

FOTOFOCUS
BIENNIAL
OPEN
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OCTOBER 2018



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Francis Bruguère, *Couple Embraced*, about 1929. Gelatin silver print, 9 7/16 x 7 7/16 inches. Courtesy of The J. Paul Getty Museum, Los Angeles

FOTOFOCUS BIENNIAL 2018

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Berenice Abbott, *Hot Dog Stand*, 1936. Gelatin silver print, 9 1/8 x 7 1/2 inches. Courtesy of Museum of the City of New York. Gift of the Metropolitan Museum of Art, 1949



FOTOFOCUS BIENNIAL 2018

Sigrid Viir, *Sweet Smiles and Golf Clubs (Nose)*, 2016. Framed pigment print on aluminum, 38 x 53 cm. Courtesy of the artist and Temnikova & Kasela Gallery

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.



Karl Blossfeldt, *Aconitum. Monkshood*, before 1926. Courtesy of Karl Blossfeldt Archiv / Stiftung Ann und Jürgen Wilde, Pinakothek der Moderne, München



Berenice Abbott, *South and DePeyster Streets*, 1935. Gelatin silver print, 9 x 7½ inches. Courtesy of Museum Purchase with funds from the Mrs. Elon Hooker Acquisition Fund

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.



Sheida Soleimani, *Ghawar Oil Field, Saudi Arabia*, 2017. Archival pigment print, 20 x 24 inches. Courtesy of the artist

DIRECTOR’S STATEMENT

Mary Ellen Goeke, Executive Director



Photo Credit: Jacob Drabik

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!

CURATOR'S STATEMENT

Kevin Moore, Curator and Artistic Director



Photo Credit: Wilson Reyes

“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.



Berenice Abbott, *Bread Store*, 1936. Gelatin silver print, 9½ x 7½ inches. Courtesy of Museum of the City of New York. Gift of the Metropolitan Museum of Art, 1948



Sigrid Viir, *Day 4, Sunday*, 2014. Inkjet print, aluminum, wooden frame, 30 x 21 cm. Courtesy of Temnikova & Kasela Gallery

FOTOFOCUS CURATED EXHIBITIONS

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.



Berenice Abbott, *Seventh Avenue Looking South from 35th Street*, 1935. Gelatin silver print, 9¼ x 7½ inches. Courtesy of Museum of the City of New York. Gift of the Metropolitan Museum of Art, 1949



Eugène Atget (French, 1857–1927), *Boulevard de Strasbourg, Corsets*, 1912. Gelatin silver chloride print. Courtesy of the Philadelphia Museum of Art: Gift of Carl Zigrosser, 1953, 1953–64–40

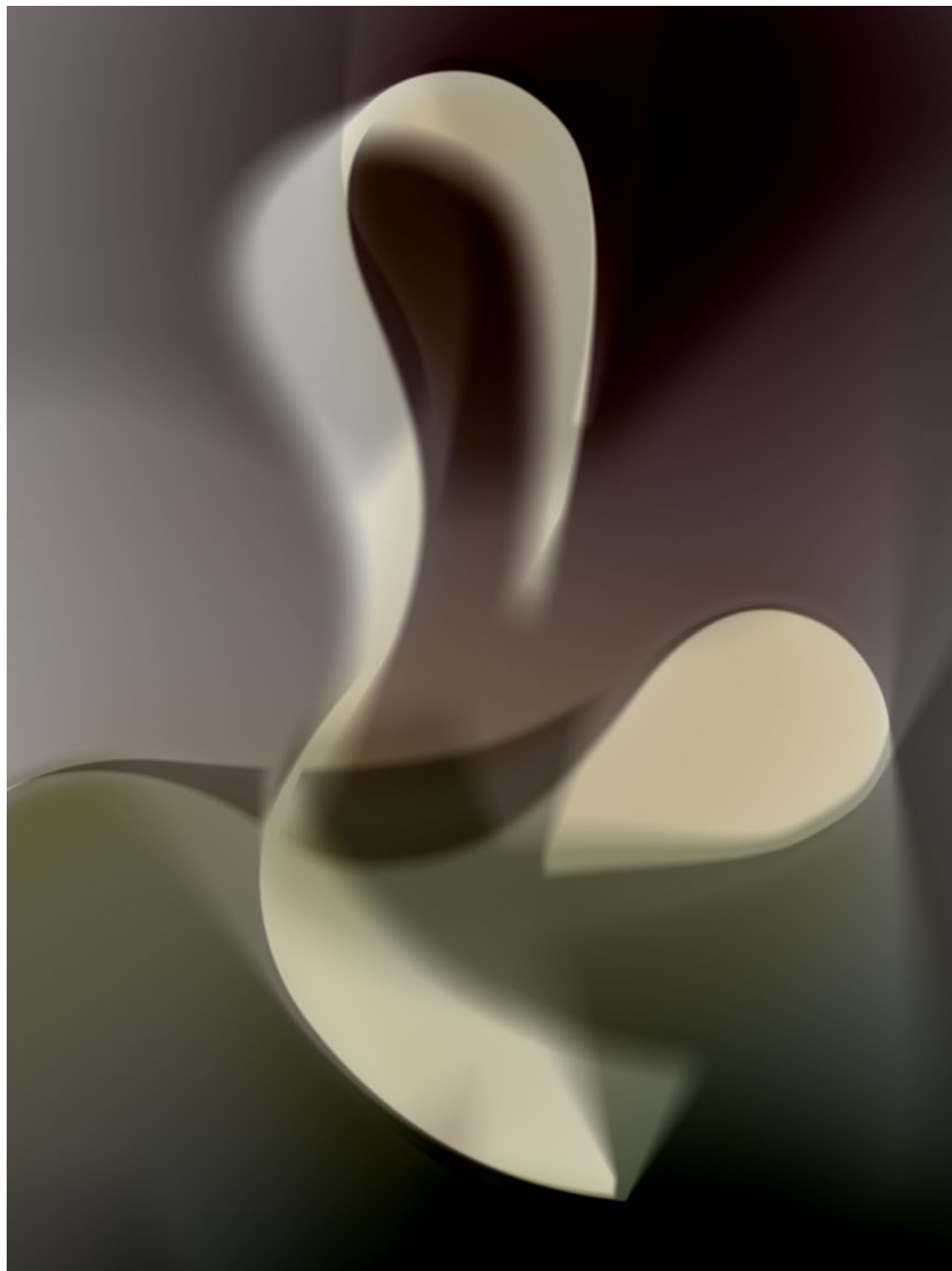
Taft Museum of Art

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

www.taftmuseum.org

Wed–Fri 11am–4pm, Sat & Sun
11am–5pm

Free to Passport Holders in October
and Taft Members; \$12 for adults,
\$10 for seniors, free for active
military & youth (18 and under).
Sundays free



Thomas Ruff, *phg.02_I*, 2013. Chromogenic print, 94½ x 72⅞ inches. © Thomas Ruff. Courtesy David Zwirner, New York/London/Hong Kong. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

CONTEMPORARY ARTS CENTER

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.



Francis Bruguière (American, 1879–1945), *Cut-paper abstraction*, ca. 1930. Gelatin silver print. Courtesy of George Eastman Museum, gift of Rosalinde Fuller

Contemporary Arts Center

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

www.contemporaryartscenter.org

Sat–Mon 10am–4pm, Wed–Fri
10am–9pm

Free to the Public

CONTEMPORARY ARTS CENTER

Mamma Andersson: Memory Banks

October 5, 2018–February 10, 2019



Mamma Andersson, *The Lonely Ones*, 2008. Oil on panel in two parts, overall 50½ x 120 cm. Courtesy of Galleri Magnus Karlsson, Stephen Friedman Gallery and David Zwirner

Curated by Kevin Moore, FotoFocus Artistic Director and Curator

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.



Mamma Andersson, *Lore*, 2014. Oil on panel, 37¾ x 26 inches. © Mamma Andersson. Photo by Adam Reich. Courtesy the McEvoy Family Collection

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.

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Akram Zaatari: The Fold – Space, time and the image

October 5, 2018–February 10, 2019



Akram Zaatari, *The End of Love [detail]*, 2013, Courtesy of the Adrastus Collection. Image courtesy of the Artist, Thomas Dane Gallery, London; Kurimanzutto Gallery, Mexico City; Sfeir-Semler Gallery, Hamburg & Beirut

Curated by Steven Matijcio, Foto-Focus Guest Curator and Contemporary Arts Center Curator

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.



Akram Zaatari, *Bodybuilders*: printed from a damaged negative showing munir el dada in saida, 1948, 2011. Image courtesy of the Artist, Thomas Dane Gallery, London; Kurimanzutto Gallery, Mexico City; Sfeir-Semler Gallery, Hamburg & Beirut

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.”

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ALICE F. AND HARRIS K. WESTON ART GALLERY

Chris Engman: Prospect and Refuge

August 31–November 18, 2018



Chris Engman, *Landscape for Quentin*, 2017. Digital Pigment Print, 43 x 55½ inches. Courtesy of the artist and Luis De Jesus Los Angeles

Curated by Carissa Barnard,
FotoFocus Deputy Director

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*.



Chris Engman, *Prospect*, 2016. Digital Pigment Print, 43 x 55½ inches. Courtesy of the artist and Luis De Jesus Los Angeles

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

Free to the Public



Sheida Soleimani, *Inauguration (United States, Iraq)*, 2016. Archival pigment print, 40 x 60 inches. Courtesy of the artist

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

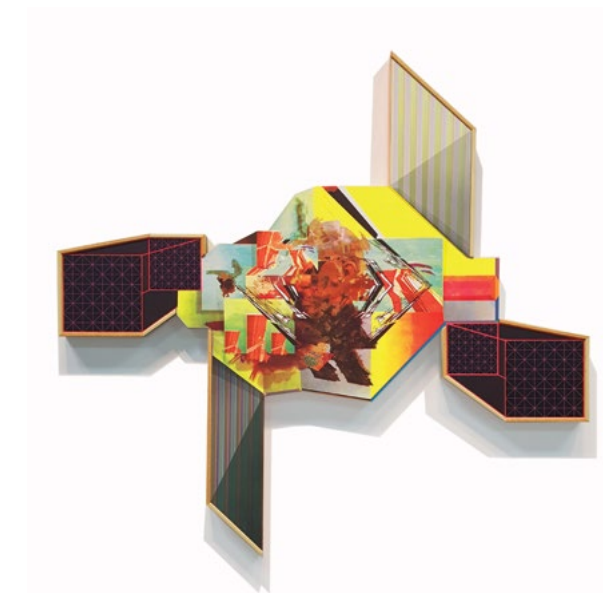
Recognizing photography's central role in collage, *Wide Angle* includes artists who manipulate and recompose imagery to recontextualize narratives drawn from our current social, political, and cultural climate.

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.

Featured Artists: Jimmy Baker, Kathe Burkhart, Harry Callahan, Tom Friedman, Robert Heinecken, John Houck, Mike Jacobs, Sol Lewitt, Goshka Macuga, Rick Mallette, Christian Marclay, Marilyn Minter, Laurel Nakadate, Seth Price, Robert Rauschenberg, Brett Schieszer, Sheida Soleimani, John Stezaker, Sigrid Viir, John Wesley



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

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

Free to the Public

MEMORIAL HALL

Teju Cole and Vijay Iyer: *Blind Spot*
October 6, 2018, 5–6:30pm



Teju Cole, *Rivaz* October 2014, from Teju Cole, *Blind Spot*. © Teju Cole. Published by Random House

Curated by Drew Klein, FotoFocus Guest Curator and Contemporary Arts Center Performing Arts Director

Memorial Hall
1225 Elm St, Cincinnati, OH 45202
(513) 977-8838
www.memorialhallotr.com
Daytime Symposium: 9am–4:45pm
Performance: 5–6:30pm
Free to Passport Holders

Vanguard composer and pianist Vijay Iyer and Nigerian-American writer and photographer Teju Cole perform the powerful interdisciplinary collaboration *Blind Spot* at Cincinnati’s historic Memorial Hall. Cole’s striking photography and spoken words are accompanied by a live score performed by Iyer’s adept trio for a musical investigation of humanity’s voluntary blindness to tragedy and injustice throughout history.

FOTOFOCUS ARTHUB IN WASHINGTON PARK

INTERMEDIO: In Place of Forgetting
October 3–7, 2018

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.



Intermedio by Ryan Back

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 ephemerality of our contemporary experiences and how they are shaped by memories of the past—what we keep and what we leave behind.

FotoFocus ArtHub in Washington Park
1350 Elm St, Cincinnati, OH 45202
www.fotofocusbiennial.org/venue/fotofocus-arthub/
Wed–Sat 11am–9pm, Sun 11am–5pm
Free to the Public

THE MINI MICROCINEMA

FotoFocus at The Mini: Cinema and Archive

October 1-31, 2018



Abbas Kiarostami, *24 frames*, 2017. Film. Courtesy of Janus Films

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.



Abbas Kiarostami, *24 frames*, 2017. Film. Courtesy of Janus Films

Participants: Stéphane Aubier, Stephanie Barber, Matthew Bauman, Steve Boot, Dr. Svea Braeunert, Dan Browne, Paul Bush, Alberto Couceiro, Studio Creature, Victoria Santa Cruz, Thirza Cuthand, Nazli Dincel, Cheryl Dunn, Paz Encina, Rhiannon Evans, Harun Farocki, Siegfried A. Fruhauf, Kelly Gallagher, Ariana Gerstein, Karø 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 Lacis, 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 Tomei, Hui-ching Tseng, UC Center for Film and Media Studies, Péter Vác, 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

CINEMA AND ARCHIVE PROGRAM



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)



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 indicts a public all 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

Conversation with Miranda July: Cinema and the Archive

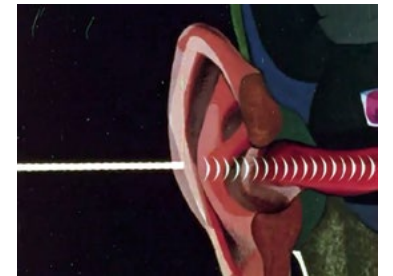
In 1995, artist, filmmaker, and writer Miranda July started Joanie 4 Jackie (formerly known as Big Miss Moviola), a DIY feminist film distribution system. According to July, "Over eight years I compiled and distributed more than 150 movies made by women and girls; I mailed VHS tape compilations via the 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 (Filmmaker, 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, Jamel 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)





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 16mm 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 femme-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)



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

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 Microcinema 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.

