

WORLD RECORD



THE CARNEGIE

These Things Are Connected

October 1, 2022–January 28, 2023

Over 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 living and working closer to The Carnegie. Rather than relying on an overarching theme, each project and pairing will observe connections and contrasting perspectives within each artist's practice. Some of the pairings are constructed as an exhibition within the exhibition while others present more discrete individual projects and installations. The artists involved range from photojournalists with deep backgrounds in photography to installation artists with tangential relationships to the camera. An expansive view of photography as a complex record-keeper and its role within both the art world and daily interactions or historical explorations reveals an interconnected network of ideas that is continuously growing.

These Things Are Connected 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.

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

FOTOFOCUS

Cover Image: Myra Greene, *Photo Booth 1 – clear glass 2*, 2022, ambrotype photograph printed on clear glass, 5 × 7 inches.
Courtesy of the artist and Patron Gallery, Chicago



Xia Zhang, *fearful avoidant* (detail), 2022. Neon text with 2 inkjet photo prints, 64 × 30 inches overall

ARTISTS: Dejah Archie-Davis (Columbus, OH), Andrew Cenci (Louisville, KY), Thomas Dozol (New York/Athens, GA), Myra Greene (Atlanta, GA), Jaida Grey Eagle (Minneapolis, MN), Lorena Molina (Houston, TX), Kristin Rogers (Cleveland, OH), Josh Sachs (Louisville, KY), Rebecca Steele (Cincinnati, OH), Xia Zhang (Cincinnati, OH)

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

MAIN GALLERY (FIRST FLOOR): MYRA GREENE AND LORENA MOLINA

CURATED BY DANIEL FULLER

Myra Greene has mined an archive of images inherited from her grandmother that present Black lives well lived in the turn of the 20th century. From a small suitcase containing hundreds of photos, Greene selected four images of women sitting in either a photo booth or staged images. Photography in that time was a luxury, and this was their opportunity to claim themselves. The photos are testaments to memories, now passed down so many times that they appear distant dreams.

Lorena Molina often constructs spaces that belong to one person alone. Her work stems from when she was 14 when she and her mother migrated to Long Beach,

California, fleeing the civil war in El Salvador. Since then, she has sought comfort and stability by connecting with someplace. Until then, she makes art about life in the margins. About the adaptability and resolve in people who will find a way. Collectively the works are about releasing places once lived, once able to let go, the world is full of possibilities.

There is no time in their work. They each are working with magical memories, continually descending the whirlpool of time. Both artists have flattened space, attempting to complete a circle.



Myra Greene, *Photo Booth 2 - clear glass 2*, 2022. Ambrotype photograph printed on clear glass, 5 x 7 inches. Courtesy of the artist and Patron Gallery, Chicago

Myra Greene

All works are courtesy of the artist and Patron Gallery, Chicago

Photo Booth 1 - clear glass 2, 2022

Ambrotype photograph printed on clear glass
5 x 7 inches

Photo Booth 2 - clear glass 2, 2022

Ambrotype photograph printed on clear glass
5 x 7 inches

Photo Booth 3 - clear glass 3, 2022

Ambrotype photograph printed on clear glass
5 x 7 inches

Photo Booth 4 - clear glass 2, 2022

Ambrotype photograph printed on clear glass
5 x 7 inches

Photo Booth 1-4 - window installation, 2022

Transparent vinyl applied to window
58 x 94 inches each



Lorena Molina, *Finca*, 2018. Chromogenic print, 30 x 20 inches (unframed)

Lorena Molina

All works are chromogenic prints unless otherwise noted. [left to right—top to bottom]

