

WORLD RECORD



WORLD RECORD



[FotoFocus.org/Biennial](https://www.fotofocus.org/Biennial)

[#FotoFocus](https://twitter.com/FotoFocus)

[#WorldRecord](https://twitter.com/WorldRecord)

[#FotoFocus2022](https://twitter.com/FotoFocus2022)



Dawoud Bey, *Untitled #5 (Tree Trunk, Picket Fence, and House)*, 2017. Gelatin silver photograph, 20 x 24 inches. © Dawoud Bey. Courtesy of Stephen Daiter Gallery, Chicago

2022 FOTOFOCUS BIENNIAL

Biennial Overview	1
About the Biennial	2
About the Theme	5
Director’s Statement	6
Curator’s Statement	8
FotoFocus Curated Exhibitions	11
<i>On the Line: Documents of Risk and Faith</i>	13
<i>Images on which to build, 1970–1990s</i>	15
<i>Baseera Khan: Weight on History</i>	17
<i>Ian Strange: Disturbed Home</i>	18
<i>Ian Strange: Annex</i>	19
<i>‘Free as they want to be’: Artists Committed to Memory</i>	21
<i>Tony Oursler: Crossing Neptune</i>	23
<i>Liz Roberts: Post Blonde</i>	25
<i>These Things Are Connected</i>	27
<i>Natural World</i>	29
<i>Craft and Camera: The Art of Nancy Ford Cones</i>	31
<i>Sun Dogs</i>	33
Participating Venues	35
Biennial Program Week	125
Venue Locations	129
About FotoFocus	138
Support	140
Index	142

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Cover Image: Paulo Nazareth, *Untitled*, from *Notícias de América*, 2011. Photographic print on cotton paper, 75 x 100 cm, edition of 5 plus 2 artist’s proofs. © Paulo Nazareth. Courtesy of the artist and Mendes Wood DM São Paulo, Brussels, New York



Nancy Ford Cones, *Mama's Prize Kodak*, c. 1912. Gelatin silver print, 6 x 4 $\frac{3}{8}$ inches. Private collection, Tony Walsh Photography



2022 FOTOFOCUS BIENNIAL

Rebecca Steele, *Untitled*, 2020. Digital print. Courtesy of the artist

ABOUT THE BIENNIAL

The largest photography and lens-based biennial in America, FotoFocus is in a category of its own. Now in its sixth iteration, the 2022 FotoFocus Biennial encompasses more than 100 projects at Participating Venues across Greater Cincinnati, Northern Kentucky, Dayton, and Columbus, and features more than 600 artists, curators, and participants.

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. The 2022 Biennial features new commissions by artists working internationally and in the Greater Cincinnati region, in addition to new exhibitions and projects curated by the FotoFocus team and FotoFocus guest curators, all centered around the theme of *World Record*.

Many venues are free and open to the public, but the Passport offers free access to exhibitions during the month of October; an invitation to members-only events; and entry into the FotoFocus Biennial Program Week (Thursday, September 29–Saturday, October 8), which features keynote lectures, talks and panel discussions with artists, curators and collaborators, screenings, receptions, and tours.



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



Xavier Simmons, *Sundown (Number Twelve)*, 2018. Chromogenic color print, 60 x 45 inches (152.4 x 114.3 cm). © Xavier Simmons. Courtesy of the artist and David Castillo

WORLD RECORD

Each FotoFocus Biennial is structured around a unifying theme. The 2022 FotoFocus Biennial theme, *World Record*, 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. Since its invention, photography has recorded plant varieties, animal species, atmospheric conditions, geologic upheavals, and other nuances of life on earth and the beyond. This mass documentation has enriched our understanding of life but has also contributed to the exploitation of resources. *World Record* refers to documentation of quantifiable human achievement, as well as its increasing associations of environmental extremes directly related to human impact.

World Record also refers to breaking records. World records have traditionally been thought of positively as records of quantifiable human achievement, but records have come to be associated increasingly with the extremes of the natural world, such as the hottest year on record, record numbers of animal extinctions, record levels of air pollution, record numbers of hurricanes per season, or rising sea levels, all a direct response to human impact on the planet.

Participating Venues address the theme on a range of topics, including nature and science; exploration; space travel and outer space; climate change and its impact on societies; social lives of human beings within various environments, cultural as well as natural; forms of energy, past and present; the cultivation of natural resources, mineral and animal; and utopian and dystopian visions of man in nature.

DIRECTOR'S STATEMENT

Mary Ellen Goeke, Executive Director



Photo Credit: Hunter Clem

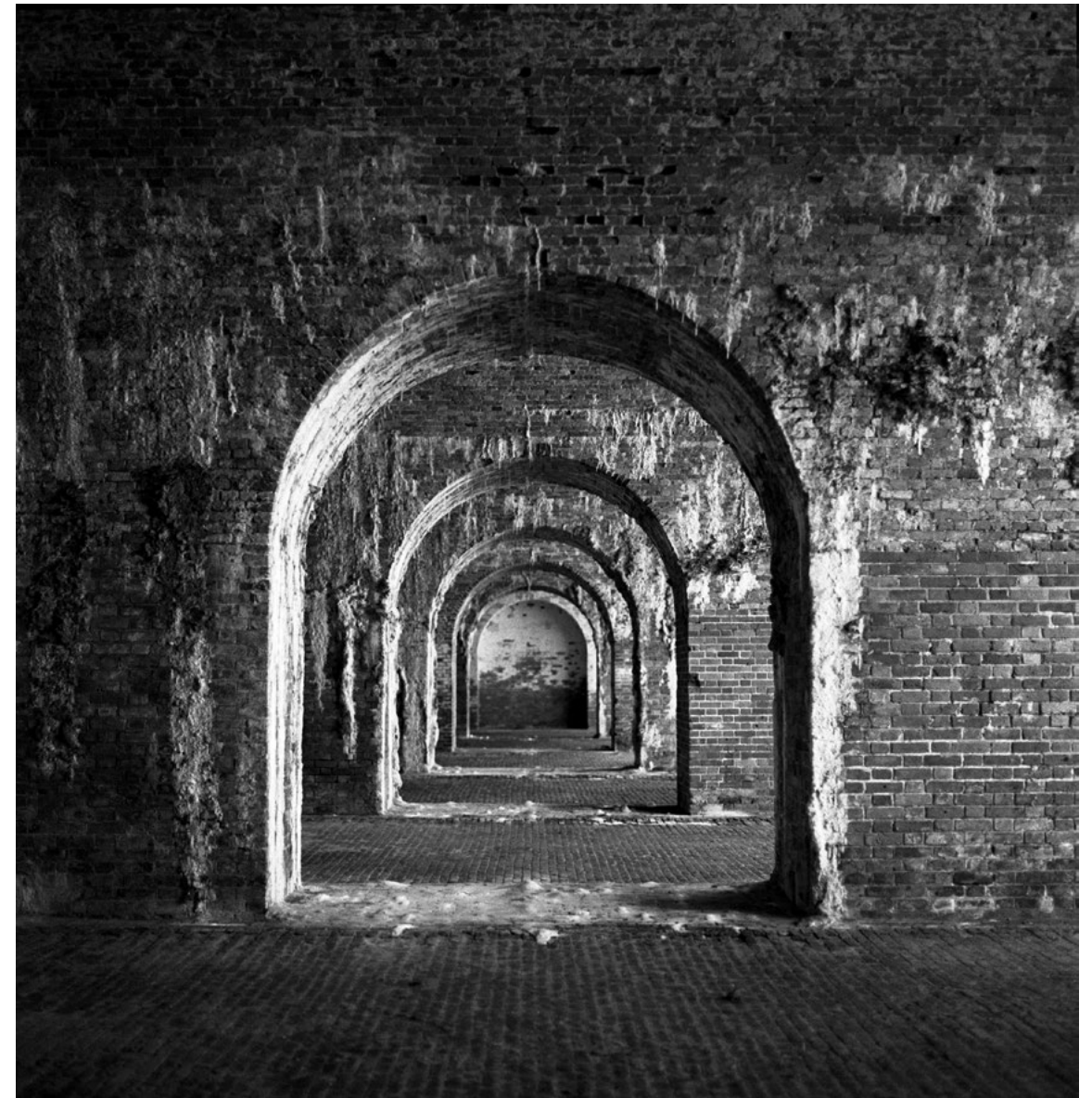
Just as most every other organization, FotoFocus had to pivot from our original plans through 2020 and 2021. During the last two years we were continually encouraged by the support of our venue partners, patrons, and growing online audience. We made the decision to reconfigure the 2020 Biennial and redirected grant support to many of the participating venues: we are relieved by how many of our neighboring art organizations have continued to realize creative community connections. Through these years we reconsidered and revived how our organization can expand our reach in the international lens-based conversation, and we thank you for helping us achieve such goals.

This year's FotoFocus Biennial is an example of that growth. We have dedicated more resources than ever before in our twelve-year history. Beyond that we have re-doubled our efforts this year to work with our participating venues, collaborating with a record number of 90 venues to present 101 projects. A fitting metric in the year of *World Record*.

In 2010, the early days of FotoFocus, our primary goal was to build collaborative partnerships. I am happy to say that twelve years later those collaborative partnerships have grown stronger with each Biennial. The "art houses" in the area—the Contemporary Arts Center, Cincinnati Art Museum and Taft Museum of Art—all worked with us from the beginning. The CAM presented an Herb Ritts exhibition from the Getty and placed the Starns installation in the historic monastery in Mt. Adams. Edward Steichen's work was shown at the Taft and the CAC exhibited Andy Warhol's Polaroids. The Biennial kicked off with over 50 venues opening in October 2012.

Since that first year, the staff that pulls together every Biennial, Symposium, panel discussion, and blog post has grown and strengthened. I want to thank each member of this team: you have helped build an organization from the ground up.

With growth also comes change. After serving as the founding Executive Director of FotoFocus for the last twelve years, this Biennial will be my last. At the end of 2022, I plan to retire from this wonderful organization, but will remain deeply invested in and an advocate for its continued success. My wish for this October is that you use this catalogue as your personal handbook and find educationally enriching and inspiring photography throughout our region. Enjoy!



William Earle Williams, *Interior, Fort Morgan, Battle Site, Mobile Bay, Alabama*, 2003. Gelatin silver print, 7½ x 7½ inches printed on 8 x 10 inch paper. © William Earle Williams. Courtesy of the artist

CURATOR'S STATEMENT

Kevin Moore, Artistic Director and Curator



Photo Credit: Wilson Reyes

There is no definite rule, but a biennial theme should reflect current events in some strong way. What are the political conflicts of a given moment? What are the conversations around culture, social life, humanity? All art is “about” these concerns, in overt or less overt ways. But photography, with its singular connection to the visible world, is arguably the most apt medium for addressing the current state of things. Today, with an appalling war in Ukraine, climate crisis, political and racial divisiveness, and the deterioration of institutions and nations themselves, there is much trouble to address. But there is also much splendor and awe, in nature, physics, and humanity itself. Thankfully, biennials like the FotoFocus Biennial include many artists, exhibitions, and conversations for considering and better understanding the world in which we live.

Again, there is no definite rule, but a photography biennial theme should also address aspects inherent to photography itself. *World Record*, the 2022 FotoFocus Biennial theme, celebrates photography’s distinct ability to document, to create a record of all aspects of the world, inclusive of the myriad problems mentioned above but also pausing to acknowledge the world’s beauty, mystery, and mercy. Photography is also a democratic medium, devoting equal attention to all visible phenomena. It is thus up to the photographers, hailing from innumerable backgrounds and experiences, to shape a narrative that starts from a unique perspective and reaches toward something universal—something everyone might understand, appreciate, and relate to. As a medium of documentation and, more generally, communication, photography offers a common language for all the diverse inhabitants of this lush and fragile planet. It occasions a chance to look and to feel, to share knowledge and to express empathy, for both personal and collective elevation.

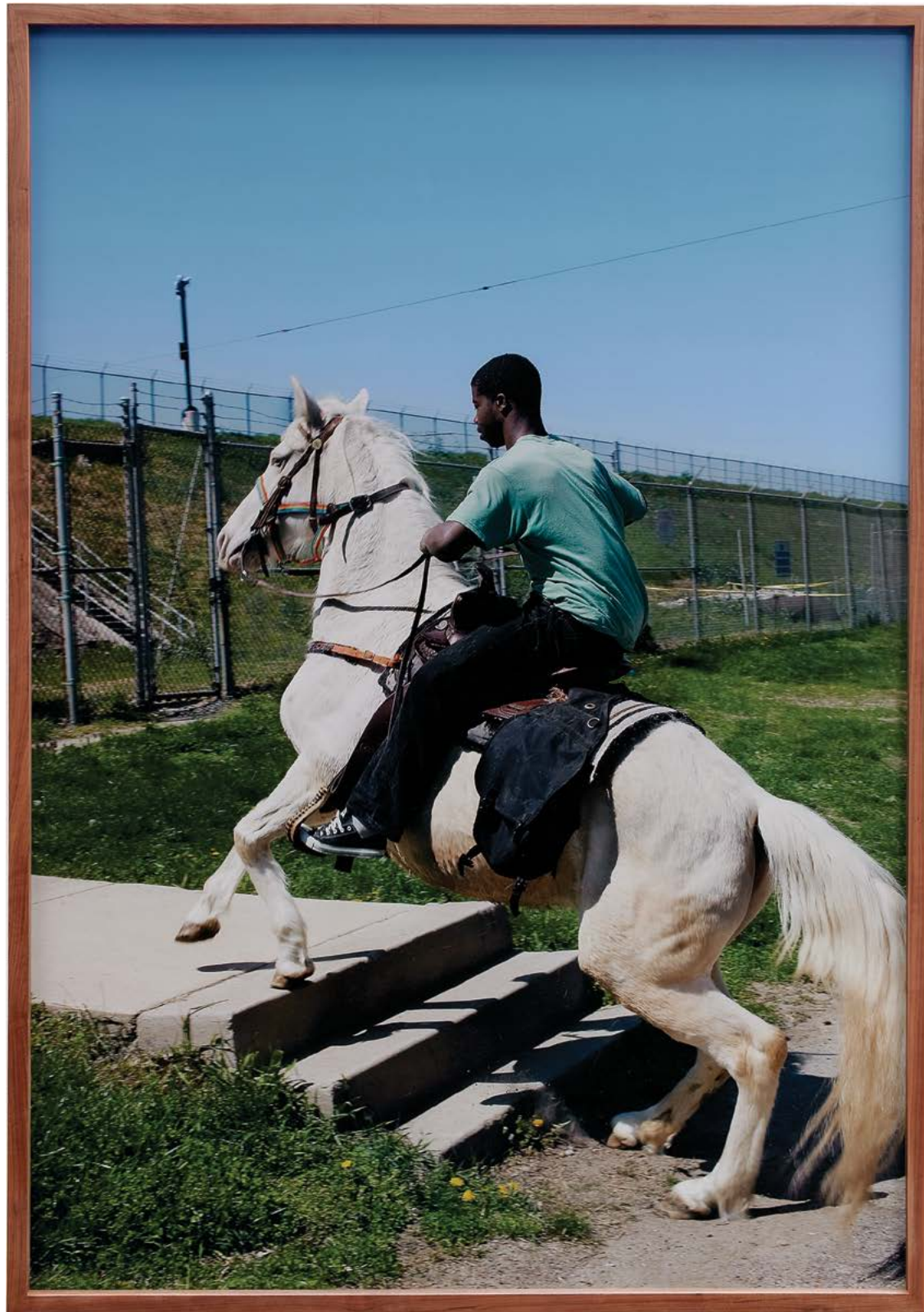
This year’s FotoFocus Biennial, in keeping with past biennials, is a sweeping (if somewhat unruly) attempt at presenting a “world record.” The exploration, depending on how you read the phrase, might be seen as *record breaking*, offering the largest number of collectively and simultaneously organized photography exhibitions in a single American city (FotoFocus is the largest photography biennial in the country and 2022 is also our largest biennial to date) or, content-wise, as a massive, cumulative *record of the world*.

There is much diversity on offer and also many commonalities. Several group exhibitions treat notions of history and collective memory as a means of examining who and what we deem worthy to remember and how we go about it. *‘Free as they want to be’: Artists Committed to Memory* (National Underground Railroad Freedom Center) ruminates over American racial history and examines the ways different artists approach representing history. *Images on which to build, 1970–1990s* (Contemporary Arts Center) asks similar questions, though within the more intimate arena of non-traditional families, who use photography to build personal histories. *Craft and Camera: The Art of Nancy Ford Cones* (Taft Museum of Art) contributes to the history of photography, specifically photography in the Ohio region, by restoring this important woman photographer to her rightful place in the history of both region and medium.

In addition to the empirical world, the otherworldly is suggested in several exhibitions that interrogate the line between physical and retinal matter by making use of photography’s unique exploitation of light as a phenomenon that can be both recorded and preserved as well as projected and moved, mimicking the life around us. Tony Oursler offers up both his collection of rare and strange archival imagery of subjects having to do with water—mermaids, “blob monsters,” baptisms, holy water—and examples of his own spectral work in a concisely manic show titled *Crossing Neptune* (Michael Lowe Gallery). Liz Roberts’ car windshields, deinstalled and reassembled as a giant movie screen (CampSITE Sculpture Park), reflect on the afterlife of video documentation, among other things. The Cincinnati Symphony Orchestra approximates *Sun Dogs*—haloes around the sun—by pairing composers and filmmakers to address ephemeral aspects of the natural world. A further elaboration of the otherworldly may be glimpsed in Ian Strange’s multi-site investigations into notions of home, including treatments of actual Cincinnati homes, on view in *Disturbed Home* (Art Academy of Cincinnati), which call attention to the social and environmental threats to our understanding of this most sacred space.

And just as the natural world offers continuous and regenerative biodiversity, several shows replicate this dynamic in terms of racial diversity, artistic approach, and geographical and institutional context. *On the Line: Documents of Risk and Faith* (Contemporary Arts Center) brings together some twenty contemporary artists from the Americas who engage (and document) various forms of risky public performance as a tense and, at times, poetic look at humankind’s existence within natural and manmade environments. In their show titled *Weight on History* (Contemporary Arts Center), Baseera Khan questions identity against the institutional backdrop of the Contemporary Arts Center, designed by the British-Iraqi woman architect Zaha Hadid. *Natural World* (Cincinnati Art Museum) devises a similar dialogue with institutional identity, inviting artists John Edmonds and David Hartt along with poet Jason Allen-Paisant into the museum to reflect on nature and naturalness. Finally, *These Things Are Connected* (The Carnegie) spans geographies to link artists of diverse backgrounds to both form new unions and to question old ones.

These twelve FotoFocus curated exhibitions highlight the expertise and perspective of nearly twenty curators and seventy artists. Combined with an aggregate of 90 participating venues, this may not quite add up to an exhaustive record of the world, but together they make a valiant and distinctly human effort at mapping its lovely and contested territories and describing its fluctuating features.



Mohamed Bourouissa, *Untitled*, 2013. Lambda print, 63 x 44 inches, edition of 5 plus 2 artist's proofs. © ADAGP Mohamed Bourouissa. Courtesy of the artist and Blum & Poe, Los Angeles/New York/Tokyo (MBO 46.AP1)



FOTOFOCUS CURATED EXHIBITIONS

Fresh perspectives and acclaimed artists are presented by the FotoFocus curators, who represent a diverse group of guest curators from across the country. The various exhibitions explore the concept of *World Record* from a myriad of entry points—be it historical, contemporary, social, or environmental—while also considering the role of photography and lens-based art in the creation of records, narratives, and memory.

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

On the Line: Documents of Risk and Faith
September 9, 2022–January 15, 2023



Mary Mattingly, *Pull*, 2013. C-print, 40 x 40 inches. © Mary Mattingly. Courtesy of Robert Mann Gallery

The works in this exhibition address a range of topics, spanning performance and the body, climate change, power, colonialism and identity, heritage, and territory. Collectively, they portray complex and contested relationships humans have with notions of environment, wilderness, nature, and place. The “line” metaphor is an organizing principle as well as reference to the precarity of this moment: at serious risk; caught, captured; following the path of a line. The exhibition emphasizes photography, in all its forms, as delivering a special charge to document while also grappling with historical expectations, enlarged geographies, and contemporary urgencies. The photographic documentation of various artistic interventions featured in *On the Line*—the stills, the videos of these ephemeral acts—suggest an expanded conception of photographic time and the document. These works are positioned as proposals for a new form of social documentary, or “concerned” photography, extending the historical narrative of photography beyond familiar documentary methods, modalities, and the attendant assumptions of objectivity toward a more honest, embodied, vulnerable, and up-to-date form of consciousness-raising expression.

ARTISTS: Allora and Calzadilla, Francis Alÿs, Dawoud Bey, Mohamed Bourouissa, Abraham Cruzvillegas and Bárbara Foulkes, Mitch Epstein, Patricia Esquivias, Dara Friedman, Jim Goldberg, Rashid Johnson, An-My Lê, Mary Mattingly, Paulo Nazareth, Wendy Red Star, Mauro Restiffe, Lordy Rodriguez, Alessandra Sanguinetti, Kevin Schmidt, Xaviera Simmons, Tania Willard

CURATORS: Kevin Moore, FotoFocus Artistic Director and Curator, and Makeda Best, Richard L. Menschel Curator of Photography at the Harvard Art Museums



Dara Friedman, *Government Cut Freestyle*, 1998. 16mm silent film loop, transferred to DVD, 9 min 20 sec. © Dara Friedman. Courtesy of the artist

Contemporary Arts Center
44 E Sixth St, Cincinnati, OH 45202
(513) 345-8400
www.contemporaryartscenter.org
Wed–Fri 10am–7pm,
Sat & Sun 10am–4pm
Free to the Public
Reception for Passport Holders:
Sept 30, 5–8pm (Public Opening
8pm–Midnight)



Lola Flash, *Vikster*, early 1990s. Archival inkjet print, 20 x 24 inches. Courtesy of the artist

CONTEMPORARY ARTS CENTER

Images on which to build, 1970–1990s

September 30, 2022–February 12, 2023

Imaging practices within LGBTQ+ movements of the late 20th century ignited processes of learning. Alternative schools, photography workshops, demonstrations, dance clubs, slideshows, and community-based archive projects produced and distributed images throughout North America, though the context of this photography's collective emergence is often lost.

Images on which to build, 1970–1990s presents an extraordinary range of intentions, practices, and geographies where photography was a tool for self-determination within interconnected lesbian, feminist, trans, gay and queer grassroots organizing. Self-determination arises not merely in iconic visuals of a historical past, but also by revisiting the ongoing spaces for learning through which photography was created and circulated. From art photography to snapshots, protest and conference documentation, low-fi newsletters and personal correspondence, image cultures of queer life have sustained the educational work of liberation movements and offer lineages of resistance to inspire a future defined by an abundance of resources as opposed to violence and repression. The exhibition invites viewers to study image-makers and archivists who have created spaces to do the work of building a political consciousness, defying a public hostile to their very existence.

The exhibition challenges what we might know—from our contemporary vantage point—of social justice movements through photographs and propels us to the active processes of learning with persistent struggles to resist systems of power across and beyond the so-called United States.

ARTISTS & ARCHIVISTS: Allan 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, Diana Solís, among others

COLLECTIVES: Art + Positive, Electric Blanket AIDS Projection Project, GLBT Historical Society, Lesbian Herstory Archives, Sexual Minorities Archive

CURATOR: Ariel Goldberg, Independent Writer & Curator



Diana Solís, *Self Portrait on Greenview Street, Lakeview neighborhood, Chicago, IL, 1982*. Archival piezography print, 30 x 40 inches. Courtesy of the artist

Contemporary Arts Center

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Sept 30, 5–8pm (Public Opening
8pm–Midnight)



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

CONTEMPORARY ARTS CENTER

Baseera Khan: *Weight on History*

September 30, 2022–February 12, 2023

Baseera Khan shifts seamlessly between media to explore the interconnectedness of capital, politics, and the body. Their work in video, photography, sculpture, and performance creates spaces of reprieve, beauty, and safety, while also critiquing power structures and knowledge systems that systematically exclude or misrepresent marginalized populations. For their first solo exhibition in the Midwest, Khan brings together new and recent collages, sculptures, and video, alongside a major new commission that responds to architectural signifiers of power.

Monumental in scale, *Painful Arc (Shoulder-High)* (2022), features a classical Islamic arch clad with custom pictographic paneling inscribed with loaded cultural symbols such as the microphone, crescent moon, and triangle. The new work expands upon the artist's interest in juxtaposing kitsch, pop-culture iconography, with those associated with value, power, and authority. In doing so, the installation raises questions about equity, access, and the need to build new monuments for a more inclusive future.

The accompanying works delve into the ways in which daily life as a femme Muslim person can be a radically political act. Overall, Khan's personal navigation between the present and the past speaks to the marginalization of Islamic culture in the United States, as well as to the complexity of understanding seemingly disparate states of assimilation and displacement. The exhibition invites visitors to consider what it would mean to rewrite history from the perspective of the periphery.

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

CURATORS: Amara Antilla, Senior Curator at Large at the Contemporary Arts Center, and Ylinka Barotto, Independent Curator



Baseera Khan, *By Faith (Front Door)*, 2020. Polyester matte backdrop, grommets, wood, foam, muslin, microphone stand, and selfie light, 78 x 72 x 15 inches. Photo by Dario Lasagni. Courtesy of the artist and Simone Subal Gallery

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8pm–Midnight)

ART ACADEMY OF CINCINNATI: SITE 1212

Ian Strange: Disturbed Home

October 1–December 9, 2022



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

Ian Strange: Disturbed Home is a survey of the artist's architectural interventions, including photographic and filmic interpretations of those structural works. Highlighting projects of the past twelve years and spanning geographies from Strange's native Australia, to New Zealand, Japan, Poland, and the United States, including Cincinnati, Ohio, Strange's provocative transformations of damaged or abandoned homes unlock themes of social upheaval and geographic displacement caused by a variety of factors—economic blight, environmental disaster, and social migrations.

In response to the 2022 FotoFocus Biennial: *World Record*, Strange is creating a new body of work in Cincinnati, highlighting the effects of environmental and economic conditions on homes in the region. In collaboration with the Hamilton County Landbank and assisted by students from the Art Academy of Cincinnati, Strange's local interventions and their photographic documentation aim to generate discussion of Cincinnati history and the changing fates of neighborhoods, homes, and the populations who continue to dwell there.

Installed in the SITE 1212 galleries at the Art Academy, the exhibition includes photographs, films, and drawings presenting Strange's unique artistic vision. Also included is a site-specific installation in the adjacent Art Academy Annex, offering further dimension to Strange's longstanding engagement with ideas of home and domestic disturbance.

The exhibition is accompanied by a new monograph, *Ian Strange: Disturbed Home* (Damiani 2022), edited and with essays by Kevin Moore, artistic director and curator of FotoFocus, 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.

CURATOR: Kevin Moore, FotoFocus Artistic Director and Curator

Art Academy of Cincinnati: SITE 1212

1212 Jackson St,
Cincinnati, OH 45202

(513) 562-6262

www.artacademy.edu

Wed–Sun 10am–6pm

Free to the Public

Opening Reception & Block Party:
Oct 1, 6–10pm

ART ACADEMY OF CINCINNATI: ANNEX

Ian Strange: Annex

October 1–December 9, 2022



Ian Strange and crew on site making TARGET, Perth, Australia. Photo by Elliot Strang

As part of Ian Strange's artist residency at the Art Academy of Cincinnati, Strange developed a site-specific installation that offers further dimension to the artist's longstanding engagement with ideas of home and domestic disturbance. This intervention at the Art Academy Annex complements his SITE 1212 survey exhibition, *Ian Strange: Disturbed Home*, presenting projects of the past twelve years and includes a new body of work produced in Cincinnati, highlighting the effects of environmental and economic conditions on homes in the region.

CURATOR: Kevin Moore, FotoFocus Artistic Director and Curator

Art Academy of Cincinnati: Annex

1211 Jackson St,
Cincinnati, OH 45202

(513) 562-6262

www.artacademy.edu

Wed–Sun 10am–6pm

Free to the Public

Opening Reception & Block Party:
Oct 1, 6–10pm



Catherine Opie, *Untitled #4, Richmond, Virginia (monument/monumental)*, 2020. Pigment print, 66 x 44 inches. © Catherine Opie. Courtesy of Regen Projects, Los Angeles and Lehmann Maupin, New York, Hong Kong, and Seoul

NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER

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

September 30, 2022–March 6, 2023

'Free as they want to be': Artists Committed to Memory considers the historic and contemporary role that photography and film have played in remembering legacies of slavery and its aftermath and examines the social lives of Black Americans within various places including the land, at home, in photographic albums, at historic sites, and in public memory.

This exhibition acknowledges artists' constant involvement with efforts to explore the possibilities of freedom and their relationship to it. Their quest to be 'as free as they want to be' is envisioned in the subject matter they explore as well as in their persistent drive to innovate aesthetic practices in photographic media. The publication presents some 20 artists working in photography, video, silkscreen, projection, and mixed media installation.

'Free as they want to be' is inspired by the words of James Baldwin, the 2022 FotoFocus Biennial: *World Record*, and events of late that have shaped the world as we know it and continue to influence the world as we live in it. The artists selected for this publication are on the frontlines: creating, documenting, and writing. The works they have conceived reflect defining moments of our past in the struggle for racial justice and equality.

'Free as they want to be' presents an occasion to reflect upon the past, to mark significant defining moments—both triumphs and tragedies—that characterize a people and their experiences in the present, and to propose future possibilities. The artists selected offer images that advance a different sense of empowerment. Their images are thus an integral part of strong narratives as they commemorate endurance, longevity, and accomplishment.

ARTISTS: Terry Adkins, Radcliffe Bailey, J. P. Ball Studio, Sadie Barnette, Dawoud Bey, Sheila Pree Bright, Bisa Butler, Omar Victor Diop, Nona Faustine, Adama Delphine Fawundu, Daesha Devón Harris, Isaac Julien, Catherine Opie, Yelaine Rodriguez, Hank Willis Thomas, Lava Thomas, Carrie Mae Weems, Wendel A. White, William Earle Williams

CURATORS: Deborah Willis, Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts, New York University, and Cheryl Finley, Director of the Atlanta University Center Art History + Curatorial Studies Collective and Distinguished Visiting Professor of Art History at Spelman College



Daesha Devón Harris, *Don't you let nobody turn you around*, from *One More River to Cross*, fall 2017. Cotton rag archival pigment print, 40 x 30 inches. Courtesy of the artist

National Underground Railroad Freedom Center

50 E Freedom Way,
Cincinnati, OH 45202

(513) 333-7500

www.freedomcenter.org

Wed–Sun 10am–5pm

Free to Passport Holders in October and Center Members;
\$15 for adults; \$13 for seniors (60+); \$10.50 for children (3–12);
free for children 3 & under

Reception & Talk: Oct 2, 1–6pm

Tony Oursler: Crossing Neptune

September 29–October 31, 2022



Tony Oursler, *Phase/Trans*, 2019–2022. Projection with sound in high-energy resonant optical cloud system. Courtesy of the artist

Water remains our most elemental unknown. It is a trans-cultural and historical symbol of mythologies ranging from childbirth, miracles, purification and healing rituals, to mysterious sea creatures, falling icicles, and invisible toxins. Belief in water is strong and its powers both benevolent and deadly. Water can wash away sins, cure disease, and offer eternal youth. Or it can harbor “blobsters,” freeze explorers, and swamp cities, depending on the teller and the listener, the fraudster and the rube.

Crossing Neptune is an exhibition featuring archival works on the theme of water from the personal collection of artist Tony Oursler—photographs, mostly anonymous, of baptisms, “blob monsters,” ice formations, and actual vessels of holy water—plus original installation works by Oursler on water

as a transformative element embodying a long list of inherited, paranormal mythologies. The exhibition takes its name from a longstanding maritime tradition in which sailors, crossing the equator for the first time, were subjected to a hazing ritual, often involving someone dressed as the sea god Neptune and others as a variety of personae—women, most commonly, but also babies, policemen, or priests. *Crossing Neptune* became a cross-dressing rite of passage for younger sailors as well as a fantasy occasion for the more seasoned on the lonely, monotonous seas. The term is borrowed here to suggest the allure of passage to other realms and water as a conduit.

