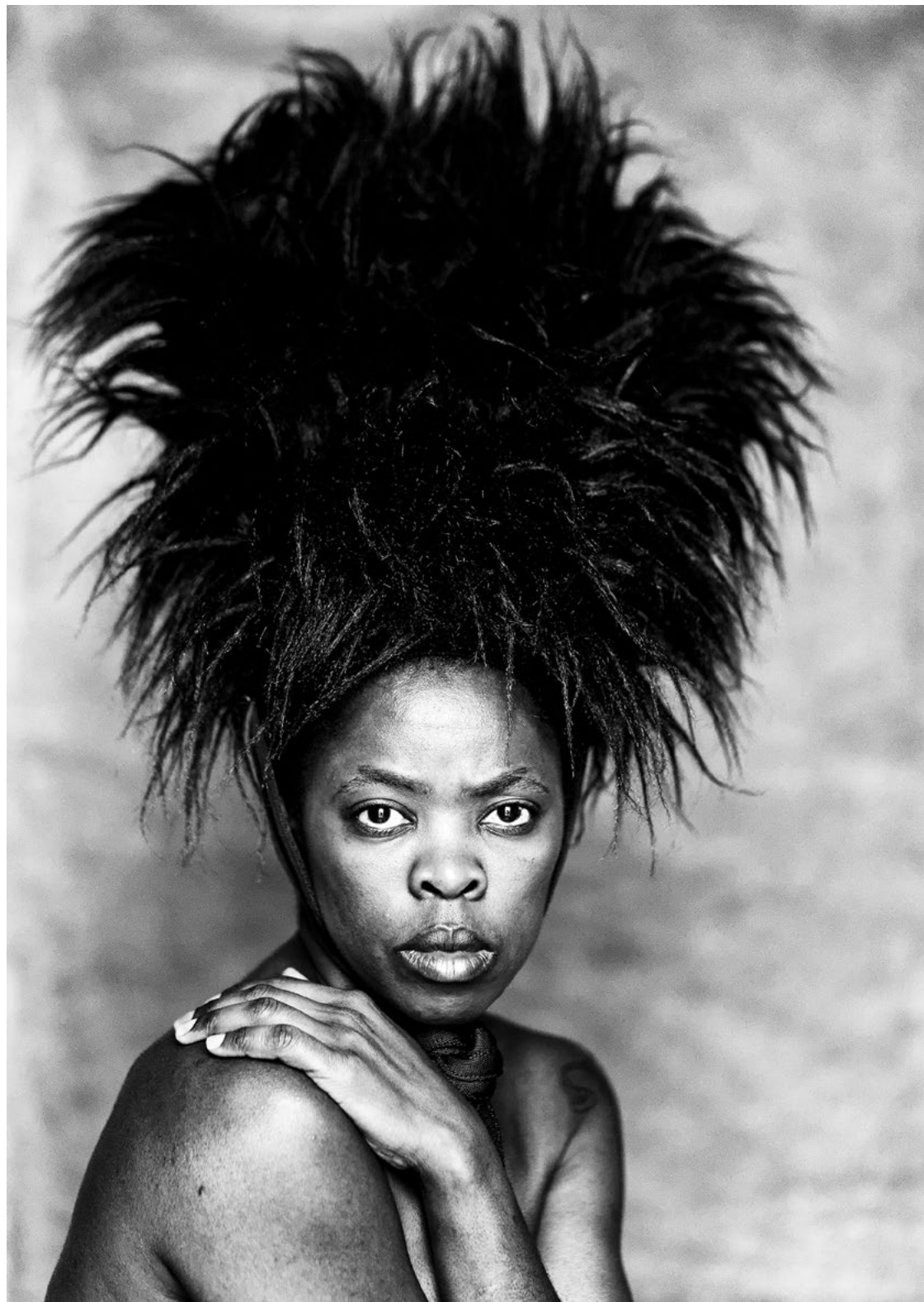
44 E Sixth St, Cincinnati, OH 45202  
(513) 345-8400

[www.contemporaryartscenter.org](http://www.contemporaryartscenter.org)

Hours: Sat–Mon 10am–4pm, Wed–Fri  
10am–9pm

Free to the Public





Zanele Muholi, *Bester II, Paris*, 2014. © Zanele Muholi. Courtesy of the artist and Yancey Richardson Gallery

## NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER

ZANELE MUHOLI: PERSONAE  
October 1, 2016–January 23, 2017

South African artist Zanele Muholi refers to her work as “visual activism.” Muholi co-founded the Forum for Empowerment of Women (FEW) in 2002, and Inkanyiso, a forum for queer and visual (activist) media, in 2009. Muholi’s self-proclaimed mission is “to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in South Africa and beyond.”

*Zanele Muholi: Personae* explores identity in two distinct bodies of work: *Faces and Phases*, a series Muholi began in 2006 and now comprising more than 300 images, documents the lives of black South African women who identify as lesbians. *Somnyama Ngonyama*, a series of self-portraits Muholi began in 2015, explores various historical stereotypes, suggested through pose, costume, and gesture. The Freedom Center installation includes a selection of “repeat portraits”—the same sitter photographed over a span of years—as well as videos, updating and complicating the evolving archive.

Zanele Muholi (b. 1972) is the winner of the 2016 ICP Infinity Award for Documentary Photography and Photojournalism.



Zanele Muholi, *Vuyelwa Vuvu Makubetse, Daveyton, Johannesburg*, 2013. © Zanele Muholi. Courtesy of the artist and Yancey Richardson Gallery

### National Underground Railroad Freedom Center

50 E Freedom Way, Cincinnati, OH 45202

(513) 333-7500

[www.freedomcenter.org](http://www.freedomcenter.org)

Hours: Tues–Sat 11am–5pm

Free to Passport Holders in October





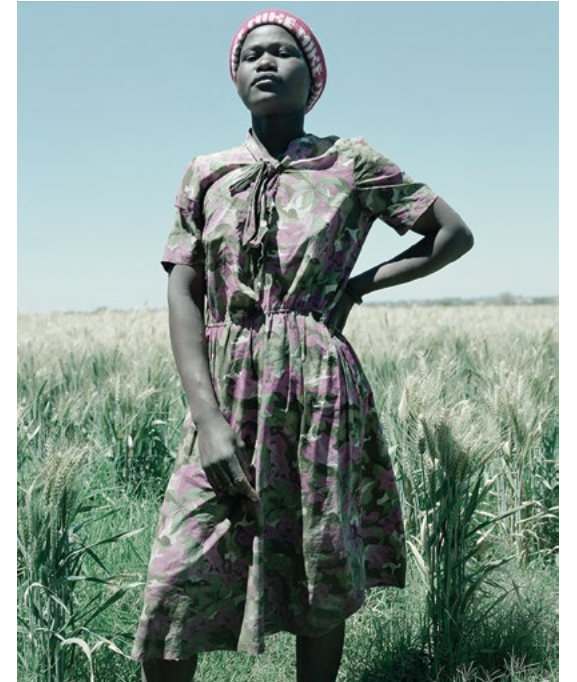
Jackie Nickerson, *Ruth*, 2012. Digital c-print, dimensions variable. © Jackie Nickerson. Courtesy of the artist and Jack Shainman Gallery, New York

## NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER

JACKIE NICKERSON: AUGUST  
October 1, 2016–January 23, 2017

Jackie Nickerson's dignified portraits of African farm laborers are alive with perceptions of the physical and psychological impact of the surrounding agricultural landscape. Nickerson's first body of work, *Farm*, was made over a three-year period in rural locations across southern Africa. *Farm* concentrates on how individual identity is improvised through clothing, expression, and attitude. Nickerson's latest body of work, *Terrain* takes a broader view, focusing on laborers in relation to their environment and the raw materials cultivated there. In an interview for *Cult* magazine in 2013, Nickerson said, "*Terrain* is about us in the landscape, how we change the world we inhabit at every moment of our being human, and how, for better and for worse, the world that we make...changes who we are."

Jackie Nickerson was born in Boston in 1960 and divides her time between Ireland and southern Africa. Nickerson was commissioned by *Time* to travel to Liberia to photograph the 2014 Person of the Year: The Ebola Fighters.



Jackie Nickerson, *Chipo*, 1997. Lambda photograph, dimensions variable. © Jackie Nickerson. Courtesy of the artist and Jack Shainman Gallery, New York

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## ALICE F. AND HARRIS K. WESTON ART GALLERY

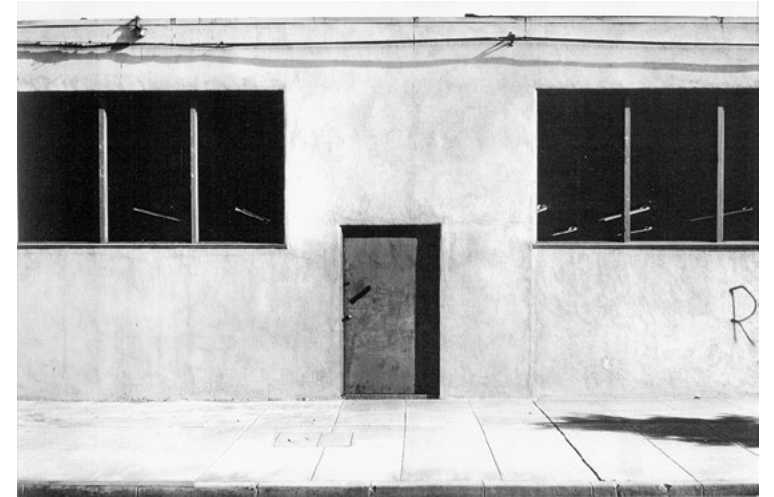
AFTER INDUSTRY  
September 23–November 27



Frank Gohlke, *Grain Elevators, Cyclone, Minneapolis*, 1974. © Frank Gohlke. Used with permission. Courtesy of Gallery Luisotti, Santa Monica

Drawn from the collection of New York collector and Ohio native Gregory Gooding, *After Industry* features twentieth century photographs by American and German artists. Works explore industry and its impact on landscape, particularly during the post-industrial era, beginning in the 1970s. Historical precedents include works by Bill Brandt, Walker Evans, and Albert Renger-Patzsch. A play on the term “after nature,” an outdated term for “still life,” *After Industry* emphasizes nature as an irrepressible constant in relation to industry, and the industrial age as only a brief episode within the longer course of history. Featured artists include Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Bill Brandt, Frank Breuer, Lynne Cohen, John Divola, Walker Evans, Frank Gohlke, Albert Renger-Patzsch, Mark Ruwedel, Ursula Schulz-Dornburg, and Henry Wessel, Jr.

*After Industry* is accompanied by an installation in the street-level gallery by Marlo Pascual, an American artist living and working in New York. A native of Nashville, TN, Pascual creates enigmatic still-lives featuring found photographs in relation to common objects.



Lewis Baltz, *Commercial Building, Pasadena*, 1973. © Successors of Lewis Baltz. Used by permission. Courtesy of Gallery Luisotti, Santa Monica

### Alice F. And Harris K. Weston Art Gallery

Aronoff Center for the Arts  
650 Walnut St, Cincinnati, OH 45202  
(513) 977-4165

[www.cincinnatiarts.org/weston-art-gallery](http://www.cincinnatiarts.org/weston-art-gallery)

Hours: Tues–Sat 10am–5:30pm,  
Sun Noon–5pm, with extended  
hours during Procter & Gamble Hall  
performances

Free to the Public

NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER

ROBIN RHODE: THREE FILMS  
October 1, 2016–January 23, 2017



Robin Rhode, *The Moon is Asleep*, 2016. Super 8mm film transferred to digital HD, duration: 1 minute, 50 seconds, edition of 5. Courtesy the artist and Lehmann Maupin, New York and Hong Kong

South African, Berlin-based artist Robin Rhode engages a variety of visual languages—photography, performance, drawing, film—to construct lyrical narratives with social and political import and a good bit of poetry. Making use of everyday materials, such as soap, charcoal, chalk and paint, Rhode creates fantasy narratives, often with a Chaplin-esque character played by Rhode himself at the center of the drama. Coming of age in a newly post-apartheid South Africa, Rhode was exposed to many different forms of expression, namely, hip-hop, film, and popular sports, as well as the black community’s continued reliance on storytelling in the form of colorful murals. Rhode applies a hybrid street-based aesthetic to intervene in and transform urban landscapes into imaginary worlds.

*Robin Rhode: Three Films* features, in a continuous loop of approximately ten minutes, *Rocks* (2011), *A Day in May* (2013), and *The Moon is Asleep* (2016).

Born in Cape Town, South Africa, in 1976, Rhode graduated from the South Africa School of Film, Television and Dramatic Arts, Johannesburg, in 2000. Rhode has had several solo exhibitions, notably at the Hayward Gallery, London (2008); the Wexner Center for the Arts, Columbus, Ohio (2009); the Los Angeles County Museum of Art (2010); the National Gallery of Victoria, Melbourne, Australia (2013).

Rhode’s film *Open Court* (2012) is also included in *New Slideshow*, a film exhibition at the Contemporary Arts Center (October 6–9, 2016).



Robin Rhode, *A Day in May*, 2013. Digital animation, duration: 3 minutes, 15 seconds, edition of 5. Courtesy the artist and Lehmann Maupin, New York and Hong Kong

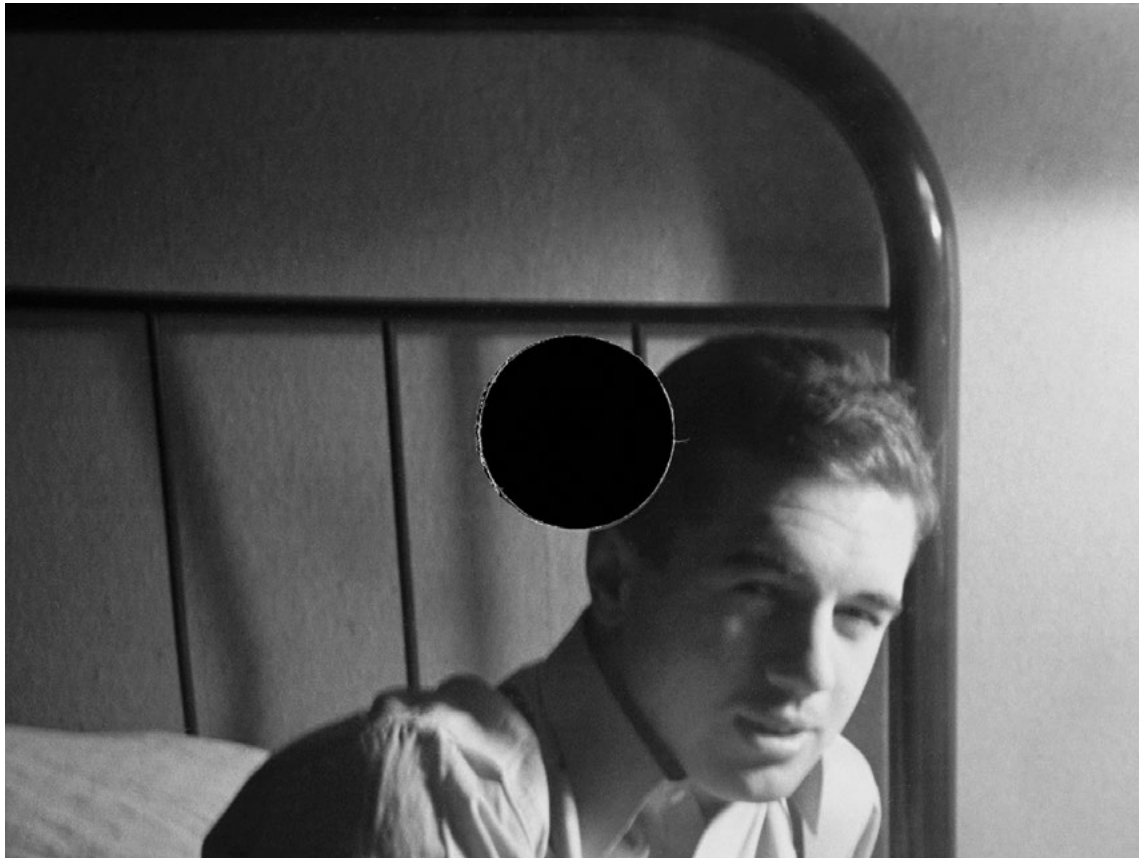
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NEW SLIDESHOW

October 6–9



William E. Jones, *Punctured*, 2010. Sequence of digital files, black and white, silent, 4 min., 56 sec., loop. Courtesy of the artist and David Kordansky Gallery, Los Angeles

Film and video are mediums made from still photographs that are set into motion for naturalistic effect. Breaking or disrupting film's naturalistic illusion is one strategy artists have engaged in order to insert a critical position within a medium that is most often used for straightforward storytelling or documentary purposes. By exposing the gaps between individual frames, or putting together rapid-fire images that don't quite blend together, artists are able to create other forms of narrative.

Slideshows have been part of the photography landscape since lantern slide projections of the nineteenth century and domestic evenings spent with families revisiting family vacations. Artists began using the slideshow format during the 1960s: Chris Marker's film *La Jetée* (1962), a sci-fi psychological thriller, was composed almost entirely of still images, imbuing the film with an uncanny and otherworldly mood. Projected slideshows became a common way to exhibit photography in museums as well; photographers such as Garry Winogrand and Helen Levitt exhibited their color work at MoMA in slide format during the 1960s and 1970s, respectively, in part because color photographs were at that time unstable and expensive to print. Nan Goldin's landmark work *Ballad of Sexual Dependency*, of 1985, was conceived and shown as a slideshow.

Since the 1980s, artists have continued to explore the slideshow as a medium somewhere between still photography and film. *New Slideshow* features works by eight contemporary artists exploiting the potential of the slideshow. A highlight of the exhibition is Nan Goldin's 2011 film *Scopophilia* (running time, 25 mins). Other artists include: Patricia Esquivias, Mishka Henner, William E. Jones, Sophia Peer, Seth Price, Robin Rhode, and John Stezaker.

*New Slideshow* is approximately one hour in length and starts on the hour, every hour.



Mishka Henner, *Stara Zagora, Bulgaria*, 2011. Archival pigment print, 20 x 24 inches. © Mishka Henner. Courtesy Bruce Silverstein Gallery, New York

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SHIFTING COORDINATES

September 23, 2016–January 2, 2017



Germán Gómez, *Drawn VI (from the Drawn series)*, 2007. Mixed media drawing, 72 $\frac{3}{8}$  x 47 $\frac{1}{2}$  inches. Courtesy of 21c Museum Hotel

Globalism, as an international economic and political movement, is made possible through technological advancements in travel and communications, shrinking the world's geography and minimizing cultural differences. One result is an increased awareness of the randomness of distinct cultural differences—in terms of race, gender, and age—and the social laws governing individual identity. Incessantly projected and perceived on screens—phone, tablet, computer—the self is becoming increasingly fluid and fractured.

Photography, experiencing its own shifts in behavior and identity through digital advancements of the past few decades, mirrors and abets globalism's leveling hand by both documenting specific peoples and places and submitting them to the great charnel house of the internet, where context and image integrity are continually obliterated.

Co-curated by Kevin Moore, Artistic Director and Curator of FotoFocus, and Alice Gray Stites, Museum Director and Chief Curator of 21c Museum Hotels, *Shifting Coordinates* presents works by international artists that blur the boundaries between race, gender, age, location, and time in photographic representations of identity and the environment. Featured artists include Slater Bradley, Sebastiaan Bremer, Elena Dorfman, Elmgreen & Dragset, Pierre Gonnord, Pieter Hugo, Erwin Olaf, Robin Rhode, Viviane Sassen, and Mickalene Thomas.