Trenzas, 2020

Fabric
Dimensions variable

I was pregnant with wishful thinking,
2018

Cyanotype scan
30 x 22½ inches

Fluctuación, 2022

27 x 19 inches

A new blue sky, 2022

24 x 35¾ inches

Sauquoit, 2022

27 x 19 inches

For D and E, 2022

24 x 35 inches

Untitled, 2022

8 x 10 inches

Finca, 2018

30 x 20 inches

Making Lemons out of Oranges, 2021

24 x 35¾ inches

Papa, 2018

27 x 19 inches

Mantel, 2022

10 x 8 inches

Coca, 2022

20 x 30 inches

Untitled (2), 2022

16 x 20 inches

Naranja entre las hamacas, 2022

10 x 8 inches

Offrenda, 2020

40 x 20 inches

You lost your marbles/The list, 2022

36 x 40 inches

Minnesota waters, 2012

27 x 19 inches

Uno no es como el otro, 2022

30 x 20 inches

Lunch at Davids, 2018

20 x 16 inches

Trying to bring the tall grass with me,
2022

27 x 19 inches

Ventana, 2022

10 x 8 inches

Bucket, 2020

19 x 27 inches

For all the reasons, 2022

27 x 19 inches

Untitled, 2022

20 x 16 inches

Limón de la Finca de mi papa, 2018

26 x 40 inches

Moscas en el atardecer, 2016

16 x 12 inches

Sol Salvadoreño, 2022

16 x 12 inches

Cigarra, 2021

7 x 5 inches

What are you?, 2018

30 x 22½ inches

MAIN GALLERY (FIRST FLOOR): KRISTIN ROGERS AND REBECCA STEELE

CURATED BY MATT DISTEL

Surveillance and observation. The camera simultaneously pushes through into guarded spaces and acts as a location removed from active participation. Both Kristin Rogers and Rebecca Steele establish situations that ask the viewer (and artist) to consider the physical and metaphorical position that they occupy relative to the objects and depicted scenes. Rogers' five-year project *research/resume* (2008–2012) charts a curated selection of interactions with police. While clear connections to social justice and reform movements can be drawn, the images resulting from Rogers' nightly police-scanner assisted travels remain steadfastly impressionistic and poetic. He stakes out a position, though not without risk, as a fringe participant exercising a fleeting type of care that is invited by the spectacle of public displays of authority, capturing the mundane and beautiful moments of a potentially dangerous situation from a theoretically safe distance. Rogers offers an example

of resistance that transforms into a metaphor of the societal response to policing in America.

Steele constructs a physical barrier that must be negotiated to access her imagery. The installation *A Good Green Wall* (2022) presents a finished "interior" that initially faces away from the viewer and creates an uneasy hierarchy between the images on the inside and those on the outside. Casually draped abstracted images printed onto fabric lead around into more formally presented images of studio-built tableaux. Steele is constantly questioning the role of the photograph as a useful object in both her work and the world at large. The images draped on the outside of the installation offer up a soft shield to cloak a more traditional gallery setting, complicating the relationships between artist and subject, photographer and photograph, observer and observed.



Kristin Rogers, *research/resume* 200803, 2008. Digital print, 23 × 18 inches (unframed)



Rebecca Steele, *A Good Green Wall* (detail), 2022. Installation with wood, sheetrock, C-prints, artist made frames, photographic tapestries, shelf, custom atomizers, approximately 120 × 120 × 120 inches overall

Kristin Rogers

research/resume 200801-05, 2008
research/resume 200901-05, 2009
research/resume 201001-05, 2010
research/resume 201101-05, 2011
research/resume 201201-05, 2012
Digital prints
23 × 18 inches (unframed) each

Rebecca Steele

A Good Green Wall, 2022
Installation with wood, sheetrock, C-prints, artist made frames,
photographic tapestries, shelf, custom atomizers
Approximately 120 × 120 × 120 inches overall

HUTSON GALLERY AND INSTALLATION GALLERY (SECOND FLOOR): THOMAS DOZOL AND JOSH SACHS
CURATED BY TIF SIGFRIDS

Thomas Dozol's most recent works are a series of portraits that explore how the photographic process can simultaneously identify and distort our recollection of a moment in time. Each image is a compilation of a single roll of medium-format film, meticulously layered on top of each other, revealing an insightful array of expressions and movement. Two distinct notions of time and space co-exist and compete in Dozol's portraits. Whereas shooting on film is slow, analog, and in some ways, quite cumbersome, the latter digital processing is characterized by a raw capacity and bit rate so overwhelming it makes extant notions of distance and duration lose their meaning.

Josh Sachs makes work that is an accumulation of days spent collecting and arranging glimmering bits of eye-catching refuse. Mirrors, joss paper, and Chinese cigarette packs become altars in which the cycles of life that both distinguish and connect early and modern humanity are reflected. The breakdown of society and buildup of planetary waste are channeled into large scale installations and colorful collages that seem to encapsulate all of time.