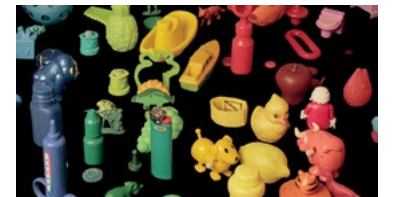
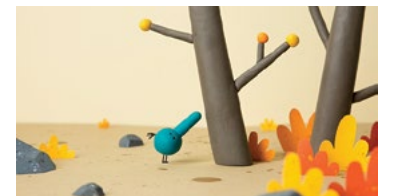
Presenting work by Kirsten Lepore, PES, Robert Loebel, Hui-ching Tseng, Studio Creature, Steve Boot, and Stéphane Aubier & Vincent Patar. (30 min)

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 Vác, 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 Voge, and Alejandra Tomei & Alberto Couceiro. (60 min)





memento mori (2012)

Directed by Dan Browne

“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 patent 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)



Nature as a Metaphor for Economic, Emotional and Existential Horror (2016)

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)



pure&magicalpussypower: a documentary on Joanie 4 Jackie (2010)

Directed by Vanessa Haroutunian

pure&magicalpussypower is a documentary about the history and impact of Joanie 4 Jackie, an all women’s video chainletter 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

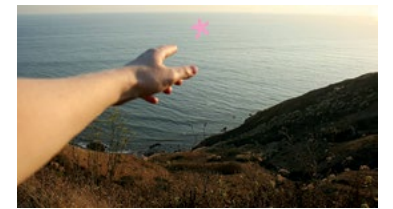
Oftentimes, experimental film and media makers use photographic archives as both objects (and subjects) in their work. The printed, tangible photograph is not only a referential visual device, with the ability to call on a historical moment passed, but calls on the viewer to consider the similarities 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. Fruhauf, Ariana Gerstein, Karø Goldt, 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)



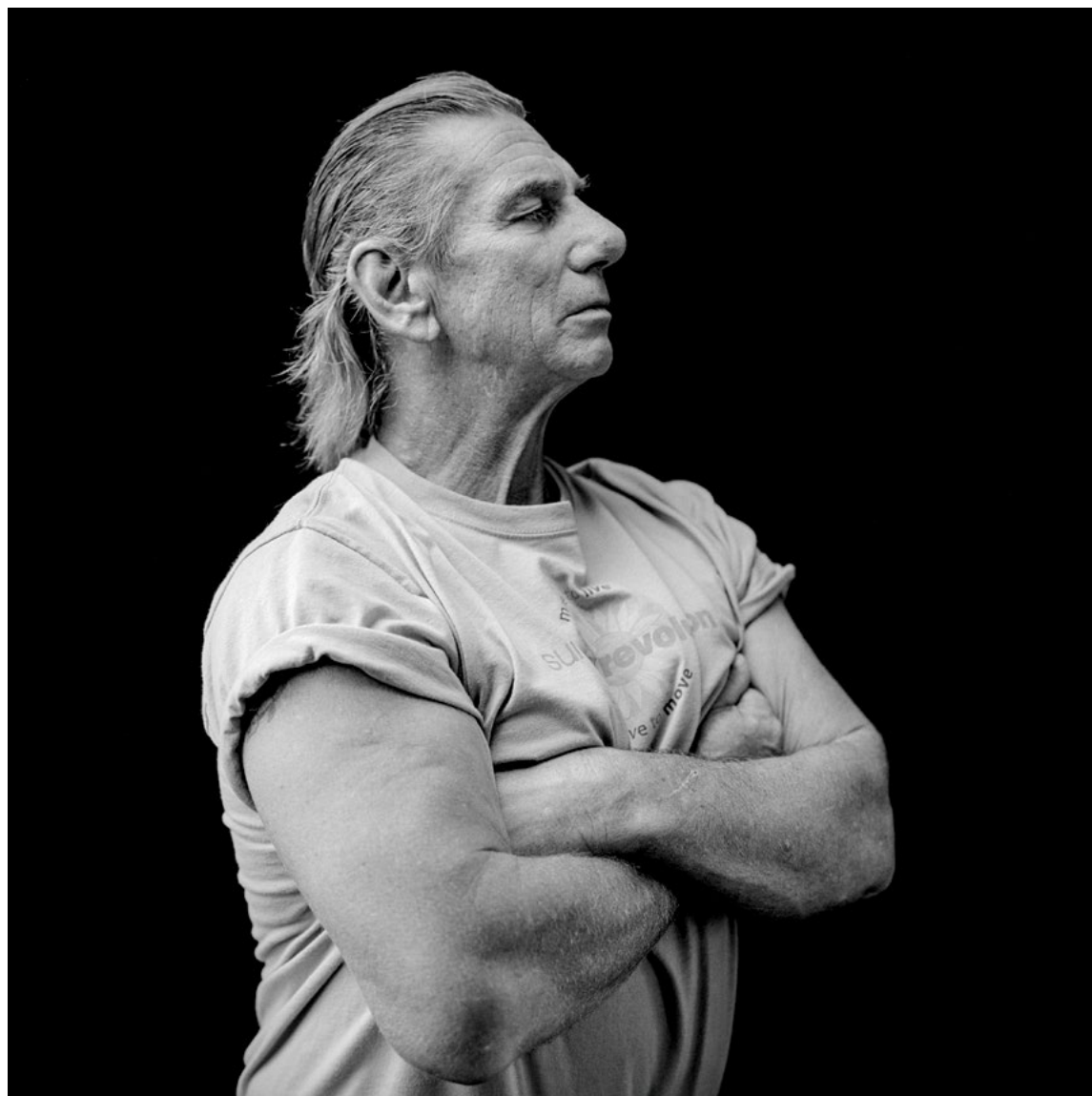
Through the Lens of Time (2018)

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



Michael Wilson, *DF, September 2017*, 2017. Black and white photograph (from film negative), variable dimensions. Courtesy of the artist



Louis Joyner, *Sprite and Coke*, 1968. Silver gelatin print, 6 x 9 inches. Courtesy of the artist

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*.

1305 GALLERY

Carolyn Wagner: The Things They Kept

September 28–November 4



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

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.

1305 Gallery

1305 Main St, Cincinnati, OH 45202

(513) 253-4709

1305gallery.blogspot.com

Tue & Thurs 4–7pm, Sat & Sun 1–5pm

Free to the Public

21C MUSEUM HOTEL

Truth or Dare: A Reality Show

October 19, 2018–August 5, 2019

Highlighting 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



Ann Hamilton (American), *book weight bb (human carriage)*, 2009–2010. Archival inkjet print on Museo portfolio rag paper. Courtesy 21c Museum Collection

21c Museum Hotel

609 Walnut St, Cincinnati, OH 45202

(513) 578-6600

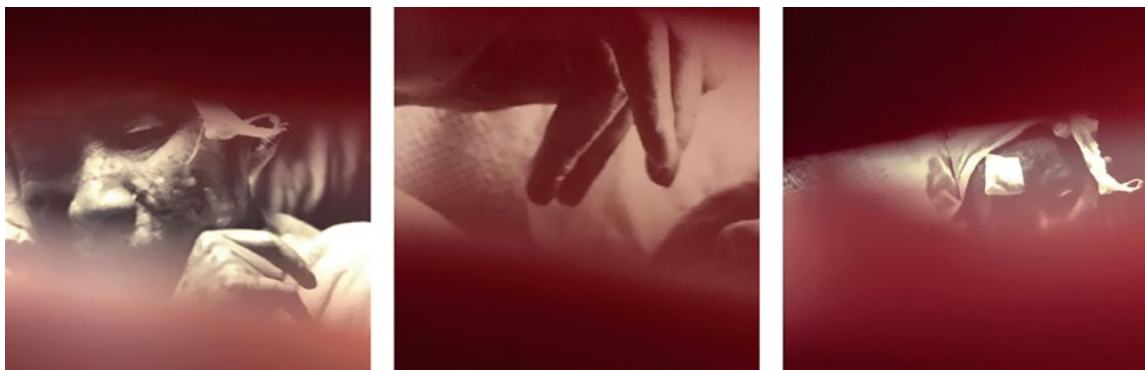
www.21cmuseumhotels.com/cincinnati/museum/

Open to the public 24 hours per day, 7 days a week

Free to the Public

Nuclear Fallout: The Bomb in Three Archives with Migiwa Orimo

September 20–December 7



Migiwa Orimo, *Rosy Invisible (detail)*, 2018. Multimedia installation with cabinets. Courtesy of the artist

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, blurrings, 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.

Antioch College: Herndon Gallery

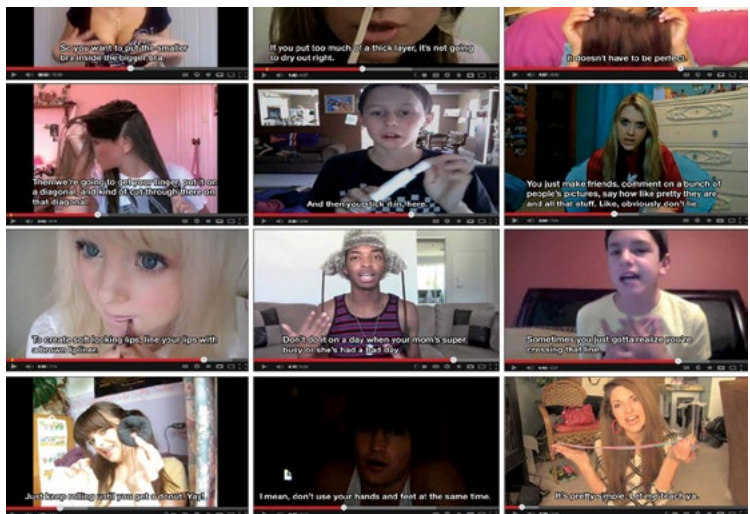
1 Morgan Pl, Yellow Springs, OH
45387
(937) 319-0114
www.antiochcollege.edu/herndon
Mon–Fri Noon–5pm, Sat 1–4pm
Free to the Public

Jenny Odell: People Younger Than Me Explaining How To Do Things

October 12–October 13

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.



Jenny Odell, *People Younger Than Me Explaining How To Do Things*, 2013. Courtesy of the artist

Archive of Creative Culture

2856 Colerain Ave, Cincinnati OH
45225
(513) 813-8674
www.archive-project.com
Fri & Sat 6–10pm
Free to the Public

ART ACADEMY OF CINCINNATI: CONVERGYS GALLERY

Whitney Hubbs: Body Doubles

September 28–November 2



Whitney Hubbs, *Woman no. 3*, 2016. archival pigment print, 32 x 40 inches. Courtesy of M+B Gallery and the artist

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.

Art Academy of Cincinnati: Convergys Gallery

1212 Jackson St, Cincinnati, OH
45202

(513) 562-6262

www.artacademy.edu

Mon–Fri 9am–9pm, Sat & Sun
9am–5pm

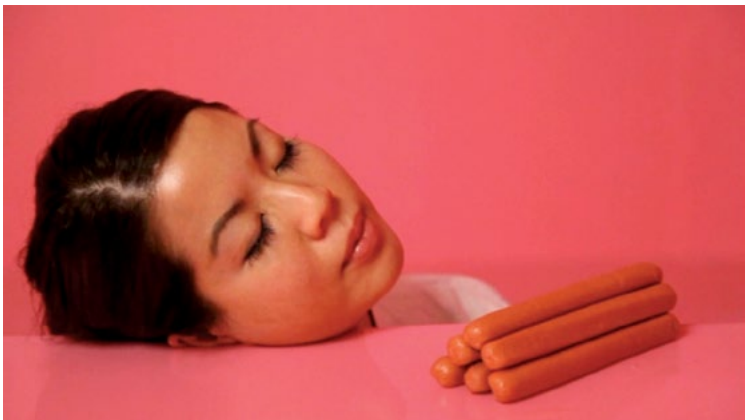
Free to the Public

ART ACADEMY OF CINCINNATI: RUTHE G. PEARLMAN GALLERY

Replace with Fine Art: A Response to Modern China

September 28–November 2

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.



Jen Liu, film still from *The Pink Detachment*, 2015. video, 19 min., 40 sec. Courtesy of the artist

"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 Academy of Cincinnati: Ruthe G. Pearlman Gallery

1212 Jackson St, Cincinnati, OH
45202

(513) 562-6262

www.artacademy.edu

Mon–Fri 9am–9pm, Sat & Sun
9am–5pm

Free to the Public

ART BEYOND BOUNDARIES GALLERY

Down Here On The Ground

September 21–November 9



Jymi Bolden, *Fashion Statement 101*, 2014. Ink jet Print, 20 x 28 inches. Courtesy of the artist

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 Klemp-ton, Billy Bach, Tim Howard, Annette Hughes

Art Beyond Boundaries Gallery

1410 Main St, Cincinnati, OH 45202

(513) 421-8726

www.artbeyondboundaries.com

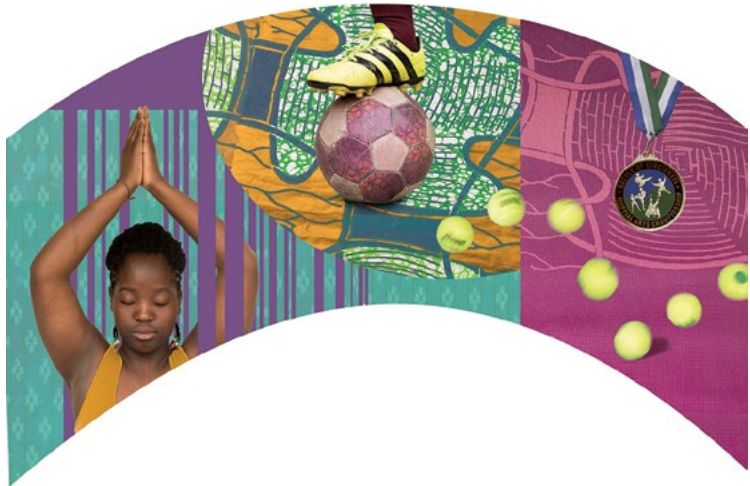
Mon–Fri 10am–5pm

Free to the Public

ARTWORKS WITH ACADEMY OF WORLD LANGUAGES AND CINCINNATI PUBLIC SCHOOLS AT REFUGE/HEALTH HUB

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

October 24, 2018–September 27, 2019



Emily Hanako Momohara with ArtWorks Youth Apprentices: Yordy Cabrera Garcia, Majd Elsabbagh, Irakoze Pascasia, Elsa Rothan, Lawrence Reed, *The Hope Narrative: Finding Resilience in Contemporary Photography and Family Photo Archives*, 2018. Digital Photo Collage, 5½ x 3½ inches. Image provided by Emily Hanako Momohara

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.

