

## FotoFocus Reveals Plans for 2022 FotoFocus Biennial

America's Largest Photography Biennial Returns October 2022, Featuring Large-Scale, Site-Specific Commissions by **Ian Strange** and **Liz Roberts**; Solo Exhibitions by **Baseera Khan** and **Tony Oursler**; Works by **Allora & Calzadilla**, **JEB (Joan E. Biren)**, **John Edmonds**, **Dawoud Bey**, **David Hartt**, **Dev Hynes**, **Rashid Johnson**, **An-My Lê**, **Wendy Red Star**, **Xaviera Simmons**, **Nancy Ford Cones**, **Dejiah Archie-Davis**; and More



Ian Strange, *Twenty-Five*, 2017. Selected photographic work from TARGET. Documentation of site-specific intervention. Courtesy of the artist

(Cincinnati, OH — March 8, 2022) — **FotoFocus** is pleased to announce its plans for the sixth edition of the **FotoFocus Biennial**, the largest biennial of its kind in America, which will take place in Greater Cincinnati, Northern Kentucky, Dayton, and Columbus, Ohio this October with an expanded week of programming from **September 29–October 8, 2022**.

An ambitious collaboration between FotoFocus and the region's museums, galleries, universities, and non-traditional spaces, the FotoFocus Biennial is a month-long celebration of photography and lens-based art that unites artists, curators, and educators from around the world. This year's biennial will showcase major new artist commissions and a wide range of original exhibitions, events, and projects, all centered around the theme of **World Record**. Programming will be overseen by the FotoFocus curatorial team and a number of special guest curators.

This year's theme considers photography's extensive record of life on earth, humankind's impact on the natural world, and the choices we now face as a global community.

Topics addressed will include nature, science, and exploration; outer space and space travel; climate change and its impact; human social lives within various environments, cultural and natural; forms of

energy, past and present; the cultivation of natural resources; and utopian and dystopian visions of man in nature.

“Our world has reached a critical turning point,” said **FotoFocus Artistic Director and Curator Kevin Moore**. “Using the medium of photography, we want to question how we got to where we are now and what comes next. We hope to engage people with important, worldwide issues—from Ariel Goldberg’s group show exploring the LGBTQ+ and feminist grassroots activism of the ‘70s through ‘90s, to my exhibition with Makeda Best demonstrating the ways artists deal with the complexity of life within various social, political, and natural environments.”

“Given the important role photographic images have had throughout history, we are pleased to once again partner with a wide variety of exhibition venues, curators, and artists to bring so many varied and significant projects to our audience,” said **FotoFocus Executive Director Mary Ellen Goeke**. “We have an extraordinary lineup for this year’s Biennial, which is available free to all throughout the month of October. We look forward to gathering once again this year to celebrate the important role that the medium holds, particularly after the extraordinary events of the last two years.”

Taking part in the FotoFocus Biennial for the first time this year is the **Cincinnati Symphony Orchestra**, while returning partners include the **Cincinnati Art Museum, Contemporary Arts Center, National Underground Railroad Freedom Center, Taft Museum of Art, The Carnegie**, and **Art Academy of Cincinnati**.

## FOTOFOCUS CURATORS

- Kevin Moore, Artistic Director and Curator
- Carissa Barnard, Director of Curatorial Strategy
- Katherine Ryckman Siegwarth, Biennial Director

## 2022 FOTOFOCUS BIENNIAL GUEST CURATORS

- Amara Antilla, Senior Curator at Large, Contemporary Arts Center, Cincinnati, OH
- Ylinka Barotto, Independent Curator, Houston, TX
- Makeda Best, Richard L. Menschel Curator of Photography at the Harvard Art Museums, Cambridge, MA
- Matt Distel, Exhibitions Director for The Carnegie, Covington, KY
- Cheryl Finley, Director of the Atlanta University Center Art History + Curatorial Studies Collective and Distinguished Visiting Professor of Art History at Spelman College, Atlanta, GA
- Ariel Goldberg, Independent Writer and Curator, New York, NY
- Tony Oursler, Multimedia Artist, New York, NY
- Nathaniel M. Stein, Curator of Photography at the Cincinnati Art Museum, Cincinnati, OH
- Pepper Stetler, Associate Professor of Art and Architecture History and Associate Director of the Miami University Humanities Center, Oxford, OH
- Deborah Willis, Professor and Chair of the Department of Photography & Imaging at Tisch School of the Arts at New York University, New York, NY
- Cincinnati Symphony Orchestra and Liquid Music