Katrín Elvadóttir, *Vanished Summer 14*, 2013. Archival inkjet print, 20 $\frac{3}{16}$  x 30 $\frac{5}{8}$  x 34 inches. Courtesy of 21c Museum Hotel

21c Museum Hotel  
609 Walnut St, Cincinnati, OH 45202  
(513) 578-6600  
[www.21cmuseumhotels.com/cincinnati/museum/](http://www.21cmuseumhotels.com/cincinnati/museum/)  
Hours: Everyday 24/7  
Free to the Public



MARLO PASCUAL: THREE WORKS  
September 23–November 27



Marlo Pascual, *Untitled*, 2013. Digital c-print, conch shell, pedestal, Installed dimensions: 40½ x 16 x 12 inches. Photo by Jean Vong. Courtesy of the artist and Casey Kaplan, New York

Marlo Pascual’s enigmatic photo-sculptures seize upon the vagaries of found, anonymous, vintage photographs, into which she breathes new life through jokey, absurdist and sometimes violent handling. “Photography is a lot about loss and death,” the artist has said, and this is evident in her particular interest in old photographs, embodying an awareness of time passing and meanings lost. While numerous artists have explored the concept of the photograph as object, Pascual introduces an element of theater in her dramatization of imagined image past-lives; her enlargements and sculptural gestures—making use of rocks, potted plants, shelves, and seashells—offer an interpretation of a moment that once was, a moment staged and fixed by a photograph, now vulnerable to other uses.

A native of Nashville, Tenn., Pascual lives in New York. In addition to several gallery exhibitions, Pascual had a solo exhibition at the Swiss Institute of Contemporary Art, New York, in 2009, and has been in group shows at White Columns, New York (2008), and The Sculpture Center, New York (2009). In 2010 she was the Jane and Marc Nathanson Distinguished Artist in Residence at the Aspen Art Museum.



Marlo Pascual, *Untitled*, 2013. Digital c-print mounted on aluminum, stool, Installed dimensions: 43 x 55 x 11¾ inches. Photo by Jean Vong. Courtesy of the artist and Casey Kaplan, New York

**Alice F. And Harris K. Weston Art Gallery**

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Sun Noon–5pm, with extended  
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performances  
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James Baker Hall, *Untitled*, ca. 1973. Gelatin silver print, 6<sup>11</sup>/<sub>16</sub> x 6<sup>11</sup>/<sub>16</sub> inches. Courtesy of Cincinnati Art Museum



Jen Davis, *Untitled No 34*, 2010. Inkjet print, 11 x 14 inches. Courtesy of the artist

## PARTICIPATING VENUES

Organized around the theme of *Photography, the Undocument*, the FotoFocus Biennial features over 60 exhibitions at museums, galleries, academic institutions, and community organizations and over 100 events at Participating Venues throughout Cincinnati and the surrounding area. The Biennial brings together the community to celebrate October as the Month of Photography.



## 1305 GALLERY

### SHEIDA SOLEIMANI: MEDIUM OF EXCHANGE

September 29–October 23



Sheida Soleimani, *B-Team (Iran Deal)*, 2015. Photograph. Courtesy of the artist

This exhibition of new work by Soleimani presents large-scale photographs that exist in the realm of both documentary artifact and tableau photography. *Medium of Exchange* explores the West's relationship with Middle Eastern trade and economy while discussing humanitarian issues that are often overlooked as a result of Western political interests. Sourcing images through media-links, Soleimani creates collaged mash-ups of information similar to that which we all access through our media saturated environment. The mediation of these images through their sculptural constructions compels the viewer to reassess their position in regard to what they see on a daily basis, inviting multiple and shifting definitions of what it means to live in an image-saturated environment.

The daughter of political refugees, Soleimani often inserts her own critical perspectives on historical and contemporary socio-political occurrences in Iran. Soleimani actively pulls apart and “de-laminates” photographic images gathered from various “documentary” source materials. She then reproduces those images and creates large three-dimensional scenarios where various images inhabit and interact with “real” objects in a volume of space. These scenarios are then re-photographed, printed, framed, and presented to the viewer as recordings of actual artifacts.

#### 1305 GALLERY

1305 Main St, Cincinnati, OH 45202  
[www.facebook.com/1305Gallery/](http://www.facebook.com/1305Gallery/)

Hours: Sat & Sun 1–5pm. Final Friday,  
Sept 30, 6–11pm

Free to the Public

Sheida Soleimani is an Iranian-American artist currently residing in Providence, Rhode Island. She received a BFA from the University of Cincinnati and earned an MFA from Cranbrook Academy of Art in 2015. She is currently Assistant Professor of Graduate Studies at the Rhode Island School of Design.

## ANTIOCH COLLEGE: HERNDON GALLERY

### IMAGE | THE PUBLIC FACE

September 8–November 10

Guest curated by Jeffrey Fraenkel, director of the Fraenkel Gallery, San Francisco, *IMAGE | The Public Face* presents a thought-provoking arc of photographic portraiture spanning the meticulously composed and crafted portraits of the early twentieth century to the ubiquitous media-saturated selfies of the twenty-first century. The exhibition examines our psycho-sociological motivations in “constructing image(s)” and in presenting our “public face.”



Kayleigh Harris, *Selfie*, 2015. Archival pigment print within pressed wax paper, 12½ x 12½ inches. Courtesy of the artist

#### im'age

- a) A representation of the form of a person or object, such as a photograph.
- b) Semblance.
- c) A character projected to the public.
- d) An optically formed duplicate, counterpart or reproduction by a lens or mirror.

#### Antioch College: Herndon Gallery

1 Morgan Pl, Yellow Springs, OH  
45387

(937) 319-0114

[www.antiochcollege.org/campus-life/herndon-gallery](http://www.antiochcollege.org/campus-life/herndon-gallery)

Hours: Mon–Fri Noon–5pm, Sat  
1–4pm

Free to the Public

ART ACADEMY OF CINCINNATI: CONVERGYS GALLERY

PETER HAPPEL CHRISTIAN: SWORD OF THE SUN

September 30–November 4



Peter Happel Christian, *Double Prop I*, 2013. Archival pigment print, 20 x 16 inches. Courtesy of the artist

*Peter Happel Christian: Sword of the Sun* includes works made at the intersection of photography, sculpture, and performance. Happel Christian examines photography as a fluid method of description or invention, and situates his work as a comprehensive studio of the natural landscape, a complicated place of human experience and contemplation.

Art Academy of Cincinnati:  
Convergys Gallery

1212 Jackson St, Cincinnati, OH  
45202

(513) 562-6262

[www.artacademy.edu](http://www.artacademy.edu)

Hours: Mon–Fri 9am–9pm, Sat & Sun  
9am–5pm

Free to the Public

ART ACADEMY OF CINCINNATI: PEARLMAN GALLERY

EVIDENCE WITH LOCKDOWN ARCHIVE AND SHELTER IN PLATES

September 30–November 4

*Evidence* is an exhibition of reproductions from the original 1977 show by Mike Mandel and Larry Sultan. As a complement to *Evidence*, a small installation of Mike Mandel’s recent works, made in collaboration with his wife Chantal Zakari and titled *Lockdown Archive* and *Shelter in Plates*, is also on view.

Mike Mandel and Larry Sul-tan’s *Evidence* is a collection of found and decontextualized images taken from public and private American institutional archives and assembled over the course of three years. The images, originally made as documents and objective records of crimes, industrial tests, engineering experiments, etc., were sequenced and exhibited at the San Francisco Museum of Modern Art in 1977. With no captions to explain what they showed or where they came from, the images became expressive artifacts. As a collection, *Evidence* demonstrated the power of using found photographs for the purposes of art. By reconsidering the role of the photographer as an editor rather than as the agent behind the camera, *Evidence* prefigured much of conceptual photography to come. The collection continues to question whether photographs can ever truly be objective, and to subvert the traditional role of photographer as author.



Mike Mandel and Larry Sultan, *Untitled, Evidence*, 1977. Courtesy ©Mike Mandel, ©Estate of Larry Sultan

Art Academy of Cincinnati:  
Pearlman Gallery

1212 Jackson St, Cincinnati, OH  
45202

(513) 562-6262

[www.artacademy.edu](http://www.artacademy.edu)

Hours: Mon–Fri 9am–9pm, Sat & Sun  
9am–5pm

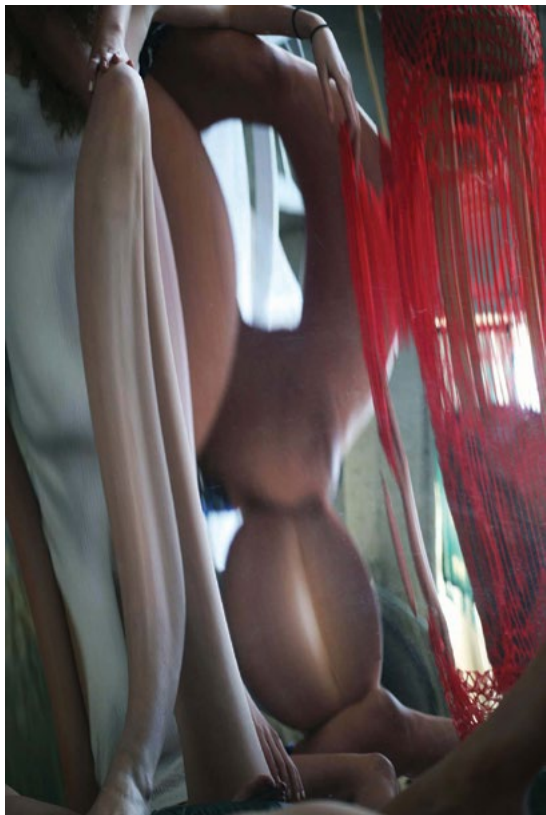
Free to the Public



ART BEYOND BOUNDARIES GALLERY

PHOTOSPEAK

September 23–November 11



Jymi Bolden, *Anamorphosis #450*, 2013. Photograph, 24 x 36 inches.  
Courtesy of Not On 4th St Gallerie Photo

Art Beyond Boundaries Gallery

1410 Main St, Cincinnati, OH 45202

(513) 421-8726

[www.artbeyondboundaries.com](http://www.artbeyondboundaries.com)

Mon–Fri 10am–5pm

Free to the Public

This group exhibition includes work by photographers of varying ages and skill levels working in the documentary style, exploring what they “see,” and discovering their voices using the camera.

The work will span various levels of accomplishment, from seasoned professionals to serious and dedicated amateurs as well as novice photo makers. The unifying theme will visually explore “saying” what one “sees” photographically in narrative, documentary, and abstract genres.

ARTWORKS© AT THE PUBLIC LIBRARY OF CINCINNATI  
AND HAMILTON COUNTY: MAIN BRANCH

SHINE

October 6–15

ArtWorks has partnered with artist C. Jacqueline Wood to present *SHINE*, a site-specific video installation projected from the Library’s Main Branch onto the adjacent URS Center. *SHINE* uses crowd-sourced imagery to capture the most universal of all subjects: the sun. *SHINE* is a composite of these images, essentially presenting one moment in time from multiple perspectives.



C. Jacqueline Wood, *SHINE (Sketch no.15)*, January, 2016. Digital Photography, Variable.  
Courtesy of the artist

The project capitalizes on social media and the prevalence of cell phone cameras to “democratize” the art-making process. Greater Cincinnati and Northern Kentucky residents were invited to contribute photographs, and all images of any quality were accepted, including both digital and analogue submissions. The project is founded on the principle that everyone is an artist and it is our goal to empower as many individuals as possible to share their visual story.

With the help of ArtWorks apprentices, imagery was collected prior to the installation, resulting in multiple videos that each represent one day in time. These videos are then projected outdoors for all to see. Essentially, the work is a community mapping project, engaging all residents and uniting our city through the art-making process. Like the public art murals that ArtWorks paints, *SHINE* will illuminate a blank wall and transform our skyline.

ArtWorks© at The Public Library  
of Cincinnati and Hamilton  
County: Main Branch

800 Vine St, Cincinnati, OH 45202

(513) 333-0388

[www.artworkscincinnati.org](http://www.artworkscincinnati.org)

Hours: Sun–Sat 7pm–11pm

Free to the Public

## BEHRINGER-CRAWFORD MUSEUM

### FOTO FOUNDERS

October 1–October 31



Cal Kowal, *Cincinnati, Ohio 1973, 1973*. Gelatin silver print, 8 x 10 inches. Courtesy of the artist

*Foto Founders* is an invitational exhibition recognizing five influential photographers and educators who have helped to develop the well-respected and thriving photography departments within the Greater Cincinnati region's academic institutions. These five artists-turned-educators initiated and built the university photography programs that have seeded, grown and nurtured this region's photo community. With a combined 160 years of teaching experience, they have educated and mentored thousands of young photographers.

The roles these artists play in the founding and development of the photo community often goes undocumented. Their work and influence as artists is frequently overshadowed by their roles as teachers. This exhibition seeks to highlight the significance of

these individuals by recognizing their leadership, their dedication and appreciation for photography, and to re-introduce them as practicing artists within the field of photography.

The goal of *Foto Founders* is to educate the public about the academic roots of photography in Greater Cincinnati; to introduce the community to these leaders and to the rich history behind the area's university photography programs; to honor the founders' legacies as both teachers and artists; and to foster an environment of learning within the region's photo community.

Featured artists include Jerry Stratton and Jane Alden Stevens, University of Cincinnati; Barbara Houghton and Barry Andersen, Northern Kentucky University; and Cal Kowal, the Art Academy of Cincinnati. The exhibit will be guest-curated by local artist Diane Kruer.

#### Behringer-Crawford Museum

Devou Park, 1600 Montague Rd,  
Covington, KY 41011

(859) 491-4003

[www.bcmuseum.org](http://www.bcmuseum.org)

Hours: Tue–Sat 10am–5pm, Sun  
1–5pm

Free to Passport Holders in October  
and BCM members, \$9 for adults, \$8  
for seniors (60+), \$5 for children

## THE BETTS HOUSE

### TRAVELING THROUGH TIME & COLOR: REGENERATED IMAGES OF HISTORY & LANDSCAPES

October 1–November 30



David Parks, *Nanjing Road West Shanghai, 2011*. Photograph, 11 x 27 inches. Courtesy of the artist

The oldest brick house in Ohio, the Betts House is pleased to host this new exhibition offering playful, altered images that transport the audience to imaginative views of real places. The exhibit showcases the fantasized images creatively produced by photographers David Parks, a retired engineer, and Erce Gokhan, a trained architect from Turkey. Each piece is truthful in most aspects; but in enhancement and presentation, the photos give the audience a new vision of the subject.

Both artists have approached their craft as a means of drawing new attention to their subjects, bringing the audience with them in their journey of fantasy. Whether imagining people from the past in modern-day scenes, or viewing a more vibrant colorful and dramatic world than the eye discerns, the enhanced photographs lift the audience into a delightful, playful world. Parks has a keen eye for complex details, as evidenced in his breathtaking photographs of landscapes and buildings, altered in color and contrast to add vibrancy, much like a painting. His pieces are executed on canvas, adding to the appearance and sense that these are painted images. Gokhan photographs Cincinnati street scenes and architecture, then overlays historic images of people over the original photograph. The result is a fantasy view that takes the viewer into the past while looking at the present.

As a small museum with a rich history of photography exhibits on architecture, the Betts House offers an intimate venue in a picturesque neighborhood.

#### The Betts House

416 Clark St, Cincinnati, OH 45203  
(513) 651-0734

[www.thebettshouse.org](http://www.thebettshouse.org)

Hours: Tue–Thurs 11am–2pm. Every  
2nd and 4th Sat 12:30–5pm

Free to Passport Holders in October,  
\$2.00 General Admission



## BLDG

### SURFACE BY SØREN SOLKÆR

September 30–November 11



Søren Solkær, *Dabs Myla (Australia)*, Los Angeles, 2013. C-print, 24 x 36 inches. Courtesy of the artist

*SURFACE*, the worldwide exhibition and book project by Søren Solkær, is the definitive portrait anthology documenting the most significant street artists and pioneering icons of the urban contemporary scene.

Solkær spent three years photographing artists who create art in the public sphere. The project documents the international street art movement, one that is often characterized by anonymity. Based in acts of subversion, these socially conscious artists more often than not utilize

unsanctioned places for the creation of their art. The lively photographs tell the story of an incredible journey across rooftops, back alleys, train stations, studios and walls across the world.

Stylistically, Solkær creates images with an atmosphere of hyperrealism, where each artist is portrayed with their own artwork, often using masks or props to obscure their identity. As the project progressed so did the level and method of identity obfuscation. The resulting photographs are heavily fictionalized compositions where various elements and motifs are brought to life through direct collaboration with each artist and heavy post-production editing.

Søren Solkær is a Danish photographer, based in Copenhagen and working internationally. He has photographed leading personalities within the world of music, film, and art, including: Jack White, Christopher Walken, Björk, Led Zeppelin, Paul McCartney, Patti Smith, Julian Schnabel, Pharrell, and Samuel L. Jackson, among others.

Solkær's work has been exhibited at museums and galleries in New York, Chicago, Los Angeles, Cologne, Milan, London, Prague, Reykjavik, Oxford, Copenhagen, Singapore, Sydney and Melbourne.

#### BLDG

30 W Pike St, Covington, KY 41011

(859) 491-4228

[www.bldgrefuge.com](http://www.bldgrefuge.com)

Hours: Mon–Fri 9am–6pm, and by appointment

Free to the Public

## BRAZEE STREET STUDIOS: C-LINK GALLERY

### AFFIXED

October 14–November 3

Photographer Gina Weathersby explores her Greek heritage through the medium of photography and the art of glass in this collaborative exhibition with Brazee Street Studios. In *Affixed*, Weathersby dives into the world of glass, combining her passion for photography with innovative glass working techniques. Inspired by her recent trip to Greece, Weathersby explores the textured streets, hanging laundry and vibrant colors of old Europe in this immersive exhibition.



Gina Weathersby, *Laundry Series 1*, 2015. Photograph. Courtesy of the artist

#### Brazee Street Studios: C-LINK Gallery

4426 Brazee St, Cincinnati, OH 45209

[www.brazeestreetstudios.com](http://www.brazeestreetstudios.com)

(513) 321-0206

Hours: Tue 9am–7pm, Thurs 9am–8pm, Fri 9am–5pm, Sat 10am–5pm

Free to the Public



## CARL SOLWAY GALLERY

### ALAN RATH: NEW SCULPTURE

September 9–December 23



Alan Rath, *Eyeris VIII*, 2016. Sculpture: Birch plywood, acrylic, polyethylene, aluminum, custom electronics, LCDs, 87 x 60 x 10 inches. Courtesy of the artist and Carl Solway Gallery

Carl Solway Gallery presents *Alan Rath: New Sculpture*. Rath's kinetic sculptures poetically integrate the human element with the advancement of technology. This work incorporates computer-animated still images of human features, such as eyes, mouths and hands, displayed on LCD screens. These screens are mounted on sculptural armatures with moving images. The exhibition materializes Rath's explorations in robotics. Originally trained at MIT as an electrical engineer, he is one of the few artists who designs, builds and programs all aspects of his work.

Alan Rath (b. 1959) lives and works in the San Francisco Bay Area and was born in Cincinnati, Ohio.

