

**WORLD
RECORD**



ART ACADEMY OF CINCINNATI: SITE 1212

Ian Strange: Disturbed Home

October 1–December 9, 2022

Ian Strange: Disturbed Home offers a survey of the artist's architectural interventions, including photographic and filmic interpretations of specific homes, which speak to sentimental ideas attached to home more broadly. 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, such as economic blight, environmental disaster, and social migrations.

In response to the 2022 FotoFocus Biennial theme, *World Record*, Strange has created a new body of work in Cincinnati, reflecting on the existing visual records and histories of neighborhoods, as well as the effects of environmental and economic conditions on specific homes in the region. In collaboration with the Hamilton County Landbank, the Art Academy of Cincinnati, the Cincinnati Museum Center, and assisted by students from the Art Academy, Strange's Cincinnati interventions and their photographic output offer interpretive documentation of the city's domestic history by examining the changing fates of particular neighborhoods, homes, and the populations who continue to dwell there.

Also included is a video installation in the adjacent Art Academy Annex, featuring a select survey of Strange's previous film works: *Final Act* (2013), produced in post-earthquake Christchurch, New Zealand; *Shadow* (2015), created using post-war austerity era homes in Strange's native Australia; *ISO* (2016); and *Dalison* (2021), an eighteen-minute single-channel film, with an original music score by Trevor Powers, based on a sound and light installation at the site of a "hold-out" home awaiting demolition in Wattleup, Western Australia.

The series *Penumbra* was commissioned by FotoFocus for the 2022 FotoFocus Biennial and created through an Art Academy of Cincinnati residency, with the assistance of Art Academy student interns. Additional collaborating partners: Cincinnati Museum Centre (CMC); the Hamilton County Landbank; and the Greater Cincinnati Native American Coalition (GCNAC). This project would not have been possible without the generous support and participation of the neighborhoods and community of Elmwood Place, and Fairmount, Cincinnati.

Ian Strange: Disturbed Home and *Ian Strange: Annex* is a curated exhibition for the 2022 FotoFocus Biennial: *World Record*. 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—the largest of its kind in America. The *World Record* theme considers photography's extensive record of life on earth, humankind's impact on the natural world, and the choices we now face as a global community.

INTERNS: Lily Lamping, Mykaela Mays, Romaiza Nadeem, Jenna Riffe, Derek Sally, Rory Torstensson, Emily Underwood, Ellie Wallace

CURATOR: Kevin Moore, FotoFocus Artistic Director and Curator

Art Academy of Cincinnati: SITE 1212

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www.artacademy.edu
Wed–Sun 10am–6pm
Free to the Public

FOTOFOCUS

Cover Image: Ian Strange, *Penumbra: Ley Avenue*, 2022. Archival digital print, 44 × 63¾ inches. Documentation of site-specific intervention. Courtesy of the artist

SUBURBAN

2011–2013

Suburban comprises seven architectural interventions on private residences in Alabama, Michigan, New Jersey, New York, Ohio, and other locations in the United States. Initiated in early 2011, *Suburban* was created in the shadow of the 2008 global recession and the economic realities of the subprime mortgage crisis—many of the homes involved faced demolition following foreclosure. The interventions and resulting photographs reference both the familiar typologies of Levittown and the popular image of the middle-class post-war American home.



Suburban: Collingham Drive, 2011
Archival digital print
40 × 60 inches
Documentation of site-specific intervention



Suburban: Corrinne Terrace, 2011
Archival digital print
40 × 60 inches
Documentation of site-specific intervention



Suburban: Harvard Street, 2012
Archival digital print
40 × 60 inches
Documentation of site-specific intervention

FINAL ACT

2013

In 2010 and 2011, Christchurch suffered devastating earthquakes, resulting in what became known as the residential “red zone,” in which over 16,000 severely damaged homes were slated for demolition. Four architectural interventions were developed over the course of a year and realized on a single street during a two-month period. Having been sealed off for three years, the red zone’s damaged homes were boarded up, its streets cracked and its gardens overgrown. The weeks leading up to the interventions saw repair of the street and meticulous restoration of the exteriors of the selected homes to index their original state. The interventions themselves entailed engineered incisions into the houses and collaboration with renowned New Zealand cinematographer Alun Bollinger to film and photograph the work over three days and nights.