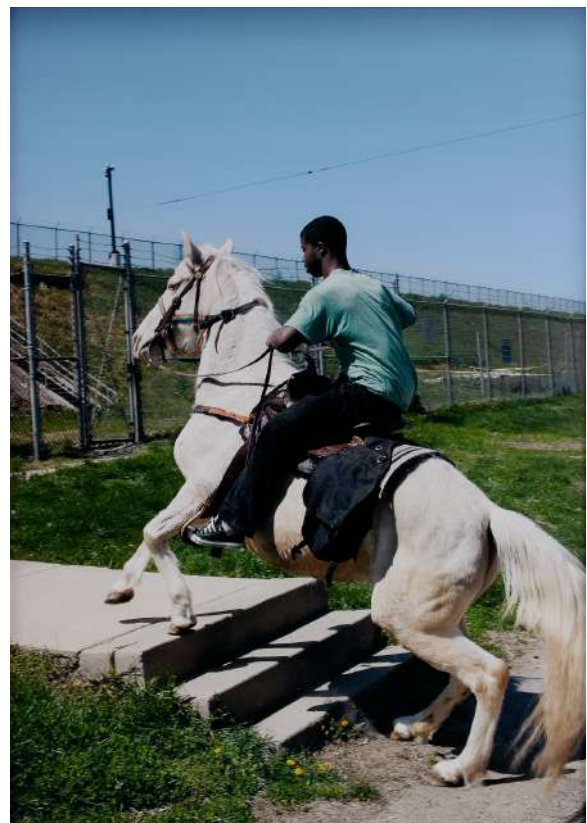
## 2022 FOTOFOCUS BIENNIAL HIGHLIGHTS

### *On the Line: Documents of Risk and Faith*

September 9, 2022–January 15, 2023  
 Contemporary Arts Center

This vast group exhibition, curated by **Kevin Moore** (FotoFocus Artistic Director and Curator) and **Makeda Best** (Richard L. Menschel Curator of Photography at the Harvard Art Museums), portrays the complex and contested relationship humans have with the environment, wilderness, nature, and place. The "line" metaphor is an organizing principle as well as a reference to the precarity of this moment.

The exhibition features the work of **Allora & Calzadilla, Francis Alÿs, Dawoud Bey, Mohamed Bourouissa, Abraham Cruzvillegas, Mitch Epstein, Patricia Esquivias, Dara Friedman, Jim Goldberg, Rashid Johnson, An-My Lê, Mary Mattingly, Paulo Nazareth, Wendy Red Star, Mauro Restiffe, Alessandra Sanguinetti, Xaviera Simmons, and Tania Willard.**



*On the Line: Documents of Risk and Faith.* Top: Dara Friedman, *Government Cut Freestyle*, 1998. 16 mm silent film loop, transferred to DVD, 9 min 20 sec. Courtesy of the artist | Bottom: Mohamed Bourouissa, *Untitled*, 2013. Lambda print, 63 x 44 inches, edition of 5. © ADAGP Mohamed Bourouissa. Courtesy of the artist and Blum & Poe, Los Angeles/New York/Tokyo (MBO 46.AP1)

***Images on which to build, 1970–1990s***

September 30, 2022–February 12, 2023

Contemporary Arts Center

Curated by independent curator and writer **Ariel Goldberg**, this group exhibition reveals how influential LGBTQ+ image cultures ignited processes of learning. The show presents over a dozen artists and archivist collectives who documented and circulated work from alternative schools, demonstrations, dance clubs, slideshows, correspondences, and community-based archive projects of the late 20th century.