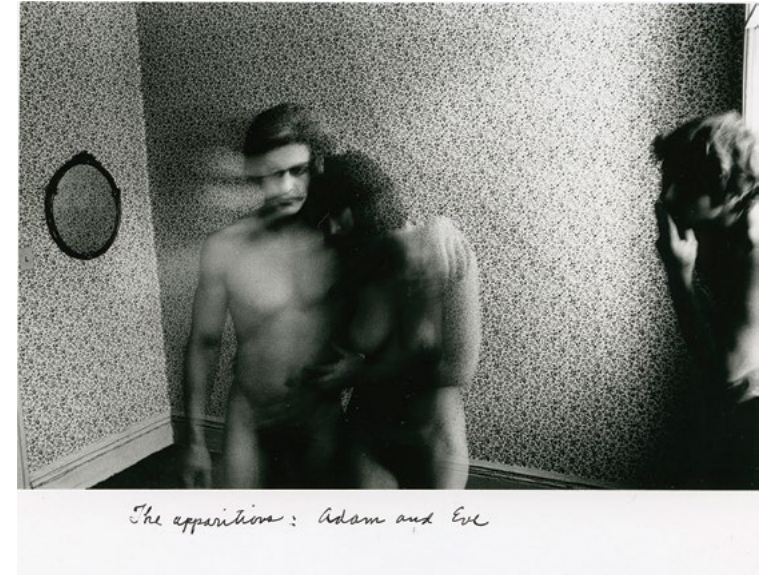
### DUANE MICHALS: SEQUENCES, TINTYPES AND TALKING PICTURES

September 9–December 23

Carl Solway Gallery presents *Duane Michals: Sequences, Tintypes, and Talking Pictures*. Duane Michals is internationally known for innovative photographic sequences, created in the 1960s and 1970s, which incorporate handwritten texts. Although his images are unaltered, his long exposures and narrative sequencing result in a photographic approach that cannot be considered documentary. Michals instead addresses metaphysical issues, such as memory, mortality, love, and loss. In his words, "Photography deals exquisitely with appearances, but nothing is what it appears to be." Recently Michals has been

painting on tintype portraits. A photographic process from the Civil War era, tintypes are photographs printed on thin metal sheets. In this work, Michals combines painting and photography with nineteenth century portraiture and twentieth century modernist references.

Duane Michals (b. 1932) was born in McKeesport, Pennsylvania, and lives and works in New York City.



Duane Michals, *The Journey of the Spirit After Death (detail)*, 1971. Gelatin silver print. © Duane Michals. Courtesy of DC Moore Gallery, New York

#### Carl Solway Gallery

424 Findlay St, Cincinnati, OH 45214  
(513) 621-0069

[www.solwaygallery.com](http://www.solwaygallery.com)

Hours: Mon–Fri 9am–5pm, Sat  
Noon–5pm

Free to the Public

## THE CARNEGIE

### WILLIAM KNIPSCHER: WHERE THE LIGHT GOES

September 9–November 26



William Knipscher, *Where the Light Goes (PS\_cube\_01)*, 2015. Cyanotype, 11½ x 16½ inches. Courtesy of the artist and The Carnegie, Covington, KY

*William Knipscher: Where the Light Goes* consists of an exhibition within The Carnegie's Summerfair gallery as well as a permanent installation located in The Carnegie lobby. Knipscher's project responds to the interior spaces of the building and adds a new layer of documentation and interpretation to a space that is multi-use and attracts a diverse range of arts patrons, students, and theatre-goers.

Over a twenty-year career in photography, Knipscher has methodically built a practice that is increasingly experimental

and inventive in its approach to generate a photographic image. In his most recent body of work, *Where the Light Goes*, Knipscher forgoes any semblance of traditional image-making.

Photography, both traditional and digital, is fundamentally an effort to capture light in order to generate images. Knipscher reduces that process to its basic elements, generating a manually-produced light-based image—a direct document of light on paper. Knipscher uses light-sensitive paper, making repetitive origami folds, which he then exposes. He then unfolds the paper and fixes the resulting image. Recreating the same photograph over and over using manual means is an attempt to re-humanize the act of image-making and to commemorate the act of making through variation.

Though the images created using this process are evocative and resemble abstracted interiors, they are essentially objects that directly document the action of light bending across and around surface variations. The result is a simple object that belies more complex meditations on the nature of the photograph and how an image is made.

#### The Carnegie

1028 Scott Blvd, Covington, KY  
41011

(859) 491-2030

[www.thecarnegie.com](http://www.thecarnegie.com)

Hours: Wed–Sat Noon–5pm & during  
theatre performances

Free to the Public

## THE CARNEGIE: CONTEMPORARY ARTS CENTER BLACK BOX PERFORMANCE SERIES

### BRITT HATZIUS: BLIND CINEMA PRESENTED BY CAC AND MINI MICROCINEMA

September 28–October 1

In the darkness of a cinema space, the audience sits blindfolded. Behind each row of audience members is a row of children who in hushed voices describe a film only they can see. Accompanied by the soundtrack (which has no dialogue), the whispered descriptions are a fragile, fragmentary and, at times, struggling-but-courageous attempt by the children to make sense of what they see on the screen.

Based on the method of audio description, *Blind Cinema* is an experience where the act of watching a film becomes a shared investment: a collaborative and imaginative act between seeing children and blinded adults. It embraces the difficulty of finding the right words and of trying to hold onto the unstable images created in the mind's eye. *Blind Cinema* leaves the illusory reality of cinema and re-enters the vivid images of the imagination.

Co-presented by the Contemporary Arts Center's Black Box Performance Series and the Mini Microcinema, performances occur at The Carnegie's Otto M. Budig Theater in Covington. Filmmaker Hatzius works with students from four area elementary schools for the separate engagements, visiting schools and preparing the children for this unique experience that puts the power of the performance in their hands.

"Through a simple exercise and allowing children to really try, to fail, and star, *Blind Cinema* is a sensitive and gentle connection with a developing mind" —Total Theatre

For more information, visit the Contemporary Arts Center's event page [www.contemporaryartscenter.org/calendar/2016/09/28/britt-hatzius-blind-cinema](http://www.contemporaryartscenter.org/calendar/2016/09/28/britt-hatzius-blind-cinema).



Britt Hatzius, *Blind Cinema*. Courtesy of the artist

#### The Carnegie: Contemporary Arts Center Black Box Performance Series

1028 Scott Blvd, Covington, KY  
41011

(513) 345-8400

[www.contemporaryartscenter.org/  
calendar/2016/09/28/britt-hatzius-  
blind-cinema](http://www.contemporaryartscenter.org/calendar/2016/09/28/britt-hatzius-blind-cinema)

Hours: Performances on Sept 28–30  
& Oct 1 at 7pm

Free to the Public with RSVP



## CINCINNATI ART MUSEUM

### KENTUCKY RENAISSANCE: THE LEXINGTON CAMERA CLUB AND ITS COMMUNITY, 1954–1974

October 8, 2016–January 1, 2017



Robert C. May, *Untitled [Fence, lanterns, and figures]*, 1968. Gelatin silver print, 6¼ x 6 inches. Courtesy of The Art Museum at the University of Kentucky, Lexington

Dozens of American cities witnessed the founding of camera clubs in the first half of the twentieth-century, though few boasted as many accomplished artists as the one based in Lexington, Kentucky. This pioneering exhibition provides the most absorbing account to date of the Lexington Camera Club, an under-studied group of artists whose ranks included Ralph Eugene Meatyard, Van Deren Coke, Robert C. May, James Baker Hall, and Cranston Ritchie. These and other members of the Lexington Camera Club explored the craft and expressive potential of photography. They photographed each other, captured Kentucky's dramatic natural landscape, and experimented widely with different techniques, including creating double and multiple exposures or shooting deliberately out-of-focus images.

In addition to compiling images by these photographers, this exhibition examines their relationships with writers, publishers, and printmakers based in Kentucky at the time, such as Wendell Berry, Guy Davenport, Thomas Merton, and Gnomon Press. *Kentucky Renaissance* seeks to highlight the unique contributions that the Lexington Camera Club made to twentieth-century photography, thus broadening a narrative of modern art that has long focused on New York and Chicago. The exhibition asserts the importance and artistic achievement of these often overlooked photographers and their circle.

#### Cincinnati Art Museum

953 Eden Park Dr, Cincinnati, OH 45202

(513) 721-2787

[www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org)

Hours: Tue–Sun 11am–5pm

Free to the Public

## CINCINNATI MUSEUM CENTER WITH WORD PLAY AND CHASE PUBLIC AT HOFFNER LODGE GALLERY

### THE POETRY OF FELIX J. KOCH AND PHOTOGRAPHING THE POEM

October 14–November 12

Cincinnati Museum Center's History Library and Archives Department of Photographs and Prints collaborates with WordPlay and Chase Public to engage high school students from the Cincinnati Scribes teen program. Each will select images among historic photographs taken between 1915 and 1930 by Cincinnati native Felix J. Koch (1882–1933). Koch was a well-known reporter, writer, and photographer who contributed regularly to the *Cincinnati Times-Star* and the *Cincinnati Enquirer*. He often submitted his own photographs with his articles to such publications as National Geographic. As the official War Department photographer for the region during World War I, he documented American homeland war activities such as bond drives in Cincinnati. Throughout his career he took over 5,000 photographs of the Greater Cincinnati area. His subjects include floods, amusements, sports, children and more.

In this collaborative endeavor, local high school students are asked to write poems based on the Koch images they selected. The resulting poems address a series of visual literacy questions, their own reflections on the images, and thoughts on “What lies behind or beyond the camera lens?” The poets will perform their poems and talk about their experience working with the images at the Opening Reception.

In the collaborative exhibition, *Photographing the Poem*, curated by Kip Eagen, teen poets from WordPlay and local photographers will collaborate to illustrate or visually interpret each of the poet's three-stanzas works.



Felix J. Koch, *Children with Toys*, Walnut Hills, January 2, 1921. Gelatin silver print, 4 x 5 inches. Courtesy of Cincinnati Museum Center History Library and Archives

#### Cincinnati Museum Center with Word Play and Chase Public at Hoffner Lodge Gallery

4120 Hamilton Ave, Cincinnati, OH 45223

(513) 553-3681

[www.hoffnerlodge.com](http://www.hoffnerlodge.com)

Hours: Thurs & Fri 6–10pm, Sat & Sun 5–9pm

Free to the Public

# CLAY STREET PRESS

## DATA

September 30–November 12



Franz Jantzen, *Handgun No. 22 (beta)*, 2016. Archival digital print, 23 x 30 inches. Courtesy of the artist

*DATA* is an exhibition of work by Franz Jantzen, a Washington, D.C.-based photographer and the Collections Manager for Graphic Arts in the Curator's Office at the Supreme Court of the United States. In this exhibition, Jantzen merges his subjects with the tools used to render them. The result is a machine-generated hybrid of automatic, handmade, and spontaneity gently-caught. An aural equivalent would be the sounds made by an electric guitarist who is manipulating the instrument to make music it is not intended to make. The result is not a document of the thing portrayed but instead a poem that merges object and process.

### Clay Street Press

1312 Clay St, Cincinnati, OH 45202

(513) 241-3232

[www.patsfallgraphics.com](http://www.patsfallgraphics.com)

Hours: Mon–Fri 10am–4pm, Sat 12:30–4pm

Free to the Public

# CLIFTON CULTURAL ARTS CENTER

## TEMPORAL EXISTENCE

September 16–October 28

*Temporal Existence* features the work of four artists (Wes Battoclette, Chelsea Borgman, Bill Howes, and Mark Patsfall) whose common theme is the exploration of images that stretch time, collapse time, or otherwise play with our perceptions of what is “real.”

We have the technological means at present to combine photographs taken during vastly different time periods to create images that question the very nature of time, putting the present in the past and vice versa. The use of these tools has given us the ability to further alter our perceptions of time and history in ways that only the passage of time can reveal.

This exhibition explores how images or subjects that were originally intended to represent one point of view, a literal interpretation, have been altered by the passage of time. As we move forward in time these images stay with us, but somehow change. Not that the images themselves change, although with Photoshop and other tools of manipulation this is possible. *Temporal Existence* demonstrates that it is our attitudes, shaped by history and personal experience, that have changed, thus giving the images themselves different meaning.



Bill Howes, *Untitled*, 2015. Digital Color Print, Water Color Paper, 15 x 20 inches. Courtesy of the artist

### Clifton Cultural Arts Center

3711 Clifton Ave, Cincinnati, OH 45220

(513) 497-2860

[www.cliftonculturalarts.org](http://www.cliftonculturalarts.org)

Hours: Mon–Thurs 9am–7pm, Fri 9am–5pm, Sat 9am–1pm

Free to the Public



## COLUMBUS MUSEUM OF ART

### THE SUN PLACED IN THE ABYSS

October 7, 2016–January 8, 2017



Lisa Oppenheim, *The Sun is Always Setting Somewhere Else (detail)*, 2006. Slide projection of 15 35mm slides, continuous loop, Variable. Courtesy of the artist and Tanya Bonakdar Gallery

The *Sun Placed in the Abyss* brings together the work of over fifty artists who, since 1970, have used the sun as subject to explore the historical, social, and technological conditions of photography, both still and moving. This dynamic exhibition highlights the enduring interest in our closest star and the diverse approaches to photographic processes and histories today: from cyanotypes and physautotypes to gelatin silver prints and cameraless photography to film and video.

The exhibition is divided into three thematic sections. In the first section, artists recontextualize pictures of solar phenomena from the nineteenth century to today and reflect on the intertwined histories of photographic technologies and scientific inquiry. Section two showcases artists who have pointed their camera directly at the sun or used sunlight as a medium. In the final section, artists incorporate images of sunrises and sunsets to highlight issues of aesthetic taste and the material conditions of photographic technologies, from postcards and tourist snapshots to magazines and cell phones. The romantic trope of the rising or setting sun becomes a poetic mediation on the politics of photographic representation and meaning.

The exhibition includes works by Dove Allouche, Sarah and Joseph Belknap, Sarah Charlesworth, Anne Collier, Linda Connor, Tacita Dean, Jan Dibbets, John Divola, Shannon Ebner, Buck Ellison, Sam Falls, Hans-Peter Feldmann, Ryan Foerster, Dan Graham, Yuji Hamada, Rachel Harrison, CJ Heyliger, David Horvitz, Matthew Jensen, Craig Kalpakjian, Kikuji Kawada, Matt Keegan, Jochen Lempert, Zoe Leonard, Sol LeWitt, Mary Lucier, Aspen Mays, Chris McCaw, Lisa Oppenheim, Catherine Opie, Trevor Paglen, Anthony Pearson, Richard Prince, Walid Raad, Dario Robleto, Susan Schuppli, Simon Starling, A.L. Steiner, Yosuke Takeda, Diana Thater, Wolfgang Tillmans, Artie Vierkant, James Welling, T.J. Wilcox, Letha Wilson, and Hiroshi Yamazaki.

#### Columbus Museum of Art

480 E Broad St, Columbus, OH 43215  
(614) 221-4848

[www.columbusmuseum.org](http://www.columbusmuseum.org)

Hours: Tue–Sun 10am–5pm, with extended hours on Thurs until 9pm

Free to Passport Holders in October and CMA Members, \$14 for adults, \$8 for seniors (60+) & students (18+), \$5 for students (6–17), free for children 5 & under. Sundays are free. Thursdays from 5pm–9pm are pay what you want

## DAAP GALLERIES:: MEYERS GALLERY, UNIVERSITY OF CINCINNATI

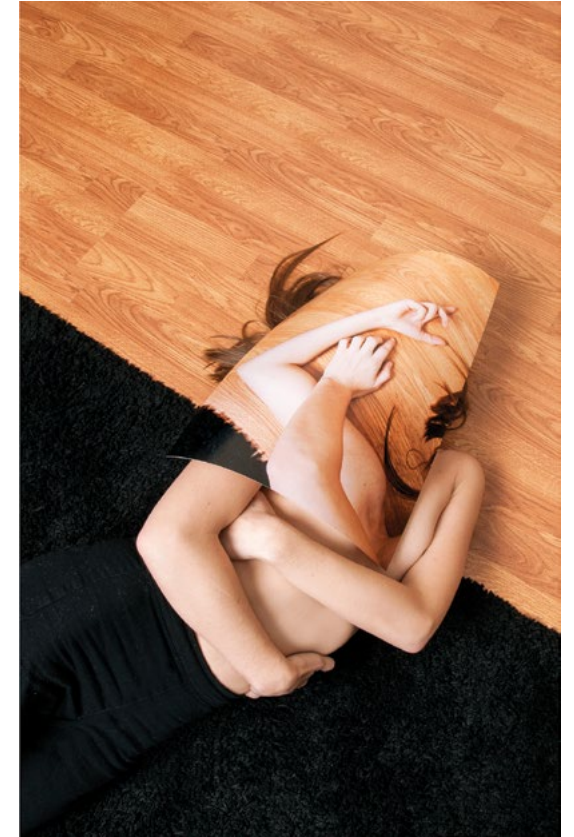
### ME, MYSELF, & IRL

October 9–December 4

*Me, Myself, & IRL* investigates the tension between material and immaterial, and calls into question the authenticity of an image in the era of Photoshop and the Internet. The tension between material and immaterial space has become a site of investigation in how lived experiences are being defined and cultivated. The ongoing evolution of technology and its seamless integration into daily life has challenged how we define ourselves and relate to a progressively digital world.

We continuously reassess identity, skirting the line between presentation and performance—expectations met, shattered, or desired. Reality has become obscure as its representation, temporality, and authenticity take on new dimensions. The artists in this exhibition present altered realities using experimental methods of image-making, which explore the current state of uncertainty both in our interaction with technology and state of existing in a technologically-mediated world.

Includes artists Carlin Brown, Blaise Cepis, Anna KE, Florian Meisenberg, Katie Stienstra, and Jordan Tate. Curated by Austin Radcliffe



Blaise Cepis, *Untitled*, 2015. Pigment Print, 20 x 30 inches. Courtesy of the artist

#### DAAP Galleries:: Meyers Gallery, University of Cincinnati

Steger Student Life Center, UC  
MainStreet, Cincinnati, OH 45221

(513) 556-2839

[www.daap.uc.edu/galleries.html](http://www.daap.uc.edu/galleries.html)

Hours: Sun–Thurs 10am–5pm

Free to the Public

STRAIGHT TO VIDEO

October 2–November 23



Lee Walton, *Sisters of the Lattice*, 2010–14. Video Still. Courtesy of the artist

The use of video documentation has often been a strategy relied upon by performance artists to present their work in a secondary setting beyond that of the original context. Many contemporary social practice artists are also adopting the use of video, not just as a tool for documentation but as a catalyst to bring members of the public into participation with each other and the lens itself. This exhibition focuses on several socially engaged art initiatives that are performed

publicly with the explicit intent to exist as video in their final iteration. The artists present the video as a strategy to create artworks that place equal value on the public process and the filmed result.

The exhibition is curated by artist Jon Rubin, who also appears as the Keynote speaker at the MACAA Conference, October 26–28, at the University of Cincinnati, DAAP.

Jon Rubin creates interventions into public life that re-imagine individual, group and institutional behavior. His projects include starting a radio station in an abandoned neighborhood that only plays the sound of an extinct bird, running a barter-based nomadic art school, operating a restaurant that produces a live video talk show with its customers, and co-directing another restaurant that only serves cuisine from countries with which the United States is in conflict. Rubin is Associate Professor in the School of Art at Carnegie Mellon University and Head of the Contextual Practice area.

**DAAP Galleries:: Reed Gallery,  
University of Cincinnati**

5th Floor DAAP Building, Cincinnati,  
OH 45221

(513) 556-2839

[www.daap.uc.edu/galleries.html](http://www.daap.uc.edu/galleries.html)

Hours: Sun–Thurs 10am–5pm

Free to the Public

RAVAGED SUBLIME: LANDSCAPE PHOTOGRAPHY IN THE 21ST CENTURY

October 15, 2016–January 8, 2017

*Ravaged Sublime: Landscape  
Photography in the 21st Century*

demonstrates the continued interest in landscape imagery while revealing its evolution through the works of internationally-recognized artists Edward Burtynsky and Richard Mosse. Utilizing similar visual motifs as nineteenth century photographers, such as expansive views that are sublime in both scale and detail, these twenty-first century works present a dramatic shift in tone and intent. No longer do these images speak to human possibilities or nature's hold over humans, the works presented highlight human traces on the landscape. These monumental images lure audiences into a new and previously unseen terrain, causing one to consider the environmental and political impact humans have upon the landscape. The success of these images is within their ambiguity as they are neither condemning nor condoning, but rather ask viewers to reach their own conclusions, leading to contemporary manifestations of the sublime.