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

2030 Fairfax Ave, Cincinnati, OH 45207

(513) 325-9708

clcinstitute.org

Mon–Fri 9am–5pm

Free to the Public

**ARTWORKS WITH ACADEMY OF WORLD LANGUAGES
AND CINCINNATI PUBLIC SCHOOLS AT WASHINGTON PARK**

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

October 1–October 31



Emily Hanako Momohara, *Public Art Display of The Hope Narrative: Contemporary Photography & Family Photo Archives*, 2018. Photo Collage/Mixed Media. Photo by Deogracias Lerma

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.

**ArtWorks with Academy of World
Languages and Cincinnati Public
Schools at Washington Park**

1310 Elm St, Cincinnati, OH 45202

(513) 333-0388

www.artworkscincinnati.org/

Everyday 24/7

Free to the Public

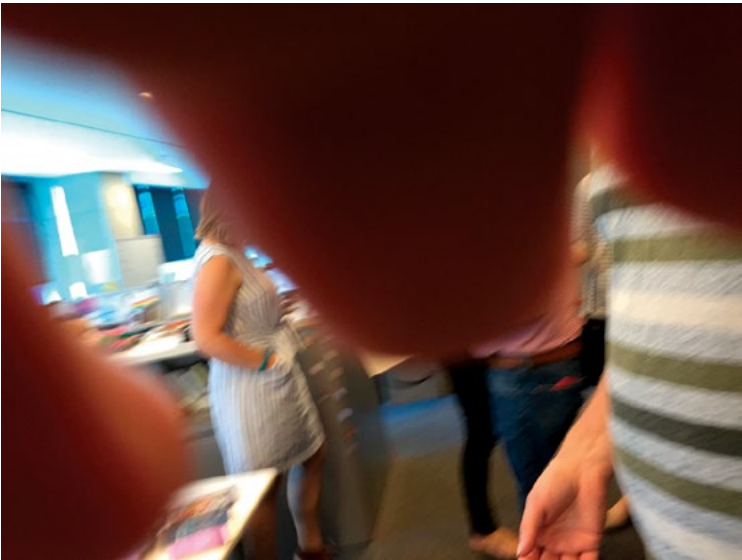
THE BAKER HUNT ART & CULTURAL CENTER

Joel Armor: #cloudingjudgements

October 1–October 29

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.



Joel Armor, *Inadvertent Image: IMG_6195.jpg*, 2015. Cloud-based Image, variable dimensions. Courtesy of the artist

**The Baker Hunt Art & Cultural
Center**

620 Greenup St, Covington, KY

41011

(859) 431-0020

bakerhunt.org

Mon–Fri 9am–4:30pm, Sat

9am–4pm

Free to the Public

Chivas Clem: The Tenderness of The Wolves

October 13–December 8



Chivas Clem, *The Tenderness of The Wolves*: 2011-2017, 2011–2017. Print. Courtesy of the artist

BasketShop

3105 Harrison Ave, Cincinnati, OH 45211

(469) 774-5656

basketshopgallery.com

Tue–Sun 1–6pm

Free to the Public

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.

Melvin Grier: Clothes Encounter

September 28–November 4

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.



Melvin Grier, *Clothes Encounter*, Unknown year. Black and white inkjet print from scanned 35mm negative, 18 x 10 inches. Courtesy of the artist

Behringer-Crawford Museum

Devou Park, 1600 Montague Rd, Covington, KY 41011

(859) 491-4003

www.bcmuseum.org

Tue–Sat 10am–5pm, Sun 1–5pm

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

**BRAZEE STREET STUDIOS: C-LINK GALLERY
WITH CINCINNATI COUNTRY DAY**

Glass + Photography: Student Exhibition
September 8–October 27



Untitled (CCD Students), 2018. Courtesy of Brazee Street Studios

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.

**Brazee Street Studios: C-LINK
Gallery with Cincinnati Country
Day**

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

CARL SOLWAY GALLERY

Peter Moore: The New York Avant-Garde 1960s and '70s
October 12–December 22

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.



Peter Moore, *Charlotte Moorman and Nam June Paik Performing John Cage’s 26’1.1499 for a String Player*, 1965. Gelatin silver print, 15¾ x 21½ inches. © Barbara Moore

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

THE CARNEGIE

The Forealism Files

September 7–November 3



Forealism Tribe, *Forealism Miami*, 2018. Digital photography. Courtesy of the artists

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

CINCINNATI ART MUSEUM

Life: Gillian Wearing

October 5–December 30



Gillian Wearing, *Snapshot (detail)*, 2005. 7 videos for framed plasma screens, 6 min., 55 sec. (loop). © Gillian Wearing. Courtesy of the artist; Tanya Bonakdar Gallery, New York; Maureen Paley, London; and Regen Projects, Los Angeles

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.

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

CINCINNATI SHAKESPEARE COMPANY AT THE OTTO M. BUDIG THEATER

re-Adorned / Catharsis

September 26–November 4



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

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.

Cincinnati Shakespeare Company at The Otto M. Budig Theater

1195 Elm St, Cincinnati, OH 45202
(513) 381-2273

cincyshakes.com

Mon–Wed Noon–5pm, Thurs–Sat
Noon–11pm, Sun Noon–5:30pm on
Show Days

Free to the Public

CLAY STREET PRESS AND GALLERY

Evidence (of a life lived)

October 12–December 15

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?



Mark Patsfall, *Boston Common 1968, 1968–2017*. Archival digital print, 11 x 14 in. Courtesy of Clay Street Press

Clay Street Press and Gallery

1312 Clay St, Cincinnati, OH 45202
(513) 241-3232

facebook.com/Clay-Street-
Press-313430935405917/

Tue–Fri 10am–4pm, Sat Noon–4pm
Free to the Public

CLIFTON CULTURAL ARTS CENTER AT ESQUIRE THEATER

Jens Rosenkrantz, Jr: Small Towns and Long Views

September 27, 2018–February 28, 2019



Jens Rosenkrantz, Jr., *Elmo, Colorado*, 2015. Archival print, 24 x 36 inches. Courtesy of the artist

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.

Clifton Cultural Arts Center at Esquire Theater

320 Ludlow Ave, Cincinnati, OH
45220

(513) 497-2860

www.cliftonculturalarts.org

Mon–Thu 11am–7pm,
Sat 11am–2pm

Free to the Public

COLUMBUS MUSEUM OF ART

Isaac Julien: Looking for Langston

October 5, 2018–February 3, 2019



Isaac Julien, *Pas de Deux No. 2*, 1989/2016. Kodak Premier print, Diasec mounted on aluminum, 70¾ x 102¾ inches. Courtesy of the artist and Jessica Silverman Gallery

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 VanDerZee.

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

CONTEMPORARY ARTS CENTER BLACK BOX PERFORMANCE SERIES

Raquel André: Collection of Lovers

September 6–September 7



Raquel-Andre, *Lovers Smoke*. © Tiago de Jesus Brás

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).

Contemporary Arts Center Black Box Performance Series

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

www.contemporaryartscenter.org

Thurs & Fri 8–9pm

\$10 for Passport Holders, CAC Members, Students, and those under 26; \$15 General Admission

DAAP GALLERIES:: MEYERS GALLERY, UNIVERSITY OF CINCINNATI

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.



Photographer unknown, 743–745 West Court Street, 1959. Photo prints, 3½ x 3½ inches. Courtesy of Cincinnati Museum Center

DAAP Galleries:: Meyers Gallery, University of Cincinnati

Steger Student Life Center, UC Main Street, Cincinnati, OH 45221
(513) 556-2839
www.daap.uc.edu/galleries.html
Sun–Thurs 10am–5pm
Free to the Public

Past as Present: Capturing and Archiving the Female Experience

October 10–December 2



Carmen Winant, *Looking Forward To Being Attached*, 2016. Found images, artist frame, 30 x 22 inches. Courtesy of Stone Projects

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.

DAAP Galleries:: Reed Gallery,
University of Cincinnati

5th Floor DAAP Building, 346 Clifton
Ct, Cincinnati, OH 45221
(513) 556-2839
www.daap.uc.edu/galleries.html
Sun–Thurs 10am–5pm
Free to the Public

Muse: Mickalene Thomas Photographs

October 20, 2018–January 13, 2019



Mickalene Thomas, *Racquel Leaned Back*, 2013. Color photograph and paper collage on archival board, 8¾ x 10 inches. © Mickalene Thomas. Courtesy the artist; Lehmann Maupin, New York and Hong Kong; and Artists Rights Society (ARS), New York

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

456 Belmonte Park North, Dayton,
OH 45405
(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

THE DAYTON ART INSTITUTE

tête-à-tête

October 20, 2018–January 13, 2019



Derrick Adams, *Crossroads*, 2012. Digital C-print, Edition 3/3, 44 x 36 inches. Courtesy the artist

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.

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military & groups of 10+; \$6 for youth
(7–17); free for children 6 & under

DAYTON VISUAL ARTS CENTER

Joel Whitaker: When Things Go Missing

September 7–November 3

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.



Joel Whitaker, *#0076*, 2016. archival inkjet print, 20 x 30 inches. Courtesy of the artist

Dayton Visual Arts Center

118 N Jefferson St, Dayton, OH
45402

(937) 224-3822

www.daytonvisualarts.org

Tue–Sat 11am–6pm

Free to the Public

DICK WALLER’S ARTPLACE

Joshua Kessler: *Frame Rate*
September 28–November 17



Joshua Kessler, *Untitled 3816*, 2017. Digital C Prints, 20 x 30 inches

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.

Dick Waller’s ArtPlace

130 West Court St, Cincinnati, OH 45202
(513) 600-0382
www.dickwaller.com
Thurs–Sat 4–8pm, and by appointment
Free to the Public

DOWNTOWN CINCINNATI LOCATIONS

DCI Presents *Taking it to the Streets* by J. Miles Wolf
October 1–October 31

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.



J. Miles Wolf, *Findlay Market Parade*, 2017. Courtesy of the artist

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.

Downtown Cincinnati Locations

29 E 6th St, Cincinnati, OH 45202
(513) 421-4440
www.DowntownCincinnati.com
Everyday 24/7
Free to the Public

GALLERY ASKEW

Dancing in the Street: A Photo-Mural
October 1–October 31



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

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.

Gallery Askew
2868 Colerain Ave, Cincinnati, OH 45225
(513) 476-3050
www.galleryaskew.com
Mon–Sun 8am–9pm
Free to the Public

HOFFNER LODGE GALLERY

Transitions: Twenty Photographers / One Photograph
October 12–November 9

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.



Prototype images for Transitions concept

Hoffner Lodge Gallery
4120 Hamilton Ave, Cincinnati, OH 45223
(513) 553-3681
www.hoffnerlodge.com
Thurs & Fri 4–8pm, Sat & Sun 1–5pm
Free to the Public

I.IMAGINE AT NINTH STREET AND MADISON AVENUE

My Soul as I See It III

October 1–October 31



Holmes Middle School Student, *Through the Cracks*, 2018. Digital photo, 7 x 5 inches. Courtesy of Holmes Middle School and i.imagine, Inc.

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.

i.imagine at Ninth Street and Madison Avenue

830 Madison Ave, Covington, KY 41011

(859) 801-1045

www.iimaginephotography.org

Everyday 24/7

Free to the Public

IRIS BOOKCAFÉ AND GALLERY

Re-membering an Archive: Iris at 10

September 28, 2018–February 1, 2019

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.

Featured Artists: Lars Anderson, Darryl Baird, Mark Cohen, Bill Davis, Rachel Elliott, Tim Freeman, John Ganis, Carey Gough, Lloyd Greene, Tina Gutierrez, Diana Duncan Holmes, Steve Hotard, Hana Jakrllová, Paul Kohl, Kent Krugh, Ji Hyun Kwon, Pok Chi Lau, Maurice Mattei, Guy Mendes, William Messer, Ardine Nelson, Bernard Plossu, William Renschler, William Ropp, Emily Schiffer, Gordon Smith, Tim Stegmaier, Marc Suda, Danielle Voirin, Sean Wilkinson, Michael Wilson, Matthew Zory, Harvey Osterhoudt, Achinto Bhardra, Gary Barat



Tim Stegmaier, *Suspended Saint*, Pearl Tower, Shanghai, 2013. Archival pigment print, 20 x 30 x 1 inches. Courtesy of the artist

Iris Bookcafé and Gallery

1331 Main St, Cincinnati, OH 45202

(513) 381-2665

www.irisbookcafe.com

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

Free to the Public

KENNEDY HEIGHTS ARTS CENTER

Wing Young Huie: We are the Other

September 29–November 10



Wing Young Huie, *Man and Boy, Saint Paul, Minnesota*, 1997. Digital C-Print, 20 x 30 inches. Photo by Wing Young Huie

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.

Kennedy Heights Arts Center

6546 Montgomery Rd, Cincinnati, OH 45213

(513) 631-4278

www.kennedyarts.org

Tue–Fri 10am–5pm, Sat 11am–4pm

Free to the Public

LLOYD LIBRARY & MUSEUM WITH CINCINNATI BOOKS ART SOCIETY

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.



Judith Serling Sturm, *Women Using Their Heads*, 2016. Mixed media, 17 x 9 x 1 inches. Courtesy of the artist. Photo by Tina Guittierez

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.

Lloyd Library & Museum with Cincinnati Books Art Society

917 Plum St, Cincinnati, OH 45202

(513) 721-3707

www.lloydlibrary.org

Mon–Fri 8:30am–4pm

Free to the Public

MANIFEST CREATIVE RESEARCH GALLERY

ARCHIVE [photo]
September 28–October 26



Manifest Creative Research Gallery and Drawing Center

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.

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

MANIFEST DRAWING CENTER

ARCHIVE [negative]
October 13–October 28

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



Kate Cunningham, *Untitled*, 2016. Digital photo, variable dimensions. Courtesy of Manifest Creative Research Gallery and Drawing Center

Manifest Drawing Center
4905 Whetsel Ave, Cincinnati, OH 45227
(513) 861-3638
www.manifestgallery.org/studio/
Hours Vary. See Event Calendar
Free to the Public

“Gathering Kokoro” Orihon Book: Tony DeVarco, Mayako Nakamura, Bonnie DeVarco & Judith Serling Sturm
August 17–October 27



Tony DeVarco & Mayako Nakamura, *Gathering Kokoro*, 2017. Digital Photomontage, variable dimensions. Courtesy of the artists and Marta Hewett Gallery

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—its 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.

