





FOTOFOCUS
backstories
BIENNIAL



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2024 FOTOFOCUS BIENNIAL: *backstories*



Xia Zhang, *Safe In Unsafe*, 2016. Archival pigment print, dimensions variable. Courtesy of the artist

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Cover Image: Barbara Probst, *Exposure #32: N.Y.C., 249 W. 34th Street, 01.02.05, 5:04 p.m.* (detail), 2005. Ultrachrome ink on cotton paper, 3 parts, 66 × 44 inches (168 × 112 cm) each. Courtesy of the artist

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2024 FOTOFOCUS BIENNIAL

Barbara Probst, *Exposure #32: N.Y.C., 249 W. 34th Street, 01.02.05, 5:04 p.m.*, 2005. Ultrachrome ink on cotton paper, 3 parts, 66 × 44 inches (168 × 112 cm) each. Courtesy of the artist

The largest photography and lens-based biennial in America, the FotoFocus Biennial is in a category of its own. Now in its seventh iteration, the 2024 Biennial encompasses 107 projects at 86 Participating Venues across Greater Cincinnati, Dayton, Columbus, and Northern Kentucky.

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 participants from around the world. This year's Biennial presents 15 Featured Projects including an international touring retrospective, a multi-venue celebration of an artist featuring a new commission, rare and never-before-seen photographic works, new research and insight to expand understandings of artists, and a Call for Entry Selection category, along with a wide range of original exhibitions, events, and projects, all centered around the theme of *backstories*.

The 2024 Biennial theme, *backstories*, focuses on stories that are not evident at first glance. These stories offer context for what happened previously or out of view, providing narratives not yet told or presented from a new perspective. Yet once told, they shed light on current circumstances and events.

The 2024 FotoFocus Biennial Opening Weekend Program, September 26–28, 2024, constitutes the core of the Biennial, establishing the theme and dialogues that unite the broader programming. Featuring keynote lecture, talks and panel discussions with artists, curators, and collaborators, receptions, and tours, the Biennial Program is designed to inspire conversations about the world through photography and lens-based art. Additional Biennial programming for Featured Projects and Participating Venues continues throughout the month of October.

While many Participating Venues are free and open to the public, the FotoFocus Passport offers free access to special exhibitions during the month of October; invitations to members-only events; and entry into the FotoFocus Biennial Opening Program.

FOTOFOCUS backstories BIENNIAL

Each FotoFocus Biennial is structured around a unifying theme. The 2024 FotoFocus Biennial theme, *backstories*, focuses on stories that are not evident at first glance. These stories offer context for what happened previously or out of view, providing narratives not yet told or presented from a new perspective. Yet once told, they shed light on current circumstances and events. Backstories fill in where the evidence ends, adding nuance, solving mysteries, or simply telling us something we need to know.

To some extent, all histories are backstories. Histories emanating from archives, discovered through reporting, or revealed through gossip provide essential contexts for understanding a given photograph. Similarly, series of photographs have built-in backstories, offering greater context for those singular images we tend to valorize as “telling the whole story.”

In all these instances, what is visible on the surface—what is easily photographed—is enlarged and enriched through an understanding of broader histories, by seeing beyond what is evident, by knowing the backstories.

DIRECTOR'S STATEMENT

Katherine Ryckman Siegwarth, Executive Director



Katherine Ryckman Siegwarth by Amy Powell

Everyone and everything has a backstory. People are full of them: they are the fuel for any cocktail party and are often the fodder that allows us to learn, connect, and open ourselves to others. While some stories we love to share, others we keep on reserve. Some backstories are so well known that they become a communal memory, perhaps considered a historical record. But every tale, like every photograph, is created from a certain perspective: while it may highlight some things, it can equally obscure others. There are many other stories, narratives, and histories waiting to be heard, that have been relegated in the shadows, be it by others speaking louder or structural systems that have kept them at bay.

The 2024 FotoFocus Biennial: *backstories* is a thoughtful consideration of what is visible and hidden: what happens outside the picture frame that changes our understanding of an image? Conversely, how can a photograph challenge our preconceived notions of an event,

person, or historical truth? How can an expanded view cause us to think critically and empathetically?

The theme *backstories* developed in part as a response to the wonderful range of projects presented during the 2022 FotoFocus Biennial: *World Record*. Participating Venues demonstrated interest in contemporary concerns related to the Covid-19 pandemic, social justice, and the climate crisis, highlighting a variety of issues, bringing relevant but often hidden histories to light. While FotoFocus develops a thematic framework, it is remarkable how the creativity and interpretation by our Participating Venues can redefine our understanding of the theme. This year is no different, and you will note a myriad of interpretations of this theme as you review the 107 projects at 86 venues across the region.

Not only is this the largest Biennial to date, but *backstories* also introduces a new initiative. While our structure often works directly with organizations who develop their own programming, this year we also put out a call for independent, regional creatives to respond to *backstories*. The six Call for Entry Selections highlight family narratives that define us, tell the stories of regional immigrants, spotlight BIPOC communities in the Midwest, reveal the rich history of artist-run spaces within Cincinnati, and much more. Together, these projects present a focused lens centering our locality within the Biennial in a nuanced way.

This year's Biennial Featured Projects are a strong visualization of *backstories*. Several of these projects are in-depth solo exhibitions that provide new insight and consideration, featuring the artists Ansel Adams, Rotimi Fani-Kayode, Barbara Probst, Ming Smith, and Chip Thomas. Additional Featured Projects present group exhibitions that demonstrate the impact of William Eggleston's portfolio *Election Eve*, or, in *Memory Fields*, artists consider the intertwined relationship of culture, place, and memory. Together, these projects demonstrate the power of framing, perspective, and what can be gleaned from taking a longer view.

I strongly believe that the strength of the FotoFocus Biennial stems from the multitude of voices that present both familiar and unknown ideas, all through the lens of photography. May this catalogue help guide you to a variety of projects and exhibitions in which you reconsider familiar ideas as well as expand your horizons.

CURATOR'S STATEMENT

Kevin Moore, Artistic Director and Curator



Kevin Moore by Wilson Reyes

Here is a little backstory on the 2024 Biennial theme: *backstories* that came to mind as I thought about all the ways photography brings us the world, revealing its strange wonders, yet often leaves us with more questions than answers. A good photograph will pique our interest, but rarely does it offer a complete explanation. What happened before or after the photograph was taken? What was happening outside the frame? This year's theme speaks to that fundamental aspect of the photograph as a slice of time, an instant snatched out of the eternal flux. "There is nothing as mysterious as a fact clearly described," Garry Winogrand once famously said. So often it feels like the more we see the less we comprehend. We need the backstory.

Backstories also come into play in our deciphering of the world—specifically, our mediatized world, where photographs volley for our attention amidst a constant din of advertising, news, and entertainment. We've all become aware of the ways in which photographs can "lie." We

know that the images we encounter in the media have been carefully selected and sometimes altered to influence or sway opinion. As a result, we are astute scrutinizers of photographs, searching for greater truths beneath the surface. We no longer take photographs at face value, understanding that there is usually more than meets the eye. Again, we look for the backstory.

This year's Biennial offers a broad array of photographic backstories. There are historic backstories, in which the past sheds light on the present. *Southern Democratic* (The Carnegie) looks at presidential elections of the past through the lens of William Eggleston's series *Election Eve*, which offers a jumping off point for contemporary artists meditating on the fast-approaching 2024 election. *Artist Run*, at various venues in Cincinnati, digs into the archives and presents the history and legacy of artist-run spaces to reveal how they have evolved and contributed to the local arts scene over the years. Similarly, *Discovering Ansel Adams* (Cincinnati Art Museum) offers a new perspective on the legendary creator of mountain views and the zone system, presenting personal possessions and handwritten correspondence in tracing the photographer's journey from young mountaineer to pillar of art photography.

Some of the backstories are even more emphatically personal, revealing the paths artists have taken to become who they are. Michael Coppage revives a fictional character he created 20 years earlier in an exhibition titled *Humphrey Gets His Flowers* (Art Academy of Cincinnati: Site1212), a show honoring the alter-ego of Coppage's youthful insecurities. Ming Smith revisits her past in various exhibitions in Columbus, Ohio, the artist's home town, spinning a compelling narrative of personal achievement and self-reconciliation. *Rotimi Fani-Kayode: Tranquility of Communion* (Wexner Center for the Arts) offers the first extensive museum presentation of the late Nigerian-British photographer's imaginative exploration of his own complex identity before his life was cut short by AIDS.

Some of the backstories reveal hidden social circumstances not readily visible to the public eye. Having spent the past 30-plus years in the Navajo Nation, Chip Thomas (Contemporary Arts Center) has produced photographs and street art that acknowledge both the spirit and hardship of the people of his community. Similarly, *More than Meets the Eye* (Purple People Bridge) tells the stories of local immigrants through family photographs, audio stories, and music. Rachael Banks also examines family life, focusing on Central Kentucky, in a show titled *The Trail of the Dead* (Alice F. and Harris K. Weston Art Gallery), using white-tailed deer as metaphor. Two shows, *Another First Impression* and *Digressions* (both Art Academy of Cincinnati: Site1212), take a nuanced view of personal relationships within the region, examining communities of color and friendship, respectively, as lives navigated in both public and private spaces.

Finally, backstories can also be purely technical—how was the work created? For the past 25 years, German photographer Barbara Probst (Contemporary Arts Center) has developed a unique technique, producing simultaneous, multiple perspectives of a single scene. Her multi-frame photographs act as visual puzzles, inviting viewers to piece together the technical apparatus while considering the philosophical implications of point of view. Psychological puzzles are explored in *Memory Fields* (Alice F. and Harris K. Weston Art Gallery), which traces the transmission of cultural traditions and ritual through the nebulous matter of personal memory, translated through the medium of photography.

It all really comes down to point of view. There are the stories, the official version of knowledge, which is what photographs customarily offer. And there are the backstories, the added layers of knowledge—the contexts, the details, the secrets—that create the fuller picture. We hope *backstories* offers a generative way of looking at the diverse artists and exhibitions on offer in this year's Biennial, and we hope, more importantly, a generative way of looking at our world through photographs.



Michael Coppage, *Profile of Humphrey with Rose*, 2023. Digital print, dimensions variable. Courtesy of Whitney Dixon



BIENNIAL PROGRAM

The 2024 FotoFocus Biennial Opening Weekend Program, September 26–28, constitutes the core of the Biennial, establishing the theme and dialogues that unite the broader programming. Featuring keynote lecture, talks and panel discussions with artists, curators, and collaborators, receptions, and tours, the Biennial Program is designed to inspire conversations about the world through photography and lens-based art. Additional Biennial programming for Featured Projects and Participating Venues continues throughout the month of October. Visit [FotoFocus.org/Events](https://www.fotofocus.org/Events) for all Biennial programming.

While many Participating Venues are free and open to the public, the FotoFocus Passport offers free access to special exhibitions during the month of October; invitations to members-only events; and entry into the FotoFocus Biennial Opening Program. To register for a Passport, visit [FotoFocus.org/Passport](https://www.fotofocus.org/Passport).

Ansel Adams (American, 1902–1984), *Leaves, Glacier National Park, Montana*, 1942. Gelatin silver print, image: 4 $\frac{7}{16}$ × 6 $\frac{1}{4}$ inches (11.3 × 15.8 cm). Center for Creative Photography, University of Arizona: Ansel Adams Archive, 84.92.26. © The Ansel Adams Publishing Rights Trust

BIENNIAL OPENING WEEKEND PROGRAM

September 26, Thursday

CINCINNATI ART MUSEUM

Discovering Ansel Adams

5pm Members Opening Reception

7pm Curators' Talk

September 27, Friday

CONTEMPORARY ARTS CENTER

Chip Thomas and the Painted Desert Project

1pm Gallery Tour with Artist and Curator

ART ACADEMY SITE1212

Digressions

Humphrey Gets His Flowers

Another First Impression

4pm Preview Tour with Artists and Curators

5pm Opening Reception

CONTEMPORARY ARTS CENTER

Barbara Probst: Subjective Evidence

Chip Thomas and the Painted Desert Project

7pm Artist and Curator Talk

8pm Reception

September 28, Saturday

THE CARNEGIE

Southern Democratic

10:30am Gallery Tour with Curator

MEMORIAL HALL

Noon–5pm Biennial Symposium

Programs and schedules are subject to change.

Visit FotoFocus.org/Biennial for current details.

2024 FOTOFOCUS BIENNIAL PASSPORT

Access is central to FotoFocus: The Biennial Passport offers free access to over 100 FotoFocus Biennial projects and programs during the month of October, invitations to members-only events, and entry into the FotoFocus Biennial Opening Weekend Program (September 26–28, 2024), which features a keynote lecture; talks and panel discussions with artists, curators, and collaborators; receptions; and tours. The Biennial Program constitutes the core of the Biennial, establishing the theme and dialogues that unite the broader programming. To become a Passport Holder, visit FotoFocus.org/Passport.



GET THE PASSPORT
FotoFocus.org/Passport

Program Accessibility

FotoFocus is committed to providing programming that is accessible and inclusive. For questions regarding accessibility and accommodations during the Biennial, please email info@fotofocus.org or reach out directly to Participating Venue(s) for more information.



FEATURED PROJECTS

Biennial Featured Projects showcase a wide range of original exhibitions and projects curated by FotoFocus and Biennial guest curators, as well as Call for Entry Selections, all centered around the theme of *backstories*. These 15 projects, featuring international, national, and regional artists and curators, focus on stories that are not evident at first glance—offering context for what happened previously or out of view, providing narratives not yet told or presented from a new perspective. Yet once told, these stories shed light on current circumstances and events. Six selected projects highlight talent from the region's artists and curators as part of the first large-scale regional Call for Entry in the Biennial's history.

Chip Thomas, *Step During the Day*, 2017. Courtesy of the artist

CONTEMPORARY ARTS CENTER

Barbara Probst: *Subjective Evidence*

September 27, 2024–February 9, 2025



Barbara Probst, *Exposure #124: Brooklyn, Industria Studios, 39 South 5th St, 04.13.17, 10:39 a.m.*, 2017. Courtesy of the artist



Barbara Probst, *Exposure #147: Munich, Nederlingerstrasse 68, 09.29.19, 4:14 p.m.*, 2019. Courtesy of the artist

Barbara Probst is a German photographer living between Munich and New York. In 2000, she began taking multiple images of actors in a single scene, shot simultaneously with several cameras via a radio-controlled system. The resulting series convey a complex, playful, and darkly cinematic vision of people in time and space.

Probst's works span photographic genres: landscape, still life, fashion, portraiture, and street photography. Her multi-perspective approach results in quasi-three-dimensional views of her subjects while activating philosophical problems around the question of optical authority: what is visual truth when multiple perspectives are in play? Does more visual data result in greater realism, or less?

Subjective Evidence is the first American survey of Probst's 25-year career. The exhibition opened first at the Kunstmuseum Luzern, in Lucerne, Switzerland, and will travel to the Sprengel Museum in Hannover in December 2024. A full-color catalogue, published by Hartmann Books, accompanies the exhibition and includes essays by the three institutional curators, Fanni Fetzer, Kevin Moore, and Stefan Gronert.

CURATOR: Kevin Moore, Ph.D., FotoFocus Artistic Director and Curator

Contemporary Arts Center

44 E Sixth St, Cincinnati, OH 45202

(513) 345-8400

contemporaryartscenter.org

Thur & Fri 10am–7pm,

Sat & Sun 10am–4pm

Free to the Public

CONTEMPORARY ARTS CENTER

Chip Thomas and the Painted Desert Project

September 6, 2024–January 5, 2025



Chip Thomas, *Lehigh on the Tire Swing*, 2013. Courtesy of the artist

Chip Thomas is an American photographer, public artist, activist, and physician living in Arizona. In 1987, he moved to the Navajo Nation, between Monument Valley and the Grand Canyon, to work as a physician. Simultaneously, he began photographing the Navajo people (Diné) and maintained a darkroom to develop his work. Soon after his arrival in Arizona, Thomas carried out a billboard “correction” on the Navajo Nation, replacing the word “Pepsi” with “Diabetes” in the phrase “Welcome to Pepsi Country,” in an effort to call out the effects of American capitalism on the landscape and the people of his new community.

Since 2009, Thomas has worked under the pseudonym jetsonorama, combining photography and traditions of street art, placing work on billboards and abandoned structures in the region as a way to celebrate the rich cultural history of the Navajo people. The exhibition includes examples of Thomas’ original, documentary-style photographs and their application as elements in public art, installation, film, and graphic media.



Chip Thomas, *Rayshaun at Cow Springs 1*, 2013. Courtesy of the artist

In 2012, Thomas developed the Painted Desert Project, a residency program in which he has invited street artists from around the world to explore and execute work in the desert landscape. More than 25 artists have participated over the past decade, enlivening the region’s public spaces with various distinct styles. A special sub-section of the exhibition includes work by a sampling of the Painted Desert artists.

PAINTED DESERT PARTICIPANTS: 2501, Gaia, Icy and Sot, Kill Joy, ROA, Chris Stain, Stinkfish

COLLABORATOR: Ken Ogawa

CURATOR: Kevin Moore, Ph.D., FotoFocus Artistic Director and Curator

Contemporary Arts Center

44 E Sixth St, Cincinnati, OH 45202

(513) 345-8400

contemporaryartscenter.org

Thur & Fri 10am–7pm,

Sat & Sun 10am–4pm

Free to the Public

CINCINNATI ART MUSEUM

Discovering Ansel Adams

September 27, 2024–January 19, 2025



Ansel Adams (American, 1902–1984), *The Tetons and the Snake River, Grand Teton National Park, Wyoming*, 1942. Gelatin silver print, image: 39¹⁵/₁₆ × 51¹/₄ inches (101.4 × 130.1 cm). Center for Creative Photography, University of Arizona: Ansel Adams Archive, 76.562.2. © The Ansel Adams Publishing Rights Trust

Discovering Ansel Adams provides unprecedented insight into the early career of Ansel Adams (1902–1984), demonstrating how, between 1916 and the 1940s, Adams developed from a 14-year-old tourist with a camera into America’s most celebrated photographer. Drawn from the definitive Adams collection at the Center for Creative Photography (CCP) in Tucson, AZ, the exhibition brings together approximately 80 virtuosic photographs with unique archival objects, including the artist’s handwritten correspondence, snapshots, personal possessions, and photographic working materials. Featured works range from small, one-of-a-kind photographs from Adams’ teenage years to jaw-dropping mural-sized prints of his most famous mature views. Viewers join the artist on his journey from teenage musician to young mountaineer and beyond as he makes his first pictures at Yosemite, experiences the American Southwest, learns how to communicate with a broad national audience, and undertakes an epic quest to photograph America’s national parks. Along the way, discover how Ansel Adams became Ansel Adams.

Founded in 1975 following discussions between the President of the University of Arizona and Ansel Adams, the Center for Creative Photography is one of the world’s finest institutions for the study of the history of photography, and a singularly important archive for Ansel Adams studies. *Discovering Ansel Adams* presents a unique opportunity to encounter the CCP’s Ansel Adams collection outside of Tucson.