Edward Burtynsky, *Nickel Tailings No. 30, Sudbury, Ontario, Canada*, 1996. Digital chromogenic color print, 38½ x 60 inches. Courtesy of the artist, Nicholas Metivier Gallery, Toronto / Howard Greenberg Gallery & Bryce Wolkowitz Gallery, New York

**The Dayton Art Institute**

456 Belmonte Park North, Dayton,  
OH 45405

(937) 223-4278

[www.daytonartinstitute.org](http://www.daytonartinstitute.org)

Hours: Wed–Sat 11am–5pm, with  
extended hours on Thurs until 8pm,  
Sun Noon–5pm

Free to Passport Holders in October  
and DAI Members, \$14 for adults;  
\$11 for seniors, students & active  
military; \$6 for youth (7–17); free for  
children 6 & under



DAYTON VISUAL ARTS CENTER

NAVIGATION: PERSONAL AND GEOGRAPHICAL LANDSCAPES  
October 7–November 5



Tracy Longley-Cook, *Topography #2*, 2012. Pigment print, 30 x 30 inches. Courtesy of the artist

This exhibition, featuring artists Dennie Eagleson, Tracy Longley-Cook, and John Sousa, explores the personal and geographical landscape through large-scale abstract photographs, abstract representations of natural forms, and abstract stimuli. These three photographers utilize alternative and unusual image-making techniques, such as camera-less photographic methods, computer-manipulated photographic images, and lens-less images using outdated Polaroid 4x5 and 8x10 materials.

**Dayton Visual Arts Center**  
118 N Jefferson St, Dayton, OH  
45402  
(937) 224-3822  
[www.daytonvisualarts.org](http://www.daytonvisualarts.org)  
Hours: Tue–Sat 11am–6pm  
Free to the Public

DOWNTOWN CINCINNATI LOCATIONS

DCI PRESENTS OBSCURE CINCINNATI: PHOTOGRAPHS BY J. MILES WOLF  
October 1–31

Interesting but largely unknown or obscure locations from the Greater Cincinnati area are exhibited as large photographic prints displayed around downtown Cincinnati in vacant storefront windows. This public art display is a collaboration between Downtown Cincinnati Inc. and local photographer J. Miles Wolf.

An online map highlights the storefront locations around the Downtown Cincinnati Central Business District. No titles to the images are given, as viewers are encouraged to guess the mystery location and then log onto the website to see if they correctly identified it. QR codes will link the viewer to the website to find more information on each image and see additional views of each obscure location. Viewers are also encouraged to take images of additional obscure locations in Cincinnati via Twitter, which will run a live feed of images. This exhibition will be visible 24 hours a day, 7 days a week from streets and sidewalks throughout downtown. Viewers are encouraged to participate in a walking tour of all the windows and online.

**Downtown Cincinnati Locations:**  
UC Galleries at 628 Sycamore St  
P&G Building at 299 E Sixth St  
Gwynn Building at 214 E Sixth St  
Kay Furniture Building at 721 Main St



J. Miles Wolf, *Silent Sisters*, 2016. Photograph, 72 x 72 inches. Courtesy of the artist

**Downtown Cincinnati Locations**  
721 Main St, Cincinnati, OH 45202  
[www.jmileswolf.com/obscure-cincinnati/obscure-101](http://www.jmileswolf.com/obscure-cincinnati/obscure-101)  
Hours: Everyday 24/7  
Free to the Public

#SELFEMONSTER

September 30–October 28



FoRealism Tribe, *#selfiemonster selfie*, 2016. Photograph, 8 x 10 inches. Courtesy of the artist

This monstrosity is on exhibit at the FrameShop. We call it... *#SelfieMonster*. A selfie is a photograph taken by an invisible photographer, the ego, for perceived social approval, recognition, and advancement. Our mission is to reduce the creation of selfies and bring awareness to the negative effects of taking selfies. We, the FoRealism Tribe, give physical form and life to this self-centered pattern of expression and put it on display. We call this project the *#SelfieMonster*. Social media has produced a virtual Selfie Monster. Our mission is to purge the digital landscape of this Selfie Monster and bring it into the physical world. The FoReal-

ism Tribe manifests this monstrosity by combining the proliferation of selfies that contaminate our field of vision to create the narcissistic, selfie-obsessed, selfie-absorbed, selfie-consuming, selfie-destructive... *#SelfieMonster*!

The *#SelfieMonster* on view at the Frameshop is entombed in a plexiglass display case. Visitors are presented with an interactive display which prompts them to take the *#SelfieMonsterPledge*. By taking the pledge, attendees promise to abstain from taking selfies in the future. They purge themselves of their last selfie and leave it as an offering to be added to the *#SelfieMonster*.

The *#SelfieMonster* also performs rituals and appearances during the FotoFocus Biennial 2016, undergoing a metamorphosis that destroys and degrades itself and the selfies, while also accumulating new selfies in the process.

**FoRealism Tribe at Frameshop**

1317 Main St, Cincinnati, OH 45202

(513) 275-9916

[www.frameshopusa.com](http://www.frameshopusa.com)

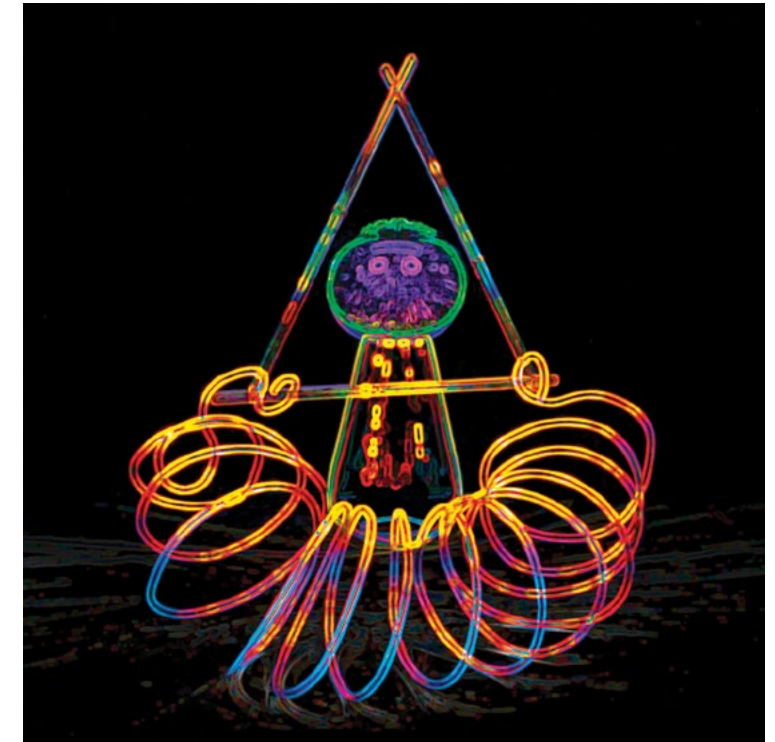
Hours: Thurs & Fri Noon–7pm, Sat & Sun 10am–5pm

Free to the Public

CONNIE SULLIVAN: RIPPLES THROUGH TIME

September 16–November 18

Connie Sullivan uses series to develop an idea or theme more fully. In her new series, *Ripples Through Time*, she continues to expand upon her reputation for innovative photography. Beginning with the primary theme of illumination, she utilizes light and color to re-create the evolution of the universe with its multiplicity of forms. She fabricates the images in her studio, constructing scenarios to be photographed from different angles for 3-D effect. This is her first series using color as an essential component of the image. Born out of the imagination, the photographs in this exhibit are abstractions of the transformative energy that flows through the world. For Sullivan, light is seen in its spectrum of colors and has made it possible for humanity to exist and to witness the beauty of the universe in its many manifestations.



Connie Sullivan, *Ripples Through Time*, 2015. Archival 3D print, image size: 30 x 30 inches. Courtesy of HudsonJones

Connie Sullivan has been exhibiting extensively in the United States and abroad since 1980. In 1983, Morgan and Morgan, NY, published a book of her photographs titled *Petroglyphs of the Heart*. She has received fellowships from the Ohio Arts Council and the National Endowment for the Arts. Examples of her work can be found in the permanent collections of the Boston Museum of Fine Arts; the Cincinnati Art Museum; the Centre Georges Pompidou, Paris; the Center for Creative Photography, Tucson; and in numerous private collections.

**HudsonJones**

1110 Alfred St, Cincinnati, OH 45214

(513) 823-8001

[www.hudsonjonesgallery.com](http://www.hudsonjonesgallery.com)

Hours: Wed–Sun 11am–5pm

Free to the Public



## I.IMAGINE AT ROEBLING POINT BOOKS AND COFFEE

### MY SOUL AS I SEE IT

October 1–30



Jordan Ascanio, *Hurt*, February 24, 2016. Digital, 5184 x 3456 pixels. Courtesy of Conner Middle School and Shannon Eggleston of i.imagine

Exploring photography as a powerful tool in education, i.imagine opened the world of photography to sixty kids for an immersive five-month long project. Students ranging in age from eleven to eighteen discovered photography fundamentals, artistic principles, and the artist within themselves. *My Soul as I See It* celebrates this photographic adventure of artistic self-discovery.

Between January and May 2016, these sixty Northern Kentucky students discovered the amazing art of photography with i.imagine's founder Shannon

Eggleston. Weekly, Eggleston visited Boone County schools, provided cameras, and creatively shared her passion for photography by pairing technical concepts with an applicable FotoFocus 2016 Biennial Artist. In a culmination exercise, each student selected one final piece that best represented his or her understanding of photography fundamentals in an artistic interpretation of the exhibition's theme, *My Soul as I See It*. This exhibition celebrates the power of photography as a tool to educate, build character, and discover the artist within us all.

#### i.imagine at Roebling Point Books and Coffee

306 Greenup St, Covington, KY 41011

(859) 815-7204

[www.roebblingpointbooks.com](http://www.roebblingpointbooks.com)

Hours: Mon–Fri 7am–5:30pm, Sat 8am–5pm, Sun 8am–2pm

Free to the Public

## IRIS BOOKCAFÉ AND GALLERY

### WILLIAM ROPP: ETHIOPIQUES

September 26, 2016–January 20, 2017

Known as the “Shadow Sculptor” in Europe for his black-and-white nudes and portraits taken during the 1990s, William Ropp used long exposures made in darkness where he “painted” the figure with a hand-held light. In the mid-2000s, Ropp began making a number of trips photographing Africans, Gypsies, Mexicans, and Russians. In 2010, he began working in color. After visits to Mali and Senegal, he turned to Ethiopia: “I now know just what I’m looking for.” A friend who knew the country well brought him to the Omo Valley near the Sudanese border and a village with little foreign contact. The photographs are carefully staged, posed, and lit—the portraits often made in a studio, with sets Ropp built—then digitally reworked, shifting or draining the color, sometimes stitching multiple exposures. The end result is an altered reality rooted in the actual. In this way, they conform to the thematic concept of the Undocument, but also resonate with filmmaker John Grierson’s original conception of “documentary expression” as a new art form, the “creative treatment of actuality.”

Ropp lives in Nancy, France, a Sister City to Cincinnati, and his exhibition is part of an initial exchange of photographers between the two (Cincinnatian Michael Wilson will have an exhibition in Nancy). He is the author of several books of photographs, including *Ethiopiques* published in 2015. His work is widely exhibited and published and included in many institutional and private collections, including the Musée de la Photographie (Charleroi, Belgium), the Musée de l'Élysée (Laussane, Switzerland), the Maison Européenne de la Photographie (Paris), the Museum of Fine Arts Houston, and the New York Public Library.



William Ropp, *Ethiopie*, 2014. Digital inkjet print, 40 x 60 centimeters. Courtesy of the artist

#### Iris BookCafé and Gallery

1331 Main St, Cincinnati, OH 45202  
(513) 381-2665

[www.irisbookcafe.com](http://www.irisbookcafe.com)

Hours: Mon–Thurs 8am–9pm, Fri 8am–7pm, Sat 9am–7pm, Sun 10am–7pm. Final Friday 8am–10pm

Free to the Public

## KENNEDY HEIGHTS ARTS CENTER

### HOMAGE TO A SOUND

October 1–November 12



Melvin Grier, *Homage to a Sound*, 2006. Ink jet print, 8.5 x 13 inches. Courtesy of the artist

Jazz has always been a sustaining force in photojournalist Melvin Grier's life—from his youth in the West End of Cincinnati, hearing snippets of the big band coming through the doors of the Cotton Club, to the Sunday afternoons spent in Babe Baker's in Avondale. *Homage to a Sound* takes the viewer inside the wonderful world of improvisation that is Jazz. The exhibition includes more than fifty performance and behind-the-scenes images of musicians taken between 2006

and 2016 at renowned Cincinnati venues, as well as video interviews with some of the Queen City's jazz greats. From dark jazz clubs to the summertime outdoor settings, Grier captures the essence of this original American art form.

Melvin Grier worked for the Cincinnati Post from 1974 to 2007, where on assignments he traveled to Cuba, El Salvador, Eritrea, Honduras, Kenya, Puerto Rico, Somalia, Vietnam, and the Virgin Islands. Grier has received ten photography awards from the Society for Professional Journalists, and earned accolades from the Associated Press Society of Ohio, The Press Club of Cleveland, Ohio News Photographer Association, and more. In 2003, he was inducted into the Society of Professional Journalists (Cincinnati Chapter) Hall of Fame. Grier was named the 2004 Robert A. Duncanson Artist in Residence at the Taft Museum of Art in Cincinnati and his work has been exhibited in dozens of galleries.

#### Kennedy Heights Arts Center

6546 Montgomery Rd, Cincinnati, OH 45213

(513) 631-4278

[www.kennedyarts.org](http://www.kennedyarts.org)

Hours: Tue–Fri 10am–5pm, Sat 11am–4pm

Free to the Public

## LLOYD LIBRARY AND MUSEUM WITH CINCINNATI BOOK ARTS SOCIETY

### IT'S A TRIP

October 3, 2016–January 27, 2017

In the late 1800s and early 1900s Curtis G. Lloyd traveled extensively building the Lloyd Library and Museum collections. Lloyd appreciated the merits of travel photography, which is documented in the Lloyd Library and Museum archives and museum collections. His print and glass-plate negative photographs have been utilized as artistic inspiration by the book artists of the Cincinnati Book Arts Society. Their works of art are displayed alongside the Lloyd's inspirational photographs.



Marguerite Blythe Katchan, *Egyptian Echoes*, February–March, 2016. Book: Black Artagain Paper, Canson Cold press 140 lb Watercolor Paper, Schmincke watercolors, Duralar Polyester Film, Hollander's Thai Marble Van Gogh paper, Embroidery Thread, Davey Board, 5 x 7 x 1 inches. Courtesy of Lloyd Library

#### Lloyd Library and Museum with Cincinnati Book Arts Society

917 Plum St, Cincinnati, OH 45202

(513) 721-3707

[www.lloydlibrary.org](http://www.lloydlibrary.org)

Hours: Mon–Fri 8:30am–4pm.  
9am–4pm every 3rd Sat from  
Sept–May

Free to the Public



MANIFEST CREATIVE RESEARCH GALLERY AND DRAWING CENTER

PHOTO-REAL

September 30–October 28



Manifest Creative Research Gallery

*Photo-real* and *Real-photo*, two companion exhibitions presented by Manifest during the FotoFocus Biennial 2016, explore the concept of the “undocument,” or “untruth.” *Photo-real* is an international competitive exhibition featuring works of art that are not photography but which convincingly convey the appearance of photography, or the assumed accuracies and truths of the photographic.

*Photo-real* takes non-photographic media and reveals how these can mimic photography, heightening consideration of the nature of a document.

Selections for both exhibitions were juried by a broad panel of volunteer academic and professional advisors from across the U.S.

REAL-PHOTO

September 30–October 28

*Real-photo* is an international competitive exhibition featuring works that are made through the photographic process, but which appear not to be photographic in nature.

*Real-photo* uses the common media in photography, but presents work that one may not suspect is photographic in nature, further expressing the boundaries of everyday assumptions, and cultural memes.



Manifest Creative Research Gallery

*Photo-real* and *Real-photo* Workshops

The corresponding workshops expand upon Manifest’s own nature as a “process-to-product” organization, bringing these same considerations to the educational studio. With hands-on experiences, the entire suite of offerings will expand the community engagement with, and in consideration of, the FotoFocus Biennial theme, *Photography, the Undocument*.

**Manifest Creative Research  
Gallery and Drawing Center**

2727 Woodburn Ave, Cincinnati, OH  
45206

(513) 861-3638

[www.manifestgallery.org](http://www.manifestgallery.org)

Hours: Tue–Fri Noon–7pm, Sat  
Noon–5pm

Free to the Public

## MERCANTILE LIBRARY

### ISLANDS OF THE BLEST

October 1–November 19



Russell Lee, *Tillamook, Oregon*, 1941. Archival inkjet print from scan of original negative. Courtesy of the artist

The photographs in *Islands of the Blest* depict various places in the American West. They were taken over a one-hundred-year period, from the 1870s through the 1970s. The photographers presented range from the completely unknown to some of America's most distinguished practitioners of the medium, including Timothy H. O'Sullivan and Dorothea Lange. All images were sourced from digital public archives, such as the Library of Congress and the United States Geological Survey Library, and remain readily available to download.

Artist Bryan Schutmaat and art historian Ashlyn Davis selected the pictures with an eye toward telling a history of the exploration, settlement, and industrialization of the West. They worked with the Cincinnati Art Museum's Curator of Photography, Brian Sholis, to create the sequence presented at the Mercantile Library. It is a poetic chronology of a region that retains its mythical status in the American imagination. "The West" as myth resounds throughout history: the exhibition's title comes from Roman poet Horace, who wrote about an imagined West as a place of limitless bounty in the first century AD, long before the New World had been discovered. The reality of the American West in particular is more complicated. This exhibition conveys both hope and its suspension.

#### Mercantile Library

414 Walnut St, #1100, 11th Floor,  
Cincinnati, OH 45202

(513) 621-0717

[www.mercantilelibrary.com](http://www.mercantilelibrary.com)

Hours: Mon–Fri 9am–5:30pm, Sat  
10am–3pm

Free to the Public

## MIAMI UNIVERSITY ART MUSEUM

### WINTER IN JEJU-DO

August 30–December 17



Caroline Philippone, *View from Sangbang Temple Grotto at Sunset*, 2012. Black and white digital print from original negative. Courtesy of the artist

Like many photographers, Caroline Philippone is drawn to the allure of knowing that she is in command of the process, from lighting to exposure times. Philippone echoes most film photographers' sentiments, when she explains that there is "so much more control; there is still a really special magic that happens when you process a roll of film and you see your images... and more appreciation for the images because you spent so much more time taking them.... It's part of my everyday kind of life now. It's easier for me to pre-visualize what's going to happen on the film and through the print or the scan than with digital." In this last statement, Philippone expresses the often noted belief that the camera, and film, exist as an extension of the photographer's eye. On Jeju-Do, Philippone observed the quiet and contemplative nature of the island, thus was able to present it in a rich tapestry of images. Each image was carefully conceived and meticulously executed to capture what her mind and heart was able to experience at a specific moment.

Philippone maintained a strict use of black and white photography for her work on Jeju-Do. No color, just tonality. Her photos illustrate an embrace of the subtle nuances commonly explored in gray-scale. In this photo essay, for example, she compliments the characteristics of black and white film with the natural tones of winter, and the specific lighting at that time of year.

Her work for the Jeju-Do project includes 2¼ x 2¼ inch medium format film shot with a Bronica 645 and 35mm film shot with a Holga plastic pinhole camera.

#### Miami University Art Museum

801 South Patterson Ave, Oxford, OH  
45056

(513) 529-2232

[www.miamioh.edu/artmuseum](http://www.miamioh.edu/artmuseum)

Hours: Tue–Fri 10am–5pm, Sat  
Noon–5pm

Free to the Public



MILLER GALLERY

A QUARTER OF A MILLION MILES  
September 15–October 22



Christy Lee Rogers, *In the Naked Light I Saw*, 2016, Edition of 3. Archival Pigment Print, 36 x 54 inches. Courtesy of the artist and Miller Gallery, Cincinnati, Ohio

Christy Lee Rogers is a visual artist from Kailua, Hawaii. Her obsession with water as a medium for breaking the conventions of contemporary photography has led to her work being compared to Baroque painting masters like Caravaggio. Boisterous in color and complexity, Rogers applies her technique to a formation of human bodies submerged in water during the night, creating refracted light effects naturally in-camera. Through a fragile process of experimentation, she builds elaborate scenes of coalesced

colors and entangled bodies that exalt the human character as one of vigor and warmth, while also capturing the beauty and vulnerability of the tragic experience that is the human condition.