Featured artists and archivists include **Allen Bérubé, Ben Power Alwin, JEB (Joan E. Biren), Georgia Brooks, Loren Rex Cameron, Lola Flash, Allen Frame, Frank Franca, Paula Grant, Morgan Gwenwald, Saskia Scheffer, and Diana Solís**, and the collectives **Art + Positive, Electric Blanket AIDS Projection Project, GLBT Historical Society, Lesbian Herstory Archives, and Sexual Minorities Archive.**



*Images on which to build, 1970–1990s.* Top: JEB (Joan E. Biren), *Zap Action Brigade at July 1981 Senate Hearing on an Abortion Ban Bill* (protestors, l–r: Sarah Schulman, Stephanie Roth, and Karen Zimmerman), 1981. Still from JEB’s slideshow performance *Lesbian Images in Photography: 1850–1984*. Courtesy of the artist | Bottom: Morgan Gwenwald, *Working on the Keepin’ On* exhibition (l–r: Paula Grant, Jewelle Gomez, Georgia Brooks), 1991. Archival inkjet print, 16 x 20 inches. Courtesy of the artist

***Baseera Khan: Weight on History***

**September 30, 2022–February 12, 2023**

**Contemporary Arts Center**

Curated by **Amara Antilla** (Senior Curator at Large, Contemporary Arts Center) and **Ylinka Barotto** (Independent Curator), this exhibition brings together New York-based artist **Baseera Khan's** new and recent collages, sculpture, and video.

At the center of the exhibition is a major new commission that expands upon the artist's interest in juxtaposing kitsch, pop-culture iconography, with those associated with value, luxury-craft, power, and authority.

The exhibition is co-organized with the Moody Center for the Arts at Rice University, where it will be on view in the summer of 2022.



**Baseera Khan.** Top: Baseera Khan, *Earrings with Attached Headdress Pink*, from *Law of Antiquities*, 2021. Archival inkjet print, artist's custom frame, 33 x 24 inches. Photo by Dario Lasagni. Courtesy of the artist and Simone Subal Gallery | Bottom: Baseera Khan, *Mosque Lamp and Prayer Carpet Green*, from *Law of Antiquities*, 2021. Archival inkjet print, artist's custom frame, 33 x 24 inches. Photo by Dario Lasagni. Courtesy of the artist and Simone Subal Gallery

***Ian Strange: Disturbed Home***

**October 1–December 9, 2022**

**Art Academy of Cincinnati (Site 1212 & Annex)**

This exhibition, curated by **Kevin Moore** (FotoFocus Artistic Director and Curator), will present a major new commission, publication, installation, and exhibition by Australian artist and photographer, **Ian Strange**.

Best known for his ongoing global series of film and photographic works documenting site-specific interventions in cooperating homes, this exhibition will see Strange undertake a three-month residency at the Art Academy of Cincinnati to create a series of locally-produced photographic works and light-based architectural interventions.

This exhibition will coincide with the launch of *Disturbed Home*, the first comprehensive monograph of Strange's works. Published on the occasion of the 2022 FotoFocus Biennial, *Disturbed Home* features lucid commentary and original documentation of numerous distinct projects. Also included are scholarly essays by **Kevin Moore** and **Britt Salvesen**, Curator and Head of the Wallis Annenberg Photography Department and the Prints and Drawings Department at the Los Angeles County Museum of Art.



*Ian Strange: Disturbed Home*. Top: Ian Strange, *DALISON 1*, 2022. Selected photographic work from *DALISON*. Documentation of site-specific intervention. Courtesy of the artist | Bottom: Ian Strange and crew on site making *TARGET*, Perth, Australia. Photo by Elliot Strang

***'Free as they want to be': Artists Committed to Memory***

**September 30, 2022–March 6, 2023**

**National Underground Railroad Freedom Center**

This exhibition considers in comparative perspectives the historic and contemporary role photography and film have played in remembering legacies of slavery and its aftermath, examining the social lives of Black Americans within various places including the land, at home, in photographic albums, at historic sites, and in public memory.



Curated by **Deborah Willis** (Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts) and **Cheryl Finley** (Director of the Atlanta University Center Art History + Curatorial Studies Collective and Distinguished Visiting Professor of Art History at Spelman College), this exhibition includes over 20 artists working in photography, video, silkscreen, projection, and mixed media installation. It is divided into thematic sections, creating a framework in which to reimagine and reflect on historical events, public and personal memory.