CURATORS: *Discovering Ansel Adams* is organized by Rebecca Senf, Ph.D., Chief Curator at the Center for Creative Photography at the University of Arizona, and presented in Cincinnati by Nathaniel M. Stein, Ph.D., Curator of Photography at the Cincinnati Art Museum



Ansel Adams (American, 1902–1984), *A Man of Taos, Tony Lujan, 1929–1930*. Gelatin silver print, image: 12⁵/₁₆ × 8¹⁵/₁₆ inches (31.3 × 22.7 cm). Center for Creative Photography, University of Arizona: Ansel Adams Archive, 78.187.6. © The Ansel Adams Publishing Rights Trust

Cincinnati Art Museum

953 Eden Park Dr,
Cincinnati, OH 45202

(513) 721-2787

cincinnatiartmuseum.org

Tue & Wed 11am–5pm,

Thur 11am–8pm,

Fri–Sun 11am–5pm

Free to FotoFocus Passport Holders in October and Venue’s Members. \$12 adults; \$8 seniors, college students, children 6–17; children under 6 free. General Admission is free

ALICE F. AND HARRIS K. WESTON ART GALLERY

Memory Fields

September 20–November 3, 2024



Kanthy Peng, *Artificial Tear*, 2019. Archival inkjet print, 30 × 24 inches. Courtesy of the artist

Memory Fields explores the nuances of memory and its uncanny ability to transport culture, traditions, rituals, and feelings through space and time. Oscillating between place and placelessness, seven artists of diverse cultural backgrounds present a series of actions, systems, and moments that are influenced by regional, national, and transnational experiences.

Memories contain stories that are potent, bodily, and felt. They have the potential to conjure joy, grief, and nostalgia, with its residue carrying through time. Memory is malleable, from a recollection of events to something more ambiguous, such as the sensation of familiarity or longing. It is selective, often reimagined, and flawed. Memories are private, yet their preservation is contingent on being shared, creating an intimate exchange of moments lost in time and resulting in a transition from private to collective experiences. The intimacy of this form of storytelling can highlight the intricacies of how artists navigate histories that are grounded in personal, familial, and cultural narratives.

ARTISTS: Jesse Ly, Emily Hanako Momohara, Yoshi Nakamura, Migiwa Orimo, Kanthy Peng, Nayeon Yang, Xia Zhang

CURATOR: Sso-Rha Kang, Curator at The Carnegie



Jesse Ly, *what does the willow bring?*, 2021. Archival inkjet print with hand-cut embedded mat, 30 × 24 inches. Courtesy of the artist

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

650 Walnut St, Cincinnati, OH 45202

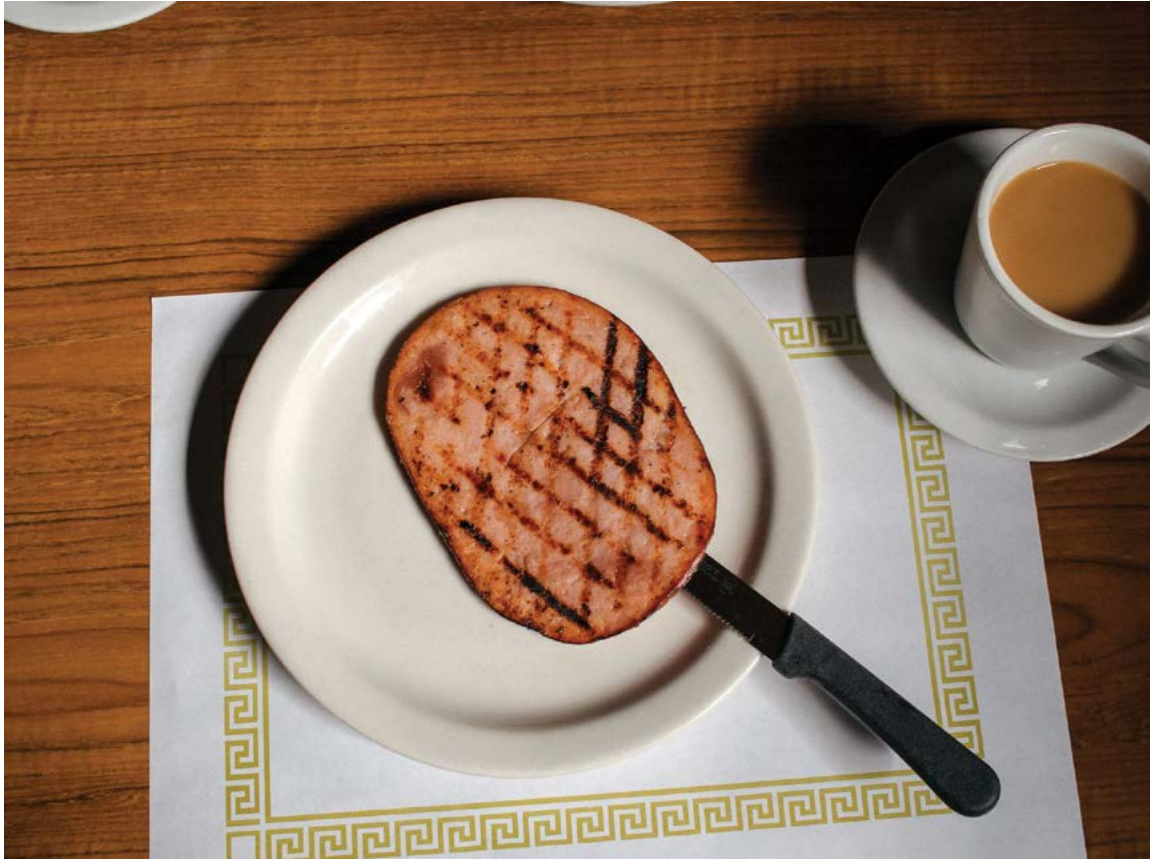
(513) 977-4165

westonartgallery.com

Tue–Sat 10am–5:30pm,

Sun Noon–5pm

Free to the Public



Tag Christof, *Colonial Kitchen #6*, 2019. Archival inkjet print, 17 × 22 inches. Courtesy of the artist

In October of 1976, William Eggleston went to Plains, Georgia on assignment for *Rolling Stone* magazine. Tasked with documenting the birthplace of Jimmy Carter, then the Democratic candidate for president, just weeks before the election, Eggleston used this project to further establish his uncompromising style: observational and democratic in nature, banal to the point of rigid and beautiful clarity.

The resulting images never appeared in the magazine but were later published as *Election Eve*, a collection of 100 original prints in two leather bound volumes, housed in a linen box and limited to five editions. Eggleston's documentation of the South is decidedly and curiously devoid of people, but the images are nonetheless rich with evidence of life. These photographs provide a personal and random catalog of a region that is increasingly unrecognizable, as the South continues to shift and change in ways that would have been unimaginable in 1976.

Southern Democratic is an exhibition of 15 meditative vignettes, each featuring a specific body of work by an artist actively examining the changing world. The works are presented in dialogue with *Election Eve*, highlighting continued interest in concepts of place, life in the South, and uncanny imagery of the everyday. Nearly 50 years later, the United States is on the precipice of another consequential presidential election, one that has the possibility to dramatically alter our collective futures across the region and beyond. It is the artists whose, often quiet, observations articulated through the lens of words, photographs, films, paintings, and sculpture succeed in truly seeing change—for better or for worse—as it is lived.

Not unlike Eggleston, artists Tag Christof, Casey Joiner, and Claudia Keep translate the quotidian; while Coulter Fussell, Y. Malik Jalal, and Polo Silk work in lineages of Southern craft to illuminate social cycles. John Chae and Erin Jane Nelson meditate on the past and future of Southern land, whereas Rose Marie Cromwell and Dawn DeDeaux focus specifically on environmental concerns. Albert Moser, Louis Zoellar Bickett, Frank Dorrey, and Matthew Shane work with taxonomies and repetition to illuminate and track; while Amy Pleasant's figures provide relief and inherent potential, suggesting that our destinies are not fixed.

ARTISTS: Louis Zoellar Bickett, John Hee Taek Chae, Tag Christof, Rose Marie Cromwell, Dawn DeDeaux, William Eggleston, Coulter Fussell, Y. Malik Jalal, Casey Joiner, Claudia Keep, Albert Moser, Amy Pleasant, Polo Silk

CURATOR: Phillip March Jones, Founder and Curator at Large at Institute 193



John Hee Taek Chae, *we know so little of us* (detail), 2023. Cyanotype and fabric dye on linen, silk, cotton, and polyester, 94 × 57 inches. Courtesy of the artist

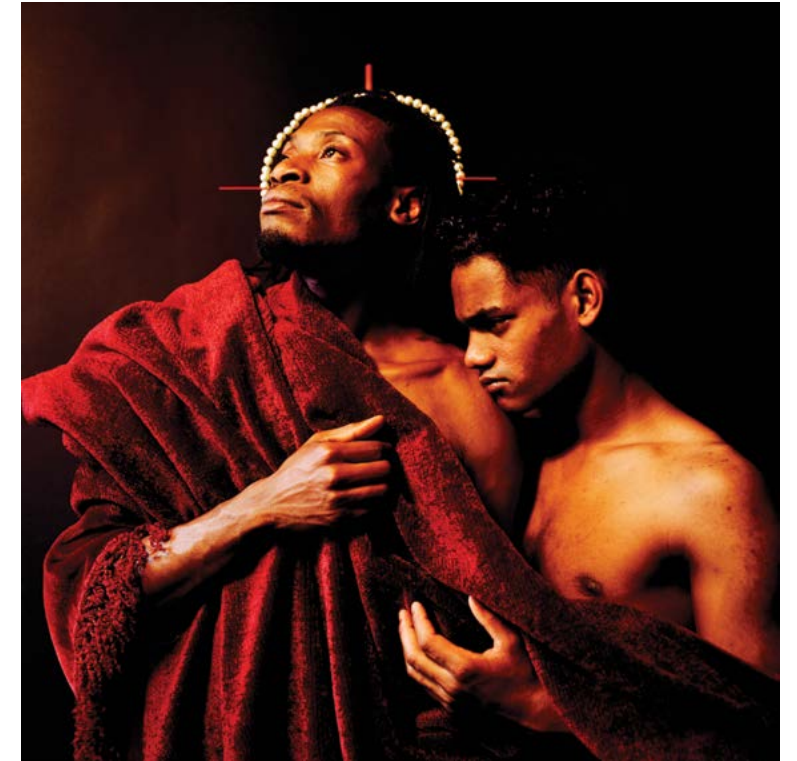
The Carnegie

1028 Scott St, Covington, KY 41011
 (859) 491-2030
 thecarnegie.com
 Thur–Sat Noon–5pm
 Free to the Public



Rotimi Fani-Kayode, *Four Twins*, 1985. Gelatin silver print, 9 × 13⁷/₈ inches. Courtesy of Autograph, ABP London

Rotimi Fani-Kayode: Tranquility of Communion is the first comprehensive museum presentation of Nigerian-British photographer Rotimi Fani-Kayode (1955–1989). A prolific artist, Fani-Kayode negotiated his outsider status along multiple axes, balancing his heritage as scion of a prominent Nigerian family—one closely aligned with the Yoruba priesthood, yet living in exile—with the exploration of his own queer sexuality. Embracing the camera as a means of reconciling these disparate facets of his identity, he generated a remarkable body of images over the course of a career cut tragically short by his untimely death in 1989 at the height of the HIV/AIDS epidemic. Largely ignored during his lifetime, Fani-Kayode’s work has received belated recognition in conversations around global Black art and queer photography, presciently anticipating the concerns of a new generation of artists.



Rotimi Fani-Kayode, *Every Moment Counts*, from *Ecstatic Antibodies*, 1989. Digital chromogenic print, 48 × 48 inches. Courtesy of Autograph, ABP London

Surveying the full breadth of his career, *Tranquility of Communion* confirms Fani-Kayode’s status as a major contributor to the art of his time, while also revealing him in a new light. Organized in partnership with Autograph ABP, London, UK, the exhibition features key series of color and black-and-white photographs along with never-before-seen archival works, including selections representing Fani-Kayode’s student years in the United States. Guest curated by Autograph Director Mark Sealy, the exhibition is accompanied by a richly illustrated publication conceived as an essential sourcebook for future research on the artist.

CURATOR: Mark Sealy, Ph.D., Executive Director at Autograph ABP

Wexner Center for the Arts

1871 N High St, Columbus, OH 43210

(614) 292-3535

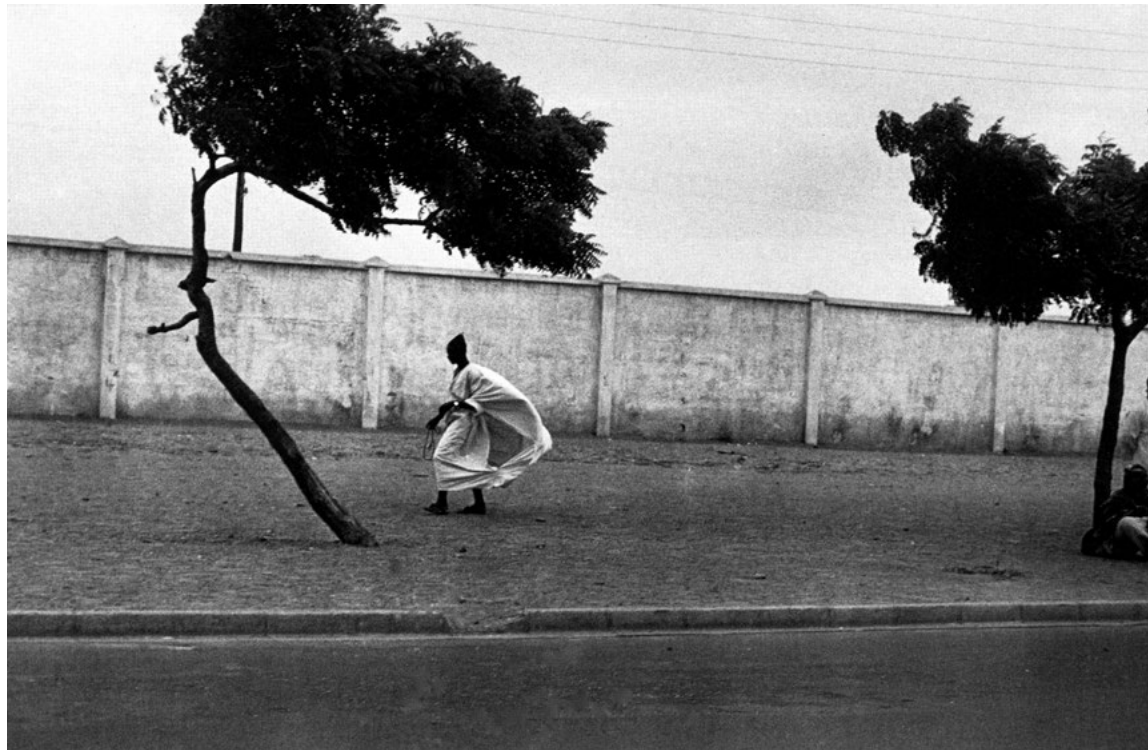
wexarts.org

Tue, Wed & Fri 10am–6pm,

Thur 10am–8pm,

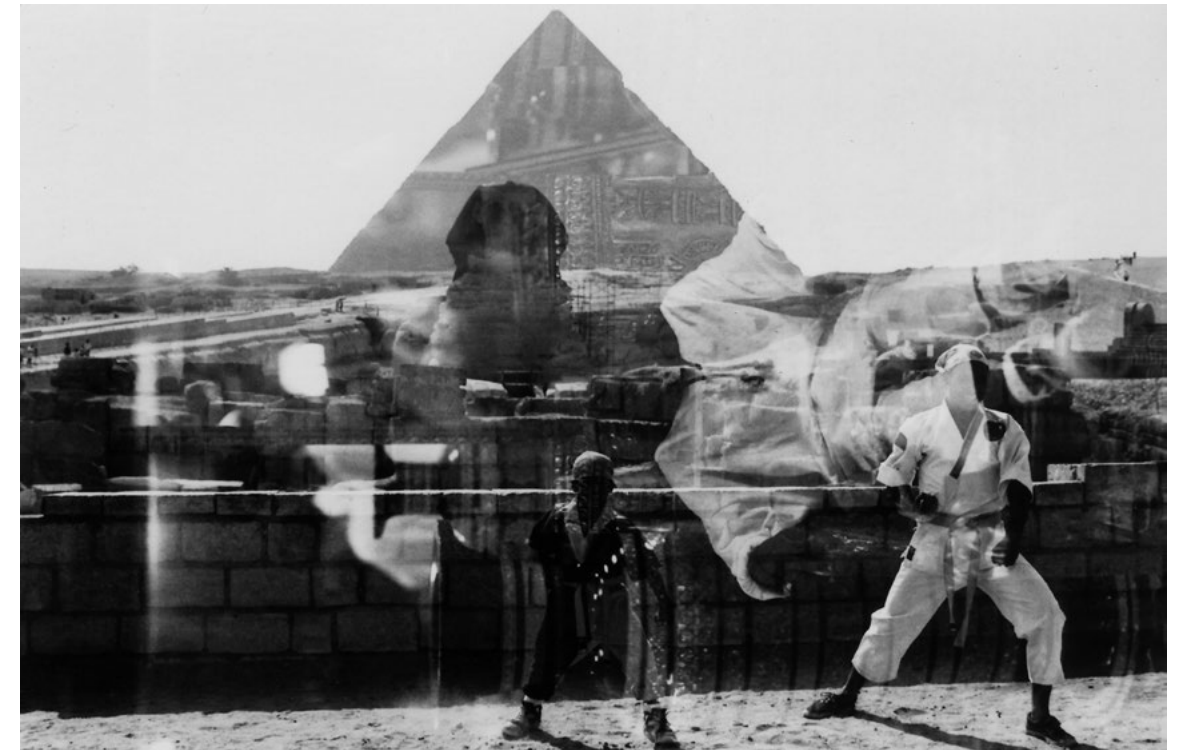
Sat & Sun 10am–5pm

Free to the Public



Ming Smith, *Dakar Roadside with Figures*, 1972. Archival pigment print, 24 × 36 inches. Courtesy of Ming Smith Studio

This solo exhibition of Columbus-raised, New York-based artist Ming Smith, features her first photographic series alongside a new body of work. The exhibition illuminates Smith’s introspective perspective that focuses on spirituality, movement, and feminism. The centerpiece is a multimedia commission that animates a series of photographs, integrating film and dance, while marking an entirely new direction in her practice. Also on view are recent collages and color photographs—all set within an ambient soundscape by her son, Mingus Murray—that continue her interest in Black transcendence. In an adjacent gallery is an installation of Smith’s *Africa* series, which premieres nearly 30 black-and-white photographs taken during her travels to Senegal,



Ming Smith, *Womb*, 1992. Archival pigment print, 24 × 36 inches. Courtesy of Ming Smith Studio

Ethiopia, the Ivory Coast, and Egypt over three decades. The series began in 1972, when Smith traveled to Dakar on a modeling assignment, her first visit to the African continent. The expansive series documents everyday scenes from across the continent and shares a narrative of Africa from her perspective as a Black woman. As Smith has stated, “I was affected by the spirituality of the people. Somehow it seemed that our cultures are very different, but we are very much connected.”