Both Dozol and Sachs find ways of connecting past and present through the compression of images, taken and found.

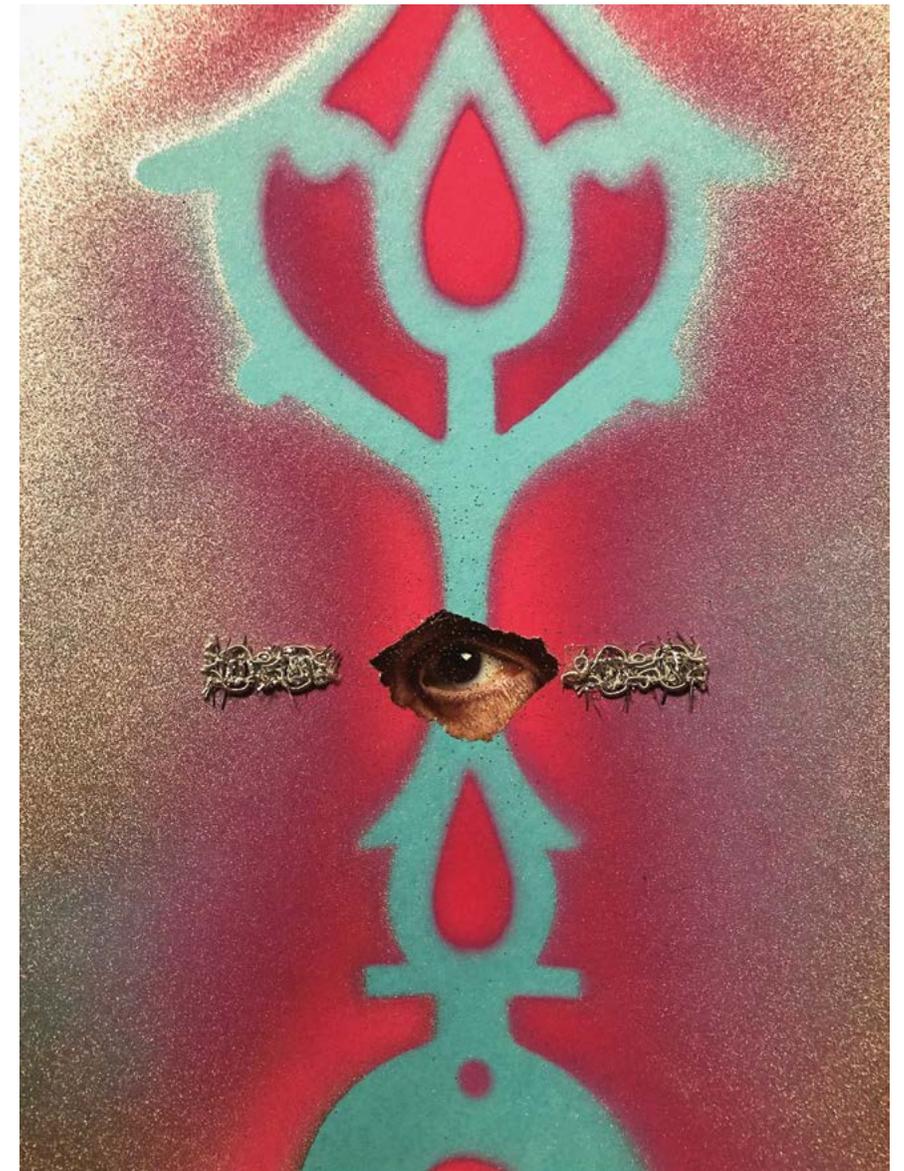


Thomas Dozol, *Riley, March 26, 2022, 7 Essex St (10:46 am, Left; 11:03 am Right), 2022*. Two framed dye sublimation on aluminum, 34 x 34 inches each



Thomas Dozol (Installation Gallery)

Riley, March 26, 2022, 7 Essex St (10:46 am, Left; 11:03 am Right), 2022
2 framed dye sublimation on aluminum
34 x 34 inches each



Josh Sachs, *Chromospheric Lyric (detail), 2022*. Mixed media installation, dimensions variable

Josh Sachs (Hutson Gallery)

Chromospheric Lyric, 2022
Mixed media installation
Dimensions variable

RIEVESCHL GALLERY (SECOND FLOOR): ANDREW CENCI AND JAIDA GREY EAGLE

CURATED BY ESTHER CALLAHAN

“The mind and the terrain shape each other: every landscape is a landscape of desire to some degree.”