Rogers' works have been exhibited internationally and are held in private and public collections throughout the world. She has been featured in international magazines, including *Harper's Bazaar*, *Art China*, *Eyemazing*, *The Independent*, *Casa Vogue*, *Photo Technique*, and others. Rogers' work *Reckless Unbound* is currently installed at Longleat House in the UK, which is the seat of the Marquess of Bath and also home to Renaissance gems of the Italian masters, like Titian's *Rest on the Flight into Egypt*.

**Miller Gallery**  
2715 Erie Ave, Cincinnati, OH 45208  
(513) 871-4420  
www.millergallery.com  
Hours: Tue–Sat 10am–6pm  
Free to the Public

NORTHERN KENTUCKY UNIVERSITY: VISUAL ARTS GALLERIES

A PHOTOGRAPHIC SURVEY OF THE AMERICAN YARD,  
PHOTOGRAPHS BY JOSHUA WHITE  
September 22–October 28

The world is full of intricate, remarkable forms, but we take for granted our place in nature, trading sensitivity to our surroundings for greater productivity and progress. *A Photographic Survey of the American Yard* is an ongoing series comprising over 750 images of the plants, animals, and insects Joshua White has encountered in his daily life. In the tradition of artists such as Karl Blossfeldt, he uses commonplace weeds, flowers, insects, seeds, and animals to explore ideas of place, cycles of life and death, ecology, and memory. The images in this series are created and edited on an iPhone, then shared through social media. The installation at NKU is a collection of 200 prints from the series.

Joshua White, *Luna Moth, Actias Luna*, 2015. Cell phone capture, archival digital print, 4¼ x 4¼ inches. Courtesy of the artist



NKU & INTERBRAND: PHOTOS FROM AN INTERNSHIP  
September 22–October 28

Each semester, NKU photography students can apply for a competitive internship at Interbrand, the international brand consultancy firm. This exhibition showcases the personal projects of each student created during their semester at Interbrand.

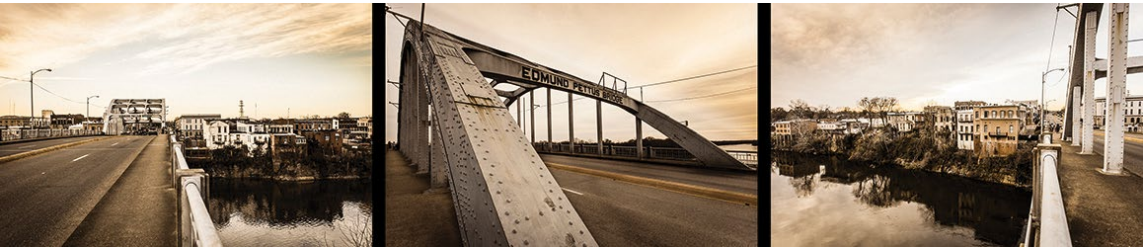
Since 2008, 16 NKU photography students have completed a semester-long internship at Interbrand in Cincinnati. Over 16 weeks, students learn product lighting, professional studio practices, and advanced photographic techniques. An additional requirement is for the student to conceive and complete a personal project in the Interbrand studios; these projects are on view in this exhibition.

Lucas Stamates, *Interbrand Crossing the Delaware*, 2010. Digital Capture, Digital Print, 20 x 24 inches. Courtesy of Lucas Stamates



**Northern Kentucky University:**  
**Visual Arts Galleries**  
Fine Arts Center, Nunn Dr, Highland Heights, KY 41099  
(859) 572-5148  
artscience.nku.edu/departments/art/galleries.html  
Hours: Mon–Fri 9am–6pm  
Free to the Public

CULTURE, SOCIAL IDENTITY, AND RACE  
October 20–November 12



Marcus Evans, *Remembering Bloody Sunday, June, 2015*. Photograph, 32 x 10 inches. Courtesy of the artist

Marcus Evans explores issues of social identification and cultural disconnect through the art of photography, moving beyond traditional photo-documentation in an attempt to influence politics and encourage social change. In an exploration of the systemic socio-economic and racial injustice that continues to pervade the culture of the United States, Evans addresses issues of social identification and cultural disconnect, of which racism is a clear manifestation.

**Pop Revolution Gallery**  
105 E Main St, Mason, OH 45040  
(513) 492-7474  
www.poprevolutiongallery.com  
Hours: Tue–Fri 10am–6pm, Sat  
11am–3pm  
Free to the Public

CITY HEIGHTS  
October 1–November 5

The rapid economic polarization of American life has been largely marked by tales of “the one-percenters” and their mind-boggling accumulations of wealth and extravagance, while those on the other end of the spectrum, the bottom 1%, remain unseen and unheard. City Heights, a subsidized housing community in Covington, Kentucky, built in the 1950s on a secluded hillside, epitomizes the isolation, invisibility and utter lack of upward mobility experienced by those at the bottom of America’s socio-economic spectrum. Its outdated project-style housing block construction, surrounded by chain link fencing, reflects the social stasis of this and other similar communities.



Da'shinda Simmons, *On the Playground, 2015*. Inkjet Print, 10 x 7½ inches. Courtesy of the artist

Yet in the midst of this engineered inequality, hope and imagination still thrive. While educational, cultural, employment and other opportunities are scarce, City Heights youth still dream about becoming doctors, nurses, chefs, police officers or entrepreneurs. *City Heights* sought to capture this spark through the language of photography. A small group of high school students assembled to interpret their world using cameras to capture images over the course of eight weeks. The youth documented and shared images of their everyday lives, following a series of simple visual and topical prompts. After a significant body of work was created, additional community members viewed and responded to the images in a series of conversations, putting words on the impulses behind the photographs they selected. While they found clear evidence of the vagaries of life in a subsidized housing community, they also saw joy in daily experiences and futures filled with promise.

**Prairie**  
4035 Hamilton Ave, Cincinnati, OH  
45223  
(513) 582-9833  
www.prairiecincinnati.com  
Hours: Tue–Fri 10am–6pm, Sat  
10am–2pm  
Free to the Public



ROBIN IMAGING SERVICES

ALICE IN OTR: VISIONS OF THE FANTASTICAL  
October 1–31



Steven Miller, *McMicken*, 2016. Digital Photograph. Courtesy of the artist

Take a step into your imagination. Look around at what you see. Find a bit of fantasy around you in this rabbit-hole we call Over-the-Rhine (OTR). This exhibition mixes the creative potential of fantasy with what we see in everyday reality in the OTR neighborhood. The photographer looks through his or her lens with a sense of fantasy to form an unexpected image that is artistic, intellectual, and “undocumented.” The undocumented image materializes from these points of view in OTR. This juried exhibition includes the

finest photographic, fantastical, and lens-based art from submissions received. We look forward to seeing how those submitting photographs envision this wonderland that is OTR.

Robin Imaging is located in the Mohawk Place Historic District (National Register) in OTR. We provide an opportunity for you to visit one of Cincinnati’s most distinctive neighborhoods. Instagram communities @CincyBaton and @IGersCincinnati are leading Cincinnati social platforms that open our exhibition to an endless population of new artists and visitors. Be one of those people who participate—physically or virtually. We invite you to submit an image, join an event, or stop by the exhibition!

Robin Imaging Services

2106 Central Pkwy, Cincinnati, OH 45214  
(513) 381-5116  
www.robinimaging.com  
Hours: Mon–Thurs 8am–5pm, Fri 8am–9pm, Sat 9am–1pm and Sun, October 9, Noon–4pm  
Free to the Public

Learn about event details and join in the fun by following us on Instagram, Facebook, and Twitter. Come on out and play in this fantastical place called Over-the-Rhine!

SINCLAIR COMMUNITY COLLEGE

CONNECTIONS TO OHIO  
September 28–October 26

An invitational exhibition of photographic educators from the region who currently teach or have taught photography in Ohio, or who studied photography in one of Ohio’s academic institutions. Curated by Richard E. Jurus II, MFA



Richard E. Jurus II, *Memories of Youngstown*, 2015. Gleece print, 16 x 20 inches. Courtesy of the artist

Sinclair Community College

Art Department, Bldg 13, W Fifth St & Perry St, Dayton, OH 45402  
(937) 512-2253  
www.sinclair.edu/arts/galleries  
Hours: Mon–Thurs 8am–6pm, Fri & Sat 10am–3pm  
Free to the Public

## SKIRBALL MUSEUM CINCINNATI IN PARTNERSHIP WITH THE CENTER FOR HOLOCAUST AND HUMANITY EDUCATION

12 NAZI CONCENTRATION CAMPS: PHOTOGRAPHS BY JAMES FRIEDMAN  
October 13, 2016–January 29, 2017



James Friedman, *Local resident with scythe and self-portrait, Auschwitz II (Birkenau) concentration camp, Oswiecim, Poland, 1983*. Photograph, 16 x 20 inches. Courtesy of the artist

Skirball Museum of Hebrew Union College-Jewish Institute of Religion in partnership with The Center for Holocaust and Humanity Education presents *12 Nazi Concentration Camps: Photographs by James Friedman*. In 1981 and 1983, Columbus, Ohio, photographer James Friedman traveled to Europe to photograph twelve Nazi concentration camps in Austria, Belgium, Czechoslovakia, France, Germany, and Poland. At the time of his visits, there was nothing left in many of the camps, except a field, memorial sculpture, or fabricated barracks to replace the ones that had disappeared. In other camps, the effects of tourism had left their mark.

Friedman's full-color, large format photographs make no attempt to travel back in time. Rather, they are unsettling and startling, juxtaposing hallowed ground with concession stands, maintenance workers, and tourists. These photographs are in direct contrast to the black and white images we have come to associate with the photographic archive of the Nazi concentration camps. And yet, many of the photographs that were taken when the camps were liberated have inspired and informed Friedman's body of work. It is for this reason that the exhibition includes documentary photographs from a variety of collections coupled with Friedman's commentary on his thought process in creating these haunting and provocative images.

The Center for Holocaust and Humanity Education's complementary exhibition *Through Their Lens: Photo Reflections on the Holocaust* runs Nov 9, 2016–Jan 27, 2017 at 8401 Montgomery Rd.

### Skirball Museum Cincinnati in partnership with The Center for Holocaust and Humanity Education

Mayerson Hall, 3101 Clifton Ave,  
Cincinnati, OH 45220  
(513) 487-3098  
[www.huc.edu/research/museums/skirball-museum-cincinnati](http://www.huc.edu/research/museums/skirball-museum-cincinnati)  
Hours: Tue & Thurs 11am–4pm, Sun 1–5pm  
Free to the Public

## STIVERS SCHOOL FOR THE ARTS: FIFTH STREET GALLERY

IDENTITY, SELF-PORTRAITS BY JEN DAVIS  
September 16–October 31

The exhibition will feature self-portraits by New York-based photographer Jen Davis, who has spent over a decade turning the camera lens toward herself, as she investigates issues of beauty, identity, and body image. In images where she widens the lenscape to include others in the photographs, her work explores ideas of personal relationships, both physical and psychological.

With these beautifully crafted color portraits, the viewer is invited into intimate and thought-provoking scenes. Davis bathes her subjects in natural light and subtle color palettes, creating a simplicity from which tense dramas sometimes unfold.

The viewer observes Davis sitting or lying on the bed partially clothed, or performing daily routines, such as brushing her hair, watering her plants, eating, or dressing. Each image reflects a tension and elicits a dialog about our thin-obsessed culture.

As a response to Davis' show, Stivers and other area students are invited to describe what identity means to them. Students submit their own self-portraits through Instagram, or write a poem or short essay on the subject of "Identity." A selection of those submissions are printed and presented in connection with the show. Stivers' creative writing group, Spoken Word, will perform during the reception.



Jen Davis, *Untitled No 39, 2010*. Inkjet print, 20 x 24 inches. Courtesy of the artist

### Stivers School for the Arts: Fifth Street Gallery

1313 E Fifth St, Dayton, OH 45402  
(937) 542-7380  
[www.stivers.org](http://www.stivers.org)  
Hours: Mon–Fri 8am–3pm, Sat in Oct 10am–2pm  
Free to the Public



## TAFT MUSEUM OF ART

### PICTURING THE WEST: MASTER-WORKS OF 19TH-CENTURY LANDSCAPE PHOTOGRAPHY

October 22, 2016–January 15, 2017



Frank Jay Haynes, *Grand Canyon of the Yellowstone and Falls, About 1880*. Mammoth albumen print, 16½ x 21 inches. Courtesy of the Collection of Michael Mattis and Judith Hochberg

Forty-one photographs, many of them large-scale, capture the American fascination with the Western frontier. Discover natural wonders, such as sweeping canyons and plunging waterfalls, along with man-made marvels like railways and mining structures.

As American expansion into the Western frontier exploded during the second half of the nineteenth century, so did the development of photography. The public craved images of America's untamed territory, and intrepid photographers showed them what the rugged land looked like.

The photographs in *Picturing the West* can be viewed simultaneously as documentary, art, and promotion. While photographers presented America's natural splendor in a way that was accepted as scientific and factual, they also constructed a vision of the West as a land ripe for development, exploitation, tourism and, in some cases, preservation. Several of the photographs recorded major features of America's first national parks—the exhibition, in fact, commemorates the 100th anniversary of the National Park Service.

The photographs are exceptional in size: most are “mammoth plates,” which were unusually large for the era. All represent the work of noteworthy photographers of the period, including Eadweard Muybridge, William Henry Jackson, and Carleton E. Watkins. *Picturing the West* provides a unique opportunity to compare and contrast different photographic approaches to capturing the sublime in the American landscape.

#### Taft Museum of Art

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

[www.taftmuseum.org](http://www.taftmuseum.org)

Hours: Wed–Fri 11am–4pm, Sat & Sun 11am–5pm (subject to change)

Free to Passport Holders from October 22–31 and Taft Members, \$10 for adults, \$5 for students (6–17), free for children 5 & under. Sundays are free

## THOMAS MORE COLLEGE: EVA G. FARRIS GALLERY

### LIKE A WEED October 13–November 3

*Like A Weed* is a series of portraits inspired by Victorian photography and culture. The work is a personal reflection by the artist, Laura Hartford, on the hopes and fears of parenting and the balance between embrace, entanglement, and release.

Hartford's staged portraits of her son Jake were created in relation to the artist's personal investigation of Victorian photography and, by extension, Victorian culture. Exploring dictionaries of Victorian flower language, the artist discovered that moss often served as a symbol of maternal love. Hartford began “planting” her son in her studio, burying him in moss, and then later in dirt, flowers, roots, etc. The Garden became a central metaphor, with nods to both the Christian ideal of purity and the notion of “Mother Nature.”

Hartford is also interested in how women are portrayed in art, literature and popular media, in particular the pervasive metaphors linking the feminine with nature. Many argue that this association creates a dichotomy between the feminine world of empathy and fecundity and the masculine world of analysis and construction, with the fruits of rational (masculine) efforts inevitably more valued than those of the intuitive (feminine). In her studio she creates personal narratives exploring points at which her true maternal instincts are seemingly wildly out of sync with nature. These are virtually unmanipulated photographs. Hartford enjoys working with her hands and while the photographs are output digitally, they are created in the studio using simple materials: lumber, fabric, paint, photographs, plants, and lots and lots of dirt.



Laura Hartford, *Hovering Between Us*, 2010. Photograph, 36 x 24 inches. Courtesy of the artist

#### Thomas More College: Eva G. Farris Gallery

333 Thomas More Pkwy, Crestview Hills, KY 41017

(859) 344-3300

[www.thomasmore.edu/art/art\\_gallery.cfm](http://www.thomasmore.edu/art/art_gallery.cfm)

Hours: Mon–Thurs 7:45am–10pm, Fri 7:45am–4:15pm, Sat 10am–4pm, Sun 2–8pm

Free to the Public

## STRANIERO: MAURICE MATTEI'S PICTURES OF ITALY

September 30–November 13



Maurice Mattei, *Spingere*, 2010 (printed). Silver print on archival paper, 8 x 10 inches. Courtesy of the artist

Maurice Mattei's *STRANIERO* documents a vanishing Italian lifestyle. The exhibit title is Italian for "stranger" or "foreigner" and poses the question whether the stranger is the subject, the photographer, or the viewer.

Extending the street photography genre established by Eugène Atget, John Thomson, and Henri Cartier-Bresson, Mattei's photographs effectively place the viewer between the camera and subject, making us the mediator of the undocumented time surrounding the documented

moment, and provoking our involvement in the collection's leitmotif of the passing of time and all things in it. Mattei's personal relationship to his subjects pulls us inward, away from the objective voyeurism or journalism inherent in documentary photography. The content and meaning of the photographs are abstracted with each viewer's participation. That abstraction is what makes a photograph more than a document; it makes it a shared experience or affirmation of our humanity, which defies documentation.

Maurice Mattei is from Lucca, Italy, and has lived in the US for the last 55 years. He is a photographer, sketch artist, writer, and musician. His work has been exhibited in museums and galleries throughout the US and internationally, and this year at The Contemporary Arts Center in *After the Moment: Reflections on Mapplethorpe*.

*STRANIERO* is the premiere exhibition of Mattei's complete collection from this series of Italy, shot mostly in the Garfagnana region of north-western Tuscany between 1977 and 2007.

**Wash Park Art**

1215 Elm St, Cincinnati, OH 45202

(513) 291-3626

[www.washparkart.com](http://www.washparkart.com)

Hours: Thurs–Fri 5–8pm, Sat 2–5pm,  
Sun 2–4pm

Free to the Public

## THE PEELED EYE

September 17–November 19

In our contemporary culture, the Internet, the logic of algorithmic processing, social media, and surveillance are conditions of our everyday existence. *The Peeled Eye* investigates the idea of constant supervision and the immense amount of data and images that emerge from it. The artists in this exhibition seek to discover and understand how we are being watched and what this surveillance produces. The artists selected have chosen to appropriate images and content created by these outside sources, whether it be Google, social media, or surveillance cameras, and make artwork that reflects humanity in this unique place in time under the surveillance machine.

Curated by Calcagno Cullen, *The Peeled Eye* includes Bill Brown, Paolo Cirio, Mishka Henner, Will Knipscher, Andy Marko, and Doug Rickard.

Also on view at the FotoFocus ArtHub: Satellite Project Space, is an extension of *The Peeled Eye* exhibition from October 5–9, 2016.

FotoFocus Biennial 2016 ArtHub exhibitions: *Re-streaming Reality #1* by Pierre Derks, *Always Present by Potter-Belmar Labs*, and the interactive performance *Find Out More Online: Reviews of our Fundamental Objectives* by Marc Governanti.



