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 Bienniæ: World Record. Now in its sixth iteration, the 2022 FotoFocus Bienniæ 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.

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

Myra Greene, Photo Booth 2 – clear glass 2, 2022. Ambrotype photograph printed on clear glass, 5 × 7 inches.

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<tr>
<td>Photo Booth 1 - clear glass 2</td>
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<td>Photo Booth 1–4 - window installation</td>
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Lorena Molina
All works are chromogenic prints unless otherwise noted. (left to right–top to bottom)

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

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<tr>
<th>Title</th>
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<tr>
<td>Trenzas, 2020</td>
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<td>I was pregnant with wishful thinking, 2018</td>
<td>Cyanotype scan, 30 × 22½ inches</td>
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<td>Fluctuación, 2022</td>
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<td>A new blue sky, 2022</td>
<td>24 × 35½ inches</td>
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<td>For D and E, 2022</td>
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<td>Untitled, 2022</td>
<td>8 × 10 inches</td>
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<td>Finca, 2018</td>
<td>30 × 20 inches</td>
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<td>Making Lemons out of Oranges, 2021</td>
<td>24 × 35½ inches</td>
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<td>Papa, 2018</td>
<td>27 × 19 inches</td>
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<td>Mantel, 2022</td>
<td>10 × 8 inches</td>
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<td>Coca, 2022</td>
<td>20 × 30 inches</td>
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<td>Untitled (2), 2022</td>
<td>16 × 20 inches</td>
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<tr>
<td>Naranja entre las hamacas, 2022</td>
<td>10 × 8 inches</td>
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<td>Ofrenda, 2020</td>
<td>40 × 20 inches</td>
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<tr>
<td>You lost your marbles/The list, 2022</td>
<td>36 × 40 inches</td>
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<td>Minnesota waters, 2012</td>
<td>27 × 19 inches</td>
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<tr>
<td>Una no es como el otro, 2022</td>
<td>30 × 20 inches</td>
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<td>Lunch at Davids, 2018</td>
<td>20 × 16 inches</td>
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<tr>
<td>Untitled, 2022</td>
<td>20 × 30 inches</td>
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<tr>
<td>Limón de la Finca de mi papa, 2018</td>
<td>26 × 40 inches</td>
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<td>Moscas en el atardecer, 2016</td>
<td>16 × 12 inches</td>
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<tr>
<td>Sol Salvadoreño, 2022</td>
<td>16 × 12 inches</td>
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<tr>
<td>Cigarras, 2021</td>
<td>7 × 5 inches</td>
</tr>
<tr>
<td>What are you?, 2018</td>
<td>30 × 22½ inches</td>
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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 tableaus. 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
research/resume 200901, 2009
research/resume 201003, 2010
research/resume 201101, 2011
research/resume 201201, 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 × 34 inches each

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

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 × 34 inches each

Josh Sachs (Hutson Gallery)
Chromospheric Lyric, 2022
Mixed media installation
Dimensions variable
**RIEVE SCHL 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***

*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*
  - 19 × 13 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)
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, 2022
Neon text with 2 inkjet photo prints
64 × 30 inches overall

Skin on Skin, 2019
silicone on plexiglas
64 × 18 × ⅞ inches

Dejiah Archie-Davis

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

Genesis, 2022
inkjet print on panel
18 × 24 inches

Untitled, 2022
wood and cement
Approximately 24 × 24 × 36 inches overall
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 Chairmain 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, 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 Chairmain 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.

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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, Kendall 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 McGinnes, Ellen Berkenbilt, Ede Harper, Tom Wessellmann 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 a 24 hour livestream community fundraiser sponsored by Red Bull Arts, “Pearl” a body of collaborative works with his mother at Ctrl+Shift in Oakland, and “A library, for you” a traveling community library most recently housed at iaktha 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.

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+Shift in Oakland, and “A library, for you” a traveling community library most recently housed at iaktha 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.

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