—Rebecca Solnit, *Storming the Gates of Paradise*

Within Indigenous and Black cultures, there exists a great reverence for those who came before and the importance to pay homage to their foremothers and forefathers by capturing the continuation of their legacy. Jaida Grey Eagle and Andrew Cenci have created an energetic field to transmute the tensions from ancestral struggle, while observing the correlation between pain and pleasure. Their work is a representation of humanities' dualistic calm and chaos; a collage of creative experimentation of risk-taking to tell great stories. The passion in their photographs both exposes and inhabits

the stamina necessary for Indigenous and Black narratives to survive mentally, emotionally, and financially. The direct and undeniable visual culture presented here offers a future trajectory of connection in such a way that they could be thought of as a single system—that either reinforces interconnectedness or calls out the extractive nature of consumerism and race. Each work offers insights on past and present current affairs, politics, culture, and history, shown in graceful expression through a lens inviting you to see the world differently, to revise the otherwise seemingly ordinary and familiar.



Jaida Grey Eagle, *Chinoodin*, 2017. Inkjet archival print, 19 × 13 inches (unframed)

Jaida Grey Eagle

All works are inkjet archival prints [left to right]

Shawl (Community Dance to Stop Line 3), 2017
13 × 19 inches (unframed)

Stop Line 3, 2017
19 × 13 inches (unframed)

Standing Rock, 2017
19 × 13 inches (unframed)

#NoDAPL, 2017
13 × 19 inches (unframed)

Can't Drink Oil, 2016
13 × 19 inches (unframed)

We Are Protectors, Not Protestors, 2021
19 × 13 inches (unframed)

Chinoodin, 2017
19 × 13 inches (unframed)

Future, 2016
19 × 13 inches (unframed)

Andrew Cenci

All works are print of a medium format B+W negative scan [left to right]

Freddie Johnson Jr., 2022
16 × 20 inches (unframed)

Baudoinia 1, 2022
16 × 20 inches (unframed)

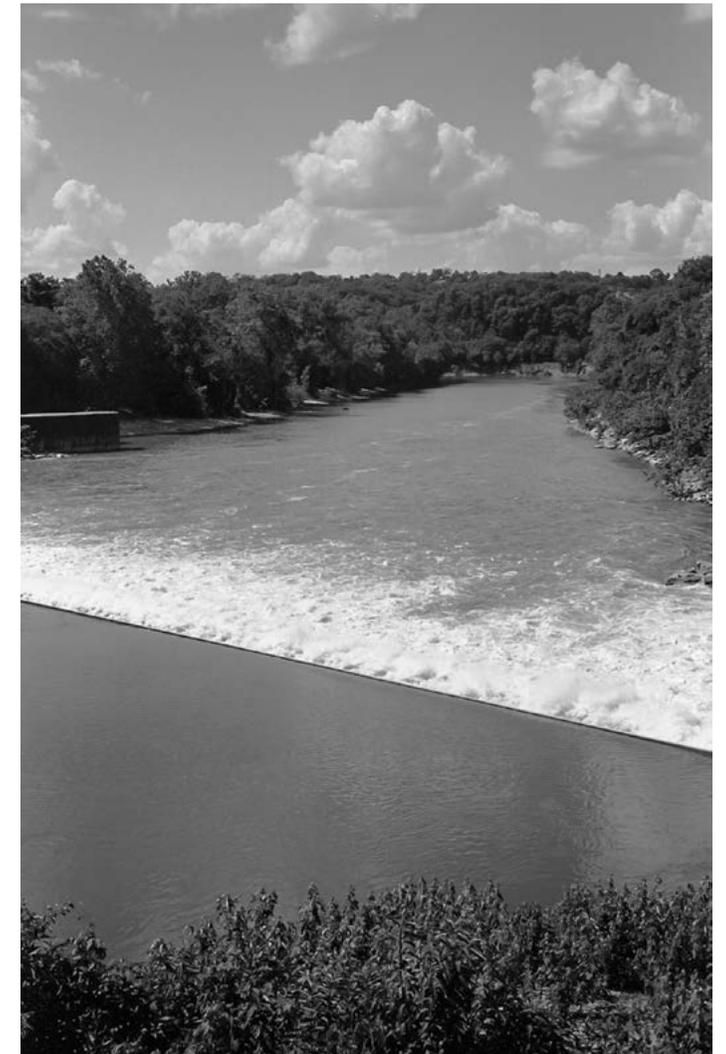
The John Rankin House, 2022
16 × 20 inches (unframed)