This exhibition is part of a simultaneous presentation of work by Ming Smith, also at the Columbus Museum of Art and The Gund at Kenyon College.

CURATOR: Kelly Kivland, Director and Lead Curator at Michigan Central

Wexner Center for the Arts

1871 N High St, Columbus, OH 43210

(614) 292-3535

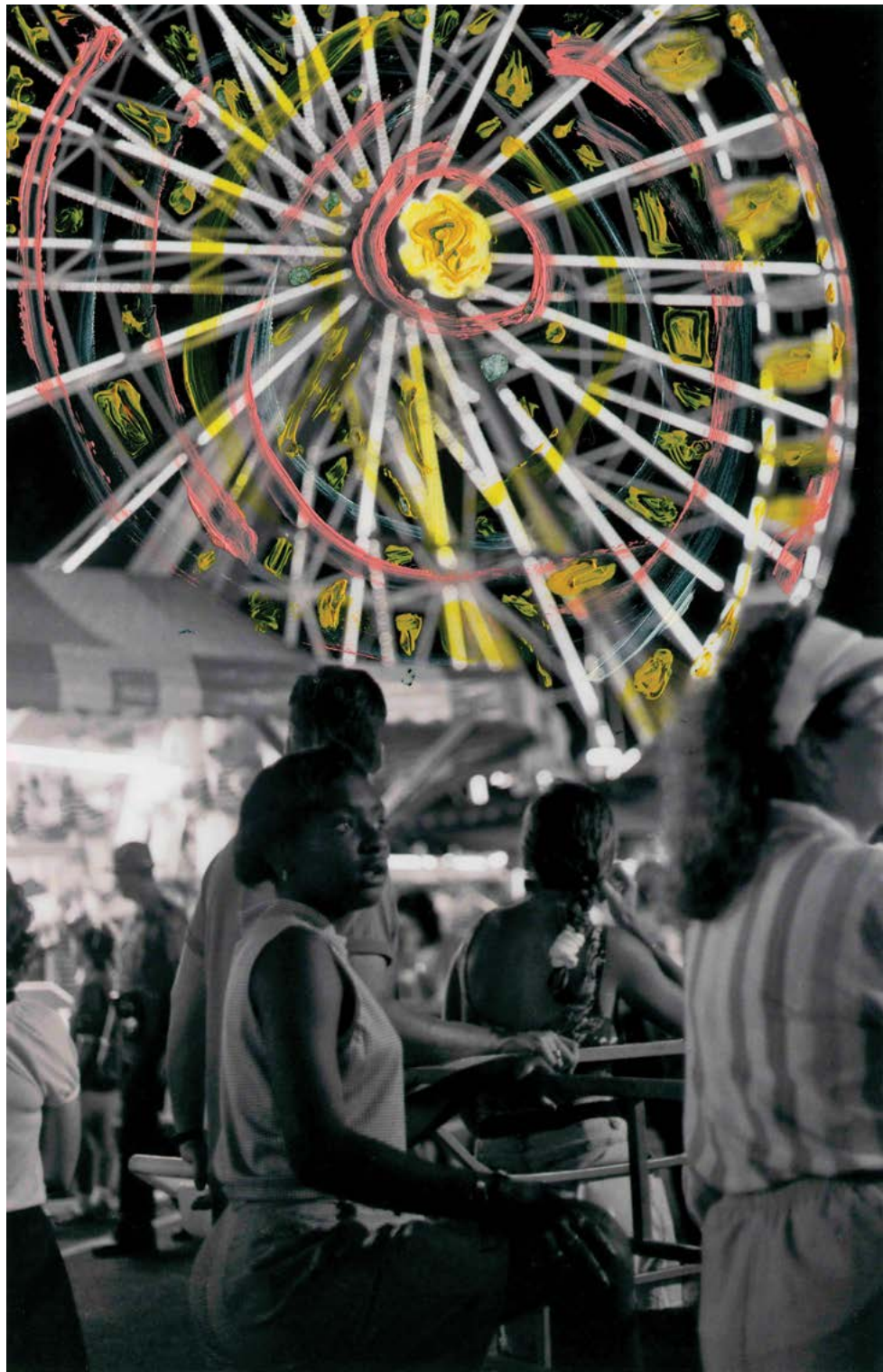
wexarts.org

Tue, Wed & Fri 10am–6pm,

Thur 10am–8pm,

Sat & Sun 10am–5pm

Free to the Public



Ming Smith, *Black Girl Dreaming*, 1990. Archival pigment print. Courtesy of the artist

COLUMBUS MUSEUM OF ART

Ming Smith: Transcendence

September 19, 2024–January 26, 2025

For the first time, Ming Smith's remarkable series *Transcendence* is featured in its entirety. Through this exhibition, the Columbus Museum of Art offers a rare opportunity to delve into Smith's identity as an artist deeply rooted in the diverse fabric of Columbus, OH.

Smith's lens intricately weaves together the cultural tapestry of Columbus, showcasing the influences of luminaries such as Nancy Wilson, Aminah Robinson, Toyce Anderson, Toni Morrison, and Linda Goode Bryant. Her narrative unfolds against familiar backdrops, from Carl Brown's IGA Foodliner store on Mt. Vernon Avenue to Dr. Tyler's drugstore on the east side, resonating with personal memories of her father's pharmacy. The halls of The Ohio State University reflect familial achievements, while South Wheatland Avenue bears witness to pivotal moments in the Hilltop's history.

Transcendence surpasses the confines of traditional photography; it is a deeply intimate exploration of Smith's reconciliation with her hometown. Inspired by Alice Coltrane's transformative music, this series confronts the injustices of the artist's racially divided upbringing in Columbus with compassion and insight.

Smith's narrative invites viewers to engage with the images as a public discourse, with much of *Transcendence* remaining unseen and unprinted, offering endless opportunities for exploration and interpretation. Through this series the viewer is taken on a journey of rediscovery, where the past merges with the present, and the potential for understanding knows no bounds.

This exhibition is part of a simultaneous presentation of work by Ming Smith, also at the Wexner Center for the Arts and The Gund at Kenyon College.

CURATOR: Brooke A. Minto, Executive Director and CEO



Ming Smith, *Desire*, 1988. Archival pigment print. Courtesy of the artist

Columbus Museum of Art

480 East Broad St,
Columbus, OH 43215

(614) 221-6801

columbusmuseum.org

Tue, Wed, Fri–Sun 10am–5pm,
Thur 10am–9pm

Free to FotoFocus Passport Holders
in October and Venue's Members.
\$20 adults; \$10 children 4–18, college
students, seniors; Free children 0–3;
\$5 Thursdays 5–9pm, Free on Sundays



Ming Smith, *Greyhound Bus*, Pittsburgh, Pennsylvania, from *August Wilson Series*, 1991. Archival pigment print. Courtesy of the artist

COLUMBUS MUSEUM OF ART

Ming Smith: August Moon

September 19, 2024–January 26, 2025

Ming Smith: August Moon unveils the essence of everyday Black life, unfolding with breathtaking honesty and reverence. Smith embarks on a poignant journey through the streets of Pittsburgh's Hill District, intimately familiarizing herself with the landscape that inspired playwright August Wilson's iconic *Century Cycle* plays. Smith captures the spirit of Wilson's characters, immortalizing their struggles, triumphs, and the quiet resilience that defines their existence.

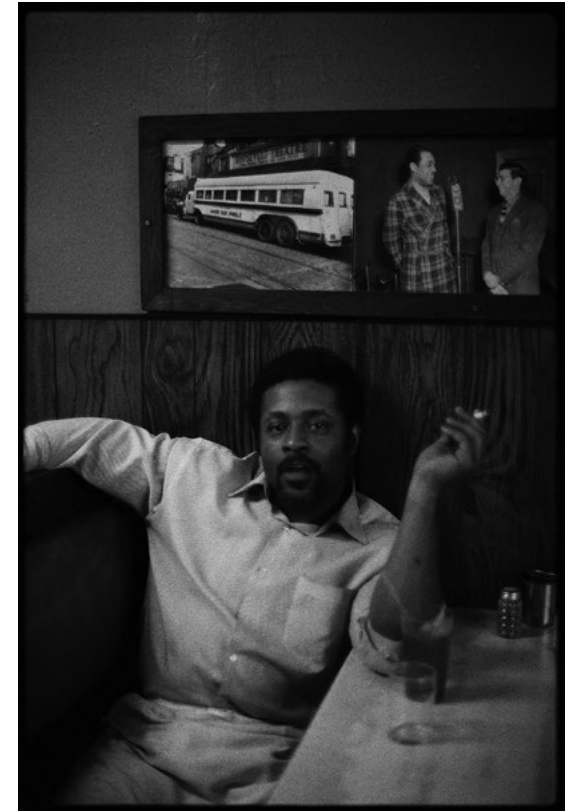
Smith's upbringing in a literary family fostered an immediate affinity for Wilson's subtle metaphors and characters, many of whom mirrored the people she knew from her own childhood. With deliberate use of blurred imagery and obscured details, Smith creates a visual language that reflects the complexities of Black life in America, inviting viewers to see beyond the surface.

Through her photographs, Smith documents the fortitude and fragility of Black communities, built amidst the challenges of Jim Crow laws, redlining, and everyday racism. As Smith traverses the streets of the Hill District, she captures moments of daily life that resonate with the themes of Wilson's plays. From the camaraderie of pool players to the solitude of Aunt Ester in her fur and knitted hats, Smith's photographs speak volumes about the strength and humanity of Black community.

August Moon is a visual journey that celebrates the richness of Black life and the enduring legacy of August Wilson's storytelling. Through Smith's lens, viewers are invited to immerse themselves in the beauty and complexity of ordinary Black existence.

This exhibition is part of a simultaneous presentation of work by Ming Smith, also at the Wexner Center for the Arts and The Gund at Kenyon College.

CURATOR: Brooke A. Minto, Executive Director and CEO



Ming Smith, *Cook and Duke*, Pittsburgh, Pennsylvania, from *August Wilson Series*, 1991. Archival pigment print. Courtesy of the artist

Columbus Museum of Art

480 East Broad St,
Columbus, OH 43215

(614) 221-6801

columbusmuseum.org

Tue, Wed, Fri–Sun 10am–5pm,

Thur 10am–9pm

Free to FotoFocus Passport Holders
in October and Venue's Members.
\$20 adults; \$10 children 4–18, college
students, seniors; Free children 0–3;
\$5 Thursdays 5–9pm, Free on Sundays



Mark Albain, *Cage's Night Blooming Cereus*, 2021. Archival inkjet print, 50 × 40 inches. Courtesy of the artist



CALL FOR ENTRY SELECTIONS

Six selected projects highlight talent from the region's artists and curators as part of the first large-scale regional Call for Entry in the Biennial's history. In these exhibitions, what is visible on the surface—what is easily photographed—is enlarged and enriched through an understanding of broader histories, by seeing beyond what is evident, and by knowing the backstories.

Rachael Banks, *Bev*, 2022. Archival pigment print, 24 × 32 inches. Courtesy of the artist

ART ACADEMY OF CINCINNATI: SITE1212

Digressions

September 27–November 1, 2024



Left: Joshua Berg, *Ludlow, KY*, 2024. Archival inkjet print, 30 × 24 inches. Courtesy of the artist.
Right: Mark Albain, *Until The Real Thing Comes Along*, 2018. Toner print, 11 × 8½ inches. Courtesy of the artist

Digressions, an exhibition and corresponding book, weaves through an unspecified space and unfolds through experiences, relationships, and histories of growing up and living in the Midwest. Anchored in the liminal, the exhibition is structured around written correspondence and recorded conversations between artists Mark Albain and Joshua Berg, as well as their friends, family, and colleagues. The conversations are unscripted and undirected to allow freedom, authenticity, and chance, resulting in a loose framework that highlights the elusive sensation of immediacy and moving through place.

Change and transformation thread the narrative, exploring the boundaries of experience in the Midwest. The interconnectedness forms the fabric of *Digressions*, revealing the intricate and interwoven nature of relationships, histories, and day-to-day domestic life. Rooted in the personal and familial spheres, these voices delve into the mundane, yet profound aspects that contribute to a broader understanding of the region. The exhibition encapsulates those in-between moments—mirroring the essence of the unspecified, but deeply personal space that shapes the lives of those who call the Midwest home.

ARTISTS: Mark Albain and Joshua Berg

Art Academy of Cincinnati: SITE1212

1212 Jackson St,
Cincinnati, OH 45202
(513) 562-6262
artacademy.edu
Everyday 9am–9pm
Free to the Public

ART ACADEMY OF CINCINNATI: SITE1212

Humphrey Gets His Flowers

September 27–November 1, 2024



Michael Coppage, *Portrait of Humphrey Humpkick*, 2023. Digital print, dimensions variable. Courtesy of Whitney Dixon

Members of the performance collective Mute-N-Heard, organized by artist Michael Coppage in 2005, traveled the world and walked silently through the streets as painted-green characters personifying their struggles: be it insecurities, racism, sexism, beauty standards, and/or mental health issues. The performance series sought to unburden members of the external pressures they had internalized.

Humphrey Gets His Flowers is a combination of archival video, large-scale projection, mixed media collages, and photography. Returning to the tribe of mutes—Xelfer, Savage Gurl and Humphrey Humpkick—Michael Coppage analyzes how this practice led to a meaningful method to create impactful images and objects. Coppage revives Humphrey, who nearly 20 years ago became the embodiment of how he felt he was perceived, to pay homage to the integral role he played during the artist's formative years. Acknowledging Humphrey's vital role provides insight into the artist's practice, visual archive, and personal backstory, while also highlighting how ideas never really die but are reimagined.

ARTISTS: Michael Coppage and Wendy Yu

Art Academy of Cincinnati: SITE1212

1212 Jackson St,
Cincinnati, OH 45202
(513) 562-6262
artacademy.edu
Everyday 9am–9pm
Free to the Public

ART ACADEMY OF CINCINNATI: SITE1212

Another First Impression

September 27–November 1, 2024



Da'Shaunae Marisa, *Classic Car Owners of Cleveland*, 2021. Photograph from 120 film, dimensions variable. Courtesy of the artist

Another First Impression explores the nuance within communities of color across the Midwest. This group exhibition brings together six artists from across the region to present a collection of original photographs, essays, and interviews that invite the viewer to embrace the complexity of the Midwest's diverse tapestry.

Featuring artists from Cincinnati, Chicago, Cleveland, Milwaukee, Minneapolis, and Pittsburgh, *Another First Impression* shines a spotlight on BIPOC communities that have long been marginalized or overlooked, capturing the essence of its people, landscapes, and cultures with honesty and reverence.

Serving as a welcome mat, the exhibition extends an opportunity to rediscover and reconnect with communities, both familiar and unknown. It invites the viewer to see the world through new eyes, to celebrate differences, and to recognize the strength that lies within the heart of every community.

Another First Impression is the first public project presented by *MIDTONES*, a creative print and digital platform led by Asa Featherstone IV that supports Black and Brown visual artists in the Midwest.

ARTISTS: Elijah Barnes, Asa Featherstone IV, Da'Shaunae Marisa, Njaimah Njie, Andrea Sabugo, Yasmin Yassin

CURATOR: Asa Featherstone IV, Independent Curator and Artist

Art Academy of Cincinnati: SITE1212

1212 Jackson St,
Cincinnati, OH 45202

(513) 562-6262

artacademy.edu

Everyday 9am–9pm

Free to the Public

PURPLE PEOPLE BRIDGE

*More than Meets the Eye: An Immersive Display
of Narrative Power through Photos*

September 13–November 3, 2024



[Family Photograph]. Courtesy of Raj Mehta

By harnessing the power of personal narratives and universal themes of resilience, peace, and hope that connect us across borders and experiences, *More than Meets the Eye* encourages viewers to see their own lives and communities through a new and empathetic lens.

Inspired by a visit from 12-foot puppet Little Amal in 2023, A Picture's Worth and Cincinnati Chamber Orchestra began collaborations in an effort to help people better understand the experiences of immigrants and refugees through art. The exhibition consists of photographs of, and provided by, local immigrants and refugees, as well as companion audio stories that capture their "backstories."

A Picture's Worth bases much of its work on the understanding that every photograph represents multiple stories that shift depending on who is centered in it and whose perspective is being shared. The Cincinnati Chamber Orchestra adds a layer of music written by immigrants and refugees to enhance the exhibition's narrative power, expanding opportunities for the public to connect with a wide-range of seldom-heard backstories of their neighbors.

More than Meets the Eye is presented at two Participating Venues, as part of the FotoFocus Biennial. This exhibition is presented with *More than Meets the Eye: Multimedia Narratives that Connect Generations and Cultures* on view at the Cincinnati Hamilton Public Library: Walnut Hills Branch.

CURATOR: Elissa Yancey, Executive and Creative Director at A Picture's Worth

Purple People Bridge

1 Levee Way, Newport, KY 41071

purplepeoplebridge.com/about

Everyday 24/7

Free to the Public

VARIOUS LOCATIONS

Artist Run: The Continuing Legacy of Cincinnati's Artist-Run Spaces

October 1–31, 2024



[Members of Neo-Ancestralists (l-r: Thomas Phelps, Ken Leslie, Jimi Jones)], 1997. Photo by John Hunt

Cincinnati has long been an incubator for experimental, outsider, and DIY arts activities. Some would argue that it's because Ohio is a flyover state—or perhaps it's due to a lack of robust institutional support for local artists, or simply because it lacks of a strong collector and commercial gallery system—that artists here are more willing to step outside of the conventional white-walled box to create unique art experiences. Whatever the reason, Cincinnati has a history of artist-run spaces in spades.

There is a joy, freedom, and willingness to “make it work” that is found largely in artist-run spaces. Artists identify a void in the offerings of cultural centers in our region and aim to fill it. Often begun

with little-to-no experience, budget, or supplies, these spaces become the ultimate learn-as-you-go laboratories, and, being artist-run, the spaces are often more artistic endeavors unto themselves than curatorial models at all.

Artist Run, developed by Britni Bicknaver and Calcagno Cullen, is a photographic archive and audiovisual history tour of underground art spaces in Cincinnati, including a physical bus tour, with a live host and interview clips from artists and curators during October. The bus tour will be a performative art experiment, very much in the spirit of the DIY spaces being recognized with this project.

Select sites will include a large-scale historical print of the space installed on the exterior of the building and signage with a QR code linking to audio interviews. A digital publication will accompany this project. The bus tour will visit a small selection of pivotal, formerly active spaces, with many more recognized on the website. Registration is required via artistruncincy.com.