Marta Hewett Gallery

1310 Pendleton St, The Annex,
Cincinnati, OH 45202
(513) 281-2780
www.martahewett.com
Tue–Fri 10am–5pm, Sat 11am–3pm
Free to the Public

Time, Space, and Place: Photographs from the Archives
October 5–October 27

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



John Wimberley, *Descending Angel*, 1983. Gelatin silver print, 11½ x 10 inches. Courtesy of Mary Ran Gallery

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

THE MERCANTILE LIBRARY

Conversation with Teju Cole: *Blind Spot*
FotoFocus Biennial Programming
October 7, 2018, 11am–1pm



Teju Cole, Photo by Yasmine Omari

Drew Klein, FotoFocus Guest Curator and Contemporary Arts Center Performing Arts Director, Cincinnati, OH; 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

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.

The Mercantile Library

414 Walnut St, #1100, 11th Floor,
Cincinnati, OH 45202
(513) 621-0717
www.mercantilelibrary.com
Programming: 11am–1pm
Free to Passport Holders

MIAMI UNIVERSITY ART MUSEUM

Hans Gindlesberger: *I'm in the Wrong Film*
August 28–December 15

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.



Hans Gindlesberger Courtesy of the artist

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

MICHAEL LOWE GALLERY WITH ALTERNATE PROJECTS

A Kick in the Head: Uncouth Stories of Sunken Beauty

September 28–October 27



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

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.

Featured Artists: Vito Acconci, Nobuyoshi Araki, Morton Bartlett, Richard Billingham, Guglielmo Achille Cavellini, Larry Clark, Bob Flanagan, Katy Grannan, Mike Kelley, Richard Kern, Robert Mapplethorpe, Ryan McGinley, Annette Messenger, Pierre Molinier, Otto Muehl, Catherine Opie, Genesis Breyer P-Orridge, Rob Pruitt, Arnulf Rainer, Lucas Samaras, Penny Slinger, Bob Wade, Count Zichy

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

MILLER GALLERY

Tyler Shields: Past the Present

October 19–November 3

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.



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

Miller Gallery

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

MOUNT ST. JOSEPH UNIVERSITY: STUDIO SAN GIUSEPPE ART GALLERY

Jason Hailey: The Selective Eye, Photography as Abstraction

September 24–October 28



Jason Hailey, *Auto Metal*. Cibachrome Print, 40 x 30 inches. Courtesy of the International Photography Hall of Fame and Museum

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.

Student Photographic Society: Abstract Remains

September 24–October 28

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.



John Griffith, *Untitled*. Digital print. Courtesy of the artist

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

NORTHERN KENTUCKY UNIVERSITY: VISUAL ARTS GALLERIES

Record / Off Record
September 28–October 26



Miranda Barnes, *Sarae and Sarai #1*, 2016. Archival Pigment Print, 24 x 24 inches. Courtesy of the artist

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 Reinhart, Bryan Schutmaat, Jason Vaughn

50 / 50: 50 Photographs Celebrating NKU at 50
September 28–October 26



NKU Photography Club, *Pinhole Camera Views of Campus: The Science Center*, 2005. Pinhole camera, scanned digital print, 10 x 10 inches

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

POP REVOLUTION GALLERY

Faces of Mason
October 11–November 3



Chrystal Scanlon, *Francis Michaels*, 2018. 16 x 20 inches. Courtesy of the artist

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

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

POPPED ART

Impression
October 12–October 14

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.



Janet Creekmore and Ben Jason Neal, *Impression #59*, 2017. Digital Print on Archival Matte Paper, 8 x 10 inches. Courtesy of the artists

POPPED ART
2854 Colerain Ave, Cincinnati, OH 45225
(513) 371-3782
www.poppedart.gallery
Fri Noon–5pm, Sat Noon–9pm, Sun Noon–5pm
Free to the Public

New American Stories
October 2–November 30



Nandi Rai, *Self Portrait With Family*, 2018. Inkjet Print, 11 x 15 inches. Courtesy of the artist

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, is 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.

Featured Artists: Yanitza Rosa-Martinez, Amrita Rai, Nandi Rai, Mangali Rai, Bhim Oli, Bhim Magar, Karna Rai, Wilton Compres, Mowazo Bembereza, Christine Bawili

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

Michael Wilson: They Knew Not My Name, and I Knew Not Their Faces
September 7–December 31

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. Groesbeck
6. Harrison
7. Mariemont
8. Norwood
9. Reading
10. Walnut Hills



Michael Wilson, *CS and HA*, July 2016, 2016. Black and white photograph (from film negative), variable dimensions. Courtesy of the artist

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

THE PUBLIC LIBRARY OF CINCINNATI AND
HAMILTON COUNTY: CINCINNATI ROOM

Panorama of Progress: 170 years of Cincinnati's
Skyline and Photographic Technology

September 29–October 31



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

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-landscape images through the years are on view. A digital representation of the original daguerreotype and new version combined, allows viewers to dissolve one into another, experiencing in detail the exact changes our city has undergone.

The Public Library of Cincinnati
and Hamilton County: Cincinnati
Room

800 Vine St, Cincinnati, OH 45202

(513) 369-6900

www.cincinnatiilibrary.org

Mon–Fri 9am–5pm, Sat 9am–6pm,
Sun 1–5pm

Free to the Public

Featured Artists: Chris Ashwell, Maureen France, Sharee Allen, Allen Woods,
Chris Glass, Charles Fontayne, William S. Porter

PYRAMID HILL SCULPTURE PARK & MUSEUM

Arbus, Frank, Penn: Masters of Post-War American Photography

October 1–November 30

ARBUS
FRANK
PENN

MASTERWORKS OF
POST-WAR AMERICAN
PHOTOGRAPHY

Arbus, Frank, Penn: Masters of Post-War American
Photography

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 throughout 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.

Arbus, Frank, Penn: Masterworks of Post-War American Photography features 38 vintage gelatin silver prints including the Diane Arbus works “Identical Twins, Roselle, N.J.,” “Boy with a Toy Hand Grenade in Central Park,” and “Jewish Giant at Home with his Parents in the Bronx”; Robert Frank’s “Trolley, New Orleans,” “Parade, Hoboken,” and “Chicago (Man with Tuba)”; and Irving Penn’s “Mountain Children, Cuzco, Peru,” “Chimney Sweep, London,” and “Running Children, Rabat, Morocco.”

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 nudes,” 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.

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

REVERB ART + DESIGN

Emily Hanako Momohara: Fruits of Labor
September 28–November 15



Emily Hanako Momohara, *Golden Trowel*, 2018. Archival Pigment Print, 18 x 24 inches. Courtesy of the artist

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

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

ROSEWOOD ARTS CENTRE: ROSEWOOD GALLERY

Displacement: Collective Practice to Recover Memory

October 15–November 16



Juan-Sí González, *Untitled from the series Looking for Cuba Inside*, 2005–2018. Archival photograph, variable dimensions. Courtesy of the artist

Rosewood Arts Centre:
Rosewood Gallery

2655 Olson Dr, Kettering, OH 45420

(937) 296-0294

www.playkettering.org/gallery

Mon–Thurs 9am–9pm, Fri 9am–6pm,
Sat 9am–5pm, Sun Noon–5pm

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.

RUTH’S PARKSIDE CAFÉ

Captured Moments

September 9–November 3

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.



Linda Gillings, *Daydream Believer*, 2017. Giclée Print, 8 x 10 inches. Courtesy of the artist

Ruth’s Parkside Café

1550 Blue Rock St, Cincinnati, OH 45223

(513) 542-7884

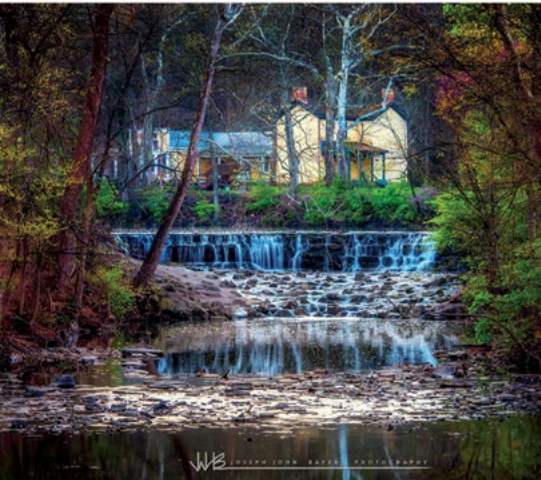
ruthscafe.com

Mon–Thu 11:30am–9pm, Fri 11:30am–10pm, Sat 5–10pm

Free to the Public

SHARONVILLE CULTURAL ARTS CENTER

Sharonville +5: Then, Now, and Interpreted
September 28–October 27



Relocated Vorhes House at Sharon Woods site. Digital Archives, Heritage Village Museum and Educational Center. Joseph John Bayer, *Heritage Village and Sharon Woods Waterfall*, 2017. C-print, 13 x 19 x 1 inches. Courtesy of Joseph John Bayer

Sharonville Cultural Arts Center
11165 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

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-Walotka, Blue Ash; Susan Ernst, Sharonville; Becky Linhardt, Sharonville; Lynda Rust, Mt. Healthy

SKIRBALL MUSEUM CINCINNATI

Jewish Cincinnati: A Photographic History by J. Miles Wolf
October 11, 2018–January 6, 2019

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.



J. Miles Wolf, *Mound Street Temple*, 2018. Archival pigment print, 24 x 28 inches. Courtesy of the artist

Skirball Museum Cincinnati
Mayerson Hall, 3101 Clifton Ave, Cincinnati, OH 45220
(513) 487-3098
huc.edu/research/museums/skirball-museum-cincinnati
Tues & Thurs 11am–4pm, Sun 1–5pm, and by appointment
Free to the Public

STIVERS SCHOOL FOR THE ARTS: FIFTH STREET GALLERY

Louis Joyner: 40+, Images of Memphis
October 1–November 2



Louis Joyner, *637 Linden*, 1970. Silver Gelatin Print, 9 x 6 inches.
Courtesy of the artist

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

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.

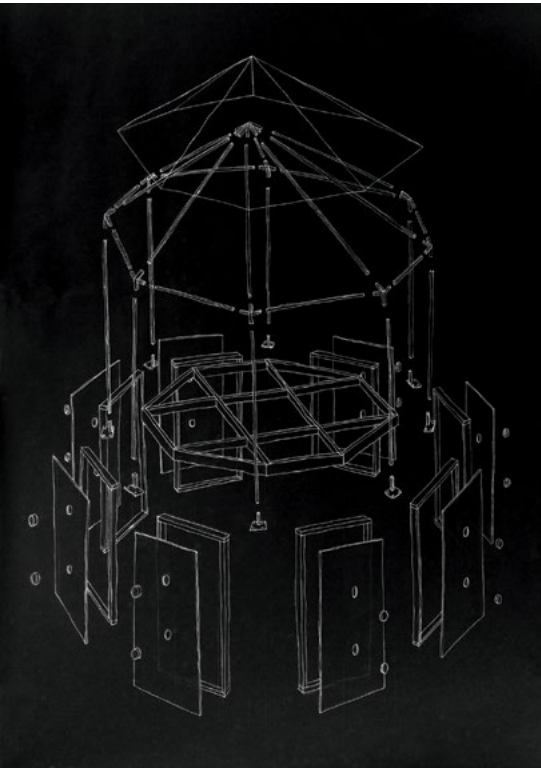
STUDIO ERIN TAYLOR

Domus Oculi
October 5–October 28

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.



Erin Taylor, *Domus Oculi*, 2018. Repurposed film and projector lenses, wood, metal, glass, 3D printed and CNC milled components., Approximately 14 x 10 x 10 feet. Courtesy of the artist

Studio Erin Taylor
2868 Colerain Ave, Cincinnati, OH 45225
www.studioerintaylor.com
Fri 1–4pm, Sat Noon–5pm, Sun 12–4pm
Free to the Public

THOMAS MORE COLLEGE: EVA G. FARRIS GALLERY

Outside/In/Inside/Out

October 18–November 2



John Glenn, *North Africa from Space*, 1962. Color photograph. Courtesy of the Ohio Congressional Archives at Ohio State University

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](http://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.



Lourdes Santos, Bimla Rai, and Bhim Rai, *New World No. 1*, 2018. Archival pigment print, 23 x 10 inches. Courtesy of the artists

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.

Featured Artists: Luke Kellett, Sodiq Onanuga, Bhim Rai, Bhimla Rai, Lourdes Santos

**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

VISIONARIES + VOICES NORTHSIDE GALLERY

Michael Mergen: Epilogue To Mars

September 28–November 30



Michael Mergen, *To Mars*, 2017. Archival Pigment Print, 23 x 33 inches

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, Bredt 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.

Visionaries + Voices
Northside Gallery

3841 Spring Grove Ave, Cincinnati,
OH 45223
(513) 471-8491
www.visionariesandvoices.com
Mon–Fri 9am–5pm
Free to the Public

VISIONARIES + VOICES

Around the Corner

September 21–October 31



Andrew Hostick, *Self-Portrait of Wolf Kahn*, 2016.
Colored Pencil on Mat Board, 11 x 17 inches.
Courtesy of Visionaries and Voices

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, Courtney Cooper

Visionaries + Voices

3841 Spring Grove Ave, Cincinnati,
OH 45223
(513) 471-8491
www.visionariesandvoices.com
Public Art Installations Everyday 24/7
Free to the Public

Timescapes: Earth's Open Archive

September 28–December 22



Michael Tittel, *Iceland 2016 órsmörk*, 2016. Archival pigment print, 30 x 44 inches

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.

Featured 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

Wash Park Art Gallery

1215 Elm St, Cincinnati, OH 45202
(513) 291-3626

www.washparkart.com

Thu–Fri 4–8pm, Sat 2–8pm, and by appointment

Free to the Public

Social Medium: Photography as a Tool for Community Collaboration

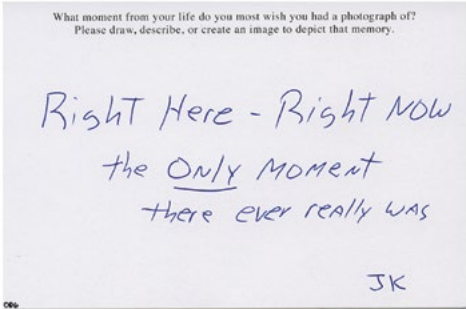
September 15–November 10

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.