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.

CURATORS: Kevin Moore, FotoFocus Artistic Director and Curator, and Tony Oursler, Multimedia Artist



Unknown artist, *Jehovah's Witness Baptism*, June 17, 1978. Collection of Tony Oursler

Michael Lowe Gallery

905 Vine St, Cincinnati, OH 45202

(513) 288-5014

Thu–Sat Noon–5pm

Free to the Public

Opening Reception: Sept 30, 5–7pm

CAMPSITE SCULPTURE PARK

Liz Roberts: Post Blonde

September 29–October 31, 2022



Liz Roberts, *Drive-In Movie (after Ballard)*, 2015. Photo by Stephen Takacs. Courtesy of the artist

FotoFocus and Weston Art Gallery present *Liz Roberts: Post Blonde* at CampSITE Sculpture Park. This new site-specific commission presents an uninhabited drive-in tableau in which the automobile is parked and repeatedly disembodied to form a large movie screen made from salvaged windshields. While challenging typical road movie tropes, the installation simultaneously references the resurgence of drive-ins during the pandemic and the collective viewing experience of movie screenings.

Representing the individual and their relationship to a community, the car is in direct dialogue with the multi-screen projection structure. The 4-channel video projections within the vehicle's windows, along with the single-channel video on the screen, question the notion of an afterward and what it means to try and create a record through video documentation.

This interplay between the one and the many is represented by a montage of images captured by Roberts, coupled with archival film footage from the last 20 years. The dialogue of images speculate that we are on the precipice of something transformative. But what comes after—what is 'post' transformation? What is on the other side of the collapse of capitalism, cataclysmic climate change, institutionally perpetuated systems of exploitation, and how can this transformation be recorded?

CURATOR: Carissa Barnard, FotoFocus Director of Curatorial Strategy



Liz Roberts, *Always Nowhere*, 2013. Interior view. Photo by Liz Roberts. Courtesy of the artist

CampSITE Sculpture Park

2866 Colerain Ave,
Cincinnati, OH 45225

(513) 813-8674

www.campsitesculpturepark.com

Everyday Dusk–10pm

Free to the Public

Reception: Oct 8, 8–10pm

These Things Are Connected
October 1, 2022–January 28, 2023



Dejah Archie-Davis, *The Stars Come out at Night*, 2021. Digital collage, dimensions variable. Courtesy of the artist

The Carnegie brings together five curators working inside and outside of the Cincinnati/Northern Kentucky region to select and develop projects based on linking artists across different geographies. For the past several exhibition seasons, The Carnegie has explored curatorial models that prioritize the process of connecting artists with a range of curatorial voices that can provide new contexts for their work. *These Things Are Connected* continues that effort by inviting Esther Callahan, Matt Distel, Daniel Fuller, Cameron Granger, and Tif Sigfrids to introduce artists from outside of this region to pair with artists closer to the Cincinnati/Covington area. Rather than relying on an overarching theme, each project and pairing will observe connections and contrasting perspectives within each artist's practice. *These Things Are Connected* will use photography and installation as a record of the moment in time that these objects shared a space.

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

CURATORS: Matt Distel, Exhibitions Director for The Carnegie, Covington, KY and co-curators: Esther Callahan, Co-Artistic Director + Curator at Arts + Rec Uptown and Independent Curator, Minneapolis, MN; Daniel Fuller, 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



Lorena Molina, *Finca*, 2020. Chromogenic print, 20 x 30 inches. Courtesy of the artist

The Carnegie

1028 Scott St, Covington, KY 41011
(859) 491-2030

www.thecarnegie.com

Thurs–Sat Noon–5pm,
and during theatre performances

Free to the Public

Reception & Talk: Oct 8, 3:30–7pm

Natural World

September 30, 2022–January 15, 2023



Gioacchino Altobelli, *Castello e Ponte Sant'Angelo, Rome* (detail), c. 1868. Albumen silver print, 9 $\frac{5}{8}$ x 13 $\frac{7}{8}$ inches (24.4 x 35.2 cm) on album page 18 $\frac{7}{8}$ x 23 $\frac{5}{8}$ inches (47.9 x 60 cm). Cincinnati Art Museum; The Albert P. Strietmann Collection, 1979.41

Natural World is an expansive collaboration between visual artists David Hartt and John Edmonds, poet Jason Allen-Paisant, and curator Nathaniel M. Stein. In new photographs, films, textiles, site-specific installations, and an artist-designed publication, the collaborators reflect on relationships between identity, institutions and their collections, ways of knowing and telling stories, and ideas about nature and naturalness. Their overlapping dialogues with the museum's collections suggest that we learn—and can unlearn—what we perceive to be natural about the ideas and worlds we make and inhabit.

David Hartt (Canadian, lives/works Philadelphia, b. 1967) has used various media to consider the interplay between knowledge, culture, and the built environment. For *Natural World*, Hartt explores ways in which photography is used to constitute elements of the natural and built environment as cultural patrimony, placing deeply researched observations of representational practices in historic crucibles like Paris and Rome alongside practices at play in the contemporary moment.

John Edmonds (American, lives/works New York, b. 1989) has used photography and video to deconstruct ideas about race, gender, and masculinity in nuanced representations of young Black and often gender non-conforming subjects. In Cincinnati, Edmonds makes watershed connections in his engagement with African sculpture, creating new tellings of Black masculinity through a powerful meditation on conflict, mourning, beauty, and love.

The poet and scholar Jason Allen-Paisant (Jamaican, lives/works Leeds, UK, b. 1980) explores embodied experience in the context of Afro-diasporic politics and worldbuilding. For *Natural World*, Allen-Paisant develops new writing reflecting on the complex meanings of nature in Black life.

As a writer for the exhibition catalogue, Nathaniel Stein (American, b. 1976) reflects on the necessity of unlearning naturalness, and professional practice against the impetus to tell history straight.

Commissioned by the Cincinnati Art Museum with support from FotoFocus and The Andy Warhol Foundation for the Visual Arts.

CURATOR: Nathaniel M. Stein, Curator of Photography, Cincinnati Art Museum



Charles Nègre, *Plants in Sunlight*, c. 1865. Albumen silver print, 8 $\frac{3}{8}$ x 6 $\frac{11}{16}$ inches (21.3 x 17 cm) on sheet 8 $\frac{3}{8}$ x 7 $\frac{7}{16}$ inches (21.3 x 18.9 cm). Cincinnati Art Museum; Museum purchase: Gift of John Sanborn Conner, by exchange, 1981.157

Cincinnati Art Museum

953 Eden Park Dr,
Cincinnati, OH 45202

(513) 721-2787

www.cincinnatiartmuseum.org

Tue–Sun 11am–5pm,
Thur 11am–8pm

Free to the Public

Reception for Passport Holders:
Sept 29, 5–8pm

Craft and Camera: The Art of Nancy Ford Cones

October 1, 2022–January 15, 2023

For more than forty years, on a small riverside farm in Loveland, Ohio, Nancy Ford Cones (1869–1962) 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 resurrects the gifted artist's career and contributions to the field of photography.

Between about 1900 and 1939, Cones made thousands of photographs that featured country life, fantastical visions, and literary characters, employing the help of neighbors, friends, and family who posed in costume around the farm and its environs. Working in partnership with her husband, James, who printed her work using a variety of techniques and papers, Cones conceived evocative subjects that emulated 19th-century European paintings. Her images were published in prestigious journals such as *Camera Craft*, as well as in popular outlets that included *National Geographic* and Kodak advertisements. The first major presentation of Cones' work, this exhibition and its accompanying catalogue demonstrate that "the Lady from Loveland" was an exceptional artist who rivaled the top photographers of her time.

CURATOR: Pepper Stetler, Associate Professor of Art and Architecture History and Associate Director of the Miami University Humanities Center, Miami University, Oxford, Ohio



Nancy Ford Cones, *Portrait of an Unknown Sitter with Butterfly*, c. 1920. Positive digital image taken from a glass negative, 8 x 5 inches. Private collection, digitized by Christopher Hoeting



Nancy Ford Cones, *The Dryads*, 1931. Silver print, 20 x 16 inches. Loveland Museum Center, Tony Walsh Photography

Taft Museum of Art

316 Pike St, Cincinnati, OH 452002

(513) 241-0343

www.taftmuseum.org

Wed–Sun 11am–4pm

Free to Passport Holders in October and Taft Members; \$12 for adults; \$10 online; \$10 for seniors; \$8 on-line; free for active military & youth (18 & under). Sundays Free

Reception for Passport Holders: Sept 29, 4–7pm

CINCINNATI SYMPHONY ORCHESTRA AT MUSIC HALL

Sun Dogs

October 14–16, 2022

6:30 & 8:30pm



Courtesy of Cincinnati Symphony Orchestra

FotoFocus and the Cincinnati Symphony Orchestra present *Sun Dogs*. Named after an atmospheric optical phenomenon, the program features pairs of composers and filmmakers in collaboration, each offering a unique perspective of the natural world through short-format films fused with new music performed by the CSO, conducted by CSO Creative Partner, Matthias Pintscher. Produced in collaboration with Liquid Music as part of the 2022 FotoFocus Biennial: *World Record*, *Sun Dogs* seeks to understand the natural world that cannot be touched or measured. 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.

A “sun dog” is an atmospheric optical phenomenon produced by refracted light, allowing us to briefly see another realm.

PARTICIPANTS: Cincinnati Symphony Orchestra; Matthias Pintscher, Conductor & CSO Creative Partner; Daniel Wohl, Composer & Orchestrator; and Kate Nordstrum/Liquid Music, Creative Producer

WORLD PREMIERES

Arooj Aftab and Daniel Wohl, Co-composers
Rafiq Bhatia, Composer
Josephine Decker, Filmmaker
Mati Diop and Manon Lutanie, Co-directors
Dev Hynes, Composer
Apichatpong Weerasethakul, Filmmaker

PERFORMANCE SCHEDULE: Oct 14–16, 6:30 & 8:30pm



Courtesy of Cincinnati Symphony Orchestra

Cincinnati Symphony Orchestra

1241 Elm St, Cincinnati, OH 45202
(513) 381-3300
www.cincinnatisymphony.org
6:30 & 8:30pm Performances
\$5 Tickets



Asa Featherstone, IV, *Distractions*, 2019. Digital photograph, 12 x 18 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 *World Record*. The 2022 FotoFocus Biennial boasts 101 projects at 90 venues, 33 of which are new collaborators, making this the largest Biennial to date.

For additional events, please reference the 2022 FotoFocus Biennial Event Booklet or visit FotoFocus.org/Biennial. Programs and schedules are subject to change.

Rachel Girard Reisert, *Genesis*, 2015. Cyanotype on kozo paper, 72 x 84 inches. Courtesy of the artist

Refuge: Needing, Seeking, Creating Shelter

August 26, 2022–June 4, 2023



Mohau Modisakeng, *Passage*, 2017. Inkjet print on Epson hot press natural, 58 x 78 inches. Part of the 21c collection

Refuge: Needing, Seeking, Creating Shelter is a look at civil strife, economic insecurity, and proliferating environmental crises, as artists from across the globe explore the search for refuge—how, why, and where people need, seek, and create shelter. The technologies of transport have long determined the movement of people and goods, fueling the expansion of empire and capital, the displacement of communities and resources, the shapes of borders. As the global refugee crisis continues, ensuring universal access to human rights in a world where, as poet Amit Majmudar says, “There’s no America to sail to anymore,” will require seismic changes—changes potentially

inspired by accumulation of the subtle yet potent shifts in perspective that art can engender. Describing the role of art in shaping change, Richard Mosse says, “I believe that beauty is the sharpest tool in the box; I think that aesthetics can be understood as the opposite of anesthetic; it can be used to awaken the senses rather than to put you to sleep. We have a moral imperative to adequately communicate these difficult narratives so that people can be more aware.”

ARTISTS: JR, David Allee, Daphne Arthur, Jorge Mendez Blake, Pavel Braila, Carlos Caballero, Yoan Capote, Jota Castro, Nick Cave, Antonio Cazorl, Sterling Crispin, Roberto Diago, Michael Eastman, Richard Ehrlich, Lucas Foglia, Carlos Garaicoa, Sair Garcia, Yuan Goang-Ming, Anthony Goicolea, Luis Gonzáles Palma, Dylan Graham, Anita Groener, Alex Hernandez, Alfredo Jaar, Adam Katseff, KCHO, Ellen Kooi, Dinh Q. Lê, Glenda Leon, Hew Locke, Ibrahim Miranda, Mohau Modisakeng, Richard Mosse, María Ossandón Recart, Zak Ove, Fabiano Parisi, Alain Pino, Sandra Ramos, Naomi Safran-Hon, Avelino Sala, Amparo Sard, Hiraki Sawa, Esterio Segura, Stephanie Syjuco, Carlos Velma, Tuguldur Yondonjamts

CURATOR: Alice Gray Stites

21c Museum Hotel Cincinnati

609 Walnut St, Cincinnati, OH 45202
(513) 578-6642

www.21cmuseumhotels.com/cincinnati/museum

Sun–Thur 7am–11pm,
Fri & Sat 7am–1am

Free to the Public

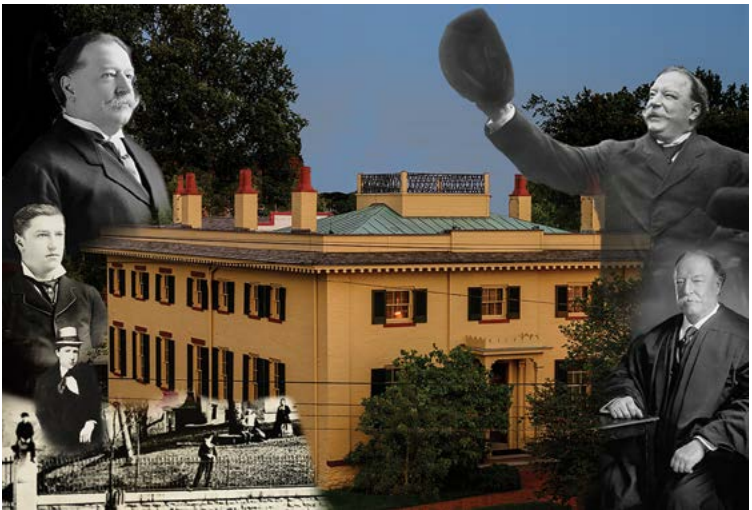
J. Miles Wolf: Hometown Heroes

September 30–October 30, 2022

Hometown Heroes is a public art display featuring Cincinnatians who made an impact on the city. J. Miles Wolf creates collages combining historic and contemporary photographs of Cincinnatians in locations significant to local heroes. The result tells the story of great achievements accomplished by these individuals, who include: William Howard Taft, Ezzard Charles, Harriett Beecher Stowe, DeHart Hubbard, and Oscar Robertson.

Hometown Heroes aims to raise awareness of some of the remarkable achievements by fellow citizens that have lived or worked in Cincinnati. These photographic collages tell the story of these diverse and accomplished people, who achieved greatness through individual effort. The photographs are placed in large vacant windows and each location adds a sense of place and reinforces the local aspect of this project. Each photographic collage is accompanied by a descriptive text about each of these local heroes. They are on public view and accessible to a great number of people to enjoy and learn from them.

Locations include vacant windows on Main Street (between 6th and 8th Street) and on the corner of Vine and Garfield, with additional locations to be announced.



J. Miles Wolf, *Ezzard Charles Health and Athletic Club*, 1950–1953, 2021. Digital print, 32 x 48 inches. Courtesy of the artist

3CDC

Fountain Square, Cincinnati, OH 45202
(513) 977-8043

www.downtowncincinnati.com/category/arts-culture/

Mon–Sun 24/7

Free to the Public

Michael Coppage: American+

September 16–November 6, 2022



Michael Coppage (in collaboration with Emily Hanako Momohara), *Picture Perfect*, 2021. Digital inkjet print, 101 x 24 inches. Courtesy of the artist

The Weston Art Gallery presents *Michael Coppage: American+*, an exhibition of new and ongoing lens-based projects exploring the negative archetypes and stark racial disparities still operating in the language and psychology of contemporary American culture. Through a series of provocative sound, video, and photography installations, Coppage’s participatory projects elicit questions and upend stereotypes by inverting historical scenarios and asking viewers to confront racist terminology.

Trained as a sculptor and painter, the Cincinnati-based Chicago native did not see “any broad sweeping progress in the treatment of Black people” until the murder of George Floyd in 2020 galvanized the world in solidarity for equality and inclusivity for people of color. That incident and tragically similar others, which he notes were known about only through video, inspired the individual projects within *American+*.

In Coppage’s words, “*American+* is an adverse response to the term African-American. African minus American implies that my American is somehow less than or diminished. The + represents that extra amount of energy and work it takes to land on equal footing with our counterparts from other races.” He aims to tell “troubling but true stories” that through his observations expose the inequities of being Black in America. The exhibition and its programming seek to create a greater sense of connection to each other through education, empathy, and understanding.

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

650 Walnut St, Cincinnati, OH 45202

(513) 977-4165

www.westonartgallery.com

Tue–Sat 10am–5:30pm,
Sun Noon–5pm

Free to the Public

Opening Reception: Sep 16, 6–8pm

*ALL FALLS DOWN: Architectural Heritage Effaced—
The Universal Tale of two Cities, 2 Countries*

September 28–October 29, 2022

ALL FALLS DOWN presents works by Cincinnati artist William Howes and Lebanese artist Gregory Buchakjian who both have documented the destructive effacement of the architectural heritage of their respective cities: Avondale/Cincinnati and Beirut/Lebanon. Their photographs are a record, for future generations, of the disappearing architectural signature of their respective cities and include abandoned buildings condemned due to neglect and decay, economic speculation, violence and war, corruption, lack of financial support, etc. These buildings formed at some point the frame of a whole city or neighborhood, characterizing its planning and architecture, and anchoring the visual and functional relationship of its inhabitants to it. With their disappearance, a part of the history of the neighborhood/city, as a result, also disappears. Both artists felt the need to save in pictures what once was and to sound a call to action for current and future generations.

Howes’ and Buchakjian’s images emphasize that the abandoned decaying buildings of Beirut and Cincinnati are not unique but rather represent case studies of a ubiquitous phenomenon reflecting the destructive effect of new generations on local history. They represent man’s destructive impact on the environment and the effects of natural disasters.

This show, organized by SOS ART and curated by its President, Saad Ghosn, is in line with SOS ART’s mission to promote, encourage and provide opportunities for the arts as vehicles for peace and justice and for a better world.

CURATOR: Saad Ghosn, President SOS ART



Gregory Buchakjian, *Abandoned Dwellings, Tableau 1*, 2010. Color photograph, 16 x 20 inches. Courtesy of the artist

The Annex Gallery

1310 Pendleton St,

Cincinnati, OH 45202

(513) 407-7077

<https://annexgallery.org/>

Wed–Sat Noon–5pm,
Final Fridays Noon–9pm

Free to the Public

Reception: Sep 30, 6–8pm

THE ANNEX GALLERY

Raul Cañibano: Cuba Real

September 28–October 29, 2022



Raul Cañibano, *Untitled*, 2015. Black and white photograph, 13 x 19 inches. Courtesy of the artist

The Annex Gallery

1310 Pendleton St,
Cincinnati, OH 45202
(513) 407-7077

<https://annexgallery.org/>

Wed–Sat Noon–5pm,
Final Fridays Noon–9pm

Free to the Public

Reception: Sep 30, 5–9pm

Cuba Real is a solo exhibition by Raul Cañibano, a master Cuban photographer, with images from the last 20 years capturing the people of Cuba in Havana and in the villages throughout the Island. His work has been featured in magazines and museums throughout the world and in festivals, including the Rencontres de la photographie d'Arles. His work is in private and corporate collections and has been acquired by the Museo Nacional de Bellas Artes in Havana and the International Center of Photography. His latest book of images, *Absolut Cuba*, is currently available at Edition Lammerhuber.

ANTIOCH COLLEGE: HERNDON GALLERY

Flourishing

October 7–December 3, 2022

Flourishing is a collection of work depicting a more complete image of the Black experience outside of the tragedies romanticized across the media. Through a range of documentary photographs, abstract video and utopic imagery, this group exhibition celebrates the freedom Black people have experienced everyday despite the social hurdles they are faced with.

Spanning a two-floor gallery space, the exhibition presents new and existing works featuring documentary portraiture that captures Black people relaxed in various settings, a series of videos with Black people dancing out of pure bliss, colorful displays of original fashion, and archived stories, all which come together to embody the freedom, safety and pride that is and always has been present in Black culture in spite of all of the injustices faced with on a daily basis.

ARTISTS: Julia Bond; Asa Featherstone, IV; NIC KAY; Brooklynn Rae; Oussmane XX; Two Antioch College Student Artists

CURATOR: Asa Featherstone, IV



Asa Featherstone, IV, *to myself*, 2020. Digital print, 12 x 18 inches. Courtesy of the artist

Antioch College: Herndon Gallery

1 Morgan Pl, Yellow
Springs, OH 45387
(937) 319-0116

[www.antiochcollege.edu/
herndon-gallery/](http://www.antiochcollege.edu/herndon-gallery/)

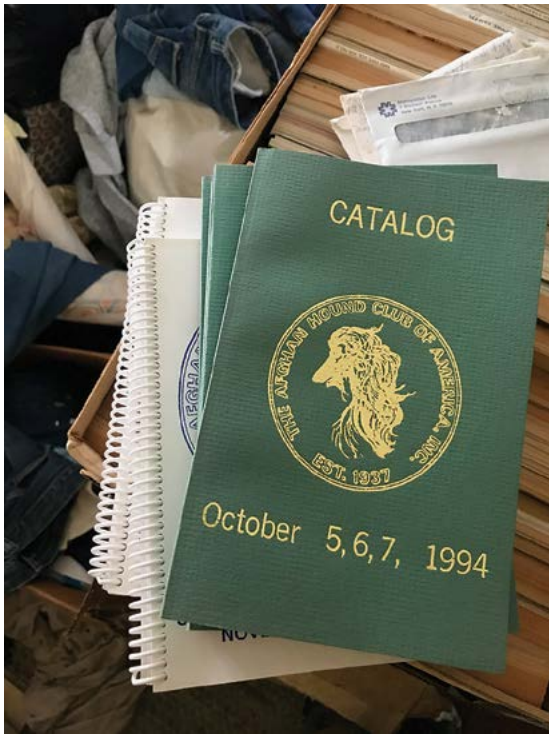
Tue–Sat 1–4pm

Free to the Public

Opening Reception: Oct 7, 5–8pm

ARCHIVE OF CREATIVE CULTURE

Norman Kattelman Archive Project
October 8–16, 2022



Lacey Haslam, *Untitled*, 2022. Photograph, 2 x 3 inches.
Courtesy of Archive

Archive of Creative Culture

2930 Sidney Ave,
Cincinnati, OH 45225
(707) 304-0155

www.archive-project.com

Wed–Fri 3–7pm,
Sat & Sun 10am–4pm

Free to the Public

Opening Reception: Oct 8, Noon–4pm

Sifting through the estate of Norman Kattelman, this exhibition reveals his world, his history, and unpacks his legacy as a resident of Millionaires Row on Dayton Street in Cincinnati, OH. His home remained vacant for over 40 years, but was used as storage for Kattelman’s dreams of becoming an antiques dealer. Items sorted from the estate were documented as a book with interviews from close friends, neighbors and family. Items selected from the estate were reorganized by local artists as installations for the exhibition.

CURATOR: Sso-Rha Kang

The Art Academy of Cincinnati commissioned Robin Bell to create a site specific installation on the Academy’s building at 1212 Jackson Street in Over-the-Rhine. Bell is an award-winning editor, video journalist, multimedia artist, and founder of Bell Visuals based in Washington, DC. Bell works on a range of creative, political, and public interest projects.

Building upon his formal training as a classical printmaker, Bell developed a unique style of live video collage which he has performed at well-known venues, including The Kennedy Center, 9:30 Club, The Phillips Collection in Washington DC, Central Park SummerStage in NYC, and The Hollywood Bowl in Los Angeles, California. Bell was the lead video editor for PBS television show *Foreign Exchange with Fareed Zakaria*. He also taught video classes at the Corcoran College of Art and Design.

Bell’s commitment to social change through the dissemination of information via video, sound, and image is present throughout his artistic career. In 2005, he co-produced *Operation Ceasefire*, a seminal anti-war concert on the National Mall. His feature-length documentary, *Positive Force: More Than a Witness: 30 Years of Punk Politics In Action*, premiered in 2014. His incisive 2017 projection, *Emoluments Welcome*, on the face of the Trump Hotel in Washington DC garnered media attention from the BBC, CNN, The New York Times, L.A. Times, Huffington Post and Hyperallergic, among others.



Robin Bell, *Act on Climate*, 2015. Projection, dimensions variable. Courtesy of the artist

Art Academy of Cincinnati

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

www.artacademy.edu

Everyday 7–11pm

Free to the Public

ART ACADEMY OF CINCINNATI: MCCLURE GALLERY

Circum-Verdant

September 30–October 28, 2022



PhotographHERS, *Circum-Verdant*, 2022. Digital photo-collage, 16 x 20 inches. Courtesy of the artists

In *Circum-Verdant*, PhotographHERS, a women's photographic collective, imagines a world with a dramatically-different relationship between “man”-kind and the environment, one where nature is nurtured and nurtures in return. The artists redesign the globe in its own image: ornamenting the sphere with images taken over the last two years, articulated in individual forms, creating patterns in its own reliable geometries.

The installation accumulates over time, beginning with a nexus-like collage made up of natural and botanical images captured by the women's art collective, before being opened for contributions from students and community members.

Collaboratively, they build a new world out of the same materials as the old one, only this time with a human gaze towards futurity.

ARTISTS: Erika Nj Allen, Linda Gillings, Tina Gutierrez, Melissa Hall, Colleen Houston, Deb Johnson, Nancy Rexroth, Kimberly Starbuck, Leigh Taylor, Pat Timm, Nancy Willman

CURATOR: Emily Versoza

Art Academy of Cincinnati: McClure 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

Opening Reception: Sep 30, 5–8pm

ART ACADEMY OF CINCINNATI: PEARLMAN GALLERY

I Don't Know How to Love You: The Relationship Between Humans and Nature

September 30–October 28, 2022

What is the relationship between the natural world and civilization? Is it a battle between human creation and the natural world, an intense struggle to dominate the land? Or a soft, sad lullaby, pushing and pulling slowly like the tide between the two forces? This relationship is varied and nuanced from societal to personal disruptions. Nature responds, reclaiming its space after the impact of human life.

The artists in *I Don't Know How to Love You: The Relationship Between Humans and Nature* challenge the construction of narratives around this relationship. Saylor/Morris, a Syracuse-based collective, uses mixed media to document changing notions with nature, culture, and ecology. Yellow Springs artist Migiwa Orimo uses both photography and sculpture to organize information on the conflict of society and nature's coexistence. NYC-based photographer Dana Stirling explores struggles with mental health using nature as a mirror of personal emotions.

The FotoFocus Biennial is an opportunity for the Art Academy of Cincinnati to allow students hands-on learning of the curation process. Through the generosity of a FotoFocus grant, a course, “Curating the Record,” was developed to encourage students to explore exhibition creative ideation, logistics, and professional development.

STUDENT CURATORS: Elijah Bowles, Katelyn Boyse, Kierstin Coldiron, Annie Crowl, Erica Fitzgerald, Ian Hayes, Echo Joy, Kaitlyn Lunsford, Danielle Martini, Isabelle Rather, Jin Sponseller, Ellie Wallace

COURSE FACULTY: Associate Professor Emily Hanako Momohara, Head of Photography



Migiwa Orimo, *Strongers' Bundles (National Parks)*, 2022. Mixed media, 40 x 34 inches. Courtesy of the artist

Art Academy of Cincinnati: 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

Opening Reception: Sep 30, 5–8pm

ART BEYOND BOUNDARIES

BACK TO ABNORMAL

September 9–November 4, 2022



Jymy Bolden, *Peace In The Neighborhood*, 2009. Photograph, 13 x 19 inches. Courtesy of the artist

Art Beyond Boundaries

1410 Main St, Cincinnati, OH 45202

(513) 421-8726

www.artbeyondboundaries.com

Mon–Fri 10am–5pm

Free to the Public

Opening Reception: Sep 9, 6–9pm

The group exhibition, *BACK TO ABNORMAL*, presents photographs that express artistic perceptions of the impact attributed to the 2020 pandemic. The photographers seek to document, represent, or make personal or artistic statements about the extreme excesses the world is currently witnessing: collapse of governments, war, and the erosion of social, political, and law enforcement institutions and their impact on health, education, and family structures.

ARTISTS: Jymy Bolden, Tim Harrier, Dorothy Ann Feldis, Melvin Grier, Jane Hobson, Dave Kempton, Deogracias Lerma, Mike Mitchell, Larry Pytlinski, Craig Rouse, Elliot Sammarco, Ann Segal, Brad Smith, Sue Wilke, J. Miles Wolf

ARTWORKS

Perspectives

September 5–December 30, 2022



Mz. Icar, *Fluidity*, 2021. Aerosol paint, black and white photograph on Polytab cloth, 29 x 43 feet. Courtesy of the artist

Perspectives is a photo-based, mixed-media mural celebrating Black iconography, culture, expression, and joy. Produced in partnership by Mz. Icar, an anonymous, interdisciplinary art collective, and ArtWorks, this public artwork is informed by the collection of oral histories and archival photographic records from residents of Walnut Hills, a Cincinnati neighborhood with an incredibly rich Black history. The creation process includes neighborhood engagement and the employment of four local Youth Apprentices under the mentorship of both Mz. Icar and an ArtWorks Teaching Artist. This highly collaborative mural is a powerful record of Black voices and histories, past and present. The mural is located at 2346 Gilbert Avenue, acting as a prideful gateway into the Walnut Hills neighborhood.

ARTISTS: Mz. Icar (anonymous collective), Four ArtWorks Youth Apprentices, One ArtWorks Teaching Artist

ArtWorks

2346 Gilbert Ave,

Cincinnati, OH 45206

(513) 333-0388

www.artworkscincinnati.org

Everyday 24/7

Free to the Public

Reception: Oct 17, 4–7pm

ARTWORKS V² GALLERY

As We Bloom

October 17–December 17, 2022



Asa Featherstone, IV, *in(door) bloom*, 2020. Digital photograph, 12 x 18 inches. Courtesy of the artist

ArtWorks V² Gallery

929 E McMillian St,
Cincinnati, OH 45206
(513) 333-0388

www.artworkscincinnati.org
Fri Noon–5pm, and by appointment
Free to the Public
Opening Reception: Oct 17, 4–7pm

In a world that has been filled with tragedies we would like to forget—wars, recessions, pandemics—what aspects of our lives would we like to hold onto forever? Over the course of a five-week residency led by Asa Featherstone IV, eight students learned the basic elements of storytelling, mobile/digital/film photography, filmmaking, and interviewed a collection of people within their community from different generations that explores this question. The students created a collection of new works that become an abstract multimedia exhibition about freedom, justice, wonder, and coming of age through multiple eras. Featherstone guided production and shared work alongside the youth apprentices.

BAKER HUNT ART AND CULTURAL CENTER

Ryan Hill: A Thousand Words...

October 7–21, 2022



Ryan Hill, *Sans Barn*, 2021. Photograph. Courtesy of the artist

Photography can be used as a vehicle to illustrate mankind's impact on the environment. Often these images and projects call attention to industry's negative impact, losing perspective and nuance to our own participation in it. *Ryan Hill: A Thousand Words...* features images documenting land development sites, art and music festivals, and consumerism, demonstrating the complexity and interconnectivity of society's impact on the world.

CURATOR: Hunter Fleury

Baker Hunt Art and Cultural Center

620 Greenup St, Covington, KY 41011
(859) 431-0020
www.bakerhunt.org
Mon 3–5pm, Tue 9am–Noon
Free to the Public
Opening Reception: Oct 7,
5:30–8:30pm

Diego Leclery: One With Everything

October 8–November 26, 2022



Diego Leclery, *Joined Struggles*, 2022. Beadwork, 37 x 8 inches. Courtesy of the artist

Diego Leclery's work does not fit neatly into a narrow definition of conceptual art or performance. Instead, he has chosen a track that requires him to be constantly engaged in any project; be it a years-long comic strip on his website that can't find an ending, an annual holiday tradition of dressing up as a polar bear for Chicago art spaces every year, or his endurance of playing the video game *Civilization* for the entire run of the 2014 Whitney Biennial.