FEATURED VENUES: Anytime Dept., C.A.G.E., DiLeia, Images, The Mockbee, Neo Ancestralists, Publico, Semantics, Thundersky, VOLK

ARTISTS: Britni Bicknaver and Calcagno Cullen

BUS TOURS:

October 4 & 5 7pm & 9pm

October 11 & 12 7pm & 9pm

Tours begin at Wave Pool at 7pm and 9pm, with a reception between tours from 8–9pm to discuss the project, share stories, and connect the artist-run community. Receptions are open to the public.

Various Locations

2940 Colerain Ave,
Cincinnati, OH 45225

artistruncincy.com

Oct 4 & 5 7pm & 9pm
Oct 11 & 12 7pm & 9pm

Free to the Public.
Registration Required

ALICE F. AND HARRIS K. WESTON ART GALLERY

Rachael Banks: The Trail of the Dead

September 20–November 3, 2024

Rachael Banks: The Trail of the Dead is a visual anthology of life and death within the central region of Kentucky. Photographic imagery, surveillance footage, and archived media present the intertwined storylines of a family and white-tailed deer with shared experiences of trauma, and the landscape understood as home.

This project is rooted in the 1999 death of Banks' second cousin in an alcohol-related automobile collision. The events preceding and following this incident have shaped the artist's perception of inherited family trauma. Banks' work references personal memory within her home region of Kentucky, which has one of the highest mortality rates for drugs, alcohol, and suicide in the country.

The imagery of deer living near Banks' home and family property parallels her family structure. The fawn, a symbol of innocence, references the psychological trauma response of *fawning*, people-pleasing behavior meant to avoid conflict often developed in childhood. *Epigenetics*, the study of how behaviors and environment change how genes work, and *folklore*, beliefs passed through generations by word of mouth, provide context for the influence of family history.

Banks' observations of inherited trauma and its mythological connection to nature manifest in a curious anxiety over the fate of the next generation of her family. The tangled presentation of images simultaneously references the present and alludes to the future—while artifacts of the past linger in the background to provide a visual representation of history and its influence on the artist.

Acknowledging nature's cruelty and beauty, *The Trail of the Dead* invites viewers to consider their family history, connection to home, and the impact of those who came before them on who they are today.



Rachael Banks, *The Wedding*, 2017. Archival pigment print, 35 × 28 inches. Courtesy of the artist

Alice F. and Harris K. Weston Art Gallery

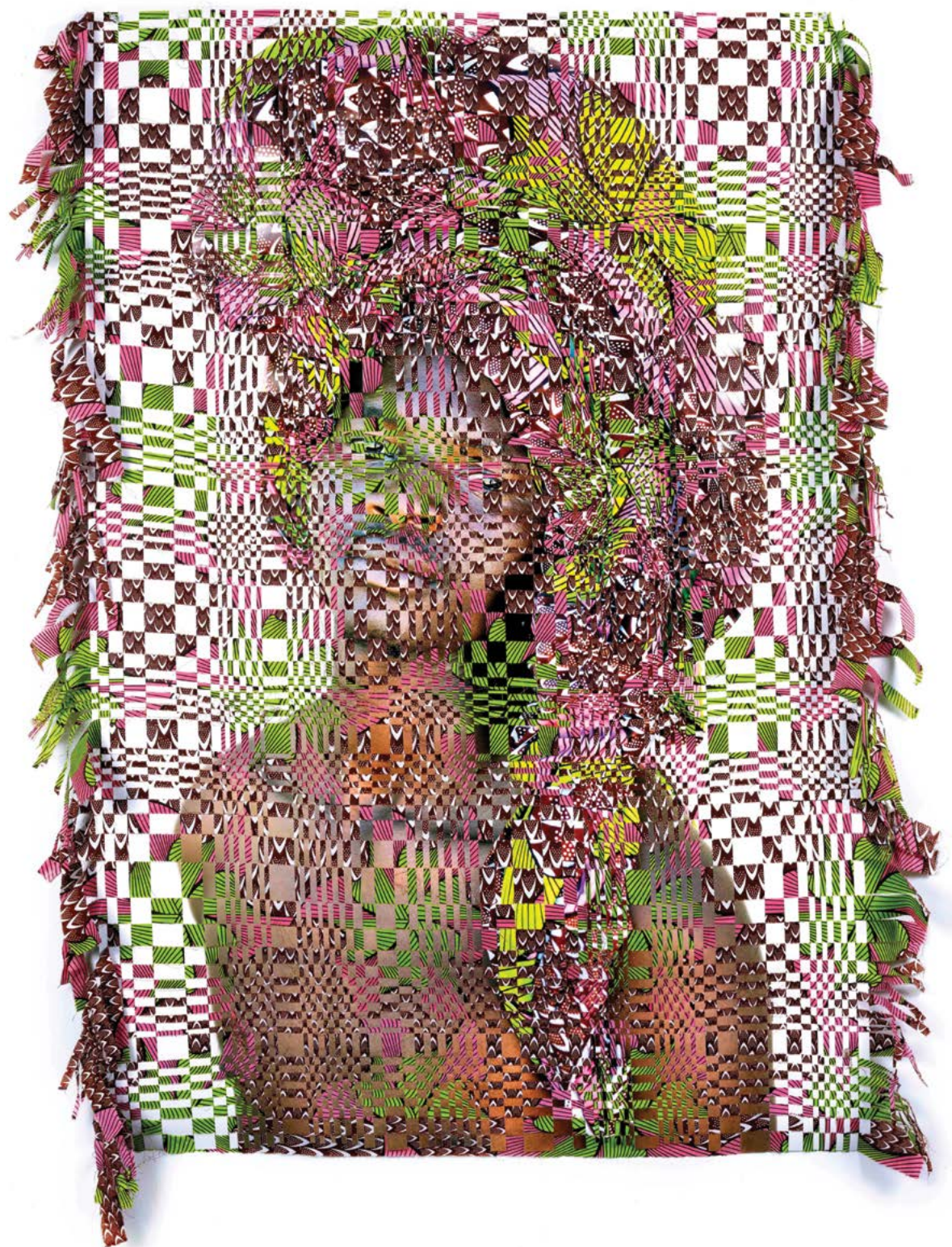
650 Walnut St, Cincinnati, OH 45202

(513) 977-4165

westonartgallery.com

Tue–Sat 10am–5:30pm,
Sun Noon–5pm

Free to the Public



Kyle Meyer, *Unidentified 120a*, 2020. Archival pigment print, hand woven with wax print fabric, 59 $\frac{7}{8}$ x 44 $\frac{1}{2}$ inches. Courtesy of Laura Lee Brown and Steve Wilson, 21c Museum Hotels



PARTICIPATING VENUE PROJECTS

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 fostered by our Participating Venues. These projects reflect upon the theme of *backstories* through a range of contemporary and historic perspectives. In these presentations, what is visible on the surface is enlarged and enriched through an understanding of broader histories, by seeing beyond what is evident, and by knowing the backstories.

The 2024 FotoFocus Biennial boasts 107 projects at 86 venues, the largest Biennial to date.

Participating Venues present additional programming throughout the month of October, as part of the FotoFocus Biennial. Events and programming for venues can be found at [FotoFocus.org/Events](https://www.fotofocus.org/events).

Glenna Jennings, *bone marrow (Valle de Guadalupe, B.C., Mexico)*, 2020. Digital pigment print, 25 x 17 inches. Courtesy of the artist

21c MUSEUM HOTEL CINCINNATI

Revival: Digging Into Yesterday, Planting Tomorrow

September 13, 2024–August 31, 2025



Isaac Julien, *Serenade (Lessons of the Hour)*, 2019. Photograph, 39 $\frac{3}{8}$ × 44 $\frac{1}{2}$ inches. Courtesy of Laura Lee Brown and Steve Wilson, 21c Museum Hotels

Isaac Julien's *Lessons of the Hour*, a key work in *Revival*, is a poetic meditation on Frederick Douglass' life informed by some of the abolitionist's most important speeches, such as "Lessons of the Hour," "What to the Slave Is the 4th of July?," and "Lecture on Pictures." Douglass, the most photographed man of the 19th century, believed in the power of art and technology to shape lives and society. The still image of Douglass, his wife Anna Murray Douglass, and the noted African American photographer J.P. Ball, *Serenade*, attests to the importance of the role of representation, in both politics and aesthetics, in shaping both Douglass' groundbreaking work and Julien's artistic vision. As writer Cora Gilroy-Ware observes, "The films of Isaac Julien know what beauty can do."

Beauty abounds in this exhibition as artists deploy visual allure to illuminate how the past echoes in

the present moment and into tomorrow. Reviving complex histories from a global spectrum of sources that are alternately inspiring and challenging, the artworks on view highlight how paths forward often lead back, and then through, inspiring transformation, transcendence, and reframing of the works. Listening to these echoes can spur a deeper understanding of where we have come from, where we are, and where we are going. As Isaac Julien says, "these historical linkages to the present perhaps hold keys to the future."

ARTISTS: Kelani Abass, Stacey Gillian Abe, Maxwell Alexandre, Katrina Andry, Daphne Arthur, Omar Ba, Alberto Baraya, Wim Botha, Andy Llanes Bultó, Gareth Cadwallader, Carolyn Castaño, Kunzanaí Chiurai, Joana Choumali, Myrlande Constant, Christian Curiel, Uuriintuya Dagvasambuu, Godfried Donkor, Michael Eastman, Jeannette Ehlers, Esiri Erheriene-Essi, Carlos Gamez de Francisco, Julie Heffernan, Isaac Julien CBE RA, Jeroen van Kesteren, Kapwani Kiwanga, Dinh Q. Lê, Hew Locke, Isabelle Frances McGuire, Kyle Meyer, Tyler Mitchell, Mohau Modisakeng, Madame Moreau, Richard Jonathan Nelson, Melvin Nesbitt Jr., Ruth Owens, Michael Pajón, Ebony G. Patterson, Duke Riley, Alberto Alejandro Rodriguez, Kay Ruane, Athi-Patra Ruga, Manuel Hernandez Sanchez, Simone Saunders, Yinka Shonibare CBE RA, Stan Squirewell, Stephanie Syjuco, Hank Willis Thomas, Sara Sonié Joi Thompson-Ruffin, Maxim Wakultschik, Cosmo Whyte, Kehinde Wiley, Nate Young

CURATOR: Alice Gray Stites, Chief Curator and Museum Director at 21c Museum Hotels

21c Museum Hotel Cincinnati

609 Walnut St, Cincinnati, OH 45202

(513) 578-6600

www.21cmuseumhotels.com/cincinnati/

Everyday 24/7

Free to the Public

21c MUSEUM HOTEL CINCINNATI

Spotlight: Felipe Rivas San Martín

September 13, 2024–August 31, 2025



Felipe Rivas San Martín, *Untitled VII*, from *A Non-Existent Queer Archive*, 2023. Photograph generated with Artificial Intelligence, 18 $\frac{3}{8}$ × 14 $\frac{1}{16}$ inches. Courtesy of Laura Lee Brown and Steve Wilson, 21c Museum Hotels

Artist and activist Felipe Rivas San Martín's multimedia practice fuses artistic representation with technology. In 1999, homosexuality was decriminalized in the artist's home country, Chile. Since this shift in legality, Rivas San Martín's work explores the existence of sexual diversity, while being critical of the notion that certain sexualities are inherently "deviant."

In the series *A Non-Existent Queer Archive*, Rivas San Martín employs artificial intelligence to generate photographs of homosexual couples, resulting in sepia-toned portraits. In the absence of a long-documented queer history within his culture, Rivas San Martín creates his own records, stories, and visual markers of pasts ignored and untold.

CURATOR: Katie Wilson, Assistant Curator at 21c Museum Hotels

21c Museum Hotel Cincinnati

609 Walnut St, Cincinnati, OH 45202

(513) 578-6600

www.21cmuseumhotels.com/cincinnati/

Everyday 24/7

Free to the Public

THE ANNEX GALLERY

Willy Castellanos: *Exodus. Alternate Documents (1994–2024)*

September 25–December 21, 2024



Willy Castellanos, *Exodus*, 1994. Black and white photograph, 24 × 24 inches. Courtesy of the artist

Willy Castellanos' post-documentary practice emerged from the photographic record he made in Havana, Cuba, during the 1994 Rafter Crisis. Despite the scarcity of 35mm film in the years following the fall of the Berlin Wall, Castellanos photographed complete sequences of events that included the construction of the rafts, farewell rituals, and scenes of crowds launching into the sea. Between August and September 1994, over 35,000 Cubans embarked toward the United States on hand-built rafts in what became one of the most dramatic exoduses in contemporary history.

A decade ago, the exhibition *Exodus: Alternate Documents (2014)* at the Centro Cultural Español Miami expanded the narrative and conceptual boundaries of the initial photographic body of work. Protagonists of the exodus, now residing in Miami, contributed their testimonies and photographs of departure preparations or their stay at the Guantanamo Bay Naval Base. Castellanos also located and filmed several of the people he had portrayed 20 years earlier and created installations like *Wet Feet Dry Feet (2014)*, where he incorporated sounds of the departures into fragmented images of the sea. On the 30th anniversary of the Rafter Exodus, this exhibition unveils new pieces and artistic installations, as well as documents collected in the 2014 edition. Today the exodus continues as hundreds of thousands make the journey to cross the Southern border.

CURATORS: Willy Castellanos and Adriana Herrera at Aluna Curatorial Collective

The Annex Gallery

1310 Pendleton St,
Cincinnati, OH 45202
(513) 407-7077
annexgallery.org
Wed–Sat Noon–5pm
Free to the Public

THE ANNEX GALLERY

Through A Stranger's Eyes

September 25–December 21, 2024



Yudit Vargas Riveron, *Living on the Street*, 2022. Digital Print, 13 × 19 inches. Courtesy of the artist

An extension of Bridges Not Walls, an arts and culture exchange program, *Through A Stranger's Eyes* brings together two Cuban and two American artists who met in Havana, Cuba, in 2017. The exhibition includes photographs and narrative components of the Cubans' journey to the United States and the Americans' impression of Havana after dozens of trips and thousands of photographs taken during their visits.

From the perspective of the Americans, M. Katherine Hurley and Jens Rosenkrantz Jr., Cuba is a time capsule of the 1950s with old cars, crumbling buildings, empty shelves, and long lines. Having relocated to the United States, Cuban artists Evelyn Sosa and Yudit Vargas Riveron now create works that capture a new world of economic safety amidst a challenging and frenetic environment.

ARTISTS: M. Katherine Hurley, Yudit Vargas Riveron, Jens Rosenkrantz Jr., Evelyn Sosa

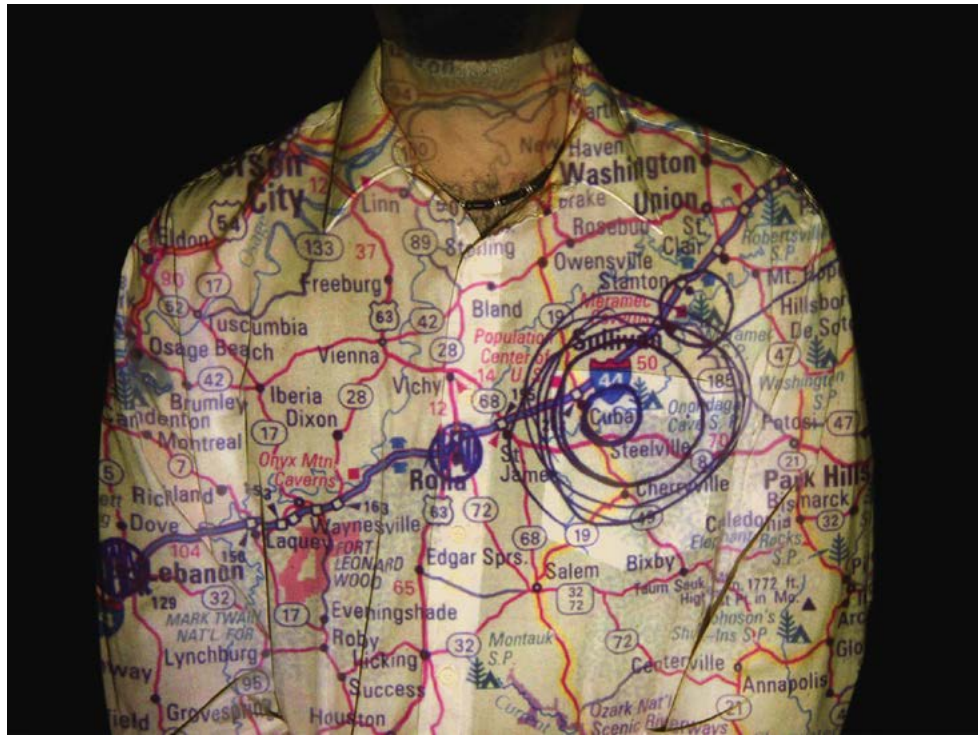
The Annex Gallery

1310 Pendleton St,
Cincinnati, OH 45202
(513) 407-7077
annexgallery.org
Wed–Sat Noon–5pm
Free to the Public

ANTIOCH COLLEGE: HERNDON GALLERY

Juan-Si González: *Looking for Cuba Inside*

October 4–November 29, 2024



Juan-Si González, *My Psychological Territory* (detail), from *Looking for Cuba Inside*, 2003–2018. Digital print, 30 × 30 inches. Courtesy of the artist

Years ago, Cuban-born artist Juan-Si González traveled through Missouri and stumbled on a sign: “Burger King, Cuba, 3 Miles.” The ironic juxtaposition led him to investigate. He later found 16 small towns called Cuba in the United States, most founded around the time of the Spanish-American War. Born out of that surprising discovery, *Looking for Cuba Inside* is a multimedia installation that moves like a travel diary along the walls of the gallery. It is a montage of documentary images and an absurd chronicle, oscillating constantly between memory, reality, reportage, and fiction.

The installation includes archival photographs taken of the island nation, and documentary photographs from González’s visits to the American towns, as well as the intervals between, fragments of road maps, images extracted from Google satellite, climate records, built objects, and videos and texts from his navigation diary. The result is a visual narrative of the artist’s search for Cuba within his adopted country and himself. His obsession with visiting and documenting these towns is a practice of self-healing and a way to recuperate a sense of place through the creation of a new imaginary, psychological territory.

Antioch College: Herndon Gallery

1 Morgan Pl, Yellow Springs, OH 45387
(937) 319-0114

antiochcollege.edu/herndon-gallery/

Thur–Sat 1–4pm

Free to the Public

ARCHIVE OF CREATIVE CULTURE

Lacey Haslam: *The Sidney Project*

October 11–13, 2024



Lacey Haslam, *Found Boy*, May 28, 2017. Photography, 9 × 14 inches. Courtesy of the artist

The Sidney Project is an archive exhibition of photopolymer prints and other ephemera, resulting in a series of three books that document the architecture, history, and personal stories of the people who have lived at 2878, 2880, and 2930 Sidney Avenue in Camp Washington in Cincinnati, Ohio. A neighborhood that once cultivated a deep sense of community amongst the 21,000 residents during the 1920s and 30s now only has 1,234 people residing there. With much of the residential housing stock demolished as a result of the construction of Interstate 75, parking needs, and general blight, this exhibition focuses on three still-standing structures that have witnessed numerous changes to the neighborhood.