Featured 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



Rebecca Hackemann and Mark Strandquist, *The Archive of Unmade Photographs*, 2014–present (ongoing). Postcard archive, variable dimensions. Courtesy of the artists

Wave Pool

2940 Colerain Ave, Cincinnati, OH 45225

(513) 600-6117

www.wavepoolgallery.org

Wed–Sat 12–5pm

Free to the Public

WOMAN’S ART CLUB CULTURAL CENTER: THE BARN

Reinterpreting Nancy Ford Cones

October 9–October 28



Nancy Ford Cones and Marie Smith, *Reinterpreting Nancy Ford Cones*, 2018. Photoshop, 10 x 8 inches. *Summer Fun*, Nancy Ford Cones Photograph courtesy of Mariemont Preservation Foundation

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.”

Woman’s Art Club Cultural Center: The Barn

6980 Cambridge Ave, Mariemont, OH 45227
(513) 272-3700
www.artatthebarn.org
Tue–Fri 10am–2pm, Sat & Sun 1–4pm
Free to the Public

THE WOODWARD THEATER

Conversation with Miranda July: *Cinema and the Archive*

FotoFocus Biennial Programming

October 7, 5–7pm

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.



Miranda July, Photo by Todd Cole

The Woodward Theater

1404 Main St, Cincinnati, OH 45202
(513) 345-7986
www.woodwardtheater.com
Programming: 5–7pm
Free to Passport Holders

WRIGHT STATE UNIVERSITY: ROBERT AND ELAINE STEIN GALLERIES

The Celebrative Spirit: 1937-1943

August 29–October 21



Russell Lee, *4H Club members giving their pledge, Pie Town, NM, 1940*. Gelatin Silver Print, 8 x 10 inches. Courtesy of the Library of Congress

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 photo-

graphic 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

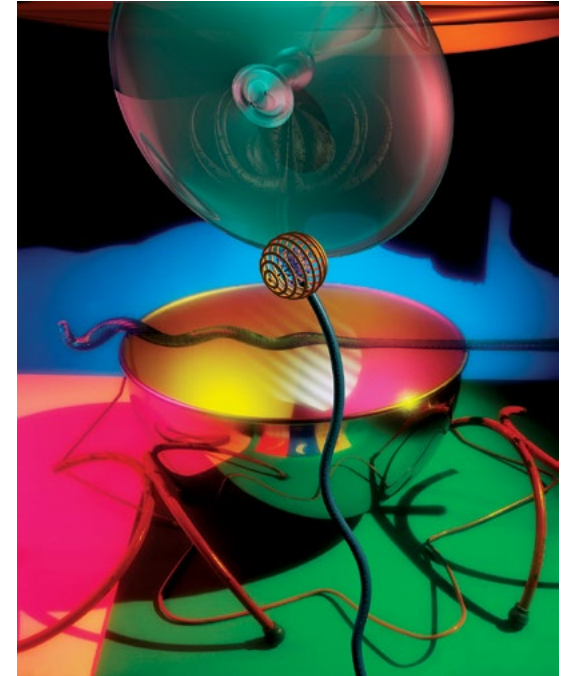
The Collection

August 29–October 21

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 for 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 Golde, 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.

Featured Artists: Aziz+Cucher, James Butkus, John Chervinsky, Doug DuBois, David Golde, Nicholas Nixon, Olivia Parker, Alan Rath, Kerry Skarbakka, Sandy Skoglund, Robert Stivers, Henry Wessel



James Butkus, *Untitled 82, 1997*. Fujix print, 10 x 8 inches. Courtesy of the Robert & Elaine Stein Galleries

Wright State University: Robert and Elaine Stein Galleries

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

(937) 775-2978

liberal-arts.wright.edu/art-galleries

Wed–Sun Noon–4pm

Free to the Public

Ron Geibert: Four Decades

August 29–October 21



Ron Geibert, *daggers to arms*, 2016. Archival pigment print, 17 x 60 inches. Courtesy of the artist

“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 and text found within the pages. His panoramic “sliver” 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 “sliver” exploration.

Wright State University: Robert and Elaine Stein Galleries

160 Creative Arts Center, 3640
Colonel Glenn Hwy, Dayton, OH
45435
(937) 775-2978
liberal-arts.wright.edu/art-galleries
Wed–Sun Noon–4pm
Free to the Public

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 Caporale, 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



Michael Keating, *Riverbank Reverie*, 1995. Photograph, 13 x 15 inches. Courtesy of the artist

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

1658 Herald Ave, Cincinnati, OH
45207
(513) 745-3811
www.xavier.edu/art-department/art-gallery.cfm
Mon–Fri 10am–4pm, and by
appointment
Free to the Public

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

PJ Sturdevant: Remembering 1975–1980

September 29–October 27



PJ Sturdevant, *Closed to the Public*, 2018. Bromoil, 13 x 17 inches. Courtesy of the artist

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 hand-crafted and produced using brushes and lithographic ink, making each print unique.

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

1658 Herald Ave, Cincinnati, OH
45207

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www.xavier.edu/art-department/art-gallery.cfm

Mon–Fri 10am–4pm, and by
appointment

Free to the Public

YWCA WOMEN’S ART GALLERY

Vis-Abilities

September 28, 2018–January 11, 2019



Amy Hayden, *The Disturbed*, 2018. C-print. Courtesy of the artist

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 Navichoque-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 Navichoque-Munoz, Cindy Vogelsong

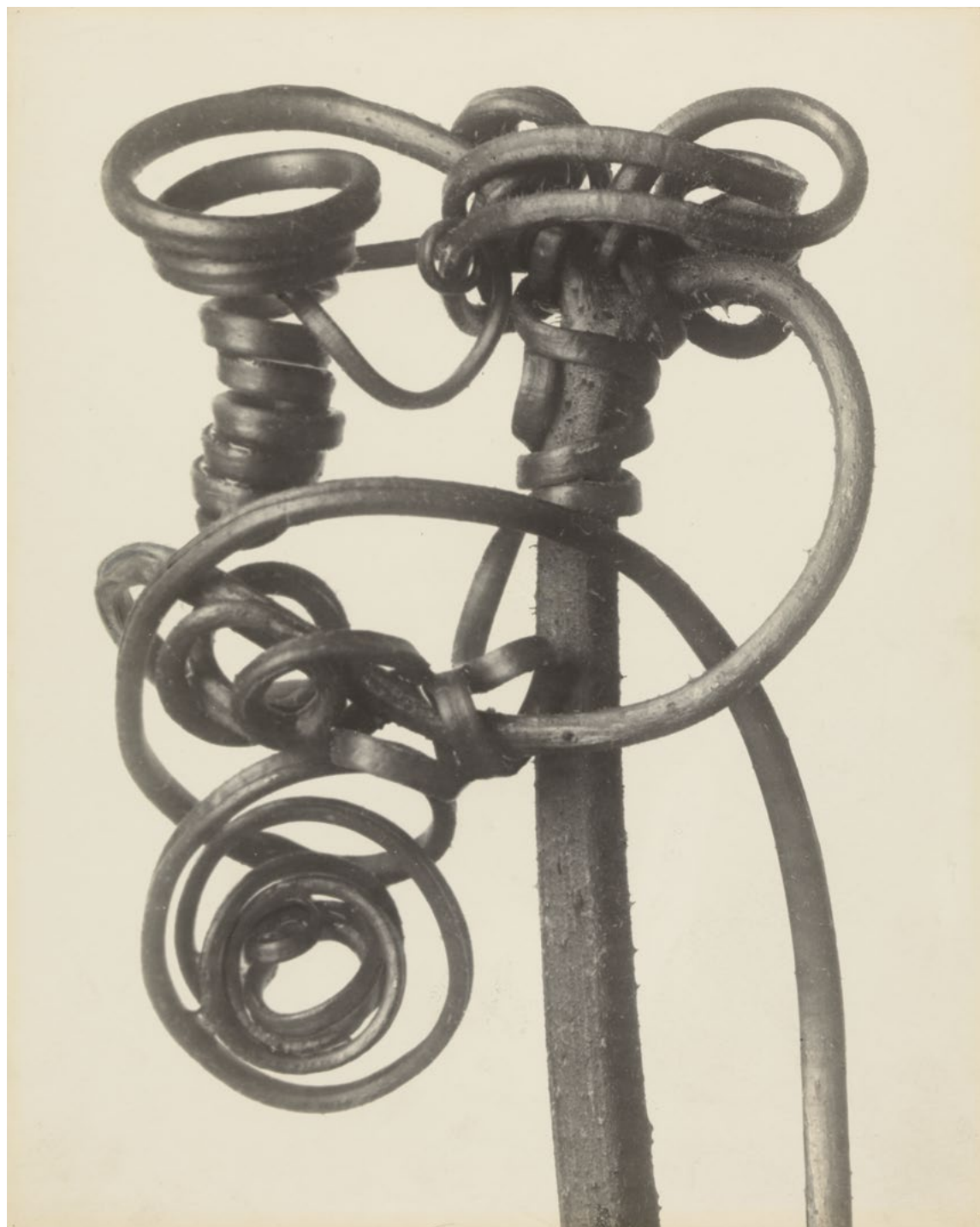
YWCA Women’s Art Gallery

898 Walnut St, Cincinnati, OH 45202
(513) 241-7090

www.ywcacincinnati.org

Mon–Fri 8am–8pm, Sat 9am–5pm

Free to the Public



Karl Blossfeldt, *Cucurbita. Pumpkin*, before 1928. Courtesy of Karl Blossfeldt Archiv / Stiftung Ann und Jürgen Wilde, Pinakothek der Moderne, München



Youssef Nabil (Egyptian), *Short Life, Self-Portrait*, Los Angeles, 2012. Hand-colored gelatin silver print. Courtesy 21c Museum Collection

BIENNIAL EVENTS

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 panel-ists: 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 Haaften, 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

- Noon
- pure&magicalpussypower: a documentary on Joanie 4 Jackie* (2010)
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.



Ji Hyun Kwon, *Maureen ("Never letting you know")*, 2011. Archival pigment print, 100 x 120 cm. Courtesy of the artist

FOTOFOCUS AT THE MINI PROGRAM SCHEDULE

October 2, Tuesday

7pm *pure&magicalpussypower: 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.

Noon *pure&magicalpussypower: a documentary on Joanie 4 Jackie* (2010)
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 (20 min)
Also Screening: Sunday, October 14 at 7pm & Saturday, October 20 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

7pm *Through the Lens of Time* (2018)
Directed by Ann Segal
Reception 7pm, Start 8pm
Also Screening: Saturday, October 20 at 3:30pm

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 Savirón
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)

FotoFocus at The Mini: Cinema and Archive screenings are free to FotoFocus 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

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 Savirón
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)

Nature as a Metaphor for Economic, Emotional and Existential Horror (2016)
Stephanie Barber (8 min. loop)

EVENTS CALENDAR

August 31, Friday

6–8pm Opening Reception for FotoFocus Curated Exhibition
Containment as a part of *Chris Engman: Prospect and Refuge*
Alice F. and Harris K. Weston Art Gallery
Free to the Public

September 6, Thursday

8–9pm *Raquel André: Collection of Lovers*
Contemporary Arts Center Black Box
Performance Series
\$10 for Passport Holders, CAC Members, Students and under 26.
\$15 Non-Members

September 7, Friday

5–8pm Opening Reception and Artist Talk
The Forealism Files
The Carnegie
Free to the Public

6–8pm Opening Reception
Joel Whitaker: When Things Go Missing
Dayton Visual Arts Center
Free to the Public

6–8pm Opening Reception
“Gathering Kokoro” Orihon Book: Tony DeVarco, Mayako Nakamura, Bonnie DeVarco & Judith Serling Sturm
Marta Hewett Gallery
Free to the Public

7–9pm Opening Reception & Artist Talk
Michael Wilson: They Knew Not My Name, and I Knew Not Their Faces
The Public Library of Cincinnati and Hamilton County
Free to the Public

8–9pm *Raquel André: Collection of Lovers*
Contemporary Arts Center Black Box
Performance Series
\$10 for Passport Holders, CAC Members, Students and under 26.
\$15 Non-Members

September 8, Saturday

10am–2pm Opening Reception
Glass + Photography: Student Exhibition
Brazee Street Studios: C-Link Gallery
with Cincinnati Country Day
Free to the Public

2–4pm Artist Talks with DeVarco and Nakamura
“Gathering Kokoro” Orihon Book: Tony DeVarco, Mayako Nakamura, Bonnie DeVarco & Judith Serling Sturm
Marta Hewett Gallery
Free to the Public

September 9, Sunday

3–5pm Opening Reception
Captured Moments
Ruth’s Parkside Café
Free to the Public

4–5pm Artist Talk: Two Artists Two Approaches
Captured Moments
Ruth’s Parkside Café
Free to the Public

September 14, Friday

5–8pm Opening Reception
New World: Refugees and Immigrants Photograph the Experience of a New Life in America
University of Cincinnati Clermont College:
Park National Bank Art Gallery
Free to the Public

6–9pm Opening Preview Reception
Reveal
Robin Imaging Services: The Mohawk Gallery
Free to FotoFocus Passport Holders

September 15, Saturday

11:15am–12:15pm WALKING TOUR | Lytle Park
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

7–10pm Opening Reception
Social Medium: Photography as a Tool for Community Collaboration
Wave Pool
Free to the Public

September 20, Thursday

6:15–8pm Gallery Talk
Joel Whitaker: When Things Go Missing
Dayton Visual Arts Center
Free to the Public

7–9pm Opening Reception & Gallery Talk
Nuclear Fallout: The Bomb in Three Archives with Migiwa Orimo
Antioch College: Herndon Gallery
Free to the Public

September 21, Friday

5–8pm Opening Reception
Around the Corner
Visionaries + Voices
Free to the Public

5–9pm Opening Reception for FotoFocus Curated Exhibition
No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff
Contemporary Arts Center
Free to the Public

6–9pm Opening Reception
Down Here On The Ground
Art Beyond Boundaries Gallery
Free to the Public

6–8pm Opening Reception for FotoFocus Curated Exhibition
Chris Engman: Prospect and Refuge, and *Wide Angle: Photography Out of Bounds*
Alice F. and Harris K. Weston Art Gallery
Free to the Public

September 22, Saturday

Noon–3pm Family Festival: Bodacious Botanicals
No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff
Contemporary Arts Center
Free to the Public

2–5pm Picture People: Collaborative Tactics in Photography
Social Medium: Photography as a Tool for Community Collaboration
Wave Pool
Free to the Public

September 26, Wednesday

6–8:30pm Opening Reception
re-Adorned I Catharsis
Cincinnati Shakespeare Company at The Otto M. Budig Theater
Free to the Public

6–8:30pm re-Adornment Audience Archive
re-Adorned I Catharsis
Cincinnati Shakespeare Company at The Otto M. Budig Theater
Free to the Public