His work relates to the physical connotation of striving to reach a perceptively impossible goal. Leclery's task for *One With Everything* is an attempt to take on every conceivable

art practice in a year's amount of time. Through the accumulation of these small actions, Leclery strengthens the argument against an artist leaving a material body of work as a legacy and reinforces the will to be present with every passing moment.

The theme of *World Record* suits Leclery's views on determination through art and the necessity of photography to document lived experiences. This endless task requires an exposure of the artist's condition as he manages to integrate art into his everyday life of family, work, and leisure.

CURATOR: Eli Walker

BasketShop

3105 Harrison Ave,
Cincinnati, OH 45211

(469) 774-5656

www.basketshopgallery.com

Fri–Sun 1pm–6pm

Free to the Public

Opening Reception: Oct 8, 6–9pm

Faces of the Deep

September 30–October 30, 2022



John Lange, *Too Cute*, 2018. Digital print, 14 x 18 inches. Courtesy of the artist

For over 15 years and a 1,000 hours of dive time, aquatic adventurers, John and Martha Lange, have been documenting the *Faces of the Deep* around the world. They have recorded marine life from Borneo to Bon Aire and many places in between. The duo takes care to document not only the faces of the water's residents, but the environments in which they reside, offering a glimpse into worlds often overlooked by surface dwellers.

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
(3–17), free for children 2 & under

Reception: Oct 15, 2–4pm

CINCINNATI & HAMILTON COUNTY PUBLIC LIBRARY

City Under Exposure

October 1–December 31, 2022



James Landy, *Boats and onlookers in the street, Cincinnati, Ohio, 1883*. Photograph, 10 x 5 inches. From the collection of Cincinnati & Hamilton County Public Library

Utilizing the collective archive from the Cincinnati Public Library, *City Under Exposure* explores natural disasters that have affected our community. Eight photographs captured by citizens are selected to represent some of the most extraordinary moments from 140 years of Cincinnati’s past. From the devastating floods of 1883 and 1937 along with the tornados of 1969 and 1974, these historical images capture the (un)common experience that can sometimes evade the vernacular.

These visual records are illuminated through unique soundtracks, created by artist Britni Bicknaver, that blend oral accounts with environmental sounds. This pairing of sound and image brings these static artifacts to life creating experiences that touch upon the personal. By immersing the viewer into lived experiences of generations past, these moments in time can give new generations of Cincinnatians a new perspective and connection to a place they thought they knew so well.

CURATOR: James DaMico

**Cincinnati & Hamilton County
Public Main Library**

800 Vine St, Cincinnati, OH 45202

(513) 369-6900

www.cincinnati.library.org

Mon–Tue 10am–8pm,

Wed–Sat 10am–6pm,

Sun 1pm–5pm

Free to the Public

Reception: Oct 4, 5:30–8pm

CINCINNATI MUSEUM CENTER: NEWSREEL THEATER

Witnessing History

October 1–31, 2022

Before the nightly news brought current events into our homes, people used newsreels—or short films shown in movie theaters—to record the world around them and stay up to date on the news of the day. In Cincinnati, Union Terminal’s historic Newsreel Theater provided a way for passengers to catch up on world events between trains—particularly during the Terminals’ heyday in the 1930s and 1940s. During the month of October, Cincinnati Museum Center will share a selection of historic newsreels and media from the collections of the Cincinnati History Library & Archives. Clips include footage from the 1930s onwards and cover a variety of historical topics, including World War II, events of popular interest, and Union Terminal itself. Guests can experience these “world recordings” as Union Terminal passengers would have in the historic Scripps-Howard Newsreel Theater. Newsreel Theater is free and open to the public; admission is required for museums, featured exhibitions, and Robert D. Lindner Family OMNIMAX Theater.



Historic American Buildings Survey (Alfred Fellheimer, Stewart Wagner, Winold Reiss, Pierre Boudelle, Paul Cret, and Maxfield Keck), *West Wall of Concourse, Looking Southeast, Cincinnati Union Terminal, 1301 Western Avenue, Cincinnati, Hamilton County, OH, 1933*. Photograph, 4 x 5 inches. Courtesy of Library of Congress, Prints & Photographs Division, HABS, Reproduction number HABS OHIO, 31-CINT, 29-25

**Cincinnati Museum Center:
Newsreel Theater**

1301 Western Ave,

Cincinnati, OH 45203

(513) 287-7000

www.cincymuseum.org

Thur–Mon 10am–5pm

Newsreel Theater is free to the public;

admission required for museum

CINCINNATI NATURE CENTER

Critical Connection

September 29–October 30, 2022



Tom Croce, *Mushroom*, 2020. Dye sublimation aluminum print, 8 x 12 inches. Courtesy of the artist

All of nature is intertwined, connected by a delicate relationship between living organisms—including humans—and their physical environment. From the smallest life forms on the forest floor to the shady canopies of old-growth oaks, maples, and sycamores, each species is dependent on the health of the land around them.

Unfortunately, rapid climate change has led to record amounts of habitat loss, which threatens not only plants and animals, but all living things. Displayed among the habitat of Cincinnati Nature Center, this outdoor exhibition of photographs by Tom Croce features a collection of color images abstractly scaled to highlight the relationship of each subject to one another. Viewers become part of the intricate layers of nature, provoking a desire to protect our natural spaces and all the organisms that call those spaces home.

Cincinnati Nature Center

4949 Tealtown Rd, Milford, OH 45150
(513) 831-1711

www.cincynature.org

Sun–Sat 8am–7pm

Free to Passport Holders in October and Nature Center Members; \$10 for adults, \$8 for seniors (65+), active military, \$6 for children (4–12), free for children 3 & under, \$3 for pets

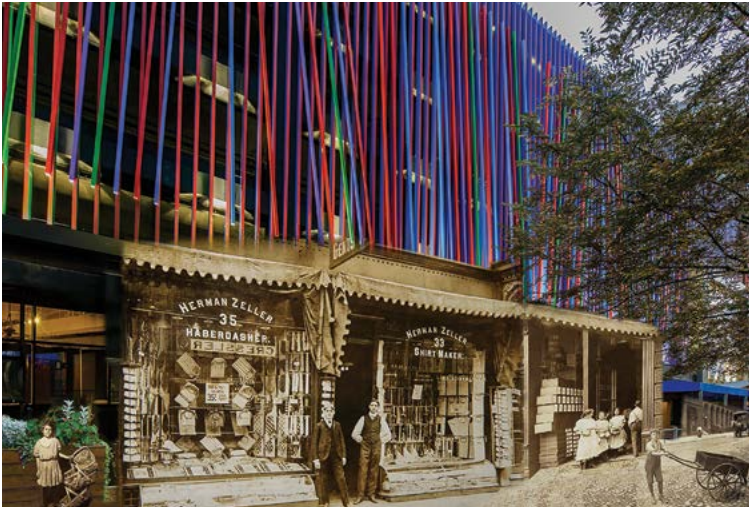
Opening Reception: Sep 29, 6–8pm

CINCINNATI SKIRBALL MUSEUM

Jewish Cincinnati: A Photographic Record by J. Miles Wolf

October 27, 2022–January 29, 2023

Jewish Cincinnati: A Photographic Record by J. Miles Wolf extends the photographer’s 2018 FotoFocus exploration of Jewish houses of worship in Cincinnati to a broader integration of the Jewish community within Cincinnati, focusing on photographs that document Jewish contributions in all walks of life. Aligning with the 2021–2022 celebration of the Jewish Cincinnati Bicentennial, this exhibition affords the opportunity for Wolf to train his discerning lens on former places of business like the Krohn-Fechheimer Shoe Factory, the Fechheimer Brothers Company (still manufacturing uniforms in Cincinnati today), the Manischewitz matzo factory (first commercial matzo factory in America), Bloch Printing, and the American Israelite newspaper, to name a few.



J. Miles Wolf, *Herman Zeller Haberdasher, 35 E. Sixth Street, Cincinnati, 1900–1904*, 2021. Digital chromogenic print, 25 x 35 inches. Courtesy of the artist

Fifteen new images join the original eighteen from the 2018 exhibition, and the installation carries a new narrative addressing the contributions of Jewish Cincinnatians in the spheres of business, civic life, social welfare, faith, the arts, healthcare, philanthropy, and popular culture. Wolf expands his reach to Northern Kentucky and the West Side, where several congregations thrived during the 19th and early 20th centuries. Social clubs, sports venues, and the nation’s first Jewish hospital are also documented in Wolf’s signature photographs that combine historical images, carefully culled from local archives, with city views that capture the here and now of these locales. Self-guided smartphone tours and reproductions of Wolf’s work at selected downtown venues for a limited time expand the exhibition beyond the walls of the Skirball Museum.

CURATOR: Abby S. Schwartz

Cincinnati Skirball Museum

3101 Clifton Ave,
Cincinnati, OH 45220

(513) 487-3231

www.csm.huc.edu

Tues and Thur 11am–3pm,
Sun 1–4pm

Free to the Public

Opening Reception: Oct 27, 5:30–8pm

CLAY STREET PRESS GALLERY

It Is What It Is (Subject to Change)

September 30–November 12, 2022



Charles Woodman, *Words*, 2022. Video Still, dimensions variable. Courtesy of the artist

It Is What It Is (Subject to Change) consists of five artists who explore the mutability of video, with approaches ranging from the documentary to the poetic. Diana Duncan Holmes uses a low res, almost primitive video to document a Shaker Village and at the same time answer questions about favorites in life (animals, authors, etc.). Russel Johnson documents the process of turning the sap of maple trees into syrup, boiling something down to its essence. Mark

Patsfall inserts myriad video records into static paintings, changing the meanings of both. Charles Woodman collaborates with composer Belinda Reynolds and poet and pianist Luo Ting to create a work that is pure visual and aural poetry. Alice Pixley Young creates a riff on the surrealists “exquisite corpse” drawings by mapping changing landscapes into a visual tapestry.

ARTISTS: Diana Duncan Holmes, Russel Johnson, Mark Patsfall, Charles Woodman, Alice Pixley Young

Clay Street Press Gallery

1312 Clay St, Cincinnati, OH 45202

(513) 508-2907

www.claystreetpress.com

Tue–Fri 10am–4pm, Sat Noon–4pm

Free to the Public

Opening Reception: Sep 30, 6–9pm

CLIFTON CULTURAL ARTS CENTER

Logan Hicks: Still New York

September 30–October 21, 2022

CCAC presents *Still New York*, a body of work by internationally exhibited artist Logan Hicks that investigates the visual impact of pandemic lockdowns on New York City. Starting March 20, 2020, NYC held its breath while its citizens peered outside their apartments, hungry for information on what it was they faced. While Hicks recognized the somberness of the situation, he also understood that it was a unique opportunity to document the city he calls home. Knowing it wouldn’t last long, he moved quickly.

In some ways, the sudden changes made for easier shooting: parking was not an issue; roads usually clogged with angry motorists sat empty without a car in sight. Still, the backdrop to this time was the fact that a virus was ravaging the world. Before much was known about SARS-CoV-2, everything and everyone was a potential threat. Further, the repercussions from the lockdown extended well beyond the human toll. Many places beloved by the public would close permanently. The vacant storefronts are only one of the visible scars that the city now has.

So, is New York dead? Over the course of his documentary project, Hicks determined it wasn’t; the city has a life of its own, even without people in it. The city itself is an organism that holds the energy, history, stories, and memories of generations. The series is not an obituary, but a reflection of the historical moment before turning the page. No matter what challenges lay ahead, it’s *still* New York.



Logan Hicks, *Cherry Blossoms*, 2020. Photograph, 16 x 20 inches. Courtesy of the artist

Clifton Cultural Arts Center

2728 Short Vine St,

Cincinnati, OH 45219

(513) 497-2860

www.cliftonculturalarts.org

Tue & Thur Noon–3pm,

Sat 10am–Noon

Free to the Public

Reception: Oct 8, 5:30–8pm

COLUMBUS COLLEGE OF ART & DESIGN: BEELER GALLERY

1,000 miles per hour

September 15–October 28, 2022



Stephanie Syjuco, *Block Out the Sun*, 2021. Single-channel video with sound, 5 min 9 sec. Courtesy of the artist, Catharine Clark Gallery, San Francisco and RYAN LEE Gallery, New York

1,000 miles per hour; the approximate speed of the Earth's rotation at the equator.

Two milestone projects of design from the 1970s, *Voyager Golden Record* and *Powers of Ten*, act as pivot points for a collection of works by contemporary artists that take on the challenge of recording our world.

Throughout this exhibition, featuring artworks from the collection of the Columbus Museum of Art, the vantage points and relative scale shift. Several artworks relate more clearly through a shared relationship to space, beyond Earth's atmosphere. Others connect through a shared

desire for social justice. Each relies on a distinct technical approach including: audio-visual recording, drone photography, Google Mapping, video projection, 16-millimeter film projections, radar, kinetics, early computer animation, micro CT scans, photogravures, aquatints, photolithographs, and digital photography. Also included are works that expand beyond the lens to include reflection, language, and physical movement.

ARTISTS: Roger Bebee, David Bowen, Frank Drake, Charles and Ray Eames, Chad Hunt, Lisa Jarrett, Ben Kinsley, Hans Klompen, Jon Lomberg, Dawit L Petros, Stephanie Syjuco, James Turrell

CURATORS: Tim Rietenbach and Darren Lee Miller

Columbus College of Art & Design: Beeler Gallery

60 Cleveland Ave,
Columbus, OH 43215

(614) 222-3270

www.beelergallery.org

Mon–Sat 10am–6pm

Free to the Public

Opening Reception: Sep 15, 6–8pm

COLUMBUS MUSEUM OF ART AT THE PIZZUTI COLLECTION

I Hear America Singing: Contemporary Photography from America

June 5, 2022–February 19, 2023

The Columbus Museum of Art presents the exhibition *I Hear America Singing: Contemporary Photography from America*, on view at The Pizzuti Collection of the Columbus Museum of Art in the city's Short North. Curated by Ashley Lumb, the exhibition was conceived for the Jordan National Gallery of Fine Arts in Amman, Jordan where it was presented in 2021.

For Walt Whitman, the strength of the nation derived from the collective contributions of individuals, as was expressed in his poem “I Hear America Singing,” first published in the 1860 edition of *Leaves of Grass*. The reality of the time contradicted the author's optimism as many communities throughout the country were refused certain “inalienable rights” set out in the Declaration of Independence. Using a variety of formats and approaches, the sixteen photographers in this exhibition challenge a historically singular concept of American identity to highlight the diversity of lived experiences in the country. The exhibition is organized thematically into three sections—Landscape, Portraiture, and American History—to consider the nation and its people across time and space.

ARTISTS: Matthew Brandt, Mercedes Dorame, Lucas Foglia, For Freedoms, Wen-Hang Lin, Michael Lundgren, Alex Maclean, Griselda San Martin, Pamela Pecchio, David Benjamin Sherry, Greg Stimac, Millee Tibbs, Wendel A. White, William Wilson

CURATOR: Ashley Lumb



William Wilson, *Talking Tintype, Andy Everson, Artist, Citizen of the K'ómoks First Nation*, 2017. Archival pigment print. Courtesy of the artist

Columbus Museum of Art at The Pizzuti Collection

632 Park St, Columbus, OH 43215

(614) 221-6801

www.columbusmuseum.org

Fri–Sun 10am–5pm

Free to Passport Holders in October
and CMA Members; \$5 for adults,
seniors (60+), and children (4–17)

CONTEMPORARY ARTS CENTER: KAPLAN LOBBY

Cameron Granger: The Cartographer Tries to Map a Way to Heaven

September 30, 2022–February 11, 2023



Cameron Granger, *The Line*, 2021. Color video with sound, 6 min 50 sec. Courtesy of the artist

Cameron Granger (b. 1993, Cleveland, OH; lives and works in Columbus, OH) is an artist and filmmaker whose works offer poignant meditations on Black history and culture, highlighting not only the systems of racial inequity that target and police Blackness, but the communities that continue to thrive, persist, and, most importantly, demonstrate love. As a Black man raised by his mother and grandmother in Ohio, Granger often uses his home state as a backdrop in his works, centering its local communities. His installation

The Cartographer Tries to Map a Way to Heaven features the Near East Side of Columbus, Ohio, focusing on the site's history of Black migration and urban development. By juxtaposing a collection of found archival materials with his own personal recordings and texts, Granger weaves stories that complicate accepted interpretations of the past and present.

The exhibition title alludes to Kei Miller's collection of poetry, which investigates what happens when one system of knowledge brushes up against and challenges another. In Miller's writing, a cartographer, whose understanding of place, territory, and history is based around scientific methods of map-making, is forced to reevaluate his perception of the world as he attempts to map a path to a utopian city of freedom. In his work, Granger contests the perceptions of place that have led to redlining, gentrification, policing, and other public policies that disproportionately target Black people. By documenting his friends and family, his work presents the spirit of love and hope that manifests within his community.

Contemporary Arts Center: Kaplan Lobby

44 E Sixth St, Cincinnati, OH 45202

(513) 345-8400

www.contemporaryartscenter.org

Wed–Fri 10am–7pm, Sat
& Sun 10am–4pm

Free to the Public

Opening Reception:
Sep 30, 8pm–Midnight

CURATOR: Stephanie Kang

THE CONTEMPORARY DAYTON

Amy Powell: What once grew straight and tall t'ward the sun is absorbing back down to dirt like a sponge

September 16–December 24, 2022

Amy Powell, a traditional photographer in both training and practice, presents images of people she has gathered from Instagram, all mapped within the Dayton area and chosen because of their striking composition, absurdity, poignancy, and visually compelling qualities. Powell also develops a connection, albeit fleeting, with each person in the form of a request to use their image in this project.

The installation manifests in a saturation of hundreds of images, portraits, and snapshots culled from social media on the gallery walls. Each image is given a custom frame, adorning this selection of quotidian images with an affection and sense of importance and purpose. A companion website contains all of these images and a billboard or series of billboards that are also saturated with these found images: a mirror of sorts to the city itself.

The Contemporary Dayton produced a book that parallels all aspects of Powell's project. Lastly, all of the hundreds of subjects were invited to the gallery to bear witness to their part in the larger context of the completed installation.

Collectively, this selection of images taken by hundreds of residents of the greater Dayton area becomes a portrait of a place and its citizens living their lives during perilous times.

CURATOR: Michael Goodson



Amy Powell, *Untitled*, 2021. C-print, 12 x 9 inches (framed). Courtesy of the artist

The Contemporary Dayton

25 W Fourth St, Dayton, OH 43209

(937) 224-3822

www.codayton.org

Tue–Sat 10am–6pm, Sun 11am–4pm

Free to the Public

Opening Reception: Sep 16, 6–8pm

THE CONTEMPORARY DAYTON

James Nares: Street

September 16–December 24, 2022



James Nares, *Street*, 2011. Video, dimensions variable. Courtesy of the artist and Paul Kasmin Gallery

Originally produced in 2011 to be projected nightly on the Metropolitan Museum of Art’s south-facing wall in Central Park and marking the first time the Museum had projected a work of art onto its exterior, James Nares’ mesmerizing *Street* enthralled audiences. It also marked a time of transition in New York, the subject on which it meditates for a single, intentional, hypnotic hour.

The sixty-one-minute video, filmed in New York City in September 2011 as a love letter to British-born Nares’ adoptive home, *Street* slows the clamor of the city to spellbinding effect. Nares recorded sixteen hours of footage from a moving car using an enormous high-speed camera, and then greatly slowed the source material, editing down the results to one hour of steady, continuous motion and scoring it with music for a twelve-string guitar, composed and performed by the artist’s friend Thurston Moore, co-founder of Sonic Youth.

In retrospect, Nares’ languid meditation is not only a tribute to the bustling metropolis. It is also a homage to the history of street photography while offering a restorative respite from the eerie quiet caused by the impact of the global pandemic in cities across America and all over the world. As viewers encounter the video of New York City’s streets and its people, they are offered a moving reminder of the fabric of life that make cities everywhere so unique and a hope for a return to their vital energy.

CURATOR: Michael Goodson

The Contemporary Dayton

25 W Fourth St, Dayton, OH 43209
(937) 224-3822
www.codayton.org
Tue–Sat 10am–6pm, Sun 11am–4pm
Free to the Public
Opening Reception: Sep 16, 6–8pm

THE CONTEMPORARY DAYTON

Teju Cole: Blind Spot

September 16–December 24, 2022

Teju Cole: Blind Spot presents photographs paired with texts, each giving the other context. Cole’s photographs and writings are culled from his ceaseless travels around the world. The images and thoughts conjured in distant parts of the world in one work might literally be placed next to another that take the viewer home. This resistance to geographic continuity allows the viewer to compare how a location in Africa might be similar to a small town in Ohio.

The short text that is interlinked with each photograph touches on subjects as varied as faith, Cole’s eye surgery and the tenuous nature of seeing, and the embodied histories of place. Each bit of prose is as considered as the image to which it is paired, a 1:1 ratio that makes *Blind Spot* a literary as much as a photographic project.

Cole seems to travel solely by air and on foot. This provides a range in scope from simultaneously very wide, in terms of countries visited, to very small, in terms of the details of local settings. These are the photographs of someone who transverses the world primarily to arrive in a place where he might get lost walking its streets. In this respect, *Blind Spot* is rhizomatically linked to the “decisive moment” and street photography.

Blind Spot is, in a regard, a corrective to our sense of disparity in reaction to the vastness of the world, while still reckoning with the commonality that is its potential for quiet wonder.

CURATOR: Michael Goodson



Teju Cole, *Damascus, Syria, January, 2016*, printed 2017. Archival C-print, 28 x 22 inches (framed). Courtesy of the artist and The Lannan Foundation

The Contemporary Dayton

25 W Fourth St, Dayton, OH 43209
(937) 224-3822
www.codayton.org
Tue–Sat 10am–6pm, Sun 11am–4pm
Free to the Public
Opening Reception: Sep 16, 6–8pm

DAAP GALLERIES:: MEYERS GALLERY

Paul Briol: Passed Forward, Selections from the UC Art Collection

September 11–November 20, 2022



Paul Briol, *Untitled (Cincinnati: Carew Tower, Tyler Davidson Fountain)*, c. 1931. Gelatin silver print, 9 7/16 x 7 7/8 inches. UC Art Collection, University of Cincinnati

The DAAP Galleries, in collaboration with the University of Cincinnati Art Collection, present a wide selection of works by noted journalist and photographer Paul Briol (1889–1969). With more than 400 prints in the collection, this survey delves into the archive to examine Briol's documentation of the built and natural environment during the first half of the 20th century. The prints feature sites that define Cincinnati's past, resonate in the present, and influence the future. These images, shot and developed in numerous iterations often on an 8-by-10-inch view camera mounted on a tripod, demonstrate a pursuit of aesthetic and technical perfection, with an astute sensibility for light and composition. Briol, known for his photographs of current iconic landmarks while still in their infancy, also thoroughly captured images of the Ohio River Valley and the seven hills of Cincinnati, and later, of his mid-century travels west leading to the coast. These documents capture the fleeting shadows and the still-enduring landmarks that form a shared sense of place, identity, and community. This collection stands as a testament to Briol's contributions to the art of photography, while capturing a formative era in Cincinnati's history.

DAAP Galleries:: Meyers Gallery

Steger Student Life Center, UC Main
Street, Cincinnati, OH 45221

(513) 556-2839

www.daap.uc.edu/exhibitions-collections/galleries.html

Sun–Thur 10am–5pm

Free to the Public

Reception: Oct 6, 5–7pm

DAAP GALLERIES:: REED GALLERY

New Tides

September 1–October 31, 2022

This exhibition highlights works concerned with the ebb and flow of social, political, and artistic trends and how these tropes and themes can return with differing focus and intensity. Presenting the swell of ideas, explorations, and concerns of emerging photographers from within the Midwest, the exhibition demonstrates how they see, process, and contextualize the recurrence and reemergence of social, political, and artistic trends in their own practices that establishes a new World Record. This exhibition serves as an artistic interpretation of world events/records from the perspective of emerging artists from across the Midwest.

New Tides is the product of an open call through the Midwest Society of Photographic Education's (MWSPE) annual conference which is held in conjunction with FotoFocus.

The MWSPE region includes Iowa, Illinois, Indiana, Kansas, Kentucky, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin.

CURATORS: Lorena Molina, Jordan Tate, Emily Hanako Momohara, Emily Wiethorn, and John-David Richardson in consultation with Aaron Cowan



Grace Lawler, *Post Venus*, 2022. Digital print, 17 x 22 inches. Courtesy of the artist

DAAP Galleries:: Reed Gallery

5th Floor DAAP Building, 346
Clifton Ct, Cincinnati, OH 45221

(513) 556-2839

www.daap.uc.edu/exhibitions-collections/galleries.html

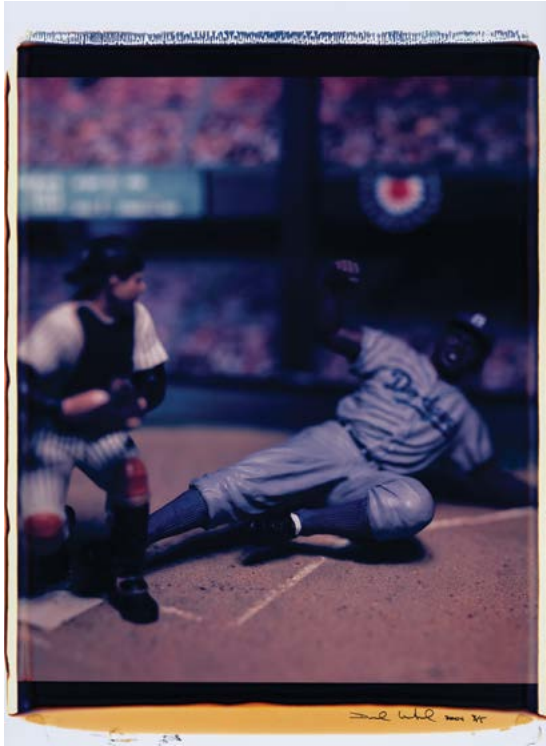
Sun–Thur 10am–5pm

Free to the Public

Reception: Oct 6, 5–7pm

American Myth & Memory: David Levinthal Photographs

October 15, 2022–January 15, 2023



David Levinthal, *Untitled*, from the series *Baseball*, 2004. Polaroid Polacolor ER Land Film, 24 x 20 inches. © 2004 David Levinthal. Courtesy of Smithsonian American Art Museum, gift of an anonymous donor

Dayton Art Institute

456 Belmonte Park North,
Dayton, OH 45405

(937) 223-4278

www.daytonartinstitute.org

Wed 11am–5pm, Thur 11am–8pm,
Fri & Sat 11am–5pm, Sun Noon–5pm

Free to Passport Holders in October
and DAI Members; \$15 for adults,
\$10 for seniors (60+), active military,
and groups (10 or more), \$5 for
college students (18+ with ID), youth
(7–17), free for children 6 & under

David Levinthal creates photographs that probe the recesses of American memory and imagination, and the stereotypes that inhabit familiar cultural touchstones. Levinthal, who spent his childhood engaging with classic American myths and legends through televised Westerns and plastic playthings, has never strayed far from these formative influences, dedicating his 40-year career to photographing toys in constructed scenarios.

American Myth & Memory: David Levinthal Photographs showcases more than 60 color photographs, created between 1984 and 2018, from two recent gifts to the Smithsonian American Art Museum of more than 400 photographs by the artist. The images, drawn from six of Levinthal's most well-known series—"Modern Romance," "American Beauties," "Barbie," "Wild West," "Baseball" and "History"—reveal the evolution of Levinthal's work and his signature approach to color photography. Through these works, Levinthal explores what it means to be strong, beautiful, masculine, feminine and, ultimately, American.

David Levinthal was born in San Francisco in 1949, into a rapidly changing post-World War II American society. He earned a degree in management science from the MIT Sloan School of Management (1981), a master's degree in fine arts from Yale University (1973) and a bachelor's degree from Stanford University (1970). He

received a John Simon Guggenheim Foundation Fellowship (1995) and a National Endowment for the Arts Fellowship (1990). Since 1972, he has worked with toy figures and tableaux in his artwork. His photographs are in the permanent collections of numerous museums around the world.

CURATOR: Joanna Marsh, Smithsonian American Art Museum's Deputy Education Chair, Head of Interpretation and Audience Research

Eyewitness

September 2–October 29, 2022



Like much of the Midwest, the Miami Valley is considered part of the "rust belt," having suffered economic decline due to deindustrialization. Beginning in the 1970s, the Miami Valley lost 40% of its manufacturing jobs, and, since then, the city of Dayton has lost nearly half of its population. This decline brought with it urban decay: abandoned factories, declining neighborhoods, and economic hardship.

Dayton has watched some of its most beautiful neighborhoods deteriorate. It has seen the near-abandonment of its downtown. A once vibrant city center bustling with markets, retail activity, theaters, and pedestrian traffic became a lifeless space.

Yet, the Dayton area is recovering. This recovery can be seen in the preservation of historical sites and neighborhoods, in environmental rehabilitation, in the redefinition of its downtown, and in the success of many arts venues. We find ourselves in a state of upward transition: having reconciled the losses of the past, we look forward to a hopeful future, one that recognizes what once was while embracing what might be.

Our symbol of hope is the American bald eagle, now nesting in several locations all along the Miami River. Just as the eagle has come back after near extinction, so we, after a period of decline, embrace our home and look to a new vision for the Dayton area.

This open call gallery exhibition, presented by the Dayton Society of Artists and Tripod Camera Club, seeks to explore the difficult past as well as the transition to a hopeful future for the Miami Valley.

The Dayton Society of Artists

48 High St, Dayton, OH 45403

(937) 228-4532

www.daytondsa.org

Fri & Sat Noon–5pm

Free to the Public

Opening Reception: Sep 2, 6–9pm

EISELE GALLERY

Natural Encounters
October 2–16, 2022



Paul Nicklen, *The Last Stand*, 2006. Archival pigment print, 24 x 36 inches, edition of 20. Courtesy of the artist and Hilton | Asmus Contemporary

Eisele Gallery
6936 Madisonville Rd,
Cincinnati, OH 45227
(513) 791-7717
www.eiselefineart.com
Wed–Fri 10am–5pm,
Tue & Sat 10am–3pm
Free to the Public
Reception: Oct 8, 5–9pm

Eisele Gallery presents an exhibition of photography by renowned photographers Cristina Mittermeier and Paul Nicklen. The two conservationists use their talents to start a conversation about ecosystems and connections between humans and nature. Personal encounters with the natural world are documented through their captivating imagery as they travel around the globe. Mittermeier and Nicklen’s conservation efforts and background in marine biology give them unique insight in the natural world above and below the surface. Through their photography they have captured a comprehensive collection of natural landscapes, animals, marine life, and people native to their habitat. This exhibition is a record of the world as they see it.

EVENDALE CULTURAL ARTS CENTER

The World Around Them
October 2–November 1, 2022

The annual juried exhibition, *The World Around Them*, presents over 75 photographs from professional and amateur fine art photographers capturing the world around them. Each photograph is reproduced in a large format for exhibition outdoors. We invite the community to visit and witness the art on display and in turn inspire others to record the world they see too.

JUROR: Eric Hatch



A. Gordy, *Feathers of a Firework*, 2021. Color print, 36 x 24 inches. Courtesy of the artist

Evendale Cultural Arts Center
10500 Reading Rd,
Cincinnati, OH 45241
(513) 563-1350
[www.evendaleohio.org/
cultural-arts-center](http://www.evendaleohio.org/cultural-arts-center)
Everyday 8am–6pm
Free to the Public
Opening Reception: Oct 2, 1–4pm

*The Land and That Which Lives on It: Contemporary
Photography and the Curious Nature of Our Planet*

October 8, 2022–January 6, 2023



Anne Berry, *Baboon*, 2013. Gelatin silver print, 22 x 22 inches. Courtesy of the artist

Environmental stewardship requires a reasonable appreciation for the environment: the land and that which lives on it. Traditional methods inspiring protection include education, immersion, and art. The earliest representations of humankind and its relation to nature are cave paintings in France of animals and human figures. Landscapes appear in more recent times in frescoes and paintings. Photography, almost from its inception, features the natural world: they are inevitably linked.