This series captures and retells the backstories of these buildings through the lens of the people who have lived in and around them. In addition to the prints, this exhibition will include a projection displayed on the exterior of 2878 and 2880 Sidney Avenue, viewable from Township Street starting at dusk during October.

SCHEDULE:

October 11 6–8pm

October 12 Noon–4pm

October 13 Noon–4pm

Archive of Creative Culture

2930 Sidney Ave,
Cincinnati, OH 45225

(707) 304-0155

archive-project.com

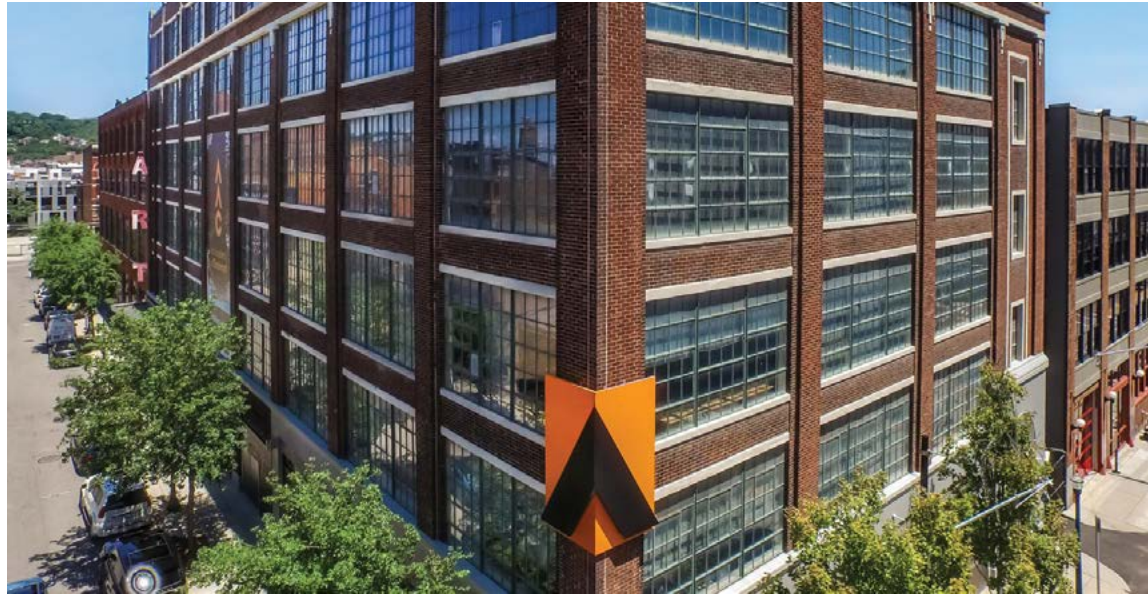
Everyday 24/7

Free to the Public

ART ACADEMY OF CINCINNATI: CHIDLAW GALLERY

Student Reflections

September 27–October 25, 2024



[Art Academy of Cincinnati exterior]. Courtesy of AAC

Student Reflections highlights artwork by current Art Academy of Cincinnati (AAC) students working with lens-based materials and equipment. The exhibition is a juried open call, available exclusively to AAC's current student body. *Student Reflections* allows the public to gain insight into the perspective of college art students in the contemporary age.

Student Reflections presents selected artwork by AAC students and welcomes guest judge Vikesh Kapoor, whose work is also featured in the Art Academy's Pearlman Gallery show, *Deeply Rooted*.

Art Academy of Cincinnati: Chidlaw Gallery

1212 Jackson St,
Cincinnati, OH 45202
(513) 562-6262
artacademy.edu
Everyday 9am–9pm
Free to the Public

ART ACADEMY OF CINCINNATI: MCCLURE GALLERY

Contested Ground

September 26–October 21, 2024

Contested Ground is a photo series of landscapes and portraits by Art Academy of Cincinnati alumni photographers Taylor Dorrell and Cody Perkins, which takes on the spatial impact of the Amazon facilities in Greater Cincinnati. Economic investments are often relegated to abstract numbers and historical parallels, both relying on an obscure notion of time. As workers at these facilities are engaged in a struggle to unionize, abstract issues are brought into the material world. These massive facilities are built in spaces that people interact with everyday, transforming highways, roads, and individual lives.

Through color photography, *Contested Ground* mixes the economic, spatial, and class dynamics of the Amazon boom, while employees in the Northern Kentucky facility seek union recognition and a fair contract.

ARTISTS: Taylor Dorrell and Cody Perkins



Cody Perkins, *Contested Ground*, 2024. Inkjet Print, 30 × 24 inches. Courtesy of the artist

Art Academy of Cincinnati: McClure Gallery

1212 Jackson St,
Cincinnati, OH 45202
(513) 562-6262
artacademy.edu
Everyday 9am–9pm
Free to the Public

ART ACADEMY OF CINCINNATI: PEARLMAN GALLERY

Deeply Rooted

September 27–October 25, 2024



Vikesh Kapoor, *Mom's Diamonds*, from the series *See You At Home*, 2017. Pigment print, 16 × 24 inches. Courtesy of the artist

Curated by students at the Art Academy of Cincinnati, *Deeply Rooted* highlights artists Vikesh Kapoor, Tomiko Jones, and André Ramos-Woodard, telling multi-generational stories of traditions. In the exhibition, memory is explored through cultural and familial experiences from different perspectives. Intergenerational aspects of intimate spaces, objects, and portraiture are showcased in vernacular, film, and digital photography.

Kapoor is invited to serve as guest judge for the Art Academy's Chidlaw Gallery show, *Student Reflections*, which will present selected artwork by AAC students.

ARTISTS: Vikesh Kapoor, Tomiko Jones, André Ramos-Woodard

STUDENT CURATORS: Noctis Bailey, Dominique Catron, Meg Elizabeth Evans, Jaila Felts, Kamaire R. Jones, Makayla Lane, Tammie Le H. M., Grace Macke, Leo Elliot Manis, Jaclyn Payne, Gabrielle A. Price, Jordan E. Shuter, Cove Weyand

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

Art Academy of Cincinnati: Pearlman Gallery

1212 Jackson St,
Cincinnati, OH 45202
(513) 562-6262
artacademy.edu
Everyday 9am–9pm
Free to the Public

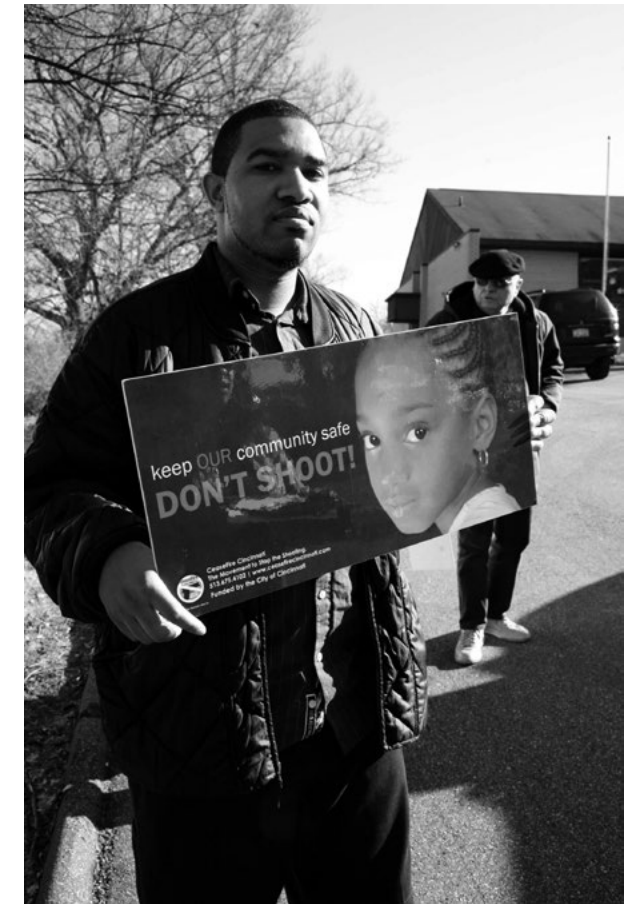
ART BEYOND BOUNDARIES GALLERY

In Pursuit of Empathy

September 21–November 16, 2024

In Pursuit of Empathy invites sixteen lens-based and mixed-media artists to explore their perceptions of empathy and how their work captures true human connection. This group exhibition features a collection of documentary, narrative, abstract, and conceptual lens-based imagery combined with music.

ARTISTS: Jymi Bolden, Ben Britton, Stacey Dolen, Dorothy Feldis, Tim Harrier, Dee Henry, Jane Hobson, Dave Kempton, Deogracias Lerma, Larry Pytlinski, Mary Barr Rhodes, Craig Rouse, Ann Segal, Brad Smith, Sue Wilke, J. Miles Wolf



Jymi Bolden, *Cease Fire—Cincinnati*, 1990s. Digital Photo, 19 × 29 inches. Courtesy of the artist

Art Beyond Boundaries Gallery

1410 Main St, Cincinnati, OH 45202
(513) 421-8726
artbeyondboundaries.com
Mon–Fri 10am–3pm
Free to the Public

ARTWORKS

Inhabited: Stories of the Past

September 26, 2024



Erika NJ Allen, *Funeral Home*, n.d. Photograph. Courtesy of the artist

Inhabited: Stories of the Past is a photo-based mural weaving together the narratives of people and place, using a building as its canvas and inspiration. This mural seamlessly integrates archival and contemporary images, capturing the essence of individuals connected to the building's rich history. The fusion of artist-captured perspectives, archival photographs, and community submissions within the mural creates a compelling visual narrative that transcends time, unveiling often-overlooked facets of history. Collected stories from submitted photographs enrich the project, adding layers of depth and context.

Lead artist, Erika NJ Allen, believes the mural is more than a celebration of historical significance: it is an exercise in historic preservation. It connects past and present by fostering a deeper understanding, engaging the community, contributing to broader histories, and providing meaningful employment to youth and young adults. Studio Artists from ArtWorks' new Photography and Video Studio help to support Allen's vision. *Inhabited: Stories of the Past* serves as a testament to the richness of local history, actively engaging the community in a collective exploration of its roots. The mural, a tapestry of interconnected stories, celebrates diversity, adds nuance to the photographic record, and creates a lasting connection between the present and the past.

ARTISTS: Erika NJ Allen and five Artworks Youth Apprentices

ArtWorks

2901 Gilbert Avenue,
Cincinnati OH 45206
(513) 333-0388
artworkscincinnati.org
Everyday 24/7
Free to the Public

ARTWORKS V² GALLERY

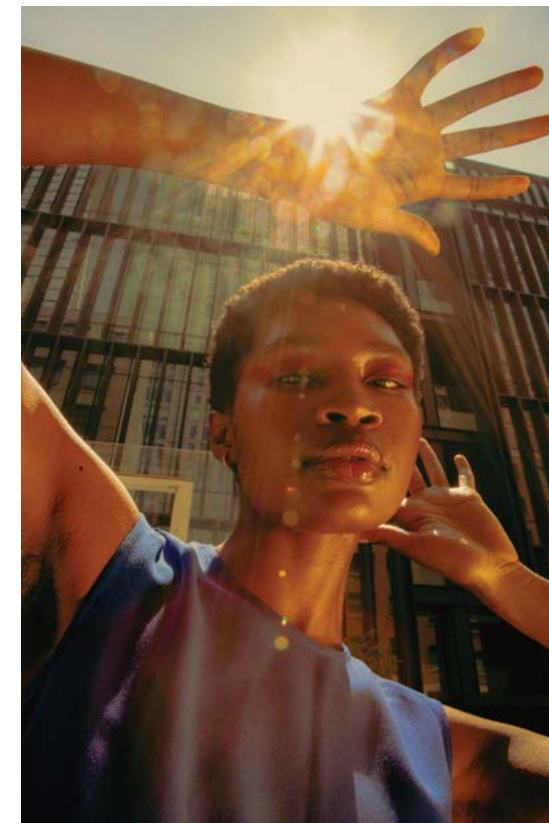
Chiaroscuro

September 27 – November 8, 2024

Chiaroscuro invites viewers to explore the power of contrasts. Guided by Artists-in-Residence Romain Mayambi and Leo Thiam, a group of gallery fellows, ages 16–24, embark on a transformative exploration of light and dark, drawing inspiration from personal experiences with literal and metaphorical chiaroscuro. Through this experience, fellows master the technical aspects of photography—camera settings, composition, lighting, and color theory—as well as delve into the art of storytelling through directing, location scouting, and creating visually compelling narratives.

Mayambi and Thiam's unique backgrounds shape their teaching approach, encouraging fellows to translate their own experiences through chiaroscuro. The intentional balance of lighting in each shot intertwines with narrative elements, emphasizing feelings, moods, and creating captivating visual stories. The exploration of contrasting themes extends beyond aesthetics, exploring cultural and artistic interpretations of good and bad, offering rich visual symbolism and subversions of traditional tropes. The overarching goal of the anthology work is to translate metaphorical ideas into tangible narratives, skillfully weaving together elements like environment, dialogue, roles, and characters. Each fellow, in turn, illuminates their unique perspective within the realm of visual storytelling through the delicate balance of light and dark.

ARTISTS: Romain Mayambi, Leo Thiam, 10 gallery fellows



Romain Mayambi, *Sweet Dreams*, 2022. Photograph, 2 × 3 inches. Courtesy of the artist

ArtWorks V² Gallery

929 E McMillan St,
Cincinnati, OH 45206
(513) 333-0388
artworkscincinnati.org
Mon–Fri 9am–5pm,
by appointment only
Free to the Public

BASKETSHOP

Silas Long: interior ruin

October 12–November 16, 2024



Silas Long, *Painting II*, 2024. Inkjet print on canvas, 48 × 36 inches. Courtesy of the artist

BasketShop

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

Silas Long's *interior ruin* delves into the interplay between technology, anxiety, and modern existence that captures the feeling of navigating life in the digital age. The exhibition invites contemplation of our perception of reality amidst commercial saturation and global instability. Through digital printing techniques, Long's flattened surfaces create a collage-like effect that muddles the image's material presence. Their collection of digital clips and textures are indicative of a visual world that the artist explores to interpret the profound impact technology has on the emotional psyche.

Silas Long's meticulously layered compositions of flattened textures underscore the evolution of art in the digital era, revealing illusions that challenge viewers' perceptions of dimensional reality. Long is a Cincinnati native now based in Chicago. They are a multidisciplinary artist whose work navigates intersections of visual storytelling, technology, and generational barriers.

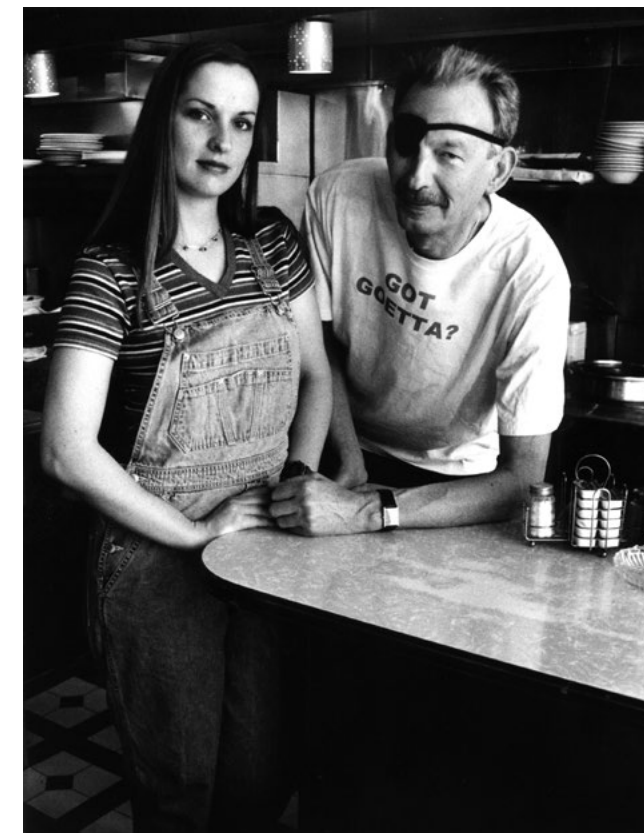
BEHRINGER-CRAWFORD MUSEUM

Mark Schlachter: Familiar Faces

September 27–October 31, 2024

Familiar Faces is a "fauxtodocumentary" project that endeavors to share the hidden stories of a one-of-a-kind, diverse community nestled in Indiana somewhere between El Dorado and Brigadoon. Each "fauxto" is an aperture into a world few have seen and only truly understood through the artful eye of its "fauxtographer," Mark Schlachter. His keen eye for "fauxtography" has captured the unknown and unseen realities of a community both diverse and equitable, yet somehow lost just beyond the veil.

This project seeks to bring this community out of the darkroom of the mind into the light of the present, and share this forgotten faux-county's wisdom and insight through the stories and faces of its pseudo-residents. *Familiar Faces* speaks with an unspoken language through its equity and diversity. Viewers can see passion, heartache, and the plight of human experience by gazing into such familiar faces that exist in Indiana's very own Shangri-La. This exhibition is meant to share a humorous and familiar take on culture and humanity.



Mark S. Schlachter, *Elmer & Heather—Good goetta makes good friends*, 2019. Black and white photograph, 20¼ × 20¼ inches. Courtesy of the artist

Behringer-Crawford Museum

1600 Montague Rd, Devou Park,
Covington, KY 41011
(859) 491-4003
bcmuseum.org
Tue–Sat 10am–5pm, Sun 1–5pm
Free to FotoFocus Passport Holders
in October and Venue's Members.
\$9 adults, \$8 seniors 60+, \$5 children
ages 3–17. Groups of 10+ are eligible
for a discount. Wednesdays are
Grandparent's Days

BLUE HOUSE GALLERY

Glenna Jennings: Sit Down!

October 12–25, 2024



Glenna Jennings, *doordash bbq (New Orleans, Louisiana)*, 2022. Digital pigment print, 25 × 17 inches. Courtesy of the artist

Sit Down! presents new works by Glenna Jennings with, around, and about food. The tables of Jennings' youth were compact, plastic, and single-serve, meant to be folded and put away, then reassembled in time for dinner and prime time television. The family table came with a leaf to fit guests during holiday feasts, but Jennings and her single, working mom more often operated within an archive of frozen dinners.

The ongoing photographic series, *At Table*, arose from a desire to add people to these tables and cultivate relationships across cultures and borders. *Sit Down!* uses images and artifacts made for *At Table* to create an immersive culinary experience that moves beyond the photographs. The Blue House invites viewers to “sit down” and enjoy local delicacies with conversation around history, memory, and food justice.