Baudoinia 2, 2022
16 × 20 inches (unframed)

Jack Jouett Property, 2020
16 × 20 inches (unframed)

Kentucky River, 2020
16 × 20 inches (unframed)

Elmer Lucile Allen, 2021
16 × 20 inches (unframed)



Andrew Cenci, *Kentucky River*, 2020. Print of a medium format B+W negative scan, 16 × 20 inches (unframed)

DUVENECK GALLERY (SECOND FLOOR): DEJIAH ARCHIE-DAVIS AND XIA ZHANG
 CURATED BY CAMERON A. GRANGER

THINGS WE CAN'T UNTIE

Whose house is this? Whose night keeps out the light in here?
 Say, who owns this house? It's not mine.
 I dreamed another, sweeter, brighter
 With a view of lakes crossed in painted boats;
 Of fields wide as arms open for me.
 This house is strange. It's shadows lie.
 Say, tell me, why does its lock fit my key?

—Toni Morrison, *Home*

Scholar Edward Hollis describes the interior as a 'meeting place' where micro histories and presents overlap and are carried into futures yet unseen. The objects and images gathered inside of the spaces we call home become an archive of not just our lives, but also the lives of our loved ones. If we think of the interior not just as the constructed architectural spaces we inhabit, but the construct of the self, contained within our own bodies then we may begin to see our own bodies as a home too. We see the markings of the past evident in the cracked tiles and broken steps in our parents'

homes, much as we see the scars on our knees. A container for memory, the "archive of the soul". *Things we can't untie* reckons with our shifting notions of home and interiority. How do we claim home both in the body and beneath our feet? And how do we respond when those connections to home are ruptured, and how to we reclaim safety for ourselves in the midst of it all? Through sculpture and image making, Davis and Zhang contemplate the architecture of nostalgia and create a new container of their own.



Xia Zhang, *fearful avoidant (detail)*, 2022. Neon text with two inkjet photo prints, 64 x 30 inches overall

Xia Zhang

fearful avoidant, 2022
 Neon text with 2 inkjet photo prints
 64 x 30 inches overall

Skin on Skin, 2019
 silicone on plexiglas
 64 x 18 x 3/4 inches

Dejiah Archie-Davis

Boyhood, 2022
 inkjet print wheat pasted on panel
 36 x 48 inches

Genesis, 2022
 inkjet print on panel
 18 x 24 inches

Untitled, 2022
 wood and cement
 Approximately 24 x 24 x 36
 inches overall



Dejiah Archie-Davis, *Genesis*, 2022. Digital collage, 36 x 48 inches

CURATOR BIOS

ESTHER CALLAHAN (MINNEAPOLIS, MN)

Esther Callahan is the Co-Artistic Director at Arts + Rec, US in Minneapolis, an independent curator, feminist scholar, and a practitioner of joy. Callahan wears many hats including being the 2021 Great Meadows Foundation Critic-in-Residence and Board Member at Franconia Sculpture Park and Emerging Curators Institute. She has worked as a Member Board of Directors and Communications Officer for the African American Education and Empowerment Advisory Board, Curatorial Mentor and former Co-Director of the Emerging Curators Institute, Curatorial Affairs Fellow and co-founder of the Curatorial Advisory Committee at the Minneapolis Institute of Art, Board Member and Charmain of the Board for Art Shanty Projects, Opinions Editor at City College News, multiple roles at Free Arts Minnesota, and Co-Manager of Carrotmob Minneapolis.

Callahan received a BA in Gender, Women, and Sexuality Studies with a certificate in Social Justice Leadership from the University of Minnesota. During her time at Mia, Callahan co-curated Mapping Black Identities and Mapping Black Identities: 3 Films. More recently she co-curated Stand Up Prints at Highpoint Center for Printmaking. She has been a featured speaker, moderator, and panelist at the University of Minnesota, Law Warschaw Gallery at Macalester College, Minnesota Museum of American Art, Walker Art Center, Minneapolis College of Art and Design, Louisville Visual Arts, University of Louisville, Undermain, and Soundwall Publications, among others. Callahan prioritizes diversity, equity, accessibility, and inclusion in her curatorial practice.

