BERENICE ABBOTT, VITO ACCONCI, GUGLIELMO ACHILLE CAPELLINI, DERRICK ADAMS, MATTHEW ALBRITTON, SHAREE ALLEN, ERIKA NJ ALLEN, BARRY ANDERSEN, LARS ANDERSON, KARIN MAMMA ANDERSSON, RAQUEL ANDRÉ, NOBUYOSHI ARAKI, DIANE ARBUS, JUNE ARCHER MILLER, JOEL ARMOR, LINDSEY ARMOR, CHRIS ASHWELL, EUGÈNE ATGET, STÉPHANE AUBIER, AZIZ+CUCHER, BILLY BACH, GORDON BAER, DARRYL BAIRD, JIMMY BAKER, GARY BARAT, STEPHANIE BARBER, PETER BARBERIE, CARISSA BARNARD, MIRANDA BARNES, TAD BARNEY, MORTON BARTLETT, MATTHEW BAUMAN, CHRISTINE BAWILI, JOSEPH JOHN BAYER, MOWAZO BEMBEREZA, ACHINTO BHARDRA, RICHARD BILLINGHAM, KARL BLOSSFELDT, JYMI BOLDEN, LIU BOLIN, STEVE BOOT, CAITI BORRUSO, VALERIE BOWER, SLATER BRADLEY, DR. SVEA BRAEUNERT, NICK BRANDT, SEBASTIAAN BREMER, LISA BRITTON, DAN BROWNE, FRANCIS BRUGUIÈRE, KATHE BURKHART, PAUL BUSH, JAMES BUTKUS, DA’MON BUTLER, HARRY CALLAHAN, MICHAEL CAPORALE, PAULA CHAMLEE, CLÉMENT CHÉROUX, JOHN CHERVINSKY, JOHN CHEWNING, LARRY CLARK, CHIVAS CLEM, BERNADETTE CLEMENS-WALATKA, MARK COHEN, TEJU COLE, MARJORY COLLINS, WILTON, COMPRES, CHRIS CONE, COURTNEY COOPER, ALBERTO COUCEIRO, RENÉE COX, STUDIO CREATURE, BRUCE CRIPPEN, VICTORIA SANTA CRUZ, THRIZA CUTHAND, BILL DAVIS, ALAIN DECLERCQ, JACK DELANO, BONNIE DEVARCO, TONY DEVARCO, NAZLI DINCEL, STACEY DOLEN, BRIAN DOOLEY, TRACY DOYLE, DOUG DUBOIS, DIANA DUNCAN HOLMES, CHERYL DUNCAN, MATT EICH, RACHEL ELLIOTT, MAJD EL SABBAGH, PAZ ENCINA, CHRIS ENGMAN, SUSAN ERNST, RHIANNON EVANS, CAMRYN EVERSON, HARUN FAROCKI, TRACY FITCH, BOB FLANAGAN, ROBERT A. FLISCHEL, BOB FLISHEL, ADONIS FLORES, CHARLES FONTAYNE, NANCY FORD CONES, MAUREEN FRANCE, ROBERT FRANK, LATOYA RUBY FRAZIER, TIM FREEMAN, REBECCA FREIMUTH, TOM FRIEDMAN, SIEGFRIED A. FRUHAUF, EMILY FUNK, KELLY GALLAGHER, JOHN GANIS, YORDY CABRERA GARCIA, RON GEIBERT, ARIANA GERSTEIN, LINDA GILLINGS, HANS GINDLESBERGER, CHRIS GLASS, JOHN GLENN, ANTHONY GOICOLEA, DAVID GOLDES, KARØ GOLDT, JUAN-SÍ GONZÁLEZ, LUIS GONZÁLEZ PALMA, CAREY GOUGH, KATY GRANNAN, JOAN C. GRATZ, LLOYD GREENE, ELIZA GREGORY, UDO GREINACHER, MELVIN GRIER, ADRIANA VILA GUEVARA, TINA GUTIERREZ, REBECCA HACKEMANN, JASON HAILEY, ANN HAMILTON, EMILY HANAKO MOMOHARA, REN HANG, VANESSA HAROUTUNIAN, LYLE ASHTON HARRIS, VASHTI HARRISON, CARRIE HAWKS, AMY HAYDEN, ROBERT HEINECKEN, DR. TODD HERZOG, NARCISA HIRSCH, DR. ELISABETH HODGES, RON HOFFMAN, ANDREW HOSTICK, STEVE HOTARD, JOHN HOUCH, BARBARA HOUGHTON, TIM HOWARD, WHITNEY HUBBS, ANNETTE HUGHES, WING YOUNG HUIE, INTERMEDIO, KEI ITO, VIJAY IYER, MIKE JACOBS, HANA JAKRLOVÁ, LAURA JAMES, CHRIS JOHNSON, TODD JOYCE, LOUIS JOYNER, ED JULER, ISAAC JULIEN, MIRANDA JULY, KIM KALO, KOJO KAMAU, DESIREE DAWN KAPLER, MICHAEL KEARNS, MICHAEL E. KEATING, AINSLEY KELLAR, LUKE KELLETT, MIKE KELLEY, RICHARD KERN, JOSHUA KESSLER, EDWARD KEZUR, ABBAS KIAROSTAMI, DREW KLEIN, DAVE KLEMPTON, I. KLINE, PAUL KOHL, CAL KOWAL, STACY KRAKATZ, MELISSA KREIDER, KENT KRUGH, JI HYUN KWON, EVALDS LACIS, MILLER LAGOS,

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ABOUT THE BIENNIAL

The largest photography and lens-based biennial in America, FotoFocus is in a category of its own. In 2018, more than 400 artists, curators, and educators are collaborating with FotoFocus on more than 90 projects of photography and lens-based art at museums, galleries, and universities across Greater Cincinnati, Northern Kentucky, Dayton, and Columbus.

Each FotoFocus Biennial is structured around a unifying theme. For 2018, that theme is Open Archive—an exploration of how we organize and care for the unruly abundance inherent in lens-based art.

This question is considered in myriad ways. There’s Paris to New York, a look at the encounter between young American photographer Berenice Abbott and elderly French photographer Eugène Atget, and the transatlantic documentation their work provides. There’s contemporary artist Chris Engman’s utilization of the camera to build fake landscapes, presented in dialogue with 20 other artists manipulating the photographic medium, including Jimmy Baker, John Houck, Robert Rauschenberg, Sheida Soleimani, and Sigrid Viir, in Wide Angle. Then there are works from Swedish painter Mamma Andersson, highlighting her photographic archive that’s referenced on canvas. Because for FotoFocus, photography and film are the essential mediums of our time—and they are, intrinsically, neither static nor sequestered from the more encompassing trajectory of art.

The 2018 FotoFocus Biennial Program Week, which runs October 4–7, constitutes the core of the Biennial, establishing the theme and dialogues which unite the broader programming. There will be talks, performances, screenings, and receptions with exceptional artists and curators.

FotoFocus Biennial projects at more than 80 Participating Venues span the entire month of October, with several opening earlier and many remaining on view into 2019. And for the first time FotoFocus invited guest curators to develop projects aligned with the Open Archive theme and FotoFocus curated exhibitions will fill the entire Contemporary Arts Center.

The photographic archive is massive, and FotoFocus is not shying away from its scope—just take a look at the following exhibitions and events.

Given the proliferation of photographs, past and present, archives are an essential aspect of photography and lens-based works. *Open Archive* explores the unlimited ways in which photographs are organized and the great variety of stories and histories drawn from them. From historical archives—photographs in physical institutional archives—to contemporary archives—photographs in personal digital archives and available for open use on the web—*Open Archive* examines our fundamental need to preserve photographs and to construct narratives through their ongoing production, collection, and organization.

*Open Archive* also emphasizes photography’s centrality to modernism in various artistic mediums. While individual photographs and photographic series have achieved art status through incisive portrayal of subject matter or formal acuity, or some combination of both, archives of photographs offering vast amounts of visual data have provided artists and designers with imagery and also impacted artistic styles and the conception of modern art itself. The sheer abundance of photographs housed in archives, both physical and digital, as well as the easy ability to manipulate, transfer, and appropriate photographs, has offered ample inspiration for artists conceiving of new concepts and forms. From collage, montage, and mixed-media work, to the rethinking of realism and representation in movements such as Dada and Surrealism, photographic archives have formed a basis for most of the largest innovations in visual modernism. *Open Archive* seeks to explore the significance of the photo-archive, past, present, and future.
DIRECTOR’S STATEMENT

Mary Ellen Goeke, Executive Director

FotoFocus warmly welcomes you to the fourth iteration of the FotoFocus Biennial—the largest of its kind in America. More than 80 Participating Venues worked together to bring this expansive event to life, beautifully fulfilling the FotoFocus mission to collaborate in presenting the best of photography and lens-based art. These coordinated programs fill the month of October, deemed the Month of Photography in Cincinnati, with exhibits suited to all tastes: historical and contemporary, abstract and representative, portrait and landscape, edgy and traditional, presenting work by both local and international artists. Yet, these exhibitions are all united by the FotoFocus Biennial theme, Open Archive, which examines our fundamental need to preserve photographs and to tell stories through their collection, organization, and interpretation. In presenting such a diverse range of exhibitions, FotoFocus Biennial 2018 addresses the abundant photo-archive we share of the past, present, and future.

The marvel of the Biennial does not lie solely in the sheer number of venues, projects, and participants. Cincinnatians and out-of-town visitors alike will, we hope, be impressed by the diversity and plurality of arts organizations in and around the Greater Cincinnati region, many of which reside in neighborhoods teeming with historical significance and local attractions. New this year, FotoFocus will highlight these cultural gems with neighborhood spotlight weekends.

Local resources, both established and yet to be discovered, will remain an important focal point in the 2019 FotoFocus initiatives. Check in after the Biennial to see how FotoFocus plans to feature and promote artists with regional ties. Of course, FotoFocus will also present our Visiting Artist and Lecture Series in the spring and Symposium in the fall, as part of the regular 2019 off-year programming.

FotoFocus would not be able to fulfill its mission without the help of Participating Venues, Patrons, Sponsors, Partnering Institutions, our Board of Directors, and a small but dedicated team. Artistic Director and Curator Kevin Moore has once again guided FotoFocus through the selection of a theme and has rallied a host of innovative artists to present dynamic and compelling exhibitions. Carissa Barnard, Deputy Director of Exhibitions and Programming, worked tirelessly with the support of Kristin Riepenhoff, Participating Venue and Project Coordinator, through many stages of planning and frequent troubleshooting to ensure that all FotoFocus projects were accorded logistical support. Sarah Klayer organized and hosted the many tasteful and lively events occurring as an integral part of the Biennial. Nancy Glier, FotoFocus CFO, ceaselessly supported each endeavor, making sure the FotoFocus budget and administrative goals met exacting requirements. Jacob Drabik developed a number of designs, including the memorable Biennial logo. New team members Alyssa Konermann, Anastasia Nurre, and Hunter Clem contributed hundreds of hours of their time, writing, presenting, and working at public events to spread awareness of FotoFocus through our outreach initiatives.

Enjoy FotoFocus in October, the Month of Photography in Cincinnati!
“The archive” is a longstanding subject in photography, referring to the accumulation and storage of papers most commonly, including photographs, as historic documents, housed as repositories representing all conceivable areas of knowledge: not only historical but geographic, anthropologic, scientific, even astronomical. Archives can be personal, too, and become important in direct relation to the importance of the person whose life they represent. Actresses, writers, politicians, even photographers, thinking ahead, will deposit their personal effects somewhere so that people may study their lives, or the impact of their lives, when they are gone, and—to be honest—so that people will understand it all a certain way. It should be noted that archives are generally edits of history, public or personal. Someone decided what went in and what stayed out, and they arranged the archive for certain emphases. An archive is like a great leading question: it invites you to discover the story that it was carefully arranged to tell. But a lot of other stories get housed there as well, often unintentionally, and just as interesting.

“Open archive” brings the archive into the present day, referring specifically to free-use images available on the web. Indeed, the world’s original archivists could never have foreseen the sheer volume of documentation that would be produced and need to be arranged and stored, as in today’s gargantuan and ever-expanding digital archives, so unwieldy and increasingly untrustworthy that by the time new laws are drafted to protect the integrity and fair use of information they are immediately woefully outdated.

This year’s FotoFocus Biennial, in keeping with past Biennials, attempts a sweeping if unsystematic assessment of (in this case) archives, running the gamut from traditional to contemporary, and in some instances questioning what qualifies as an archive to begin with. Two historical shows involving four historical figures (and one inspired contemporary) form the foundation of our exploration: Paris to New York: Photographs by Eugène Atget and Berenice Abbott and No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff consider photographers working with the archive as an end in itself—as a total organism made up of thousands of individual photographs. Other artists, such as Mamma Andersson (a painter) and Akram Zaatari (an “anti-archivist”) make use of personal and public photo archives, respectively, in the realization of their own artistic work. While still others, such as Chris Engman, Sheida Soleimani, and Gillian Wearing, fabricate memories and experiences, effectively creating “false” archives to approximate their own inner imaginings. All of the FotoFocus Biennial projects—more than 90, at last count—tackle the open archive question in more ways than can be counted, elaborating a basic human impulse: to preserve history through archived ephemera. And a twin impulse, equally strong: to invent new histories through an open process of building new archives.
Brand new exhibitions with fresh perspectives and acclaimed artists presented by the FotoFocus curators, and for the first time this year, guest curators both local and international. These exhibitions explore the idea of Open Archive in myriad ways, historical and contemporary, with an openness to lens-based art—and the archive—as medium and as source material.
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
October 4, 2018–January 20, 2019

Curated by Kevin Moore, FotoFocus Artistic Director and Curator

Paris to New York: Photographs by Eugène Atget and Berenice Abbott explores the encounter between American photographer Berenice Abbott (1898–1991) and French photographer Eugène Atget (1857–1927) during the 1920s—an encounter that would have profound and lasting effects on the careers and legacies of both artists. Berenice Abbott and Eugène Atget met in Man Ray’s Paris studio in the early 1920s. Atget, then in his sixties, was obsessively recording the streets, gardens, and courtyards of the 19th-century city—“Old Paris”—as it was undergoing modernization. Abbott acquired much of Atget’s work after his death and was a tireless advocate for its value. In 1929, she relocated to New York and emulated Atget in her systematic documentation of that city, culminating in her epic photographic series Changing New York.

Abbott paid further tribute to Atget by publishing and exhibiting his work in the United States, and by printing hundreds of images from his negatives, using the gelatin silver process. Through Abbott’s efforts, Atget became known to an audience of photographers and writers who found diverse inspiration in his photographs. Abbott herself is remembered as one of the most independent, determined, and respected photographers of the 20th-century, and is celebrated in particular for her photographs of 1930s New York.

This exhibition and publication bring together for the first time selections from two enormous bodies of work—Atget’s Old Paris and Abbott’s Changing New York—and explore the legacy and artistic influence between two great photographers and their obsession with documenting the transformations of two of the world’s great modern cities.

Old Paris and Changing New York: Photographs by Eugène Atget and Berenice Abbott (Yale University Press) is published on the occasion of the FotoFocus Biennial 2018 and the exhibition at the Taft Museum of Art, Cincinnati.
No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff

September 21, 2018–January 13, 2019

Curated by Ulrike Meyer Stump, FotoFocus Guest Curator and Independent Curator and Lecturer, Zurich University of the Arts

No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff restages the 1929 exhibition of plant photographs by the German sculptor Karl Blossfeldt (1865–1932) and photographs of cut-paper abstractions and multiple exposures by the American photographer, then living in London, Francis Bruguière (1879–1945). The exhibition, held at the Warren Gallery in London, celebrated the launch of their two books *Art Forms in Nature and Beyond This Point*. A surprising pair, Blossfeldt and Bruguière intrigued critics as being “quite different from the usual run of photographic shows.” No Two Alike reunites these two important modernist photographers for the first time since the legendary exhibition and juxtaposes their work with the *Photograms* and *Negatives* series by the German contemporary artist, Thomas Ruff (b. 1958), whose interest in and reaction to the history of photography has formed the background for many of his series. Ruff appropriates six of Blossfeldt’s plant motifs in his *Negatives* series. By comparing the work of these three photographers, emphasis is placed on a common interest in the variant, which Walter Benjamin once described as the creative principle behind Blossfeldt’s close-ups of plants. Bruguière, too, was working through infinite variations in his photographic abstractions. Like his historic counterparts, Ruff has always worked in series and variants, and in this instance presents variations of themes originally explored by Blossfeldt and Bruguière. The encounter of these three artists makes the similarities and subtle differences within their own bodies of work visible, but it also presents each of the three artists’ oeuvre as a variation of the other.

This exhibition is organized in collaboration with the Ann and Jürgen Wilde Foundation, Pinakothek der Moderne, Munich.

No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff (Verlag für moderne Kunst) is published on the occasion of the FotoFocus Biennial 2018 and the exhibition at the Contemporary Arts Center, Cincinnati.
Painters often draw from existing visual materials, such as photographs and reproductions of past works of art, to inspire and construct their work. Swedish artist Mamma Andersson (born 1962)—known for her dreamlike, faintly narrative compositions inspired by Nordic painting, folk art, newspaper photographs, and cinema—is no exception.

But Andersson takes this process a step or two further, importing images of stacks of books and stray photographs, clipped from various sources, directly into her painted compositions. With careful observation, Andersson’s dreamy landscapes and interiors (often combined) slowly come to reveal common imagery and accumulated biblio-ephemera filtered through, and sharing space with, the artist’s muted palette, melancholic scenery, and textural paint. Mamma Andersson: Memory Banks focuses on this aspect of Andersson’s painting practice, exploring how her use of appropriated imagery and collaged elements charges her paintings with an eerie, uncanny sense of familiarity while indulging in wholehearted fantasy and suggestive narrative.

Karin Mamma Andersson was born in 1962 in Luleå, Sweden. She studied at the Royal College of Fine Arts in Stockholm, where she continues to live and work. Solo exhibitions of her work have been presented at Museum Haus Esters in Krefeld, Germany; the Aspen Art Museum; and the Moderna Museet, Stockholm. In 2003, she represented the Nordic Pavilion in the 50th Venice Biennale. She is the 2018 recipient of the Guerlain Drawing Prize, Paris, and a participant in the 33rd Bienal de São Paulo.

Mamma Andersson: Memory Banks (Damiani) is published on the occasion of the FotoFocus Biennial 2018 and Andersson’s exhibition at the Contemporary Arts Center, Cincinnati.
Acclaimed Lebanese artist Akram Zaatari combines the roles of image-maker, archivist, curator, filmmaker, and critical theorist to explore the performative role photography plays in fashioning identity. As one of a handful of young artists who emerged from fifteen years of civil war and a short-lived era of experimentation in Lebanon’s television industry, his work demonstrates an enduring appreciation for amateur, journalistic, and commercial photographic practices. Zaatari is also a co-founder of the Arab Image Foundation (AIF), an organization established in Beirut to preserve, study, and exhibit photographs from the Middle East, North Africa, and the Arab diaspora from the 19th-century to today. Within this endeavor Zaatari discovered the photographs of Hashem El Madani (1928–2017), who recorded the lives of everyday individuals inside and outside his humble Saida studio in the late 1940s and 1950s. These photos are deceptively factual in appearance, sliding between demure documentation and revealing displays of subconscious desire that exceed the capacity of the lens.

In an interdisciplinary practice that thereby positions lens-based media as both specimen and subterfuge, Zaatari participates in the discourse against photography and its complex archival legacy. For this exhibition he positions the seemingly simple fold as a narrative form, a reorganization, an enduring obfuscation, and the memory of material. In his words, “a photograph captures space and folds it into a flat image, turning parts of a scene against others, covering them entirely. Every photograph hides parts to reveal others... What a photograph missed and that was present at the time of exposure will remain inaccessible. In those folds lies a history, many histories.” The work on display will attempt to uncover and imagine these stories, undertaking a provocative archaeology that peers into the fissures, scratches, erosion, and that which archives previously shed. Surveying the fertile interstices, Zaatari explains, “Unfolding is undoing, deconstructing, turning material back to its initial form.”
Prospect and Refuge, an ongoing series of work by photographer Chris Engman, investigates the medium of photography through complicated man-made juxtapositions. Engman explores the relationship between illusion and materiality, nature and the man-made universe, moment and memory. Through Engman’s laborious process—a careful documentation and detailed re-creation—the artist asks the viewer to consider how we understand photographs and how we experience the world.

Engman works with photographs as objects in physical spaces, scaling them to fit into the confines of a man-made, constructed environment. A mass of photographic images is meticulously transferred to the material surfaces of a space—covering the walls, ceiling, floor, and anything in between—then photographed from one single vantage point. The result is a “straight” photograph of a manipulated existence—a fabricated reality that feels incredibly real. The logic of the two spaces overlaps, sometimes agreeing and sometimes colliding. A photograph, here and by analogy, tries and fails to be a container for moments and places.

Containment, a new site-specific work created for the FotoFocus Biennial, gives viewers a rare glimpse into Engman’s manufactured “architectural landscapes.” This constructed environment fuses the tangible and surreal, playing with preconceived notions and expectations about time, space, memory, and film as truth telling mediums.

A two-part project, Prospect and Refuge features a site-specific installation in the street level gallery opening August 31, 2018, and a series of photographs in the main gallery opening September 21, 2018, along with Wide Angle: Photography Out of Bounds.
Recognizing photography’s central role in collage, Wide Angle includes artists who manipulate and recompose imagery to recontextualize narratives drawn from our current social, political, and cultural climate.

These multimedia artists blur the lines between different mediums—challenging the high and low art conventions—and push the boundaries of photography by rearranging, patterning, and dramatically altering images to rewrite the traditional visual language. Through this manipulation, images are forced out of context in often bizarre, subversive, and humorous ways in a translation of the current culture.