This survey of contemporary photographers' take on landscapes and nature shows a preference for alternative rather than traditional practices. This alternative emphasis is seen in the photographic process used to capture and create the image: such as Catherine Aboumrad's hours-long exposures; Robert Dash's use of electron microscopy; or Alyssa Salomon's infra-red, night-time photographs. It is also seen in the alternative process used to make the print: Rachel Girard Reisert's cyanotypes; Tim Freeman's gum-bichromate

prints; or Christa Blackwood and Max Kellenberger's photogravures. These artists represent what they see in nature in a new or re-interpreted light. This is understood in the subtlety, complexity, and emotive atmospheres of their images.

Our planet is a curious place. Contemporary photographers respond with distinctive, if not idiosyncratic, landscape and nature photographs that surprise and delight the viewer. Hopefully one outcome of these types of photographic endeavors is a greater appreciation of our environment and a renewed commitment to good stewardship.

An accompanying Community Gallery exhibition, *Trail Cameras Project: Hunting the Unexpected*, features trail camera art from Badin, Butler Tech SOA, Hamilton and Oak Hills High Schools, November 19, 2022–January 6, 2023.

ARTISTS: Catherine Aboumrad, Anne Berry, Christa Blackwood, Robert Dash, Tim Freeman, Max Kellenberger, Susan Patrice, Rachel Girard Reisert, Kemachat Sirichanvimol

CURATOR: Kent Krugh

Fitton Center for Creative Arts

101 S Monument Ave,
Hamilton, OH 45011

(513) 863-8873

www.fittoncenter.org

Mon–Thur 10am–7pm,
Fri 10am–5pm, with extended hours
prior to performances & public events

Free to the Public

Reception: Oct 22, 5:30–7:30pm

Unusual Characters: Portraits and the Modern Eye

October 8, 2022–January 6, 2023

Unusual Character: Portraits and the Modern Eye shares the work of five modern photographers whose portraits are atypical, uncomfortable, yet inexplicably attractive. They make us pause and ask questions. The process, medium, and presentation used by the artists in this exhibition add to the mystery. The wet-plate tintypes of Craig Barber harken to an earlier age and the 3D animations of Claudia Kunin cause the subjects to move among us. Sunjoo Lee's paper covered models are robotic and abstract at the same time. Sandra Klein's self-portrait composites puzzle, surprise, and inform us, while Matt Zory's street photography reveals a harsher side that some of us never see and many of us want to avoid.

These photographers make creative choices, as all artists do, that affect and illuminate the character in the photo. Our interpretations shed light on who we are and how we see humanity.

ARTISTS: Craig Barber, Sandra Klein, Claudia Kunin, Sunjoo Lee, Matthew Zory

CURATOR: Kent Krugh



Sunjoo Lee, *Memorabilia Three—Jacqueline*, 2017. Archival pigment print, 24 x 16 inches. Courtesy of the artist

Fitton Center for Creative Arts

101 S Monument Ave,
Hamilton, OH 45011

(513) 863-8873

www.fittoncenter.org

Mon–Thur 10am–7pm,
Fri 10am–5pm, with extended hours
prior to performances & public events

Free to the Public

Reception: Oct 22, 5:30–7:30pm

FITTON CENTER FOR CREATIVE ARTS: COMMUNITY GALLERY

Acknowledge Reveal Disclose

October 8–November 4, 2022



John Homer, *Dan*, 2021. Digital photograph, dimensions variable. Courtesy of the artist

Acknowledge Reveal Disclose is an exhibition of portrait photographs made by individuals from across the region who are active and passionate in their pursuit of photography. Many are not photographers by training or profession, and many have chosen to work in analog film processes. These individuals are part of an organically growing and highly energized community of picture-makers. The exhibition draws attention to and encourages the growth of that community.

Acknowledge Reveal Disclose aligns with the organization’s mission to encourage creative community. In its Community Gallery, the Fitton Center collaborates with area universities, schools, social service organizations, retirement communities, area artist guilds, local galleries and other inclusive groups of artists. With hands-on help by presenting groups, we install and celebrate artworks by hundreds of youth and adult artists each year.

CURATOR: Michael Wilson

Fitton Center for Creative Arts: Community Gallery

101 S Monument Ave,
Hamilton, OH 45011
(513) 863-8873
www.fittoncenter.org
Mon–Thur 10am–7pm, Fri 10am–5pm
Free to the Public
Reception: Oct 22, 5:30–7:30pm

FLAG STUDIO

Collecting and Receiving

October 1–31, 2022

In the exhibition, *Collecting and Receiving*, the works of Mohammed Kazem and Cristiana de Marchi reflect on the memory of collecting and receiving light in architectural and urban settings across the globe. Internationally recognized in the field, both artists created new works for this exhibition, reflecting on a globally-connected cultural economy drastically altered through the global pandemic. The exhibition also features response artworks by FLAG studio artists Joe Girandola, Jeremy Schulz, Dan Reidy, and Larry Collins.



Cristiana de Marchi, *Doing and Undoing*, 2017. Digital film projection, dimensions variable. Courtesy of the artist

Mohammed Kazem (b. 1969, Dubai) studied painting as a teenager at the Emirates Fine Art Society, Sharjah, and music in the early 1990s at Al Rayat Music Institute, Dubai. In 2012, Kazem received an MFA from the University of the Arts, Philadelphia. A conceptual artist who has worked closely with his mentor, artist Hassan Sharif, Kazem uses overlooked remnants of the everyday, from construction flags to chewing gum, to measure and navigate global transformations.

Cristiana de Marchi (b. Italy) is a visual artist and writer who lives and works in Beirut and Dubai. She received her MFA with honors in Archaeology from The University of Turin, Italy and previously completed her Bachelors with honors in Humanities from the same university. De Marchi works with video and textiles as her preferred medium to explore issues related to identity, displacement, belonging and the porous borders that separate regions while allowing contact.

ARTISTS: Larry Collins, Cristiana de Marchi, Joe Girandola, Mohammed Kazem, Dan Reidy, Jeremy Schulz

CURATOR: Joe Girandola

FLAG Studio

2922 Colerain Ave,
Cincinnati, OH 45225
(310) 801-5504
www.tinyurl.com/y8kcsxdx
Fri–Sat Noon–5pm
Free to the Public
Reception: Oct 7, 6–7pm

THE GARFIELD THEATRE

Jurakán: A Film Series

October 6–27, 2022



Mary Leonard, *Jurakán*, 2022. Photograph with text. Courtesy of the artist

Jurakán is the name given by the Taínos, the indigenous people of the Caribbean, to the god of chaos and discord who controls the often turbulent weather that affects the region. The images and narratives that predominate about the Caribbean today tend to evoke images of the sun, but representations of wind and water are more prevalent in Taíno imagery and remain part of the imagination of the people who live in the region. The word hurricane, derived from Jurakán, refers to storms that form as they enter

the Caribbean, unlike other words, like cyclone or monsoon, that describe storms with turbulent winds in other parts of the world.

This film series explores what hurricanes are: their mythological and metaphorical associations; what it is like to experience them sensorially; factual, scientific and practical information about them; as well as artistic/poetic representations of hurricanes in cultural context. It looks at how they signify and resonate in Caribbean societies in multifarious ways. The series consists of four presentations, each with a conversation, question and answer session, and reception following the film. Participants include Mary Leonard and invited guests.

ARTISTS: Cecilia Aldarrondo, Michael Chanan, Andrés Farias Cintron

CURATOR: Mary Leonard

JURAKÁN: A FILM SERIES SCHEDULE

Landfall: Thur, Oct 6, 7–10pm

Short Films by Caribbean Filmmakers: Thur, Oct 13, 7–10pm

Cuba: Living Between Hurricanes: Thur, Oct 20, 7–10pm

Candela: Thur, Oct 27, 7–10pm

The Garfield Theatre

719 Race St, Cincinnati, OH 45202

(859) 957-3456

www.cincyworldcinema.org

7pm Screening on Thursdays

Free to Passport Holders;

\$11.25 for general admission

HAEHNLE GALLERY AT ST. JOHN’S UNITARIAN UNIVERSALIST CHURCH

Recording Hope, Images from “Flashes of Hope” Photographers

October 9–November 13, 2022

This exhibition features the work of five local photographers who volunteer their time and talent to the *Flashes of Hope* program by photographing children who are battling cancer and related illnesses. These photographs are recording the lives of young people during the most difficult time of their life. They provide a sense of hope, worth, and a record of their personal battle. These works are rarely seen publicly and this exhibition honors the caring vision of the artist.

When photographers click the shutter on their camera, they are recording a time and place, and, sometimes, they are recording an emotion and a personality. When thinking about *World Record*, one usually associates that phrase with athletes and heros. These children are the true hero’s and worthy of their own “world record” for their talents and bravery in dealing with these life challenges.

CURATOR: Kip Eagen



Clarissa Westmeyer, *Flashes of Hope* Photo, 2008. Black and white photograph. Courtesy of the artist

Haehnle Gallery at St. John’s Unitarian Universalist Church

320 Resor Ave, Cincinnati, OH 45220

(513) 961-1938

www.stjohnsuu.org

Mon–Thur 8am–1pm,

Sun 1pm–2pm, and by appointment

Free to the Public

Opening Reception: Oct 9, 2–4pm

HOFFNER LODGE GALLERY

Local History: Historic Photographs of Extreme Cincinnati Weather

October 6–November 7, 2022



Unknown artist, *Untitled*, 1937. Black and white photograph, 8 x 10 inches. Courtesy of Cincinnati Museum Center, Cincinnati History Library and Archives

Hoffner Lodge Gallery

4120 Hamilton Ave,
Cincinnati, OH 45223
(513) 476-3059
www.hoffnerlodge.com
Thur & Fri 5–8pm, Sat & Sun 1–5pm
Free to the Public
Reception: Oct 8, 7–9pm

This two-part exhibition includes a gallery exhibition of photographic prints and a public art component of large scale reproductions to be installed on selected buildings throughout the business districts in Northside, Clifton, and Camp Washington. The images depict extreme weather events focusing on the 1937 Flood in Cincinnati selected from the archives of the Cincinnati Museum Center and other resources. This exhibition and public art project showcase the rich history of photojournalism in the city of Cincinnati and also provide a cautionary tale as to how powerful Mother Nature can be, reminding us to respect that power.

CURATOR: Kip Eagen

HUGHES STEM HIGH SCHOOL

The Hughes Project 2.0

October 14–16, 2022

The Hughes Project 2.0 is a collaboration between Hughes STEM High School art students and UC-CCM Theatre Design & Production students to project photographic artwork created collaboratively by both groups onto the façade of the beautiful and historic Hughes High School building. The work includes projection mapping and lighting, and is an experience of the personal writ large.

PROJECTION SCHEDULE: Oct 14–16, 8:30, 9 & 9:30pm



Hughes High School Students and CCM Theatre Design & Production Students with Sharon Huizinga and Mary Green, *The Hughes Project 2.0*, 2022. Outdoor exhibition/production, 300 x 175 feet. Courtesy of the artists

Hughes STEM High School

2515 Clifton Ave,
Cincinnati, OH 45219
(307) 714-0072
www.hughesstem.cps-k12.org
Oct 14–16, 8:30–10pm
Free to the Public

I.IMAGINE CENTER OF PHOTOGRAPHY AND THE CINCINNATI ZOO

Wildest Dream

October 1–30, 2022



Parker Wyatt, *Soar*, 2021. Digital photograph, 36 x 24 inches. Courtesy of the artist and i.imagine

Researching the effects of climate change on animal species, i.imagine teen photography students of Gray Middle School, Holmes Middle School, and Ryle High School were led by Zoo photographer Lisa Hubbard on an up-close and personal journey to meet and photograph endangered species of the Cincinnati Zoo. Focused on a mission of giving voice to the voiceless, students created photographs intended to emotionally connect viewers with animals, inspiring humans to apply their skills and knowledge to being part of the solution of climate change.

This collection of large-format prints

spans the entire outdoor walkway of the Zoo's former Polar Bear exhibit. By scanning each image's QR code, enjoy meeting i.imagine photographers and learning about their "Wildest Dreams."

i.imagine provides weekly after-school programs and summer camps to educate, inspire, and empower teens to be great photographers, while learning to tell their own personal stories through the images they create. This collaborative project with the Cincinnati Zoo celebrates young aspiring photographers of our community that are finding their voice through the lens, while learning how their skills and talent can impact social change.

Wildest Dreams is also on view at the i.imagine Center of Photography on Saturdays in October, 10am–2pm (10259 US HWY 42, Union Kentucky, 41091). Admission is free.

ARTISTS: Melanie Alvarez, Luke Bogg, Riley Bonhaus, Mackenzie Brummett, Alexis Butler, Erin Collins, Alessandra Garcia, Aarushi Gupta, Dhara Hirpara, Audrey Hoffman, Lizzy Hoffman, Zoey Hoffman, Rakundo Jeandedieu, Tracey Kamwimbi, Camille Kolar, Vivianne Kolar, Sophia Krebs, Leah Ramp, Melanie Rudolf, Nianna Williams, Mia Wilson, Parker Wyatt, Anthony Zhu

i.imagine Center of Photography

10259 US HWY 42,
Union Kentucky, 41091
(859) 801-1045
www.iimaginephotography.org
Sat 10am–2pm
Free to the Public

The Cincinnati Zoo

3400 Vine St, Cincinnati, OH 45220
Everyday 10am–5pm
Passport Holders receive discounts
of \$4 for adults (13–61) and \$2
for children (2–12) in October.
Free to Cincinnati Zoo Members
Opening Reception: Oct 5, 5–7pm

IRIS BOOKCAFÉ AND GALLERY

PhotOH2: Other Photographers from the Heartland

September 30–December 31, 2022

PhotOH2: Other Photographers from the Heartland revisits work submitted for consideration to Miami University Art Museum's co-curated exhibition *PhotOH: Photographers in the Heartland* (curated from more than 500 submitted works from 109 invited photographers based throughout Ohio, plus several from the northern Kentucky area of Greater Cincinnati). Beyond the consensus selections of MUAM curator Jason E. Shaiman and independent curator William Messer, there remained a number of very interesting photographers. In *PhotOH2: OPH*, Messer has selected works from various photographers for installation at Iris in Cincinnati's Over-the-Rhine.

ARTISTS: Mark Albain, Matt Albritton, Barry Andersen, Lars Anderson, Elena Dahl, Peiter Griga, Tina Gutierrez, Marcella Hackbardt, Barbara Houghton, Laura James, Lori Kella, Amanda Kline, Jacob Koestler, Cal Kowal, Diane Kruer, Kent Krugh, Maurice Mattei, Darren Lee Miller, Joseph Minek, Benjamin Montague, Jana Pryor, William Renschler, Greg Rust, Elisa Smith, Gregory Spaid, Barry Underwood, Garie Waltzer, Loraine Wible

CURATOR: William Messer



Jana Pryor, *Glitch Series 3*, 2017. Digital print. Courtesy of the artist

Iris BookCafé and Gallery

1331 Main St, Cincinnati, OH 45202
(513) 381-2665
www.irisbookcafe.com
Mon 9am–5pm, Thur–Sat
9am–5pm, Sun 10am–5pm,
Final Fridays 9am–9pm
Free to the Public
Opening Reception: Sep 30, 6–9pm

KENNEDY HEIGHTS ARTS CENTER

What's Left Behind

September 24–November 12, 2022



Brad Smith, *Junk Collector Louisville Kentucky*, 1998. Black and white fiber print, 7½ x 18 inches. Courtesy of the artist

Archaeologists uncover the nature of ancient societies by studying things left behind. What record are humans leaving behind today? Trash speaks to a disposable and materialistic society. The popularity of organizing and “tidying” is exploding, as people are encouraged to only keep what “sparks joy.” What is discarded exposes attitudes towards consumption, class, mobility, privilege, sustainability, and the environment. The things regarded as trash were at one point something valued and used, a relationship that is fleeting. Are we creating a disposable society? What other areas of life are affected? Are humans themselves disposable?

Examining the effects of consumption, collection, and what is discarded, *What's Left Behind* is a juried group show of local and regional photographers that reflects on the record humans are leaving for future generations.

CURATORS: Local Eyes, a group of five Cincinnati-based photographers: Helen Adams, Jymi Bolden, Amanda Cawdrey, Melvin Grier, and Samantha Grier

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
Opening Reception: Sep 24, 6–8pm

LLOYD LIBRARY & MUSEUM

Visions of Nature across Time and Place

September 30–November 19, 2022

Visions of Nature across Time and Place features historical and contemporary photographs of people's relationship with nature, near and far. The exhibition opens with photography by Lloyd Library co-founder Curtis Gates Lloyd (1859–1926), giving the viewer a rare glimpse of life around the globe and close to home through Lloyd's artistic eye. Rick Conner's and TJ Vissing's contemporary photography of Central Ohio complements Lloyd's by beautifully documenting nature as it exists today.

Curtis Gates Lloyd traveled the world collecting books and plant specimens. While abroad, Lloyd brought his camera to document plants in their natural habitat and record their uses. His travels included: Samoa, Mexico, Caribbean islands, Italy, and Egypt. When at home, Lloyd photographed life in downtown Cincinnati and at his farm in Crittenden, Kentucky. He often displayed these images in photo albums where he would write about his journeys to share with his family and friends. Now the subject of ethnobotanical scholars, Lloyd's photographs along with six recently conserved photo albums provide a unique view into the past.

The nature photography of Rick Conner and TJ Vissing showcases images of Central Ohio with scenes from dawn to dusk. Inspired by the work of The Nature Conservancy in Ohio, Conner and Vissing view nature as an incredible force, inviting the viewer to slow down and view life in a different way. Images from these magnificent natural spaces illuminate and record today's ever changing environments.



Curtis Gates Lloyd, *Curtis in Venice*, c. 1900. Archive print, 5 x 7 inches. Courtesy of Lloyd Library & Museum, Cincinnati, Ohio

Lloyd Library & Museum

917 Plum St, Cincinnati, OH 45202
(513) 721-3707
www.lloydlibrary.org
Mon–Fri 9am–4pm,
Third Sat 9am–4pm
Free to the Public
Opening Reception: Sep 30, 5–7pm

MAIN STREET SHOP & STUDIO

When the World Ends, I Want to Be in Cincinnati

September 30–October 28, 2022



Caroline Bell, *Tinder Box By The River*, 2021. C-41 digital print, 30 x 40 inches. Courtesy of the artist

It is rumored that Mark Twain once said, “When the end of the world comes, I want to be in Cincinnati because it’s always 20 years behind the times.” Inspired by this sentiment, the exhibition explores the regional evolution of both climate and culture from a Midwestern perspective.

Surrounded by fertile land, rivers, and valleys, the greater-Cincinnati area is experiencing climate change at a slower rate than other regions of the United States. The alarm bells are ringing out west, but we can’t hear them in Cincinnati.

Caroline Bell and Elisa Fay’s photographic work wrestles with the following questions: If Cincinnati is indeed 20 years behind the times, what does the rest of the country look like? What about the historically Wild West? Is it still considered “wild,” in terms of both its natural landscape and the people who inhabit it? What keeps people out west despite the climate changes? On the other hand, what entices people enough to visit, but not enough to stay? Do we, as humans, have a tendency to dip our toes into the “wilderness” and the freedom that comes with it, but not fully immerse ourselves in it? Why is that? Why do we stay in the boring Midwest when the western landscape is so stunning at every turn?

Maybe it is because when the world comes to an end, we will still have 20 years left to live.

Main Street Shop & Studio

1342 Main St, Cincinnati, OH 45202

(513) 258-1213

www.mainstreetshopstudio.com

Wed–Fri Noon–6pm, Sat
& Sun 11am–5pm

Free to the Public

Opening Reception: Sep 30, 6–10pm

MANIFEST CREATIVE RESEARCH GALLERY

The Overstory

August 29–September 29, 2022



Manifest Gallery, *Manifest Facade*, 2010. Digital photograph, 7⅞ x 11½ inches. Courtesy of Manifest Gallery

Trees are a record of the world, holding time and marking it in ways we cannot completely fathom, and in ways that are unappreciated by most. They breathe air into the sky to sustain us, while also sequestering elements from the air into the ground and in their own bodies. In this way they serve as intermediaries quite literally between heaven and earth.

The Overstory explores the notion of time as record through these great fellow beings we live amongst and how they hold a kinship with the lens, always seeing and experiencing, protecting their secrets until someone seeks them out.

Manifest Creative Research Gallery

2727 Woodburn Ave,

Cincinnati, OH 45206

(513) 861-3638

www.manifestgallery.org

Tue–Fri Noon–7pm, Sat Noon–5pm

Free to the Public

Reception: Sep 30, 6–9pm

MANIFEST DRAWING CENTER

Yonder

August 6–October 23, 2022



Michael Wilson, *Race Street Birds*, 2015. Gelatin silver print, 8½ x 6½ inches. Courtesy of the artist

Yonder is a multi-stage, educational, photo-documentation program engaging the public (regional, national, and international) in a collaborative chronicling of the many ways horizons determine and evolve our quotidian understanding of the world.

Beginning in August of 2022, and in support of Manifest Drawing Center’s photographic educational mission, the project includes two free workshops, two free public demonstrations on the conversion of digital photographs into analog black-and-white darkroom prints, a public multi-week showcase of the resultant works, and a printed book of the final, edited photographs.

WORKSHOPS: Sat 10am–1pm

DEMONSTRATIONS: Sun Noon–2pm

GENERAL DRAWING CENTER OPERATING HOURS: Mon–Thur 6–10pm, Fri 1:30–4pm, Sat 10am–4:30pm, Sun 10am–10pm

Manifest Drawing Center

3464 Central Parkway,
Cincinnati, OH 45223

(513) 861-3638

www.manifestgallery.org/studio

Mon 12:30–2:30pm, Fri 1:30–4pm,
Sat 11am–3pm, Sun 4:30–7pm

Free to the Public

Opening Reception: Oct 7, 6–8pm

THE MERCANTILE LIBRARY

James Presley Ball, a Black Daguerreotypist in 19th Century Cincinnati

September 29–October 31, 2022

The exhibition explores the life and work of activist, entrepreneur, and image creator J. P. Ball (1825–1904) with a focus on his Cincinnati studio. In dialogue with contemporary photographer Melvin Grier, the exhibition uses Ball’s work as a touchstone for a larger conversation about image making, race, class, wealth, and societal change at a formative time in a city that was, at the time, a cultural gateway, spatially, socially, and culturally. The exhibition plumbs the archives to weave a visual narrative centered on this enigmatic daguerreotypist, navigating class and racial divides, whose work had global reach and captured images from forgotten soldiers and children to figures including Frederick Douglass, Charles Dickens, and Queen Victoria. The exhibition illuminates and discusses the social and cultural contexts behind image-making on the “fringes,” visual work’s ability to negotiate, subvert, or influence culture.

CURATORS: Melvin Grier and Cedric Rose



James Presley Ball, *Unidentified Boy (possibly James Polk)*, 1874–1877. Albumen print on carte de visite, 3⅞ x 2⅞ inches. Courtesy of Cincinnati History Library and Archives

Mercantile Library

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

(513) 621-0717

www.mercantilelibrary.com

Mon–Fri 9am–5:30pm,
Sat 10am–3pm

Free to the Public

Opening Reception:
Sep 29, 5:30–6:30pm

MIAMI UNIVERSITY ART MUSEUM: FARMER GALLERY

PhotOH: Photographers in the Heartland

August 23–December 10, 2022



Bruce Checefsky, *White Dahlia*, 2018. Digital print. Courtesy of the artist

This photographic exploration is co-curated by Miami University Art Museum Curator of Exhibitions Jason E. Shaiman and Cincinnati-based independent curator William Messer. *PhotOH* is an invitational exhibition surveying the work of photographers from across the state of Ohio in accord with the 2022 FotoFocus Biennial theme, *World Record*. Of the 75 photographers who submitted in response to an invitation, 27 were selected for inclusion. The exhibition features 52 photographs, including 2 works from 25 photographers and 2 from a collaboration. The selected work presents a considerable range of photographic practices, styles, and

subject matter. It is the goal of the *PhotOH* curators to expose the Miami University community and the broader FotoFocus audience to a geographically diverse survey of photographers working in Ohio. *PhotOH* will also be a visited venue by the Oracle XL meetings of international photography curators taking place in Cincinnati and at the nearby Hueston Woods Lodge & Conference Center.

ARTISTS: Gary Beeber, Donald Black Jr., Andrew Borowiec, Bruce Checefsky, Tom Croce, Anita Douthat, Amber N. Ford, Diana Duncan Holmes, Glenna Jennings, Casey LeClair, Tracy Longley-Cook, Fredrik Marsh, Greg Martin, Bridget Murphy Milligan, Benjamin Montague, Eleanor Moseman, Ardine Nelson, Lori Nix & Kathleen Gerber, Deborah Orloff, Rachel Girard Reisert, Amy Schuessler, Duncan Snyder, Jared Thorne, Lynn Whitney, Sean Wilkinson, Michael Wilson

CURATORS: Jason E. Shaiman and William Messer

**Miami University Art Museum:
Farmer Gallery**

801 S Patterson Ave,
Oxford, OH 45056

(513) 529-2232

www.miamioh.edu/artmuseum

Tue–Fri 10am–5pm, Sat Noon–5pm

Free to the Public

Reception: Oct 12, 5–7pm

MIAMI UNIVERSITY ART MUSEUM: MCKIE GALLERY

Lens for Freedom: Civil Rights Photography by Steve Schapiro

August 23–December 10, 2022



Steve Schapiro, *We Shall Overcome*, 1964. Gelatin silver print. Courtesy of the artist

During the turbulent 1960s, Steve Schapiro was there with his camera, capturing some of the most iconic moments of the Civil Rights Movement. Schapiro was also one of the leading photographers to document the historic 1964 Freedom Summer campaign. Schapiro's photographs documented the activities, training, meetings, and so much more that developed as part of the Freedom Summer efforts to help register Black voters in the deep South.

**Miami University Art Museum:
McKie Gallery**

801 S Patterson Ave,
Oxford, OH 45056

(513) 529-2232

www.miamioh.edu/artmuseum

Tue–Fri 10am–5pm, Sat Noon–5pm

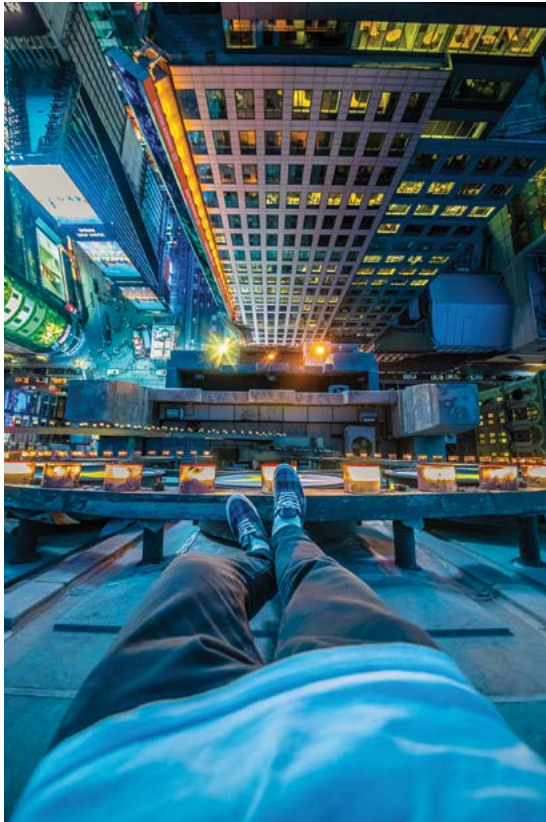
Free to the Public

Reception: Oct 12, 5–7pm

MILLER GALLERY

Isaac Wright: On Top of the World

October 6–November 12, 2022



Isaac Wright, *Counting Time*, 2021. High-gloss digital print, dimensions variable. Courtesy of the artist

Miller Gallery

2715 Erie Ave, Cincinnati, OH 45208

(513) 871-4420

www.millergallery.com

Tue 1–5pm, Wed–Fri 11am–

5pm, Sat Noon–5pm

Free to the Public

Opening Reception:

Oct 6, 5:30–7:30pm

Isaac “Drift” Wright is an honorably-retired Army special operations veteran of six years who began shooting photography to cope with mental illness, specifically PTSD and depression. His work involves capturing the world from never-before-seen perspectives. In 2021, he was arrested for his work and incarcerated for six months, having his race as an African American man and military service used against him. His work and the story arrived on the front page of *The New York Times* on June 6th, 2021.

Wright is determined to sell his work in combination of prints with NFTs (non-fungible tokens). He has been wildly successful and record breaking. His work is visceral and hypnotizing as you stare into the depths of his photography.

Four local photographers present various images of glaciers from explorations in *Glacial Melt before Our Very Eyes*. Each has witnessed changing and varied glacial landscapes over the past 30 years. Their photographs depict glaciers in places including Alaska, United States, Alberta, Canada, New Zealand, and Argentina. These sizable prints capture viewers as they walk by, pull them into a phenomenon experienced by few, and educate many about one aspect of climate change—glacial melt, otherwise known more scientifically as ‘ablation.’

Dr. Tom Lowell, Geologist, University of Cincinnati provides a public presentation and dialogue on Wednesday, October 19th, 6:30–8pm. He educates the audience with the science about glacial melt against a backdrop of fascinating photographs from his research and exploration. He discusses the processes within ablation such as sublimation, fusion or melting, and evaporation that remove snow or ice from the surface of a glacier. He broadens the audience’s understanding of our Earth.

Three other photographers include Eric Hatch, Tom Pope, and Fred Haaser. Each focused his thoughts and camera lens on glacial landscapes in geographically different locations. This exhibition offers spectacular and emotive images which many of us have not seen. Visit this exhibition to expand your knowledge about the current and growing issue of climate change while enjoying spectacular photographs of our planet’s geology.

ARTISTS: Fred Haaser, Eric Hatch, Tom Lowell, and Tom Pope

CURATORS: Eric Hatch and Deb Kittner Johnson

THE MOHAWK GALLERY AT ROBIN IMAGING

Glacial Melt before Our Very Eyes

September 24–December 3, 2022



Eric Hatch, *Remains of Angel Glacier, Mt. Edith Cavell, Alberta*, 2016. Digital print, 48 x 48 inches. Courtesy of the artist

The Mohawk Gallery at Robin Imaging

2106 Central Pkwy, Mezzanine,
Cincinnati, OH 45214

(513) 381-5116

[www.robinimaging.com/
mohawk-gallery](http://www.robinimaging.com/mohawk-gallery)

Mon–Fri 9am–5pm, Sat 9am–1pm

Free to the Public

Reception: Oct 28, 5:30–8pm

MOUNT ST. JOSEPH UNIVERSITY: STUDIO SAN GIUSEPPE ART GALLERY

Eroded Histories: Photographs by Ruth Adams and Deborah Orloff

September 26–October 28, 2022



Deborah Orloff, *Photo Identification*, 2021. Color photograph on rag paper, 16 x 18 inches, edition of 15. Courtesy of the artist

Photography and history are selective, and documentation within particular cultural environments can distort how history is remembered. This exhibition creates a dialogue about human society through the juxtaposition of two different bodies of work that deal with the artists' overlapping interests in how we remember the past. Ruth Adams and Deborah Orloff both draw upon their cultural heritage and family histories to investigate memory within the context of the forced migration and persecution of their ancestors which caused the erasure of cultural histories.

Adams explores cultural memory through photographs of European cemeteries. Cultural memories are those transformative historical experiences that define a culture.

Presented as platinum prints, these intimate photographs reflect the beauty in decay of German/Jewish and Italian/Catholic burial places and the artist's experience with them as she contemplates their function in remembering loved ones and one's cultural history. The evidence of visitors—flowers, a worn chair, a stone left in remembrance—speaks to the desire to converse with one's past.