Paolo Cirio, *Street Ghosts*, 2012. Inkjet prints on coated paper, Variable. Courtesy of the artist

**Wave Pool**

2940 Colerain Ave, Cincinnati, OH 45225

(513) 600-6117

[www.wavepoolgallery.org](http://www.wavepoolgallery.org)

Hours: Thurs–Sat Noon–5pm

Free to the Public



# WAVE POOL AT FOTOFOCUS ARTHUB

## FOTOFOCUS ARTHUB: SATELLITE PROJECT SPACE

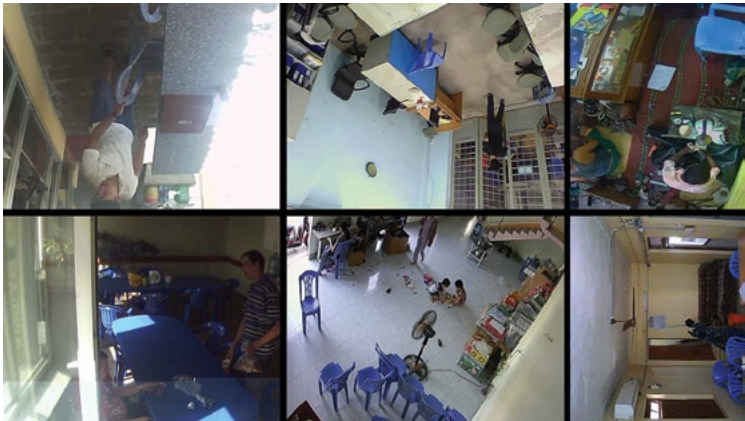
October 5–9

The FotoFocus ArtHub is a satellite project space hosting an extension of the exhibition, *The Peeled Eye*, curated by Calcagno Cullen of Wave Pool. *The Peeled Eye* investigates the idea of constant supervision; the artists in this exhibition seek to discover and understand how we are being watched and what outcomes this surveillance produces. *The Peeled Eye* is on view at the FotoFocus ArtHub from October 5–9, 2016, and at Wave Pool's gallery from September 17–November 21, 2016.

FotoFocus Biennial 2016 ArtHub exhibitions: *Re-streaming Reality #1* by Pierre Derks, *Always Present* by Potter-Belmar Labs, and the interactive performance *Find Out More Online: Reviews of our Fundamental Objectives* by Marc Governanti.

## RE-STREAMING REALITY #1

October 5–9



Pierre Derks, *Re-streaming Reality #1*, 2016. Video still. Courtesy of the artist

The installation in the ArtHub, *Re-streaming Reality #1* by Pierre Derks, comprises four television screens on the floor which broadcast pre-recorded footage of streams from unsecured IP-cameras. The attentively selected and edited footage reveals an eerie glimpse of the unprotected surveillance streams that are accessible over the Internet. The television screens are bordered by seats resembling the ones featured in the videos. The process of mirroring is strengthened

when viewers are seated, watching the footage from the same angle as recorded by the camera. Each looped video has its own discreet rhythmic sound score (of sound effects matching the footage) that connects the four units.

## ALWAYS PRESENT

October 5–9



Potter-Belmar Labs, *Always Present character study*, 2016. Courtesy of the artist

Potter-Belmar Labs (Leslie Raymond and Jason Jay Stevens) present new video work, a nighttime projection experience on the outside of the ArtHub, of ever changing scenes of animated collage figures intermingled, traveling across the surface of the structure. The work is self-generating over the duration of the exhibition and produced by a custom software engine designed by the artists. Though figures and elements appear and reappear and develop relationships with one another, images never repeat.

## FIND OUT MORE ONLINE: REVIEWS OF OUR FUNDAMENTAL OBJECTIVES

October 9

Marc Governanti presents a multimedia performance told through a series of video vignettes, live narrative, and sound art in the FotoFocus ArtHub on Sunday, October 9, at 11am.

The project focuses thematically on our cultural reliance on digital devices and the mental overload that occurs as users attempt to process the never-ending influx of overlapping, paradoxical communication streams, leading in some instances to a state of traumatic paralysis. The vignettes offered through this performance aim to alter commercial media tropes embedded deeply into culture, moving from moods of calm to disorientation, offering the audience an opportunity to exist in a hyper-real, sometimes absurd, sometimes frightening, multi-sensory cloud existing outside of individualized online experiences.



Marc Governanti, *Find Out More Online: Reviews of Our Fundamental Objectives*, 2016. Video still. Courtesy of the artist

### Wave Pool at FotoFocus ArtHub : Satellite Project Space

National Underground Railroad Freedom Center, 50 E Freedom Way, 2nd St East Entrance, Cincinnati, OH 45202

(513) 600-6117

[www.wavepoolgallery.org](http://www.wavepoolgallery.org)

Hours: Gallery 11am–7pm with nightly projections

Free to the Public

## WRIGHT STATE UNIVERSITY: GALLERY 207 AT THE ROBERT AND ELAINE STEIN GALLERIES

### WORKS OF FIRE: PHOTOGRAPHS BY CHRISTOPHER COLVILLE

September 27–November 4



Christopher Colville, *Untitled, Head Triptych*, 2014. Gunpowder Generated Gelatin Silver Prints, 20 x 50 inches. Courtesy of the artist

Christopher Colville's unique photographic prints both abstract and represent a discernible natural world. Through the ignition of gunpowder directly on the surface of gelatin silver paper, a combination of light, heat, energy, and force generate fixed depictions of chemical reactions. Colville also arranges found objects from the Sonoran Desert and places them in contact with the photographic paper and gunpowder. These objects, often artifacts once used for target practice, become stencils—pieces of scrap metal, paper targets, and miscellaneous personal items. Once ignited, they leave an outlined ghostly trace of their original form.

The inherent qualities of Colville's photographs imitate a microcosmic "Big Bang," creating something unpredictable and celestial in nature. While often meditative and quiet, his work alludes to questions concerning our place in the midst of an infinite universe. The images also explore the fragile outcome of fleeting violence and destruction. Colville observes that his work embodies "fear and wonder through [the] transformative powers of photography."

Colville's handling of photographic materials and unconventional processes offers the viewer a distinct perspective on the photographic image. We are witness to alternative ways in which the photograph can be fabricated, and challenged by the indelible and evocative nature of the subject matter.

#### Wright State University: Gallery 207 at the Robert and Elaine Stein Galleries

160 Creative Arts Center  
3640 Colonel Glenn Hwy  
Dayton, OH 45435

(937) 775-2978

[liberal-arts.wright.edu/art-galleries](http://liberal-arts.wright.edu/art-galleries)

Hours: Tue–Fri 10am–4pm, with  
extended hours on Thurs until 7pm,  
Sat & Sun Noon–4pm

Free to the Public

## XAVIER UNIVERSITY ART GALLERY AT THE A.B. COHEN CENTER

### CONVERSATIONS WITH PHOTOGRAPHERS/UNDER ONE ROOF: FROM BAUHAUS TO OUR HOUSE

September 30–October 28

Continuing her video series *Conversations with Photographers*, local photographer and video producer Ann Segal exhibits *Under One Roof: From Bauhaus to Our House*, an intimate conversation with Cincinnati photographers Anita Douthat and Cal Kowal. From their home studio, they discuss their educational backgrounds, career choices, artistic influences, and processes. The gallery is also presenting photographic works on view by Douthat and Kowal.

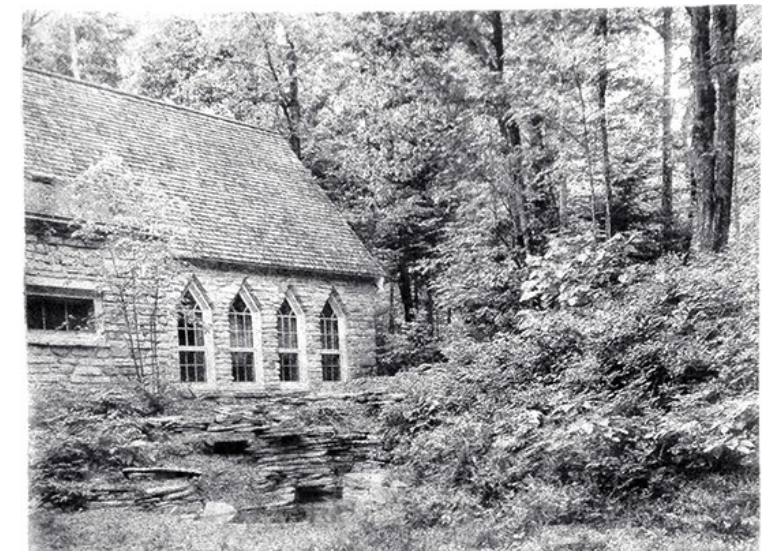


Ann Segal, Video Still from *Conversations with Photographers/Under One Roof: From Bauhaus to Our House*. Courtesy of the artist

### ENVISIONED

October 1–28

*Envisioned* is a collection of prints created using the bromoil process from digital images by PJ Sturdevant. The traditional bromoil process begins with an enlarged silver bromide print created from a negative. To create a silver bromide print from a digital image, one produces a full-size negative using a high quality inkjet printer. A direct contact silver print is then made from the negative and the bromoil print is created using the traditional process from the silver print using lithographic ink and bromoil brushes. This approach combines the advantages of modern digital photography with the traditional bromoil technique.



PJ Sturdevant, *The Schoolhouse*, December, 2015. Bromoil Photographic Print on FOMABROM Variant IV 123 double weight silver bromide fiber base paper using black lithographic ink, 10½ x 8 inches. Courtesy of the artist



# XAVIER UNIVERSITY ART GALLERY AT THE A.B. COHEN CENTER (CONT.)

## RE-IMAGINE

October 1–28



Bruce Crippen, *Erwin Cutter John Deere Tractor*, 1982. Black and white photograph, 11 x 14 inches. Courtesy of the artist

*Re-imagine* invites local photographers into visual territories not yet explored, to re-examine images previously taken, perhaps years ago, and asks the questions: would you take the same approach today? Have new equipment, experiences, technology, or perhaps a more mature perspective lead you down a different visual path? Imagine the possibilities! Funkadelic band leader George Clinton said, “Free your mind and your ass will follow.” When we explore new ideas, we free ourselves from past constrictions and look beyond our comfort zone.

### Xavier University Art Gallery at the A.B. Cohen Center

1658 Herald Ave, Cincinnati, OH 45207

(513) 745-3811

[www.xavier.edu/art-department/art-gallery.cfm](http://www.xavier.edu/art-department/art-gallery.cfm)

Hours: Mon–Fri 10am–4pm

Free to the Public

# YWCA WOMEN’S ART GALLERY

## SIGHTS UNSEEN: SEEKING SUBSTANCE BEYOND THE SURFACE

September 23, 2016–January 12, 2017

Fran Carlisle, Linda Gillings, Cristina Gutierrez, Ainsley Kellar, and Nancy Willman produce photographic works showcasing texture and light through close observation and technical manipulation, uncovering the essence of objects and looking to what lies beneath the surface.

Fran Carlisle, a graduate of the New York Institute of Photography, has been featured in many publications and galleries, including Arts Across Kentucky, Dragonfly Gallery, and the Sheraton Hotel Red Contemporary Art Gallery.

Linda Gillings finds inspiration in the ordinary. Familiar sights such as a reflection or light moving through a room can reveal shapes, colors, shadows, negative and positive space evoking moods, mystery, and discovery. She uses intentional blurring, shallow depth of field, and post-production treatments to transform her images.

Cristina Gutierrez’ series of nudes features women who are not professional models to reveal a positive image of women’s bodies in a natural, loving and embracing, state. She is inspired by Renaissance and Baroque Italian sculpture, featuring a strong use of balance, form, and softness of flesh in depictions of immortals. Her work portrays perfection in mortal bodies of all types.

Ainsley Kellar strives to bring out the raw elements of the image itself without the use of filters or Photoshop. She seeks out the world hidden within the everyday.

Nancy Willman captures textures and the temporary two-dimensional surfaces that shift in the light, to reveal new hues, shades and palettes. She uses closely observed texture to communicate the essence of the places she visits.



Cristina Gutierrez, *Knots*, January, 2016. Digital image on paper, 21 x 28 inches. Courtesy of the artist

### YWCA Women’s Art Gallery

898 Walnut St, Cincinnati, OH 45202

(513) 241-7090

[www.ywcacincinnati.org](http://www.ywcacincinnati.org)

Hours: Mon–Fri 8am–6pm, Sat 9am–5pm

Free to the Public



Zanele Muholi, *Hlengiwe, Paris*, 2014. Gelatin silver print, 31½ x 20¾ inches. © Zanele Muholi. Courtesy of the artist and Yancey Richardson Gallery



## BIENNIAL EVENTS

William E. Jones, *Punctured*, 2010. Sequence of digital files, black and white, silent, 4 min., 56 sec., loop. Courtesy of the artist and David Kordansky Gallery, Los Angeles



FOTOFOCUS BIENNIAL 2016 PROGRAM

October 6, Thursday

OPENING AT THE ARONOFF CENTER FOR THE ARTS

- 6:30pm Keynote Lecture: “The Re-Presentation of Louise Lawler’s Work”  
Roxana Marcoci, Senior Curator, Department of Photography, The Museum of Modern Art, New York
- 8pm Post-Lecture Reception at the Backstage Event Center

October 7, Friday

EVENING PROGRAM AT THE CONTEMPORARY ARTS CENTER

- 7pm Panel: *Roe Ethridge: Nearest Neighbor*  
Moderated by Kevin Moore, Artistic Director and Curator, FotoFocus, with panelists: Roe Ethridge, Artist, New York; Brendan Dugan, Gallerist and Publisher, New York; Andy Harman, Production Designer, Set Designer, and Artist, New York; Liz Mulholland, Partner, Andrew Kreps Gallery, New York; and Louise Parker, Model and Photographer, New York
- 8pm Exhibition Openings for FotoFocus Curated Exhibitions *Roe Ethridge: Nearest Neighbor* and *New Slideshow*

October 8, Saturday

DAYTIME PROGRAM AT THE 21C MUSEUM HOTEL

- 8am Breakfast Reception
- 9am Welcome: *Shifting Coordinates*  
Alice Gray Stites, Museum Director and Chief Curator, 21c Museum Hotels, Louisville, with Sebastiaan Bremer, Artist, New York
- 9:30am Panel: *After Industry*  
Moderated by Chris Balaschak, Associate Professor of Art History, Flagler College, St. Augustine, FL, with panelists: John Divola, Artist and Professor of Art, University of California, Riverside; Gregory Gooding, Collector, New York; and Mark Ruwedel, Artist and Professor, California State University, Long Beach
- 10:30am Lecture: “Rejected Images of the Farm Security Administration”  
William E. Jones, Artist, Los Angeles
- 11am Panel: *The Sun Placed in the Abyss*  
Moderated by Drew Sawyer, William and Sarah Ross Soter Associate Curator of Photography, Columbus Museum of Art, with panelists: John Divola, Artist and Professor of Art, University of California, Riverside; David Horvitz, Artist, Los Angeles; and Mary Lucier, Video Artist, New York
- Noon Short Break
- 12:30pm Conversation: *Jackie Nickerson: August*  
Moderated by Paul Moakley, Deputy Director of Photography and Visual Enterprise, TIME, with Jackie Nickerson, Artist, United Kingdom, and Susan Meiselas, Photographer, New York
- 1:30pm Conversation: “American Civil Rights Then and Now”  
Julian Cox, Chief Curator, Fine Arts Museums of San Francisco, with Sheila Pree Bright, Photographer, Atlanta

EVENING PROGRAM AT THE NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER

- 3:30pm Exhibition Reception for FotoFocus Curated Exhibitions *Zanele Muholi: Personae*, *Jackie Nickerson: August*, and *Robin Rhode: Three Films*
- 5:30pm Evening Program with Zanele Muholi, Artist, Johannesburg, South Africa

October 9, Sunday

BIENNIAL PARTICIPATING VENUE COMMUNITY DAY

- 11am Performance at the FotoFocus ArtHub: Satellite Project Space for *The Peeled Eye*, curated by Calcagno Cullen, Wave Pool
- Guided and Self-Guided Tours of FotoFocus Biennial Participating Venues. Exhibition hours and programs at [www.fotofocusbiennial.org/venues](http://www.fotofocusbiennial.org/venues)

Schedule subject to change. For the most current information on the FotoFocus Biennial 2016 Program, visit [www.fotofocusbiennial.org/program](http://www.fotofocusbiennial.org/program)

FotoFocus Curated Exhibition Opening Receptions  
prior to the Biennial Program

September 23, Friday, 6-8pm

*After Industry* at Alice F. and Harris K. Weston Art Gallery

*Marlo Pascual: Three Works* at Alice F. and Harris K. Weston Art Gallery

*Shifting Coordinates* at 21c Museum Hotel

EVENTS CALENDAR

September 8, Thursday

Evening Opening Reception  
*IMAGE | The Public Face*  
Antioch College: Herndon Gallery  
Free to the Public

September 9, Friday

5–8pm Opening Reception  
*ALAN RATH: New Sculpture* and *DUANE MICHALS: Sequences, Tintypes and Talking Pictures*  
Carl Solway Gallery  
Free to the Public

5:30–9pm Opening Reception and Gallery Talk  
*William Knipscher: Where the Light Goes*  
The Carnegie  
Free to the Public

September 15, Thursday

6–8pm Opening Reception  
*A Quarter of a Million Miles*  
Miller Gallery  
Free to the Public

September 16, Friday

6–8pm Opening Reception  
*Temporal Existence*  
Clifton Cultural Arts Center  
Free to the Public

September 17, Saturday

5–8pm Opening Reception  
*Connie Sullivan: Ripples Through Time*  
HudsonJones  
Free to the Public

6–10pm Opening Reception and Artist Talk  
6–7pm Paolo Cirio Artist Talk  
*The Peeled Eye*  
Wave Pool  
Free to the Public

September 23, Friday

4:30–6pm Opening Reception  
*NKU & Interbrand: Photos from an Internship*  
Northern Kentucky University: Visual Arts Galleries  
Free to the Public

4:30–6:30pm Opening Reception and Artist Talk  
*A Photographic Survey of the American Yard, Photographs by Joshua White*  
Northern Kentucky University: Visual Arts Galleries  
Free to the Public

6–8pm Opening Reception  
*After Industry* and *Marlo Pascual: Three Works*  
Alice F. and Harris K. Weston Art Gallery  
Free to the Public

6–8pm Opening Reception  
*Shifting Coordinates*  
21c Museum Hotel  
Free to the Public

6–8pm Opening Reception  
*Sights Unseen: Seeking Substance Beyond the Surface*  
YWCA Women’s Art Gallery  
Free to the Public

6–9pm Opening Reception  
*PhotoSpeak*  
Art Beyond Boundaries Gallery  
Free to the Public

September 24, Saturday

10–11:30am Cell Phone Photography with Joshua White  
*A Photographic Survey of the American Yard, Photographs by Joshua White*  
Northern Kentucky University: Visual Arts Galleries  
Free to the Public

September 28, Wednesday

7–8pm Blind Cinema Screening  
*Britt Hatzius: Blind Cinema Presented by CAC and Mini Microcinema*  
The Carnegie: Contemporary Arts Center  
Black Box Performance Series  
Free to the Public, Reservations Required

September 29, Thursday

7–8pm Blind Cinema Screening  
*Britt Hatzius: Blind Cinema Presented by CAC and Mini Microcinema*  
The Carnegie: Contemporary Arts Center  
Black Box Performance Series  
Free to the Public, Reservations Required

September 30, Friday

5–8pm Opening Reception  
*Islands of the Blest*  
Mercantile Library  
Free to the Public

5–8pm Opening Reception  
*It’s a Trip*  
Lloyd Library and Museum with Cincinnati Book Arts Society  
Free to the Public, Reservations Required

5–8pm Opening Reception  
*Peter Happel Christian: Sword of the Sun and Evidence with Lockdown Archive and Shelter in Plates*  
Art Academy of Cincinnati  
Free to the Public

5–8pm Opening Reception  
*STRANIERO: Maurice Mattei’s Pictures of Italy*  
Wash Park Art  
Free to the Public

6–8pm Opening Reception  
*Foto Founders*  
Behringer-Crawford Museum  
Free to the Public

6–9pm Opening Reception  
*DATA*  
Clay Street Press  
Free to the Public

6–9pm Opening Reception  
*Photo-real* and *Real-photo*  
Manifest Creative Research Gallery and Drawing Center  
Free to the Public

6–10pm Opening Reception  
*#SelfieMonster*  
FoRealism Tribe at Frameshop  
Free to the Public

6–10pm Opening Reception  
*William Ropp: Ethiopiques*  
Iris BookCafé and Gallery  
Free to the Public

6–11pm Opening Reception  
*Sheida Soleimani: Medium of Exchange*  
1305 Gallery  
Free to the Public

7–8pm Blind Cinema Screening  
*Britt Hatzius: Blind Cinema Presented by CAC and Mini Microcinema*  
The Carnegie: Contemporary Arts Center  
Black Box Performance Series  
Free to the Public, Reservations Required

7–10pm Opening Reception and Artist Talk  
*SURFACE by Søren Solkær*  
BLDG  
Free to the Public

October 1, Saturday

9–11:30am Artists + Camera + Resident on a Neighborhood Journey  
*Alice in OTR: Visions of the Fantastical*  
Robin Imaging Services  
Free to the Public

1–5pm Opening Reception  
*My Soul as I See It*  
i.imagine at Roebling Point Books and Coffee  
Free to the Public

1–5pm Opening Reception and Artists Talk  
*Traveling Through Time & Color: Regenerated Images of History & Landscapes*  
The Betts House  
Free to Passport Holders, General Admission is \$2.00

2–4:30pm Opening Reception  
*Conversations with Photographers/Under One Roof: From Bauhaus to Our House, Envisioned, and Re-imagine*  
Xavier University Art Gallery at the A.B. Cohen Center  
Free to the Public



6–8pm Opening Reception  
*Homage to a Sound*  
Kennedy Heights Arts Center  
Free to the Public

7–8pm Blind Cinema Screening  
*Britt Hatzius: Blind Cinema Presented by CAC and Mini Microcinema*  
The Carnegie: Contemporary Arts Center  
Black Box Performance Series  
Free to the Public, Reservations Required

October 2, Sunday

2–4pm Katy Grannan, *The Nine* Film Screening and Artist Talk  
*Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954–1974*  
Cincinnati Art Museum  
Free to the Public

2–5pm Artist’s Talk and Book Signing  
*William Ropp: Ethiopiques*  
Iris BookCafé and Gallery  
Free to the Public

October 5, Wednesday

Evening Opening Reception  
*SHINE*  
ArtWorks© at The Public Library of Cincinnati and Hamilton County: Main Branch  
Free to the Public

5–8pm Opening Reception  
*Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954–1974*  
Cincinnati Art Museum  
Free to Passport Holders and Museum Members

FOTOFOCUS BIENNIAL 2016 PROGRAM

All FotoFocus Biennial 2016 Program events are free to Passport holders. A complete schedule of events is listed on pages 82 & 83.