Even before the term “collage” was popularized by Picasso and Braque, the method of cut-and-paste was common throughout art history—a powerful tool to narrate and confront the situational. Collage evolved through Dada and Surrealism, into Pop, and remains a relevant and appropriate medium to navigate the modern day. From traditional handmade photomontage to experimental machine-assisted assemblage, the collage process still offers a unique method of social critique.

Wide Angle includes international artists recognized in the genre alongside artists from the region working with collage-inspired techniques.


ALICE F. AND HARRIS K. WESTON ART GALLERY

Wide Angle: Photography Out of Bounds
September 21–November 18, 2018

Curated by Carissa Barnard, FotoFocus Deputy Director

Free to the Public

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

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

Mike Jacobs, Traveling to the Valley of the Sun, 2017. Acrylic paint, screen print ink on a shaped wood panel, 37 x 36 x 1½ inches. Courtesy of the artist
The present seems to flow ceaselessly through the tiny sliver of memory nature allotted us—memories we try to hold onto (if only for a moment) in their vast immensity. It is this ineptness of memory, the apparent smallness of it, that has motivated people throughout history to try and capture it with more permanent and capable mediums. We attempt to hold on to the artifacts of experience by inscribing them on everything around us—on cave walls, stone tablets, animal hides, trees, electrical currents, even the binary spins of electrons themselves.

In Place of Forgetting is an interactive multi-channel audio-visual installation exploring the contemporary overabundance of memory and its impact on the quality of the experiences we attempt to remember. With each repost, recontextualization, reiteration, or translation, a connection to the original moment is further obscured. Viewers traverse this sense of iterative-loss through their physical interactions, shaping their experience by sifting through and reassembling text and images sourced from an archive of historical Cincinnati postcards collected by Mark Rohling, Senior Exhibition Designer/Chief Preparator at the Taft Museum of Art. By influencing which fragments of the audio archive are amplified through their action, the visitors evoke new and unique relationships between them, continuously transforming their context. One box tells a story, while its companions speak in counterpoint and a pair on the side hold a conversation. A trio sing in harmony together, their voices echoing the marks of handwriting scribed on the back of each postcard.

Intermedio also presents Mid-Day Ghost, a collaborative composition combining spoken word, stories, and experimental vocal sounds with interactive multichannel audio, performed by multi-instrumentalist/vocalist Jennifer Simone and saxophonist Om Srivastava. Through interactions with the installation In Place of Forgetting, Mid-Day Ghost explores the ephemeral nature of our contemporary experiences and how they are shaped by memories of the past—what we keep and what we leave behind.
THE MINI MICROCINEMA

FotoFocus at The Mini: Cinema and Archive
October 1–31, 2018

Curated by C. Jacqueline Wood, FotoFocus Guest Curator and Director of The Mini Microcinema

FotoFocus at The Mini: Cinema and Archive is a month-long screening series examining film and video’s complex relationship to the photographic archive. The Mini Microcinema will present over 30 screenings and events, featuring more than 50 makers with programming by five different curators. Ultimately, film and video’s relationship to archive, both on and off the screen, can be examined and interpreted in a variety of ways. In the most traditional sense, cinema is a storytelling mechanism with the power to capture and archive an artist’s ever-changing process. Archival material, both still and moving, can also be used as source material for the construction of new works. Like collage or sound mixing, the use of appropriated media has the ability to create greater meaning through montage, as well as the ability to re-examine and re-interpret the past. Oftentimes, experimental film and media makers use photographic archives as both objects and subjects in their work, which prompts the viewer to consider the similarities and differences between the mediums themselves. Further, the film still is an aspect where film and video calls on its photographic origin, and considers the role of filmmaker as photographer. Animation, specifically stop-motion, underscores the notion of the filmstrip as a photographic archive because the production directly involves snapping photo after photo, slightly changing the content within the frame. Here, the filmmaker literally constructs a moment in time, rather than capturing it, thus animation could represent an archive of a fully constructed reality. The examination of film and media collections are another fascinating way to learn about media’s historical impact in relationship to the socio-political moment in which the archive derives. FotoFocus at The Mini: Cinema and Archive presents a variety of work exploring the many intersections between cinema and the photographic archive worth further thought and examination.

Participants: Stéphane Aubier, Stephanie Barber, Matthew Bauman, Steve Boot, Dr. Svea Braeunert, Dan Browne, Paul Bush, Alber to Couceiro, Studio Creature, Victoria Santa Cruz, Thirza Cuthand, Nazi Dincel, Cheryl Dunn, Paz Encina, Rhiannon Evans, Harun Farocki, Siegfried A. Fruhaufl, Kelly Gallagher, Ariana Gerstein, Kara Goldt, Joan C. Gratz, Adriana Vila Guevara, Vanessa Haroutunian, Vashti Harrison, Carrie Hawks, Dr. Todd Herzog, Narcisa Hirsch, Dr. Elisabeth Hodges, Desiree Dawn Kapler, Abbas Kiarostami, Evalds Lacic, Kirsten Lepore, Nicki Lindroth, Jayne Loader, Robert Loebel, Azucena Losana, Guy Maddin, Vincent Patar, Jean-Gabriel Périot, PES, Annalisa D. Quagliata, Kevin Rafferty, Pierce Rafferty, Mónica Savirón, Ann Segal, Shelly Silver, Alejandra Tomes, Hui-ching Tseng, UC Center for Film and Media Studies, Péter Vácz, Carlo Vogele, Spencer Williams, Liz Wolf (Dream Tiger), C. Jacqueline Wood, Alice Pixley Young

The Mini Microcinema
1329 Main St, Cincinnati, OH 45202
(513) 486-6464
www.mini-cinema.org

Hours vary. See Screening Schedule, p. 116
Free to the Public
**ACCENTS: Avant-Garde and Artists’ Cinema from Latin America**
Curated by Mónica Savirón
Presented by the UC Center for Film and Media Studies

Filmmaker Mónica Savirón shares a selection of works by artists who have raised unique and distinctive voices in Latin America’s avant-garde cinema. From influential feminist film pioneer Narcisa Hirsch to the contemporary celluloid-based portraits of Azucena Losana, ACCENTS provides a kaleidoscopic, intersectional, and multi-lingual approach to cinema. Just as in the work of poet and activist Victoria Santa Cruz, also included in the program, these films connect to ideas of racial and gender equality, memory, and people’s revolution. Screening super-8mm and 16mm films on video, from 1975 to 2018. Presenting work by Annalisa D. Quagliata, Narcisa Hirsch, Victoria Santa Cruz, Paz Encina, Azucena Losana, Adriana Vila Guevara, Valentina Alvarado, and Mónica Savirón. Mónica Savirón in attendance! (50 min)

**The Atomic Café (1982)**
Directed by Jayne Loader, Kevin Rafferty & Pierce Rafferty
Presented by the UC Center for Film and Media Studies

The Atomic Café takes viewers on a darkly comic tour of the American psyche during the first 15 years of the nuclear age. With the benefit of a quarter-century of hindsight, the film artfully juxtaposes various audio and visual primary sources from the 1940s and 1950s, such as news reports, military training films, and commercials. This documentary vividly demonstrates the power of archives by using them to expose the U.S. government’s attempts to downplay the horrors of atomic warfare. Moreover, it indirectly publicizes too eager to believe that a World War III would be just a minor inconvenience in the Eisenhower Era’s consumerist idyll. Part of UC Film series Archives in Motion: Film Documents. (88 min)

Introduction by Matthew Bauman, PhD Candidate, Dept. of German Studies, University of Cincinnati

**24 Frames (2017)**
Directed by Abbas Kiarostami

For what would prove to be his final film, Iranian director Abbas Kiarostami gave himself a challenge: to create a dialogue between his work as a filmmaker and his work as a photographer, bridging the two art forms to which he had dedicated his life. Setting out to reconstruct the moments immediately before and after a photograph is taken, Kiarostami selected twenty-four still images—most of them stark landscapes inhabited only by foraging birds and other wildlife—and digitally animated them into subtly evolving four-and-a-half-minute vignettes, creating a series of poignant studies in movement, perception, and time. A sustained meditation on the process of image making, 24 Frames is a graceful and elegiac farewell from one of the giants of world cinema. (114 min)

**Conversation with Miranda July: Cinema and the Archive**

In 1995, artist, filmmaker, and writer Miranda July started Joanie 4 Jackie (formerly known as Big Miss Moviola), a DIY feminist film distribution system. According to July, “Over eight years I compiled and distributed more than 150 movies made by women and girls; I mailed VHS tape compilations via the U.S. Postal Service and drove around the country with a video projector, creating an audience for something I wanted more of.” Recently, The Getty Research Institute in Los Angeles acquired the Joanie 4 Jackie archive, which includes videos, documentation, and print materials. FotoFocus and The Mini Microcinema present Miranda July in conversation with Kelly Gallagher (Film maker, Curator, and Assistant Professor of Film at Syracuse University, NY) for a conversation on the history and legacy of Joanie 4 Jackie. Introduction by C. Jacqueline Wood, FotoFocus Guest Curator and Director of The Mini Microcinema.

**Ephemeral**

Composed by dream tiger

Liz Wolf (dream tiger) premieres Ephemeral, a new musical composition in the theme of sound perception. A multi-sensory experience to be performed live in three movements, with accompanying archival films collaged together and shown in tandem with the performance. The musicians, who will be staggered around the room, may play fragments of the composition in sequence, simultaneously, or in contrast, thus creating interesting acoustic effects for the audience. (60 min)

**Everybody Street (2013)**

Directed by Cheryl Dunn

Everybody Street illuminates the lives and work of New York’s iconic street photographers and the incomparable city that has inspired them for decades. The documentary pays tribute to the spirit of street photography through a cinematic exploration of New York City, and captures the visceral rush, singular perseverance, and at times immediate danger customary to these artists. The film follows such iconic photographers as Martha Cooper, Jill Freedman, Mary Ellen Mark, Jameel Shabazz, Ricky Powell and Boogie. (84 min)

**Flood (2018)**

Video Installation by Alice Pixley Young
Artist Alice Pixley Young mines the psychology of spaces, collaging video that recalls surrealism and fairytale. This collection of moments and experiences reflects upon the construct of memory and upon our relationship to the built and natural environment. (4 min loop)
A German Youth (Une jeunesse allemande) (2015)
Directed by Jean-Gabriel Périot
Presented by the UC Center for Film and Media Studies
A German Youth tells the story of the Red Army Faction—a revolutionary terrorist group active in West Germany in the 1970s—through its images. The film was produced entirely by editing together pre-existing visual and sound archives, such as television footage, early experimental short films by the first generation of film students in Berlin, and documentary and feature films of the time. Focusing on the relationship between aesthetics and politics and seeking out filmmaking’s radical potential, the film engages with the archive and investigates the ways in which its own radical potential may be actualized today. Part of the UC Film series Archives in Motion: Film Documents. (German and French with English subtitles) (93 min)

Introduction by Dr. Svea Braeunert, Department of German Studies/Film and Media Studies, University of Cincinnati

Freedom Over Fear: Susan Stein’s Feminist Avant-Garde Cinema
Curated by Mónica Savirón
Presented by the UC Center for Film and Media Studies
At age 17, artist Susan Stein was the workshop coordinator at the London Film-makers’ Co-operative. In 1979, with Lis Rhodes, Felicity Sparrow, Annabel Nicolson, Tina Keane, Mary-Pat Leece, and Joana Davis, she co-founded Circles, the first feminist distribution network for film, video, and performance. Her 35mm films are driven by a female voice, her own, that speaks up against forced, abusive, fear-based structures. In her work, she examines language in the context of the female-led writings and political movements of the time, and in contrast with the grainy imagery of her sensitive cinematography. With a precise layering of reworked sequences containing photo collages, newspaper cutouts, poetry, essays, and personal and archival footage, Stein reflects on concepts of female incarceration, invisibility, servitude, and silence. After 30 years working for BBC News as a camerawoman, Stein is coming full-circle with a new film in preparation. This is the first time that her work is shown in the United States. Freedom Over Fear is the first retrospective of her avant-garde films. Curated and presented by Mónica Savirón, in attendance (76 min)

The Green Fog (2017)
Directed by Guy Maddin
Presented by the UC Center for Film and Media Studies
Using footage showcasing San Francisco, The Green Fog is a filmic tribute to the Bay Area in the form of a remake of Alfred Hitchcock’s Vertigo. It revisits the close relationship between the city and Hitchcock’s movie through a montage of studio classics, 1950s noir; documentary and experimental films; and 1970s prime-time television. The only original content is the eponymous fog that Maddin has integrated into some of the scenes. Together with a score performed by the Kronos Quartet, the fog adds to the alienating effect of the montage, allowing viewers to engage with the various filmic archives and their mutual associations. Part of the UC Film series Archives in Motion: Film Documents. (63 min)

Introduction by Dr. Todd Herzog, Department of German Studies/Film and Media Studies, University of Cincinnati

Joanie 4 Jackie 4 Ever
Curated by Kelly Gallagher
Kelly Gallagher presents on the importance and lasting impact of Miranda July’s Joanie 4 Jackie (J4J) project, exploring the original Chainletter Tape series as well as delving into contemporary projects today in which the feminist DIY community-building spirit of J4J lives on. Featuring films by original J4J filmmakers: Ximena Cuevas, Mary Billyou, and Kara Herold. Kelly Gallagher in attendance! (60 min)

Lil’s + Lils - Films for Kids
Stop Motion Focus (Tots)
The Mini Micocinema presents a selection of short animated films for children. The special FotoFocus edition of Lil’s aims to teach children about the principles of photography and filmmaking by focusing on stop motion animation. The 30-minute program includes work from the UK, Belgium, and Taiwan. The “Tots” edition is appropriate for all ages. Arrive early to enjoy free Lil’s Bagels and coffee from Iris Bookcafé.

Presenting work by Kirsten Lepore, PES, Robert Loebel, Hui-ching Tseng, Studio Creature, Steve Boot, and Stéphane Aubier & Vincent Patar. (30 min)

Stop Motion Focus (Tweens)
The 45-minute program includes work from the UK, Hungary, and Latvia. The “Tweens” edition is appropriate for ages 8 and up. Arrive early to enjoy free Lil’s Bagels and coffee from Iris Bookcafé. Presenting work by Paul Bush, Rhiannon Evans, Péter Vácz, and Evalds Lacis. (45 min)

Stop Motion Focus (Teens)
The 60-minute program includes work from Sweden, Luxembourg, and Germany. The “Teens” edition is appropriate for ages 12 and up. Arrive early to enjoy free Lil’s Bagels and coffee from Iris Bookcafé. Presenting work by Nicki Lindroth, Joan C. Gratz, Kirsten Lepore, Carlo Vogele, and Alejandra Tomei & Alberto Couceiro. (60 min)
A man sets out to draw the world. As the years go by, he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, instruments, stars, horses, and individuals. A short time before he dies, he discovers that the patern labyrinth of lines traces the lineaments of his own face.”—Jorge Luis Borges

A meditation on (im)mortality, mediated by a lifetime’s compendium of images, memento mori is a layered time-lapse exploration of the total photographs captured over the course of the filmmaker’s life - over 120,000 in total. This all-seeing archive is blended into permutations and combinations of subjects, objects, percepts, dreams, and experiences to form an encyclopedic index of the possibilities of sight. (28 min)

Video Installation by Stephanie Barber
Artist and Filmmaker Stephanie Barber presents a looped meditation on the collision of human domestic spaces and wildlife, embodied in the running tiger. The work was an essential element of an installation Barber constructed in the summer of 2016 for the Baltimore Museum of Art titled Nature as a Metaphor for Economic, Emotional and Existential Horror. It is clear, the grace and beauty of the moving animal, fast and steady through the design magazine photographs. There is the stark relief of ‘animal’ against ‘civilization’; the rush towards (or away?) from extinction; an implicit metaphor of class; the meditative suggestion of eternally running, moving, stepping through; the counterbalance of these pruned domestic spaces, so set and stable and fixed to the idea of actuality. (8 min. loop)

Directed by Vanessa Haroutunian
pure&magicalpussypower is a documentary about the history and impact of Joanie 4 Jackie, an all women’s video chainlet project started by artist and filmmaker Miranda July in the 1990s. Bard student Vanessa Haroutunian stumbled across Joanie 4 Jackie when it was in a period of repose—a pile of forgotten boxes in a room. Just a few years before, Bard students had actively been making Chainletter compilations... but those students had all since graduated. Haroutunian’s excavation of Joanie 4 Jackie became her senior thesis, pure&magicalpussypower: a documentary on Joanie 4 Jackie. She also helped reestablish the J4J Tutorial at Bard, a credited class whose students digitized most of the material that is the basis for the J4J website. (40 min)

Still Processing: Photography and the Moving Image
Curated by C. Jacqueline Wood
Oftentimes, experimental film and media makers use photographic archives as both objects (and subjects) in their work. The printed, tangible photograph is not only a referential visual device, with the ability to call on a historical moment passed, but calls on the viewer to consider the similarities and differences between the mediums themselves. Still Processing: Photography and the Moving Image is a program of short films that explores the use of the photograph in various ways: as a visual source, storytelling device, or aesthetic strategy. Presenting work by Stephanie Barber, Harun Farocki, Siegfried A. Fruhaufl, Ariana Gerstein, Karai Golitz, and Shelly Silver. (60 min)

The Take Over Chainletter
Curated by Kelly Gallagher
In the spirit of Miranda July’s powerful Joanie 4 Jackie Chainletter Tapes, we bring a new program of contemporary films and videos exploring the auto-biographical, confessional, diaristic, humorous, transgressive, subversive, tactile, tender, loud, and quiet aspects of our lived experiences. In the 1998 Cherry Cherry Chainletter, Miranda July wrote: “These tapes have eaten together won races together learned fucking together and now they want to illuminate each other on your TV.” The videos in The Take Over Chainletter are now winning races together too and are eager to illuminate each other and their viewers. Together we can make and share our movies with each other. Together we can take over cinema. Presenting work by Spencer Williams, Kelly Gallagher, Carrie Hawks, Desiree Dawn Kapler, Thirza Cuthand, Nazli Dincel, and Vashti Harrison. (72 min)

Through the Lens of Time (2018)
Directed by Ann Segal
Through the Lens of Time is the third in a series of video documentaries Ann Segal has produced for FotoFocus since 2014 that delve into the minds of well-known Cincinnati image makers. The trilogy began in 2014 with Conversations With Photographers, and was followed by Conversations With Photographers: From Bauhaus to Our House (2016-2018). In Through the Lens of Time, Segal shares the experiences and influences that led her to pursue a lifelong career in photography, interspersed with many images she has created over the years. “My role as a photographer is to re-imagine stories from the collective memory so that people who see my images might reconnect with their own interior landscapes, memories, and yearnings.” (20 min)

The complete Cinema and Archive Program Schedule can be found on page 116
PARTICIPATING VENUES

The FotoFocus Biennial saturates the region with photography and lens-based art, brings the community together, and celebrates the curatorial skill, artistic talent, and ideas brought by our Participating Venues. These exhibitions bear diverse and nuanced, yet interconnected, relationships to the theme Open Archive.
Carolyn Wagner: The Things They Kept
September 28–November 4

Of the more than 16 million Americans who served during the Second World War, fewer than one million of these heroic men and women are still with us today. Now more than ever, there is a heightened sense of responsibility and urgency to collect, circulate, and learn from the accounts of our veterans and their loved ones.

In *The Things They Kept*, Carolyn Wagner tells these stories as preserved objects—the things that have seen war. Every tear, every blemish, and every mark forms both an individual and collective narrative of the Second World War.

By taking notice of these material items saturated with human history, we widen our understanding of how others managed, sacrificed, and survived in the world we share.

Highlighted uncertainty and contradiction, *Truth or Dare* emphasizes the importance of questioning both knowledge and belief by featuring artists that utilize illusion to entice, entertain, and explore the slippery terrain between fact and fiction, presence and absence, and reality and imagination. The suspension of disbelief is invoked in works that simulate games, maps, and tricks of the eye and hand—not to deceive, but to engage and connect. Today, cartography is a relic, replaced with global positioning systems that describe geography through virtual, screen-based information that appears and disappears in a keystroke. If maps have outlived their original use, what truth might they still tell? In contemporary art, maps, along with books and other printed texts, remain potent sources of inspiration for exploring the intersections of knowledge and fantasy, and of experience and imagination.

Facing continuing global strife, political instability, and economic disparity, the artworks featured in *Truth or Dare* speak truth to power through unconventional, often playful juxtapositions of imagery and materials, asking viewers to look and think—and question—twice. At a time when alternate facts equate to misrepresentations of truth, the alternate fictions of art may speak more honest, deeper truths. The alternative reality of the 21st-century artist’s imaginative universe may offer the ideal arena in which to confront the present and envision the future.

Featured Artists: Slater Bradley, Nick Brandt, Sebastiaan Bremer, Alain Declercq, Adonis Flores, Anthony Goicolea, Luis Gonzalez Palma, Ann Hamilton, Miler Lagos, Youssef Nabil, Paolo Ventura, Federico Somi

Carolyn Wagner, Frank Buschmeier, 2017. Archival digital print, 36 x 28 inches. Courtesy of the artist


1305 GALLERY

21C MUSEUM HOTEL
In this divided era, where world powers openly threaten to unleash enormous nuclear arsenals, Nuclear Fallout: The Bomb in Three Archives excavates the collective memory of the effects and aftermath of nuclear war. This interdisciplinary collaboration re-examines archival slides, photographs, 16mm films, objects, and documents from three markedly different archives: the U.S. National Archives military training films, multimedia materials from the Hiroshima and Nagasaki Memorial Collection of the Wilmington College Peace Resource Center, and the ideologically sanitized exhibits of the National Museum of the United States Air Force, which spotlight Bocks Car—the B-29 bomber that dropped the plutonium Fat Man bomb on Nagasaki, Japan. Embedded in the project is Japanese-American artist Migiwa Orimo, working within the three archives to create installations responding to the conceptual “scotomas,” gaps, blurrrings, and erasures that exist in our faded recollections of these events in history. Through this collaboration, Nuclear Fallout asks its audiences to critically consider the way war is curated in our cultural telling—asking who creates the narrative, whose stories are missing, and who is no longer alive to tell it.