***'Free as they want to be': Artists Committed to Memory.*** Top: Daesha Devón Harris, *Don't you let nobody turn you around*, from *One More River to Cross*, Fall 2017. Cotton rag archival pigment print. Courtesy of the artist | Bottom: Wendel White, *Narrative of Sojourner Truth, 1850*, *Rubenstein Library, John Hope Franklin Center, Duke University, Durham, NC* (detail), 2019/2020. Pigment inkjet on paper. Courtesy of the artist

***Tony Oursler: Crossing Neptune***

**September 29–October 31, 2022**

**Michael Lowe Gallery**

Curated by **Kevin Moore** (FotoFocus Artistic Director and Curator) and Multimedia Artist **Tony Oursler**, *Crossing Neptune* is an exhibition featuring archival works on the theme of water from the personal collection of Tony Oursler—photographs, mostly anonymous, of baptisms, “blob monsters,” ice formations, and actual vessels of holy water—plus original installation works by Oursler.



While general selections from Oursler’s 2,500+ archive have been shown previously, *Crossing Neptune* is unique both in terms of focus and origin. Based on an unpublished text, “On Water and Magical Thinking,” a compilation of historic water mythologies created by Oursler over time, *Crossing Neptune* explores aquatic belief systems, ranging from the most common to the outlandishly bizarre, and their sustained echoes in contemporary culture, where historic tropes now morph into politicized commentary on evolution, climate science, and more.



As water resources become scarcer, the challenges presented to scientists begin to rub against mass cultural fantasies, delivering us to a zone of magical thinking—a place of both political friction and potential generation.

**Tony Oursler: *Crossing Neptune*.** Top: Tony Oursler, *Phase/Trans* (detail), 2019–2022. Projection with sound in high-energy resonant optical cloud system. Courtesy of the artist | Bottom: Unknown artist, *Jehovah’s Witness Baptism*, June 17, 1978. Collection of Tony Oursler



**FotoFocus and Weston Art Gallery present**

***Liz Roberts: Post Blonde***

**September 29–October 31, 2022**

**Campsite Sculpture Park**

This site-specific installation by artist **Liz Roberts**, curated by **Carissa Barnard** (FotoFocus Director of Curatorial Strategy), brings together new iterations of two works in which the automobile is immobilized and repeatedly disembodied to form a large movie screen made from salvaged windshields. The video projections in car windows and on screen question the notion of an afterward and what it means to try and create a record through video documentation.



*Liz Roberts: Post Blonde.* Top: Liz Roberts, *Always Nowhere*, 2014. Installation view, Grand Rapids Art Museum. Photo by Stephen Takacs. Courtesy of the artist | Bottom: Liz Roberts, *Drive-In Movie (after Ballard)*, 2015. Photo by Stephen Takacs. Courtesy of the artist

***These Things Are Connected***

**September 29, 2022–January 28, 2023**

**The Carnegie**

This group show, guest curated by **Matt Distel** (Exhibitions Director for The Carnegie), brings together five curators working within and outside the Cincinnati and Northern Kentucky region to select and develop projects with artists from different geographies.

*These Things Are Connected* invites co-curators **Esther Callahan** (Co-Artistic Director at Arts + Rec and Independent Curator, Minneapolis, MN), **Daniel Fuller** (Independent Writer and Curator, Atlanta, GA), **Cameron Granger** (Artist and Filmmaker, Columbus, OH) and **Tif Sigfrids** (Owner and Director of Tif Sigfrids Gallery, Athens, GA and New York, NY) to introduce artists from outside the region to pair with artists closer to the Cincinnati/Covington area. This exhibition continues The Carnegie’s curatorial model explored during its past several exhibition seasons, which connects artists to new opportunities and develops their relationships with a range of curatorial voices.



Featured artists: **Dejah Archie-Davis, Andrew Cenci, Thomas Dozol, Myra Greene, Jaida Grey Eagle, Lorena Molina, Kristin Rogers, Josh Sachs, Rebecca Steele, Xia Zhang**

*These Things Are Connected.* | Top: Lorena Molina, *Finca*, 2020. Chromogenic print. Courtesy of the artist | Bottom: Xia Zhang, *Safe In Unsafe*, 2016. Archival pigment print, dimensions vary. Courtesy of the artist

## ***Natural World***

**September 30, 2022–January 1, 2023**

**Cincinnati Art Museum**

This newly commissioned exhibition, curated by **Nathaniel M. Stein** (Cincinnati Art Museum Curator of Photography), centers on a collaboration between visual artists **David Hartt** and **John Edmonds**, and poet **Jason Allen-Paisant**.