SCHEDULE:

October 12 6–9pm
October 18 4–7pm
October 25 4–7pm

Blue House Gallery

3325 Catalpa Dr, Dayton, OH 45405
(937) 829-8016
thebluehousearts.org
Fri 4–6pm, and by appointment
Free to the Public

CENTURY DESIGN WORKSHOP

Amber N. Ford: The Roads Most Traveled

September 23–November 1, 2024

From cornrows to locs, Black hair is rooted in identity and culture. Within a specific part of history, hair could indicate a person's tribe, social position, marital status, or occupation. Later, hairstyles told stories of bravery by creating pathways to freedom, using patterns and techniques to relay messages and routes in order to escape in the face of inconceivable duress. Through her work, artist Amber N. Ford explores the importance that hair holds culturally and personally.

This project began as a form of preservation, documenting deconstructed and revised protective hairstyles to remember what was once a piece of her—an alternative approach to self-portraiture. Large-scale photographic prints magnify individual hair strands, twists, tracks, locs, and wigs, creating an immersive experience depicting part of Ford's lived reality as a Black American woman, using hair as a means of self expression. Each style tells a story and hints at the rich cultural history of hair, which has been used as a means of survival for the enslaved and a form of resistance to make political statements. Her work plays with and centers hair as a cartography of memory, conveying a complex pride and joy in what is fabricated—and what remains—when we shift, change, and construct meanings in our embodied, multiple experiences of Blackness.



Amber N. Ford, *Power Knots*, 2020. Inkjet print, 24 × 16 inches. Courtesy of the artist

Century Design Workshop

2449 Gilbert Ave,
Cincinnati, OH 45206
(513) 376-6183
centurydesignworkshop.com
Mon–Fri 9am–5pm,
Sep 28 & 29 Noon–5pm,
Oct 12 & 13 Noon–5pm
Free to the Public

CINCINNATI & HAMILTON COUNTY PUBLIC LIBRARY: MAIN BRANCH

Depth of Field: The Universe of the Daguerreotype

September 24–November 1, 2024



Charles Fontayne and William S. Porter, 1848 Cincinnati Riverfront Panorama (magnified), 1848. Daguerreotype, 9½ × 7 inches. Courtesy of Cincinnati and Hamilton County Public Library

Charles Fontayne and William S. Porter's 1848 Cincinnati Riverfront Panorama is both an iconic image and scientific marvel. The human stories within the daguerreotype still live and reveal themselves anew with each fresh dive into city directories, newspaper articles, and historical archives. Through the lens of microscopes, ever-evolving in strength and precision, viewers can witness the ongoing chemical processes on daguerreotype plates. Images from these microscopes reveal how a combination of elements, introduced in the initial development process over 170 years ago, continue to engage and interact with the environment.

This project aids in the understanding of deterioration of plates over time and the development of promising conservation methods to preserve these treasures of history.

ARTISTS: Charles Fontayne and William S. Porter

CURATOR: Sara Williams, Reference Librarian for Arts and Special Collections, Genealogy and Local History at Main Library

Cincinnati & Hamilton County Public Library: Main Branch

800 Vine St, Cincinnati, OH 45202

(513) 369-6900

chpl.org

Mon & Tue 10am–8pm,

Wed–Sat 10am–6pm,

Sun 1–5pm

Free to the Public

CINCINNATI & HAMILTON COUNTY PUBLIC LIBRARY: WALNUT HILLS BRANCH

More than Meets the Eye: Multimedia Narratives that Connect Generations and Cultures

October 12–November 30, 2024

Fleeting expressions and unexpected backstories cross cultures and generations in this extension of *More than Meets the Eye*, featuring photos, audio stories, and illustrated memoirs created and selected by immigrant and refugee youth who have settled in Cincinnati. Through their distinctive experiences, reflected in frames of their choosing, these young travelers provide colorful, compelling portrayals of how the universal themes of resilience, peace, and hope can connect people across divides and unite them in a deeper understanding of shared humanity.

Their photos shed light on experiences that are lived far outside traditional media representations. Each photo is rooted in the realities of complex narratives, yet simplified through personal backstories that help put global issues into local context. By uplifting the narratives of young people in Cincinnati whose relocation marks a critical turning point in their lives, this collaboration between A Picture's Worth and Maketank Inc. provides opportunities for deeper understanding, connection across cultures, and compassion.

A Picture's Worth bases much of its work on the understanding that every photograph represents multiple stories that shift depending on who is centered in it and whose perspective is being shared. Maketank Inc. leads teen immigrants and refugees through a restorative process of authoring and illustrating their own lived experience, which become published records of their distinct life journeys and personal truths.

More than Meets the Eye is presented at two Participating Venues as part of the FotoFocus Biennial. This exhibition is a continuation of *More than Meets the Eye: An Immersive Display of Narrative Power through Photos* on view at the Purple People Bridge.

CURATORS: Elissa Yancey, Executive and Creative Director at A Picture's Worth, and Kate Carlier Currie, Executive Director at Maketank Inc.



[Photograph of Radharani Duque Burbano]. Courtesy of Radharani Duque Burbano

Cincinnati & Hamilton County Public Library: Walnut Hills Branch

2533 Kemper Ln,

Cincinnati, OH 45206

(513) 369-6053

chpl.org

Mon–Thur 10am–9pm,

Fri & Sat 10am–6pm

Free to the Public

CINCINNATI ART GALLERIES

Verso: Backmarks of 19th-Century Photographic Card Mounts

September 24–November 2, 2024



James Presley Ball, *Ball & Thomas Photographic Art Gallery backmark of woman and child*, 1868. Carte-de-visite, 4 × 2½ inches. Courtesy of Cincinnati Museum Center

From 1855 to 1915, photographers promoted their production of albumen prints with engaging illustrations on the backs of carte-de-visite and cabinet cards. Listing their business location and prizes won, the backmarks feature enticing and sometimes comic imagery that markets photography as both artistic, through motifs such as palettes, brushes, paintings on easels, and scrolls, and divinely inspired, with angels, Greek deities, and muses. Asymmetrical, floral, and geometric designs express Aestheticism and Japonisme, while sun motifs express the very nature of photography—“writing with light.” While many stamps were stock images, others were bespoke illustrations featuring depictions of studios inside and out, as well as landmarks like the Garfield Monument.

This exhibition analyzes dozens of rarely exhibited backs to reveal clever marketing strategies which photographers employed to promote their services as fine or high art. Interpretive labels analyze imagery in terms of national advances in printmaking and international artistic movement, as well as makers’ lives and oeuvres. National in scope, *Verso* highlights famous photographers such as Alexander Gardner and E.T. Anthony; award-winning Cincinnati artists like African American brothers-in-law James Presley Ball and Alexander Thomas; leading white image makers James Landy, Charles Brownell, and Samuel Dillon; as well as female photographers like Mary Waldack.

Works for the exhibition are provided by the Cincinnati Museum Center, the Cincinnati and Hamilton County Public Library, and private collections.

ARTISTS: Edward Anthony, Julius Asher, C.R. Baker, James Presley Ball, Thornton Barrette, Randolph P. Bellsmith, Isaac Benjamin, Frank S. Bradley, C.A. Brownell, S.P. Burgert, Davison Filson and Sons, W.H. Dill, Samuel W. Dillon, Charles Eisenman, Alexander Gardner, Jno. W. Garver, Ralph W. Husted, H.B. Hull, Joseph Reimann and Co., Max Kaska, Halliday and August Kessberger, E.A. Kiefer, James Landy, Theodore Lilienthal, Archibald and Milton Loryea, Theodore Marceau, William E. Miller, J.L. Morris, W.A. Patton and Dietrich, Henry T. Perkins, John A. Pfeifer, Mrs. Warren A. Reed, James Fitzallen Ryder, Howard Malcolm Sedgwick, Dennison Slocum, Susan Spence, Alexander Thomas, George Cambridge Urlin, Mary Waldack, J.N. Walton, George M. Watson, Alfred P. Webb, J. Peter Weckman, John W. Winder, J.J. Wolfe, S.A. Wolfe, Robert S. Work, Carl Young

CURATOR: Theresa Leininger-Miller, Ph.D., Professor of Art History at University of Cincinnati

Cincinnati Art Galleries

225 E 6th St, 1st Floor,
Cincinnati, OH 45202

(513) 381-2128

cincyart.com

Tue–Sat 10am–4pm

Free to the Public

CINCINNATI MUSEUM CENTER

Lens of History: Celebration of People, Spaces, and Emotion

July 11–October 14, 2024



Brad Feinknopf, *Union Terminal*, 2019. Photograph. Courtesy of Cincinnati Museum Center

Curated by Toilynn O’Neal Turner, in partnership with Arabeth Balasko, Curator of Photographs, Prints, and Media at the Cincinnati Museum Center, *Lens of History* explores the rich tapestry of Black history in Cincinnati through the lens of Black photographers and community photo collections from the 1800s to the 2000s. The exhibition showcases the often overlooked and sometimes unseen contributions and experiences of Black individuals and communities throughout Cincinnati’s history. Through photographs of people and spaces, triumph and resilience, extraordinary moments and everyday life, viewers can discover the past in a profound new way. Works in the exhibition offer a vivid, powerful glimpse into the history of Black Cincinnati, inviting a more inclusive understanding of Cincinnati’s past while inspiring essential conversations about its future.

CURATOR: Toilynn O’Neal Turner, President and CEO at The Robert O’Neal Multicultural Arts Center

Cincinnati Museum Center

1301 Western Ave,
Cincinnati, OH 45203

(513) 287-7000

cincymuseum.org

Thur–Mon 10am–5pm

Free to FotoFocus Passport Holders in October and Venue’s Members.
\$22.50 adults, \$15.50 children (3–12) and seniors (60+), children under 3 free

CINCINNATI MUSEUM CENTER: REAKIRT AUDITORIUM

“Capturing Life” (1839–1869)

October 9, 2024



James Presley Ball, *Unidentified woman*, 1847–1860. Black and white, color tinted daguerreotype, 6 × 7 inches. Courtesy of the Library of Congress

“Capturing Life” (1839–1869) examines the social, economic, and cultural impact of photography in Cincinnati as it became a major commercial center in America’s heartland. This one-hour documentary combines interviews with rare archival photographs for a compelling look at the region’s first generation of photographers, including Ezekiel Hawkins, Charles Fontayne, William S. Porter, James Presley Ball, and Charles and Mary Waldack. The program explores how photography recorded history, shaped identity, and forever changed the way life is viewed. *“Capturing Life” (1839–1869)* is the first episode in the documentary series, *The Big Picture: A History of Photography in Greater Cincinnati*, produced by Voyageur Media Group, Inc. in collaboration with regional scholars, libraries, museums, and academic institutions.

This film will premiere at the Cincinnati Museum Center with two additional screenings at other locations during the month of October.

ARTISTS: James Presley Ball, Thomas Faris, Charles Fontayne, Ezekiel Hawkins, William S. Porter, Alexander Thomas, Charles Waldack, Mary Waldack, John Winder

PREMIERE SCREENING: October 9 6:30–8pm

ADDITIONAL SCREENINGS:

October 17 5–7pm

Northern Kentucky University: George and Ellen Rieveschl Digitorium
Griffin Hall, 100 Nunn Dr, Highland Heights, KY 41099

October 29 6–8pm

Cincinnati & Hamilton County Public Library: Main Branch
800 Vine St, Cincinnati, OH 45202

**Cincinnati Museum Center:
Reakirt Auditorium**

1301 Western Ave,
Cincinnati, OH 45203
(513) 287-7000

voyageurmedia.org

Premiere: Oct 9 6:30–8pm

Free to the Public
Registration Required

CINCY NICE AT PEEBLES GALLERY

Prince Lang: Person, Place, Thing

September 26–October 20, 2025



Prince Lang, *Heart*, April 27, 2023. Digital print. Courtesy of the artist

Prince Lang, known for his infectious smile and captivating storytelling, presents *Person, Place, Thing*, a solo exhibition rooted in the Walnut Hills community. Through photography, Lang goes beyond the surface to capture the present moment as part of the backstories of Black Americans. Lang’s work highlights everyday life—the joys and the struggles that define a community’s spirit.

As part of the exhibition, Peebles Gallery engages with the community by distributing disposable cameras to individuals, inviting them to capture their own stories. This collaborative approach underscores the importance of community building and offers a platform for everyone to share their unique perspectives.

Cincy Nice at Peebles Gallery

2413 Gilbert Ave,
Cincinnati, OH 45206

(513) 238-5679

cincynice.com

Tue–Fri Noon–6pm,
Sat Noon–2pm,
and by appointment

Free to the Public

CLIFTON CULTURAL ARTS CENTER

Generations

September 27–October 25, 2024



[Clifton Cultural Arts Center Exterior Rendering]. Courtesy of CCAC

Generations are not merely markers of time; they serve as vessels that carry the currents of social ideas and cultural shifts. Clifton Cultural Arts Center's call to artists explores these compelling dynamics: how do depictions of generations mirror evolving norms, values, and aspirations? *Generations* pieces together a mosaic of stories, transcending boundaries of age, gender, ethnicity, and culture. Each photograph stands as a testament, an artifact, and a backstory waiting to be discovered. Viewers are invited to embark on a journey where the past, present, and future converge, and to uncover the narratives that define community, revealing the intricate threads that connect us across time.

Selected photographers embrace creativity and explore a wide array of subjects, from intimate family portraits and vibrant cultural traditions, to sweeping societal transformations, and beyond. As the title suggests, *Generations* can be explored in a myriad of ways: submissions examine the chronological progression of generations, explore dynamics within families, or cast a broader lens on cultural and historical generational shifts. Artists and viewers alike are encouraged to consider generations of artists, ideas, and technologies. *Generations* also offers the opportunity to speculate and project into future generations, envisioning the world through the lens of emerging issues, like sustainability and social progress.

Clifton Cultural Arts Center

3412 Clifton Ave,
Cincinnati, OH 45220

(513) 497-2860

cliftonculturalarts.org

Tue & Thur 10am–8pm,

Wed 10am–5pm,

Fri 10am–4pm,

Sat 10am–Noon

Free to the Public

COLUMBUS COLLEGE OF ART & DESIGN: BEELER GALLERY

I Was Here

September 5–November 2, 2024

Seventeen emerging and underrepresented lens-based artists working in the mediums of photography, video, performance, collage, and mixed media explore the concept of proclaiming one's existence through image-making and storytelling. In our social landscape, the phrase “___ was here” is a familiar declaration found on walls and public surfaces, symbolizing an act of marking one's time and presence in a place. In the current social and political climate in which the complicated histories of Black people face the threat of erasure, sharing stories through the lens of Black creators and cultural producers is critical. Delving into the myriad ways of being and existing in our ever-complicated modern society, these artists offer insights on disability, gender and sexual identity, survival, imagination, aging, ancestry, community, and more.

Taking inspiration from renowned photographer Ming Smith, this exhibition evokes her perspective of “celebrating the struggle, the survival, and finding grace in it.” *I Was Here* celebrates Smith's legacy while providing young artists the opportunity to present work inspired by her style.

ARTISTS: Dejah Archie-Davis, Asa Featherstone IV, Janet George, Ira Graham, Terrence Hammonds, Iyana Hill, Asha Imani, Magnus Juliano, Lyn Logan-Grimes, Alexis McCrimmon, Ky Smiley, Marissa Nicole Stewart, Tariq Tarey, Akeylah Wellington, Nina Wells, Ben Willis

CURATORS: Marcus Morris and April Sunami, Independent Curators



Ira Graham, *Protest following the murder of Ma'Khia Bryant*, 2021. Black and white photograph, 8 × 12 inches. Courtesy of the artist

Columbus College of Art & Design: Beeler Gallery

60 Cleveland Ave,
Columbus, OH 43215

(614) 222-3270

beelergallery.org

Mon–Sat 10am–6pm

Free to the Public

COLUMBUS MUSEUM OF ART

Fragments of Epic Memory

September 19, 2024–January 26, 2025



Sandra Brewster, *Feeding Trafalgar Square*, 2021. Photo-transfer on wood. Courtesy of Art Gallery of Ontario: Commission, with funds from the Women's Art Initiative

An immersive encounter with the Caribbean and its diaspora, *Fragments of Epic Memory* intertwines past and present, memory and myth, and continuity and change, creating a testament to the enduring power of art to illuminate the complexities of personal experience. From the streets of Jamaica to the shores of Trinidad and Tobago, *Fragments of Epic Memory* connects, contextualizes, and complicates historical depictions of the Caribbean region as a place for colonial profit and tourist pleasures. By combining historical and contemporary materials, the exhibition transforms stagnant and biased narratives into multifaceted and revelatory ways of understanding the region's history. *Fragments of Epic Memory* recenters the narrative from the dynamic perspectives of the Caribbean diaspora.

Captivating contemporary works from leading artists of Caribbean descent are placed in dialogue with more than 100 photographs from the Art Gallery of Ontario's (AGO) Montgomery Collection of Caribbean Photographs, which document the emergence of photography alongside the unfolding of emancipation. Photographs, paintings, and video installations by a multigenerational group of artists engage with legacies of slavery, environmental decimation, and ongoing colonial power dynamics, ultimately platforming Caribbean perspectives. Each piece comes together in a multifaceted presentation of the Caribbean as a site of cultural exchange and self-determination. *Fragments of Epic Memory* is as much an exploration of what was lost as what has survived. Through these glimpses, viewers are reminded that collective memory is an interwoven tapestry of existence, connecting them in ways seen and unseen.