Nuclear Fallout is organized by Jennifer Wenker, curator and creative director of the Herndon Gallery at Antioch College; Tanya Maus (Ph.D., Japanese History), director of the Peace Resource Center; Migiwa Orimo, four-time recipient of the OAC Individual Excellence Award; Charles Fairbanks, Guggenheim fellow, award-winning filmmaker, and Assistant Professor of Media Art at Antioch College; and the students critically engaged in collaboration with these academic mentors.

People Younger Than Me Explaining How To Do Things began in 2013 as a project with images sourced from YouTube clips featuring teens and young adults setting us straight with their version of “how-to” videos: anything from creating more cleavage, hair and makeup tutorials, to advice on relationships and confidence building. Jenny Odell’s art practice often involves encounters with archives or the creation of new ones that come together at the intersection of research and aesthetics. Odell’s work is a general argument for the rewards of close observation as a way to participate in one’s physical environment.

This two-day pop-up installation is on view during Made in Camp, a weekend celebrating the Camp Washington arts community.
Whitney Hubbs: Body Doubles  
September 28–November 2

Whitney Hubbs uses non-traditional portraiture to address representation of the female body. She photographs other women as stand-ins for herself in awkward and physically uncomfortable positions—domestic figures with textiles or green cleaning gloves combined with poses of the objectified female body from both art history and popular culture. Hubbs references headless busts from global antiquity and mannequins from department stores while asserting control over how a woman’s body is seen.

Within the archive of female bodies throughout art history, men have been the dictators. A scolding of modern photography’s use of objectified women was the inspiration for Body Doubles. Hubbs directly responds to Edward Weston’s nude images of his wife, with the word “woman” and a number, referencing Willem de Kooning’s “Woman I” and “Woman II,” which notoriously render a woman’s single breast larger than her head. Carol Duncan’s 1989 article “MOMA’s Hot Mommas” from Art Journal says of “Woman I”: “de Kooning knowingly and assertively exercises his patriarchal privilege of objectifying male sexual fantasy as high culture.” Hubbs reclaims ownership of the female figure. She challenges the male gaze and subverts tradition by directing the viewer to a woman’s response to art historical poses and representations of the body.

Replace with Fine Art is a show of contemporary Chinese and Chinese American artists titled after a 1917 quote, “Replace Religion with Fine Art” from Cai Yuanpei, a Chinese philosopher and historian. Associate Professor of Studio Arts Emily Hanako Momohara has curated works from Chen Wei, Liu Bolin, Chen Qiulin, Jen Liu, and Ren Hang that comment on their contemporary lives, heritage, and China’s modernization.

“Replace Religion with Fine Art” as an idea declared that aesthetics and art practice were equal in importance to religion and morality. Decades after Yuanpei’s assertion in 1966, the Cultural Revolution would challenge the value of the arts with Mao’s The Little Red Book, stating: “There is in fact no such thing as art for art’s sake,” claiming that art was propaganda and therefore banning any non-state-sanctioned artworks. Fast forward 30 years: China has become a powerhouse of lens-based fine arts, entering the global art market and giving voice to young artists. Its economic and social modernization was swift and powerful. Chinese artists look back at China’s modern creatives, like Yu Dafu, who critically analyzed love of country and individuality. Today, a view of China mediated by Chinese and diaspora artists, like those represented in Replace with Fine Art, has emerged to give us insight into China’s formerly veiled society.

Featured Artists: Chen Wei, Liu Bolin, Chen Qiulin, Jen Liu, Ren Hang
Art Beyond Boundaries, currently the longest-running fine art gallery in Over-The-Rhine, presents Down Here On The Ground, a documentary exhibition inspired by the rich tradition of street photography—a dynamic component of documentary photo archives.

Down Here on the Ground is a select group show highlighting the everyday life of our local community. The artists have documented moments from their personal experience and environments. The roster of artists is diverse and includes professionals, serious amateurs, and enthusiastic novice photographers working, practicing, and learning their craft in and around Cincinnati. This exhibition is in collaboration with Fly Over Country, on view at Xavier University Art Gallery at the A.B. Cohen Center during the FotoFocus Biennial.

Featured Artists: Ann Segal, Melvin Grier, Jymi Bolden, Bob Flishel, Deogracias Lerma, Ainsley Kellar, Brad Smith, Jon Valin, Mike Mitchell, Larry Pytlinski, Jane Ruwet Hopson, Stacey Dolen, Rebecca Freimuth, Dave Klempston, Billy Bach, Tim Howard, Annette Hughes

ArtWorks with Academy of World Languages and Cincinnati Public Schools at REFUGE/Health Hub

The Hope Narrative: Finding Resilience in Contemporary Photography and Family Photo Archives

October 24, 2018–September 27, 2019

The Hope Narrative: Finding Resilience in Contemporary Photography and Family Photo Archives is the signature exhibition at REFUGE, which redefines the waiting room experience of the Health Hub. Artist Emily Hanako Momohara worked with a team of youth apprentices to make artwork for and about the community at Academy of World Languages and its new adjacent Health Hub. This artwork creates a welcoming, safe, and community-reflective atmosphere for clients and patients in the lobby and hallway areas, with a public component on view in Washington Park.

The inspiration for each of the works comes from interviews and personal artifacts from Academy of World Languages families and Evanston residents. Momohara and the apprentices interviewed families representing the diverse backgrounds and familial structures of future Health Hub clients. Their stories of cultural activities and wellness practices; family photos; and heirlooms are used to create the artworks through collage. There are multiple photo collage pieces representing the interviewed families’ unique stories of how they spent time together, particularly outdoors, which highlight the similarities and connections between families. These pieces are a combination of photography, collage, and textiles specific to the community’s stories. The artworks are for, and inspired by, the community, designed to break down barriers and increase cultural connections.


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

ArtWorks with Academy of World Languages and Cincinnati Public Schools at REFUGE/Health Hub
2030 Fairfax Ave, Cincinnati, OH 45207
(513) 325-9708
cicinstitute.org
Mon–Fri 9am–5pm
Free to the Public
The works created for the REFUGE waiting room and corridors will be displayed publicly to raise awareness about the Health Hub and break down barriers to cultural connection. In partnership with the exhibition at the Health Hub, Emily Hanako Momohara and six ArtWorks Apprentices created photo collages through collaboration with refugee families in the Evanston and Walnut Hills neighborhoods that are on display within the new Health Hub, next to the Academy of World Languages in Evanston. The public component in Washington Park makes the work accessible to a wider audience and opens up conversations about family histories, cultural connections, and our universal similarities.

In #cloudingjudgements, Joel Armor examines his personal collection of cell phone photos and calls on individuals from the surrounding community to examine their own. Armor analyzes the impact that photographic accessibility and infinite storage archives have on each of us, as we repeatedly point and shoot with our phones. Through a variety of outreach programs that include a lecture on memory and mindfulness, a technology detox workshop, and a community-based catalog, participants are asked to consider the effects that these tools impart on our daily psyche, relationships, and personal memory. Armor extends the question into the often invisible and endless archival cloud-based storage system, and the consequences it places on our mental and emotional well-being, as we reconcile the role of hierarchy and space through what he describes as mental hoarding.
BasketShop Gallery presents the work of Chivas Clem. After more than a decade living in New York, where he garnered international esteem as a multi-media artist, Clem moved back to his hometown of Paris, Texas. While documenting a bookstore in the small town, he befriended many of the transient men residing there and started to form an emotional bond with them. He describes them as “…drifting through life on the fringes. They represent a kind of rugged masculinity that is connected to the myths of the American West—but what were once ‘cowboys’ have mutated into ‘red-necks’—used in the pejorative to describe a certain kind of hyper-masculine terror. It connotes racism and homophobia: a scene of jacked-up trucks covered in confederate flags.” Clem says, “I grew up gay in this place—small town, deep south—and these were the kinds of men that made my life miserable. Now they are the only people I relate to, as they are outsiders themselves. I can now reconcile the twin feelings of desire and fear that gave them so much psychic power in my youth.”

Clem’s focus is on documenting the environment around this maligned subgroup of Americans—disenfranchised, heterosexual, white men. Through their own hubris, they have had to sustain a type of social armor from a heritage that is too complex to serve them. Clem’s photography searches beyond the guarding that these men endure and adorns them with an intimate portrayal of their frailties.

As a Cincinnati Post photographer for 33 years, Melvin Grier traveled the world shooting award-winning photos of news, events, sports, and personalities. What many people don’t know is that Grier has a secret passion for fashion photography.

Cincinnati’s style scene during the 1980s and 1990s is the subject of Clothes Encounter, a retrospective of Grier’s personal fashion photos. His interest in fashion was spurred by magazines like Vogue and Harper’s Bazaar. “I started looking at the photos, then at the photographers—David Bailey, Richard Avedon, Helmut Newton,” says Grier.

Inspired by these icons, Grier worked with Post reporter Mary Linn White to create fashion layouts, often in unconventional locations like the roof of Union Terminal or the middle of Cincinnati’s Fourth Street. Grier explains: “It was a simple process. We never had an art director, thank God. We never asked permission to shoot somewhere—we just did it.”

The opportunity to create a photo, versus taking a photo, is the reason Grier loves fashion. “It’s not like shooting a baseball game or a fire, where you take it as it comes. With fashion, you can control what you want to show to the public.”

Grier’s photos have been featured in national magazines and have won ten awards from the Society for Professional Journalists, as well as accolades from Cincinnati Magazine and numerous press associations. His work has appeared in dozens of exhibitions and he was named Duncanson Artist-in-Residence at the Taft Museum of Art in 2004.
BRAZEE STREET STUDIOS: C-LINK GALLERY
WITH CINCINNATI COUNTRY DAY

Glass + Photography: Student Exhibition
September 8–October 27

Brazee Street Studios and Cincinnati Country Day present an exhibit of glass photography in the Brazee Gallery. Higher-level art students at Cincinnati Country Day use unique image-transfer techniques to create fused-glass compositions, blurring the line between these two disparate mediums. These photography students look at their images in a new way, discovering techniques to add depth and conceptual meaning through the addition of glass components.

As a part of New York’s blossoming art community in the early 1960s, Peter Moore (1932–1993) began what was to become an unmatched photographic archive of the defiance and spirit of the era’s Fluxus, Judson Dance Theater, and countless other happenings and performances. Moore’s work documents that heated moment in the art world when experimental performance, music, dance, and visual art intersected in radical and transformative ways.

Among the most radical were those staged by female artists, poetically preserved through Moore’s thoughtful eye. His photographs are often the sole visual records of the ephemeral events choreographed by artists like Charlotte Moorman, Lucinda Childs, Simone Forti, Anna Halprin, Deborah Hay, Joan Jonas, Alison Knowles, Yoko Ono, Yvonne Rainer, and Jackie Winsor.

Forty years later, Carl Solway Gallery presents Moore’s photographs as a pivotal historical recollection of the artists at the forefront of avant-garde experimentation during the late ’60s. Selected from his archive of more than a half-million photographs, this show presents iconic images of Charlotte Moorman, Nam June Paik, and Yoko Ono. Conceived in collaboration with Barbara Moore, the show includes black and white as well as color photographs.

Carl Solway Gallery
424 Findlay St, Cincinnati, OH 45214
(513) 621-0069
www.solwaygallery.com
Tue–Fri 9am–5pm, Sat Noon–5pm
Free to the Public
First appearing on earth in 2012, the Forealism Tribe hails from another dimension. This group of inter-dimensional travelers are tourists of earth and observers of the human condition. Functioning as quasi-anthropologists, they travel earth to seek out, discover, view, participate in, and learn from human activities, rituals, events, and environments. Throughout their existence, the Forealisms and the humans that they have befriended have documented their travels, appearances, and adventures in both photographs and video.

For the first time anywhere in the universe, The Forealism Files presents their collected documents and artifacts in an anthropological museum display that includes large-format “portrait” photographs of key characters; a selection of images documenting interactions and performances; edited video footage of Forealism activities; rotating displays of the character suits; live performances; and lectures.

Forealisms have visited and documented Documenta 14, Kassel, Germany; Skulptur Projekte, Münster, Germany; Art Basel, Miami Beach 2016; Houston, Texas; St. Louis, Missouri; numerous locations around Greater Cincinnati and Northern Kentucky; and other locations in and outside the galaxy.

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 Cincinnati Art Museum presents the region’s first major exhibition featuring the British conceptual artist Gillian Wearing, whose work is widely regarded as being among the most significant artistic statements of our time. Since her emergence in the London art scene of the 1990s, Wearing has taken as her subject nothing less than the experience of being human. Her photographs, videos, and sculptures illuminate unspoken dimensions of our most common relationships and acts, shedding light on the ways we inhabit personae and expose or conceal interior thoughts and desires. Life: Gillian Wearing includes a concise selection of the artist’s iconic lens-based works along with three new projects receiving their world premiere in Cincinnati.

Wearing, who won the Turner Prize in 1997 and was appointed O.B.E. in 2011 for services to art, is best known for documenting strangers’ thoughts and confessions through film and photography, as well as re-presenting herself as other artists or family members through the use of masks and elaborate staging. The video installations and still photographs on view at the Museum chart new territory in the artist’s engagement with identity, self-revelation, and contemporary media culture, exploring tensions between public and private life, the drive to tell our own secrets and know the secrets of others, and the blurry line between documentation and a constructed point of view.

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

Cincinnati Art Museum
953 Eden Park Dr, Cincinnati, OH 45202
(513) 721-2787
www.cincinnatiartmuseum.org
Tue-Sun 11am-5pm, with extended hours on Thurs until 8pm
Free to Passport Holders in October and CAM Members; $12 for adults, $6 for seniors, college students, children (6-17), free for children 5 & under. General Admission is free to the public

Life: Gillian Wearing
October 5–December 30


Photographer Tina Gutierrez and designer Da’Mon Butler collaborate in re-Adorned | Catharsis to explore the cultural memories of their respective Cuban-Appalachian and African-American heritage and experience. This series of studio photographs seeks to reincorporate items and people who have been omitted from traditional art history texts and mainstream fashion, while capturing a cathartic human story reinterpreted with each telling and each viewing.

Alongside the photographs, Butler (whose followers know him as NOMAD3176—“Nomad” being his first name backward and “3176” reflecting his birthdate of March 17, 1966) presents a selection of adornments that translate historical aspects of tribal African ornamentation in found and unexpected materials. A central influence in the design is the landfill—our consumption, the fingerprint of our existence. Butler’s archival re-ordering of materials inspires a cultural memory of ancestral African attire and asks all wearers, particularly African-American men, to re-order their personal archive of experience to transcend the burden of external history and its current consequence. By re-appropriating discarded, found materials into fine art fashion adornments, Butler gives new importance to the items, just as adorning the figure gives an importance to the wearer’s identity and projection of personality.

Gutierrez’s photographs capture the cause and effect relationship between Butler’s adornments and the wearer—combining fashion, movement, and photographic impact to present a dramatic series that, like theater, involves the viewer in the human struggle for identity and understanding. It is through the revelatory presentation of the photographs that together Gutierrez and Butler ask viewers to re-see the materials, re-see people, and re-see their world.

Is it possible to create a narrative of a life lived from saved (but long-forgotten) photos, slides, negatives, documents, and objects kept for safekeeping in an old children’s bank—one looking like a miniature safe with a combination lock—the combination for which is lost and must be broken into?

Evidence (of a life lived) presents this “archive” as a series of questions. Do the images, documents, and mementos one saves contain enough information in themselves to construct a narrative of a life lived? Do they contain evidence of the broader picture, the times in which they were created? The place they were created? What do they say about what one saves for an unknown future, and why? Will the viewer find their own meaning in the images and construct a different narrative of a life lived through the anonymous archive presented?

Tina Gutierrez, Vision, 2018. Photographic print on metal, 24 x 36 inches. Photograph by Tina Gutierrez re-Adornments by Da’Mon Butler

Over the course of a few years, photographer Jens Rosenkrantz has deliberately taken the back roads and compiled an archive of nearly 20,000 images that opens a lens to the country not often revealed. The photographs included in Small Towns and Long Views were taken along the 20,000 miles that Rosenkrantz has traveled since 2014 throughout the American West, the Midwest, New England, the Outer Banks, and the Southeast. Small Towns and Long Views takes the viewer along on the journey with the artist, providing insight into the hidden treasures of the United States through his lens. The Clifton Cultural Arts Center presents the exhibition at The Esquire Theatre—an anchor of the Clifton Gaslight business district and Cincinnati’s premier art-house movie theater. This exhibition, a documentation of Rosenkrantz’s journey across many miles, is a personal archive that marks the time and place of extraordinary travels. What sets these images apart from other travelogues is the quality of the photographs and their representation of routes less traveled—of places not as exposed—allowing the viewer to glean a new perspective and different impression from a particular location.

In celebration of the 30th anniversary of Isaac Julien’s landmark 1989 film Looking for Langston, the Columbus Museum of Art presents an installation of the film alongside a selection of related photographic works. Made at the height of the AIDS epidemic in London and New York, Looking for Langston is composed of archival moving images and original footage that reimagines on the life of poet Langston Hughes and a community of gay artists during the Harlem Renaissance. The film collapses both time and geography, mixing the words of Hughes, James Baldwin, and Essex Hemphill, and the sounds of blues, jazz, and 1980s house music.

While some photographic works distill the narrative of the film, others reflect upon its own making and artistic lineages. Julien’s sumptuous monochrome images consciously mine the aesthetics of black and queer histories, from James VanDerZee’s funerary and studio portraits of Harlem residents during the 1920s and 1930s, to George Platt Lynes’s male nudes during the 1930s, to Robert Mapplethorpe’s erotized photographs of black men during the 1980s. Foregrounding black, queer experiences within both an American and international context, the work maintains its urgency today.

Isaac Julien: Looking for Langston will be presented in conjunction with I, Too, Sing America, a major survey exhibition of painting, sculpture, photography, literature, music, and film made in Harlem and beyond during the 1920s and 1930s, including 40 photographs by James VanDeZee.
Raquel André: Collection of Lovers
September 6–September 7

Raquel André is a collector of rare things. In Lisbon, Ponta Delgada, Rio de Janeiro, Loulé, Minde, Paredes de Coura, Sever do Vouga, Ovar, Manaus, and Barreiro, she has collected content from close to 150 encounters. People of all nationalities, genders, and ages have accepted the invitation to meet her at someone’s flat for an hour to construct a fictional intimacy to be captured in memory and photographs. The photographs and details of these encounters are the contents of a performance that tells a story about what this collection of relationships may mean. Just what are we looking for when we meet someone? In the age of e-mail, Facebook, Instagram, Tinder, and Grinder, we have all become experts at faking intimacy. We post what we eat, who we kiss, where we go, what we’re thinking and reading, what we like and dislike—all translated into views, likes, and comments. Raquel’s collection is the result of an obsessive fascination with the terabytes of information that exist in each minuscule movement of another person. It is a reflection on intimacy that is explored one-to-one and amplified for the stage, all real and all fake. Each time the door opens for a new lover, Raquel André dives into an abyss that is the other, and reality and fiction merge. Each encounter is real. The flirtation is real. The intimacy may feel more real than fiction. And Raquel, the obsessive collector, holds on to the moments of each meeting, the rare objects of her peculiar collection, ephemeral and infinite.

Collection of Lovers first premiered in 2015 at the studio theater of the D.Maria II National Theater in Lisbon (Portugal) in co-production with TEMPO Arts Festival in Rio de Janeiro (Brazil).

Finding Kenyon Barr: Exploring Photographs of Cincinnati’s Lost Lower West End
August 13–November 23

Finding Kenyon Barr: Exploring Photographs of Cincinnati’s Lost Lower West End features photos from Cincinnati Museum Center’s Kenyon Barr Collection, taken in 1959 by the City of Cincinnati to document structures slated for demolition as part of the Kenyon Barr Urban Redevelopment Project.

The Kenyon Barr project grew out of Cincinnati’s 1948 Metropolitan Masterplan which called for the creation of a center for light industry in the lower portion of the West End. When Federal Urban Renewal dollars became available in the late 1950s, the city put the plan into action and began acquiring more than 2,000 structures. Once demolished, the land where the buildings and streets of the lower West End once stood was resold to private developers to create the neighborhood known today as Queensgate. The residents displaced from these buildings were 97% African American and largely low-income. The 40 photos featured in Finding Kenyon Barr illustrate the vitality of the neighborhood, featuring landmark architecture, booming businesses, active street life, and vibrant community institutions.

The exhibit is the creation of urban historian, Anne Delano Steinert, who hopes the exhibit will educate Cincinnatians about the mass demolition and displacement caused by the Kenyon Barr project. “The demolition of this entire vital neighborhood is such an unfortunate moment in Cincinnati’s history,” says Steinert. In addition to the historic photographs, the exhibit features maps and modern-day photos to enhance viewers’ understanding of the neighborhood.
Past as Present: Capturing and Archiving the Female Experience

October 10–December 2

Artists Lorena Molina, Gina Osterloh, and Carman Winant form the foundation for this group show that portrays the female experience through photographs, videos, film, and performance.