In new work presented in the galleries and an artist-designed publication, their overlapping dialogues with museum collections and spaces reflect on relationships between race and other forms of identity, institutions, ways of knowing and telling stories, and ideas about nature and naturalness.



***Natural World.*** Top: Charles Nègre, *Plants in Sunlight*, ca. 1865. Albumen print from wet collodion negative. Cincinnati Art Museum, 1981.157, Museum purchase: Gift of John Sanborn Conner, by exchange | Bottom: Cincinnati Art Museum exterior

***Craft and Camera: The Art of Nancy Ford Cones***

October 1, 2022–January 15, 2023

Taft Museum of Art

For more than forty years, on a small riverside farm in Loveland, Ohio, **Nancy Ford Cones** created photographs that earned her a national reputation during a time when female artists continued to struggle for recognition. Despite the praise they received during her lifetime, Cones' imaginative and exquisitely crafted works were largely forgotten after her death.

This exhibition, curated by **Pepper Stetler** (Associate Professor of Art and Architecture History at Miami University), resurrects the gifted artist's career and contributions to the field of photography.



***Craft and Camera: The Art of Nancy Ford Cones.*** Top: Nancy Ford Cones, *Portrait of an Unknown Sitter with Butterfly*, ca. 1920. Positive digital image taken from a glass negative, 8 x 5 inches. Private collection, digitized by Christopher Hoeting | Bottom: Nancy Ford Cones, *On the Riverbank*, ca. 1908. Bromide print, 4 5/8 x 6 3/4 inches. Cincinnati Art Museum, Gift of Carl Jacobs, 2001.314

## FotoFocus and Cincinnati Symphony Orchestra present *Sun Dogs*

October 14–16, 2022, 6:30pm & 8:30pm

Cincinnati Symphony Orchestra at Cincinnati Music Hall

This special, live program presents newly commissioned work by composers **Arooj Aftab**, **Daniel Wohl**, **Rafiq Bhatia**, and **Dev Hynes** and filmmakers **Josephine Decker** and **Apichatpong Weerasethakul** in a multisensory attempt to understand the natural world that can't be touched or measured. (A "sun dog" is an atmospheric optical phenomenon produced by refracted light, allowing us to briefly see another realm.)



Typically a composer responds to a director's ideas in a film scoring capacity, or a filmmaker is given music to respond to visually, but *Sun Dogs* explores how stories can be told with music and film from equal footing. The filmmakers and composers will be paired to create new short-format films and music, which will be performed by the **Cincinnati Symphony Orchestra** with **Matthias Pintscher** (Conductor and CSO Creative Partner).



*Sun Dogs* is produced in collaboration with **Liquid Music**.

Images courtesy of Cincinnati Symphony Orchestra

## ABOUT FOTOFOCUS

FotoFocus is a Cincinnati-based nonprofit arts organization that champions photography and lens-based art through exhibitions and public programming. Since 2010, the organization has engaged art and educational institutions throughout the region to support and expand the cultural dialogue around the medium that has come to define our time. With an emphasis on intellectually and academically rigorous programs, the organization provides uniquely enriching access to lens-based art, film, and practices inspired by photography. FotoFocus has collaborated with organizations, curators, academics, and more than 1600 artists and participants, to present over 750 exhibitions and programs.

FotoFocus has awarded close to 600 grants to support partners presenting projects and educational programs that are accessible and engaging to the public. In April 2020, in response to the Covid-19 pandemic, FotoFocus pledged part of its 2020 Biennial budget to financially support more than 100 Participating Venues and Partners in the region's art community through FotoFocus Emergency Art Grants.

Signature FotoFocus programming includes the **FotoFocus Biennial**, **FotoFocus Symposium**, **FotoFocus Talks Series**, and **Film and Video** programming. Past Biennial editions have presented work across the Cincinnati region by historic and contemporary artists including Berenice Abbott, Eugène Atget, Roe Ethridge, Zanele Muholi, Karl Blossfeldt, Francis Bruguière, Thomas Ruff, and Akram Zaatari. Other landmark events include the **Symposium**, which has contributed significant dialogue and insight to culturally relevant topics including the controversial Mapplethorpe exhibition, and the **Talks Series**, which has brought globally renowned artists like Zoe Leonard and William Wegman to Cincinnati.

## CONNECT

WEBSITE: [www.fotofocus.org](http://www.fotofocus.org)

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