7-8pm Gallery Talk with FotoFocus Curator and Artists
Wide Angle: Photography Out of Bounds
Alice F. and Harris K. Weston Art Gallery
Free to the Public

September 27, Thursday

4:30–7pm Artist Gallery Talk & Reception
Hans Gindlesberger: I’m in the Wrong Film
Miami University Art Museum
Free to the Public

5–7pm Opening Reception
Jason Hailey: The Selective Eye, Photography as Abstraction
Mount St. Joseph University:
Studio San Giuseppe Art Gallery
Free to the Public

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: Ruthe G. Pearlman Gallery
Free to the Public

5-8pm Final Friday FotoFocus Reception
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
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

6–10pm Opening Reception with the Artist
Carolyn Wagner: The Things They Kept
1305 Gallery
Free to the Public

6–9pm Opening Reception & Artist Talk
Joshua Kessler: Frame Rate
Dick Waller's ArtPlace
Free to the Public

6–8pm Opening Reception
Melvin Grier: Clothes Encounter
Behringer-Crawford Museum
Free to the Public

6–10pm Opening Reception
Re-membering an Archive: Iris at 10
Iris Bookcafé and Gallery
Free to the Public

6–8pm Opening Reception & Curator Walk-Through
A Kick in the Head: Uncouth Stories of Sunken Beauty
Michael Lowe Gallery with Alternate Projects
Free to the Public

6–8pm Opening Reception with Artists
Sharonville +5: Then, Now, and Interpreted
Sharonville Cultural Arts Center
Free to the Public

6–8pm Opening Reception
Vis-Abilities
YWCA Women's Art Gallery
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

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: We are the Other
Kennedy Heights Arts Center
Free to the Public

7–10pm Opening Reception
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

September 30, Sunday

2–3:30pm How do Photographs Form Us?
Wing Young Huie: We are the Other
Kennedy Heights Arts Center
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

7:30–8:10pm *pure&magicalpussypower: a documentary on Joanie 4 Jackie* (2010) Directed by Vanessa Haroutunian
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
INTERMEDIO: 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		Noon–5:30pm All Day Screenings at The Mini Microcinema <i>FotoFocus at The Mini: Cinema and Archive</i> Passport Only Event	
5–8pm	Opening Reception for FotoFocus Curated Exhibition and Keynote Lecture with Clément Chéroux <i>Paris to New York: Photographs by Eugène Atget and Berenice Abbott</i> Taft Museum of Art Passport Only Event	5–6:30pm	<i>Teju Cole and Vijay Iyer: Blind Spot</i> Performance Memorial Hall Passport Only Event
October 5, Friday		October 7, Sunday	
7–9pm	Opening Celebrations for FotoFocus Curated Exhibitions and Conversation with Akram Zaatari and Eva Respini <i>Akram Zaatari: The Fold – Space, time and the image; Mamma Andersson: Memory Banks; and No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff</i> Contemporary Arts Center Passport Only Event	11am–1pm	Conversation with Teju Cole and Drew Klein The Mercantile Library Passport Only Event
October 6, Saturday		Noon–5:30pm	All Day Screenings at The Mini Microcinema <i>FotoFocus at The Mini: Cinema and Archive</i> Passport Only Event
9am–4:45pm	FotoFocus Daytime Symposium and <i>Mid-Day Ghost</i> Performance by INTERMEDIO Memorial Hall and FotoFocus ArtHub Passport Only Event	3:30–4:30pm	Performance: <i>Mid-Day Ghost INTERMEDIO: In Place of Forgetting</i> 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		11:30am–Noon SmArt Talk: Dr. Emily Everhart, Assistant Professor of Art History <i>Whitney Hubbs: Body Doubles</i> Art Academy of Cincinnati: Convergys Gallery Free to the Public	
7:30–8:10pm	Joanie 4 Jackie 4 Ever Presented and Curated by Kelly Gallagher <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation	2–3:30pm	Flyover Country Panel Discussion <i>Flyover Country</i> Xavier University Art Gallery at the A.B. Cohen Center Free to the Public

October 10, Wednesday		October 11, Thursday	
11am–12:30pm	Building a City in The Photographic Age <i>Panorama of Progress: 170 years of Cincinnati’s Skyline and Photographic Technology</i> The Public Library of Cincinnati and Hamilton County: Cincinnati Room Free to the Public	4–6pm	Opening Reception & Public Panel <i>Record / Off Record</i> Northern Kentucky University: Visual Arts Galleries Free to the Public

5–7pm	Opening Reception <i>Finding Kenyon Barr: Exploring Photographs of Cincinnati’s Lost Lower West End</i> DAAP Galleries:: Meyers Gallery, University of Cincinnati Free to the Public	6–9pm	Opening Reception <i>Evidence (of a life lived)</i> Clay Street Press and Gallery Free to the Public
5:30–8pm	Opening Reception <i>50 / 50: 50 Photographs Celebrating NKU at 50</i> Northern Kentucky University: Visual Arts Galleries Free to the Public	6–9pm	Opening Reception & Gallery Talk <i>Transitions: Twenty Photographers / One Photograph</i> Hoffner Lodge Gallery Free to the Public
October 12, Friday		October 13, Saturday	
5:30–8:30pm	Opening Reception <i>Faces of Mason</i> Pop Revolution Gallery Free to the Public	9:30–11am	Reveal, in real time: Foto Walk in Mohawk Neighborhood <i>Reveal</i> Robin Imaging Services: The Mohawk Gallery Admission is \$20
5:30–8pm	Opening Reception & Remarks <i>Jewish Cincinnati: A Photographic History by J. Miles Wolf</i> Skirball Museum Cincinnati Free to the Public	10am–1pm	Women Writing for (a) Change Workshop <i>Digging Deep into the Archives: Inspired Artists Books</i> Lloyd Library and Museum with Cincinnati Books Art Society Registration Required
7:30–8:10pm	<i>The Take Over Chainletter</i> Curated by Kelly Gallagher <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation	10am–2pm	Meet the Photographers/THEN: Archival Images <i>Sharonville +5: Then, Now, and Interpreted</i> Sharonville Cultural Arts Center Free to the Public
		11–11:30am	Lil’s + Lils - Films for Kids by Stop Motion Focus (Tots) <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
Noon–5pm	Opening Reception <i>Impression</i> POPPED ART Free to the Public	Noon–4pm	Docent-led Tour <i>Dancing in the Street: A Photo-Mural</i> Gallery Askew Free to the Public
Noon–1pm	Northside V+V Art Walking Tour <i>Around the Corner</i> Visionaries + Voices Free to the Public	Noon–5pm	Impression Event: kiss and tell <i>Impression</i> POPPED ART Free to the Public
5–8pm	Opening Reception <i>Peter Moore: The New York Avant-Garde 1960s and ‘70s</i> Carl Solway Gallery Free to the Public	Noon–8pm	Opening Reception <i>Domus Oculi</i> Studio Erin Taylor Free to the Public
6–10pm	Opening Reception <i>Jenny Odell: People Younger Than Me Explaining How To Do Things</i> Archive of Creative Culture Free to the Public		

Noon–5pm	Made In Camp Studio & Makerspace Tours <i>Social Medium: Photography as a Tool for Community Collaboration</i> Wave Pool Free to the Public	6:30–7:30pm	Lives as Archives: Artist Talk <i>Jenny Odell: People Younger Than Me Explaining How to Do Things</i> Archive of Creative Culture Free to the Public
1–5pm	Made in Camp <i>Transitions: Twenty Photographers / One Photograph</i> Hoffner Lodge Gallery Free to the Public	October 14, Sunday	
1:30–2pm	Exhibition Tours <i>Paris to New York: Photographs by Eugène Atget and Berenice Abbott</i> Taft Museum of Art Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org	10am–2pm	Jewish Cincinnati Bus Tour <i>Jewish Cincinnati: A Photographic History by J. Miles Wolf</i> Skirball Museum Cincinnati \$32 FotoFocus Passport Holders and Skirball Museum members. \$36 Non-Members
4–4:40pm	<i>The Take Over Chainletter</i> Curated by Kelly Gallagher <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation	1–4pm	Opening Reception <i>Reinterpreting Nancy Ford Cones</i> Woman’s Art Club Cultural Center: The Barn Free to the Public
5–10pm	Opening Reception <i>Chivas Clem: The Tenderness of the Wolves</i> BasketShop Free to the Public	2–3pm	Photography & Social Practice Panel Discussion <i>Social Medium: Photography as a Tool for Community Collaboration</i> Wave Pool Free to the Public
5–8pm	Opening Reception <i>Time, Space, and Place: Photographs from the Archives</i> Mary Ran Gallery Free to the Public	4–5:33pm	<i>A German Youth (Une jeunesse allemande)</i> (2015) Directed by Jean-Gabriel Périot <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
6–10pm	Closing Reception <i>Jenny Odell: People Younger Than Me Explaining How To Do Things</i> Archive of Creative Culture Free to the Public	7–8pm	<i>Through the Lens of Time</i> Reception <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
6–9pm	Opening Reception & Benefit Auction <i>ARCHIVE [negative]</i> Manifest Drawing Center Free to the Public	8–9pm	<i>Through the Lens of Time</i> (2018) Directed by Ann Segal <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
6–8pm	Opening Reception <i>New American Stories</i> Prairie, Inc. Free to the Public		

October 15, Monday		October 18, Thursday	
5–7pm	Walking Tour of Taking it to the Streets: Photographs by J. Miles Wolf <i>DCI Presents Taking It to the Streets by J. Miles Wolf</i> Downtown Cincinnati, Inc. Free to the Public	10:30–11:30am	Thursday Art Play: Mamma Andersson Art <i>Mamma Andersson: Memory Banks</i> Contemporary Arts Center Free to Passport Holders and CAC Members. \$5 Non-Members
October 16, Tuesday		11am–12:30pm	Brown Bag Luncheon: Clothes Encounter <i>Melvin Grier: Clothes Encounter</i> Behringer-Crawford Museum \$3 for FotoFocus Passport Holders and BCM members. \$10 for future BCM members. Reservations Recommended
6–7:30pm	Photos and Documents Archiving Lecture <i>Reveal</i> Robin Imaging Services: The Mohawk Gallery Admission is \$50	4–7pm	Evening for Educators: <i>Photography and the Public Face: Gillian Wearing</i> <i>Life: Gillian Wearing</i> Cincinnati Art Museum Rates Vary
7:30–9:24pm	<i>24 Frames</i> (2017) Directed by Abbas Kiarostami <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation	4–7pm	Opening Reception <i>Outside/In/Inside/Out</i> Thomas More College: Eva G. Farris Gallery Free to the Public
October 17, Wednesday		5–6:30pm	Opening Reception <i>Past as Present: Capturing and Archiving the Female Experience</i> DAAP Galleries:: Reed Gallery, University of Cincinnati Free to the Public
11am–12:30pm	Homeschool Wednesday: <i>Memory Banks</i> Tour <i>Mamma Andersson: Memory Banks</i> Contemporary Arts Center Free to Passport Holders and CAC Members. \$5 Non-Members	6–8pm	Opening Reception <i>Displacement: Collective Practice to Recover Memory</i> Rosewood Arts Centre: Rosewood Gallery Free to the Public
11am–12:30pm	Building a City in The Photographic Age <i>Panorama of Progress: 170 years of Cincinnati’s Skyline and Photographic Technology</i> The Public Library of Cincinnati and Hamilton County: Cincinnati Room Free to the Public	6:30–7:30pm	Panel Discussion with Artists <i>Past as Present: Capturing and Archiving the Female Experience</i> DAAP Galleries:: Reed Gallery, University of Cincinnati Free to the Public
2–3pm	Panel Discussion <i>New World: Refugees and Immigrants Photograph the Experience of a New Life in America</i> University of Cincinnati Clermont College: Park National Bank Art Gallery Free to the Public	7:30–9:24pm	<i>24 Frames</i> (2017) Directed by Abbas Kiarostami <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation

October 19, Friday

Noon–1pm	Northside V+V Art Walking Tour <i>Around the Corner</i> Visionaries + Voices Free to the Public
5–8pm	Closing Reception & Artist Talk <i>Louis Joyner: 40+, Images of Memphis</i> Stivers School for the Arts: Fifth Street Gallery Free to the Public
6–9:30pm	Opening Reception & Artist Talk <i>Truth or Dare: A Reality Show</i> 21c Museum Hotel Free to the Public
6–8pm	Opening Reception & Artist Talk <i>Tyler Shields: Past the Present</i> Miller Gallery Free to the Public

October 20, Saturday

10–11am	Walking Tour of Taking it to the Streets: Photographs by J. Miles Wolf <i>DCI Presents Taking It to the Streets by J. Miles Wolf</i> Downtown Cincinnati, Inc. Free to the Public
10am–1pm	Cincinnati Book Arts Society Workshop <i>Digging Deep into the Archives: Inspired Artists Books</i> Lloyd Library and Museum with Cincinnati Books Art Society Registration Required
11–11:45am	Lil's + Lils - Films for Kids by Stop Motion Focus (Twins) <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
1–2pm	Public Tour with ASL Interpretation <i>Life: Gillian Wearing</i> Cincinnati Art Museum Free to the Public

1–3pm	Artist Workshop: <i>Mask-Making Life: Gillian Wearing</i> Cincinnati Art Museum Free to the Public
1–3pm	Makerspace: Inspired by Nature <i>No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff</i> Contemporary Arts Center Free to the Public
1–3pm	Lecture & Workshop <i>Joel Armor: #cloudingjudgements</i> The Baker Hunt Art & Cultural Center Free to the Public
1–2pm	Up In The Air – Lecture with Curator Michael Stillion <i>Outside/In/Inside/Out</i> Thomas More College: Eva G. Farris Gallery Free to the Public
1:30–2pm	Exhibition Tours <i>Paris to New York: Photographs by Eugène Atget and Berenice Abbott</i> Taft Museum of Art Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org
2–3pm	The Inter-dimensional Artist Talk <i>The Forealism Files</i> The Carnegie Free to the Public
2–3pm	Groundbreaking: The Urgent Science of Our Landscape <i>Timescapes: Earth's Open Archive</i> Wash Park Art Gallery Free to the Public
3:30–4:30pm	<i>Through the Lens of Time</i> Reception <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
4:30–5:30pm	<i>Through the Lens of Time</i> (2018) Directed by Ann Segal <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation

October 21, Sunday

1–4pm	Open Art Session: Painting the Image of Speed <i>Joshua Kessler: Frame Rate</i> Dick Waller's ArtPlace \$15 fee includes studio time, canvas, paper, paints/brushes/drawing set if needed
1–2pm	Artist Talk & Tour <i>Domus Oculi</i> Studio Erin Taylor Free to the Public
2–3pm	Artist Talk <i>Carolyn Wagner: The Things They Kept</i> 1305 Gallery Free to the Public
3–4pm	Gallery Experience: <i>Newest on Display Life: Gillian Wearing</i> Cincinnati Art Museum Free to the Public
4–5:03pm	<i>The Green Fog</i> (2017) Directed by Guy Maddin <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
7:30–8:30pm	<i>Still Processing: Photography and the Moving Image</i> Curated by C. Jacqueline Wood <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation

October 22, Monday

Noon–3pm	Family Festival: Print Party! <i>Mamma Andersson: Memory Banks</i> Contemporary Arts Center Free to the Public
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October 23, Tuesday

7:30–8:30pm	<i>Still Processing: Photography and the Moving Image</i> Curated by C. Jacqueline Wood <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
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October 24, Wednesday

11am–12:30pm	Building a City in The Photographic Age <i>Panorama of Progress: 170 years of Cincinnati's Skyline and Photographic Technology</i> The Public Library of Cincinnati and Hamilton County: Cincinnati Room Free to the Public
5–6pm	Exhibition Tours <i>Truth or Dare: A Reality Show</i> 21c Museum Hotel Free to the Public
5:30–7pm	Opening Reception <i>The Hope Narrative: Finding Resilience in Contemporary Photography and Family Photo Archives</i> 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 <i>Transitions: Twenty Photographers / One Photograph</i> Hoffner Lodge Gallery Free to the Public

October 25, Thursday

7:30–8:20pm	<i>ACCENTS: Avant-Garde and Artists' Cinema from Latin America</i> Curated by Mónica Savirón <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
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October 26, Friday

Noon–7pm	Closing Reception <i>ARCHIVE [photo]</i> Manifest Creative Research Gallery Free to the Public
Noon–12:50pm	<i>ACCENTS: Avant-Garde and Artists' Cinema from Latin America</i> Curated by Mónica Savirón <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema at University of Cincinnati, Room 701 (2855 Campus Way, Cincinnati OH 45221) Free to FotoFocus Passport Holders. \$5 Suggested Donation
Noon–1pm	Northside V+V Art Walking Tour <i>Around the Corner</i> Visionaries + Voices Free to the Public
1–2pm	Exhibition Tours <i>Truth or Dare: A Reality Show</i> 21c Museum Hotel Free to the Public
5–8pm	Artist Talk & Reception: Whitney Hubbs <i>Whitney Hubbs: Body Doubles</i> Art Academy of Cincinnati: Convergys Gallery Free to the Public
5–8pm	Final Friday Reception: Replace with Fine Art <i>Replace with Fine Art: A Response to Modern China</i> Art Academy of Cincinnati: Ruthe G. Pearlman Gallery Free to the Public
5–8pm	Replace with Fine Art: Student Response Exhibition <i>Replace with Fine Art: A Response to Modern China</i> Art Academy of Cincinnati: Ruthe G. Pearlman Gallery Free to the Public
5:30–7:30pm	Final Friday Gallery Walk <i>Digging Deep into the Archives: Inspired Artists Books</i> Lloyd Library and Museum with Cincinnati Books Art Society Free to the Public

5-8pm	Final Friday FotoFocus Reception <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to the Public
6–7:30pm	Photos and Documents Archiving Class <i>Reveal</i> Robin Imaging Services: The Mohawk Gallery Admission is \$75
6–9pm	Closing Reception <i>Reveal</i> Robin Imaging Services: The Mohawk Gallery Free to the Public
6–9pm	Gallery Talk with Artist <i>Louis Joyner: 40+, Images of Memphis</i> Stivers School for the Arts: Fifth Street Gallery Free to the Public
7–9pm	Closing Reception <i>My Soul as I See It III</i> i.imagine at Ninth Street and Madison Free to the Public
6–10pm	Closing Reception <i>Carolyn Wagner: The Things They Kept</i> 1305 Gallery Free to the Public

October 27, Saturday

9am–4pm	Special Viewing (Neighborhood Days) <i>New World: Refugees and Immigrants</i> <i>Photograph the Experience of a New Life in America</i> University of Cincinnati Clermont College: Park National Bank Art Gallery Free to the Public
11am–Noon	Lil's + Lils - Films for Kids Stop Motion Focus (Teens) <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
1:30–2pm	Exhibition Tours <i>Paris to New York: Photographs by Eugène Atget and Berenice Abbott</i> Taft Museum of Art Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

2–4pm	Closing Reception & Neighborhood Day <i>PJ Sturdevant: Remembering 1975–1980</i> Xavier University Art Gallery at the A.B. Cohen Center Free to the Public
2–4pm	Closing Reception & Neighborhood Day <i>Flyover Country</i> Xavier University Art Gallery at the A.B. Cohen Center Free to the Public
4–5:16pm	<i>Freedom Over Fear: Susan Stein's Feminist Avant-Garde Cinema</i> Curated by Mónica Savirón <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation

October 28, Sunday

4–5:28pm	<i>The Atomic Café</i> (1982)Directed by Jayne Loader, Kevin Rafferty & Pierce Rafferty <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
7:30–8:54pm	<i>Everybody Street</i> (2013) Directed by Cheryl Dunn <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation

October 29, Monday

6–8pm	Closing Reception & Artist Talk <i>Joel Armor: #cloudingjudgements</i> The Baker Hunt Art & Cultural Center Free to the Public
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October 30, Tuesday

7:30–8:30pm	<i>Ephemeral</i> Performance by dream tiger <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
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9:30–10:30pm	<i>Ephemeral</i> Performance by dream tiger <i>FotoFocus at The Mini: Cinema and Archive</i> The Mini Microcinema Free to FotoFocus Passport Holders. \$5 Suggested Donation
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October 31, Wednesday

10am–Noon	Wee Wednesday <i>Life: Gillian Wearing</i> Cincinnati Art Museum Free to the Public
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November 1, Thursday

6–8pm	Moving Images Film Series: Georges Franju's <i>Eyes Without A Face</i> (1960) <i>Life: Gillian Wearing</i> Cincinnati Art Museum Free to the Public
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November 3, Saturday

Noon–5pm	WORKSHOP Creative Collaboration Photoshoot <i>Paris to New York: Photographs by Eugène Atget and Berenice Abbott</i> Taft Museum of Art \$75 for FotoFocus Passport Holders and Taft Members. \$85 non-members. Reservations Recommended: www.taftmuseum.org
1:30–2pm	Exhibition Tours <i>Paris to New York: Photographs by Eugène Atget and Berenice Abbott</i> Taft Museum of Art Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

November 7, Wednesday

10am–Noon	Memories in the Museum: Photographic Inspirations <i>Mamma Andersson: Memory Banks; No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff; and Akram Zaatari: The Fold – Space, time and the image</i> Contemporary Arts Center Free to the Public. Reservations Required
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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 Akram Zaatari: 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 + Design
Free to the Public

6–7:30pm Curatorial Conversation: *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 Akram Zaatari: 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 Bruguière, 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

7–8:30pm (The Problem of) Pearl Harbor
Nuclear Fallout: The Bomb in Three Archives with Migiwa 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 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

5–10pm Closing Reception
Chivas Clem: The Tenderness of the Wolves
BasketShop
Free to the Public

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 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 Recommended: www.taftmuseum.org

December 22, Saturday

Noon–5pm Closing Reception
Peter Moore: The New York Avant-Garde 1960s and ’70s
Carl Solway 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 for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

5–8pm Closing Reception & Gallery Talk
Timescapes: Earth’s Open Archive
Wash Park Art Gallery
Free to the Public

December 29, 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

January 5, 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 Recommended: www.taftmuseum.org

January 6, 2019, Sunday

1–5pm Closing Reception
Jewish Cincinnati: A Photographic History by J. Miles Wolf
Skirball Museum Cincinnati
Free to the Public

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 Recommended: 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 Zaatar Tour
Akram Zaatar: 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 Recommended: 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

2:30–3pm 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 Languages 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



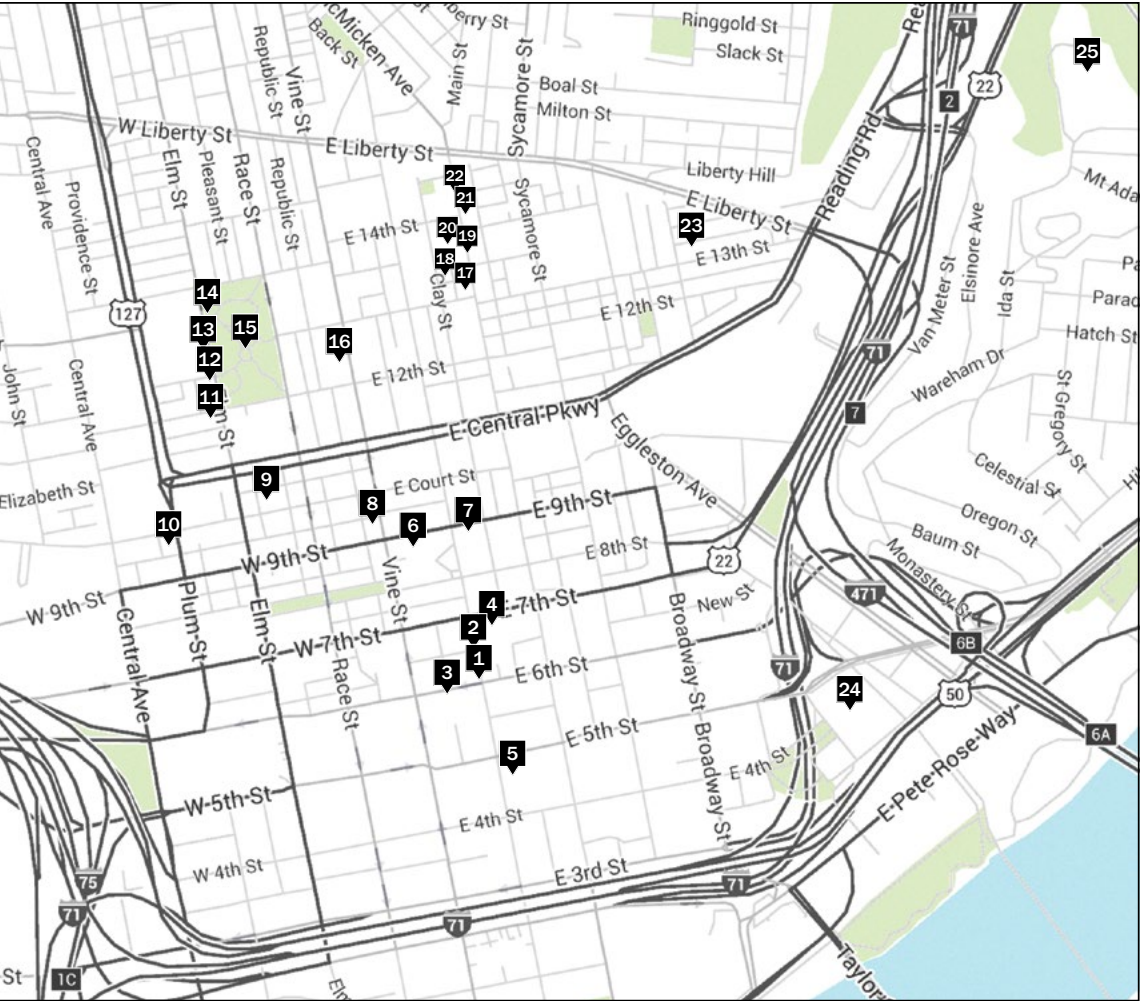
Hank Willis Thomas, *Look Natural* 1980, 2010, From the series Fair Warning. Digital C-print, 39¾ x 31 x 2 inches. Courtesy of Hank Willis Thomas and Jack Shainman Gallery, New York



Xaviera Simmons, *Composition One For Score A*, 2010. C-print, Edition 2/3, 42½ x 52½ inches. Courtesy of the artist and David Castillo Gallery, Miami

VENUE LOCATIONS

CINCINNATI, OHIO



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

Contemporary Arts Center Black Box Performance Series
44 E Sixth St, Cincinnati, OH 45202
(513) 345-8400
www.contemporaryartscenter.org
Thurs & Fri 8–9pm
\$10 for Passport Holders, CAC Members, Students, and those under 26; \$15 General Admission

2 21c Museum Hotel
609 Walnut St, Cincinnati, OH 45202
(513) 578-6600
www.21cmuseumhotels.com/cincinnati/museum/
Open to the public 24 hours per day, 7 days a week
Free to the Public

3 Downtown Cincinnati Locations
29 E 6th St, Cincinnati, OH 45202
(513) 421-4440
www.DowntownCincinnati.com
Everyday 24/7
Free to the Public

4 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
Free to the Public

5 The Mercantile Library
414 Walnut St, #1100, 11th Floor, Cincinnati, OH 45202
(513) 621-0717
www.mercantilelibrary.com
Programming: 11am–1pm
Free to Passport Holders

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

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

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

8 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

9 Dick Waller's ArtPlace
130 West Court St, Cincinnati, OH 45202
(513) 600-0382
www.dickwaller.com
Thurs–Sat 4–8pm, and by appointment
Free to the Public

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

10 Lloyd Library & Museum with Cincinnati Books Art Society
917 Plum St, Cincinnati, OH 45202
(513) 721-3707
www.lloydlibrary.org
Mon–Fri 8:30am–4pm
Free to the Public

11 Cincinnati Shakespeare Company at The Otto M. Budig Theater
1195 Elm St, Cincinnati, OH 45202
(513) 381-2273
cincyshakes.com
Mon–Wed Noon–5pm, Thurs–Sat Noon–11pm, Sun Noon–5:30pm on Show Days
Free to the Public

12 Wash Park Art Gallery
1215 Elm St, Cincinnati, OH 45202
(513) 291-3626
www.washparkart.com
Thu–Fri 4–8pm, Sat 2–8pm, and by appointment
Free to the Public

13 Memorial Hall
1225 Elm St, Cincinnati, OH 45202
(513) 977-8838
www.memorialhallotr.com
Programming: 9am–6:30pm
Free to Passport Holders

14 FotoFocus ArtHub in Washington Park
1350 Elm St, Cincinnati, OH 45202
www.fotofocusbiennial.org/venue/fotofocus-arthub/
Wed–Sat 11am–9pm, Sun 11am–5pm
Free to the Public