Capturing and Archiving the Female Experience also includes a reading room with the latest and most respected photography publications, specifically focused on books about photography by and of women that convey the feminine experience in either the past or the present as part of the exhibition. Active programming in the space such as coffee and tea service and artist and student-led discussion groups are important to the exhibition’s impact and meaning. Conversations and connections made in real time are an essential component of the exhibition. At the close of the exhibition, the reading room materials will become part of the permanent collection of the UC DAAP Library, and will be a valuable resource for the faculty, students and community members.

Mickalene Thomas challenges current standards and asserts new definitions of beauty and inspiration through her groundbreaking photographs in Muse: Mickalene Thomas Photographs and companion exhibition, tête-à-tête. Identifying photography as a touchstone for her practice, much of her work functions as an act of deconstruction and appropriation—she draws inspiration widely, borrowing various visual motifs including 1970s black-is-beautiful imagery, 19th-century French painting, and 20th-century studio portraiture.

Equally important, the photographs presented reflect a personal community of inspiration—a collection of muses that includes Thomas herself and her mother, friends, and lovers. These muses emphasize the communal and social aspects of art-making and creativity that pervade her work. Nearly 50 artworks are highlighted in Muse, including a three-dimensional tableau reminiscent of a seventies-era domestic space, replicating the studio installation where Thomas and her models collaborate.

Communities of inspiration are further highlighted in tête-à-tête, an exhibition curated by Thomas. This mini-exhibition within the larger Muse show includes works by ten artists that have inspired Thomas. Placed consciously in dialogue with her own work, these artists contend with many of the same themes central to Thomas’ practice. Together, these exhibitions create a robust visual conversation about representation of the black body in today’s society and provide opportunities for guests to reflect on how various forms of visual culture help shape their own identities and how they, too, collect and process information.

Exhibition is organized by Aperture Foundation, New York.

The Dayton Art Institute
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(937) 223-4278
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 & groups of 10+; $6 for youth (7-17); free for children 6 & under
tête-à-tête
October 20, 2018–January 13, 2019

The idea of communities of inspiration is highlighted in tête-à-tête, an exhibition curated by artist Mickalene Thomas. Serving as a companion exhibition to Muse: Mickalene Thomas Photographs, this mini exhibition within the larger Muse show includes artists that have inspired Thomas. Placed consciously in dialogue with her own practice, these artworks contain many of the same themes central to Thomas’ works, such as references to motherhood and family.

The 10 featured artists—from older generations of artists to those who are part of Thomas’s generation or younger—include Derrick Adams, Renée Cox, LaToya Ruby Frazier, Lyle Ashton Harris, Deana Lawson, Zanele Muholi, Malick Sidibé, Xaviera Simmons, Hank Willis Thomas, and Carrie Mae Weems.

Together, these exhibitions create a robust visual conversation about representation of the black body in today’s society and provide opportunities for visitors to reflect on how various forms of visual culture help shape their own identities and how they, too, collect and process information.

Both exhibitions acknowledge the art-historical canon and popular visual culture, while simultaneously creating an archive of artworks that stand in opposition to the traditions, reclaiming agency for both the artists and the subjects depicted.

Exhibition is organized by Aperture Foundation, New York.

Joel Whitaker explores the transitory nature of experiences with a body of work inspired by a series of tornados that moved through the American South, several years ago, in a single day. Whitaker’s connection to the place and the event is peripheral, but nonetheless powerful. In the realization that this was an event witnessed as an outsider and not experienced first-hand, he set out to make not a literal document of the damage, but rather, photographs that explore the idea of losing things—the transitory nature of all things. In the resulting photographs, the presumed narrative qualities, or the anecdotal aspects of the photographs, do not interest Whitaker but more the “picture” qualities, the poetic, and the open-ended gray areas of significance in the photographs—the space between recognition and acceptance.

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Joshua Kessler: Frame Rate
September 28–November 17

A series of abstract, color-driven photographs and micro-videos by Joshua Kessler serve as a meditation on how technology has so fundamentally changed the way that we consume and experience imagery. Since the first recorded image ever taken by Joseph Nicéphore Niépce in 1826, the basic elements of photography have not changed. In its most reductive form, photography is a study of light, shadow, and shape. What has evolved is how we view the resulting images, whether they are daguerreotypes nestled in a velvet box, framed salt prints, or, most recently, pixels on a screen. Frame Rate is a meditation on the pure joy of experiencing light, shadow, and shape while commenting on the way we encounter imagery today—whether it be a single-framed photograph, an Instagram-style grid, the liquid flow of a Facebook feed, or snappy micro-videos. The essential DNA of image-making has stayed the same, but the volume and speed with which we consume it has changed.

Taking it to the Streets features large-scale photographic prints custom-made to fit windows and doorways in the Central Business District. The prints, visible from the sidewalk and on display 24/7, feature street photography by J. Miles Wolf. Some are images from Cincinnati’s most celebrated events such as the Findlay Market Parade, BLINK, Oktoberfest, and Taste of Cincinnati, with additional works produced specifically for FotoFocus 2018. Wolf has been photographing major events and changes in Cincinnati over the past 40 years.

This public art display is a collaboration between Downtown Cincinnati Inc. and photographer J. Miles Wolf.

Locations include Sixth Street at the Contemporary Arts Center and the Fifth Third Breezeway (between Sixth Street and Fountain Square), with additional locations to be announced.
Dancing in the Street: A Photo-Mural
October 1–October 31

Dancing in the Street is a collaborative project with Camp Washington residents that transforms an empty lot next to Gallery Askew into a life-sized community mural. This 60-foot-long photograph spans the entire width between two buildings to create an outdoor gallery. Life-size photograms and photographs of children from the neighborhood, captured in the dance, are printed sequentially to create a mural of movement.

Camp Washington is both a residential neighborhood and a vibrant center for visual art with artist studios and arts organizations. This project celebrates both the residential nature of the community, by engaging the neighborhood children in the art-making practice, and the continuing renaissance of artistic activity in the area. Photographic documentation of the art-making and collaborative process is incorporated in the project.

Transitions is based on the Surrealist Game “Exquisite Corps” and features 20 local photographers creating one collaborative work of art. The process is simple: The first photographer creates a photo; the second photographer sees only the right side of that first photo and creates a work in response; the third photographer sees only the right side of the second photo and responds by creating yet another photograph. This process continues with the next 17 photographers, each only seeing the right half of the previous image. All the photographs are then printed sequentially in one long mural and hung in the gallery, revealed as a single, collaborative work of art.

Various Artists, Dancing in the Street, 2018. Photo-mural, 5 x 60 feet

Prototype images for Transitions concept
For the first time in their lives, 20 Holmes Middle School students held cameras in their hands. The team at i.imagine worked with students throughout the 2017—2018 school year to teach the art of photography, the fundamentals of exposure, and how to apply those concepts inspired by the work of photographers featured in the FotoFocus Biennial 2018. Through photography walks, sharing family photos, and field trips, students evolved as artists with new perspectives on the world around them. Program founder Shannon Eggleston and teaching assistant Claire Brose empowered students to work with the joys and struggles of being a teenager in today’s world and to connect emotionally, bringing deeper purpose and meaning to each photograph. Holmes Middle School students and their experiences are celebrated uniquely, as each young photographer’s work is printed on a tile and composed into a permanent art mural in Covington, Kentucky, as a symbol of the beauty represented in their neighborhood and its people.

2018 marks the 10th anniversary of Iris Bookcafé and Gallery’s presentation of exceptional photography by local, regional, and international artists and offers an opportunity not only to remember but to construct a heretofore non-existent archive. Over the past 10 years, the exhibitions curated by William Messer represent the work of artists working as far away as China, Mongolia, Korea, India, Ethiopia, and more than a dozen countries across Europe—as well as closer to home in Mexico, South Dakota, Kansas, New York, New Jersey, Michigan, Pennsylvania, Ohio, Kentucky, and across the U.S. West and Midwest, including regional photographers from Cincinnati, Dayton, Columbus, Akron, Lexington, Detroit, and Kalamazoo, ranging in age from 20 to 70 years old. Many are nationally and internationally respected artists, with numerous published books of their work, while some were new emerging artists. Re-membering an Archive: Iris at 10 features work by many of the artists Iris has exhibited over the last decade and will remain a testament to the mark that Iris has had on the photography community.

Spanning 35 years in the career of acclaimed photographer Wing Young Huie, *We are the Other* collectively reflects the cultural complexities of American society. While his work has been shown in international museums—more than a half million people have viewed his traveling exhibit in China—his most well-known projects, *Lake Street USA* and *University Avenue Project*, transformed the Twin Cities thoroughfares into six-mile photo galleries that reflected the everyday lives of thousands of people. Although much of his work has been focused on his home state of Minnesota, it includes photographs from around the United States and China. Nearly every one of the thousands of people he’s photographed is a stranger, but in many cases he interviews and documents their conversations, which are then displayed alongside their portraits.

When Wing Young Huie started as a documentary photographer, his goal was to make what he thought was a good photograph: the photograph as an aesthetic object. But the interactive process emerged as an important factor, if not more important than the resulting photograph. A photograph, no matter how good, is still just a surface description.

How then to create an image that goes below the surface to reveal the relational aspects of photographing strangers? Wing Young Huie has employed a variety of concepts to expand his documentary instincts: having people write revealing statements on chalkboards, introducing neighbors who don’t know each other to each other, photographing them collectively in each other’s places, and wearing the clothes of Chinese men whose lives he could’ve had, blurring the boundary between photographer and subject.

**Digging Deep into the Archives: Inspired Artists Books**

September 28–November 30

*Digging Deep into the Archives* explores how photographs and images are organized and the exceptional narratives and histories they impart. Using the Lloyd’s collection, artists conducted research and utilized photographs and photographic materials to create new art books. The Lloyd Library and Museum’s collection provided inspiration for the Cincinnati Book Arts Society artists to conceptualize new artistic designs and formats—to exercise artistic freedom to form collages, montages, and sculptures using photographic mediums and resources. *Digging Deep* examines how photo archives are specific to the modern period in human history, and how the proliferation of photography has become a significant reference point to modern art in all mediums.

The Lloyd Library and Museum has a long history of utilizing photographs in the scientific study of mycology through the work of one of its founders, Curtis Gates Lloyd. Photography became an essential tool in his quest to document mycological specimens for scientific study. Lloyd’s pioneering scientific photography forms the majority of the National Fungus Collection held by the United States Department of Agriculture in Washington, D.C. The Lloyd Library is an independent research library devoted to bringing science, art, and history to life serving as an inspiration to scientists, historians, and artists.
ARCHIVE [photo]
September 28–October 26

ARCHIVE [photo] brings together works of photographic and lens-based art that in one way or another, literally or figuratively, represents the concept of archive. As an accumulation of records or the place they are located, archives contain primary source documents that have accumulated over the course of an individual or organization’s lifetime and are kept (or presented) to show the function of that person or organization. Manifest’s mission, as a nonprofit entity, is to function as an organizational archive of the artwork and artists’ histories it presents and interacts with. This juried exhibition, along with the other exhibitions on view at Manifest, provides a comparison between photo and non-photo approaches and inspires consideration of the role of visual art in the process of housing, presenting, and preserving primary source information—and of one’s part in the process of interpreting or feeding into the archive.

The ARCHIVE [negative] project includes the work of roughly a dozen regional and national photographers selected by Manifest Resident Instructor and Photographer Michael Wilson. Public demonstration days lead up to the exhibition, allowing the public to observe and interact with Wilson in a laboratory-like collaboration. Wilson worked with the negatives provided by each participating photographer and printed them in the Manifest darkroom.

Featured Artists: Matthew Albritton, Barry Andersen, Gordon Baer, Maureen France, Melvin Grier, Barbara Houghton, Cal Kowal, Guennadi Maslov, Maurice Mattei, Nancy Rexroth, Gregory Rust, Brad Smith, Jane Alden Stevens, Connie Sullivan

MANIFEST CREATIVE RESEARCH GALLERY

MANIFEST DRAWING CENTER

ARCHIVE [negative]
October 13–October 28

Kate Cunningham, Untitled, 2016. Digital photo, variable dimensions. Courtesy of Manifest Creative Research Gallery and Drawing Center
Archives contain precious artifacts of the past, but even in the contemporary digital age we are fascinated with the nature of the physical object. We find pleasure in the tactile and enduring feel of the artifacts—photographs, prints, and books created by those before us. “Gathering Kokoro” Orihon Book explores the cross currents of cultural sensibilities from the Japanese homeland of artist Mayako Nakamura and that of Tony DeVarco from the United States.

Recasting digital photos, photo montages, and sketches into a delicate artifact, the collaborative artwork is created in the ancient style of an Orihon book (“ori” means fold, “hon” book). Paying homage to the ancient Asian tradition of bookmaking as a “folding scroll,” “Gathering Kokoro” is printed in Japanese on one side and English on the other—it’s pages open up concertina style, featuring a series of DeVarco’s photographs and Nakamura’s sketches printed on delicate mulberry paper.

Archivist and curator Bonnie DeVarco designed the interior of the book to present an unfolding story in the Japanese style of Orihon with folds sewn using the “stabbed” binding technique. As an artwork at once vintage and familiar, the book cover and case of “Gathering Kokoro” are designed and bound by master bookmaker and artist Judith Serling-Sturm and include obi cloth painted by Nakamura. This large-scale artwork, nearly ten feet long, is printed as one long scroll that captures the careful stages of Mayako donning her kimono and the travels of the two artists in June of 2017.

Time, Space, and Place brings forward a selection of photographs from the Mary Ran Gallery archives reflecting the experience of diverse artists at different time periods and locations, sharing their personal viewpoints and providing glimpses into the past—preserved slices of life and time, flashes of memory.

Featured Artists: Gordon Baer, John Wimberley, Kojo Kamau, John Chewning, June Archer
Conversation with Teju Cole: *Blind Spot*
FotoFocus Biennial Programming
October 7, 2018, 11am–1pm

Teju Cole is the photography critic of the New York Times Magazine and the Gore Vidal Professor of the Practice of Creative Writing at Harvard. He was born in the US in 1975 to Nigerian parents, and raised in Nigeria. He currently lives in Brooklyn. He is the author of four books. His most recent book, *Blind Spot* (June 2017), a genre-crossing work of photography and texts, was shortlisted for the Aperture/Paris Photo Photobook Award and named one of the best books of the year by Time Magazine. He was commissioned by the 2017 Performa Biennial to present a multimedia solo performance piece, *Black Paper*, which the New York Times acclaimed as "quietly grave" and "thoroughly devastating."

Teju Cole has contributed to the New York Times, the New Yorker, Granta, Brick, and many other magazines. His photography column at the New York Times Magazine, "On Photography," was a finalist for a 2016 National Magazine Award. There have been solo exhibitions of his photography in Italy, Iceland, India, Germany, Switzerland and the US. He gave the 2014 Kenan Distinguished Lecture in Ethics at Duke University, the 2015 Susan D. Gubar Lecture at Indiana University, and the 2016 Spui25 Lecture at the University of Amsterdam. He was awarded the 2015 Windham Campbell Prize for Fiction, a 2015 US Artists award, and a 2018 Guggenheim Fellowship. He will deliver the Randy L. and Melvin R. Berlin Family Lecture at the University of Chicago in the spring of 2019.

About *Blind Spot*:
*Blind Spot*, a book of photographs and texts, was published by Random House (US) and Faber & Faber (UK) in 2017. It was enthusiastically reviewed in the New York Times, the Guardian, the Financial Times, the Los Angeles Times, the San Francisco Chronicle, and the New York Review of Books, among others, and was named one of the best books of 2017 by Time Magazine. *Blind Spot* was accompanied by exhibitions at the Steven Kasher Gallery and the University of Kentucky Gallery.

Hans Gindlesberger’s series of photographs confronts unfortunate realities of life in small town, post-industrial, Middle America, drawing on his own experiences growing up in Pemberville, Ohio. The title, *I’m in the Wrong Film*, is a colloquialism often said when one feels out of place and uncomfortable in surroundings both familiar and new. Gindlesberger’s photographs possess a fictitious, surreal quality, built through an assemblage of real locations and scenery. His photographs are constructed from locations throughout the United States, particularly the Midwest.

With economic hardship and the decline of industrialism, the identities of many rural Midwest and rustbelt boomtowns throughout the United States became shells of their former selves, even while many areas of the nation prospered. Due to urban sprawl, many of these small towns are facing the encroachment of new housing developments. Little is done in most cases to assist the evolution of the small towns, further driving a divide in America. In Gindlesberger’s works, a single figure embodying the everyman appears directionless and impotent amidst his surroundings. This man and his struggles represent the plight of those Americans living in regions plagued by a changing identity.
**A Kick in the Head: Uncouth Stories of Sunken Beauty**
September 28–October 27

*A Kick in the Head: Uncouth Stories of Sunken Beauty* focuses on a disparate group of artists that utilize various photo-based techniques to archive lives lived on the edge, finding dark beauty in unseen and often misunderstood aspects of humanity. Their stories are told through bodies of work that focus on subcultures or obsessions that can only be properly conveyed when a viewer is able to experience a multiplicity of images. These are artists that utilize the photographic medium to express their dissatisfaction, their otherness as obsessives and outsiders, or a fixation on the odd and obscene. The images are evidence of activities, documentation, categorization, and obsession. Invention and reinvention share the stage. Genesis P-Orridge explains the motivation for h/er practice and life: “I’ve been involved in a total war with culture since the day I started…I am at war with the status quo of society, and I am at war with those in control and power. I’m at war with hypocrisy and lies.”

For many of these artists, the publication of their images in book form is a critical aspect of their practice. This allows them to create a narrative through the curation and sequencing of images, as well as ensuring that their story reaches a much wider audience and is preserved as a specific document. Many of these publications are included in the exhibition, and Alternate Project’s concurrent, pop-up bookstore offers a wide variety of rare publications and editions.

Curated by Michael Lowe and George Kurz. Presented in conjunction with Alternate Projects, Covington.

**Michael Lowe Gallery with Alternate Projects**
905 Vine St, Cincinnati, OH 45202
(513) 236-9189
www.alternateprojects.net
Thurs-Sat Noon–5pm
Free to the Public

**Tyler Shields: Past the Present**
October 19–November 3

*Tyler Shields: Past the Present* features a variety of photographic processes, including dye transfer, platinum palladium, and platinum gelatin. Each process has its own unique characteristics and challenges, and Shields uses them to create images that are as much a statement about the process as they are about the subject matter.

**Dye Transfer:** The Eastman Kodak Company ceased production of Pan Matrix Film, which was required to produce a dye transfer print, in 1991, and by 1994 the company did away with all other dye transfer materials. Today, the dye transfer process is nearly a lost art. Popularized by famed photographers such as Irving Penn, William Eggleston, and Robert Mapplethorpe, the medium of dye transfer is very different from modern color print processes. Dye transfer is an incredibly detailed and exceptionally difficult process, and the degree of skill required to make a successful image is unique to very few photographers working today. Utilizing the exact machine previously owned and operated by Irving Penn, Tyler Shields uses the dye transfer process to produce an unparalleled colored image that is the absolute finest quality in color printing, and attempts to create the largest dye transfer print ever made.

**Platinum Palladium:** In the late 19th-century, this printing process used palladium rather than silver as the light-sensitive material required to develop an image. Ed Weston, Alfred Stieglitz, and Paul Strand were supporters of the technique, but due to the exorbitant material costs, palladium printing fell out of fashion. Today, Shields revisits the palladium printing process to produce unique works that possess incredible depth and beauty. As with his dye transfer prints, Shields hopes to create the largest palladium photographs ever made with the medium. Shields’ ambitious work makes immortal the important processes of photography’s past.

**Michael Lowe Gallery**
2715 Erie Ave, Cincinnati, OH 45208
(513) 871-4420
www.millergallery.com
Tue–Fri 10am–6pm, Sat Noon–5pm
Free to the Public

**Tyler Shields, Red Lips,** 2018. Dye transfer print, 18 x 18 inches. Courtesy of the artist

**Larry Clark, Untitled,** 1963. Gelatin silver print, 11 x 14 inches. © Larry Clark; Courtesy of the artist and Luhring Augustine, New York

**Larry Clark, Untitled,** 1963. Gelatin silver print, 11 x 14 inches. © Larry Clark; Courtesy of the artist and Luhring Augustine, New York
Jason Hailey: The Selective Eye, Photography as Abstraction
September 24–October 28

Jason Hailey's passion to increase visual awareness and heighten sensitivity to aesthetic values flows from his abstract interpretations of commonplace products and discarded debris. The dramatic transformations are pioneering works of abstract color photography, blazing a trail in the world of fine art photography. With inspiration from our changing environment and society, Hailey's photographic style stimulates, shocks, and sparks our imaginations for new ideas, change, and progress.

Mount St. Joseph University's Student Photographic Society juries this thematic group show comprised of work that addresses the discarded debris of our contemporary society.

Mount St. Joseph University:
Studio San Giuseppe Art Gallery
5701 Delhi Rd, Cincinnati, OH 45233
(513) 244-4314
www.msj.edu/ssg
Mon–Fri 10am–5pm, Sat & Sun 1–5pm
Free to the Public
In an increasingly digital era, Record / Off Record emphasizes the importance of the photograph as a tangible object in print form. Record / Off Record investigates the archive with questions about history and how it informs the future of contemporary image-making practices. Record / Off Record means published work (record) and photos taken, but not used (off record) as a product of the act of building a visual archive.

The diverse nature of the exhibition in regard to the personal, educational, and professional background of artists promotes extensive dialogue on the multitude of ways the archive is approached. The exhibiting artists hail from various regions within the United States and possess different personal experiences that contribute to notions of visual data.