October 6, Thursday

Opening Program

6:30–8pm **Keynote Lecture:** Roxana Marcoci  
Aronoff Center for the Arts

8–10pm **Post-Lecture Reception**  
Backstage Event Center

October 7, Friday

Evening Program

7–8pm **Panel:** *Roe Ethridge: Nearest Neighbor*

8–10pm **Opening Reception**  
*Roe Ethridge: Nearest Neighbor* and *New Slideshow*  
Contemporary Arts Center

October 8, Saturday

Daytime Program

8–9am **Breakfast Reception**

9am–3pm **Conversations with Artists and Curators, and Panel Discussions**  
21c Museum Hotel

Evening Program

3:30–5:30pm **Exhibition Reception**  
*Zanele Muholi: Personae, Jackie Nickerson: August, and Robin Rhode: Three Films*

5:30–7:30pm **Evening Program:** Zanele Muholi  
National Underground Railroad Freedom Center

October 9, Sunday

Community Day

Daytime **Guided and Self-Guided Tours**  
FotoFocus Biennial Participating Venues

11am–12pm **Performance Curated by Wave Pool**  
FotoFocus ArtHub: Satellite Project Space

October 9, Sunday (Cont.)

2–6pm Meet the Artists of *It’s a Trip*  
*It’s a Trip*  
Lloyd Library and Museum with Cincinnati Book Arts Society  
Free to the Public

4–7pm Panel Discussion with Artists  
*Peter Happel Christian: Sword of the Sun* and *Evidence with Lockdown Archive and Shelter in Plates*  
Art Academy of Cincinnati  
Free to the Public

October 12, Wednesday

2–3pm Artist and Curator Talk  
*The Sun Placed in the Abyss*  
Columbus Museum of Art  
Free to Passport Holders

October 13, Thursday

4–6pm Opening Reception and Artist Lecture

6:15–7pm Artist Lecture  
*Like A Weed*  
Thomas More College: Eva G. Farris Gallery  
Free to the Public

5–7pm Opening Reception  
*Me, Myself, & IRL*  
DAAP Galleries:: Meyers Gallery, University of Cincinnati  
Free to the Public

5:30–8pm Opening Reception  
*12 Nazi Concentration Camps: Photographs by James Friedman*  
Skirball Museum Cincinnati in partnership with The Center for Holocaust and Humanity Education  
Free to the Public, Reservations Recommended

7–8pm Gallery Talk with William Knipscher  
*William Knipscher: Where the Light Goes*  
The Carnegie  
Free to the Public

October 14, Friday

6–7pm Gallery Talk with Maurice Mattei  
*STRANIERO: Maurice Mattei’s Pictures of Italy*  
Wash Park Art  
Free to the Public

6–9pm Opening Reception  
*Affixed*  
Brazee Street Studios: C-LINK Gallery  
Free to the Public

6–9pm Opening Reception  
Panel Discussion  
*City Heights*  
Prairie  
Free to the Public

6–9pm Opening Reception  
*The Poetry of Felix J. Koch and Photographing the Poem*  
Cincinnati Museum Center with Word Play and Chase Public at Hoffner Lodge Gallery  
Free to the Public

October 15, Saturday

9–11am Photowalk in OTR  
*Alice in OTR: Visions of the Fantastical*  
Robin Imaging Services  
Free to the Public

10am–4pm Photo-Real Studio Workshop  
*Photo-real*  
Manifest Drawing Center  
Admission Required

2–3pm Artist Talk with Melvin Grier  
*Homage to a Sound*  
Kennedy Heights Arts Center  
Free to the Public

2–4pm Meet the Artists of *It’s a Trip*  
*It’s a Trip*  
Lloyd Library and Museum with Cincinnati Book Arts Society  
Free to the Public

2–4pm      Surveillance Cameras of Cincinnati:  
An Artist Talk and Walking Tour with Bill  
Brown  
*The Peeled Eye*  
Wave Pool  
Free to the Public

2:30–3:30pm Dialogue on Photography  
*Picturing the West: Masterworks of  
19th-Century Landscape Photography*  
Taft Museum of Art  
Free to the Public

October 19, Wednesday

7–9pm      Artist-Led Communities: Meatyard, Lyons,  
Siskind & Callahan  
*Kentucky Renaissance: The Lexington  
Camera Club and Its Community,  
1954–1974*  
Cincinnati Art Museum  
Free to the Public

October 20, Thursday

5–7pm      Members' Evening Reception  
*Picturing the West: Masterworks of  
19th-Century Landscape Photography*  
Taft Museum of Art  
Free to Passport Holders and Taft  
Members

5–8pm      Artists Talk and Reception  
*Navigation: Personal and Geographical  
Landscapes*  
Dayton Visual Arts Center  
Free to the Public

5–9pm      Opening Reception  
*Culture, Social Identity, and Race*  
Pop Revolution Gallery  
Free to the Public

October 21, Friday

11am–8pm Members' Day  
*Picturing the West: Masterworks of 19th-  
Century Landscape Photography*  
Taft Museum of Art  
Free to Passport Holders and Taft  
Members

5–7pm      Interdisciplinary Salon  
*STRANIERO: Maurice Mattei's Pictures of Italy*  
Wash Park Art  
Free to the Public

October 22, Saturday

10am–4pm Photogenic Studio Workshop  
*Real-photo*  
Manifest Drawing Center  
Admission Required

1–4pm      Draw From the Collection: Imposed Pattern,  
Burtynsky and Lipski  
*Ravaged Sublime: Landscape Photography  
in the 21st Century*  
The Dayton Art Institute  
Admission is \$12 for Members and  
Passport Holders; \$17 for Non-Members;  
\$6 for Ages 12–18

6–8pm      Closing Reception  
*A Quarter of a Million Miles*  
Miller Gallery  
Free to the Public

October 23, Sunday

1–5pm      Closing Reception  
*Sheida Soleimani: Medium of Exchange*  
1305 Gallery  
Free to the Public

4–7pm      Opening Reception and Artist Talk  
with Christopher Colville  
*Works of Fire: Photographs by Christopher  
Colville*  
Wright State University: Gallery 207 at the  
Robert and Elaine Stein Galleries  
Free to the Public

October 25, Tuesday

6–9pm      Closing Reception and Lecture with  
Performance  
*Identity, Self-Portraits by Jen Davis*  
Stivers School for the Arts: Fifth Street  
Gallery  
Free to the Public

7–9pm      Duane Michals Artist Lecture  
at the Cincinnati Art Museum  
*DUANE MICHALS: Sequences, Tintypes  
and Talking Pictures*  
Carl Solway Gallery at the Cincinnati Art  
Museum  
Free to the Public

October 26, Wednesday

12–2pm      Lunch and Learn with Artist  
*12 Nazi Concentration Camps: Photo-  
graphs by James Friedman*  
Skirball Museum Cincinnati in partnership  
with The Center for Holocaust and  
Humanity Education  
Free to the Public, Reservations Required

2–3pm      Artist and Curator Talk  
*The Sun Placed in the Abyss*  
Columbus Museum of Art  
Free to Passport Holders

October 27, Thursday

4–5pm      Jon Rubin Lecture  
*Straight to Video*  
DAAP Galleries:: Reed Gallery, University  
of Cincinnati  
Free to the Public

4–7pm      Opening Reception and Curator Talk  
*Straight to Video*  
DAAP Galleries:: Reed Gallery, University  
of Cincinnati  
Free to the Public

5:30–6:30pm Artist Talk with *Winter in Jeju-Do*  
Photographer Caroline Phillippone  
*Winter in Jeju-Do*  
Miami University Art Museum  
Free to the Public

6:30–7:30pm Artist Talk: Richard Mosse  
*Ravaged Sublime: Landscape Photography  
in the 21st Century*  
The Dayton Art Institute  
Admission is \$5 for Members and  
Passport Holders; \$10 for Non-Members.  
Program plus admission to Ravaged  
Sublime: \$5 for Passport Holders; \$20 for  
Non-Members

October 28, Friday

6–7:30pm      Closing Reception with Artists  
and Curator Talk  
*Temporal Existence*  
Clifton Cultural Arts Center  
Free to the Public

6–9pm      Closing Reception  
*DATA*  
Clay Street Press  
Free to the Public

6–9pm      Closing Reception  
*Alice in OTR: Visions of the Fantastical*  
Robin Imaging Services  
Free to the Public

6–10pm      Closing Reception  
*#SelfieMonster*  
FoRealism Tribe at Frameshop  
Free to the Public

October 29, Saturday

10am–4pm Drawing Machines Studio Workshop  
*Photo-real*  
Manifest Drawing Center  
Admission Required

12–4pm      iPhonography Workshop: Photos at Your  
Fingertips  
*Picturing the West: Masterworks of  
19th-Century Landscape Photography*  
Taft Museum of Art  
Passport Holders and Taft members \$10,  
non-members \$12. Program includes  
exhibition and Museum admission.

1:30–2pm      Exhibition Tour  
*Picturing the West: Masterworks of  
19th-Century Landscape Photography*  
Taft Museum of Art  
Free to Passport Holders

8–10pm      Jazz Concert  
*Homage to a Sound*  
Kennedy Heights Arts Center  
Free to the Public



October 30, Sunday

12–1:30pm Curatorial Conversation: Ravaged Sublime  
*Ravaged Sublime: Landscape Photography in the 21st Century*  
The Dayton Art Institute  
Admission is \$5 for Members and Passport Holders; \$20 for Non-Members (includes program and admission to Ravaged Sublime)

2–3pm Photography and the Future of Education  
*My Soul as I See It*  
i.imagine at Roebling Point Books and Coffee  
Free to the Public

November 3, Thursday

1–2pm Waterfalls and Canyons, Trains and Tourism: The Pull of the West  
*Picturing the West: Masterworks of 19th-Century Landscape Photography*  
Taft Museum of Art  
Exclusively for Taft members and their guests! \$10 members, \$10 guests of members

November 5, Saturday

Daytime Family First Saturday  
*Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954–1974*  
Cincinnati Art Museum  
Free to the Public

November 12, Saturday

11am–2:30pm Picturing the Taft: Instameet and Photowalk  
*Picturing the West: Masterworks of 19th-Century Landscape Photography*  
Taft Museum of Art  
Free with Museum admission. Lunch sold separately.

5–7pm Closing Reception  
5:30pm Artist/Writer Talk  
*The Poetry of Felix J. Koch and Photographing the Poem*  
Cincinnati Museum Center with Word Play and Chase Public at Hoffner Lodge Gallery  
Free to the Public

November 13, Sunday

2–4pm Closing Reception  
*STRANIERO: Maurice Mattei’s Pictures of Italy*  
Wash Park Art  
Free to the Public

2–5pm Muse  
*Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954–1974*  
Cincinnati Art Museum  
Free to the Public

November 16, Wednesday

Daytime Art and Environmental Activism  
*Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954–1974*  
Cincinnati Art Museum  
Reservations required. Free for Art Museum members, \$10 for general admission, \$5 for students/seniors.

November 17, Thursday

7–9pm Stories of Survival: Art as Resistance  
*12 Nazi Concentration Camps: Photographs by James Friedman*  
Skirball Museum Cincinnati in partnership with The Center for Holocaust and Humanity Education  
Free to the Public, Reservations Requested

November 19, Saturday

2–4pm Meet the Artists of *It’s a Trip*  
*It’s a Trip*  
Lloyd Library and Museum with Cincinnati Book Arts Society  
Free to the Public

December 7, Wednesday

7–9pm The Holocaust and Popular Culture: Panel Discussion  
*12 Nazi Concentration Camps: Photographs by James Friedman*  
Skirball Museum Cincinnati in partnership with The Center for Holocaust and Humanity Education  
Free to the Public, Reservations Requested

December 15, Thursday

1–2pm Yellowstone and Yosemite: Early National Parks in Pictures  
*Picturing the West: Masterworks of 19th-Century Landscape Photography*  
Taft Museum of Art  
Exclusively for Taft members and their guests! \$10 members, \$10 guests of members

January 13, 2017, Friday

5–8pm Photos à La Carte  
*Picturing the West: Masterworks of 19th-Century Landscape Photography*  
Taft Museum of Art  
\$20 Taft members, \$30 non-members.  
Admission includes admission to the exhibit, a drink ticket, light bites, and art-making materials.

January 29, 2017, Sunday

1:30–3:30pm Closing Reception  
*12 Nazi Concentration Camps: Photographs by James Friedman*  
Skirball Museum Cincinnati in partnership with The Center for Holocaust and Humanity Education  
Free to the Public

The Events Calendar includes the most current information at the time of printing. For the most recent schedule, visit [www.fotofocusbiennial.org/events](http://www.fotofocusbiennial.org/events)



Doug Rickard, #42.973252, *Detroit, MI* (2009), from *A New American Picture* series, 2010. Archival pigment print, 20¾ x 33½ inches. © Doug Rickard. Courtesy of Yossi Milo Gallery, New York

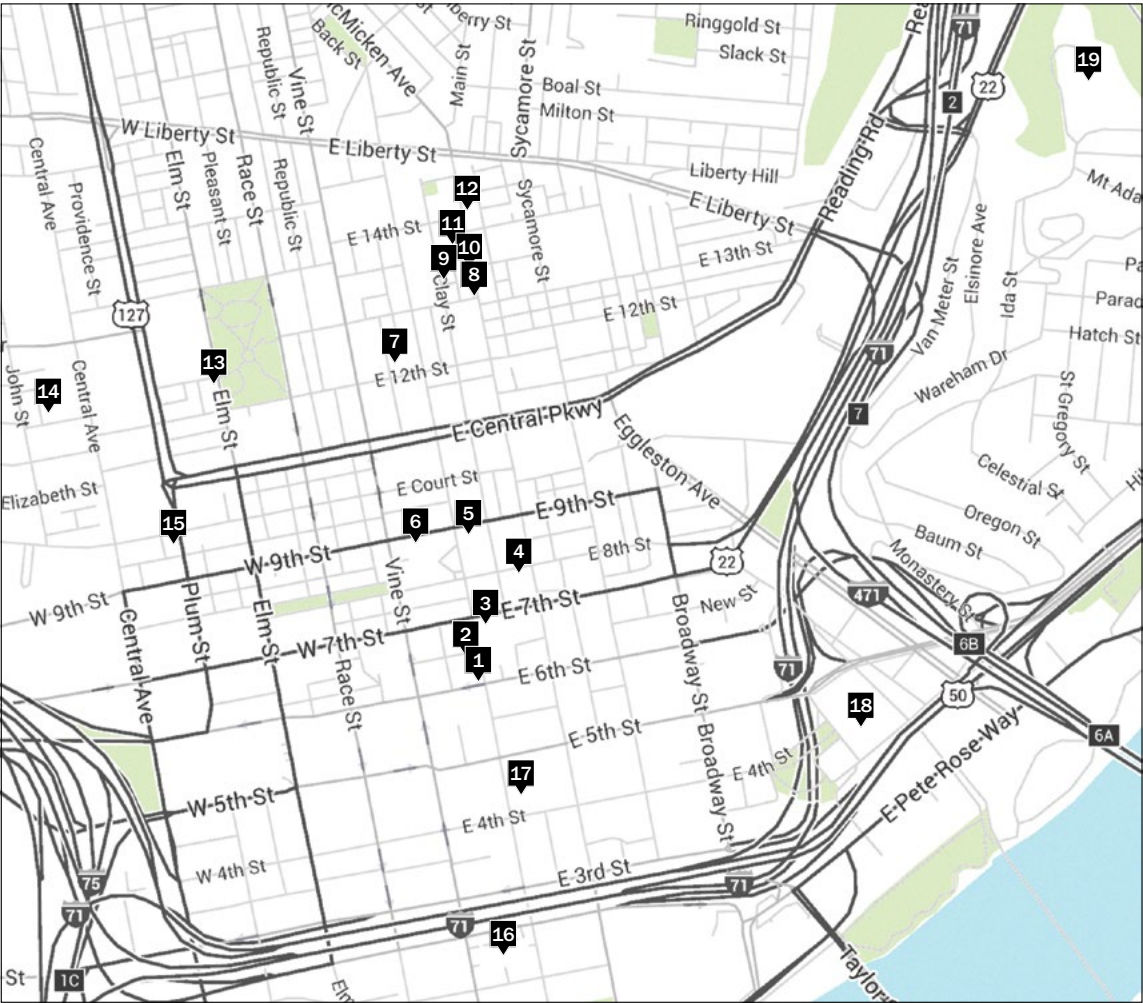


Frank Gohlke, *Landscape, Albuquerque, New Mexico*, 1974. © Frank Gohlke. Used with permission. Courtesy of Gallery Luisotti, Santa Monica

## VENUE LOCATIONS



CINCINNATI, OHIO



- 1

**Contemporary Arts Center**  
44 E Sixth St, Cincinnati, OH 45202  
(513) 345-8400  
[www.contemporaryartscenter.org](http://www.contemporaryartscenter.org)  
Sat–Mon 10am–4pm, Wed–Fri 10am–9pm  
Free to the Public
- 2

**21c Museum Hotel**  
609 Walnut St, Cincinnati, OH 45202  
(513) 578-6600  
[www.21cmuseumhotels.com/cincinnati/museum/](http://www.21cmuseumhotels.com/cincinnati/museum/)  
Everyday 24/7  
Free to the Public
- 3

**Alice F. And Harris K. Weston Art Gallery**  
Aronoff Center for the Arts, 650 Walnut St, Cincinnati, OH 45202  
(513) 977-4165  
[www.cincinnatiarts.org/weston-art-gallery](http://www.cincinnatiarts.org/weston-art-gallery)  
Tues–Sat 10am–5:30pm, Sun Noon–5pm, with extended hours during Procter & Gamble Hall performances  
Free to the Public
- 4