15 ArtWorks with Academy of World Languages and Cincinnati Public Schools at Washington Park
1310 Elm St, Cincinnati, OH 45202
(513) 333-0388
www.artworkscincinnati.org/
Everyday 24/7
Free to the Public

16 Art Academy of Cincinnati: Convergys Gallery
1212 Jackson St, Cincinnati, OH 45202
(513) 562-6262
www.artacademy.edu
Mon–Fri 9am–9pm, Sat & Sun 9am–5pm
Free to the Public

Art Academy of Cincinnati: Ruthe G. Pearlman Gallery
1212 Jackson St, Cincinnati, OH 45202
(513) 562-6262
www.artacademy.edu
Mon–Fri 9am–9pm, Sat & Sun 9am–5pm
Free to the Public

17 1305 Gallery
1305 Main St, Cincinnati, OH 45202
(513) 253-4709
1305gallery.blogspot.com
Tue & Thurs 4–7pm, Sat & Sun 1–5pm
Free to the Public

18 Clay Street Press and Gallery
1312 Clay St, Cincinnati, OH 45202
(513) 241-3232
facebook.com/Clay-Street-Press-313430935405917/
Tue–Fri 10am–4pm, Sat Noon–4pm
Free to the Public

19 The Mini Microcinema
1329 Main St, Cincinnati, OH 45202
(513) 486-6464
www.mini-cinema.org
Hours Vary. See Screening Schedule
Free to the Public

20 Iris Bookcafé and Gallery
1331 Main St, Cincinnati, OH 45202
(513) 381-2665
www.irisbookcafe.com
Mon–Thurs 8am–9pm, Fri 8am–7pm, Sat 9am–7pm, Sun 10am–7pm. Final Friday 8am–10pm
Free to the Public

21 The Woodward Theater
1404 Main St, Cincinnati, OH 45202
(513) 345-7986
www.woodwardtheater.com
Programming: 5–7pm
Free to Passport Holders

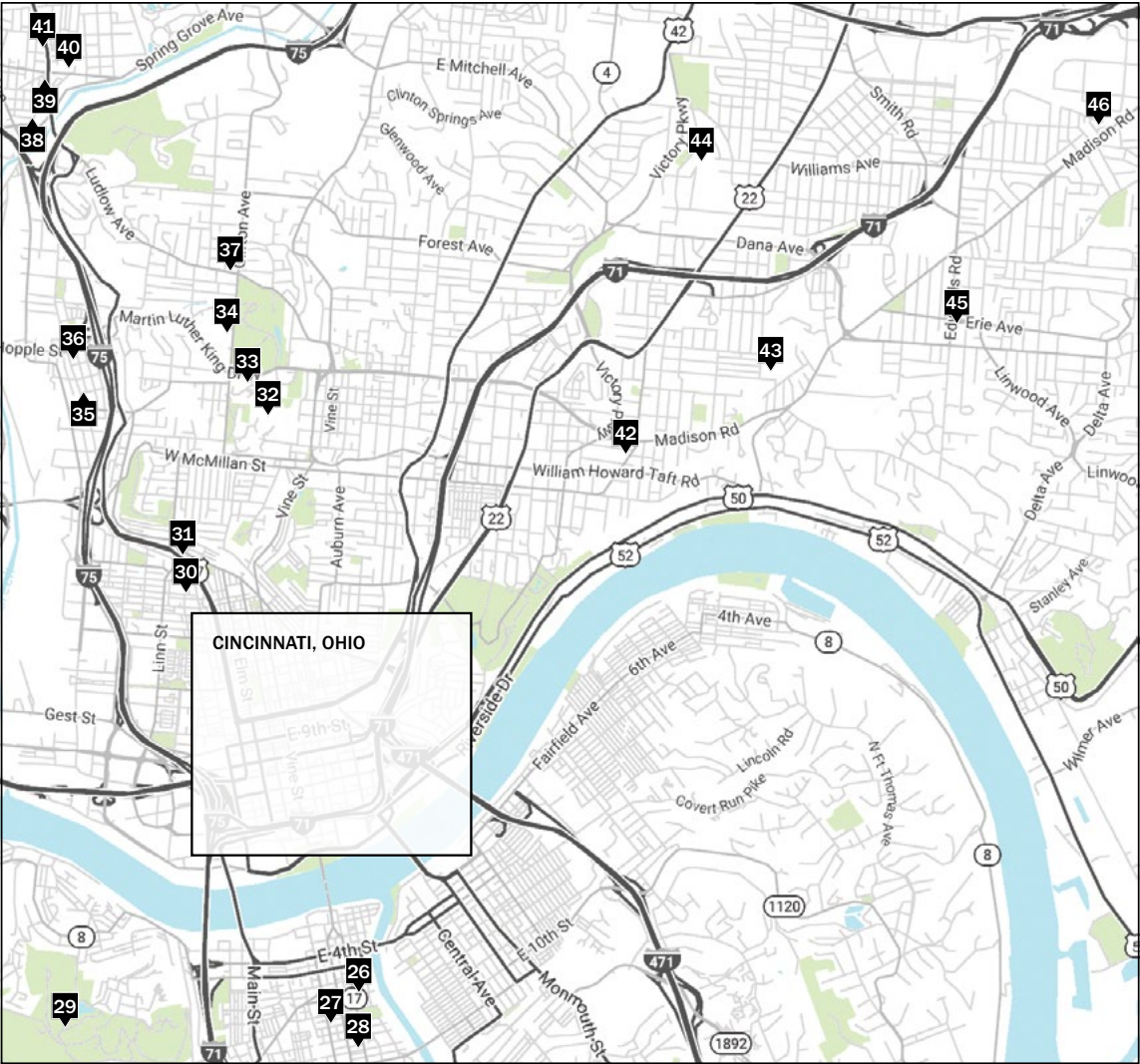
22 Art Beyond Boundaries Gallery
1410 Main St, Cincinnati, OH 45202
(513) 421-8726
www.artbeyondboundaries.com
Mon–Fri 10am–5pm
Free to the Public

23 Marta Hewett Gallery
1310 Pendleton St, The Annex, Cincinnati, OH 45202
(513) 281-2780
www.martahewett.com
Tue–Fri 10am–5pm, Sat 11am–3pm
Free to the Public

24 Taft Museum of Art
316 Pike St, Cincinnati, OH 45202
(513) 241-0343
www.taftmuseum.org
Wed–Fri 11am–4pm, Sat & Sun 11am–5pm
Free to Passport Holders in October and Taft Members; \$12 for adults, \$10 for seniors, free for active military & youth (18 and under). Sundays are free

25 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

GREATER CINCINNATI



26 The Baker Hunt Art & Cultural Center
620 Greenup St, Covington, KY 41011
(859) 431-0020
bakerhunt.org
Mon–Fri 9am–4:30pm, Sat 9am–4pm
Free to the Public

27 i.imagine at Ninth Street and Madison Avenue
830 Madison Ave, Covington, KY 41011
(859) 801-1045
www.iimaginephotography.org
Everyday 24/7
Free to the Public

28 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

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

30 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

31 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

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

34 Skirball Museum Cincinnati
Mayerson Hall, 3101 Clifton Ave, Cincinnati, OH 45220
(513) 487-3098
huc.edu/research/museums/skirball-museum-cincinnati
Tues & Thurs 11am–4pm, Sun 1–5pm, and by appointment
Free to the Public

35 Archive of Creative Culture
2856 Colerain Ave, Cincinnati OH 45225
(513) 813-8674
www.archive-project.com
Fri & Sat 6–10pm
Free to the Public

Gallery Askew
2868 Colerain Ave, Cincinnati, OH 45225
(513) 476-3050
www.galleryaskew.com
Mon–Sun 8am–9pm
Free to the Public

POPPED ART
2854 Colerain Ave, Cincinnati, OH 45225
(513) 371-3782
www.poppedart.gallery
Fri Noon–5pm, Sat Noon–9pm, Sun Noon–5pm
Free to the Public

Studio Erin Taylor
2868 Colerain Ave, Cincinnati, OH 45225
www.studioerintaylor.com
Fri 1–4pm, Sat Noon–5pm, Sun 12–4pm
Free to the Public

36 Wave Pool
2940 Colerain Ave, Cincinnati, OH 45225
(513) 600-6117
www.wavepoolgallery.org
Wed–Sat 12–5pm
Free to the Public

37 Clifton Cultural Arts Center at Esquire Theater
320 Ludlow Ave, Cincinnati, OH 45220
(513) 497-2860
www.cliftonculturalarts.org
Mon–Thu 11am–7pm, Sat 11am–2pm
Free to the Public

38 Visionaries + Voices Northside Gallery
3841 Spring Grove Ave, Cincinnati, OH 45223
(513) 471-8491
www.visionariesandvoices.com
Mon–Fri 9am–5pm
Free to the Public

Visionaries + Voices
3841 Spring Grove Ave, Cincinnati, OH 45223
(513) 471-8491
www.visionariesandvoices.com
Public Art Installations Everyday 24/7
Free to the Public

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

40 Ruth's Parkside Café
1550 Blue Rock St, Cincinnati, OH 45223
(513) 542-7884
ruthscafe.com
Mon–Thu 11:30am–9pm, Fri 11:30am–10pm, Sat 5–10pm
Free to the Public

41 Hoffner Lodge Gallery
4120 Hamilton Ave, Cincinnati, OH 45223
(513) 553-3681
www.hoffnerlodge.com
Thurs & Fri 4–8pm, Sat & Sun 1–5pm
Free to the Public

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

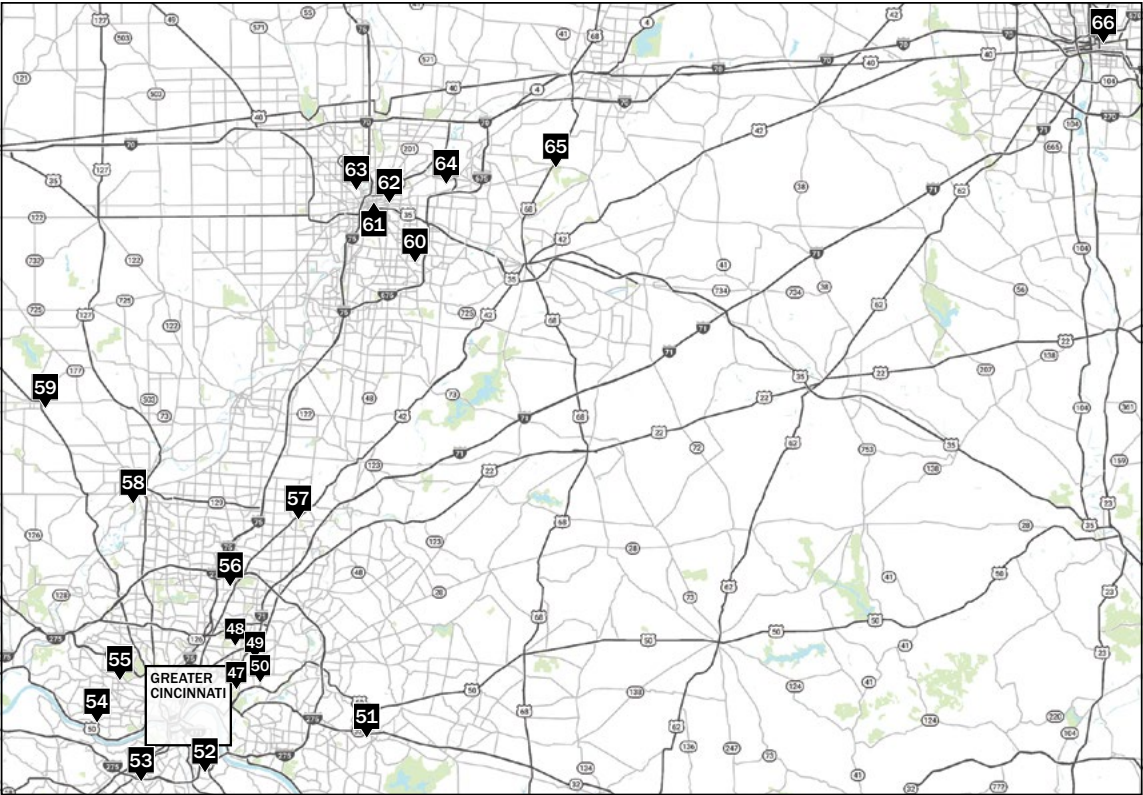
43 ArtWorks with Academy of World Languages and Cincinnati Public Schools at REFUGE/Health Hub
2030 Fairfax Ave, Cincinnati, OH 45207
(513) 325-9708
clcinstitute.org
Mon–Fri 9am–5pm
Free to the Public

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

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

46 Braze Street Studios: C-LINK Gallery with Cincinnati Country Day
4426 Braze St, Cincinnati, OH 45209
(513) 321-0206
www.brazeestreetstudios.com
Tue 9am–7pm, Thurs 9am–8pm, Fri 9am–5pm, Sat 10am–5pm
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
6546 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 Whetsel Ave, Cincinnati, OH 45227
(513) 861-3638
www.manifestgallery.org/studio/
Hours Vary. See Event Calendar
Free to the Public
- 50

Woman's Art Club Cultural Center: The Barn
6980 Cambridge Ave, Mariemont, OH 45227
(513) 272-3700
www.artatthebarn.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, Nunn Dr, Highland Heights, KY 41099
(859) 572-5148
artscience.nku.edu/departments/art/galleries.html
Mon–Fri 9am–9pm
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_gallery.cfm
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
5701 Delhi Rd, Cincinnati, OH 45233
(513) 244-4314
www.msju.edu/ssg
Mon–Fri 10am–5pm, Sat & Sun 1–5pm
Free to the Public
- 55

BasketShop
3105 Harrison Ave, Cincinnati, OH 45211
(469) 774-5656
basketshopgallery.com
Tue–Sun 1–6pm
Free to the Public
- 56

Sharonville Cultural Arts Center
11165 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
105 E Main St, Mason, OH 45040
(513) 492-7474
www.poprevolutiongallery.com
Tue–Fri 10am–6pm, 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–9pm, Fri 9am–6pm, Sat 9am–5pm, Sun Noon–5pm
Free to the Public
- 61

Dayton Visual Arts Center
118 N Jefferson St, Dayton, OH 45402
(937) 224-3822
www.daytonvisualarts.org
Tue–Sat 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 Belmonte Park North, Dayton, OH 45405
(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
- 64

Wright State University: Robert and Elaine Stein Galleries
160 Creative Arts Center, 3640 Colonel Glenn Hwy, Dayton, OH 45435
(937) 775-2978
liberal-arts.wright.edu/art-galleries
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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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

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