There is great uncertainty for what the future may hold, and as time progresses, our memories of the past begin to deteriorate. The photograph is a record. It is part of the visual archive on humanity and experience. Without this visual data, it is easy to forget.

Featured Artists: Miranda Barnes, Caiti Borruso, Valerie Bower, Matt Eich, Stacy Kranitz, Melissa Kreider, Kevin O’Meara, Nathan Pearce, Jake Reinhardt, Bryan Schutmaat, Jason Vaughn

Founded in 1968 with nearly 1,000 students, Northern Kentucky University has grown into a vital metropolitan university of more than 14,000 students served by more than 2,000 faculty over the past 50 years. This exhibition of 50 photographs from the archives will be displayed alongside work from current students and faculty to celebrate NKU’s history as it looks forward to the next 50 years.
Faces of Mason is a celebration of residents working to create a greater sense of community in the city of Mason, which has experienced a rapid rise in residents over the past 20 years. A once small and sleepy farm town, Mason has morphed into suburban sprawl with more than 30,000 residents. In a place where, not very long ago, everyone knew everyone, there is now a large contingent of people who are transient, residing only for a few years before they move on. As a result, the city struggles to create a sense of community and to bridge the line between Old Mason and New Mason. In celebration of those residents striving to build a greater sense of community, local artists were invited to take their portraits. These artists honor those individuals and their contributions to increasing the well-being of the community. The portraits are the backbone of the exhibit, surrounded by photo-booth style images of the greater community. The exhibition is intended to encourage and inspire communication and interaction throughout the community of Mason.

Featured Artists: Tracy Doyle, Chrystal Scanlon, Kim Kalo, William Northern, Tracy Fitch, Jon Williams

Impression is an archive of photos captured during a 10-month-long public installation in which participants were invited to sit in front of a mirror, reflect, look into their own eyes, lean in for a kiss, and knowingly be photographed.

The imagery in this collection is an experiment in human nature: showing people in various expressions of joy, disgust, exhibitionism, love, embarrassment, and confusion. Artists Janet Creekmore and Ben Jason Neal use a low-tech HD camera and high-tech, pixel-sensitive software for the project. This conceptual, social-practice work pushes boundaries and tests the limits of what people are willing to do in a public or a private space, evoking a voyeuristic feeling in the viewer, where the documentation of the experience and the photographic results explores ideas of sexuality, gender, self, cultures, and identity.

This two-day pop-up installation is on view during Made in Camp, a weekend celebrating the Camp Washington arts community.
New American Stories features photographs made throughout fall 2017 and winter 2018 by clients of the Refugee Resettlement Program operated by Catholic Charities of Southwest Ohio. Each participant engaged in a short educational program under the direction of Prairie to learn about the Western tradition of creating family photo albums, basic digital photography, and the possibilities for creating meaningful family portraits and snapshots. Each participant, from countries such as Bhutan, Democratic Republic of the Congo, and the Dominican Republic, produced a body of photographs, then selected a set of images to be printed and included in a blank family album provided by Prairie.

One or two images from each participant, along with a short biographical narrative, are shown in New American Stories and included in the accompanying exhibition catalog. The images and albums created by these new Americans create strong family narratives of life in a foreign but promising land. They illuminate the ongoing global refugee crisis, as well as the enduring power of the American dream: freedom and opportunity.


They Knew Not My Name, and I Knew Not Their Faces is a series of black-and-white photographic portraits by Michael Wilson made across a wide cross-section of Cincinnati neighborhoods. The photographs were made in a portable studio, eliminating reference to place and simplifying the visual elements of the picture to the subject’s face, clothing, and gesture. The portable studio was set up in neighborhoods across Cincinnati and Hamilton County, in most cases outside of various branches of the Public Library of Cincinnati and Hamilton County. The series began in the neighborhood of Price Hill, where Wilson lives, in the summer of 2016 and continued throughout the spring and summer of 2018. The portrait sessions were unannounced and unscheduled to ensure an un-choreographed quality to the encounters. Participation was voluntary. Those who agreed to be photographed received a courtesy print in exchange for their participation.

They Knew Not My Name, and I Knew Not Their Faces is on view at the Main Library with smaller satellite exhibits at branch libraries where those particular portraits were photographed. A book accompanies the exhibition with supporting text by acclaimed writer RJ Smith.

Satellite exhibits at these Branch Libraries:
1. College Hill
2. Forest Park
3. Green Township
4. Greenhills
5. Grossbeck
6. Harrison
7. Mariemont
8. Norwood
9. Reading
10. Walnut Hills

The Public Library of Cincinnati and Hamilton County
800 Vine St, Cincinnati, OH 45202
(513) 369-6900
www.cincinnatilibrary.org
Mon–Wed 9am–9pm, Thurs–Sat 9am–6pm, Sun 1–5pm
Free to the Public
Panorama of Progress: 170 years of Cincinnati's Skyline and Photographic Technology

September 29–October 31

Experience Cincinnati’s past through the literal lens of photographic advancement. From daguerreotype to the world's best camera today, Panorama of Progress details the photographic journey of the past 170 years. On September 24, 1848 Charles Fontayne and William S. Porter—using one of the earliest forms of photography, daguerreotype—photographed Cincinnati from atop a building in Newport, Kentucky, creating a sweeping eight-plate panorama. Although daguerreotype is still revered for its superior clarity and resolution, it was dirty, dangerous, and took many years to master. While photographic techniques moved on, the desire to photograph the city never did. Cincinnati's skyline would be immortalized many more times through the years.

On September 24, 2018 a group of local photographers re-created the iconic image. Every detail, including time of day, location, elevation, and focal length, was meticulously researched and executed with the very best technology the world currently has to offer: Hasselblad provided their renowned cameras for the re-creation.

Take a 170-year journey through the parallel growth of Cincinnati and photographic technology to reflect on the amazing achievements of those who came before us, be reminded of how fantastical our world is now, and be inspired by what the future can hold. The original daguerreotype, the modern re-creation, and examples of Cincinnati city-scape images through the years are on view. A digital representation of the original daguerreotype and new version combined, allows viewer’s to dissolve one into another, experiencing in detail the exact changes our city has undergone.

Diane Arbus, Robert Frank, and Irving Penn were respected photojournalists with work published in the most glamorous fashion magazines, such as Vogue and Harper's Bazaar. However, they would gain notoriety by turning their lens on the overlooked, unseen, and ostracized in society through the 1950s and 1960s. This post-war period was a time when photography was establishing itself as fine art, and their images would emerge as icons of the era.


The Penn works date from the seminal period in his career, 1948–1951, and cover the three most important series from those years: the “small trades,” the “big nudges,” and the confrontational portraits of the mountain-top residents of Cuzco, Peru. The Frank works date from 1953–1958 and feature some of the key works reproduced in The Americans, arguably the most influential photography book of the 20th-century. The Arbus images date from 1961–1970 and include her most celebrated portraits.

Panorama of Progress

Charles Fontayne and William S. Porter, Cincinnati Panorama of 1848, 1848. Daguerreotype. Courtesy of the Public Library of Cincinnati and Hamilton County

The Public Library of Cincinnati and Hamilton County: Cincinnati Room
800 Vine St, Cincinnati, OH 45202
(513) 369-6900
www.cincinnatilibrary.org
Mon–Fri 9am–5pm, Sat 9am–6pm, Sun 1–5pm
Free to the Public

Pyramid Hill Sculpture Park & Museum

Arbus, Frank, Penn: Masters of Post-War American Photography
October 1–November 30

Pyramid Hill Sculpture Park & Museum
1763 Hamilton Cleves Rd, Hamilton, OH 45013
(513) 868-1234
www.pyramidhill.org
Mon–Fri 8am–7pm, Sat & Sun 8am–5pm
Free to Passport Holders in October and Pyramid Hill Members; $8 for adults, $3 for children (6–12), free for children 5 & under
Emily Hanako Momohara: Fruits of Labor
September 28–November 15

Artist Emily Hanako Momohara investigates themes of immigration, identity, and labor within the framework of her own family narrative: from a famine-entrenched Okinawa, Japan, to Hawaii and mainland America. In Hawaii, her great-grandparents worked on a pineapple plantation. They toiled through the day, grooming and harvesting the fields, at times with a child wrapped to their backs. Eventually, they were able to build their own three-room house. It was within the confines of those three rooms where the family of 11 grew, struggled, and thrived. While pineapples from the Hawaiian Islands were shipped to the mainland as luxury items, this exotic fruit is symbolic for the complex geographic and social paths her family has taken from immigrant farm work to consumers of luxury goods. Using imagery of agriculture and migration to unpack her personal and family story, Momohara allows one to critically reflect on the diverse experiences of immigrants in America.

Reverb Art + Design
130 West Court St, Cincinnati, OH 45202
(202) 340-8768
www.reverbartdesign.com
Mon–Thu 9am–5pm, Fri 3–8pm, Sat 2–5pm
Free to the Public

Steven Miller, Sharks Under Moon Light, 2016. Print on HD Metal, available in various sizes. Courtesy of the artist

ROBIN IMAGING SERVICES: THE MOHAWK GALLERY

Reveal
September 17–December 14

Reveal investigates how the order and display of images can make previously unknown or secret information known to others. The exhibition features five artists exploring how photographs—originally intended to tell one story—can be altered by their presentation to reveal another story. The artists expose an intended story, in a specifically designated space, to show how one image can stand on its own or how it “collaborates” with its surroundings to present other revelations. The photographs, when installed together, create an entirely new story presented as part of a larger context. The images compel viewers to interpret the intended story and explore what lies behind the intent. What emotions, ideas, or goals do they project? Does the state of the physical environment matter? Reveal encourages the collection, sorting, and organization of information from the images, and the creation of an individual narrative based on new contexts.

Featured Artists: Sue Milinkovich, Steven Miller, Greg Rust, Jerry Stratton, Dan Wheeler

Steven Miller, Sharks Under Moon Light, 2016. Print on HD Metal, available in various sizes. Courtesy of the artist

Robin Imaging Services: The Mohawk Gallery
2106 Central Pkwy, Cincinnati, OH 45214
(513) 381-5116
www.robinimaging.com
Mon–Fri 9am–5pm, with extended hours on Tue until 6pm, Sat 10am–2pm
Free to the Public
Massive global migrations have changed our psychological landscape and the ideas we have about place. These dislocations—as much mental and physical as geographical—have transformed ways of life in both places of origin and the new places of migratory settlement. In this installation, the idea of territoriality or lack thereof, of belonging or not, does not allude to a particular culture but to the symbolic spaces of common reference of disparate cultures. *Displacement: Collective Practice to Recover Memory* explores the use of historic personal and collective archives that today condition and shape the territory of Kettering and the Greater Dayton area.

*Displacement: Collective Practice to Recover Memory* is a site-specific multimedia installation and collaboration with artist Juan-Sí González, Rosewood Arts Centre, the City of Kettering, and area residents. Through research and the review of visual memory items such as individual and family photographs, as well as Kettering and Dayton’s historical archives, the project developed into a multimedia installation.

Interdisciplinary artist Juan-Sí González was born in Cuba. He has lived in Ohio since 2003, during which time he received three Ohio Arts Council Individual Excellence Awards. His work was included in *Memoria: Cuban Art of the 20th Century*, has been exhibited at many prominent museums and institutions, and is included in several private and public collections.

This two-person show features the work of two Cincinnati-based photographers: Linda Gillings and Tina Gutierrez. Capturing people in their natural surroundings, be it through candid photography or a more interactive technique, is how Linda Gillings approaches street photography. Behind each expression, mannerism, or look is a story—a story she tries to capture about who the subject is and what they communicate in that moment.

Tina Gutierrez’s practice is grounded in her study of art, dance, fashion, and especially music. Her passion for music began at a very early age and influences the way she composes the human figure. Her affinity for the Renaissance and Baroque periods in particular extends beyond music into the visual world, specifically sculpture. Depicting classical balance and beauty in the human form is a hallmark of Gutierrez’s work. Her abstract and underwater series, featuring dancers from the Cincinnati Ballet, illustrates this delicate balance as the figures appear to defy gravity behind the lens.

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**Displacement: Collective Practice to Recover Memory**

October 15–November 16

**Ruth’s Parkside Café**

Captured Moments

September 9–November 3

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Linda Gillings, Daydream Believer, 2017. Giclée Print, 8 x 10 inches. Courtesy of the artist
Featuring images of Sharonville and locations within five miles from the perspectives of five artists, Sharonville +5: Then, Now, and Interpreted looks at a community’s history interpreted from the past through the present and how to save it for the future. Five photographers were invited to review local archival images for inspiration and identify images and places that resonated with them. The challenge was to then record their community by including significant landmarks that had been documented in the archives of the Society of Historic Sharonville, Gorman Heritage Farm, Heritage Village Museum and Educational Center, and Great Parks of Hamilton County. This exercise is both an artistic reflection of and response to the community of Sharonville.

Featured Artists: Joseph John Bayer, West Chester; Bernadette Clemens-Walatka, Blue Ash; Susan Ernst, Sharonville; Becky Linhardt, Sharonville; Lynda Rust, Mt. Healthy

J. Miles Wolf brings his considerable talents to Jewish Cincinnati, which from the early 19th-century has been an important center of American Jewish life. Like Cincinnati’s general community, the Jewish community’s synagogues, cemeteries, and other institutions expanded and dispersed from downtown during the mid to late 19th-century to North Avondale by the early 20th-century, to Amberley Village and Roselawn by the second half of the 20th-century, and up the I-71 corridor to the suburbs and beyond in the early 21st-century. This exhibition seeks to provide a comprehensive photographic documentation of Jewish institutions in the Greater Cincinnati area, including current facilities and former places of worship and communal gathering that are still extant but are either unoccupied or repurposed. Concurrently, the project calls for a gathering of historic photographs from local archives and collections that depict events and ceremonies within these venues. Jewish Cincinnati offers new and inventive ways of looking at and thinking about both new photography and historical images: How might they be merged? What features of historical photographs of people and places might be incorporated into or superimposed over new photography? How can these processes be jumping-off points for conversations about repurposing buildings, respect for architectural integrity, and historic preservation?

Visitors will come away from this exhibition with a greater sense of the rich history of the Cincinnati Jewish community and the important role it has played and continues to play in the life of the Queen City.
More than 40 years after Louis Joyner took to the streets of his hometown of Memphis, Tennessee with a camera and a mission to teach himself photography, Stivers presents an archive of his work. Fresh out of architecture school, Joyner, fueled by the images he saw in *Life* and *National Geographic* magazines, aimed his camera on the life teeming in the city around him. His goal was to shoot 100 rolls of film each year, which he captured between the years of 1968 and 1971. During those four years he amassed a poignant group of photographs that show with such clarity and compassion the daily life of his city. The images landed him a job at *The Commercial Appeal*, but they remained mostly unseen until his recent retirement. This exhibition looks back at these black-and-white images of a city and time, bordering the Civil Rights movement and the Vietnam War, as a visual time-capsule of life from the 1960s and 1970s.

Student work that investigates street and documentary mediums in photography and video will also be on view in response to the work of Louis Joyner.

*Domus Oculi*, House of Eyes, is a contemporary interpretation of a camera obscura created for the *FotoFocus* Biennial 2018 by Cincinnati artist Erin Taylor. It is a freestanding structure housing a collection of camera obscura viewing devices made from lenses repurposed from film cameras and slide projectors—traditional capture and viewing devices that have become antiquated in today’s digital age. By appropriating the lenses, this work gives a new life to analog technologies. Each lens has unique properties and varying brightness, sharpness, angle of view, and focal length. *Domus Oculi* provides real-time views of lighting conditions, weather, and pedestrian and automobile traffic.

This work acts as a counterpoint to the deluge of images we encounter in our digital world and redirects our attention to the world around us. Simultaneously, *Domus Oculi* acts as a transitory archive of the Camp Washington neighborhood, connecting the viewer to this often overlooked city fabric. *Domus Oculi* expands lens-based art into the realm of installation, while acknowledging photography’s historic origins.

Taylor’s artistic practice is a culmination of years of experience in photography, architecture, wood-working, metal-working, installation, sculpture, and glass. His work references pre-film and pre-cinematic concepts and devices. He is an Adjunct Professor and Digital Fabrication Specialist at the University of Cincinnati College of Design, Architecture, Art, and Planning.
THOMAS MORE COLLEGE: EVA G. FARRIS GALLERY

Outside/In/Inside/Out
October 18–November 2

In the not-too-distant past, the world waited and watched with bated breath as space travel developed before its eyes. Outside/In/Inside/Out explores various archives that have documented these ventures into the great unknown. Through the astronaut’s lens, we are presented with our planet’s vulnerable beauty. Photos from the Mercury 7 and Apollo 11 missions are represented in this exhibition, with early, grainy photographs documenting man’s first glimpses of the earth taken by hand-held cameras.

Alongside these historic and iconic images are more recent photographs of galaxies taken with high-powered telescopes equipped with the most advanced photographic technology, like the Hubble Space Telescope. Outside/In/Inside/Out takes a glimpse into these important astronomical moments from the past, as well as more recent human history, and emphasizes the need for these recorded images to be seen and preserved for future generations.

Outside/In/Inside/Out is curated by Michael Stillion.

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
Mon–Thurs 8am–10pm, Fri 8am–4pm, Sat 10am–4pm, Sun 2–8pm
Free to the Public

UNIVERSITY OF CINCINNATI CLERMONT COLLEGE:
PARK NATIONAL BANK ART GALLERY

New World: Refugees and Immigrants Photograph the Experience of a New Life in America
September 4–October 31

Mexican author Carlos Fuentes encourages us to “Recognize yourself in he and she who are not like you and me.” This sentiment is at the heart of this exhibition: to open the archive of strangers through photographs taken by local refugees and immigrants—those that have had to leave everything behind, including treasured family photos that connect them to their loved ones.

The stories of refugee and immigrant families are often boxed away, invisible to many Americans. This exhibition is an attempt to open the box and reveal that which is hidden inside. The themes and narratives, once released in the form of pictures, will help us to better understand their experiences. The hopes, dreams, and desires of immigrants are not different than the rest of Americans—we have shared experiences. Their photographs oblige us to consider their story and, hopefully, compel us to greater understanding and compassion.


University of Cincinnati Clermont College: Park National Bank Art Gallery
4200 Clermont College Dr, Batavia, OH 45103
(513) 558-2787
ucclermont.edu
Mon–Fri 8am–5pm
Free to the Public
Michael Mergen: Epilogue To Mars
September 28–November 30

In 1995, Michael Mergen and his then best friend Marshall “Mars” Bredt drove cross-country, covering more than 11,000 miles over six weeks. A year later, Brendt was dead from a heroin overdose. In this body of work, Mergen returns to places they visited more than 20 years ago and places snapshots on the sites where they were taken—imposing archival photographs on contemporary landscapes. In the search for his friend and himself, these re-created landscapes feel both familiar and new. How does one serve as the sole caretaker of shared memories? The series of work considers what remains of a road trip, of a friendship, of memories, and of loss.

Around the Corner
September 21–October 31

The title Around the Corner emphasizes that there is an amazing community of artists working in the Northside neighborhood—around every corner—that will literally utilize the corners of buildings as blank canvases. These artworks are on view throughout this Cincinnati neighborhood and illustrates what brings the community together. Artists work from original source photographs to create murals, which are displayed next to the artist’s interpretations. The scale and design of these public images is responsive to the individual site architecture. Walking tours are scheduled throughout the run of the exhibition.

Featured Artists: Andrew Hostick, Brian Dooley, Marci Rosin, Braxton Thomas, Michael Reynolds, Courtthey Cooper
**Timescapes: Earth’s Open Archive**

*September 28–December 22*

*Timescapes: Earth’s Open Archive* is a collection, combination, and juxtaposition of landscape images and photo-based installations, curatorially guided by art historian Hal Foster’s delineation of “archival art” as a genre. The exhibit highlights the serial intersections of archivists and researchers: planet Earth and photographer, photographer and curator, curator and viewer. Each archival interaction issues what Foster terms “promissory notes for further elaboration or enigmatic prompts for future scenarios” that serve as “found arks of lost moments in which the here-and-now of the work functions as a possible portal between an unfinished past and a reopened future.”

The archival impulse is a primal need to save something from the past for the future. An open archive shifts the burden of deciding what to save from the primary archivist to the subsequent researcher. Earth is an open archive responding to the effects of time. The landscape photographer selects points in space and time to save in a secondary archive of photographs. The curator selects what is saved for viewers in the exhibition—a tertiary archive.

Archives connect us to personal and objective history. The photo-based installations demonstrate our existential need for archival context, confronting viewers with their basic need of belonging, and their own archival impulse, as well as its futility.

*Featuring Artists: Paula Chamlee, Lloyd Greene, Udo Greinacher, Ron Hoffman, Laura James, I. Kline, Guennadi Maslov, David Muench, J. Gordon Rodwan, Brad Austin Smith, Michael A. Smith, Michael Tittel, Matthew Zory*

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**Social Medium: Photography as a Tool for Community Collaboration**

*September 15–November 10*

*Social Medium* exhibits and facilitates projects that create archives of communities made collaboratively with the communities being documented. Artists have made a place for themselves in the world of social work, being recognized as instigators for community redevelopment and for being able to build communication and collaboration in communities through creative means. Photography in particular has been used to create, document, and share communities—and as with the majority of art practices, in most photographic processes there is the artist, and then there is the subject.

In the world of social-practice art, where the aim is to create community and enact social change, the dynamic between photographer and model, artist and subject, can be problematic. Are we creating community or simply documenting it? Celebrating and bringing attention to populations or exploiting them? In response to this conflict of interest and the struggle of well-intentioned social-practice photographers to find the balance between using a camera to tell a story versus creating a new one, there has been a surge of photographic experiments that blur the lines between photographer and subject, artist and community.