Intrigued by abandoned photographs found in her parents' basement and inspired by her experience writing a eulogy, Orloff utilizes damaged family photos as subject matter in an investigation of the complicated relationship between photography and memory. She explores the significance of vernacular photographs as aesthetic objects and cultural artifacts. Inadvertently exposed to water, heat, and humidity, these once precious objects have undergone a powerful transformation. In their final representation, these banal objects become simulacra of loss and speak to the ephemeral nature of memory and lost family histories.

**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

Reception: Oct 8, 2–3pm

MOUNT ST. JOSEPH UNIVERSITY: STUDIO SAN GIUSEPPE ART GALLERY

The Snapshot: A Mount Community Response

September 26–October 28, 2022

The Mount Community was posed with the question, “How do we record our lives?” They then were tasked with the challenge of creating a “Snapshot” to say “Look—I’m here!” Photographers were encouraged to consider their sense of place within the context of the composition. This process may be captured in a variety of ways. Some may use digital photography, while others may choose film. Some may choose to use antique photos, like found artifacts from their own histories, or that of others. These photographers visually answer “Why do we make photographs...to say I’m here?” By recording these moments, persons, and spaces, the Mount Community forms a “Snapshot” of their individual experience, displayed collectively in the gallery setting. Select photography students worked with Professor of Photography Emily Wiethorn and Gallery Director Velma Dailey, to curate the final images for installation. Participation in the Mount Community Response was open to all current students, faculty, staff and MSJ alumni.



Alyssa McRoberts, *Untitled*, 2022. Digital photograph. 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

Reception: Oct 8, 3–3:30pm

NORTHERN KENTUCKY UNIVERSITY SCHOOL OF THE ARTS GALLERIES

This is Kentucky: Past, Present, Future

September 29–November 4, 2022



Michael Swenson, *Untitled, from the project: Boyd's Station 306.36 Visual Documentary and Writing Project*, 2022. Digital print, 16 x 20 inches. Courtesy of the artist

Northern Kentucky University School of the Arts Galleries

Fine Arts Center, Nunn Dr,
Highland Heights, KY 41076

(859) 572-5148

[www.nku.edu/academics/
sota/art/galleries.html](http://www.nku.edu/academics/sota/art/galleries.html)

Mon–Fri 9am–9pm

Free to the Public

Reception: Nov 3, 5–7pm

This is Kentucky: Past, Present, Future presents photographic work that documents, examines, and explores the people and places of Kentucky. The work is from two ongoing projects: *The Kentucky Documentary Project* spans 80 years, documenting each of Kentucky's 120 counties every 40 years, and was founded by Bill Burke, Bob Hower, and Ted Wathen; and the *Boyd's Station 306.36 Visual Documentary and Writing Project*, an ongoing annual archive documenting Harrison County, Kentucky, founded by Jack Gruber. Additionally, the exhibition will include a call for entry to K-12 students from across the state. With historic, contemporary, and emerging views of Kentucky, the exhibition reveals an expansive view that transcends the stereotypes associated with the region.

OFF LUDLOW GALLERY

Strangers in a Strange Land: Photographs of American Visionary Artists and Eccentrics

October 8–November 5, 2022

Strangers in a Strange Land: Photographs of American Visionary Artists and Eccentrics presents a diverse group of visionary artists and eccentrics who collectively represent a vanishing fragment within American culture. In contrast to our bland, consumer-oriented society, the lyrical worlds created by these often marginalized, sometimes unconventional visionaries result in a universe of places and artifacts rich in meaning, juxtapositions, and unintended beauty. Some are utopian, others dystopian. Their visions and life experiences shape the environments they construct—generally out of found materials discarded by modern mass culture. They express a wide array of religious, social, political, and spiritual themes. With minimal resources and little support, they persist, pursuing their own paths on the margins of American society, where, to cite author James Baldwin, they “...make their kingdom new [and] make it honorable and worthy of life.”



Steve Plattner, *Harrod*. Color photograph. Courtesy of the artist

Off Ludlow Gallery

3408 Ormond Ave,
Cincinnati, OH 45220

(513) 201-7153

www.facebook.com/offludlowgallery

Fri 3–6pm, Sat Noon–6pm

Free to the Public

Opening Reception: Oct 8, 2–6pm

PAR-PROJECTS: THE GALLERY AT STUDEŌ PAR-

Billy Colbert: Lessons are Learned

September 29, 2022–March 31, 2023



Billy Colbert, *Feint*, 2022. Film still. Courtesy of the artist

Discussions about race become more dynamic when we consider that—as a people—Black Americans have not yet had their moment to be regular day-to-day Americans.

From the documented violence of slavery to the visuals of the Jim Crow era and the Blaxploitation films of the 1970s and today's Modern Black Superhero, what America knows of Blacks in America is a collection of troubling circumstances, questionable transactions, great feats of athleticism, slapstick humor, and of course the

rhythmic vibes that hold it all together. What's missing is an overall human experience. As artist Billy Colbert notes, if White America has never witnessed an average Black American, is there any surprise that Black Americans are rarely seen as just that—humans?

For over ten years, Colbert has been pulling together a massive collection of video footage to help tell the stories of the everyday Black American. From the cutting room floor to the shelves of a handheld camcorder enthusiast, Colbert finds ways to obtain never-before-published, moving portraits of Black Americans, which he then weaves together to create compelling narratives.

For *Lessons Are Learned*, Colbert presents a selection of these video collages that take the viewer on a new kind of journey. Tales of struggle, hope, and happiness are woven together to create unique visual experiences throughout The Gallery at StudeŌ PAR-. The film component is accompanied by a selection of wall-hung pieces to further establish Colbert's narrative.

PAR-Projects: The Gallery at StudeŌ PAR-

1646 Hoffner St,
Cincinnati, OH 45223
(513) 394-6564
www.parprojects.com
Wed & Thu 11am–6pm,
Fri & Sat 10am–2pm
Free to the Public
Reception: Oct 8, 7–10pm

PAR-PROJECTS: THE NOOK

Susan Ferrari Rowley: Alterations in Dystopia

September 27, 2022–March 31, 2023



Susan Ferrari Rowley, *Alteration: Series*, 2022. Vinyl with aluminum structure, 9 x 8 x 6 feet. Courtesy of the artist

As a lover of nature and owner of multiple acres of protected grasslands in upstate New York, Susan Ferrari Rowley is particularly dialed into the heat index and temperature records our world continues to witness. This is one reason she chose to use photographs of the natural environment as her primary subject matter for *Alterations in Dystopia*.

From depictions of thriving corn crops, to images of isolated pest-infected trees, Rowley's treatment of the recorded environment remains focused around changes she has witnessed as a long-term resident of a nature-leaning community. Representing both the joys a well-kept environment can provide, down to some of the destructive paths our population is taking as a whole, Rowley's strong awareness of form pairs beautifully with the imagery she's able to bring to the forefront.

Specifically utilizing original photography printed on vinyl, paired with human-scale sculptural forms, Rowley's installations shed light on the possibility of our world's downward spiral—particularly related to our natural environment. She takes this process one step further by installing linear elements throughout the work, simply designed to create distracting divisions in space.

With this work Susan Ferrari Rowley hopes to inspire conversations that can lead to change. From slightly altering one's day to day habits, to encouraging policy shifts, Rowley believes we can all be part of much needed progress.

PAR-Projects: The Nook

1312 Apjones St,
Cincinnati, OH 45223
(513) 394-6564
www.parprojects.com
Wed & Thu 11am–6pm,
Fri & Sat 10am–2pm
Free to the Public
Reception: Oct 8, 6–10pm

PONES AT THE CARNEGIE

Current
September 29–October 7, 2022



Pones, *Current*, spring 2021. Film, 42 minutes. Courtesy of the artist

We have been asked to adapt a lot in the past few years... how do we embrace the pain, the loss, the reality of what has been taken from us? Many of us have turned to nature and its lessons during this time.

Sonya Renee Taylor has an incredible quote: “We will not go back to normal. Normal never was. Our pre-corona existence was not normal other than we normalized greed, inequity, exhaustion, depletion, extraction, disconnection, confusion, rage, hoarding, hate and lack. We should not long to return, my friends. We are being given the opportunity to stitch a new garment. One that fits all of humanity and nature.”

Current is a film that takes naturally-occurring disturbances and uses them as a lens to see how our own experiences are not unlike these

turbulent, aggressive, and displacing events in nature. The film explores how nature restores itself and how we can adapt, discover and cultivate our individual and collective restoration through tiny moments—slow and gradual. *Current* captures how we progress from the grotesque and difficult to the beautiful and hopeful.

Pones at The Carnegie
1028 Scott St, Covington, KY 41011
(859) 491-2030
www.pones.org
Screenings: Sep 29–30
& Oct 2–7, Noon–7pm
Free to the Public

FILM SCREENING SCHEDULE:
Thur & Fri, Sep 29 & 30, Noon–7pm
Sun–Fri, Oct 2–7, Noon–7pm

PYRAMID HILL SCULPTURE PARK AND MUSEUM

Patrick Wack: *DUST*
October 1–November 5, 2022



Patrick Wack, *DUST 46*, 2020. Digital photograph, 5 x 4 inches. Courtesy of the artist

Leading human rights groups like Amnesty International and Human Rights Watch have published reports accusing the Chinese Communist Party of crimes against humanity for practices including: targeting Muslim religious leaders, banning religious practices, destroying mosques and tombs, placing Uyghur’s into “re-education” camps, and facilitating the mass migration of Han Chinese (China’s ethnic majority) into Xinjiang to “dilute the minority population.” China denies all allegations of human rights abuses in Xinjiang, claiming its system of “re-education” camps are there to combat separatism and Islamist militancy in the region. While *DUST* documents an incredibly delicate and complicated topic, Wack approaches the creation and framing of images with an eye for honesty and beauty.

Pyramid Hill Sculpture Park and Museum
1763 Hamilton Cleves Rd,
Hamilton, OH 45013
(513) 868-8336
www.pyramidhill.org
Sun & Sat 9am–5pm
Free to Passport Holders in October
and Pyramid Hill Members; \$10 for
adults, \$5 for children (6–12), free
for children 5 & under
Reception: Oct 8, 7–8pm

Tiffany Sutton: A Woman Named Vera

October 1–November 5, 2022



Tiffany Sutton, *My Mother*, 2019. Digital photograph, dimensions variable. Courtesy of the artist

In *A Woman Named Vera*, Tiffany Sutton takes the everyday and makes it exquisite. “I create narratives about all women regardless of their ethnicity, age, and body type. Creating these images is an act of love for myself and my female friends,” says Sutton. This exhibition explores the many complexities of her mother, in the most naturalistic form, through the captured interactions with her family and the spaces they inhabit.

Pyramid Hill Sculpture Park and Museum

1763 Hamilton Cleves Rd,
Hamilton, OH 45013

(513) 868-8336

www.pyramidhill.org

Sun & Sat 9am–5pm

Free to Passport Holders in October
and Pyramid Hill Members; \$10 for
adults, \$5 for children (6–12), free
for children 5 & under

Reception: Oct 8, 7–8pm

Jesse Byerly: PORTALS

October 8–November 12, 2022



Jesse Byerly, *PORTALS*, 2022. Digital photograph. Courtesy of the artist

PORTALS is a photo and light-based installation that seeks to reorient one’s experience of the world. Mirroring the Earth’s sphere, circular “portals” offer images of our environment. The portals range in content from macro landscapes taken at Yellowstone to micro details of everyday life such as shoelaces. As the colors slowly change, different aspects of the images are emphasized, blurring the distinction between what is natural and what is constructed. This synergy mirrors the world as people know it in the Anthropocene: a geological time period wherein humans are the dominant influence on the environment. Small pieces of trash are just as integrated into the natural world as awe-inducing landscapes. Each image acts as a portal to a new way of viewing the world’s vastness and minutia, but, most importantly, a human’s place amongst it all.

Rainbow

4573 Hamilton Ave,
Cincinnati, OH 45223

(513) 300-9232

www.rainbowcincinnati.com

Sat 2pm–6pm

Free to the Public

Opening Reception: Oct 8, 6–8pm

ROSEWOOD ARTS CENTER GALLERY

Darren Lee Miller: *How Do You Want to Be Seen?*
and Ivette Spradlin: *From a Distance*

October 3–November 12, 2022



Darren Lee Miller, *Juanki on the Stairs*, 2020. Archival inkjet print, 24 x 20 inches, edition of 5 plus 2APs. Courtesy of the artist

Rosewood Arts Center Gallery

2655 Olson Dr, Kettering, OH 45420
(937) 296-0294

[www.playkettering.org/
rosewood-gallery-home](http://www.playkettering.org/rosewood-gallery-home)

Mon–Thur 10am–9pm,
Fri 10am–5pm, Sat 10am–3pm
Free to the Public
Reception: Oct 14, 1–6pm

Rosewood Gallery presents *Darren Lee Miller: How do you Want to be Seen?* and *Ivette Spradlin: From a Distance*. The two photographers’ work represents ways of engaging with another person—the photographer—regardless of restrictions imposed by the pandemic.

Miller connects with their subjects through online dating apps and social media. Each portrait is paired with a quote from the subject responding to “How Do You Want to be Seen?” In *Juanki on the Stairs*, the subject Juanki states: “My cis-gendered appearance affords privilege that leaves me feeling conflicted. On the one hand, I don’t deserve any more consideration than anyone else. On the other hand, if I’m feeling unsafe or threatened, I’ll fall back on my apparent normativity to protect myself from harm.” This image, like many in this series, reflects on the gay community and body identity.

Ivette Spradlin practiced social distancing while documenting her subjects, creating a series of portraits inspired by images from the 1918 Spanish flu pandemic. In *From a Distance*, she discovered willing subjects from Instagram and social media, many of which were fellow artists and their families who agreed to be documented during this historic time. Though many of the faces are partially obscured with masks, the subjects posed in their locales, such as porches, yards, and alleyways, each location playing a role in the portraits demonstrating the subjects’ eagerness to escape their mandated COVID-19 environment.

RUTH’S PARKSIDE CAFE

Jason Sheldon: *FORWARD!*
August 29–October 30, 2022



Jason Sheldon, *Greetings from St. George Island*, 2022. Digital print. Courtesy of the artist

FORWARD! is a (barely) humorous, (clumsily) political, (cynically) self-serving, and environmentally-friendly (and embarrassingly pretentious) series of extremely photoshopped postcards, vacation photos, magazine covers, (bad) movie posters and other photographic correspondence sent to us from Tomorrowland! Imagine a near-future world in which digital media suffers an unlikely and untimely death, Print Media makes a miraculous deathbed recovery and then in an act of idiotic, cocksure hubris (sure to scuttle its very existence on the timeline), sends us a little slice of life from the future. *FORWARD!* is like a reverse time capsule buried somewhere between The Banks of Unlikely and the Rim of Tomorrow!

Ruth’s Parkside Cafe

1500 Blue Rock St,
Cincinnati, OH 45223
(513) 542-7884

www.ruthscafe.com

Mon–Thur 11:30am–8pm,
Fri 11:30am–9pm, Sat 5–9pm

Free to the Public

Opening Reception: Sep 11, 3–5pm

THE SHOT TOWER GALLERY

ImageOhio, A Changing World

September 12–October 21, 2022



ImageOhio, A Changing World is this year's theme for the annual juried exhibition, celebrating its 22nd year. Just by being on Earth, at any given moment, and doing something or even nothing, we are already changing the world. We live in an ever-evolving world, but we need to be reminded of the important things that have not altered, and will not, if we keep our priorities in proper order. Our foremost objective is to exhibit the best lens-based work as determined by our jurors. A call for entries is conducted to accomplish our goal of reaching new artists.

The Shot Tower Gallery

546 Jack Gibbs Blvd,
Columbus, OH 43215

(614) 365-6681

www.sites.google.com/columbus.k12.oh.us/shot-tower-gallery

Mon–Fri 10am–4pm, Sat Noon–4pm

Free to the Public

Opening Reception: Sep 16, 6–8pm

SOCIETY FOR PHOTOGRAPHIC EDUCATION AT 400 W RICH

Critical Distance

October 7–December 1, 2022

Critical Distance
an international juried exhibition



Experts say it takes twenty years to lend honest reflection on major life and global events; taking critical distance to look back at what holds new relevance now. Over the past few years, the effects of multiple pandemics have become glaring. Inequities have been overlooked, consciously and out of convenience, but over time they become unavoidable. These events are not contained within national borders and the current pandemic is a reminder that health is interconnected. The political consequences of the past 20 years echoes across the globe and we recognize the need to evaluate the insights of photographers outside of the US and Western Europe. Photographers make visual records of these circumstances. The significance of these images may not be fully recognized until a critical distance has passed. This exhibition facilitates an opportunity for critical distance, from then and now during the 2022 FotoFocus Biennial: *World Record*.

Critical Distance is a juried exhibition soliciting work from members of the Society for Photographic Education (SPE), a member-based nonprofit that is the leading forum for fostering understanding of photography in all its forms and related media. SPE engages its worldwide membership and affiliated communities through a range of supportive platforms including conferences, events, and publications.

The call was open to all levels of light-based creatives to submit work made anytime from this year to up to twenty years ago.

CURATORS: Jordanne Renner and Michael Borowski

Society for Photographic Education at 400 W Rich

400 W Rich St, Columbus, OH 43215

(614) 454-1287

www.spenational.org

Mon–Fri 10am–2pm,
Second Friday 5pm–10pm

Free to the Public

Reception: Oct 8, 6–9pm

SOMERSET

Recording Cincinnati World
September 30–November 1, 2022



Alice Cusson, *DeSales Corner*. Slide. Courtesy of Renee Cusson

The seventy-year-old slides of amateur photographer Alice Cusson are a deeply moving document of Cincinnati's past. Large-scale reproductions of Cusson's grainy slides, recently discovered by UC student and curator Jack Hall, make up the core of this exhibition. Matched with modern-day photos and compelling sound clips (that you can explore with your phone), these images tell a moving story about change over time in the Queen City.

The exhibition focuses specifically on Cincinnati—Alice Cusson's world. Most of Cusson's photos document Cincinnati landmarks, including The Terrace Plaza, The Hotel Alms, St. Francis DeSales Church, Memorial Hall, Ivorydale, and The United States Playing Card Company. The exhibition uses Cusson's slides to explore the formal and informal ways history and memory are recorded. Buildings are records of those who have lived in and used them. Casson's images of these buildings record the buildings themselves, and the accompanying sound recordings record memories of these places in compelling human terms.

The exhibition is mounted outside at one of Cincinnati's hottest night spots—Somerset. In keeping with the bar's discovery-based vibe, exhibition panels are located throughout Somerset's outdoor courtyards, forcing visitors to go hunting to find them all. Other panels are mounted to Somerset's exterior wall making them accessible to all passersby, bringing these historic images to a broad and diverse audience.

CURATORS: Jack Hall and Anne Delano Steinert

Somerset
139 E McMicken Ave,
Cincinnati, OH 45202
(513) 270-5982
www.somersetotr.com
Mon 4pm–Midnight,
Tues–Fri 4pm–2am,
Sat 3pm–2am,
Sun Noon–Midnight
Free to the Public
Reception: Oct 2, 6–8pm

STAIR HOUSE

Mature
October 7–30, 2022



Mark de Jong, *Stair House*, 2020. Archive print. Photo by Steve Paszt

All houses, once lived in, have stories. Some are mere whispers, others scream. A home's visual history interprets the movements of its residents, through time. Like us, houses breathe and have lives. In *Mature*, the images of the Stair House capture the passage of time before the transformation into a new chapter arrives. This new chapter is coupled with the passing of Marie Ward (1927–2020), who lived in the house for the past 50 years, and speaks to the Appalachian-migration experience of Cincinnati in the mid-20th century. A video interview with Ward speaks to the experience of living on Avon Place.

ARTISTS: Britni Bicknaver, Jesse Byerly, Mark de Jong, Steve Paszt, and C. Jacqueline Wood

Stair House
1368 Avon Pl, Cincinnati, OH 45225
(513) 325-6625
Fri–Sun Noon–4pm
Free to the Public
Reception: Oct 8, 6–9pm

Carol Golemboski: Mysteries and Magic

September 24–November 5, 2022



Carol Golemboski, *Cheiromancy*, 2003. Toned gelatin silver print, 17¼ x 17¼ inches. Courtesy of the artist

Mysteries and Magic highlights the photographic work of Carol Golemboski, spanning two and a half decades. Golemboski's creative process, defined by the use of black-and-white film and alternative darkroom printing, straddles the line between photography and drawing, fact and fiction. Viewers are invited to interpret arrangements of tarnished and weathered objects, relying on the talismanic powers inherent in the vestiges of human presence. These images suggest a world in which ordinary belongings transcend their material nature to evoke the elusive presence of the past.

Golemboski photographs objects discovered in flea markets, estate sales, and antique shops, each with their own unknowable histories. Once photographed, they form a visual language that hints at the lives that once surrounded them. Ironically, these metaphorical images only reinforce the idea that the secrets of the past are forever lost to time.

With references to magic, Golemboski's haunting imagery frequently incorporates darkroom trickery and subtle illusions. Many of her photographic curiosities were printed on fogged black-and-white paper that expired in the mid-20th century. Using alternative chemicals, resists, and homemade toners, she transforms these papers into simulations of magicians' props, repurposing vintage materials that would ordinarily be destined for the trash bin.

Suggesting bygone eras, Golemboski's photographs are often simultaneously dark and whimsical, conjuring a space where horror, history, and psychology occupy the same imaginative locale. They encourage the viewer to suspend disbelief, contemplate the passage of time, and consider the magic of the darkroom.

Stivers School for the Arts: Fifth Street Gallery

1313 E Fifth St, Dayton, OH 45402
(937) 542-4179

theseedlings.org

Mon–Fri 9am–3pm, Sat 10am–2pm

Free to the Public

Reception, Oct 14, 6–8pm

Matthew Zory: Bodies of Sand, Desert Rhythms

October 8–29, 2022

Death Valley is home to the lowest point in the US and perhaps the hottest place on the planet. The photographs presented record this small corner of the world and speak to the relentlessness of nature on both a macro and micro scale.

The photographs in *Bodies of Sand, Desert Rhythms* explore the play of light, shape, and movement while providing the viewer a beautiful sense of warmth, isolation, solitude, and quiet drama. Landscapes are juxtaposed with images of mankind's creations that leave fleeting records of our past: things that have short visual lives like the occasional human form in the shifting sands, the ripples almost like lines of liquid paint running across the paper. These shifting organic forms can be metaphors for our connection to the earth. They convey our relationship to the land with emotion, energy, and most importantly, impermanence.

These scenes of textures, shapes, and light lend themselves beautifully to the platinum/palladium printing process, a process that is as old as photography (1870s). The texture of the paper, and the glow and delicacy of the metals absorbed into the paper, reflects the experience of being there.

Making photographs, like making music, is a meditative experience—there is only the present moment.



Matthew Zory, *Desert Flora #2*, 2019. Platinum palladium print, 7 x 7 inches. Courtesy of the artist

Studio Kroner

130 W Court St, Cincinnati, OH 45202
(513) 428-9830

www.studiokroner.com

Thur–Fri 4–7pm, Sat Noon–5pm,
and by appointment

Free to the Public

Opening Reception: Oct 8, 3–4pm

THE SUMMIT HOTEL

Better Close Than Never
October 8–December 31, 2022



Maidens of the Cosmic Body Running, *Reflexion*, 2022. Digital photograph, dimensions variable. Courtesy of the artists

The Maidens of the Cosmic Body Running use media as a performance of desire, perpetuating delusional relationships with the natural world. Their work is presented as a fictional “record” of natural space, reduced to a slick and seductive surface.

The Maidens are the Summit Hotel’s year-long artists-in-residence. Hotels are powerful sites for the Maidens. Often situated near places of natural beauty (the Summit sits near the confluence of the Little Miami and Ohio Rivers), they provide a clean, safe home base from which one can fantasize about the idealized natural world ‘just over there.’ The Maidens’

project, inspired by the romantic trope of the ‘moon on the river,’ lures the viewer into a pursuit of romantic natural experience, not through a direct immersion in nature, but by the distanced viewing of its processed (and even sometimes abstracted) image in the narcotic light of video.

Towards that end, the Maidens are making the Summit Hotel itself into a work of art. Their work is situated throughout the hotel: Room 534, strategically located over an outdoor terrace, is customized for the purpose of a participatory/performative event, and the Summit Gallery features an immersive installation. They are also creating ‘suspect’ therapeutic products for purchase in the hotel shop, a Maidens-customized cocktail for the bar, and semi-fictional artifacts of their own purported visits to the confluence on full moon nights. The resulting experience for hotel visitors and viewers is one of the slippery nature of truth, presented with pleasurable and humorous effect.

ARTISTS: Denise Burge, Lisa Siders, and Jennifer Ustick

The Summit Hotel
5345 Medpace Way,
Cincinnati, OH 45227
(513) 461-7775
[www.thesummithotel.com/
about-us/art](http://www.thesummithotel.com/about-us/art)
Everyday 24/7
Free to the Public
Reception: Oct 21, 5–8pm

THOMAS MORE UNIVERSITY: THE EVA G. FARRIS GALLERY

The Homeplace: Photographs From Historic African American Hamlets in Kentucky’s Inner Bluegrass Region
October 13–November 3, 2022



Sarah Hoskins, *The Benevolent Sisters: Their 99th Year*, 2005. Gelatin silver print, 11 x 14 inches. Courtesy of the artist

In the decade after the Civil War, African American settlements sprang up around horse farms in Kentucky’s Inner Bluegrass Region. These villages, or hamlets, were originally inhabited by freed slaves who were needed to work on the area farms. Today, many of the residents are descendants of the free men and women who founded them. In some cases, as many as six generations of a family have lived in succession on a “Homeplace.” There are many things these hamlets share—agriculture, religion, hardship, joy, friends, and relatives—but most importantly they share a great and deep history.

CURATOR: Elizabeth Neal, Professor

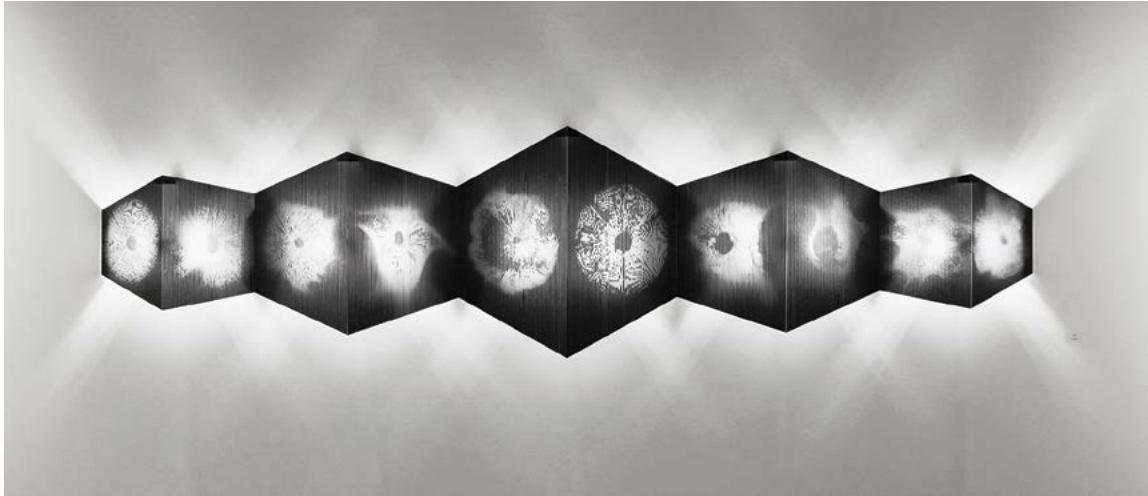
**Thomas More University:
The Eva G. Farris Gallery**

333 Thomas More Pkwy,
Crestview Hills, KY 41017
(859) 341-5800
www.thomasmore.edu
Mon–Fri 8am–4pm,
Sat 11am–4pm, Sun 2–4pm
Free to the Public
Opening Reception: Oct 13, 3–7pm

UNIVERSITY OF CINCINNATI CLERMONT COLLEGE ART GALLERY

Virginia Kistler: *Illuminated Landscapes*

September 19–December 15, 2022



Virginia Kistler, *Agaricales Illuminated*, 2018. Acrylic, LED lighting, vinyl, 48 x 180 x 18 inches. Courtesy of the artist

Illuminated Landscapes is an ongoing series of work by artist Virginia Kistler. Her work is born out of the intersection of science and technology, while driven by her interest in the rapidly changing landscapes in which we all live. She mines systems found in the natural world and contemporary technology to create two-dimensional work and sculptural forms.

Kistler's process includes using two-dimensional imagery and photography in the creation of her sculptural works. She uses impressions that are unseen and ephemeral, such as fungi spore prints, aerial maps of green space, light maps of urban landscapes, sound impressions, and interference patterns. Using these natural phenomena and technological systems, she dissects and synthesizes the information to create three-dimensional forms as a mechanism for understanding our shifting world.

In her work, she uses light as a surrogate for humanity. Inspired by light impressions of urban spaces, as seen from the International Space Station, Kistler incorporates light as a way to reference the loss of natural habitats and expansion of urban environments.

Illuminated Landscapes includes new work created for the 2022 FotoFocus Biennial: *World Record*.

University of Cincinnati Clermont College Art Gallery

4200 Clermont College Dr,
Batavia, OH 45103
(513) 558-1215
www.ucclermont.edu
Mon–Fri 8am–5pm
Free to the Public
Reception: Oct 18, 12:30–2:30pm

UNIVERSITY OF DAYTON: INDEX GALLERY

Mariquita “Micki” Davis: *Pacific Concrete*

October 6–November 18, 2022

Pacific Concrete presents photo-based works by Mariquita “Micki” Davis, a Chamoru multimedia artist and educator based in Los Angeles. Stemming from both the personal (her role as keeper of the family archive) and the public (the 2017 North Korean Missile Crisis), her work interrogates Guåhan (Guam) as a geo-political location while celebrating Pacific Islander culture and identity. Davis notes that when Kim Jong Un’s government was actively testing missiles over foreign waters, US leaders on the continent assured their constituents that they would be safe should the missiles launch, because they would be aimed “in the Pacific.” The artist was “deeply troubled by the vagueness of this mark, as though the destination had no form, no life, as though Guåhan was nothing more than a military target.” Through both thoughtful pathos and critical humor, her resulting photos, performances and installations provide a specific perspective that translates an abstract notion of oceanic space into a tangible, “concrete” experience.



Mariquita “Micki” Davis, *Taotaomo’na Path*, 2018. 35mm film print. Courtesy of the artist

For the Index Gallery exhibition, Davis’ lens-based works mingle with material artifacts including fabrics, clothing, and decorative relics which the artist’s grandparents used for large-scale altar pieces and celebrations. This complicated, vibrant narrative around ancestral relationships, politics and objecthood includes a performance and a public talk by the artist during her short residency at the University of Dayton.

University of Dayton: Index Gallery

31 South Main St, Dayton, OH 45402
(937) 229-3204
www.udayton.edu/artssciences/academics/artanddesign/gallery/index.php
Mon–Fri 9am–5pm, Sun Noon–6pm
Free to the Public
Opening Reception: Oct 6, 5–8pm

UNIVERSITY OF DAYTON: RADIAL GALLERY

Beth Chucker: Family. Matter.

September 29–October 25, 2022



Beth Chucker, *Projection*, 2013. Pigment print, 40 x 30 inches. Courtesy of the artist

Family. Matter. brings together several disparate but connected bodies of photographs by artist Beth Chucker in order to question and celebrate motherhood, childhood, and states in between. Her most recent series, “A Work in Progress,” documents the process of “trying to make children” at the age of 41, when the artist’s previous miscarriages and “geriatric” age made for a complicated journey that she faced with camera in hand. In the earlier work, “The Mothers,” Chucker put in a call to LA Casting, seeking women of a similar age to that of her mother when she passed away from cancer. These haunting portraits interrogate loss, sexuality, and femininity while celebrating an aging but vibrant generation of women.

The equally haunting moments in “Darkened Snapshots” are manipulated rejects from a family album assembled before Chucker was adopted and subsequently kept private from her. These images engage in the act of remembering to help us consider what is buried and what is revealed over time.