Final Act: Number Twelve, 2013
Archival digital print
44 × 64 inches
Documentation of site-specific intervention



Shadow: Twenty Four Watkins, 2015
Archival digital print
47¼ × 63 inches
Documentation of site-specific intervention



Shadow: One Hundred and Ten Watkins, 2015
Archival digital print
47¼ × 63 inches
Documentation of site-specific intervention

SHADOW

2015–2016

Executed over three months in Perth, Western Australia, *Shadow* encompasses five interventions on red-brick suburban homes. A ubiquitous feature of the city’s post-war residential landscape, the red-brick prototype had become a symbol of the post-war white suburban dream of universal homeownership. The interventions for *Shadow* were made at the height of a generational economic boom fueled by the mining industry in Western Australia. This phenomenon led to record housing prices and dramatically increased land values, which, paradoxically, marked for demolition many of these formerly affordable post-war homes. After each home was restored, it was symbolically and visually cast into shadow by the application of matte black paint over the entire exterior. Over a three-week period, the works were filmed and photographed at night and audio was recorded onsite.



Shadow: Three Hundred and Nine Wanneroo, 2015
Archival digital print
47¼ × 63 inches
Documentation of site-specific intervention

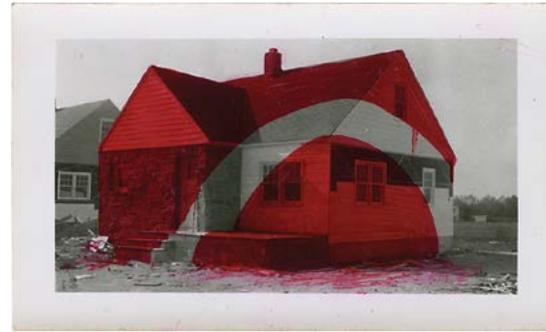


Shadow: Seventy-One Langley, 2015
Archival digital print
47¼ × 63 inches
Documentation of site-specific intervention

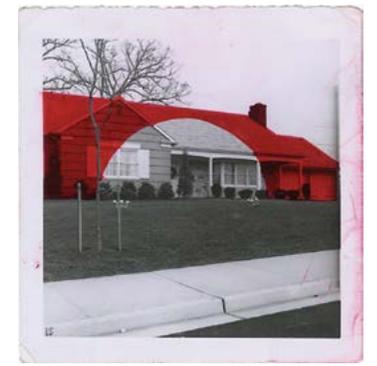
TARGET

2015–2017

Target is a series of architectural interventions performed on homes in Australia along with a collection of studio-based works made in Australia and the United States. The found photographs in *Target* were made by real-estate agencies for the promotion and sale of suburban homes, primarily in the Rust Belt of Ohio, between the 1930s and 1960s. Paired with Strange's own photographs, the red-ink markings on both designate the homes as targets under threat of removal—both as canceled exposures on a contact sheet or undesirable buildings slated for demolition.



Untitled studies for the series *Target*
Oil pastel on found photographs
2¾ × 4½ inches



Target: Twenty-Five, 2017
Archival digital print
23⅝ × 35⅝ inches
Documentation of site-specific intervention