*Social Medium* displays the results of several of these collaborative approaches to photography, and sees a shared, community-based photography project come to fruition with our own community.

*Featuring Artists: Eliza Gregory, Gemma-Rose Turnbull, Rebecca Hackemann, Mark Strandquist, Jason Lazarus, Chris Johnson, Hank Willis Thomas, Bayete Ross Smith, Kamal Sinclair, C. Jacqueline Wood, Natalie Mancino*
Reinterpreting Nancy Ford Cones
October 9–October 28

The Barn (Woman’s Art Club Cultural Center) features a selection of Nancy Ford Cones pictorialist photographs—some of her original prints from various archives, and some digital images—are presented alongside contemporary smartphone photos submitted by the public. The general public was invited to respond to and reinterpret Cones’ images by submitting their own smartphone photos. These responsive photos were either inspired by her work, expressed a similar intent, or contrasted “then” and “now.” The best submitted photograph was selected to complement each Cones photograph, resulting in a paired exhibition of early 20th-century pictorialism and early 21st-century “pixelism.”

Kelly Gallagher, Filmmaker, Curator, and Assistant Professor of Film at Syracuse University, NY, with Miranda July, Acclaimed Filmmaker, Artist, and Writer, Los Angeles, CA. Introduction by C. Jacqueline Wood, FotoFocus Guest Curator and The Mini Microcinema Director, Cincinnati, OH

In 1995, Miranda July dropped out of college, moved to Portland, Oregon, and typed up a pamphlet that she imagined would be the start of a revolution of girls and women making movies and sharing them with each other. The pamphlet said: “A challenge and a promise: Lady, you send me your movie and I’ll send you the latest Big Miss Moviola Chainletter Tape.” Joanie 4 Jackie (a.k.a. Big Miss Moviola) was an underground film network for girls and women, formed in 1995. For more than 10 years women sent their movies to Joanie 4 Jackie and received a “Chainletter” tape in return—their movie compiled with nine others. In a pre-YouTube world, this was one way women could see each other’s work and know they weren’t alone. The project inspired girls to make movies for the first time, circulated work by seasoned artists, and connected women across the country through screenings and booklets of letters that arrived with each videotape. By the time the project had run its course, the work of more than 200 filmmakers was distributed through 22 compilation tapes, and Joanie 4 Jackie had exhibited movies all over the world, from punk clubs to the Museum of Modern Art.

In January 2017, The Getty Research Institute announced the acquisition of the complete Joanie 4 Jackie archives. Twenty-seven boxes of tapes, posters, letters, embarrassing notes, to-do lists, and grandiose plans are made available to researchers and preserved for all time in a feminist and queer context, alongside the archives of artists such as Yvonne Rainer, Robert Mapplethorpe, and Carolee Schneemann.
The Celebrative Spirit: 1937-1943 illustrates a country dependent upon social and recreational events to boost the spirit of their communities. The exhibition combines rarely seen photographs of this “community spirit” from the Library of Congress, rare audio and video interviews, and interpretative text by noted historian F. Jack Hurley on 10 photographers employed by the Farm Security Administration during the Roosevelt Presidency. In 1935, the Roosevelt Administration took steps to illustrate to Congress and the American people the success of their fight against rural poverty. One of the most influential efforts of documentation was the photographic program under the Farm Security Administration, now commonly called the FSA Project. According to Director Roy Stryker, “What we ended up with was as well-rounded a picture of American life during that period as anyone could get.” Stryker had asked that the photographers keep in mind “that the purpose is to show that the residents are leading normal, settled lives. The families eat, sleep, work, laugh, raise children, gossip, picnic, read books, and wash clothes.” For most, the FSA Project is ancient history, but, for others, it is a source for reflection on current events and challenges.

Archives like the FSA Project help preserve the past, inform the present, and affect the future. Unfortunately, the truth in archives or history can also be manipulated by applying different rules and criteria to mark it. The expertise of noted FSA historian F. Jack Hurley provides a balance between the known and the speculated since he, among historians, had the most contact with the FSA photographers 45 years ago and during the decades that followed.

Featured Artists: Russell Lee, Arthur Rothstein, Marjory Collins, Jack Delano, Arthur Siegel, Marion Post Wolcott

The Collection highlights photographic artworks from the Wright State University’s permanent collection acquired by Professor Emeritus Ron Geibert from 1992–2007. During his 27-year career at Wright State University, Professor Emeritus Ron Geibert curated more than a dozen exhibitions that resulted in publications and/or additions to the school’s permanent collection. Among the listings was Parents, which bore witness to the profundity of that first relationship in our lives; and Water Being Water, featuring David Goldes, a scientist-turned-artist using the simplest of elements, H2O. Also of particular merit was the use of cutting-edge (at the time) technology—the CD-ROM—to inform audiences about the arts. In 1994, Geibert’s The New Street Photography was among the earliest CD-ROM publications about photography. As a freelance producer, Geibert and Digital Editions Dayton published a 1997 CD-ROM on the FSA Period, followed by one that examined competition among youth in the United States and Japan. Perhaps the most significant undertakings, though, were the Kodak-sponsored Photography in the 1990s: Fifty Portfolios and Photography Now: One Hundred Portfolios electronic publications. Each was the result of works submitted from around the world—the first culled from submissions by 500 artists from 30 countries and the second from nearly 1,300 photographers representing 60 countries. Each made use of jury panels composed of distinguished curators from Germany, Japan, France, New York, Houston, Chicago, and Washington, D.C.

Ron Geibert: Four Decades
August 29–October 21

“Ron Geibert photographs with the sensibility of a jazz musician. He delights in taking chances, in exploring the edge where identifiable form shades into apparent randomness, and in discovering beauty and pleasure in the unexpected. His pictures have about them an air of improvisation, a freedom from deliberation and predictability; his photographic “touch” is attuned to subtle nuances more than to conspicuous gestures. Geibert’s photographs reflect qualities of discernment and sophistication, a sense of timing and apparent ease that put one in mind of a performer who plays in the vicinity of the note and next to the beat, but who is never so common and obvious as to play right on them.” —Sean Wilkinson

Four Decades celebrates the work of Professor Emeritus Ron Geibert and his 27-year career at Wright State University. Commonly artists work with a particular theme, problem, or issue for long periods, which is the case for artist Geibert. For 20 years he was a color documentarian, followed by 20 years as an experimental installation and multimedia artist focused on Orwellian issues of deception and the oversaturation of stimuli. Recently, Geibert returned to the camera, then an iPhone, and then onto obsolete software to modify previously made works. Geibert simultaneously explored revised ideas, new ideas, and old ideas throughout his career.

This survey show includes many photographic works and publications generated over four decades of Geibert’s career. Acknowledging that the printed book is perhaps an instrument destined for obsolescence, Geibert’s plates are a visual tour of the beauty and beguiling power of images text found within the pages. His panoramic “silver” prints are a return to early ideas, though now illustrating information conveyed more by bits and pieces in the digital age. Traditional silver prints provide insight into his undergraduate days, while the panoramic inkjet prints using an iPhone are new ideas he discovered through the “silver” exploration.

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

Flyover Country
September 29–October 27

A juried exhibition of photographs by local artists illuminating America’s interior regions, an often overlooked bastion of cultural, social, political, and economic vitality. Air travelers flying coast to coast at 30,000 feet are often oblivious to the diverse, unsung populations of urban areas, small towns, and villages they are passing over. In many ways, the daily lives of people in these flyover regions are not so different from those in large coastal cities, but there are many opportunities to capture scenes not found on either coast. The cultural, social, political, and economic vitality of the regions rivals that of either coast, and the intellectual and artistic aspirations are equally stimulating. Flyover Country intends to illuminate the often deliberate, sometimes perceived, anonymity of the forgotten, overlooked, or neglected subjects—social, cultural, or geographic demographics between coastal regions or ideological extremes.

Flyover Country is curated by Local Eyes, a group of five Cincinnati photographers: Helen Adams, Jymi Bolden, Melvin Grier, Samantha Grier, and Ann Segal.

Featured Artists:
Erika NJ Allen, Tad Barney, Lisa Britton, Michael Caporeale, Chris Cone, Bruce Crippen, Robert A. Flischel, Maureen France, Tim Freeman, Tina Gutierrez, Ron Hoffman, Todd Joyce, Michael Kearns, Michael E. Keating, Guennadi Maslov, Mary Nemeth, Brenda Pottinger, Larry Pytlinski, Jesse Roos, Gregory Rust, J. Michael Skaggs, Brad Smith, Matt Steffen, Jerry Stratton, David Thomson, Bryn Weller, J. Miles Wolf

Xavier University Art Gallery at the A.B. Cohen Center
1658 Herald Ave, Cincinnati, OH 45207
(513) 745-3811
www.xavier.edu/art-deparment/art-gallery.cfm
Mon–Fri 10am–4pm, and by appointment.
Free to the Public
Remembering 1975–1980 is a collection of prints by PJ Sturdevant created using the traditional Bromoil process between 1975 and 1980 on 35mm film. Reviewing his archive of more than one-thousand 35mm negatives helped Sturdevant remember this time period and reflect on how things have changed—like Martin Street. Now renamed Adams Crossing, it was once a street with a church, junk shops, and residential properties. Many of the subjects in Sturdevant’s archive no longer exist or have been significantly changed.

Bromoil was one of the favorite and beloved processes of the pictorialists and salon exhibition photographers during the first half of the 20th-century. No exhibition of the pictorialist photographic arts was without lovely, soft, and painterly Bromoil prints. These prints were handcrafted and produced using brushes and lithographic ink, making each print unique.

The YWCA Women’s Art Gallery presents Vis-Abilities, an exhibition showcasing the work of local women artists with disabilities. Featuring photographs by Amy Hayden, Emily Funk, Joselyn Navicho-Munoz, and Cindy Vogelsong from the Visionaries and Voices artist collective and mixed media works by Ricci Michaels, a disabled Navy veteran who is legally blind. These works reflect the artists’ unique perspectives and experiences, and encapsulate their ongoing struggle for social inclusion and independence. In a world where what we see shapes our understanding of our world, images of and by individuals with disabilities are most notable for their absence. This exhibit empowers role models for those with disabilities and helps create a culture that accurately reflects and values all.

Featured Artists: Emily Funk, Amy Hayden, Ricci Michaels, Joselyn Navicho-Munoz, Cindy Vogelsong
The 2018 FotoFocus Biennial Program Week, which runs October 4–7, constitutes the core of the Biennial, establishing the theme and dialogues that unite the broader programming. Featuring keynote lectures, conversations, performances, screenings, and receptions with exceptional artists and curators, the Biennial Program is designed to inspire conversations about the world through photography and lens-based art.
FOTOFOCUS BIENNIAL 2018 PROGRAM WEEK

October 4, Thursday
Taft Museum of Art
5pm Opening Reception for Paris to New York: Photographs by Eugène Atget and Berenice Abbott
7pm Keynote Lecture with Clément Chéroux, Senior Curator of Photography, SFMOMA
    Introduction by Kevin Moore, FotoFocus Artistic Director and Curator

October 5, Friday
Contemporary Arts Center
7pm Conversation: The Fold – Space, time and the image
    Conversation with Akram Zaatari, Artist and Co-Founder of the Arab Image Foundation, Beirut, Lebanon; and Eva Respini, Barbara Lee Chief Curator of The Institute of Contemporary Art, Boston, MA
    Introduction by Steven Matijcio, FotoFocus Guest Curator and Contemporary Arts Center Curator, Cincinnati, OH
8pm Opening Celebrations for The Fold – Space, time and the image; Mamma Andersson: Memory Banks; and No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff

October 6, Saturday
Memorial Hall
9am–4:45pm Daytime Symposium
9am Breakfast
10:30am Opening Remarks
    Mary Ellen Goeke, FotoFocus Executive Director, and Kevin Moore, FotoFocus Artistic Director and Curator
11am Panel: No Two Alike
    Moderated by Ulrike Meyer Stump, FotoFocus Guest Curator and Photography Historian and Lecturer in the Knowledge Visualization Program at the Zurich University of the Arts, Switzerland, with panelists: Anne McCauley, David Hunter McAlpin Professor of the History of Photography and Modern Art in the Department of Art and Archaeology at Princeton University, NJ; and Ed Juler, Writer and Lecturer in Art History, Newcastle University, England
    Noon Conversation: Memory Banks
    Kevin Moore, FotoFocus Artistic Director and Curator, with Karin Mamma Andersson, Artist, Stockholm, Sweden
1pm Lunch Break and Performance at FotoFocus ArtHub in Washington Park
    Mid-Day Ghost by INTERMEDIO
2pm Panel: Wide Angle
    Moderated by Carissa Barnard, FotoFocus Deputy Director of Exhibitions and Programming, with panelists: Jimmy Baker, Artist and Associate Professor and Head of the Painting & Drawing Department at the Art Academy of Cincinnati, OH; Chris Engman, Artist, Los Angeles, CA; Mike Jacobs, Artist, Phoenix, AZ; Sheida Soleimani, Artist and Assistant Professor of Studio Art at Brandeis University, Boston, MA; and Sigrid Viir, Artist, Tallinn, Estonia
3pm Comment by Paul Roth: Open Archive
    Paul Roth, Director of Ryerson Image Centre at Ryerson University, Toronto, Canada
3:30pm Panel: From Paris to New York
    Moderated by Kevin Moore, FotoFocus Artistic Director and Curator, with panelists: Peter Barberie, Brodsky Curator of Photographs, Alfred Stieglitz Center at the Philadelphia Museum of Art, PA; and Julia Van Haften, Writer, Independent Curator, and Founding Curator of the New York Public Library Photo Collection, New York, NY
4:30pm Symposium Closing Remarks
    Kevin Moore, FotoFocus Artistic Director and Curator
5pm Performance: Teju Cole and Vijay Iyer: Blind Spot
    Introduction by Drew Klein, FotoFocus Guest Curator and Contemporary Arts Center Performing Arts Director, Cincinnati, OH

The Mini Microcinema
Noon–5:30pm Daytime Screenings
A selection of work from the month-long screening series FotoFocus at The Mini: Cinema and Archive
FotoFocus Guest Curator: C. Jacqueline Wood, The Mini Microcinema Director, Cincinnati, OH
    Directed by Vanessa Haroutunian (40 min)
1pm Selections from The Take Over Chainletter
    Curated by Kelly Gallagher
2pm Selections from Still Processing: Photography and the Moving Image
    Curated by C. Jacqueline Wood
3pm Through the Lens of Time (2018)
    Directed by Ann Segal (20 min)
3:30pm memento mori (2012)
    Directed by Dan Browne (28 min)
4pm Everybody Street (2013)
    Directed by Cheryl Dunn (90 min)

October 7, Sunday
The Mercantile Library
11am Brunch Reception
Noon Conversation with Teju Cole: Blind Spot
    Drew Klein, FotoFocus Guest Curator and Contemporary Arts Center Performing Arts Director, with Teju Cole, Artist, Writer, Gore Vidal Professor of the Practice of Creative Writing, Harvard, MA, and Photo Critic of the New York Times Magazine, NY
FotoFocus ArtHub in Washington Park
3:30pm Performance of Mid-Day Ghost by INTERMEDIO

The Woodward Theater
5pm Cocktail Reception
6pm Conversation with Miranda July: Cinema and the Archive
   Kelly Gallagher, Filmmaker, Curator, and Assistant Professor of Film at Syracuse University, NY,
   with Miranda July, Acclaimed Filmmaker, Artist, and Writer, Los Angeles, CA
   Introduction by C. Jacqueline Wood, FotoFocus Guest Curator and The Mini Microcinema Director,
   Cincinnati, OH

The Mini Microcinema
Noon–5:30pm Daytime Screenings
A selection of work from the month-long screening series FotoFocus at The Mini: Cinema and Archive
FotoFocus Guest Curator: C. Jacqueline Wood, The Mini Microcinema Director, Cincinnati, OH

Same screening schedule as Saturday

EARLY EVENTS
August 31, Friday
Alice F. and Harris K. Weston Art Gallery
6pm Opening Reception for Containment as a part of Chris Engman: Prospect and Refuge

September 21, Friday
Contemporary Arts Center
5pm Opening Reception for No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff
5:30pm Tour with Curator of No Two Alike
   Ulrike Meyer Stump, FotoFocus Guest Curator and Photography Historian and Lecturer in the Knowledge
   Visualization Program at the Zurich University of the Arts, Switzerland

Alice F. and Harris K. Weston Art Gallery
6pm Opening Receptions for Wide Angle: Photography Out of Bounds and Chris Engman: Prospect and Refuge

October 3, Wednesday
FotoFocus ArtHub in Washington Park
11am Opening Celebration for INTERMEDIO: In Place of Forgetting

The FotoFocus Biennial 2018 Program Week is free with a FotoFocus Passport.

More program details to be announced and subject to change.
FOTOFOCUS AT THE MINI PROGRAM SCHEDULE

October 2, Tuesday
7pm pure & magical pussy power: a documentary on Joanie 4 Jackie (2010)
Directed by Vanessa Haroutunian
Doors 7pm, Start 7:30pm
Also Screening: Saturday, October 6 at Noon & Sunday, October 7 at Noon

October 6 & 7, Saturday & Sunday
Noon-5:30pm Daytime Screenings
A selection of work from the month-long screening series, FotoFocus at The Mini: Cinema and Archive. FotoFocus Guest Curator: C. Jacqueline Wood, Director, The Mini Microcinema, Cincinnati, OH. Doors open at least 10 minutes before listed time below.

Directed by Vanessa Haroutunian (40 min)

1pm Selections from The Take Over Chainletter Curated by Kelly Gallagher (45 min)
Full Program Screening: Thursday, October 11 at 7pm & Saturday, October 13 at 3:30pm

2pm Selections from Still Processing: Photography and the Moving Image Curated by C. Jacqueline Wood (45 min)
Full Program Screening: Sunday, October 21 at 7pm & Tuesday, October 23 at 7pm

3pm Through the Lens of Time (2018)
Directed by Ann Segal (45 min)
Also Screening: Saturday, October 13 at 3:30pm

3:30pm memento mori (2012)
Directed by Dan Browne (28 min)

4pm Everybody Street (2013)
Directed by Cheryl Dunn (90 min)
Also Screening: Sunday, October 28 at 7pm

October 7, Sunday
Woodward Theater
5pm Reception and Conversation with Miranda July: Cinema and the Archive Cocktail Reception 5pm, Start 6pm

October 9, Tuesday
7pm Joanie 4 Jackie 4 Ever Curated by Kelly Gallagher
Doors 7pm, Start 7:30pm

October 11, Thursday
7pm The Take Over Chainletter Curated by Kelly Gallagher
Doors 7pm, Start 7:30pm
Also Screening: Saturday, October 13 at 3:30pm

October 13, Saturday
10:30am Lil’s + Lils- Films for Kids Stop Motion Focus (Tots)
Doors 10:30am, Start 11am
3:30pm The Take Over Chainletter Curated by Kelly Gallagher
Doors 3:30pm, Start 4pm

October 14, Sunday
3:30pm A German Youth (Une jeunesse allemande) (2015)
Directed by Jean-Gabriel Périot
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm

October 16, Tuesday
7pm 24 Frames (2017)
Directed by Abbas Kiarostami
Doors 7pm, Start 7:30pm
Also Screening: Thursday, October 18 at 7pm

October 18, Thursday
7pm 24 Frames (2017)
Directed by Abbas Kiarostami
Doors 7pm, Start 7:30pm

October 20, Saturday,
10:30am Lil’s + Lils- Films for Kids Stop Motion Focus (Tweens)
Doors 10:30am, Start 11am

October 20, Saturday
3:30pm Through the Lens of Time (2018)
Directed by Ann Segal
Reception 3:30pm, Start 4:30pm

October 21, Sunday
3:30pm The Green Fog (2017)
Directed by Guy Maddin
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm

October 21, Sunday
7pm Still Processing: Photography and the Moving Image Curated by C. Jacqueline Wood
Doors 7pm, Start 7:30pm
Also Screening: Tuesday, October 23 at 7pm

October 23, Tuesday
7pm Still Processing: Photography and the Moving Image Curated by C. Jacqueline Wood
Doors 7pm, Start 7:30 PM

October 25, Thursday
7pm ACCENTS: Avant-Garde and Artists’ Cinema from Latin America Curated by Mónica Sáviroń
Presented by the UC Center for Film and Media Studies
Doors 7pm, Start 7:30pm
Also Screening: Friday, October 26 at Noon at the University of Cincinnati, Old Chemistry Building, Room 701 (2855 Campus Way, Cincinnati OH 45221)

October 27, Saturday
10:30am Lil’s + Lils- Films for Kids Stop Motion Focus (Teens)
Doors 10:30am, Start 11am
3:30pm Freedom Over Fear: Susan Stein’s Feminist Avant-Garde Cinema Curated by Mónica Sáviroń
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm

October 28, Sunday
3:30pm The Atomic Café (1982)
Directed by Jayne Loader, Kevin Rafferty & Pierce Rafferty
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm

7pm Everybody Street (2013)
Directed by Cheryl Dunn
Doors 7pm, Start 7:30pm

October 30, Tuesday
7pm Ephemeral (First Performance)
Composed by dream tiger
Doors 7pm, Start 7:30pm
9pm Ephemeral (Second Performance)
Composed by dream tiger
Doors 9pm, Start 9:30pm

Additional Ongoing Installations
Flood (2018)
Alice Pixley Young (4 min loop)
Stephanie Barber (8 min, loop)