ARTISTS: Sandra Brewster, Christopher Cozier, Leasho Johnson, Ebony G. Patterson, Paul Anthony Smith, Rodell Warner

CURATORS: Julie Crooks, Curator of Arts of Global Africa and the Diaspora at AGO; and Daniel Marcus, Curator of Collections and Exhibitions

Columbus Museum of Art

480 E Broad St, Columbus, OH 43215
(614) 221-6801

columbusmuseum.org

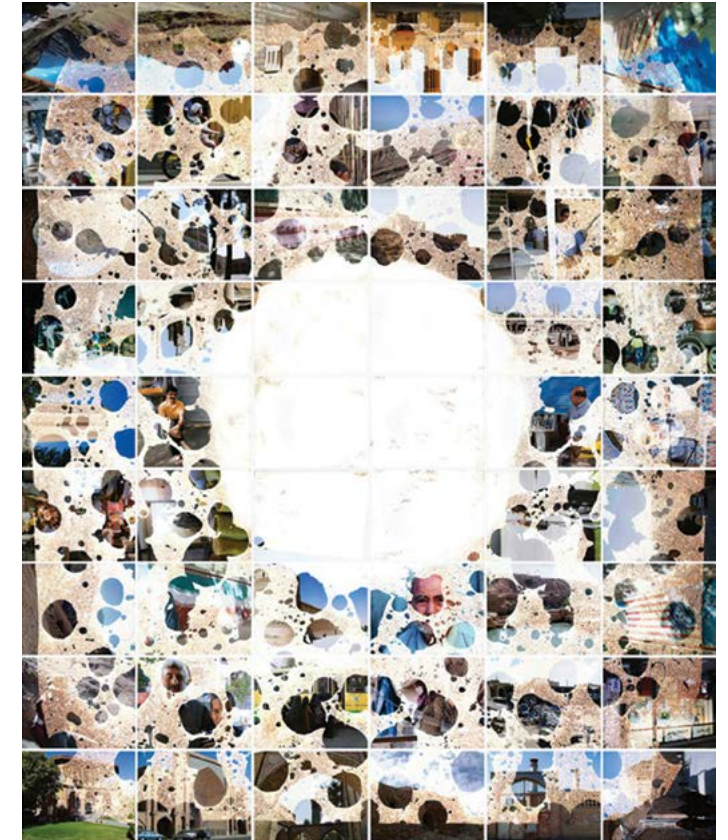
Tue, Wed, Fri–Sun 10am–5pm,
Thur 10am–9pm

FrFree to FotoFocus Passport Holders
in October and Venue's Members.
\$20 adults; \$10 children 4–18, college
students, seniors; free children 0–3;
\$5 Thursdays 5–9pm; free on Sundays

THE CONTEMPORARY DAYTON

Curtis Mann

September 6–December 22, 2024



Curtis Mann, *Apertures*, 2015. Synthetic polymer varnish on bleached C-print, 60 × 72 inches. Courtesy of Luce Gallery, Turin, Italy

After a 10-year hiatus, artist Curtis Mann creates a new, site-specific installation centered on his hometown of Dayton, Ohio. Using sourced photographs, he makes abstract cutouts, mounts them on rigid substrates, and arranges them in space, resulting in a 3D photographic fragmented collage. Mann's return to the art scene for this exhibition is marked by revisiting and evolving his signature technique, and delivering new, site-specific works.

Mann's distinctive technique involves a unique alchemy, using bleach to selectively erase certain details within images, creating a tension between presence and absence. The resulting photographs bear traces of their original content, yet they are simultaneously transformed into ethereal, dreamlike vistas.

The Contemporary Dayton

25 W 4th St, Dayton, OH 45402
(937) 224-3822

codayton.org

Wed–Sat 11am–6pm

Free to the Public

THE CONTEMPORARY DAYTON

Sean Wilkinson

September 6–December 22, 2024



Sean Wilkinson, *China 4*, 2023. Archival print, 15 × 15 inches. Courtesy of the artist

The Contemporary Dayton

25 W 4th St, Dayton, OH 45402

(937) 224-3822

codayton.org

Wed–Sat 11am–6pm

Free to the Public

Sean Wilkinson's exhibition meditates on one of the primary functions that has developed within the zeitgeist of photography: the significance of objects, places, and histories that are often left unseen. Wilkinson has developed his own style from the complicated act of seeing, where images are deliberately shot out of focus, pointing out the lack of detail and opposing one of the most convincing virtues of photography: clear focus.

As the image is blurred, the viewer has to identify the subject to understand the meaning. Since the immeasurable detail of a photograph has astonishing power, clear focus is a cornerstone of photography. To throw an image out of focus, as Wilkinson does, is almost a violation of what is "right."

CROME ARCHITECTURE

SHEM Schutte: *Thinking Positive, Capturing Negatives*

October 11–27, 2024

Shem Schutte's artistry is born from the embrace of the shadows. In his nocturnal visits to the abandoned factories, bridges, and construction sites of Springfield, OH, Schutte captures the essence of decay and immortalizes the silent narrative of abandonment. Amidst these modern ruins, artificial luminescence paints a surreal tableau.

Schutte's use of long exposure reveals a hidden world—a time-stilled dreamscape where decay is transformed into haunting beauty and forgotten architecture echoes with the whispers of history. In this nocturnal reverie, the industrial ruins find a new life.

CURATOR: Ena Nearon, Executive Director at Ten Talents Network



Shem Schutte, *One Way*, 2022. Black and white photograph, 11 × 14 inches. Courtesy of the artist

Crome Architecture

604 Xenia Ave,

Yellow Springs, OH 45387

(937) 231-6819

cromeys.com/?page_id=286

Fri 6–8pm, Sat 3–8pm, Sun 3–6pm

Free to the Public

DAAP GALLERIES:: MEYERS GALLERY

Cultural Exchange:: What Remains: A Contemporary Interpretation of Native American Earthworks in The Ohio Valley

September 22–November 27, 2024



Steve Plattner, *Gravel Creek Mound*, 2023. Inkjet print. Courtesy of the artist

In 2023, UNESCO designated World Heritage Site status to a group of four Hopewell sites in Ohio, adding them to the ranks of the Taj Mahal, Stonehenge, and Machu Picchu as places of “outstanding value to humanity.” This extraordinary group of Hopewell earthworks represents a tiny portion of the approximately 10,000 Adena, Hopewell, and Fort Ancient Earthworks that dotted the Ohio Valley at the end of the 18th century. Today, fewer than 1,000 earthworks remain. In the 250 years since European-American settlers made their unrelenting push into the Ohio Valley woodlands, many of the tall conical mounds, long ridges, and geometric hilltop enclosures that somehow escaped destruction have been appropriated and incorporated—at times inexplicably—into cemeteries, a country club, subdivisions, parks, farms, a strip mall, and even an amusement park.

Steve Plattner’s photographs and their corresponding backstories explore these marvels of Indigenous astronomy, science, and society constructed by skillful ‘mound builders’ across the Ohio Valley between 500 BCE and 1750 CE, as well as the cultural appropriation and ethnocide which led to their widespread destruction.

DAAP Galleries:: Meyers Gallery

Steger Student Life Center RM 418,
500 UC Main St, Cincinnati, OH 45221
(513) 556-2839

daap.uc.edu/exhibitions-collections/galleries/meyers-gallery-current-exhibit.html
Sun–Thur 10am–5pm

Free to the Public

DAAP GALLERIES:: REED GALLERY

Cultural Exchange:: Still Moving

September 12–November 21, 2024

Immigrants and refugees make vast contributions and have a broad impact across the Greater Cincinnati region. *Still Moving* showcases the unique stories of community leaders who are drivers of innovation, growth, and creativity. Specifically, this work is a platform for immigrant and refugee communities to explore how their own complex histories have driven them to lead others. Individuals provide counter-narratives to harmful myths of the model minority and forever foreigner, balancing the intimacy of one’s migratory story as a core driver of action but refusing to be limited by that story.

Led by the Cincinnati Compass Community Council, immigrant leaders of community-based organizations, University of Cincinnati researchers, and artists Michelle D’Cruz and HATSUE collaborate using participatory research and design strategies to create the content of *Still Moving*. The resulting exhibition leverages narrative, photography, and print-making to create immersive vignettes that celebrate the assets, strengths, and visions that immigrants contribute to the community.

ARTISTS: Michelle D’Cruz and HATSUE

CURATOR: Michelle D’Cruz, Founder and Creative Strategist at MDC Design Studio



HATSUE, *Still Moving*, 2024. Inkjet print. Courtesy of the artist

DAAP Galleries:: Reed Gallery

DAAP Aronoff Building RM 5275,
2624 Clifton Ave,
Cincinnati, OH 45221
(513) 556-2839

daap.uc.edu/exhibitions-collections/galleries/reed-gallery-current-exhibit.html
Sun–Thur 10am–5pm

Free to the Public

DAAP GALLERIES:: REED GALLERY

Cultural Exchange:: Who is American Today?

September 12–November 21, 2024



Unknown artist, Untitled, 2023. Newsprint. Courtesy of Bastos and Rees

This exhibition showcases video work created as part of the ongoing research project *Who is American Today?*, which investigates how high school students understand citizenship. The study's premise is to enable student voice through digital tools by asking more than 100 students across the country to create a short video responding to the question, "Who is American today?" Exploring issues of personal and national identity, this exhibition showcases student narratives over a seven-year period. Connecting creativity and democracy, students are invited to reflect upon experiences in their own communities

and on their perceived status as citizens. Viewers can experience different points of view, shared values and concerns, a range of technical skills and creative approaches, and the potential of digital storytelling for elevating these voices. By creating and circulating these stories, participating students experience how digital making can bring attention to lesser-known narratives, validate perspectives, help surpass polarizing issues, and engender shared understandings. Seeking to help articulate connections between students' personal and political spheres, the work in this exhibition illuminates how creative practices can provide a road map to facilitate democratic dialogue and create pathways for the pursuit of a common good.

The participants are anonymous high school students from Provo High School in Utah and Oyler High School, Miami Valley High School, and Kennedy Heights Art Center in Ohio.

CURATORS: Flávia Bastos, Ph.D., Distinguished Research Professor in the Arts and Humanities, DAAP; and James Rees, Adjunct Instructor in Art Department at Utah Valley University

DAAP Galleries:: Reed Gallery

DAAP Aronoff Building RM 5275,
2624 Clifton Ave,
Cincinnati, OH 45221

(513) 556-2839

daap.uc.edu/exhibitions-collections/galleries/reed-gallery-current-exhibit.html

Sun–Thur 10am–5pm

Free to the Public

DAAP LIBRARY

Posteriors: Sitters' Backs in 19th-Century Photography

September 24–November 2, 2024

The variety of posterior imagery in the late Victorian era is astonishing. Women showcase luxurious long locks and fashionable dresses, while men in briefs flaunt extensive tattoos and muscles. Pairs and trios of homosocial friends, as well as heterosexual couples, link elbows or wrap arms around each other's waists. Toddlers hug draped studio chairs, get weighed, and wear matching gingham clothing. Double exposures reveal babies' faces and backs of heads in the same image. Paired prints and double-sided cabinet cards present frontal portraits with matching back portraits. Pictures within pictures depict sitters gazing at photos or in mirrors. A woman bent over on a bicycle offers a racy view of her derrière for cigarette customers.

While some of these photographs are visual jokes, others are sentimental, documenting fleeting youth, beauty, and intimate relationships. Some are nostalgic, as when sitters pose with photos of loved ones, while others, like that of actor Sarah Bernhardt, are promotional and reminiscent of today's celebrity selfies. The exhibition includes cabinet cards, stereographs, ambrotypes, and tintypes from private collections. Included are works by famous photographers Eadweard Muybridge and Napoleon Sarony, as well as notable female image-makers, such as Mrs. Laura Gaites (Macomb, IL), Mrs. W. Streetman (Abilene, TX), and Susan Spence (Blanchester, OH). By analyzing imagery in terms of what is revealed and concealed, the exhibition seeks to explain why posterior views became so popular and what they express about visual culture in the United States.

ARTISTS: B.M. Baumwort, A.J. Breitwish, Brosee, Brown, John C. Browne, Elmer Chickering, Eller, Theo Endean, Benjamin J. Falk, Fredericks, Mrs. Laura Gaites, Arthur Glines, W. Howie, Hubbell and Sherer, Kabley, Frank Lawrence, Linstrom and Andresen, J.M. Mead, Eadweard Muybridge, Noble, Obermüller and Son, H.M. Rice, S.T. Ring, George G. Rockwood, Napoleon Sarony, Walter A. Smith, Susan Spence, Mrs. W. Streetman, Van Slyke, Merritt van Wagner, J.S. Wooley

CURATOR: Theresa Leininger-Miller, Ph.D., Professor of Art History, University of Cincinnati



George Rockwood, *Trio of men from behind*, c. 1880s. Cabinet card, 6½ × 4¼ inches. Courtesy of private collection

DAAP Library

DAAP Aronoff Building RM 5480,
2624 Clifton Ave,
Cincinnati, OH 45221

(513) 556-1335

libraries.uc.edu/libraries/daap.html

Mon–Thur 8am–8pm,

Fri 8am–5pm, Sat & Sun 1–5pm

Free to the Public

DANA L. WILEY GALLERY

Gary Beeber: *Michael Malone: Portrait of An American Organic Farmer*

September 6–October 27, 2024



Gary Beeber, *Michael contemplating*, 2020. Digital print, 40 × 24 inches.
Courtesy of the artist

Artist Gary Beeber tells stories of people who have unique perspectives, typically contrary to social norms. In *Michael Malone: A Portrait of an American Organic Farmer*, Beeber's film and photographs, taken between 2022 and 2023, showcase the life of Michael Malone, capturing the demands of routine farm life and how they conflict with the artist's initial perception of Malone's character. Beeber's playful work highlights Malone's personality, with the works providing a glimpse into Michael's connection with the local Dayton-Centerville farming community, his relationship to organic food, and his views on the larger agricultural industry in America.

Dana L. Wiley Gallery

1001 E. 2nd St, Dayton, OH 45402

(937) 475-3794

danalwileygallery.com

Tue–Thur 10am–4pm,

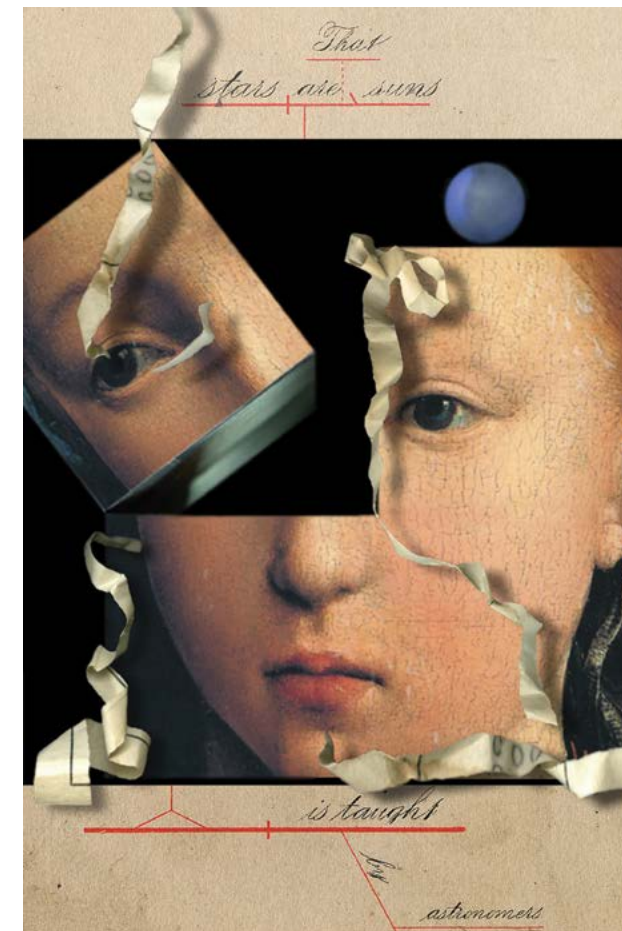
Sun Noon–3pm

Free to the Public

DANA L. WILEY GALLERY

Tracy Longley-Cook: *Paths of the Ecliptic*

September 6–October 27, 2024



Tracy Longley-Cook, *That*, 2016. Digital pigment print, 22 × 30 inches.
Courtesy of the artist

This exhibition explores invented, poetic spaces examining astronomical phenomena and the communicative nature of the heavens. Using a scanner as the lens, digital collages are constructed to suggest a fabricated reality exploring mysticism and creation through imagery related to the celestial, landscape, body, and mind. Taking inspiration from the classic zodiac and tales of the constellations, which some believe provide insight into a person's history and future, an imaginary pictorial map is drawn.

Analogous to how myths provided explanations to natural and perceived experiences, this work draws the viewer into a sphere of lore and invention to contemplate fictitious realities and histories. The common belief that photography is a truth-telling medium is subverted by combining imagery that is typically disconnected until the act of assemblage provides a newly formed narrative.

Dana L. Wiley Gallery

1001 East 2nd St, Dayton, OH 45402

(937) 475-3794

danalwileygallery.com

Tue–Thur 10am–4pm,

Sun Noon–3pm

Free to the Public

DAYTON ART INSTITUTE

Devil's Promenade

October 5, 2024–January 5, 2025



Lara Shipley and Antone Dolezal, *Waiting for the Light*, 2013. Archival pigment print, 32 × 32 inches. Courtesy of the artists

Dayton Art Institute

456 Belmonte Park North,
Dayton, OH 45405

(937) 223-4278

daytonartinstitute.org

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

Free to FotoFocus Passport Holders
in October and Venue's Members.
\$15 adults; \$10 seniors (60+),
active military, and groups (10 or
more); \$5 college students (18+
with ID) and youth (ages 7–17);
free children (ages 6 and younger)

On *Devil's Promenade*, a road located in southwest Missouri near Oklahoma and Arkansas, there is a stretch where people are likely to encounter the Spook Light, a scientifically inexplicable floating orb that moves, disappears, reappears, and sometimes splits in two or three. Community members know it well. Some search for it, while others keep their distance.

In *Devil's Promenade*, photographers and Ozark natives Lara Shipley and Antone Dolezal blend the folklore and local history of their home region with present-day photographs of Ozark people, land, and interpretive images engaging the living mythology of the Spook Light. Oral accounts, short fiction, and the implication that things are not as they appear contextualize and complicate found photographs and ephemera, alongside Shipley's and Dolezal's color and black-and-white photography.

ARTISTS: Antone Dolezal and Lara Shipley

THE DAYTON SOCIETY OF ARTISTS

Midwest Americana

October 4–27, 2024



The American Midwest, stretching from Ohio to the Dakotas, stands as a distinctive region within the United States. Often stereotyped for its cornfields, state fairs, and humble values, the Midwest is too frequently defined by what it lacks—coastlines, mountains, and attention. Yet, beneath these shallow perceptions lies a rich tapestry of culture and heritage unique to the heartland of America. Distinguished by its large cities, quaint towns, and sprawling rural landscapes, the Midwest boasts a heritage and identity distinct from other regions of the country.

Despite its stereotypical associations, the Midwest harbors a wealth of diversity and complexity waiting to be discovered. This open call exhibition, presented by the Dayton Society of Artists and Tripod Camera Club, endeavors to unearth the forgotten history of Midwest Americana, transcending romanticized portrayals of rural life and industry. It delves into the realities of urban blight, poverty, and inequality, while also celebrating the cultural richness and artistic achievements that characterize the region. Through imagery and storytelling, *Midwest Americana* invites viewers to explore the multifaceted essence of the Midwest—from its bustling cities to its serene rural landscapes, and everything in between.

The Dayton Society of Artists

48 High St, Dayton, OH 45403

(937) 228-4532

daytondsa.org

Fri & Sat Noon–5pm

Free to the Public

EDWARD A. DIXON GALLERY

Images from Storytellers

October 3–26, 2024



James Steppenwolf Hernandez, *Untitled*, 2020. Color photograph, 18 × 21 inches.
Courtesy of the artist

Edward A. Dixon Gallery

222 N Saint Clair St,
Dayton, OH 45402

(937) 985-2115

eadgallery.com

Thur Noon–5pm, Fri 3–8pm,

Sat & Sun Noon–5pm

Free to the Public

Every gathering of people has a backstory. *Images from Storytellers* features a mixture of unchoreographed and staged photographic records from gatherings that reveal differing perspectives and relationships between photographer and subject. The works are created from various vantage points that do not necessarily feature the main event, but instead a necessary backstory. Photographers often capture moments that represent these alternate ideas, in spite of knowing these are not the desired images, believing they are key moments that must exist to capture the interaction, behavior, and emotion of those involved.