University of Dayton: Radial Gallery

1529 Brown St, Dayton, OH 45469

(937) 229-3204

www.udayton.edu/artssciences/academics/artanddesign/gallery/index.php

Mon–Thur 9am–5pm, Fri
9am–2pm, Sun 11am–4pm

Free to the Public

Opening Reception: Sep 29, 5–7pm

VISIONARIES AND VOICES

Makateewa Dreamscape

October 7–November 23, 2022

Once among the most polluted bodies of water in the United States, Mill Creek has drastically shifted from the past 50 years of conservation efforts. The creek was originally named Makateewa by the Shawnee of this area meaning “black,” most likely due to the coloration of leaves that would naturally fall and dye the water darker. At the turn of the last century the water ran black again due to industrial waste from meatpacking, tanning, and sewage. There was never a mill to speak of on the creek, but was named that way to attract development. It did: in the span of 100 years it became one of the most developed and consequently polluted bodies of water, a byproduct of the Industrial Revolution and Manifest Destiny. The history of the photograph runs parallel to these ideas and the alteration of the valley’s landscape, both documenting and altering the way we perceive it. The exhibition highlights artists who honor the past as well as artists with new visions around the valley’s community, representation, and balance with nature.

ARTISTS: Rus Barbour, Tory Keith, Jaden Leman, Natalie Mancino, Nick Swartsell, Braxton Thomas, and more



Nick Swartsell, *Untitled*, 2018. Digital print, 20 x 30 inches. Courtesy of the artist

Visionaries and Voices

3841 Spring Grove Ave,
Cincinnati, OH 45223

(513) 861-4333

www.visionariesandvoices.com

Mon–Fri 10am–4pm

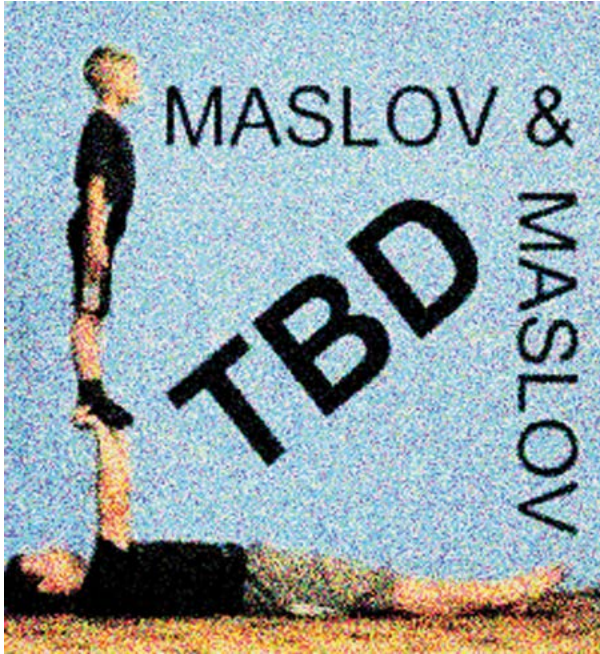
Free to the Public

Opening Reception: Oct 7, 7–8pm

WASH PARK ART: MAIN GALLERY

Maslov & Maslov: To Be Determined

September 30–November 12, 2022



Logo based on *Holding The Future*. Photo by Guennadi Maslov. Courtesy of the artist

Ukrainian-born, father and son photographers, Guennadi (Cincinnati) and Sasha (NYC) Maslov began a collaboration in response to the 2020 FotoFocus Biennial to depict the juxtapositions of their internal dreams against the external realities of their immigration from Ukraine to the United States. The intended project was unexpectedly besieged by a virus. Now a brutal existential crisis ensues and their intention has changed: it is to be determined.

Human history manifests a state of constant flux and photography manifests that circumstance: just as history simultaneously makes and takes away its significance through a record that dissociates it from the present, photographs return past moments for present evaluation and reevaluation.

Guennadi and Sasha Maslov are visual storytellers presenting humanity in a dispassionate past—the indomitability of the human spirit in an unspiritual world. Still-lives from the Chernobyl exclusion zone feel more like intimate portraits of those who left than a record of far-reaching catastrophe, while

portraits for international news outlets are more expository than the accompanying text.

Their photographs ask questions about those within the world: they do not tell us what to see, they ask us who we see. They emphasize the negative space around history, reordering the apparent conundrums and chaos into forthright presentations of both what is and what cannot be recorded, including the viewer's perception. Their work asks us to reflect upon what is more impactful—fragile fleeting moments or the monumental sweep of history.

Wash Park Art: Main Gallery

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

www.washparkart.com

Thur–Sat 4–7pm, and by appointment

Free to the Public

Opening Reception: Sep 30, 5–8pm

WASH PARK ART: NEXT LEVEL STUDIO

Phantasmagoria: The Fictitious Truth of 1666 Bruce Street

September 30–November 12, 2022

Phantasmagoria: The Fictitious Truth of 1666 Bruce Avenue presents a visual metaphor of fiction and truth within records. Digital extrapolations, presented through unconventional media with accompanying narration, make an intimate statement about the surreal concept of a shared reality.

Human experience, once recorded, begins its own swirling existence through time and interpretation, dissolving and reconstituting until the original truth becomes a fiction of the past and the fictional past becomes a truth of the moment. Perspectives turn on time and place, revealing only what falls within a limited sightline at a particular moment. Tina Gutierrez decomposes the photographic record found at 1666 Bruce Avenue (the former home of an early 20th-century mortician and his family) into digital renditions presented through unexpected media that challenges the two-dimensional confines of conventional photography, while Larry Brown resurrects a narrative about the inhabitants of that recorded world.

The exhibition disrupts norms of photographic presentation, linear time translation of photographic content, and acceptance of photography's posited reality. Using found family photos, the exhibition complicates our understanding of recorded lives by extrapolating past documentation into new views from our present portal. Brown and Gutierrez's creative process is dependent upon what was left behind, while visual processing is dependent upon what is put forth: the result is a phantasmagoria of images and words.



Tina Gutierrez, *Shadow Darner*, 2022. Digital extrapolation. Courtesy of the artist

Wash Park Art: Next Level Studio

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

www.washparkart.com

Thur–Sat 4–7pm, and by appointment

Free to the Public

Opening Reception: Sep 30, 6–7pm

WAVE POOL

Photography and Tenderness

September 24–November 5, 2022



Leonard Suryajaya, *Two Bodies*, 2017. Archival inkjet print, 40 x 50 inches. Courtesy of the artist

How can we understand the violence that photography so often exerts and still use it to make something tender? Can any technology, which is by definition a machine-made, standardized, dehumanized touch, be tender? When does a photograph create a space for compassionate looking—especially for those that the camera has historically denied such tenderness?

This exhibition demonstrates how photographers use tenderness as a radical tool to confront the racist and colonial gaze of photography. A tender photograph understands the political implications of seeing and being seen, as well as one that creates counter narratives and confronts history.

Wave Pool Guest Curators Eliza Gregory (Sacramento, CA) and Lorena Molina (Cincinnati, OH) put forth a series of answers to the question, “How can a photograph be tender?” Referencing the work of contemporary photographers who are challenging the implicit and explicit colonial history of photography—such as Leonard Suryajaya, Gemma-Rose Turnbull and William Camargo—this exhibition creates an opportunity to convene the audience as a working group for change.

ARTISTS: Erina C. Alejo, William Camargo, Stephanie Cuyubamba Kong, Gabriel Garcia Roman, Jesse Ly, Leonard Suryajaya, Gemma-Rose Turnbull, Carla Williams

CURATORS: Eliza Gregory and Lorena Molina

Wave Pool

2940 Colerain Ave,
Cincinnati, OH 45225

(513) 257-0842

www.wavepoolgallery.org

Wed–Sat Noon–5pm

Free to the Public

Opening Reception: Sep 24, 6–9pm

WEXNER CENTER FOR THE ARTS

Carlos Motta: Your Monsters, Our Idols

September 16–December 30, 2022



Carlos Motta, *Corpo Fechado (The Devil's Work)*, 2018. HD video with color and sound, 24 min 47 sec. Photo by Bruno Lopes. Courtesy of EGEC/Galerias Municipais

The Wex presents a major exhibition of Colombian-born, New York-based artist Carlos Motta’s interdisciplinary and multimedia work including the world premiere of his first multichannel sound installation that is supported by a Wex Artist Residency Award.

Motta describes himself as “an unofficial historian of untold narratives and an archivist of repressed histories.” *Your Monsters, Our Idols* features a selection of photographs and videos that expose how the lives and legacies of queer and marginalized people have been overly determined by colonialism and structures of power, while revealing counter narratives and reclaiming difference, transgression, and monstrosity. Works from Motta’s ongoing “Democracy Cycle”—the acclaimed installation *We Who Feel Differently* (2012), and the recent four-channel video portrait of undocumented artist Julio Salgado, *We Got Each Other’s Back* (2019)—present critical perspectives on democracy and citizenship through the lens queer politics and activism today.

Motta’s residency project considers the stakes of changing the name of Columbus, Ohio, the largest city in the world named for the Italian explorer. Inspired by the global uprisings in 2020, the immersive sound installation contends with the politics of patriarchal and colonial commemoration, and explores how symbolic representation is intertwined with the present-day process of attaining radical equity, inclusive representation, and reparative justice for marginalized communities.

CURATORS: Lucy I. Zimmerman, Associate Curator of Exhibitions with support from Indigo Gonzales, Exhibition Research Assistant, and Arielle Irizarry, Graduate Curatorial Intern

Wexner Center for the Arts

1871 N High St, Columbus, OH 43210

(614) 292-3535

www.wexarts.org

Tue–Wed 11am–5pm, Thur–Sat,
11am–8pm, Sun 11am–5pm

Exhibitions are free to the public;
most screenings are free to Passport
Holders; visit website for ticket sales

Opening Reception: Sep 15, 4–8pm

WEXNER CENTER FOR THE ARTS

Unorthodox and Vanishing Acts

October 27–31, 2022



Anthony Banua-Simon, *Cane Fire*, 2020. Film still. Courtesy of the artist

Unorthodox is a curated film festival devoted to exploring the possibilities of creative nonfiction filmmaking. Many of the most significant creative innovations happening in contemporary film play with the boundaries of fiction and nonfiction storytelling. This festival spotlights the most adventurous contemporary and historical examples with many of the filmmakers in attendance, giving audiences a chance to meet some of the most accomplished and promising documentarians working today. One of

the annual highlights of the festival is a masterclass given by a luminary of the documentary field (past presenters have included Yance Ford and Julia Reichert). Among this year’s selections is *Cane Fire* (2020) with filmmaker Anthony Banua-Simon in person. The film examines the past and present of the Hawaiian island of Kaua’i, interweaving four generations of family history, numerous Hollywood productions, and troves of found footage to create a kaleidoscopic portrait of the economic and cultural forces that have cast indigenous and working-class residents as “extras” in their own story.

The Wexner Center’s dedicated video exhibition space, The Box, features an ambitious video installation by Ohio artist Suzanne Silver. The work, titled *Vanishing Acts*, is a diaristic visual interpretation of domestic light patterns, recorded during the pandemic and expanding out from the video screen into the space of The Box itself.

Wexner Center for the Arts

1871 N High St, Columbus, OH 43210

(614) 292-3535

www.wexarts.org

Tue–Wed 11am–5pm, Thur–Sat,
11am–8pm, Sun 11am–5pm

Exhibitions are free to the public;
most screenings are free to Passport
Holders; visit website for ticket sales

CURATOR: Chris Stults

UNORTHODOCS SCREENINGS*

Thu–Fri 4:30 & 7pm

Sat Noon, 2, 4 & 7pm

Sun Noon, 2 & 4pm

Mon 4:30pm

*Subject to change

WRIGHT STATE UNIVERSITY: THE ROBERT AND ELAINE STEIN GALLERIES

Eyewitness: Selections from the Permanent Collection

August 26–November 1, 2022



Alen MacWeeney, *Policeman, Man and Priest, Rathmines, Dublin*, 1966. Archival inkjet print, 13 x 17 inches. Courtesy of Robert and Elaine Stein Galleries

The Robert and Elaine Stein Galleries is pleased to present a selection of documentary photographs recently donated to the permanent collection. Works by notable contemporary photographers such as Donna Ferrato, Walter looss, Peter Turnley, and Alen MacWeeney are included in the exhibition *Eyewitness*. These photographers, and others, provide a glimpse into important social, political, and cultural subjects and events, allowing viewers to examine and learn from the perspective of distinguished image-makers.

ARTISTS: Donna Ferrato, Larry Fink, Ziyah Gafic, Ralph Gibson, Kris Graves, Ron Haviv, Walter looss, Alen MacWeeney, and Peter Turnley

CURATOR: Tracy Longley-Cook

Wright State University: The Robert and Elaine Stein Galleries

160 Creative Arts Center, 3640
Colonel Glen Hwy, Dayton, OH 45435
(937) 775-2973

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

Tue & Thur 11am–4pm, Wed & Fri
Noon–4pm, Sat 10am–4pm

Free to the Public
Reception: Sep 1, 6pm–8:30pm

**WRIGHT STATE UNIVERSITY: THE ROBERT
AND ELAINE STEIN GALLERIES**

Jay Hoops: Polaroids

August 26–November 1, 2022



Jay Hoops, *Untitled*, late 20th century. Color Polaroid, 4½ x 5½ inches. Courtesy of Gary Beeber

The exhibition presents a selection of intimate and enigmatic color Polaroid photographs by artist Jay Hoops. Discovered in her studio by a friend after Hoops’ death, these images represent part of her photographic legacy. While little is known about these works or how and why they were made, there is a striking manner in how these small prints describe light, color, and space. Most of the images were presumably created around her Long Island home near Shinnecock Hills, revealing beaches, architectural details, and uninhabited spaces during the last few decades of her life. Others are more indecipherable, appearing to be double exposures, or even Polaroids taken directly of

her computer screen while layering or manipulating images in the early versions of Photoshop. They seemingly exist as a sketchbook of sorts, as personal studies of her environment and examples of works in progress. As a collection, Hoops’ Polaroids provide an abstruse vision of quiet, dreamlike places that fluctuate between reality and fiction.

CURATORS: Tracy Longley-Cook and Gary Beeber

**Wright State University: The Robert
and Elaine Stein Galleries**

160 Creative Arts Center, 3640
Colonel Glen Hwy, Dayton, OH 45435
(937) 775-2973

www.liberal-arts.wright.edu/art-galleries

Tue & Thur 11am–4pm, Wed & Fri
Noon–4pm, Sat 10am–4pm

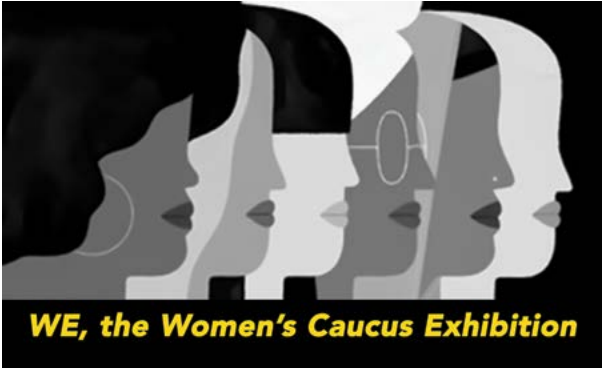
Free to the Public

Reception: Sep 1, 6–8:30pm

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

Searching for Life: Re-growth & Display

October 1–28, 2022



The Society for Photographic Education’s Women’s Caucus perpetually reinvents the definition of the presumptive “photographic document” and recalls the many interpersonal relationships within their female identifying role, identities, and responsibilities. This ongoing photographic and cinematic experience creates and examines the personal, transcending reflections of dedications to the recollection of the female human existence. WE, the Women’s Caucus have a collective story to share—a story about bringing life to our struggles, repairing damaged connections, and finding strength in solidarity and isolation.

The 2022 installment of the WE, the Women’s Caucus Exhibition responds to the 2022 FotoFocus Biennial: *World Record* through an international call to women working with light and photography to process and reveal the adversities in life they have experienced. This dialog of re-growth and display through our shared search for life is not limited to current works, it will be a diverse collection of global, timeless submissions that penetrate the life of each artist selected. Together, the works selected dismantle and expose a cyclical gaze. Historically, photography is dominated by the male gaze; the exhibition breaks through these barriers and gives opportunity for the female gaze to stare back at the male dominated world.

SPE engages its worldwide membership and affiliated communities through a range of supportive platforms including year-long programming, conferences, events, exhibitions and publications.

CURATOR: Jordanne Renner and Deborah Bright, a founding Mother of SPE’s Women’s Caucus

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

1658 Musketeer Drive,
Cincinnati, OH 45207
(513) 745-3811

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

Mon–Fri 10am–4pm, and
by appointment

Free to the Public

Reception: Oct 7, 6:30–8:30pm

**XAVIER UNIVERSITY ART GALLERY IN THE
GALLAGHER STUDENT CENTER**

P. J. Sturdevant: A Record of Disuse

October 1–December 10, 2022



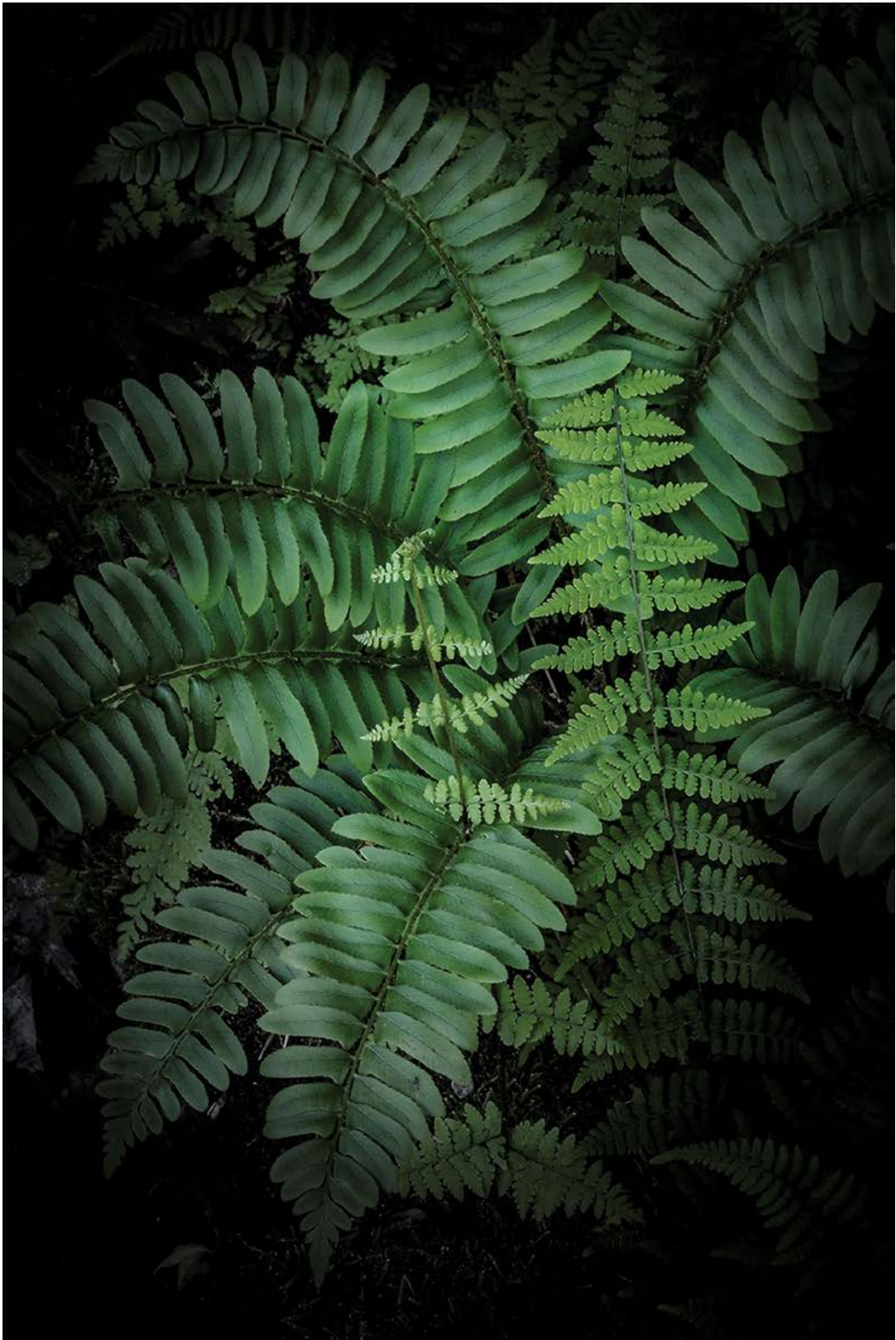
P. J. Sturdevant, *E-Box*, 2022. Bromoil photography, 20 x 24 inches (framed). Courtesy of the artist

**Xavier University Art Gallery in the
Gallagher Student Center**

3800 Victory Pkwy,
Cincinnati, OH 45207
(513) 745-3811
[www.xavier.edu/
art-department/art-gallery](http://www.xavier.edu/art-department/art-gallery)
Sun & Sat 24/7
Free to the Public

A Record Of Disuse is a collection of photographic prints featuring objects that were once functional. Now worn, discarded, and even unrecognizable, the viewer may imagine what the original function could have been. The monochromatic bromoil process has been used to record, intensify and add interest to what remains. For example, *Stasis* depicts an outdated wall mounted thermostat, cover removed, with internal mechanisms frozen in layers of white paint.

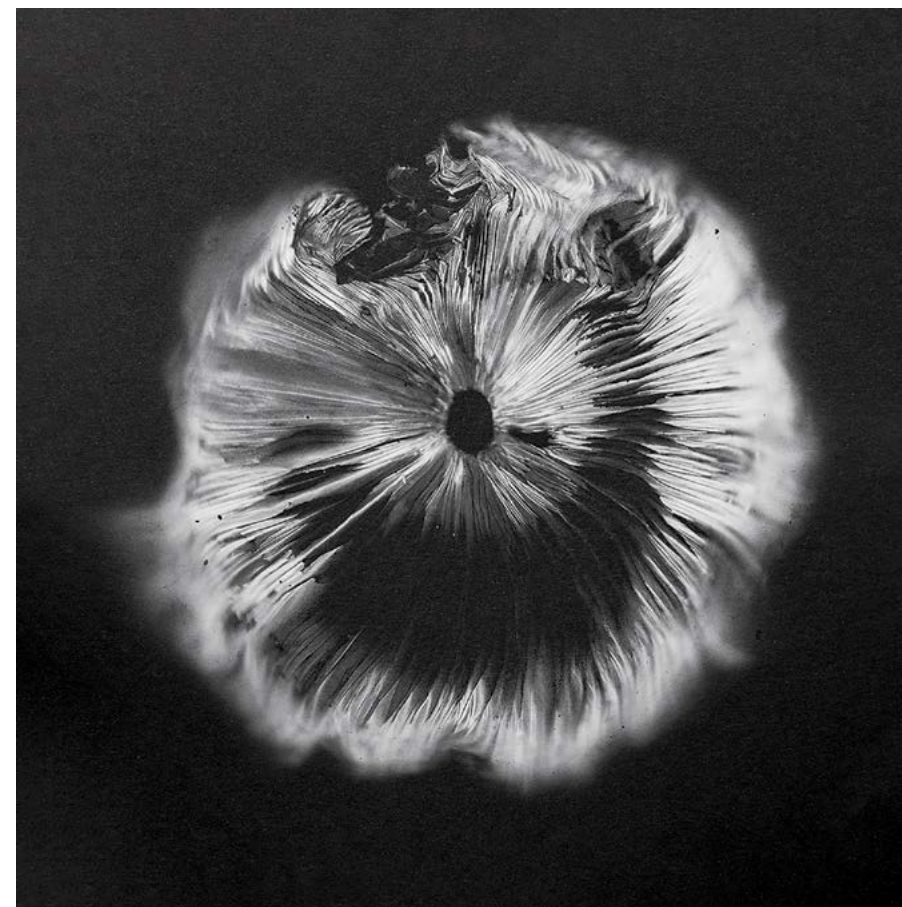
The bromoil process is a printing method that combines the arts of photography, printmaking, and painting. The process begins with a black and white silver gelatin print, with the silver chemically removed and replaced with lithographic ink.



Rick Conner and TJ Vissing, *Fern*, 2019. Photograph. Courtesy of the artists



Dana Stirling, *Upside Down Smile*, Ringtown, PA, 2021. Archival inkjet print, 16 x 20 inches. Courtesy of the artist



BIENNIAL PROGRAM WEEK

The 2022 FotoFocus Biennial Program Week, which runs September 29–October 8, constitutes the core of the Biennial, establishing the theme and dialogues that unite the broader programming. Featuring keynotes lectures, conversations, 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.

Programs and schedules are subject to change. Visit www.fotofocus.org/biennial for current details.

Virginia Kistler, *Spore Print Series—Square—04*, 2018. Mounted Hahnemühle Photo Rag 308, 18 x 18 inches. Courtesy of the artist

PROGRAM WEEK SCHEDULE

This catalogue contains information regarding the Biennial Program Week. For additional events throughout the month of October and beyond, please reference the 2022 FotoFocus Biennial Event Booklet or visit FotoFocus.org/Biennial. Unless noted, events are free and open to the public.

September 29, Thursday

TAFT MUSEUM OF ART

4–7pm Member Preview Opening & Reception for *Craft and Camera: The Art of Nancy Ford Cones* (**Passport Only**)

CINCINNATI ART MUSEUM

5–8pm Member Preview Opening & Reception for *Natural World* (**Passport Only**)

September 30, Friday

MICHAEL LOWE GALLERY

5–7pm Opening Reception for *Tony Oursler: Crossing Nature*

CONTEMPORARY ARTS CENTER

5–7pm Members Reception & Tours for *On the Line: Documents of Risk and Faith; Images on which to build, 1970–1990s*; and *Baseera Khan: Weight on History* (**Passport Only**)

7–8pm Performance (**Passport Only**)

8pm–Midnight Public Opening Reception for *On the Line: Documents of Risk and Faith; Images on which to build, 1970–1990s*; *Baseera Khan: Weight on History*, and *Cameron Granger: The Cartographer Tries to Map a Way to Heaven*

October 1, Saturday

MEMORIAL HALL

9am–4:30pm FotoFocus Daytime Symposium (**Passport Only**)

ART ACADEMY OF CINCINNATI

6–10pm Opening Reception and Street Party for *Ian Strange: Disturbed Home* and *Annex*

October 2, Sunday

NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER

1–5pm FotoFocus Daytime Symposium (**Passport Only**)

5–6pm Reception for ‘Free as they want to be’: *Artist Committed to Memory* (**Passport Only**)

October 4, Tuesday

CINCINNATI & HAMILTON COUNTY PUBLIC LIBRARY — Participating Venue Highlight

5:30–8pm Open Reception & Panel Discussion for *City Under Exposure*

ALICE F. AND HARRIS K. WESTON ART GALLERY — Participating Venue Highlight

7–8pm Gallery Talk with Artist for *Michael Coppage: American+*

October 5, Wednesday

I.IMAGINE AT THE CINCINNATI ZOO — Participating Venue Highlight

5–7pm Opening Reception, Artist Talk, and Photo Walking Tour for *Wildest Dream* (**Discounted Admission for Passport Holders**)

WAVE POOL — Participating Venue Highlight

7–8pm Curator Talk for *Photography and Tenderness*

October 6, Thursday

TAFT MUSEUM OF ART

6:30–8pm Curator Talk for *Craft and Camera: The Art of Nancy Ford Cones* (**Passport Only**)

THE GARFIELD THEATRE — Participating Venue Highlight

7–10pm Film Screening of *Landfall Teaser* & Conversation for *Jurakán: A Film Series* (**Passport Only**)

October 7, Friday

XAVIER UNIVERSITY ART GALLERY AT A.B. COHEN CENTER — Participating Venue Highlight

6:30–8:30pm Opening Reception for *Life: Re-growth & Display*

FLAG STUDIO — Participating Venue Highlight

6–7pm Reception & Gallery Talk for *Receiving Light* (**Passport Only**)

October 8, Saturday

KENNEDY HEIGHTS ART CENTER — Participating Venue Highlight

Noon–2pm Curator & Artist Talk for *What’s Left Behind*

THE CARNEGIE

3:30–5pm Panel Talk for *These Things are Connected*

5–7pm Reception for *These Things are Connected*

CAMPSITE SCULPTURE PARK

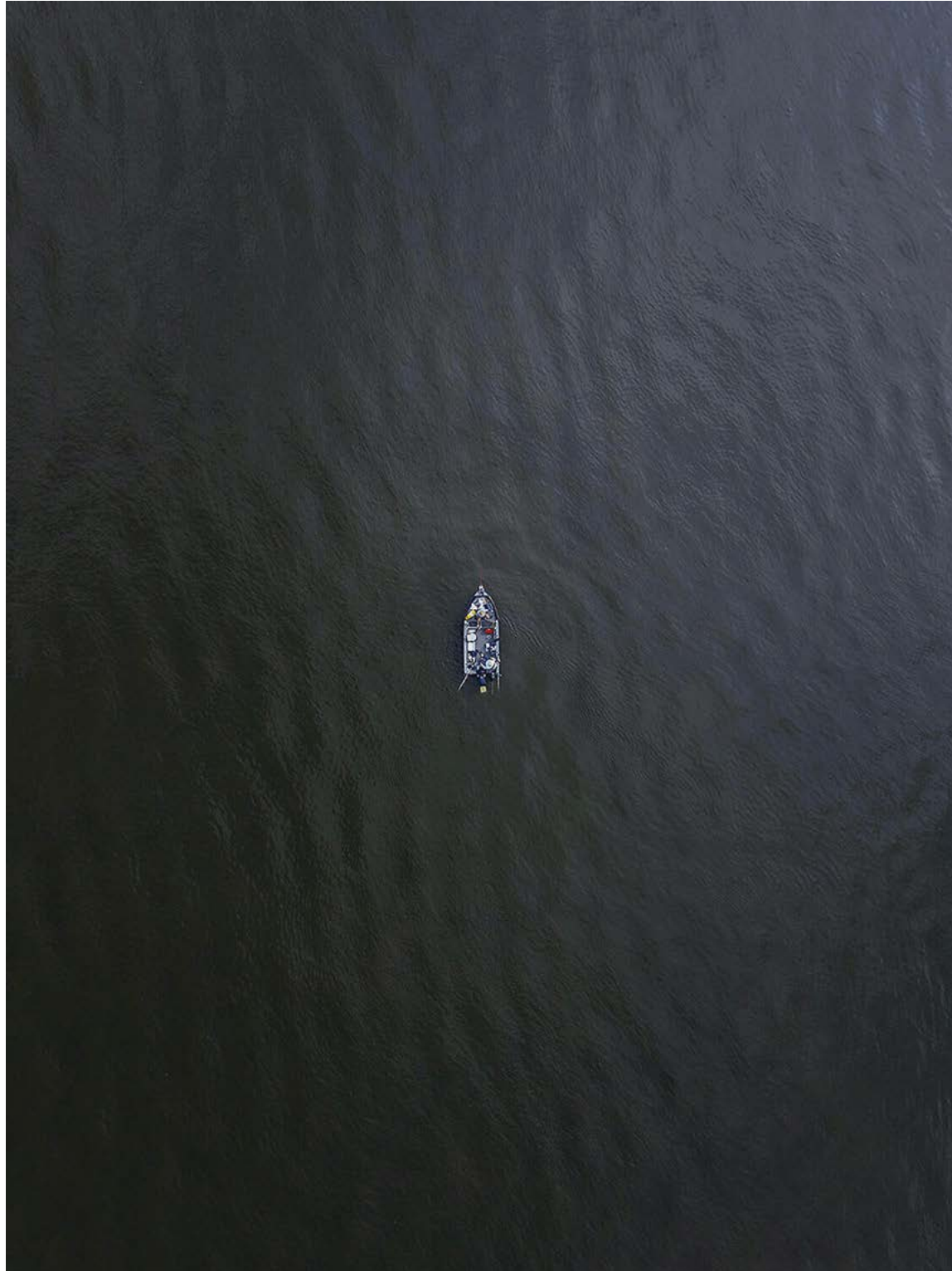
8–10pm Reception and Talk for *Liz Roberts: Post Blonde*

2022 FOTOFOCUS BIENNIAL PASSPORT

Accessibility is central to FotoFocus: many FotoFocus Biennial exhibitions and events are free and open to the public. The Passport offers free access to over 100 2022 FotoFocus Biennial projects during the month of October; an invitation to members-only events; and entry into the FotoFocus Biennial Daytime Symposium Program. To become a Passport Holder, visit www.fotofocus.org/passport.