Passport Holders. $5 Suggested Donation. This Program Schedule includes the most current information at the time of printing and is subject to change. For the most recent schedule, visit www.fotofocusbiennial.org/events
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<td>7–9pm</td>
<td>Containment as a part of Chris Engman: Prospect and Refuge</td>
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<td>118</td>
<td>Alice F. and Harris K. Weston Art Gallery</td>
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<td><strong>September 6, Thursday</strong></td>
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<td>Raquel André: Collection of Lovers</td>
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<td>Contemporary Arts Center Black Box Performance Series</td>
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<td>$10 for Passport Holders, CAC Members, Students and under 26.</td>
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<td>$15 Non-Members</td>
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<td><strong>September 7, Friday</strong></td>
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<td>Opening Reception and Artist Talk</td>
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<td>6–8pm</td>
<td>Opening &quot;Gathering Kokoro&quot; Orihon Book: Tony DeVarco, Mayako Nakamura, Bonnie</td>
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<td>DeVarco &amp; Judith Serling Sturm</td>
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<td>Captured Moments</td>
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<td>Ruth’s Parkside Café</td>
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<td><strong>September 10, Saturday</strong></td>
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<td>Opening Reception Glass + Photography: Student Exhibition</td>
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<td>Brazier Street Studios: C-Link Gallery with Cincinnati Country Day</td>
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<td>2–4pm</td>
<td>Artist Talks with DeVarco and Nakamura</td>
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<td>&quot;Gathering Kokoro&quot; Orihon Book: Tony DeVarco, Mayako Nakamura, Bonnie DeVarco &amp;</td>
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<td>Artist Gallery Talk &amp; Reception</td>
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<td>&quot;No Two Alike: Karl Blossfeldt, Francis Bruguère, Thomas Ruff&quot;</td>
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<td><strong>September 12, Saturday</strong></td>
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<td>Opening Preview Reception Reveal</td>
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<td>Robin Imaging Services: The Mohawk Gallery</td>
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<td>Free to FotoFocus Passport Holders</td>
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<td><strong>September 13, Saturday</strong></td>
<td>11:15am–12:15pm</td>
<td>WALKING TOUR</td>
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<td>Paris to New York: Photographs by Eugene Aget and Berenice Abbott</td>
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<td>Taft Museum of Art</td>
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<td>Free for FotoFocus Passport Holders and Taft Members, Regular Admission for</td>
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<td>Non-Members. Reservations Recommended: <a href="http://www.taftmuseum.org">www.taftmuseum.org</a></td>
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<td><strong>September 14, Saturday</strong></td>
<td>5–8pm</td>
<td>Opening Reception New World: Refugees and Immigrants</td>
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<td>Photograph the Experience of a New Life in America</td>
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<td>University of Cincinnati Clermont College: Park National Bank Art Gallery</td>
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<td>6–9pm</td>
<td>Opening Reception Down Here On The Ground</td>
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<td>Art Beyond Boundaries Gallery</td>
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<td><strong>September 15, Saturday</strong></td>
<td>7–10pm</td>
<td>Opening Reception Social Medium: Photography as a Tool for Community Collaboration</td>
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<td><strong>September 16, Saturday</strong></td>
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<td>Gallery Talk Joel Whitaker: When Things Go Missing</td>
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<td><strong>September 17, Saturday</strong></td>
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<td>Opening Reception &amp; Gallery Talk</td>
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<td>Nuclear Fallout: The Bomb in Three Archives with Migiwa Orimo</td>
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<td>Artothek College: Herndon Gallery</td>
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<td>Free to the Public</td>
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<tr>
<td><strong>September 21, Friday</strong></td>
<td>5–8pm</td>
<td>Opening Reception Around the Corner Visionaries + Voices</td>
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<td>Free to the Public</td>
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<td><strong>September 22, Saturday</strong></td>
<td>6–8:30pm</td>
<td>Opening Reception re-Adorned I Catharsian</td>
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<td>Cincinnati Shakespeare Company at The Otto M. Budig Theater</td>
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<td>Free to the Public</td>
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<td><strong>September 23, Wednesday</strong></td>
<td>7–8pm</td>
<td>Gallery Talk with FotoFocus Curator and Artists</td>
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<td>Wide Angle: Photography Out of Bounds</td>
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<td>Alice F. and Harris K. Weston Art Gallery</td>
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<td><strong>September 24, Thursday</strong></td>
<td>4:30–7pm</td>
<td>Artist Gallery Talk &amp; Reception</td>
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<td>Hans Gindelsberger: I’m in the Wrong Film</td>
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<td>Miami University Art Museum</td>
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<td><strong>September 25, Thursday</strong></td>
<td>5–7pm</td>
<td>Opening Reception for FotoFocus Curated Exhibition</td>
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<td>Wave Pool</td>
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<td>Free to the Public</td>
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</table>
5–7pm  Opening Reception  Student Photographic Society: Abstract Remains
  Mount St. Joseph University: Studio San Giuseppe Art Gallery
  Free to the Public

6–9pm  Opening Reception with Artist Talk & Special Film Screening of Finding Vivian Maier
  Jens Rosenkrantz, Jr: Small Towns and Long Views
  Clifton Cultural Arts Center at the Esquire Theater
  Free to the Public

6–9pm  Special Preview  ARCHIVE [photo]
  Manifest Creative Research Gallery
  Free to the Public

September 28, Friday
5–8pm  Opening Reception  Whitney Hubbs: Body Doubles
  Art Academy of Cincinnati: Convergys Gallery
  Free to the Public

5–8pm  Opening Reception  Replace with Fine Art: A Response to Modern China
  Art Academy of Cincinnati: Ruth G. Pearlman Gallery
  Free to the Public

5–8pm  Final Friday FotoFocus Reception  FotoFocus at The Mini: Cinema and Archive
  The Mini Microrcinema
  Free to the Public

5–8pm  Opening Reception  Michael Mergen: Epilogue To Mars
  Visionaries + Voices
  Free to the Public

5–11pm  Opening Reception  Timescapes: Earth’s Open Archive
  Wash Park Art Gallery
  Free to the Public

5:30–7:30pm  Opening Reception  Digging Deep into the Archives: Inspired Artists Books
  Lloyd Library and Museum with Cincinnati Books Art Society
  Free to the Public

6–9pm  Opening Reception with the Artist
  Carolyn Wagner: The Things They Kept
  1305 Gallery
  Free to the Public

6–9pm  Opening Reception & Artist Talk
  Josh Waller’s ArtPlace
  Free to the Public

September 29, Saturday
1–3pm  Opening Reception  My Soul as I See It III
  i.imagine at Ninth Street and Madison
  Free to the Public

2–4pm  Opening Reception  PJ Sturdevant: Remembering 1975–1980
  Xavier University Art Gallery at the A.B. Cohen Center
  Free to the Public

2–4pm  Opening Reception  Flyover Country
  Xavier University Art Gallery at the A.B. Cohen Center
  Free to the Public

6–9pm  Opening Reception & Artist Talk
  Wing Young Huie: Frame Rate
  Free to the Public

6–9pm  Opening Reception & Artist Talk
  My Soul as I See It III
  Limagine at Ninth Street and Madison
  Free to the Public

6–9pm  Opening Reception  Emily Hanako Momohara: Fruits of Labor
  Reverb Art + Design
  Free to the Public

6–9pm  Season Opening  ARCHIVE [photo]
  Manifest Creative Research Gallery
  Free to the Public

6–9pm  Opening Reception  Emily Hanako Momohara: Fruits of Labor
  Reverb Art + Design
  Free to the Public

October 1, Monday
5:30–8pm  Opening Reception and Celebration  Arbus, Frank, Penn: Masters of Post-War American Photography
  Pyramid Hill Sculpture Park & Museum
  Free to the Public

October 2, Tuesday
4:30–6pm  Opening Reception  The Hope Narrative: Finding Resilience in Contemporary Photography and Family Photo Archives
  ArtWorks with Academy of World Languages and Cincinnati Public Schools at Washington Park
  Free to the Public

  FotoFocus at The Mini: Cinema and Archive
  The Mini Microcinema
  Free to FotoFocus Passport Holders. $5 Suggested Donation

October 3, Wednesday
11am–Noon  Opening Celebration for FotoFocus Curated Exhibition  INTERMEDIIID: In Place of Forgetting
  FotoFocus ArtHub in Washington Park
  Free to the Public

6–9pm  Opening Reception & Conversation with Artist  Life: Gillian Wearing
  Cincinnati Art Museum
  Free to FotoFocus Passport Holders and Museum Members
# FOTOFOCUS BIENNIAL PROGRAM WEEK

## October 4, Thursday
- **5–8pm** Opening Reception for FotoFocus Curated Exhibition and Keynote Lecture with Clément Chéroux
  - Taft Museum of Art
  - Passport Only Event
- **5–6:30pm** "Teju Cole and Vijay Iyer: Blind Spot"
  - Performance
  - Memorial Hall
  - Passport Only Event
- **11am–5:30pm** All Day Screenings at The Mini Microcinema
  - FotoFocus at The Mini: Cinema and Archive Passport Only Event

## October 5, Friday
- **7–9pm** Opening Celebrations for FotoFocus Curated Exhibitions and Conversation with Akram Zaatari and Eva Respini
  - Aronoff Center for the Arts – Cincinnati Room
  - Free to the Public
- **11am–1pm** Conversation with Teju Cole and Drew Klein
  - The Mercantile Library
  - Passport Only Event

## October 6, Saturday
- **9am–4:45pm** FotoFocus Daytime Symposium and Mid-Day Ghost Performance by INTERMÉDIO
  - Memorial Hall and FotoFocus Arthub Passport Only Event
- **5–7pm** Conversation with Miranda July and Kelly Gallagher
  - The Woodward Theater
  - Passport Only Event

## October 7, Sunday
- **11am–1pm** Conversation with Teju Cole and Drew Klein
  - The Mercantile Library
  - Passport Only Event
- **11am–1pm** "Teju Cole and Vijay Iyer: Blind Spot"
  - Performance
  - Memorial Hall
  - Passport Only Event
- **11am–1pm** All Day Screenings at The Mini Microcinema
  - FotoFocus at The Mini: Cinema and Archive
  - Passport Only Event

## October 8, Monday
- **3:30–4:30pm** Performance: Mid-Day Ghost INTERMÉDIO: In Place of Forgetting
  - FotoFocus Arthub in Washington Park
  - Free to the Public
- **5–7pm** Conversation with Miranda July and Kelly Gallagher
  - The Woodward Theater
  - Passport Only Event

## October 9, Tuesday
- **10am–2pm** SmArt Talk: Dr. Emily Everhart, Assistant Professor of Art History
  - Whitney Hubbs: Body Doubles
  - Art Academy of Cincinnati: Convergys Gallery
  - Free to the Public
- **2–3:30pm** Flyover Country Panel Discussion
  - Xavier University Art Gallery at the A.B. Cohen Center
  - Free to the Public

## October 10, Wednesday
- **11am–12:30pm** Building a City in The Photographic Age: Panorama of Progress: 170 years of Cincinnati’s Skyline and Photographic Technology
  - The Public Library of Cincinnati and Hamilton County: Cincinnati Room
  - Free to the Public

## October 11, Thursday
- **4–6pm** Opening Reception & Public Panel Record / Off Record; Northern Kentucky University: Visual Arts Galleries
  - Free to the Public
- **5–7pm** Opening Reception Finding Kenyon Barr: Exploring Photographs of Cincinnati’s Lost Lower West End
  - DAP Galleries: Meyers Gallery, University of Cincinnati
  - Free to the Public
- **5:30–8pm** Opening Reception 50 / 50: 50 Photographs Celebrating NKU at 50
  - Northern Kentucky University: Visual Arts Galleries
  - Free to the Public
- **5:30–8pm** Opening Reception & Remarks
  - Jewish Cincinnati: A Photographic History by J. Miles Wolf
  - Skirball Museum Cincinnati
  - Free to the Public
- **7:30–8:10pm** The Take Over Chainletter Curated by Kelly Gallagher
  - FotoFocus at The Mini: Cinema and Archive
  - Free to the Public
  - $5 Suggested Donation

## October 12, Friday
- **5–7pm** Opening Reception Impression POPPED ART
  - Free to the Public
- **11–11:30am** Life + Lils: Films for Kids by Stop Motion Focus (Tots)
  - FotoFocus at The Mini: Cinema and Archive
  - The Mini Microcinema
  - Free to FotoFocus Passport Holders.
  - $5 Suggested Donation
- **11–11:30am** Life + Lils: Films for Kids by Stop Motion Focus (Tots)
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- **11am–1pm** "Northside V+V Art Walking Tour: Around the Corner"
  - Free to the Public
- **5–8pm** Opening Reception Peter Moore: The New York Avant-Garde 1960s and ’70s
  - Carl Solway Gallery
  - Free to the Public
- **5–8pm** Opening Reception
  - Jenny Odell: People Younger Than Me Explaining How To Do Things
  - Archive of Creative Culture
  - Free to the Public

## October 13, Saturday
- **9:30–11am** "Reveal, in real time: Foto Walk in Mohawk Neighborhood"
  - Free to the Public
  - Robin Imaging Services: The Mohawk Gallery
  - Admission is $20
- **10am–1pm** Women Writing for (a) Change Workshop Digging Deep into the Archives: Inspired Artists Books
  - Free to the Public
  - Lloyd Library and Museum with Cincinnati Books Art Society Registration Required
- **10am–2pm** Meet the Photographers/THEN: Archival Images
  - Sharonville +5: Then, Now, and Interpreted Sharonville Cultural Arts Center
  - Free to the Public

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**FOTOFOCUS BIENNIAL PROGRAM WEEK**

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  - Passport Only Event
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  - Passport Only Event

**October 5, Friday**
- **7–9pm** Opening Celebrations for FotoFocus Curated Exhibitions and Conversation with Akram Zaatari and Eva Respini
  - Aronoff Center for the Arts – Cincinnati Room
  - Free to the Public
- **11am–1pm** Conversation with Teju Cole and Drew Klein
  - The Mercantile Library
  - Passport Only Event

**October 6, Saturday**
- **9am–4:15pm** FotoFocus Daytime Symposium and Mid-Day Ghost Performance by INTERMÉDIO
  - Memorial Hall and FotoFocus Arthub
  - Passport Only Event
- **5–7pm** Conversation with Miranda July and Kelly Gallagher
  - The Woodward Theater
  - Passport Only Event

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- **3:30–4:30pm** Performance: Mid-Day Ghost INTERMÉDIO: In Place of Forgetting
  - FotoFocus Arthub in Washington Park
  - Free to the Public
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  - The Woodward Theater
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**October 9, Tuesday**
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  - Art Academy of Cincinnati: Convergys Gallery
  - Free to the Public
- **2–3:30pm** Flyover Country Panel Discussion
  - Xavier University Art Gallery at the A.B. Cohen Center
  - Free to the Public

**October 10, Wednesday**
- **11am–12:30pm** Building a City in The Photographic Age: Panorama of Progress: 170 years of Cincinnati’s Skyline and Photographic Technology
  - The Public Library of Cincinnati and Hamilton County: Cincinnati Room
  - Free to the Public

**October 11, Thursday**
- **4–6pm** Opening Reception & Public Panel Record / Off Record; Northern Kentucky University: Visual Arts Galleries
  - Free to the Public
- **5–7pm** Opening Reception Finding Kenyon Barr: Exploring Photographs of Cincinnati’s Lost Lower West End
  - DAP Galleries: Meyers Gallery, University of Cincinnati
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  - Jewish Cincinnati: A Photographic History by J. Miles Wolf
  - Skirball Museum Cincinnati
  - Free to the Public
- **7:30–8:10pm** The Take Over Chainletter Curated by Kelly Gallagher
  - FotoFocus at The Mini: Cinema and Archive
  - Free to the Public
  - $5 Suggested Donation

**October 12, Friday**
- **5–7pm** Opening Reception Impression POPPED ART
  - Free to the Public
- **11–11:30am** Life + Lils: Films for Kids by Stop Motion Focus (Tots)
  - FotoFocus at The Mini: Cinema and Archive
  - The Mini Microcinema
  - Free to FotoFocus Passport Holders.
  - $5 Suggested Donation
- **11–11:30am** Life + Lils: Films for Kids by Stop Motion Focus (Tots)
  - FotoFocus at The Mini: Cinema and Archive
  - The Mini Microcinema
  - Free to FotoFocus Passport Holders.
  - $5 Suggested Donation
- **11am–1pm** "Northside V+V Art Walking Tour: Around the Corner"
  - Free to the Public
- **5–8pm** Opening Reception Peter Moore: The New York Avant-Garde 1960s and ’70s
  - Carl Solway Gallery
  - Free to the Public
- **5–8pm** Opening Reception
  - Jenny Odell: People Younger Than Me Explaining How To Do Things
  - Archive of Creative Culture
  - Free to the Public

**October 13, Saturday**
- **9:30–11am** "Reveal, in real time: Foto Walk in Mohawk Neighborhood"
  - Free to the Public
  - Robin Imaging Services: The Mohawk Gallery
  - Admission is $20
- **10am–1pm** Women Writing for (a) Change Workshop Digging Deep into the Archives: Inspired Artists Books
  - Free to the Public
  - Lloyd Library and Museum with Cincinnati Books Art Society Registration Required
- **10am–2pm** Meet the Photographers/THEN: Archival Images
  - Sharonville +5: Then, Now, and Interpreted Sharonville Cultural Arts Center
  - Free to the Public
October 14, Sunday
6:30–7:30pm Lives as Archives: Artist Talk
Jenny Odell: People Younger Than Me
Explaining How to Do Things
Archive of Creative Culture
6–10pm Free to the Public

October 15, Monday
5–7pm Walking Tour of Taking it to the Streets: Photographs by J. Miles Wolf
DCI Presents Taking it to the Streets by J. Miles Wolf
Downtown Cincinnati, Inc.
Free to the Public

October 16, Tuesday
6–7:30pm Photos and Documents Archiving Lecture
Revel
Prairie, Inc.
Free to the Public

October 17, Wednesday
11am–12:30pm Homeschool Wednesday: Memory Banks Tour
Mamma Andersson: Memory Banks
Contemporary Arts Center
Free to the Public

11am–12:30pm Building a City in The Photographic Age: Panorama of Progress: 170 years of Cincinnati's Skyline and Photographic Technology
The Public Library of Cincinnati and Hamilton County: Cincinnati Room
Free to the Public

2–3pm Panel Discussion
New World: Refugees and Immigrants
Photograph the Experience of a New Life in America
University of Cincinnati Clermont College: Eva G. Farris Gallery
Free to the Public

6:30–7:30pm Panel Discussion with Artists
Past as Present: Capturing and Archiving the Female Experience
DAAP Galleries:: Reed Gallery, University of Cincinnati
Free to the Public

7:30–9:24pm 24 Frames (2017)
Directed by Abbas Kiarostami
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation
October 19, Friday
Noon-1pm Northside V+V Art Walking Tour
Around the Corner
Visionaries + Voices
Free to the Public

5–8pm Closing Reception & Artist Talk
Louis Joyner: 40 + Images of Memphis
Stivers School for the Arts: Fifth Street Gallery
Free to the Public

6–9:30pm Opening Reception & Artist Talk
Truth or Dare: A Reality Show
21c Museum Hotel
Free to the Public

6–8pm Opening Reception & Artist Talk
Tyler Shields: Past the Present
Miller Gallery
Free to the Public

October 20, Saturday
10–11am Walking Tour of Taking it to the Streets:
Photographs by J. Miles Wolf
DCI Presents Taking It to the Streets by J. Miles Wolf
Downtown Cincinnati, Inc.
Free to the Public

10am–1pm Cincinnati Book Arts Society Workshop
Digging Deep into the Archives: Inspired Artists Books
Lloyd Library and Museum with Cincinnati Books Art Society
Registration Required

11–11:45am Life’s + Littles - Films for Kids by Stop Motion Focus (Tweens)
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

1–2pm Public Tour with ASL Interpretation
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

1–3pm Artist Workshop: Mask-Making
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

1–4pm Artistspace: Mask-Making
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

1–3pm Makerspace: Inspired by Nature
No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff
Contemporary Arts Center
Free to the Public

1–2pm Lecture & Workshop
Joel Armor: #cloudingjudgements
The Baker Hunt Art & Cultural Center
Free to the Public

1–2pm Up In The Air – Lecture with Curator Michael Stillion
Outside/In/Inside/Out
Thomas More College: Eva G. Farris Gallery
Free to the Public

1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free to the Public

2–3pm The Inter-dimensional Artist Talk
The Formalist Files
The Carnegie
Free to the Public

2–3pm Groundbreaking: The Urgent Science of Our Landscape
Timescapes: Earth’s Open Archive
Wash Park Art Gallery
Free to the Public

3:30–4:30pm Through the Lens of Time Reception
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

3:30–4:30pm Through the Lens of Time Reception
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

4:30–5:30pm Through the Lens of Time (2018)
Directed by Ann Segal
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

October 21, Sunday
1–4pm Open Art Session: Painting the Image of Speed
Joshua Kessler: Frame Rate
Dick Waller’s ArtPlace
$15 fee includes studio time, canvas, paper, paints/brushes/drawing set if needed

1–2pm Artist Talk & Tour
Dornus Oculi
Studio Erin Taylor
Free to the Public

2–3pm Artist Talk
Carolyn Wagner: The Things They Kept
1305 Gallery
Free to the Public

3–4pm Gallery Experience: Newest on Display
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

4–5:03pm The Green Fog
Directed by Guy Maddin
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

7:30–8:30pm Still Processing: Photography and the Moving Image
Curated by C. Jacqueline Wood
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

October 22, Monday
Noon–3pm Family Festival: Print Party!
Mamma Andersson: Memory Banks
Contemporary Arts Center
Free to the Public

October 23, Tuesday
7:30–8:30pm Still Processing: Photography and the Moving Image
Curated by C. Jacqueline Wood
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