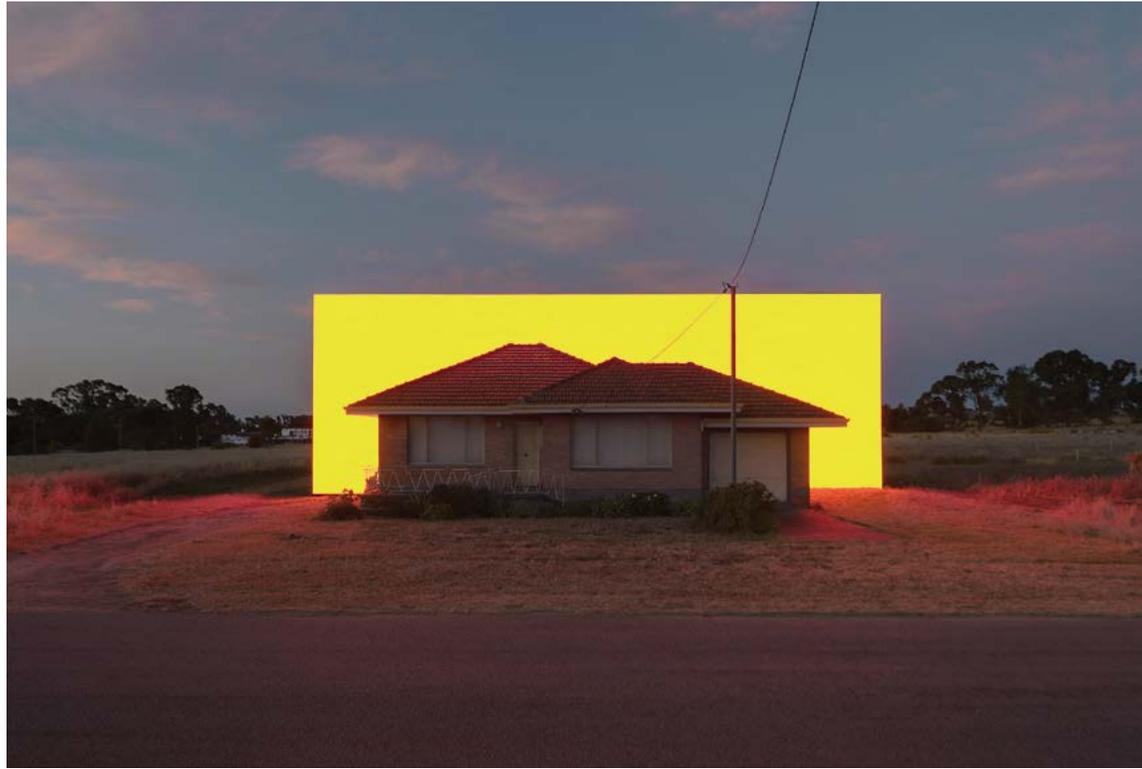
ZŁOTY

2015

Złoty is an intervention with an abandoned residential building in the Załęże district of Katowice, Poland. The work reflects on the aspirations of the former residents of the area as well as the region's history of gradual decline following the collapse of the local mining industry. For the intervention, six hundred meters of golden wallpaper were applied to the exterior of the former residence. (In the past, golden wallpaper had commonly decorated the interiors of homes in the Załęże district.) The title of the work, taken from the name of the Polish currency, translates into English as "gold," referencing the color of the paper along with the notion of value, both economic and structural. The work was on view for eleven months, during which time the wallpaper deteriorated through exposure to the elements.



Złoty 1, 2015
Archival digital print
20⅞ × 29½ inches
Documentation of site-specific intervention



Dalison: Dalison 2, 2021
 Archival digital print
 44 × 64 inches
 Documentation of site-specific intervention

DALISON
 2021

Dalison is an architectural intervention and sound and light installation, created with musician Trevor Powers, resulting in large-scale photographic works, a single-channel film, and a one-off community performance. The work was built around an isolated “hold out” home awaiting demolition at 20 Dalison Avenue, Wattleup, Western Australia. The home was one of two remaining in the former suburb, where more than three hundred others had been razed for a controversial redevelopment. Created with permission from the home’s

former owners, the installation comprised a large-scale LED video screen, programmed lighting and Powers’ original eighteen-minute composition, which transformed the home into a “performance” of slow, poetic light and sound movements. Over three nights, Strange documented this performance in film and photography. On the last night, a small group of the home’s former owners, neighbors and collaborators, were invited to an intimate live viewing of the installation before it was dismantled.

ISLAND

2015–2017

Island consists of three text-based architectural interventions on homes in Cleveland and Akron, Ohio. The project title and the texts applied to the houses suggest the metaphor of a desert island, a place connoting both personal sovereignty and entrapment (“SOS” written in the sand), as well the history of words written on houses in extreme situations such as natural disasters. *Island* reflects on the individual circumstances of the selected homes and also on the identity of home as both a vulnerable object and personal vessel for memory, selfhood, and aspiration.



Island: SOS, 2015
 Archival digital print
 46⁷/₈ × 60¹/₄ inches
 Documentation of site-specific intervention

PENUMBRA

2022

Penumbra comprises two site-responsive light installations along with archival documents relating to Elmwood Place and Fairmount, both in Cincinnati, Ohio. The site interventions utilized large-scale, single-source lighting to both illuminate and obscure the homes and their surrounding landscapes. *Penumbra* refers to a partial or imperfect shadow cast outside its darkest point, a place between total illumination and darkness. The documentation of these light-based interventions, presented alongside selected archival research, reflect on the imperfect act of seeing and representing the psychogeography of a home, as well as the complex internal human histories related to landscape and community.



Penumbra: Ley Avenue, 2022
Archival digital print
44 × 63¾ inches
Documentation of site-specific intervention



Penumbra: Walnut Street, 2022
Archival digital print
44 × 63¾ inches
Documentation of site-specific intervention

FILMS

SITE 1212

Behind the Scenes: The Art of Ian Strange
Traces, 2016
Single-channel digital film, 62:00 minutes
Choreography by Anouk van Dijk of Chunky Move

ANNEX

Final Act, 2013
Single-channel digital film, 12:00 minutes
Shadow, 2015
Single-channel digital film, 14:08 minutes
ISO, 2016-ongoing
Single-channel digital film, duration variable
Dalison, 2022
Single-channel digital film, 18:02 minutes
Sound by Trevor Powers

WORLD RECORD

IAN STRANGE DISTURBED HOME