GET THE PASSPORT
FotoFocus.org/passport



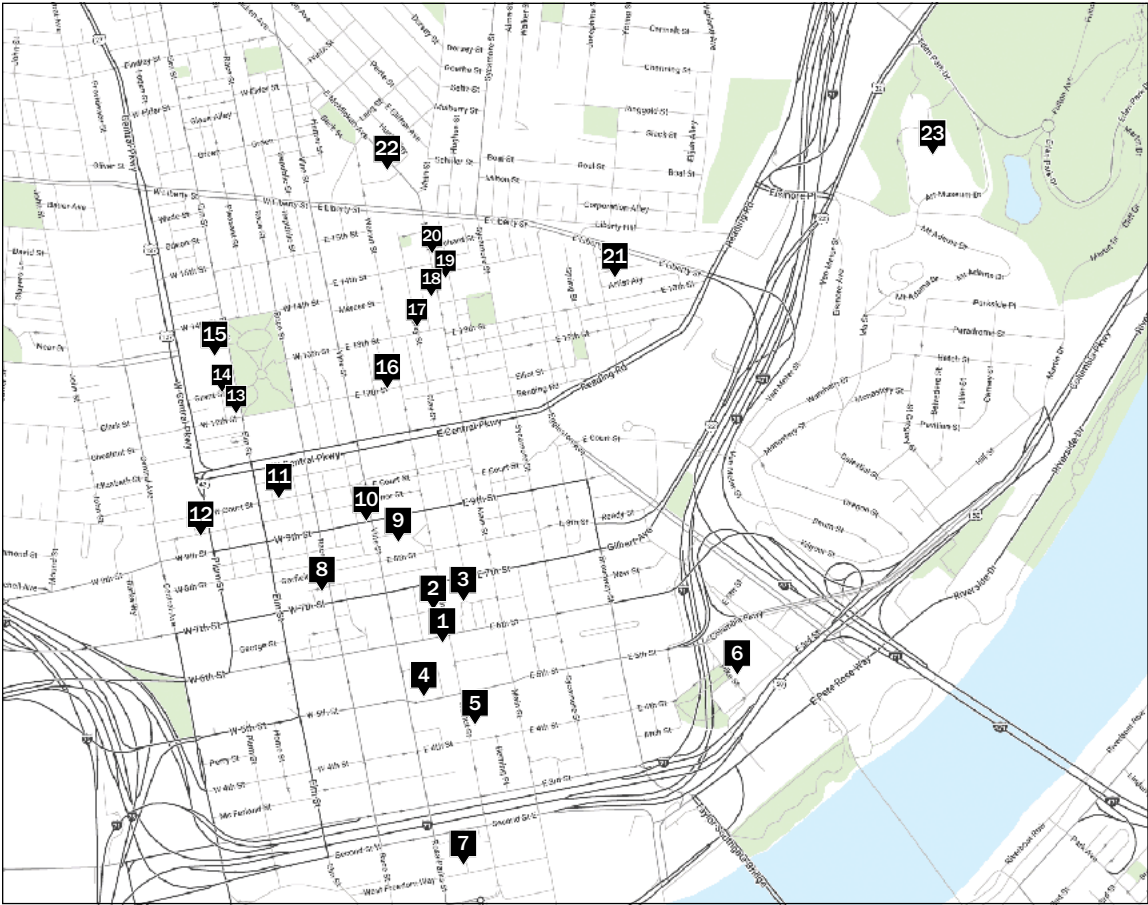
Chad Hunt, *Fishing*, 2020, from the series *Soaring Above the Hudson*. Digital print, 20 x 28 inches. Courtesy of the artist



David Levinthal, *Iwo Jima*, from the series *History*, 2013. Archival pigment print, 17 x 22 inches. © 2013 David Levinthal. Courtesy of Smithsonian American Art Museum, gift of Donald Stanford Rosenfeld, Jr.

VENUE LOCATIONS

DOWNTOWN CINCINNATI



1 Contemporary Arts Center
44 E Sixth St, Cincinnati, OH 45202
(513) 345-8400
www.contemporaryartscenter.org
Wed–Fri 10am–7pm,
Sat & Sun 10am–4pm
Free to the Public

**Contemporary Arts Center:
Kaplan Lobby**
44 E Sixth St, Cincinnati, OH 45202
(513) 345-8400
www.contemporaryartscenter.org
Wed–Fri 10am–7pm, Sat & Sun
10am–4pm
Free to the Public

2 21c Museum Hotel Cincinnati
609 Walnut St, Cincinnati, OH 45202
(513) 578-6642
www.21cmuseumhotels.com/cincinnati/museum
Sun–Thur 7am–11pm, Fri & Sat 7am–1am
Free to the Public

**3 Alice F. and Harris K. Weston Art
Gallery**
650 Walnut St, Cincinnati, OH 45202
(513) 977-4165
www.westonartgallery.com
Tue–Sat 10am–5:30pm, Sun Noon–5pm
Free to the Public

4 3CDC
Fountain Square, Cincinnati, OH 45202
(513) 977-8043
www.downtowncincinnati.com/category/arts-culture/
Mon–Sun 24/7
Free to the Public

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

6 Taft Museum of Art
316 Pike St, Cincinnati, OH 452002
(513) 241-0343
www.taftmuseum.org
Wed–Sun 11am–4pm
Free to Passport Holders in October and
Taft Members; \$12 for adults; \$10 online;
\$10 for seniors; \$8 on-line; free for active
military & youth (18 & under). Sundays Free

**7 National Underground Railroad
Freedom Center**
50 E Freedom Way, Cincinnati, OH 45202
(513) 333-7500
www.freedomcenter.org
Wed–Sun 10am–5pm
Free to Passport Holders in October and
Center Members; \$15 for adults; \$13 for
seniors (60+); \$10.50 for children (3–12);
free for children 3 & under

8 The Garfield Theatre
719 Race St, Cincinnati, OH 45202
(859) 957-3456
www.cincyworldcinema.org
7pm Screening on Thursdays
Free to Passport Holders;
\$11.25 for general admission

**9 Cincinnati & Hamilton County
Public Main Library**
800 Vine St, Cincinnati, OH 45202
(513) 369-6900
www.cincinnatilibrary.org
Mon–Tue 10am–8pm,
Wed–Sat 10am–6pm,
Sun 1pm–5pm
Free to the Public

10 Michael Lowe Gallery
905 Vine St, Cincinnati, OH 45202
(513) 288-5014
Thu–Sat Noon–5pm
Free to Public

11 Studio Kroner
130 W Court St, Cincinnati, OH 45202
(513) 428-9830
www.studiokroner.com
Thur–Fri 4–7pm, Sat Noon–5pm,
and by appointment
Free to the Public

12 Lloyd Library & Museum
917 Plum St, Cincinnati, OH 45202
(513) 721-3707
www.lloydlibrary.org
Mon–Fri 9am–4pm,
Third Sat 9am–4pm
Free to the Public

13 Wash Park Art: Main Gallery
1215 Elm St, Cincinnati, OH 45202
(513) 291-3626
www.washparkart.com
Thur–Sat 4–7pm, and by appointment
Free to the Public

Wash Park Art: Next Level Studio
1215 Elm St, Cincinnati, OH 45202
(513) 291-3626
www.washparkart.com
Thur–Sat 4–7pm, and by appointment
Free to the Public

14 Memorial Hall
1225 Elm St, Cincinnati, OH 45202
(513) 977-8838
www.memorialhallotr.com
Programming: Oct 1, 9am–4:30pm
Free to Passport Holders

**15 Cincinnati Symphony Orchestra
at Music Hall**
1241 Elm St, Cincinnati, OH 45202
(513) 381-3300
www.cincinnati-symphony.org
6:30 & 8:30pm Performances
\$5 Tickets

16 Art Academy of Cincinnati
1212 Jackson St, Cincinnati, OH 45202
(513) 562-6262
www.artacademy.edu
Everyday 7–11pm
Free to the Public

Art Academy of Cincinnati: Annex
1211 Jackson St, Cincinnati, OH 45202
(513) 562-6262
www.artacademy.edu
Wed–Sun 10am–6pm
Free to the Public

**Art Academy of Cincinnati:
McClure 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:
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 Academy of Cincinnati:
SITE 1212**
1212 Jackson St, Cincinnati, OH 45202
(513) 562-6262
www.artacademy.edu
Wed–Sun 11am–6pm
Free to the Public

17 Clay Street Press Gallery
1312 Clay St, Cincinnati, OH 45202
(513) 508-2907
www.claystreetpress.com
Tue–Fri 10am–4pm, Sat Noon–4pm
Free to the Public

18 Iris BookCafé and Gallery
1331 Main St, Cincinnati, OH 45202
(513) 381-2665
www.irisbookcafe.com
Mon 9am–5pm, Thur–Sat 9am–5pm,
Sun 10am–5pm, Final Fridays 9am–9pm
Free to the Public

19 Main Street Shop & Studio
1342 Main St, Cincinnati, OH 45202
(513) 258-1213
www.mainstreetshopstudio.com
Wed–Fri Noon–6pm, Sat & Sun
11am–5pm
Free to the Public

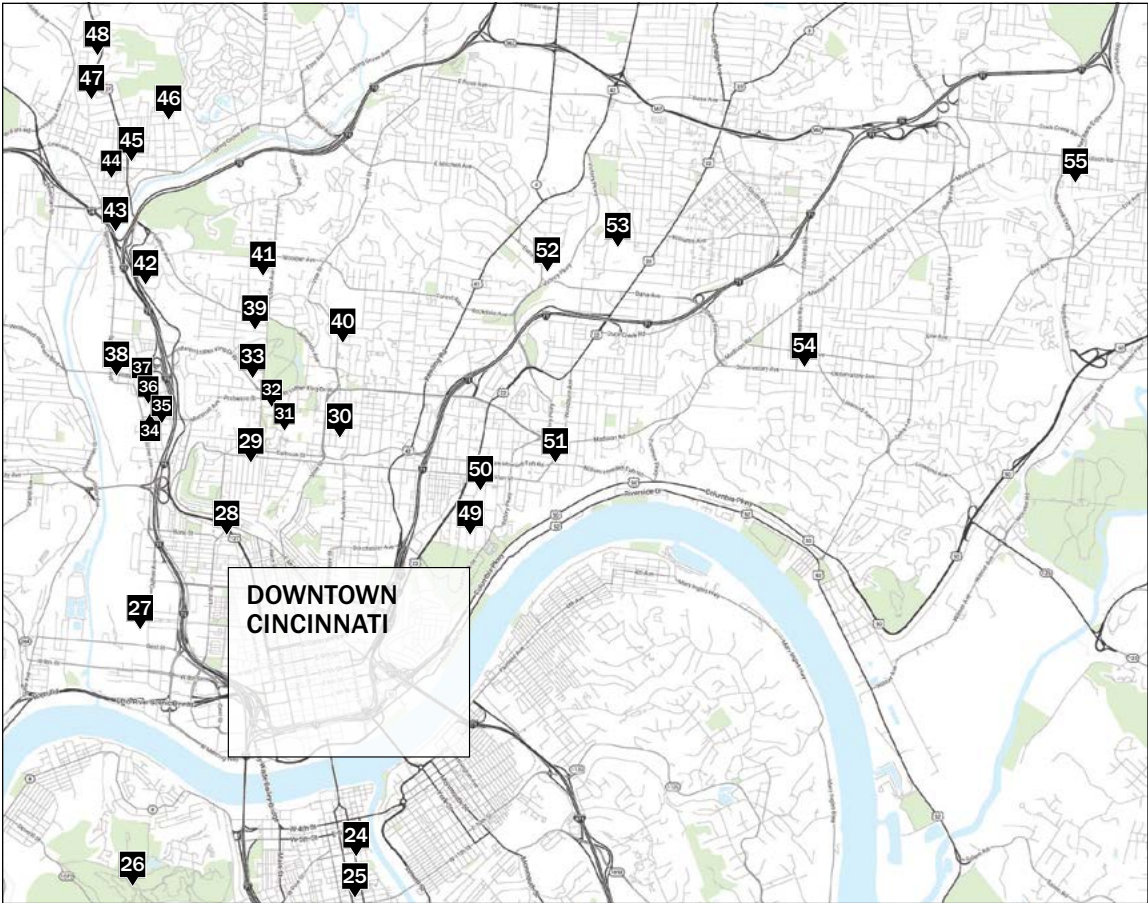
20 Art Beyond Boundaries
1410 Main St, Cincinnati, OH 45202
(513) 421-8726
www.artbeyondboundaries.com
Mon–Fri 10am–5pm
Free to the Public

21 The Annex Gallery
1310 Pendleton St, Cincinnati, OH 45202
(513) 407-7077
<https://annexgallery.org/>
Wed–Sat Noon–5pm,
Final Fridays Noon–9pm
Free to the Public

22 Somerset
139 E McMicken Ave, Cincinnati, OH
45202
(513) 270-5982
www.somersetotr.com
Mon 4pm–Midnight,
Tues–Fri 4pm–2am,
Sat 3pm–2am,
Sun Noon–Midnight
Free to the Public

23 Cincinnati Art Museum
953 Eden Park Dr, Cincinnati, OH 45202
(513) 721-2787
www.cincinnatiartmuseum.org
Tue–Sun 11am–5pm, Thur 11am–8pm
Free to the Public

GREATER CINCINNATI



24 Baker Hunt Art and Cultural Center
620 Greenup St, Covington, KY 41011
(859) 431-0020
www.bakerhunt.org
Mon 3–5pm, Tue 9am–Noon
Free to the Public

25 The Carnegie
1028 Scott St, Covington, KY 41011
(859) 491-2030
www.thecarnegie.com
Thurs–Sat Noon–5pm,
and during theatre performances
Free to the Public

Pones at The Carnegie
1028 Scott St, Covington, KY 41011
(859) 491-2030
www.pones.org
Screenings: Sep 29–30 & Oct 2–7,
Noon–7pm
Free to the Public

26 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 (3–17),
free for children 2 & under

**27 Cincinnati Museum Center:
Newsreel Theater**
1301 Western Ave, Cincinnati, OH 45203
(513) 287-7000
www.cincymuseum.org
Thur–Mon 10am–5pm
Newsreel Theater is free to the public;
admission required for museum

**28 The Mohawk Gallery at
Robin Imaging**
2106 Central Pkwy, Mezzanine, Cincinnati,
OH 45214
(513) 381-5116
www.robinimaging.com/mohawk-gallery
Mon–Fri 9am–5pm, Sat 9am–1pm
Free to the Public

29 Hughes STEM High School
2515 Clifton Ave, Cincinnati, OH 45219
(307) 714-0072
www.hughesstem.cps-k12.org
Oct 14–16, 8:30–10pm
Free to the Public

30 Clifton Cultural Arts Center
2728 Short Vine St, Cincinnati, OH 45219
(513) 497-2860
www.cliftonculturalarts.org
Tue & Thur Noon–3pm, Sat 10am–Noon
Free to the Public

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

32 DAAP Galleries:: Reed Gallery
5th Floor DAAP Building, 346 Clifton Ct,
Cincinnati, OH 45221
(513) 556-2839
www.daap.uc.edu/exhibitions-collections/galleries.html
Sun–Thur 10am–5pm
Free to the Public

33 Cincinnati Skirball Museum
3101 Clifton Ave, Cincinnati, OH 45220
(513) 487-3231
www.csm.huc.edu
Tues and Thur 11am–3pm, Sun 1–4pm
Free to the Public

34 CampSITE Sculpture Park
2866 Colerain Ave, Cincinnati, OH 45225
(513) 813-8674
www.campsitesculpturepark.com
Everyday Dusk–10pm
Free to the Public

35 FLAG Studio
2922 Colerain Ave, Cincinnati, OH 45225
(310) 801-5504
www.tinyurl.com/y8kcsxdx
Fri–Sat Noon–5pm
Free to the Public

36 Archive of Creative Culture
2930 Sidney Ave, Cincinnati, OH 45225
(707) 304-0155
www.archive-project.com
Wed–Fri 3–7pm,
Sat & Sun 10am–4pm
Free to the Public

37 Wave Pool
2940 Colerain Ave, Cincinnati, OH 45225
(513) 257-0842
www.wavepoolgallery.org
Wed–Sat Noon–5pm
Free to the Public

38 Stair House
1368 Avon Pl, Cincinnati, OH 45225
(513) 325-6625
Fri–Sun Noon–4pm
Free to the Public

39 Off Ludlow Gallery
3408 Ormond Ave, Cincinnati, OH 45220
(513) 201-7153
www.facebook.com/offludlowgallery
Fri 3–6pm, Sat Noon–6pm
Free to the Public

**40 i.imagine Center at the
Cincinnati Zoo**
3400 Vine St, Cincinnati, OH 45220
Everyday 10am–5pm
Passport Holders receive discounts
of \$4 for adults (13–61) and \$2
for children (2–12) in October.
Free to Cincinnati Zoo Members

**41 Haehnle Gallery at St. John's
Unitarian Universalist Church**
320 Resor Ave, Cincinnati, OH 45220
(513) 961-1938
www.stjohnsuu.org
Mon–Thur 8am–1pm,
Sun 1pm–2pm, and by appointment
Free to the Public

42 Manifest Drawing Center
3464 Central Parkway, Cincinnati, OH
45223
(513) 861-3638
www.manifestgallery.org/studio
Mon 12:30–2:30pm, Fri 1:30–4pm,
Sat 11am–3pm, Sun 4:30–7pm
Free to the Public

43 Visionaries and Voices
3841 Spring Grove Ave, Cincinnati, OH
45223
(513) 861-4333
www.visionariesandvoices.com/
Mon–Fri 10am–4pm
Free to the Public

**44 PAR-Projects: The Gallery
at Studeo PAR-**
1646 Hoffner St, Cincinnati, OH 45223
(513) 394-6564
www.parprojects.com
Wed & Thu 11am–6pm, Fri & Sat
10am–2pm
Free to the Public

45 Hoffner Lodge Gallery
4120 Hamilton Ave, Cincinnati, OH 45223
(513) 476-3059
www.hoffnerlodge.com
Thur & Fri 5–8pm, Sat & Sun 1–5pm
Free to the Public

46 PAR-Projects: The Nook
1312 Apjones St, Cincinnati, OH 45223
(513) 394-6564
www.parprojects.com
Wed & Thu 11am–6pm, Fri & Sat
10am–2pm
Free to the Public

47 Ruth's Parkside Cafe
1500 Blue Rock St, Cincinnati, OH 45223
(513) 542-7884
www.ruthscafe.com
Mon–Thur 11:30am–8pm,
Fri 11:30am–9pm, Sat 5–9pm
Free to the Public

48 Rainbow
4573 Hamilton Ave, Cincinnati, OH 45223
(513) 300-9232
www.rainbowcincinnati.com
Sat 2pm–6pm
Free to the Public

49 ArtWorks
2346 Gilbert Ave, Cincinnati, OH 45206
(513) 333-0388
www.artworkscincinnati.org
Everyday 24/7
Free to the Public

50 ArtWorks V² Gallery
929 E McMillian St, Cincinnati, OH 45206
(513) 333-0388
www.artworkscincinnati.org
Fri Noon–5pm, and by appointment
Free to the Public

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

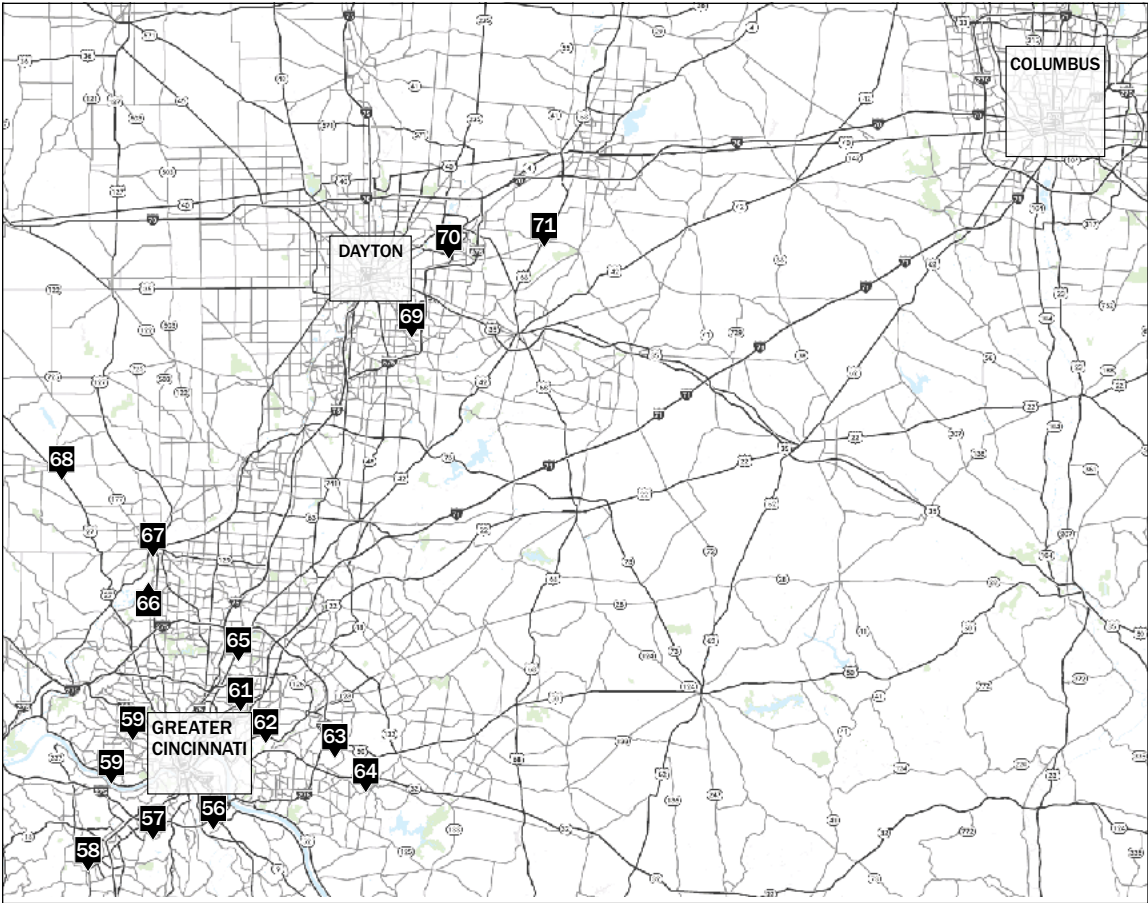
**52 Xavier University Art Gallery in the
Gallagher Student Center**
3800 Victory Pkwy, Cincinnati, OH 45207
(513) 745-3811
www.xavier.edu/art-department/art-gallery
Sun & Sat 24/7
Free to the Public

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

54 Miller Gallery
2715 Erie Ave, Cincinnati, OH 45208
(513) 871-4420
www.millergallery.com
Tue 1–5pm, Wed–Fri 11am–5pm,
Sat Noon–5pm
Free to the Public

55 The Summit Hotel
5345 Medpace Way, Cincinnati, OH
45227
(513) 461-7775
www.thesummithotel.com/about-us/art
Everyday 24/7
Free to the Public

SURROUNDING REGION



56 Northern Kentucky University School of the Arts Galleries
Fine Arts Center, Nunn Dr, Highland Heights, KY 41076
(859) 572-5148
www.nku.edu/academics/sota/art/galleries.html
Mon–Fri 9am–9pm
Free to the Public

57 Thomas More University: The Eva G. Farris Gallery
333 Thomas More Pkwy, Crestview Hills, KY 41017
(859) 341-5800
www.thomasmore.edu
Mon–Fri 8am–4pm, Sat 11am–4pm, Sun 2–4pm
Free to the Public

58 i.imagine Center of Photography
10259 US HWY 42, Union Kentucky, 41091
(859) 801-1045
www.iimaginephotography.org
Sat 10am–2pm
Free to the Public

59 Mount St. Joseph University: Studio San Giuseppe Art Gallery
5701 Delhi Rd, Cincinnati, OH 45233
(513) 244-4314
www.msjeu.edu/ssg
Mon–Fri 10am–5pm, Sat & Sun 1–5pm
Free to the Public

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

61 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

62 Eisele Gallery
6936 Madisonville Rd, Cincinnati, OH 45227
(513) 791-7717
www.eiselefineart.com
Wed–Fri 10am–5pm, Tue & Sat 10am–3pm
Free to the Public

63 Cincinnati Nature Center
4949 Tealtown Rd, Milford, OH 45150
(513) 831-1711
www.cincynature.org
Sun–Sat 8am–7pm
Free to Passport Holders in October and Nature Center Members; \$10 for adults, \$8 for seniors (65+), active military, \$6 for children (4–12), free for children 3 & under, \$3 for pets



Unknown artist, Neptune Ritual performed by seamen when crossing the equator, c. 1940s. Collection of Tony Oursler

64 University of Cincinnati Clermont College Art Gallery
4200 Clermont College Dr, Batavia, OH 45103
(513) 558-1215
www.ucclermont.edu
Mon–Fri 8am–5pm
Free to the Public

65 Evendale Cultural Arts Center
10500 Reading Rd, Cincinnati, OH 45241
(513) 563-1350
www.evendaleohio.org/cultural-arts-center
Everyday 8am–6pm
Free to the Public

66 Pyramid Hill Sculpture Park and Museum
1763 Hamilton Cleves Rd, Hamilton, OH 45013
(513) 868-8336
www.pyramidhill.org
Sun & Sat 9am–5pm
Free to Passport Holders in October and Pyramid Hill Members; \$10 for adults, \$5 for children (6–12), free for children 5 & under

67 Fitton Center for Creative Arts
101 S Monument Ave, Hamilton, OH 45011
(513) 863-8873
www.fittoncenter.org
Mon–Thur 10am–7pm, Fri 10am–5pm, with extended hours prior to performances & public events
Free to the Public

Fitton Center for Creative Arts: Community Gallery
101 S Monument Ave, Hamilton, OH 45011
(513) 863-8873
www.fittoncenter.org
Mon–Thur 10am–7pm, Fri 10am–5pm
Free to the Public

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

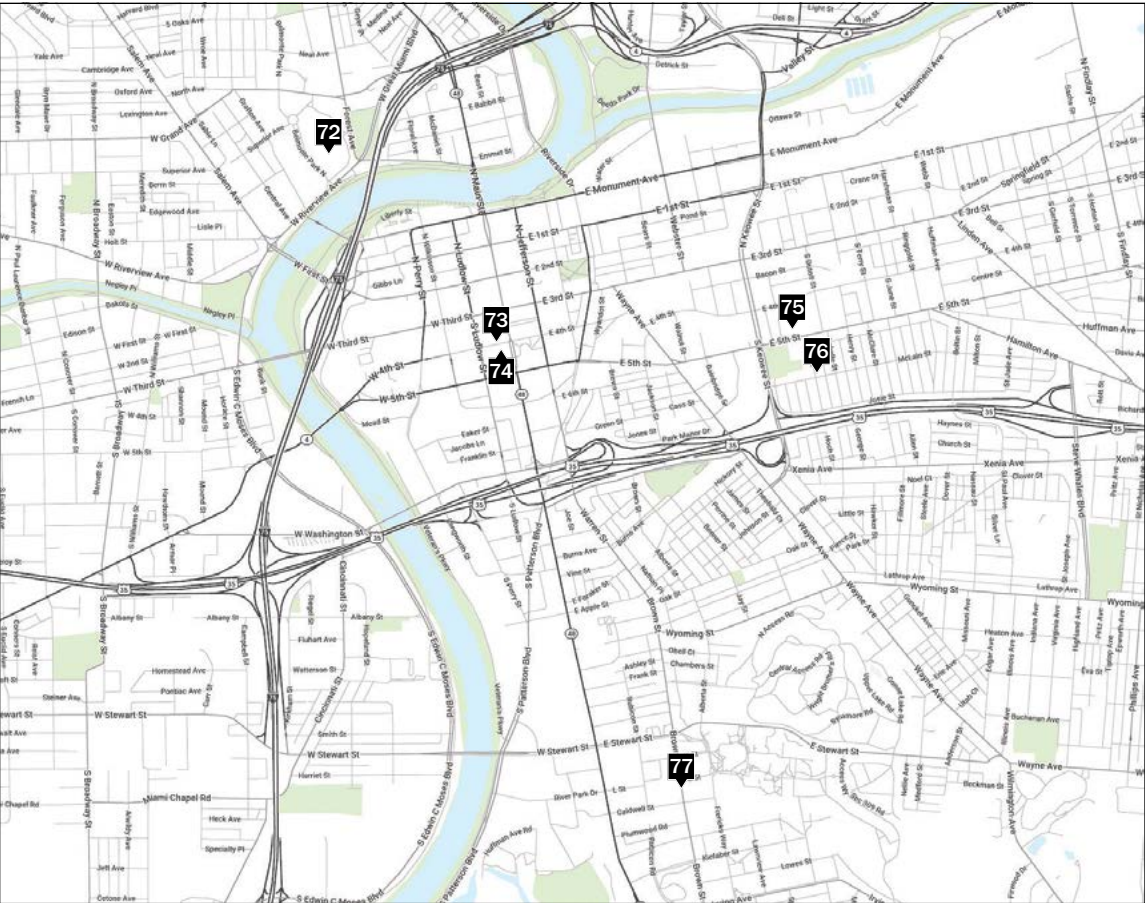
Miami University Art Museum: McKie Gallery
801 S Patterson Ave, Oxford, OH 45056
(513) 529-2232
www.miamioh.edu/artmuseum
Tue–Fri 10am–5pm, Sat Noon–5pm

69 Rosewood Arts Center Gallery
2655 Olson Dr, Kettering, OH 45420
(937) 296-0294
www.playkettering.org/rosewood-gallery-home
Mon–Thur 10am–9pm, Fri 10am–5pm, Sat 10am–3pm
Free to the Public

70 Wright State University: The Robert and Elaine Stein Galleries
160 Creative Arts Center, 3640 Colonel Glen Hwy, Dayton, OH 45435
(937) 775-2973
www.liberal-arts.wright.edu/art-galleries
Tue & Thur 11am–4pm, Wed & Fri Noon–4pm, Sat 10am–4pm
Free to the Public

71 Antioch College: Herndon Gallery
1 Morgan Pl, Yellow Springs, OH 45387
(937) 319-0116
www.antiochcollege.edu/herndon-gallery/
Tue–Sat 1–4pm
Free to the Public

DAYTON

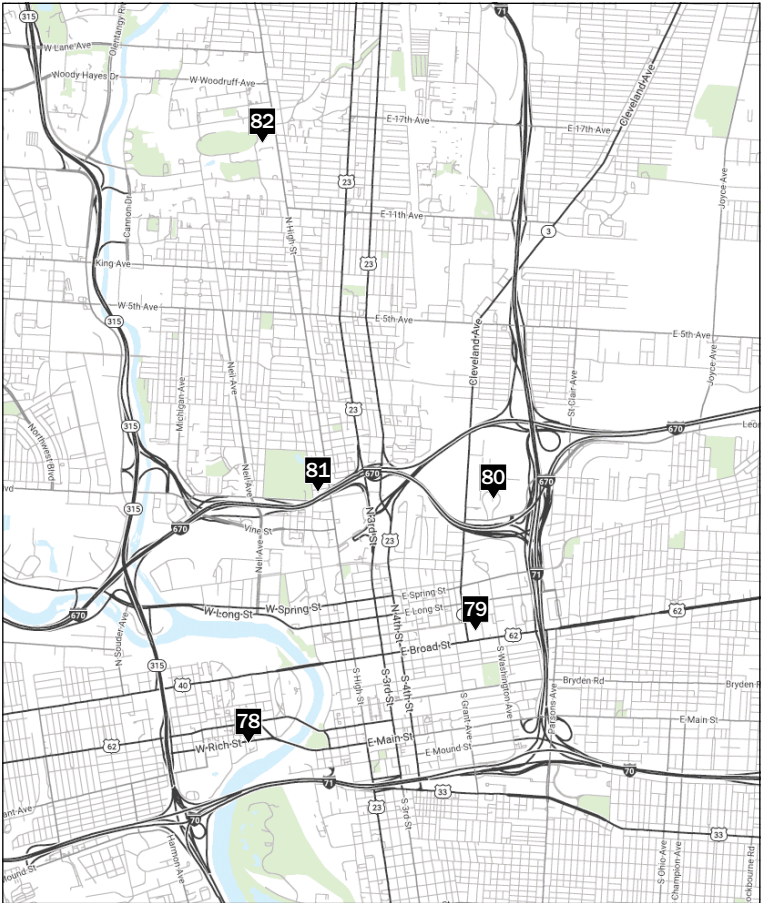


- 72 Dayton Art Institute**
456 Belmont Park North, Dayton, OH 45405
(937) 223-4278
www.daytonartinstitute.org
Wed 11am–5pm, Thur 11am–8pm,
Fri & Sat 11am–5pm, Sun Noon–5pm
Free to Passport Holders in October and
DAI Members; \$15 for adults, \$10 for
seniors (60+), active military, and groups
(10 or more), \$5 for college students (18+
with ID), youth (7–17), free for children 6
& under
- 73 University of Dayton: Index Gallery**
31 South Main St, Dayton, OH 45402
(937) 229-3204
www.udayton.edu/artssciences/academics/artanddesign/gallery/index.php
Mon–Fri 9am–5pm, Sun Noon–6pm
Free to the Public

- 74 The Contemporary Dayton**
25 W Fourth St, Dayton, OH 43209
(937) 224-3822
www.codayton.org
Tue–Sat 10am–6pm, Sun 11am–4pm
Free to the Public
- 75 Stivers School for the Arts: Fifth Street Gallery**
1313 E Fifth St, Dayton, OH 45402
(937) 542-4179
theseedlings.org
Mon–Fri 9am–3pm, Sat 10am–2pm
Free to the Public
- 76 The Dayton Society of Artists**
48 High St, Dayton, OH 45403
(937) 228-4532
www.daytondsa.org
Fri & Sat Noon–5pm
Free to the Public

- 77 University of Dayton: Radial Gallery**
1529 Brown St, Dayton, OH 45469
(937) 229-3204
www.udayton.edu/artssciences/academics/artanddesign/gallery/index.php
Mon–Thur 9am–5pm, Fri 9am–2pm,
Sun 11am–4pm
Free to the Public

COLUMBUS



- 78 Society for Photographic Education at 400 W Rich**
400 W Rich St, Columbus, OH 43215
(614) 454-1287
www.spenational.org
Mon–Fri 10am–2pm,
Second Friday 5pm–10pm
Free to the Public
- 79 Columbus College of Art & Design: Beeler Gallery**
60 Cleveland Ave, Columbus, OH 43215
(614) 222-3270
www.beelergallery.org
Mon–Sat 10am–6pm
Free to the Public
- 80 The Shot Tower Gallery**
546 Jack Gibbs Blvd, Columbus, OH 43215
(614) 365-6681
www.sites.google.com/columbus.k12.oh.us/shot-tower-gallery
Mon–Fri 10am–4pm, Sat Noon–4pm
Free to the Public

- 81 Columbus Museum of Art at The Pizzuti Collection**
632 Park St, Columbus, OH 43215
(614) 221-6801
www.columbusmuseum.org
Fri–Sun 10am–5pm
Free to Passport Holders in October and
CMA Members; \$5 for adults, seniors
(60+), and children (4–17)
- 82 Wexner Center for the Arts**
1871 N High St, Columbus, OH 43210
(614) 292-3535
www.wexarts.org
Tue–Wed 11am–5pm, Thur–Sat,
11am–8pm, Sun 11am–5pm
Exhibitions are free to the public;
most screenings are free to Passport
Holders; visit website for ticket sales

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. FotoFocus presents lens-based signature programming including the FotoFocus Biennial, FotoFocus Symposium, and FotoFocus Talks Series, and Film and Video programming. Additionally, FotoFocus has awarded over 600 grants to support partners presenting projects and educational programs that are accessible and engaging to the public. These initiatives are a vital part of what makes FotoFocus such an impactful contributor to the community and the larger art world.