**Downtown Cincinnati Locations**  
721 Main St, Cincinnati, OH 45202  
[www.jmileswolf.com/obscure-cincinnati/obscure-101](http://www.jmileswolf.com/obscure-cincinnati/obscure-101)  
Everyday 24/7  
Free to the Public
- 5

**YWCA Women's Art Gallery**  
898 Walnut St, Cincinnati, OH 45202  
(513) 241-7090  
[www.ywcacincinnati.org](http://www.ywcacincinnati.org)  
Mon–Fri 8am–6pm, Sat 9am–5pm  
Free to the Public
- 6

**ArtWorks® at The Public Library of Cincinnati and Hamilton County: Main Branch**  
800 Vine St, Cincinnati, OH 45202  
(513) 333-0388  
[www.artworkscincinnati.org](http://www.artworkscincinnati.org)  
Sun–Sat 7pm–11pm  
Free to the Public
- 7

**Art Academy of Cincinnati: Convergys & Pearlman Galleries**  
1212 Jackson St, Cincinnati, OH 45202  
(513) 562-6262  
[www.artacademy.edu](http://www.artacademy.edu)  
Mon–Fri 9am–9pm, Sat & Sun 9am–5pm  
Free to the Public
- 8

**1305 Gallery**  
1305 Main St, Cincinnati, OH 45202  
[www.facebook.com/1305Gallery/](https://www.facebook.com/1305Gallery/)  
Sat & Sun 1–5pm. Final Friday, Sept 30, 6–11pm  
Free to the Public
- 9

**Clay Street Press**  
1312 Clay St, Cincinnati, OH 45202  
(513) 241-3232  
[www.patsfallgraphics.com](http://www.patsfallgraphics.com)  
Mon–Fri 10am–4pm, Sat 12:30–4pm  
Free to the Public
- 10

**FoRealism Tribe at Frameshop**  
1317 Main St, Cincinnati, OH 45202  
(513) 275-9916  
[www.frameshopusa.com](http://www.frameshopusa.com)  
Thurs & Fri Noon–7pm, Sat & Sun 10am–5pm  
Free to the Public
- 11

**Iris BookCafé and Gallery**  
1331 Main St, Cincinnati, OH 45202  
(513) 381-2665  
[www.irisbookcafe.com](http://www.irisbookcafe.com)  
Mon–Thurs 8am–9pm, Fri 8am–7pm, Sat 9am–7pm, Sun 10am–7pm. Final Friday 8am–10pm  
Free to the Public
- 12

**Art Beyond Boundaries Gallery**  
1410 Main St, Cincinnati, OH 45202  
(513) 421-8726  
[www.artbeyondboundaries.com](http://www.artbeyondboundaries.com)  
Mon–Fri 10am–5pm  
Free to the Public
- 13

**Wash Park Art**  
1215 Elm St, Cincinnati, OH 45202  
(513) 291-3626  
[www.washparkart.com](http://www.washparkart.com)  
Thurs–Fri 5–8pm, Sat 2–5pm, Sun 2–4pm  
Free to the Public
- 14

**The Betts House**  
416 Clark St, Cincinnati, OH 45203  
(513) 651-0734  
[www.thebettshouse.org](http://www.thebettshouse.org)  
Tue–Thurs 11am–2pm. Every 2nd and 4th Sat 12:30–5pm  
Free to Passport Holders in October, \$2.00 General Admission
- 15

**Lloyd Library and Museum with Cincinnati Book Arts Society**  
917 Plum St, Cincinnati, OH 45202  
(513) 721-3707  
[www.lloydlibrary.org](http://www.lloydlibrary.org)  
Mon–Fri 8:30am–4pm. 9am–4pm every 3rd Sat from Sept–May  
Free to the Public
- 16

**National Underground Railroad Freedom Center**  
50 E Freedom Way, Cincinnati, OH 45202  
(513) 333-7500  
[www.freedomcenter.org](http://www.freedomcenter.org)  
Tues–Sat 11am–5pm  
Free to Passport Holders in October

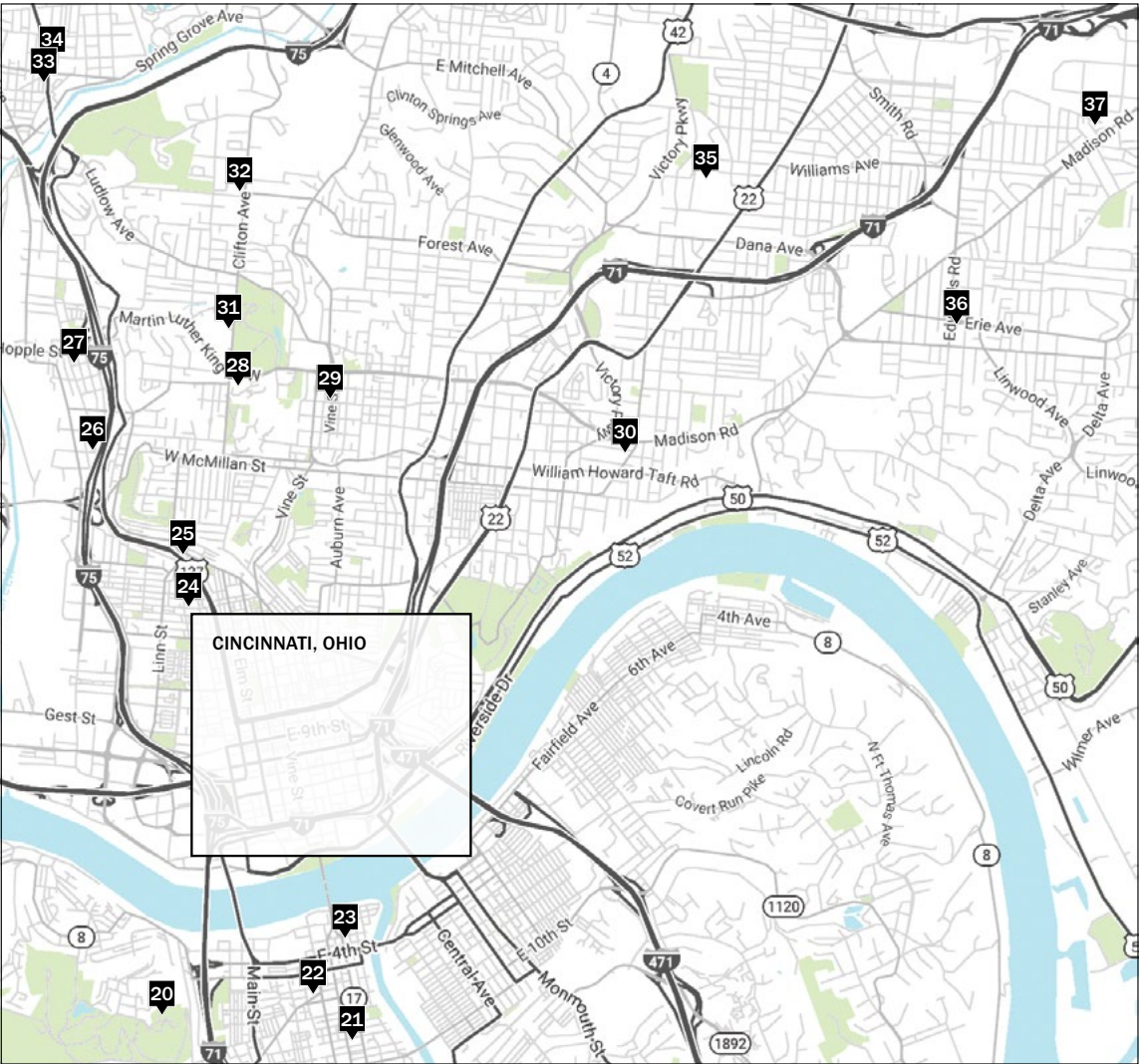
**Wave Pool at Fotofocus Arthub : Satellite Project Space**  
50 E Freedom Way, 2nd St East Entrance, Cincinnati, OH 45202  
(513) 600-6117  
[www.wavepoolgallery.org](http://www.wavepoolgallery.org)  
Gallery 11am–7pm with nightly projections  
Free to the Public
- 17

**Mercantile Library**  
414 Walnut St, #1100, 11th Floor, Cincinnati, OH 45202  
(513) 621-0717  
[www.mercantilelibrary.com](http://www.mercantilelibrary.com)  
Mon–Fri 9am–5:30pm, Sat 10am–3pm  
Free to the Public
- 18

**Taft Museum of Art**  
316 Pike St, Cincinnati, OH 45202  
(513) 241-0343  
[www.taftmuseum.org](http://www.taftmuseum.org)  
Wed–Fri 11am–4pm, Sat & Sun 11am–5pm (subject to change)  
Free to Passport Holders from October 22–31 and Taft Members, \$10 for adults, \$5 for students (6–17), free for children 5 & under. Sundays are free
- 19

**Cincinnati Art Museum**  
953 Eden Park Dr, Cincinnati, OH 45202  
(513) 721-2787  
[www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org)  
Tue–Sun 11am–5pm  
Free to the Public

GREATER CINCINNATI



- 20

**Behringer-Crawford Museum**  
Devou Park, 1600 Montague Rd,  
Covington, KY 41011  
(859) 491-4003  
www.bcmuseum.org  
Tue–Sat 10am–5pm, Sun 1–5pm  
Free to Passport Holders in October and  
BCM members, \$9 for adults, \$8 for  
seniors (60+), \$5 for children
- 21

**The Carnegie**  
1028 Scott Blvd, Covington, KY 41011  
(859) 491-2030  
www.thecarnegie.com  
Wed–Sat Noon–5pm & during theatre  
performances  
Free to the Public

**The Carnegie: Contemporary  
Arts Center Black Box  
Performance Series**  
1028 Scott Blvd, Covington, KY 41011  
(513) 345-8400  
www.contemporaryartscenter.org/  
calendar/2016/09/28/britt-hatzius-  
blind-cinema  
Performances on Sept 28–30 & Oct 1  
at 7pm  
Free to the Public with RSVP
- 22

**BLDG**  
30 W Pike St, Covington, KY 41011  
(859) 491-4228  
www.bldgrefuge.com  
Mon–Fri 9am–6pm, and by appointment  
Free to the Public
- 23

**i.imagine at Roebling Point  
Books and Coffee**  
306 Greenup St, Covington, KY 41011  
(859) 815-7204  
www.roeblingpointbooks.com  
Mon–Fri 7am–5:30pm, Sat 8am–5pm,  
Sun 8am–2pm  
Free to the Public
- 24

**Carl Solway Gallery**  
424 Findlay St, Cincinnati, OH 45214  
(513) 621-0069  
www.solwaygallery.com  
Mon–Fri 9am–5pm, Sat Noon–5pm  
Free to the Public
- 25

**Robin Imaging Services**  
2106 Central Pkwy, Cincinnati, OH  
45214  
(513) 381-5116  
www.robinimaging.com  
Mon–Thurs 8am–5pm, Fri 8am–9pm,  
Sat 9am–1pm and Sun, October 9,  
Noon–4pm  
Free to the Public
- 26

**HudsonJones**  
1110 Alfred St, Cincinnati, OH 45214  
(513) 823-8001  
www.hudsonjonesgallery.com  
Wed–Sun 11am–5pm  
Free to the Public
- 27

**Wave Pool**  
2940 Colerain Ave, Cincinnati, OH  
45225  
(513) 600-6117  
www.wavepoolgallery.org  
Thurs–Sat Noon–5pm  
Free to the Public
- 28

**DAAP Galleries:: Reed Gallery,  
University of Cincinnati**  
5th Floor DAAP Building, Cincinnati, OH  
45221  
(513) 556-2839  
www.daap.uc.edu/galleries.html  
Sun–Thurs 10am–5pm  
Free to the Public
- 29

**DAAP Galleries:: Meyers Gallery,  
University of Cincinnati**  
Steger Student Life Center, UC  
MainStreet, Cincinnati, OH 45221  
(513) 556-2839  
www.daap.uc.edu/galleries.html  
Sun–Thurs 10am–5pm  
Free to the Public
- 30

**Manifest Creative Research  
Gallery and Drawing Center**  
2727 Woodburn Ave, Cincinnati, OH  
45206  
(513) 861-3638  
www.manifestgallery.org  
Tue–Fri Noon–7pm, Sat Noon–5pm  
Free to the Public
- 31

**Skirball Museum Cincinnati in  
partnership with The Center  
for Holocaust and Humanity  
Education**  
Mayerson Hall, 3101 Clifton Ave,  
Cincinnati, OH 45220  
(513) 487-3098  
www.huc.edu/research/museums/  
skirball-museum-cincinnati  
Tue & Thurs 11am–4pm, Sun 1–5pm  
Free to the Public
- 32

**Clifton Cultural Arts Center**  
3711 Clifton Ave, Cincinnati, OH 45220  
(513) 497-2860  
www.cliftonculturalarts.org/  
Mon–Thurs 9am–7pm, Fri 9am–5pm, Sat  
9am–1pm  
Free to the Public
- 33

**Prairie**  
4035 Hamilton Ave, Cincinnati, OH  
45223  
(513) 582-9833  
www.prairiecincinnati.com  
Tue–Fri 10am–6pm, Sat 10am–2pm  
Free to the Public
- 34

**Cincinnati Museum Center with  
Word Play and Chase Public at  
Hoffner Lodge Gallery**  
4120 Hamilton Ave, Cincinnati, OH  
45223  
(513) 553-3681  
www.hoffnerlodge.com  
Thurs & Fri 6–10pm, Sat & Sun 5–9pm  
Free to the Public
- 35

**Xavier University Art Gallery at  
the A.B. Cohen Center**  
1658 Herald Ave, Cincinnati, OH 45207  
(513) 745-3811  
www.xavier.edu/art-department/  
art-gallery.cfm  
Mon–Fri 10am–4pm  
Free to the Public
- 36

**Miller Gallery**  
2715 Erie Ave, Cincinnati, OH 45208  
(513) 871-4420  
www.millergallery.com  
Tue–Sat 10am–6pm  
Free to the Public
- 37

**Brazee Street Studios: C-LINK  
Gallery**  
4426 Brazee St, Cincinnati, OH 45209  
www.brazeestreetstudios.com  
(513) 321-0206  
Tue 9am–7pm, Thurs 9am–8pm, Fri  
9am–5pm, Sat 10am–5pm  
Free to the Public



SURROUNDING REGION



**38 Thomas More College: Eva G. Farris Gallery**  
333 Thomas More Pkwy, Crestview Hills, KY 41017  
(859) 344-3300  
[www.thomasmore.edu/art/art\\_gallery.cfm](http://www.thomasmore.edu/art/art_gallery.cfm)  
Mon–Thurs 7:45am–10pm, Fri 7:45am–4:15pm, Sat 10am–4pm, Sun 2–8pm  
Free to the Public

**39 Northern Kentucky University: Visual Arts Galleries**  
Fine Arts Center, Nunn Dr, Highland Heights, KY 41099  
(859) 572-5148  
[artscience.nku.edu/departments/art/galleries.html](http://artscience.nku.edu/departments/art/galleries.html)  
Mon–Fri 9am–6pm  
Free to the Public

**40 Kennedy Heights Arts Center**  
6546 Montgomery Rd, Cincinnati, OH 45213  
(513) 631-4278  
[www.kennedyarts.org](http://www.kennedyarts.org)  
Tue–Fri 10am–5pm, Sat 11am–4pm  
Free to the Public

**41 Pop Revolution Gallery**  
105 E Main St, Mason, OH 45040  
(513) 492-7474  
[www.poprevolutiongallery.com](http://www.poprevolutiongallery.com)  
Tue–Fri 10am–6pm, Sat 11am–3pm  
Free to the Public

**42 Miami University Art Museum**  
801 South Patterson Ave, Oxford, OH 45056  
(513) 529-2232  
[www.miamioh.edu/artmuseum](http://www.miamioh.edu/artmuseum)  
Tue–Fri 10am–5pm, Sat Noon–5pm  
Free to the Public

**43 Sinclair Community College**  
Art Department, Bldg 13, W Fifth St & Perry St, Dayton, OH 45402  
(937) 512-2253  
[www.sinclair.edu/arts/galleries](http://www.sinclair.edu/arts/galleries)  
Mon–Thurs 8am–6pm, Fri & Sat 10am–3pm  
Free to the Public

**44 The Dayton Art Institute**  
456 Belmonte Park North, Dayton, OH 45405  
(937) 223-4278  
[www.daytonartinstitute.org](http://www.daytonartinstitute.org)  
Wed–Sat 11am–5pm, with extended hours on Thurs until 8pm, Sun Noon–5pm  
Free to Passport Holders in October and DAI Members, \$14 for adults; \$11 for seniors, students & active military; \$6 for youth (7–17); free for children 6 & under

**45 Dayton Visual Arts Center**  
118 N Jefferson St, Dayton, OH 45402  
(937) 224-3822  
[www.daytonvisualarts.org](http://www.daytonvisualarts.org)  
Tue–Sat 11am–6pm  
Free to the Public

**46 Stivers School for the Arts: Fifth Street Gallery**  
1313 E Fifth St, Dayton, OH 45402  
(937) 542-7380  
[www.stivers.org](http://www.stivers.org)  
Mon–Fri 8am–3pm, Sat in Oct 10am–2pm  
Free to the Public

**47 Wright State University: Gallery 207 at the Robert and Elaine Stein Galleries**  
160 Creative Arts Center, 3640 Colonel Glenn Hwy, Dayton, OH 45435  
(937) 775-2978  
[liberal-arts.wright.edu/art-galleries](http://liberal-arts.wright.edu/art-galleries)  
Tue–Fri 10am–4pm, with extended hours on Thurs until 7pm, Sat & Sun Noon–4pm  
Free to the Public

**48 Antioch College: Herndon Gallery**  
1 Morgan Pl, Yellow Springs, OH 45387  
(937) 319-0114  
[www.antiochcollege.org/campus-life/herndon-gallery](http://www.antiochcollege.org/campus-life/herndon-gallery)  
Mon–Fri Noon–5pm, Sat 1–4pm  
Free to the Public

**49 Columbus Museum of Art**  
480 E Broad St, Columbus, OH 43215  
(614) 221-4848  
[www.columbusmuseum.org](http://www.columbusmuseum.org)  
Tue–Sun 10am–5pm, with extended hours on Thurs until 9pm  
Free to Passport Holders in October and CMA Members, \$14 for adults, \$8 for seniors (60+) & students (18+), \$5 for students (6–17), free for children 5 & under. Sundays are free. Thursdays from 5pm–9pm are pay what you want



# ABOUT FOTOFOCUS

Founded in 2010, FotoFocus is a Cincinnati-based non-profit arts organization whose mission is to present the finest in contemporary photography and lens-based art that is artistically, intellectually, and academically rigorous, and support programs that are accessible, educational and enriching to a diverse public. FotoFocus celebrates and champions photography as the medium of our time and aims to encourage dialogue about the world through the art of photography. FotoFocus programming includes the Lecture and Visiting Artist Series, a series that has invited more than 35 internationally-renowned photographers to Cincinnati including Doug Aitken, Gregory Crewdson, Thomas Demand, Philip-Lorca diCorcia, and Laurie Simmons, in addition to the FotoFocus Biennials. Since its inception, FotoFocus has presented close to 400 projects, worked with over 100 partners and provided support and funding to over 175 programs.

## WHO WE ARE

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Roe Ethridge, *Coke Bottles*, 2015. Dye sublimation print on aluminum, 45 x 30 inches. Courtesy of the artist, Andrew Kreps Gallery, New York, and Greengrassi, London



FotoFocus Partners help fulfill our mission to support collaborative endeavors and community outreach through educational and curatorial initiatives. These partnerships help ensure that photography and lens-based work continue to have a prominent presence and greater impact in the regional visual arts environment. Thank you to the FotoFocus Patrons and Corporate Sponsors for your generous support.

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Robin Rhode, *Open Court*, 2012. Digital animation, duration: 59 seconds, edition of 5. Courtesy the artist and Lehmann Maupin, New York and Hong Kong





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