October 24, Wednesday
11am–12:30pm Building a City in The Photographic Age
Panorama of Progress: 170 years of Cincinnati’s Skyline and Photographic Technology
The Public Library of Cincinnati and Hamilton County; Cincinnati Room
Free to the Public

5–6pm Exhibition Tours
Truth or Dare: A Reality Show
21c Museum Hotel
Free to the Public

5:30–7pm Opening Reception
The Hope Narrative: Finding Resilience in Contemporary Photography and Family Photo Archives
ArtWorks with Academy of World Languages and Cincinnati Public Schools at REFUGE/Health Hub
Free to the Public

7–9pm 10 Photographers / 10 Slides / 10 Minutes
Transitions: Twenty Photographers / One Photograph
Hofner Lodge Gallery
Free to the Public

October 25, Thursday
7:30–8:20pm ACCENTS: Avant-Garde and Artists’ Cinema from Latin America
Curated by Mónica Savirón
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation
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<tr>
<td>October 26, Friday</td>
<td>Noon–7pm</td>
<td>Closing Reception</td>
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<td>5–8pm</td>
<td>Final Friday FotoFocus Reception</td>
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<td>6–7:30pm</td>
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<td>Noon–12:50pm</td>
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<td>Robin Imaging Services: The Mohawk Gallery</td>
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<td>1–2pm</td>
<td>Exhibitions Tours: Truth or Dare: A Reality Show</td>
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<td>7–9pm</td>
<td>Free to the Public</td>
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<td>5–8pm</td>
<td>Free to the Public, Art Academy of Cincinnati: Convergys Gallery</td>
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<td>My Soul as I See It III</td>
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<td>October 27, Saturday</td>
<td>5–8pm</td>
<td>Final Friday Reception: Replace with Fine Art</td>
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<td>9am–4pm</td>
<td>New World: Refugees and Immigrants</td>
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<td>Noon–1pm</td>
<td>special viewing (neighborhood days)</td>
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<td>5–8pm</td>
<td>Replace with Fine Art: Student Response</td>
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<td>11am–Noon</td>
<td>University of Cincinnati Clermont College</td>
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<td>5:30–7:30pm</td>
<td>Exhibition Tours: París a New York: Photographs by Eugène Atget and Berenice Abbott</td>
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<td>October 28, Sunday</td>
<td>2–4pm</td>
<td>Closing Reception &amp; Neighborhood Day</td>
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<td></td>
<td>7:30–8:54pm</td>
<td>Paris to New York: Photographs by Eugène Atget and Berenice Abbott</td>
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<td>1:30–2pm</td>
<td>Moving Images Film Series: Georges Franju’s Eyes Without A Face (1960)</td>
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<tr>
<td>9:30–10:30pm</td>
<td>Ephemeral Performance by dream tiger</td>
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<tr>
<td>November 1, Thursday</td>
<td>Noon–5pm</td>
<td>WORKSHOP</td>
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<td></td>
<td>10am–Noon</td>
<td>Free for FotoFocus Passport Holders and Taft Members. Reservations Recommended: <a href="http://www.taftmuseum.org">www.taftmuseum.org</a></td>
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<tr>
<td>6–8pm</td>
<td>Free to the Public</td>
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<tr>
<td>November 3, Saturday</td>
<td>Noon–5pm</td>
<td>Memories in the Museum: Photographic Inspirations</td>
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<td>10am–Noon</td>
<td>Free for FotoFocus Passport Holders and Taft Members. Reservations Recommended: <a href="http://www.taftmuseum.org">www.taftmuseum.org</a></td>
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<tr>
<td>1:30–2pm</td>
<td>Exhibition Tours: París a New York: Photographs by Eugène Atget and Berenice Abbott</td>
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<td>Noon–5pm</td>
<td>Free for FotoFocus Passport Holders and Taft Members. Reservations Recommended: <a href="http://www.taftmuseum.org">www.taftmuseum.org</a></td>
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<tr>
<td>5:30–7:30pm</td>
<td>Ephemeral Performance by dream tiger</td>
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<tr>
<td>October 30, Tuesday</td>
<td>7:30–8:30pm</td>
<td>Closing Reception &amp; Artist Talk: Joel Armor: #cloudingjudgements</td>
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<td>9:30–10:30pm</td>
<td>Free to the Public</td>
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<td>1:30–2pm</td>
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<td>Noon–5pm</td>
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<tr>
<td>10am–Noon</td>
<td>Mods: Memory Banks; No Two Alike: Karl Blossfeld, Francis Bruguière, Thomas Ruff, and Akrak Zaatar: The Fold – Space, time and the image</td>
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<td>Noon–5pm</td>
<td>Free to the Public</td>
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<tr>
<td>10am–Noon</td>
<td>Contemporary Arts Center</td>
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<td>Noon–5pm</td>
<td>Free to the Public</td>
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<tr>
<td>10am–Noon</td>
<td>Free to the Public</td>
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</table>
November 8, Thursday
10:30–11:30am Thursday Art Play: Artful Lens
Mamma Andersson: Memory Banks;
No Two Alike: Karl Blossfeldt, Francis Bruguère, Thomas Ruff; and Akras Zaatar:
The Fold – Space, time and the image
Contemporary Arts Center
Free to CAC Members. $5 Non-Members

November 9, Friday
6–9pm Closing Reception & Gallery Talk
Transitions: Twenty Photographers /One Photograph
Hoffner Lodge Gallery
Free to the Public

November 10, Friday
1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

November 14, Wednesday
2:30–3:30pm TOUR | Artist’s Eye
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
$10 for FotoFocus Passport Holders and Taft Members. $15 Non-Members. Reservations Recommended: www.taftmuseum.org

6–8pm Historic Preservation: Religious Institutions Then and Now
Jewish Cincinnati: A Photographic History by J. Miles Wolf
Skirball Museum Cincinnati
$8 FotoFocus Passport Holders and Skirball Museum members in advance ($10 at the door). $10 Non-Members in advance ($12 at the door)

November 15, Thursday
6–9pm Closing Reception
Emily Hanako Momohara: Fruits of Labor
Reverb Art x Design
Free to the Public

6–7:30pm Curatorial Conversations: Muse and tête-à-tête
Muse: Mickalene Thomas Photographs and tête-à-tête
The Dayton Art Institute
$5 for DAI Members. $15 Non-Members

November 16, Friday
11am–11:30pm Baby Tour: Faces & Places
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

2–2:30pm Baby Tour: Faces & Places
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

3–3pm Baby Tour: Faces & Places
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

November 17, Saturday
1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

6–9pm Closing Reception
Joshua Kessler: Frame Rate
Dick Waller’s ArtPlace
Free to the Public

November 21, Wednesday
5–9pm Art After Dark: Confess Yourself
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

November 24, Saturday
11am–12:30pm Connect: A Program for Adults with Developmental Disabilities
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

Noon–3pm Family Festival: OH SNAP!
Mamma Andersson: Memory Banks;
No Two Alike: Karl Blossfeldt, Francis Bruguère, Thomas Ruff; and Akras Zaatar:
The Fold – Space, time and the image
Contemporary Arts Center
Free to the Public

1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

November 25, Sunday
3–4pm Gallery Experience: Life: Gillian Wearing with Nathaniel Stein, CAM curator
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

November 27, Tuesday
7–8:30pm Gallery Talk with photographer J. Miles Wolf and Skirball Museum Director Abby Schwartz
Jewish Cincinnati: A Photographic History
by J. Miles Wolf
Skirball Museum Cincinnati
Free to the Public

November 28, Wednesday
11am–12:30pm Homeschool Wednesday:
No Two Alike Tour
No Two Alike: Karl Blossfeldt, Francis Bruguère, Thomas Ruff
Contemporary Arts Center
Free to CAC Members. $5 Non-Members

Noon–2pm Language of Art: Mickalene Thomas’ Selection
Muse: Mickalene Thomas Photographs and tête-à-tête
The Dayton Art Institute
$5 for DAI Members. $15 Non-Members

November 29, Thursday
7:30–8:30pm FILM | Moving Pictures: Paris to New York
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
The Mini Microcinema
Free to FotoFocus Passport Holders.
$5 Suggested Donation

November 30, Friday
6–9pm Closing Reception
Evidence (of a life lived)
Clay Street Press and Gallery
Free to the Public

December 1, Saturday
Noon–2pm Language of Art: Mickalene Thomas’ Selection
Muse: Mickalene Thomas Photographs and tête-à-tête
The Dayton Art Institute
Free to DAI Members. $11 Non-Members

1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

2:30–3:30pm TOUR | Artist’s Eye
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
$10 for FotoFocus Passport Holders and Taft Members. $15 Non-Members. Reservations Recommended: www.taftmuseum.org
December 7, Friday
7–8:30 pm (The Problem of) Pearl Harbor
Nuclear Fallout: The Bomb in Three
Archives with Migawa Orimo
Antioch College; Herndon Gallery
Free to the Public

December 8, Saturday
1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène
Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders
and Taft Members. Regular Admission
for Non-Members. Reservations Recom-
mended: www.taftmuseum.org

2:30–3:30pm TOUR | Artist’s Eye
Paris to New York: Photographs by Eugène
Atget and Berenice Abbott
Taft Museum of Art
$10 for FotoFocus Passport Holders
and Taft Members. $15 Non-Members.
Reservations Recommended: www.
taftmuseum.org

December 9, Sunday
1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène
Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders
and Taft Members. Regular Admission
for Non-Members. Reservations Recom-
mended: www.taftmuseum.org

December 11, Tuesday
Noon–2pm Lunch and Learn with photographer
J. Miles Wolf and Skirball Museum
director Abby Schwartz
Jewish Cincinnati: A Photographic History
by J. Miles Wolf
Skirball Museum Cincinnati
Free to the Public

December 12, Wednesday
November–5pm Closing Reception
Peter Moore: The New York Avant-Garde
1960s and ‘70s
Carl Solway Gallery
Free to the Public

December 15, Saturday
1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène
Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders
and Taft Members. Regular Admission
for Non-Members. Reservations Recom-
mended: www.taftmuseum.org

January 12, 2019, Saturday
1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène
Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders
and Taft Members. Regular Admission
for Non-Members. Reservations Recom-
mended: www.taftmuseum.org

January 13, 2019, Sunday
2:30–3:30pm TOUR | Artist’s Eye
Paris to New York: Photographs by Eugène
Atget and Berenice Abbott
Taft Museum of Art
$10 for FotoFocus Passport Holders
and Taft Members. $15 Non-Members.
Reservations Recommended

January 16, 2019, Wednesday
11am–12:30pm Homeschool Wednesday:
Akram Zaatari Tour
Akram Zaatari: The Fold – Space, time and
the image
Contemporary Arts Center
Free to CAC Members. $5 Non-Members

January 19, 2019, Saturday
1:30–2pm Exhibition Tours
Paris to New York: Photographs by Eugène
Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders
and Taft Members. Regular Admission
for Non-Members. Reservations Recom-
mended: www.taftmuseum.org

September 9, 2019, Monday
Noon–4pm Opening Reception
The Collection: Ron Geibert: Four Decades;
The Celebrative Spirits: 1937-1943
Wright State University; Robert and Elaine
Stein Galleries
Free to the Public

1–2pm Change and Perception: The FSA Photo
Section over Time
The Collection: Ron Geibert: Four Decades;
The Celebrative Spirits: 1937-1943
Wright State University; Robert and Elaine
Stein Galleries
Free to the Public

2:30–3:30pm CHANGE: An Artist Gallery Walk-Through
The Collection: Ron Geibert: Four Decades;
The Celebrative Spirits: 1937-1943
Wright State University; Robert and Elaine
Stein Galleries
Free to the Public

September 26, 2019, Thursday
5:30–7pm Closing Reception
The Hope Narrative: Finding Resilience in
Contemporary Photography and Family
Photo Archives
ArtWorks with Academy of World Lan-
guages and Cincinnati Public Schools at
REFUGE/Health Hub
Free to the Public

This Events Calendar includes the most current information at the time of printing.
For the most recent schedule, visit www.fotofocusbiennial.org/events

GREATER CINCINNATI

26 The Baker Hunt Art & Cultural Center
620 Galenaup St, Covington, KY 41011
(859) 431-0200
Free to the Public

27 Imagine at Ninth Street and Madison Avenue
800 Madison Avenue, Covington, KY 41011
(859) 801-3045
Free to the Public

28 The Carnegie
1028 Scott Blvd, Covington, KY 41011
(859) 491-2030
Free to the Public

29 Behringer-Crawford Museum
2000 Montague Rd, Covington, KY 41011
(859) 491-4003
Free to the Public

30 Carl Solway Gallery
424 Findlay St, Cincinnati, OH 45214
(513) 621-0069
Free to the Public

31 Robin Imaging Services: The Mohawk Gallery
2106 Central Pkwy, Cincinnati, OH 45214
(513) 381-5116
Free to the Public

32 DAAP Galleries: Meyers Gallery, University of Cincinnati
Stagler Student Life Center, UC Main Stree, Cincinnati, OH 45221
(513) 556-2839
Free to the Public

33 DAAP Galleries: Reed Gallery, University of Cincinnati
5th Floor DAAP Building, 346 Clifton Ct, Cincinnati, OH 45221
(513) 556-2839
Free to the Public

34 Skibball Museum Cincinnati
Mayerson Hall, 3001 Clifton Ave, Cincinnati, OH 45220
(513) 487-3098
Free to the Public

35 Archive of Creative Culture
2056 Colerain Ave, Cincinnati, OH 45225
(513) 813-8674
Free to the Public

36 Wave Pool
2940 Colerain Ave, Cincinnati, OH 45225
(513) 600-6117
Free to the Public

37 Clifton Cultural Arts Center at Esquire Theater
320 Ludlow Ave, Cincinnati, OH 45220
(513) 497-2860
Free to the Public

38 Visionaries + Voices Northside Gallery
3841 Spring Grove Ave, Cincinnati, OH 45223
(513) 471-8491
Free to the Public

39 Prairie, Inc.
4303 Hamilton Ave, Cincinnati, OH 45223
(513) 582-9833
Free to the Public

40 Ruth’s Parkside Cafe
1550 Bank St, Cincinnati, OH 45221
(513) 542-7884
Free to the Public

41 Hoffner Lodge Gallery
4210 Hamilton Ave, Cincinnati, OH 45223
(513) 553-3681
Free to the Public

42 Manifest Creative Research
2727 Woodburn Ave, Cincinnati, OH 45206
(513) 881-3638
Free to the Public

43 ArtWorks with Academy of World Languages and Cincinnati Public Schools at REFUGE/Health Hub
2020 Fairfield Ave, Cincinnati, OH 45207
(513) 325-9708
Free to the Public

44 Xavier University Art Gallery at the A.B. Cohen Center
1658 Horror Ave, Cincinnati, OH 45207
(513) 745-3811
Free to the Public

45 Miller Gallery
2715 E Hay Ave, Cincinnati, OH 45208
(513) 774-1420
Free to the Public

46 Braze Street Studios: C-LINK Gallery with Cincinnati Country Day
4426 Braze St, Cincinnati, OH 45209
(513) 321-0206
Free to the Public

26 The Baker Hunt Art & Cultural Center
620 Galenaup St, Covington, KY 41011
(859) 431-0200
Free to the Public

27 Imagine at Ninth Street and Madison Avenue
800 Madison Avenue, Covington, KY 41011
(859) 801-1045
Free to the Public

28 The Carnegie
1028 Scott Blvd, Covington, KY 41011
(859) 491-2030
Free to the Public

29 Behringer-Crawford Museum
2000 Montague Rd, Covington, KY 41011
(859) 491-4003
Free to the Public

30 Carl Solway Gallery
424 Findlay St, Cincinnati, OH 45214
(513) 621-0069
Free to the Public

31 Robin Imaging Services: The Mohawk Gallery
2106 Central Pkwy, Cincinnati, OH 45214
(513) 381-5116
Free to the Public
SURROUNDING REGION

47 Mary Ran Gallery
3668 Erie Ave, Cincinnati, OH 45208
(513) 871-5604
www.maryrangallery.com
Mon–Fri 11am–5pm, Sat 12–3pm
Free to the Public

48 Kennedy Heights Arts Center
5546 Montgomery Rd, Cincinnati, OH 45213
(513) 631-4278
www.kennedyarts.org
Tue–Fri 10am–5pm, Sat 11am–4pm
Free to the Public

49 Manifest Drawing Center
4905 Whetstone Ave, Cincinnati, OH 45227
(513) 244-4314
www.msdrawingcenter.org
Mon–Fri 10am–5pm, Sat & Sun 1–5pm
Free to the Public

50 Woman’s Art Club Cultural Center: The Barn
6800 Cambridge Ave, Mariemont, OH 45247
(513) 272-3700
www.womansartclubbarn.org
Tue–Fri 10am–2pm, Sat & Sun 1–4pm
Free to the Public

51 University of Cincinnati Clermont College: Park National Bank Art Gallery
4200 Clermont College Dr, Batavia, OH 45103
(513) 558-2787
ucclermont.edu
Mon–Fri 8am–5pm
Free to the Public

52 Northern Kentucky University: Visual Arts Galleries
Fine Arts Center, 6000 Highland Heights, KY 41099
(513) 572-5146
artsci.kent.edu/departments/art/galleries.html
Mon–Fri 9am–5pm
Free to the Public

53 Thomas More College: Eva G. Farris Gallery
333 Thomas More Pkwy, Crestview Hills, KY 41017
(859) 344-3300
www.thomasmore.edu/art/art_galleries.htm
Mon–Thurs 8am–10pm, Fri 8am–4pm, Sat 10am–4pm, Sun 2–8pm
Free to the Public

54 Mount St. Joseph University: Studio San Giuseppe Art Gallery
5702 Dixie Rd, Cincinnati, OH 45233
(513) 244-4314
www.msp.edu/art
Mon–Fri 10am–5pm, Sat & Sun 1–5pm
Free to the Public

55 BasketShop
3005 Harrison Ave, Cincinnati, OH 45211
(513) 774-5656
basketshopgallery.com
Tue–Sun 1–6pm
Free to the Public

56 Sharonville Cultural Arts Center
11185 Reading Rd, Sharonville, OH 45241
(513) 554-1014
www.sharonvilleculturalarts.org
Thurs & Fri 3–7pm, Sat 10am–2pm, and by appointment
Free to the Public

57 Pop Revolution Gallery
150 E Main St, Mason, OH 45040
(513) 492-7474
www.poprevolutiongallery.com
Tue–Fri 10am–4pm, Sat 11am–3pm
Free to the Public

58 Pyramid Hill Sculpture Park & Museum
1763 Hamilton Cleves Rd, Hamilton, OH 45013
(513) 868-1234
www.pyramidhill.org
Mon–Fri 8am–7pm, Sat & Sun 8am–5pm
Free to Passport Holders in October and Pyramid Hill Members; $8 for adults, $3 for children (6–12), free for children 5 & under

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

60 Rosewood Arts Centre: Rosewood Gallery
2655 Olson Dr, Kettering, OH 45420
(937) 296-0294
www.playkettering.org/gallery
Mon–Thurs 9am–5pm, Fri 8am–4pm, Sat 9am–5pm, Sun Noon–5pm
Free to the Public

61 Dayton Visual Arts Center
118 N Jefferson St, Dayton, OH 45402
(937) 221-6801
www.daytonvisualarts.org
Tue–Sun 11am–6pm
Free to the Public

62 Stivers School for the Arts: Fifth Street Gallery
1313 E Fifth St, Dayton, OH 45402
(937) 542-7380
www.stivers.org
Mon–Fri 8am–3pm, Sat by appointment
Free to the Public

63 The Dayton Art Institute
456 Balmont Park North, Dayton, OH 45406
(937) 221-4278
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; $4 for adults; $1 for seniors, students, active military & groups of 10+; $6 for youth (7–17); free for children 6 & under

64 Wright State University: Robert and Elaine Stein Galleries
160 Creative Arts Center, 3640 Colonel Glenn Hwy, Dayton, OH 45435
(937) 775-2976
www.liberal-arts.wright.edu/art-galleries
Wed–Sun Noon–4pm
Free to the Public

65 Antioch College: Herndon Gallery
1 Morgan Pl, Yellow Springs, OH 45387
(937) 319-0114
www.antiochcollege.edu/herndon
Mon–Fri Noon–5pm, Sat 1–4pm
Free to the Public

66 Columbus Museum of Art
480 E Broad St, Columbus, OH 43215
(614) 221-6801
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 5–9pm are $5
ABOUT FOTOFOCUS

Founded in 2010 in Cincinnati, Ohio, FotoFocus is a nonprofit organization created to celebrate and champion photography as the medium of our time through programming that ignites a dialogue between contemporary lens-based art and the history of photography. This programming includes the FotoFocus Biennial, FotoFocus Symposium, and FotoFocus Lecture and Visiting Artist Series. FotoFocus supports programs throughout the region and has awarded more than 500 grants to regional artists and institutions since 2010 for the production and presentation of photography and lens-based art.

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Sarah Klayer, Director of Events and Engagement

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Kristin Riepenhoff, Participating Venue and Project Coordinator
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Brian Emch, Project Assistant

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Amanda Grace Louis, Director

Mamma Andersson, Who is Sleeping on my Pillow, 2010. Oil and acrylic on panel, 72 x 122 cm. Courtesy of Galleri Magnus Karlsson, Stephen Friedman Gallery and David Zwirner
Support

FotoFocus is grateful to our patrons, sponsors, and partners in championing photography and lens-based artwork. These individuals and organizations support collaborative endeavors and community outreach through educational and curatorial initiatives. With your help, we can continue to inspire conversations about the world through the art of photography.

Thank you for your generous support.

Fotofocus Patrons

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