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- Vineeta Jindal, *Director of Finance and Administration*

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Jim Goldberg, *Mary*, Mexico City, Mexico, still from *Luna Llana*, 2018. © Jim Goldberg. Courtesy of the artist

SUPPORT

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

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INDEX

#	Alÿs, Francis	13	B	Bogg, Luke	78	The Carnegie	9, 27, 132	Cole, Teju	63
1,000 miles per hour	American+	58	BACK TO ABNORMAL	Bolden, Jymi	46, 80	Carol Golemboski: Mysteries and Magic	106	Collecting and Receiving	73
3CDC	See Michael Coppage: American+	37, 130	Bailey, Radcliffe	Bond, Julia	41			Collins, Erin	78
21c Museum Hotel Cincinnati	American Myth & Memory: David Levinthal Photographs	36, 130		Bonhaus, Riley	78	The Cartographer Tries to Map a Way to Heaven		Collins, Larry	73
2022 FotoFocus Biennial	Amy Powell: What once grew straight and tall t'ward the sun is absorbing back down to dirt like a sponge	See Biennial	Baker Hunt Art and Cultural Center	Borowiec, Andrew	86	See Cameron Granger: The Cartographer Tries to Map a Way to Heaven		Columbus College of Art & Design: Beeler Gallery	58, 137
2022 FotoFocus Biennial Passport		See Passport	132	Borowski, Michael	103			Columbus Museum of Art at The Pizzuti Collection	59, 137
2022 FotoFocus Biennial Program Week	Andersen, Barry	See Program Week			10, 13	Castro, Jota	36	Columbus, OH	2, 60, 117
	Anderson, Lars		Baldwin, James	Bowen, David	58	Cave, Nick	36	Cones, Nancy Ford	vi, 30, 31
	Annex		Ball, J. P.	Bowles, Elijah	45	Cawdrey, Amanda	80	Conner, Rick	81, 123
	See Ian Strange: Annex		Banua-Simon, Anthony	Boysel, Katelyn	45	Cazorl, Antonio	36	Contemporary Arts Center	9, 12–17, 130
A	The Annex Gallery	39, 40, 131	Barber, Craig	Braila, Pavel	36	Cenci, Andrew	27	Contemporary Arts Center: Kaplan Lobby	60, 130
AAC	Antilla, Amara	17	Barbour, Rus	Brandt, Matthew	59	Chanan, Michael	74		
See Art Academy of Cincinnati	Antioch College: Herndon Gallery	41, 135	Barnard, Carissa	Bright, Deborah	121	Charles, Ezzard	37	Contemporary Arts Center: Kaplan Lobby	60, 130
Aboumrad, Catherine	Archie-Davis, Dejah	26, 27	Barnette, Sadie	Bright, Sheila Pree	21	Checefsky, Bruce	86	The Contemporary Dayton	61, 62, 63, 136
Acknowledge Reveal Disclose	Architectural Heritage Effaced		Barotto, Ylinka			Chucker, Beth	112	Contemporary Photography from America	See I Hear America Singing: Contemporary Photography from America
72	See ALL FALLS DOWN: Architectural Heritage Effaced—The Universal Tale of two Cities, 2 Countries		Baseera Khan: Weight on History	BasketShop	50, 134	Cincinnati Art Museum	9, 29, 131		
Adams, Helen			9, 17	Bebec, Roger	58	Cincinnati & Hamilton County Public Main Library	52, 131	Coppage, Michael	38
80	Archive of Creative Culture	42, 133		Beeber, Gary	86, 120, 140	Cincinnati Nature Center	54, 134	Cowan, Aaron	65
Adams, Ruth	Art + Positive	15		Behringer-Crawford Museum	51, 132	Cincinnati, OH	2, 18, 39, 42, 52, 53, 64, 79, 104, 116, 138	Craft and Camera: The Art of Nancy Ford Cones	9, 31
90	Art Academy of Cincinnati	9, 18, 19, 43, 44, 45, 131	Bell, Caroline			Cincinnati Skirball Museum	55, 133	Creating Shelter	36
Adkins, Terry	Art Academy of Cincinnati: Annex	19, 131	Bell, Robin	Beth Chucker: Family. Matter.	112	Cincinnati Symphony Orchestra	9, 32, 33, 131	Crispin, Sterling	36
21			Berry, Anne	Better Close Than Never	108			Critical Connection	54
Aftab, Arooj	Art Academy of Cincinnati: McClure Gallery	44, 131	Bérubé, Allan			The Cincinnati Zoo	78	Critical Distance	103
33			Best, Makeda	Bey, Dawoud	iv, 13, 21	See i.imagine Center of Photography and the Cincinnati Zoo		Croce, Tom	54, 86
Albain, Mark	Art Academy of Cincinnati: Pearlman Gallery	45, 131		Bhatia, Rafiq	33	Cintron, Andrés Farias	74		
79	Art Academy of Cincinnati: SITE	1212	Bicknaver, Britni		52, 105	Circum-Verdant	44	Crossing Neptune	9
Albritton, Matt	Art Beyond Boundaries	46, 131		Biennial	2, 5, 8, 18, 33, 35, 45, 103, 110, 127	City Under Exposure	52	See Tony Oursler: Crossing Neptune	
79	Arthur, Daphne	36	Biren, Joan E.					Crowl, Annie	45
Aldarrondo, Cecilia	The Art of Nancy Ford Cones	See Craft and Camera: The Art of Nancy Ford Cones	15	Bodies of Sand, Desert Rhythms	See Matthew Zory: Bodies of Sand, Desert Rhythms			Cruzvillegas, Abraham	13
74									
Alejo, Erina C.	ArtWorks	47, 48, 133							
116	ArtWorks V ² Gallery	48, 133							
Alice F. and Harris K. Weston Art Gallery	As We Bloom	48							
38, 130									
Allee, David									
36									
Allen, Erika Nj									
44									
Allen-Paisant, Jason									
9, 29									
ALL FALLS DOWN: Architectural Heritage Effaced—The Universal Tale of two Cities, 2 Countries									
39									
Allora and Calzadilla									
13									
Alterations in Dystopia									
See Susan Ferrari Rowley: Alterations in Dystopia									
Alvarez, Melanie									
78									
Alwin, Ben Power									
15									

D

DAAP Galleries:: Meyers Gallery 64, 133

DAAP Galleries:: Reed Gallery 65, 133

Dahl, Elena 79

Dailey, Velma 91

DaMico, James 52

Darren Lee Miller: How Do You Want to Be Seen? 100

Dash, Robert 70

David Levinthal Photographs
See American Myth & Memory: David Levinthal Photographs

Davis, Mariquita “Micki” 111

Dayton Art Institute 66, 136

Dayton, OH 2, 67

The Dayton Society of Artists 67, 136

Decker, Josephine 33

de Jong, Mark 105

de Marchi, Cristiana 73

Democracy 2022
See Robin Bell: Democracy 2022

Diago, Roberto 36

Diego Leclery: One With Everything 50

Diop, Mati 33

Diop, Omar Victor 21

Distel, Matt 27

Disturbed Home
See Ian Strange: Disturbed Home

Dorame, Mercedes 59

Douthat, Anita 86

Dozol, Thomas 27, 151

Drake, Frank 58

DUST
See Patrick Wack: DUST

E

Eagen, Kip 75, 76

Eagle, Jaida Grey 27

Eames, Charles 58

Eames, Ray 58

Eastman, Michael 36

Edmonds, John 9, 29

Ehrlich, Richard 36

Eisele Gallery 68, 134

Electric Blanket AIDS Projection Project 15

Epstein, Mitch 13

Eroded Histories: Photographs by Ruth Adams and Deborah Orloff 90

Esquivias, Patricia 13

Evendale Cultural Arts Center 69, 135

Eyewitness 67

Eyewitness: Selections from the Permanent Collection 119

F

Faces of the Deep 51

Family. Matter.
See Beth Chucker: Family. Matter.

Faustine, Nona 21

Fawundu, Adama Delphine 21

Fay, Elisa 82

Featherstone, Asa, IV 34, 41, 48

Feldis, Dorothy Ann 46

Ferrato, Donna 119

The Fictitious Truth of 1666 Bruce Street
See Phantasmagoria: The Fictitious Truth of 1666 Bruce Street

Fink, Larry 119

Finley, Cheryl 21

Fitton Center for Creative Arts 70, 71, 135

Fitton Center for Creative Arts: Community Gallery 72, 135

Fitzgerald, Erica 45

FLAG Studio 73, 133

Flash, Lola 14, 15

Fleury, Hunter 49

Flourishing 41

Foglia, Lucas 36, 59

Ford, Amber N. 86

For Freedoms 59

FORWARD!
See Jason Sheldon: FORWARD!

FotoFocus Biennial
See Biennial

FotoFocus Biennial Passport
See Passport

FotoFocus Biennial Program Week
See Program Week

FotoFocus Patrons
See Patrons

Foulkes, Bárbara 13

Frame, Allen 15

Franca, Frank 15

‘Free as they want to be’: Artists Committed to Memory 9, 21

Freeman, Tim 70

Friedman, Dara 13

From a Distance
See Ivetter Spradlin: From a Distance

Fuller, Daniel 27

G

Gafic, Ziyah 119

Garaicoa, Carlos 36

Garcia, Alessandra 78

Garcia, Sair 36

The Garfield Theatre 74, 131

Gerber, Kathleen 86

Ghosn, Saad 39

Gibson, Ralph 119

Gillings, Linda 44

Girandola, Joe 73

Glacial Melt before Our Very Eyes 89

GLBT Historical Society 15

Goang-Ming, Yuan 36

Goeke, Mary Ellen 6, 138

Goicolea, Anthony 36

Goldberg, Ariel 15

Goldberg, Jim 13

Golemboski, Carol 106

Gonzales, Indigo 117

Goodson, Michael 61, 62, 63

Gordy, A. 69

Graham, Dylan 36

Granger, Cameron 27, 60

Grant, Paula 15

Graves, Kris 119

Greene, Myra 27

Green, Mary 77

Gregory, Eliza 116

Grier, Melvin 46, 80, 85, 138, 140

Grier, Samantha 80

Griga, Peiter 79

Groener, Anita 36

Gupta, Aarushi 78

Gutierrez, Tina 44, 79, 115, 140

Gwenwald, Morgan 11, 15

H

Haaser, Fred 89

Hackbardt, Marcella 79

Hadid, Zaha 9

Haehnle Gallery at St. John’s Unitarian Universalist Church 75, 133

Hall, Jack 104

Hall, Melissa 44

Hamilton County Landbank 18

Hamilton County Public Library
See Cincinnati & Hamilton County Public Main Library

Harrier, Tim 46

Harris, Daesha Devón 21

Hartt, David 9, 29

Haslam, Lacey 42

Hatch, Eric 69, 89

Haviv, Ron 119

Hayes, Ian 45

Hernandez, Alex 36

Hicks, Logan 57

Hill, Ryan 49

Hirpara, Dhara 78

Historic American Buildings Survey 53

Historic Photographs of Extreme Cincinnati Weather
See Local History: Historic Photographs of Extreme Cincinnati Weather

Hobson, Jane 46

Hoffman, Audrey 78

Hoffman, Lizzy 78

Hoffman, Zoey 78

Hoffner Lodge Gallery 76, 133

Holmes, Diana Duncan 56, 86

The Homeplace: Photographs From Historic African American Hamlets in Kentucky’s Inner Bluegrass Region 109

Homer, John 72

Hometown Heroes
See J. Miles Wolf: Hometown Heroes

Hoops, Jay 120

Hoskins, Sarah 109

Houghton, Barbara 79

Houston, Colleen 44

How Do You Want to Be Seen?
See Darren Lee Miller: How Do You Want to Be Seen?

Howes, William 39

Hubbard, DeHart 37

Hughes STEM High School 77, 132

Huizinga, Sharon 77

Hunt, Chad 58

Hynes, Dev 33

I

Ian Strange: Annex 19

Ian Strange: Disturbed Home 9, 18, 19

I Don’t Know How to Love You: The Relationship Between Humans and Nature 45

I Hear America Singing: Contemporary Photography from America 59

i.imagine Center of Photography and the Cincinnati Zoo 78, 133

Illuminated Landscapes
See Virginia Kistler: Illuminated Landscapes

ImageOhio, A Changing World 102

Images from “Flashes of Hope” Photographers 75

Images on which to build, 1970–1990s 9, 15

Iooss, Walter 119

Iris BookCafé and Gallery 79, 131

Irizarry, Arielle 117

Isaac Wright: On Top of the World 88

It Is What It Is (Subject to Change) 56

Ivetter Spradlin: From a Distance 100

I Want to Be in Cincinnati 82

J

Jaar, Alfredo 36

James, Laura 79

James Nares: Street 62

James Presley Ball, a Black Daguerreotypist in 19th Century Cincinnati 85

Jarrett, Lisa 58

Jason Sheldon: FORWARD! 101

Jay Hoops: Polaroids 120

Jeandedieu, Rakundo 78

JEB
See Biren, Joan E.

Jennings, Glenna 86

Jesse Byerly: PORTALS 99

Jewish Cincinnati: A Photographic Record
by J. Miles Wolf 55

J. Miles Wolf: Hometown Heroes 37

Johnson, Deb Kittner 44, 89

Johnson, Rashid 13

Johnson, Russel 56

Joy, Echo 45

J. P. Ball Studio
See Ball, J. P.

JR 36

Julien, Isaac 21

Jurakán: A Film Series 74

K

Kamwimbi, Tracey 78

Kang, Sso-Rha 42

Kang, Stephanie 60

Katseff, Adam 36

Kattelman, Norman 42

KAY, NIC 41

Kazem, Mohammed 73

KCHO 36

Keith, Tory 113

Kella, Lori 79

Kellenberger, Max 70

Kempton, Dave 46

Kennedy Heights Arts Center 80, 134

The Kentucky Documentary Project 92

Khan, Baseera 3, 9, 16, 17

Kinsley, Ben 58

Kistler, Virginia 110, 125

Klein, Sandra 71

Kline, Amanda 79

Klompen, Hans 58

Koestler, Jacob 79

Kolar, Camille 78

Kolar, Vivianne 78

Kong, Stephanie Cuyubamba 116

Kooi, Ellen 36

Kowal, Cal 79

Krebs, Sophia 78

Kruer, Diane 79

Krugh, Kent 70, 71, 79

Kunin, Claudia 71

L

The Land and That Which Lives on It:
Contemporary Photography and the
Curious Nature of Our Planet 70

Landfall 74

Landy, James 52

Lange, John 51

Lange, Martha 51

Lawler, Grace 65

Lê, An-My 13

Lê, Dinh Q. 36

LeClair, Casey 86

Leclery, Diego 50

Lee, Sunjoo 71

Leman, Jaden 113

Lens for Freedom: Civil Rights
Photography by Steve Schapiro 87

Levinthal, David 66, 129

Lin, Wen-Hang 59

Liquid Music 33

Liz Roberts: Post Blonde 25

Lloyd, Curtis Gates 81

Lloyd Library & Museum 81, 131

Local Eyes 80

Local History: Historic Photographs of
Extreme Cincinnati Weather 76

Locke, Hew 36

Logan Hicks: Still New York 57

Lomberg, Jon 58

Longley-Cook, Tracy 86, 119, 120

Lowell, Tom 89

Lumb, Ashley 59

Lundgren, Michael 59

Lunsford, Kaitlyn 45

Lutanie, Manon 33

Ly, Jesse 116

M

Maclean, Alex 59

MacWeeney, Alen 119

Maidens of the Cosmic Body
Running 108

Main Street Shop & Studio 82, 131

Makateewa Dreamscape 113

Mancino, Natalie 113

Manifest Creative Research Gallery 83, 133

Manifest Drawing Center 84, 133

Mariquita “Micki” Davis: Pacific
Concrete 111

Marsh, Fredrik 86

Marsh, Joanna 66

Martin, Greg 86

Martin, Griselda San 59

Martini, Danielle 45

Maslov & Maslov: To Be
Determined 114

Maslov, Guennadi 114

Maslov, Sasha 114

Mattei, Maurice 79

Matthew Zory: Bodies of Sand, Desert
Rhythms 107

Mattingly, Mary 12, 13

Mature 105

McRoberts, Alyssa 91

Memorial Hall 131

Mercantile Library 85, 130

Messer, William 79, 86

Miami University Art Museum: Farmer
Gallery 86, 135

Miami University Art Museum: McKie
Gallery 87, 135

Miami Valley 67

Michael Coppage: American+ 38

Michael Lowe Gallery 9, 23, 131

Midwest Society of Photographic
Education 65

Miller, Darren Lee 58, 79, 100

Miller Gallery 88, 133

Milligan, Bridget Murphy 86

Minek, Joseph 79

Miranda, Ibrahim 36

Mitchell, Mike 46

Mittermeier, Cristina 68

Modisakeng, Mohau 36

Molina, Lorena 27, 65, 116

Momohara, Emily Hanako 45, 65

Montague, Benjamin 79, 86

Moody Center for the Arts at Rice 17

Moore, Kevin 8, 13, 18, 19, 23, 138

Moseman, Eleanor 86

Mosse, Richard 36

Motta, Carlos 117

A Mount Community Response
See The Snapshot: A Mount
Community Response

Mount St. Joseph University: Studio San
Giuseppe Art Gallery 90, 91, 134

Music Hall 33, 131

Mysteries and Magic
See Carol Golemboski: Mysteries and
Magic

Mz. Icar 47

N

Nares, James 62

National Underground Railroad Freedom
Center 9, 21, 130

Natural Encounters 68

Natural World 9, 29

Nazareth, Paulo 13

Neal, Elizabeth 109

Nelson, Ardine 86

New Tides 65

Nicklen, Paul 68

Nix, Lori 86

Nordstrum, Kate 33

Norman Kattelman Archive Project 42

Northern Kentucky 2

Northern Kentucky University School of
the Arts Galleries 92, 134

O

Off Ludlow Gallery 93, 133

One With Everything
See Diego Leclery: One With Everything

On the Line: Documents of Risk and
Faith 9, 13

On Top of the World
See Isaac Wright: On Top of the World

Opie, Catherine 20, 21

Orimo, Migiwa 45

Orloff, Deborah 86, 90

Other Photographers from the Heartland
See PhotOH2: Other Photographers
from the Heartland

Oursler, Tony 9, 22, 23, 135

The Overstory 83

Ove, Zak 36

P

Pacific Concrete
See Mariquita “Micki” Davis: Pacific
Concrete

Palma, Luis Gonzáles 36

Parisi, Fabiano 36

PAR-Projects: The Gallery at Studeō
PAR- 94, 133

PAR-Projects: The Nook 95, 133

Participating Venues 35

Passed Forward, Selections from the UC
Art Collection
See Paul Briol: Passed Forward,
Selections from the UC Art Collection

Passport 2

Past, Present, Future
See This is Kentucky: Past, Present,
Future

Paszt, Steve 105

Patrice, Susan 70

Patrick Wack: DUST 97

Patrons 140

Patsfall, Mark 56

Paul Briol: Passed Forward, Selections
from the UC Art Collection 64

Pecchio, Pamela 59

Perspectives 47

Petros, Dawit L 58

Phantasmagoria: The Fictitious Truth of
1666 Bruce Street 115

Photographs by Ruth Adams and Deborah
Orloff
See Eroded Histories: Photographs by
Ruth Adams and Deborah Orloff

Photographs From Historic African
American Hamlets in Kentucky’s Inner
Bluegrass Region
See The Homeplace: Photographs From
Historic African American Hamlets in
Kentucky’s Inner Bluegrass Regi

Photographs of American Visionary Artists
and Eccentrics
See Strangers in a Strange Land:
Photographs of American Visionary
Artists and Eccentrics

Photography and Tenderness	116
PhotOH2: Other Photographers from the Heartland	79
PhotOH: Photographers in the Heartland	86
Pino, Alain	36
Pintscher, Matthias	33
The Pizzuti Collection	See Columbus Museum of Art at The Pizzuti Collection
P. J. Sturdevant: A Record of Disuse	122
Plattner, Steve	93
Polaroids	See Jay Hoops: Polaroids
Pones at The Carnegie	96, 132
Pope, Tom	89
PORTALS	See Jesse Byerly: PORTALS
Portraits and the Modern Eye	See Unusual Characters: Portraits and the Modern Eye
Post Blonde	See Liz Roberts: Post Blonde
Powell, Amy	61
Program Week	2, 125
Pryor, Jana	79
Pyramid Hill Sculpture Park and Museum	97, 98, 135
Pytlinski, Larry	46
A Record of Disuse	See P. J. Sturdevant: A Record of Disuse
Red Star, Wendy	13
Refuge: Needing	36
Re-growth & Display	See Searching for Life: Re-growth & Display
Reidy, Dan	73
Reisert, Rachel Girard	35, 70, 86
Renner, Jordanne	103, 121
Renschler, William	79
Restiffe, Mauro	13, 151
Rexroth, Nancy	44
Rice University	See Moody Center for the Arts at Rice University
Richardson, John-David	65
Rietenbach, Tim	58
Roberts, Liz	9, 25
Robertson, Oscar	37
Robin Bell: Democracy 2022	43
Robin Imaging	See The Mohawk Gallery at Robin Imaging
Rodriguez, Lordy	13
Rodriguez, Yelaine	21
Rogers, Kristin	27
Roman, Gabriel Garcia	116
Rose, Cedric	85
Rosewood Arts Center Gallery	100, 135
Rouse, Craig	46
Rowley, Susan Ferrari	95
Rudolf, Melanie	78
Rust, Greg	79
Ruth's Parkside Cafe	101, 133
Ryan Hill: A Thousand Words...	49

Sachs, Josh	27
Safran-Hon, Naomi	36
Sala, Avelino	36
Salvesen, Britt	18
Sammarco, Elliot	46
Sanguinetti, Alessandra	13
Sard, Amparo	36
Sawa, Hiraki	36
Sayler/Morris	45
Schapiro, Steve	87
Scheffer, Saskia	15
Schmidt, Kevin	13
Schuessler, Amy	86
Schulz, Jeremy	73
Schwartz, Abby S.	55
Searching for Life: Re-growth & Display	121
Seeking	36
Segal, Ann	46, 140
Segura, Esterio	36
Selections from the Permanent Collection	See Eyewitness: Selections from the Permanent Collection
Sexual Minorities Archive	15
Shaiman, Jason E.	86
Sheldon, Jason	101
Sherry, David Benjamin	59
Short Films by Caribbean Filmmakers	74
The Shot Tower Gallery	102, 137
Siders, Lisa	108
Sigfrids, Tif	27
Silver, Suzanne	118
Simmons, Xaviera	4, 13
Sirichanvimol, Kemachat	70
Smith, Brad	46, 80
Smith, Elisa	79

The Snapshot: A Mount Community Response	91
Snyder, Duncan	86
Society for Photographic Education at 400 W Rich	103, 121, 137
Solís, Diana	15
Somerset	104, 131
SOS ART	39
Spaid, Gregory	79
SPE	See Society for Photographic Education at 400 W Rich
Sponseller, Jin	45
Spradlin, Ivette	100
Stair House	105, 133
Starbuck, Kimberly	44
Steele, Rebecca	1, 27
Stein, Nathaniel M.	29
Steinert, Anne Delano	104
Stetler, Pepper	31
Still New York	See Logan Hicks: Still New York
Stimac, Greg	59
Stirling, Dana	45, 124
Stites, Alice Gray	36
Stivers School for the Arts: Fifth Street Gallery	106, 136
St. John's Unitarian Universalist Church	See Haehnle Gallery at St. John's Unitarian Universalist Church
Stowe, Harriett Beecher	37
Strange, Ian	9, 18, 19
Strangers in a Strange Land: Photographs of American Visionary Artists and Eccentrics	93
Street	See James Nares: Street
Studio Kroner	107, 131
Stults, Chris	118
Sturdevant, P. J.	122
The Summit Hotel	108, 133
Sun Dogs	9, 33

Suryajaya, Leonard	116
Susan Ferrari Rowley: Alterations in Dystopia	95
Sutton, Tiffany	98
Swartsell, Nick	113
Swenson, Michael	92
Syjuco, Stephanie	36, 58

Taft Museum of Art	9, 31, 130
Taft, William Howard	37
Tate, Jordan	65
Taylor, Leigh	44
Teju Cole: Blind Spot	63
The Hughes Project 2.0	77
Theme	2, 5, 8, 18, 35
The Mohawk Gallery at Robin Imaging	89, 132
These Things Are Connected	9, 27
This is Kentucky: Past, Present, Future	92
Thomas, Braxton	113
Thomas, Hank Willis	21
Thomas, Lava	21
Thomas More University: The Eva G. Farris Gallery	109, 134
Thorne, Jared	86

A Thousand Words...	See Ryan Hill: A Thousand Words...
Tibbs, Millee	59
Tiffany Sutton: A Woman Named Vera	98
Timm, Pat	44
To Be Determined	See Maslov & Maslov: To Be Determined
Tony Oursler: Crossing Neptune	23
Tripod Camera Club	67
Turnbull, Gemma-Rose	116
Turnley, Peter	119
Turrell, James	58

Underwood, Barry	79
Union Terminal	See Cincinnati Museum Center: Newsreel Theater
University of Cincinnati	64
University of Cincinnati Clermont College Art Gallery	110
University of Dayton: Index Gallery	111, 136
University of Dayton: Radial Gallery	112, 136
Unorthodox and Vanishing Acts	118
Unusual Characters: Portraits and the Modern Eye	71
Ustick, Jennifer	108

Velma, Carlos	36
Versoza, Emily	44
Virginia Kistler: Illuminated Landscapes	110
Visionaries and Voices	113, 133
Visions of Nature across Time and Place	81
Vissing, TJ	81, 123

Wack, Patrick	97
Walker, Eli	50
Wallace, Ellie	45
Waltzer, Garie	79
Ward, Marie	105
Wash Park Art: Main Gallery	114, 131
Wash Park Art: Next Level Studio	115, 131
Wave Pool	116, 133
WE	See Women's Caucus
Weems, Carrie Mae	21
Weerasethakul, Apichatpong	33

Weight on History See Baseera Khan: Weight on History	Wolf, J. Miles 37, 46, 55, 140
Westmeyer, Clarissa 75	A Woman Named Vera See Tiffany Sutton: A Woman Named Vera
Weston Art Gallery See Alice F. and Harris K. Weston Art Gallery	Women’s Caucus 121
Wexner Center for the Arts 117, 118, 137	Wood, C. Jacqueline 105
What once grew straight and tall t’ward the sun is absorbing back down to dirt like a sponge See Amy Powell: What once grew straight and tall t’ward the sun is absorbing back down to dirt like a sp	Woodman, Charles 56
What’s Left Behind 80	The World Around Them 69
When the World Ends 82	World Record See Theme
White, Wendel A. 21, 59	Wright, Isaac 88
Whitney, Lynn 86	Wright State University: The Robert and Elaine Stein Galleries 119, 120, 135
Wible, Loraine 79	Wyatt, Parker 78
Wiethorn, Emily 65, 91	
Wildest Dream 78	X
Wilke, Sue 46	Xavier University Art Gallery at the A.B. Cohen Center 121, 133
Wilkinson, Sean 86	Xavier University Art Gallery in the Gallagher Student Center 122, 133
Willard, Tania 13	XX, Oussmane 41
Williams, Carla 116	
Williams, Nianna 78	Y
Williams, William Earle 7, 21	Yonder 84
Willis, Deborah 21	Yondonjamts, Tuguldur 36
Willman, Nancy 44	Young, Alice Pixley 56
Wilson, Mia 78	Your Monsters, Our Idols See Carlos Motta: Your Monsters, Our Idols
Wilson, Michael 72, 84, 86	
Wilson, William 59	Z
Witnessing History 53	Zhang, Xia 27
Wohl, Daniel 33	Zhu, Anthony 78
	Zimmerman, Lucy I. 117
	Zory, Matthew 71, 107



Thomas Dozol, *Dean, 11.09.2020, Berlin (03)*, 2020. Courtesy of the artist

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