MATT DISTEL (COVINGTON, KY)

Matt Distel is the Exhibitions Director for The Carnegie in Covington, KY. Prior to joining The Carnegie, Distel was an Adjunct Curator of Contemporary Art for the Cincinnati Art Museum, Executive Director of Visionaries + Voices and the co-founder and director of Country Club, a commercial gallery based in Cincinnati and Los Angeles. A Cincinnati native, Distel has been organizing exhibitions since 1994 with a particular focus on artists from the region. From 2003–2007 he was the Associate Curator with the Contemporary Arts Center in Cincinnati. Distel has curated and organized numerous exhibitions and installations including projects with SIMPARCH, Kendell Geers, Guy Ben-ner, Katerina Burin, Temporary Services, The Yes Men, Beth Campbell, Alexis Rockman, Jay Bolotin, Shana Moulton, Future Retrieval, Terry Berlier, Design 99, Courtney Cooper, Ryan McGinness, Ellen Berkenblit, Edie Harper, Tom Wesselmann and Atlas Group.

DANIEL FULLER (ATLANTA, GA)

Daniel Fuller is an independent writer and curator. He has worked as the curator at Atlanta Contemporary, Director of the Institute of Contemporary Art of Maine College of Art, co-Director of Publication Studio Portland (other), Senior Program Specialist at the Philadelphia Exhibition Initiative as part of The Pew Center for Arts & Heritage, and Curator of New Media at the Hudson Valley Center for Contemporary Art in Peekskill, New York. Since 2004, Fuller has curated over 175 exhibitions. These exhibitions have taken place in diverse sites such as museums, art fairs, ice fishing shacks, a swap meet, the JumboTron of a minor-league hockey stadium, public access television, the caboose of the Chattanooga Choo Choo, and on VH1's Love & Hip Hop.

Fuller received his BA in Painting from Towson University and his MA in Museum Studies from Syracuse University. He has written for Artforum, ARTnews, Art:21, Afterall, Art Asia Pacific, Art in America, Art Papers, The Brooklyn Rail, Burnaway, C Magazine, Crease, Frieze, Kaleidoscope, The Wine Zine, and recently wrote a 032c cover-story on Gucci Mane.

CAMERON GRANGER (COLUMBUS, OH)

Cameron A. Granger came up in Cleveland, Ohio alongside his mother, Sandra, inheriting both her love of soul music, and habit of apologizing too much. A video artist, he uses his work as both a site for memory making, and as means to strategize new ways of remembrance in our age of mass media.

His recent projects include "The Get Free Telethon" a 24 hour livestream community fundraiser sponsored by Red Bull Arts, "Pearl" a body of collaborative works with his mother at Ctrl+Shft in Oakland, and "A library, for you" a traveling community library most recently housed at ikattha project space in Bombay, India. He's 2017 alumni of the Skowhegan School for Paint & Sculpture and a current artist in residence at the Studio Museum in Harlem.

TIF SIGFRIDS (ATHENS, GA/NEW YORK, NY)

Tif Sigfrids is the owner and director of Tif Sigfrids Gallery in Athens, Georgia and New York, NY. Her eponymous gallery opened in Los Angeles in 2013 after previously working as the Director for the Thomas Solomon Gallery. In 2021 Sigfrids opened a satellite space in New York in addition to regular participation in art fairs around the world. Sigfrids represents a diverse range of artists that explore the conceptual and formal limits of making objects.

Sigfrids received her BA from UCLA. In 2018, Sigfrids became the co-director of the Arts Career and Entrepreneurship Spaces to provide students in the Lamar Dodd School of Art and the Hugh Hodgson School of Music with career support. At Sigfrids' gallery, she currently represents a dozen artists based in the US and abroad, including Joe Sola, Becky Kolsrud, Mimi Lauter, and Frances Scholz. She has represented artists in art fairs like NADA Miami, Frieze New York, Art Los Angeles Contemporary, and The Armory Show.

THE CARNEGIE RECEIVES ONGOING SUPPORT FROM:



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