ARTISTS: Gregory Changa Freeman, Susanne Conyers, Shon Curtis, Alfred Powell, James Steppenwolf Hernandez

CURATOR: Ed Dixon, Founder

In these underwater photographs by Tina Gutierrez, the beauty in the movement of dancers and their ability to adapt to an underwater environment can be directly attributed to their rigorous training and ballet culture. Unknown to most, dancers' careers often end before they reach the age of 30. Authoritarian power structures, intensely competitive training and performing environments, and hypercritical, perfectionist attitudes contribute to the pressures dancers endure. While initially this can appear to facilitate success, it ultimately compromises the health of performers.

Ballet is a 'culture of risk' that normalizes pain and injury, and encourages dancers to understand and talk about their pain in ways that both suppress and trivialize it. The negative emotional consequences, such as feelings of crisis, loss, shame, guilt, and anxiety force dancers to accept the often unhealthy conventions of the dance subculture.

The submerged environment of *Illumination* reflects the talents and elegance of dancers, while simultaneously highlighting the intense and dangerous environment within the ballet culture.

CURATOR: Sandy Eichert, Resident Curator

EISELE GALLERY

Tina Gutierrez: Illumination

September 25–October 19, 2024



Tina Gutierrez, *Melissa*, c. 2020. Digital print, 40 × 40 inches. Courtesy of the artist

Eisele Gallery

6936 Madisonville Rd,
Cincinnati, OH 45227

(513) 791-7717

eiselefineart.com

Tue–Fri 10am–6pm,

Sat 10am–4pm

Free to the Public

ESQUIRE THEATRE GALLERY

Casey LeClair: *Nightlife in Renderville*

September 27–November 24, 2024



Casey LeClair, *Mildred's Saturday Night*, 2018. Black and white digital print, 12 × 18 inches. Courtesy of the artist

“Nightlife in Renderville” is a single chapter of the forthcoming book, *Renderville, A Guide*, about a town that doesn’t actually exist. The exhibition is a collection of urban street photography, captured between dusk and dawn, and an exercise in worldbuilding after a traumatic brain injury. The project documents the rendering process of physical reconstruction and the challenges of relearning old skills, particularly the use of a digital camera.

While street photography is inherently tied to improvisation, as in capturing luck through a lens, night photography is a unique challenge since available light changes constantly while navigating city streets. The photographs range from recognizable, voyeuristic, fantastical, and everything in between.

CURATOR: Matt Distel, Executive Director of The Carnegie

Esquire Theatre Gallery

320 Ludlow Ave, Cincinnati, OH 45220

(513) 281-2803

esquiretheatre.com

Everyday 1–8pm

Free to the Public

EVENDALE CULTURAL ARTS CENTER

Behind the Lens: Unveiling the Unseen Narratives

October 1–November 30, 2024



Kat Rakel-Ferguson, *Resurrection*, 2023. Cyanotype on paper, 24 × 30 inches. Courtesy of Evendale Cultural Arts Center

This juried outdoor exhibition invites photographers to go beyond the surface to capture hidden stories that lie behind photographs. *Behind the Lens: Unveiling the Unseen Narratives* challenges artists to explore the untold stories that shape moments frozen in time. Whether it’s the hidden history, the scene just outside the frame, or the untapped depths of a series, this exhibition seeks to shed light on the narratives that breathe life into still images.

The diverse collection of photographs presented in *Behind the Lens* enrich our understanding of the world beyond what meets the eye and celebrate the power of storytelling through the visual medium.

Evendale Cultural Arts Center

10428 Reading Rd,
Evendale, OH 45241

(513) 563-1350

evendaleohio.org/cultural-arts-center

Everyday 7am–7pm

Free to the Public

EVENDALE CULTURAL ARTS CENTER

Eric Hatch: Hard Times for These Times

October 1–December 31, 2024



Eric Hatch, *Foundations*, 2022. Digital print, 10 × 15 inches. Courtesy of the artist

Hard Times for These Times by photographer Eric Hatch offers a poignant reflection on the enduring spirit of communities, prompting viewers to delve into the unseen layers of life captured through the lens of urban and rural landscapes. This exhibition reveals the raw and authentic portrayal of once-thriving industrial sites and forgotten rural spaces. From the silent resilience in weathered façades to the enduring strength amidst desolate landscapes, each image unveils a story of triumph amidst struggle.

The exhibition presents a window into the lives of communities confronting the aftermath of industrial decline and economic hardship, showcasing the tenacity and courage that define their collective spirit. Through the lens of the photographer, viewers embark on a journey of empathy and understanding, bearing witness to the resilience etched into the built environment. *Hard Times* is a testament to the indomitable human spirit, celebrating the perseverance and hope found amidst adversity.

Evendale Cultural Arts Center

10428 Reading Rd,
Evendale, OH 45241

(513) 563-1350

evendaleohio.org/cultural-arts-center

Everyday 7am–7pm

Free to the Public

FITTON CENTER FOR CREATIVE ARTS

We > Me: 17 Artists Explore Hamilton Neighborhoods

October 18, 2024–January 3, 2025



Audra J. Shields, *Dabelts Sunday Morning*, 2019. Pigment ink on Hahnemuhle paper, 12 × 18 inches. Courtesy of the artist

We are greater than me. In this era of divisive attitudes and actions, this exhibition focuses on the power of telling the ongoing story of the 10th largest city in Ohio, Hamilton, by uniting multiple perspectives and interpretations. In a partnership between the Fitton Center for Creative Arts and the citizen-led initiative, 17STRONG, a regional artist is matched with each of Hamilton's 17 diverse neighborhoods to find visual narratives that define community. Selected photographers roam their assigned areas to find the aspects, aesthetics, and personalities they wish to capture in images. By spending time within the neighborhoods' borders and interacting with residents, artists unearth stories of the unexpected: a moment in time, a path to the past, an interior or exterior space, a unique point of view, the energy behind-the-scenes of an event, or an unusual interaction.

The resulting series of photographs unite various visual tales of Hamilton's 17 neighborhoods into four gallery rooms at the Fitton Center. The images in *We > Me* integrate the separate layers of experience that make up a community. In turn, the project engages and connects numerous individuals and groups in a new understanding of this riverside community by sparking dialogue, empathy, and positive action through lens-based art.

ARTISTS: Melissa Brewer-Hinners, Craig DeHart, EFM Studios, Amy Fisher, Leslie Getz, Jessi Hamersky, William Jones, Scott Kissell, Kent Krugh, Jessie Lakes, Robert J. Ordonez, Gabi Roach, Michael Schalk, Audra J. Shields, Billy Simms, Todd A. Stuart, Matthew Zory

CURATOR: Cathy Mayhugh, Director of Exhibitions

Fitton Center for Creative Arts

101 S Monument Ave,
Hamilton, OH 45011

(513) 863-8873

fittoncenter.org

Mon–Thur 10am–7pm,

Fri 10am–5pm

Free to the Public

FLAG STUDIO

Got it on Tape

September 27–November 1, 2024



Joe Girandola, *GIVE*, 2004. Video still. Courtesy of the artist

Got it on Tape focuses on lens-based video works as technology continues to evolve, innovate, and innovate again. This exhibition invites artists from across the globe to present work first recorded over 20 years ago in an attempt to preserve the translation of ideas into emerging forms in ways that parallel new technology. Each artist highlights their past work by translating it into the present through re-recording, projection, spoken word, performance, and physical or virtual screenings.

The curated show of video art advises viewers to exercise caution before all of the first-wave video art caught on tape goes the way of the dodo. For every one Pipilotti Rist or Bill Viola, there were a thousand explorative art school kids who made their creativity explode on tape. Invited artists collaborate on installation style to exhibit the video works in their analog, original format alongside modernized digital format.

ARTISTS: Mel Chin, Joe Girandola, Ian Hayes, Rae Miller, Greg Pond, Dan Reidy, Wendy Taylor-Reidy, Jenny Vogel

CURATOR: Joe Girandola, Founder

FLAG Studio

2922 Colerain Ave,
Cincinnati, OH 45225
(310) 801-5504

joegirandola.wixsite.com/website

Fri & Sat 10am–4pm,
by appointment only
Free to the Public

GALLERY AT 1435 MAIN

Rollin' in Rhythm

September 26–October 12, 2024

Skate Downtown Cincy presents *Rollin' in Rhythm*, a group exhibition of street photography, portraiture, and sport videography. Intertwined with the birth of funk music in southwestern Ohio, Cincinnati is home to a vibrant, underground roller skating culture that thrives in two of Cincinnati's iconic, downtown skating rinks. In these rinks, the act of roller skating, a timeless source of joy and personal freedom, transcends leisure to become a canvas for new art and activism. Through photography and film, eight local artists explore themes surrounding personal expression, resilience, athleticism, and the power of public spaces.

ARTISTS: Marie Asbury, Asa Featherstone IV, Ron Fussnecker, James "Curtis" Grove, Madeleine Hordinski, Marquise Monét, TJ Rosewood, Allan Sexius, Kailah Ware

CURATOR: Morgan Rigaud, Curator



Madeleine Hordinski, *Hold on to the Rail*, 2023. Digital print, 24 × 18 inches. Courtesy of the artist

Gallery at 1435 Main

1435 Main St, Cincinnati, OH 45202
(513) 861-0023

skatedowntowncincy.com

Mon–Fri 4–8pm

Free to the Public

GERMAN VILLAGE SOCIETY

Tony Mendoza: Short Stories

October 1–November 1, 2024

When I first moved to New York, I sold some dog pictures to collector and museums.



My best seller was the world's only picture of a large black dog about to attack an ant.

Tony Mendoza, *Dog Ant*, 1990–2000s. Silver gelatin and archival inkjet, 11 × 14 inches. Courtesy of the artist

German Village Society

588 S 3rd St, Columbus, OH 43215

(614) 221-8888

germanvillage.com/about/

Mon–Fri 9am–4pm,

Sat 10am–2pm,

Sun Noon–3pm

Free to the Public

Short Stories showcases an ongoing series by Tony Mendoza, a Cuban-born artist living and working in Columbus, Ohio, who, since the mid-80s, has created a body of experimental double-portrait photographs. Mendoza's signature practice involves coupling photographs with short autobiographical stories to encapsulate his varied experiences. His work invites viewers into his intimate world, sharing a portrait of those subjects captured in black-and-white photographs, alongside a composite "portrait" of Mendoza through the recollected snippets and words shared with the viewer. The works cross a range of emotions, through which Mendoza's inherent humorous personality sings.

CURATOR: Jordanne Renner, Arts Committee Chair

THE GUND AT KENYON COLLEGE

Ming Smith: Jazz Requiem—Notations in Blue

June 27–December 15, 2024

Spanning from the 1970s to the present day, *Jazz Requiem—Notations in Blue* examines how American photographer Ming Smith takes influence from urbanization, post-colonialism, and the experiences of creative Black Americans expatriated in Europe, to foster and affirm her own visual language. The exhibition aims to capture the intricacies and poetry of the Black experience, both subtle and stark, within and beyond specific localities, particularly as she navigated living abroad during the 1970s, a period of intense discord in the USA.

Highlighting a selection of works, many of which are printed for the first time, *Jazz Requiem* offers a fresh perspective on Smith's work created outside of the United States when many Black visual artists, dancers, writers, musicians, and poets found Europe more receptive to their work, providing them with more opportunities and the freedom to hone their craft. This comprehensive exhibition of photography by Smith, developed in dialogue with the artist, aims to give new insights into the magnitude of her practice, which keeps evolving as she travels and responds to the creative and social environments she temporarily inhabits and captures as her cultural experiences shift.

Jazz Requiem explores the artist's practice in relation to the complex notion of "place and identity formation" inherent to American photography's history, which Smith further enriches as a Black woman, an artist, and a mother. This project also underscores the profound influence of music and, more specifically, jazz as a through-line in her practice.

This exhibition is part of a simultaneous presentation of work by Ming Smith, also at the Columbus Museum of Art and Wexner Center for the Arts.



Ming Smith, *Untitled*, n.d. Archival pigment, 60 × 48 inches. Courtesy of the artist

The Gund at Kenyon College

101½ College Dr, Gambier, OH 43022

(740) 427-5972

thegund.org

Tue, Wed & Fri 11am–5pm,

Thur 11am–7pm,

Sat & Sun 1–5pm

Free to the Public

I.IMAGINE AT ROEBLING POINT BOOKS AND COFFEE

Off Track

September 28–November 1, 2024



Erin Collins, Untitled, March 11, 2024. Digital photograph, 83 × 55 inches. Courtesy of the artist, i.imagine Center of Photography, and Steve Cauthen of Dream Fields (Verona KY)

As the Kentucky Derby comes to a close each year, i.imagine photography students analyze and discuss race day photos, and each time the same conversation emerges: “I wonder what it’s like behind the scenes on a regular day in the life of a jockey, his horse, and the stable.” Brought together by i.imagine, a group of teen photography students, Triple Crown jockey Steve Cauthen, and acclaimed photojournalist Madeleine Hordinski embark on a journey of authentically immersing into environments that spark curiosity and inspire visual stories behind the scenes of Kentucky horse racing.

i.imagine at Roebling Point Books and Coffee

601 Overton St, Newport, KY 41071

(859) 801-1045

iimaginephotography.org

Everyday 7am–6pm

Free to the Public

From welcoming new foals at Mr. Cauthen’s thoroughbred farm in Verona, Kentucky, to meeting horse caretakers and their families, i.imagine photographers have a once-in-a-lifetime opportunity to go “off track,” combining their passion for photography with fundamental concepts of visual storytelling. This collaborative project celebrates young aspiring photographers in the community who are finding their voice through the lens, while learning how their skills and talent can educate and impact others.

ARTISTS: Ethan Beuvart, Kendra Blackburn, Riley Bonhaus, Victoria Casazza, Erin Collins, Owen Garner, Emily Gibbs, Zach Harper, Zach Hodorowski, Audrey Hoffman, Lydia Hudson, Keyri Juarez Diaz, Camille Kolar, Vivienne Kolar, Trip Lancaster, Elaina Trapane, Evie Tropiejko, Samantha Unterreiner, Parker Wyatt

IRIS BOOKCAFÉ AND GALLERY

Afterwords: 50 Years in Words and Images by Arno Rafael Minkkinen

September 25–December 30, 2024

SNOWFLAKES AND RAINDROPS

Timing in nature photography can be as decisive as catching an eagle take flight or trying to snare a tree as it falls. The latter only happened once in my life, just last spring in fact when I was still 77 years old. That’s a long, lifetime wait to hear such a crack in the forest, turn my head, and watch the 100-foot, likely a 100-year-old thin thing that it was, start to drop, trimming off the top branches of its neighbors in the process. But then it stopped falling, another miracle as well. Now 78, the thin thing still hangs in there, resting on some stalwart branch holding on for dear life. Such are the adventures the deer in the woods behind us must encounter regularly. Photographing wind, which was the likely culprit, is even more difficult. It doesn’t stay in place long enough to be seen. Photographic evidence is most often the blur it creates when longer shutter speeds are involved. Photographing snowfall is better accomplished by comparative pictures. One inch or two feet? Or the difference between a snow shovel and a snow blower. And rain? Ponds and puddles reveal that truth. I happen to love photographing in temperatures where the snowflakes and raindrops playing their parts. In such temperatures my nude fingers don’t need gloves. Thirty-two degrees is tolerable to be without clothes as Minor White would describe it. Why? The place is ancient, a primal forest where the deer live like the island is their home. Hunters are allowed to trim the population when deemed necessary. The arcs of the bent oaks are like their bows without arrows and the reflections they draw are like concentric circles drawn with a compass, the point of the drawing device stuck into one of my fingers. There are decisive moments and decisive places. The circle of nature is where I want to be. That’s the point and why I don’t wear gloves.



FOSTERS ISLAND, MASSACHUSETTS, 2020

Arno Rafael Minkkinen, *Fosters Island, Massachusetts*, 2020. Black and white photograph, inkjet print with accompanying text, 16 × 20 inches. Courtesy of the artist

Finnish-American photographer Arno Rafael Minkkinen presents *Afterwords*, an exhibition of photographs with accompanying texts about their making. Over five decades ago, Minkkinen embarked on a personal quest to perfect a single concept: unmanipulated, nude self-portraits in communion and counterpoint with nature and urban settings. Minkkinen makes environmental portraits; however, his subject matter is always himself in dialogue with the environment.

CURATOR: William Messer, Independent Curator

Iris BookCafé and Gallery

1331 Main St, Cincinnati, OH 45202

(513) 381-2665

irisbookcafeotr.com

Mon–Sat 9am–5pm,

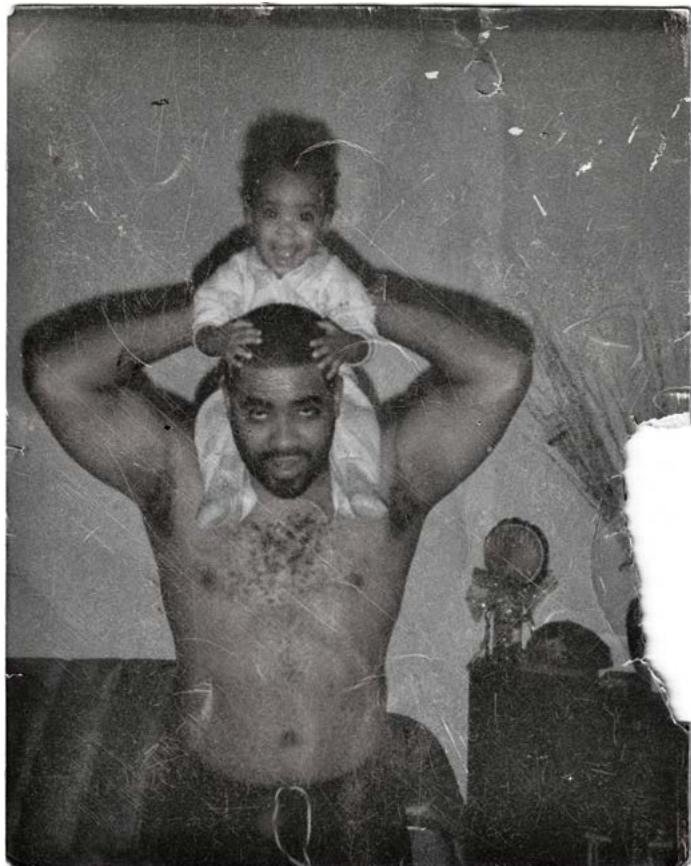
Sun 10am–5pm

Free to the Public

KENNEDY HEIGHTS ARTS CENTER

Gee Horton: Chapter 2, A Subtle Farewell to the Inner Child

September 7–November 2, 2024



Gee Horton, *The Unknown*, 1983. Found image, 7 × 7 inches. Courtesy of the artist

Chapter 2, A Subtle Farewell to the Inner Child, Gee Horton's second solo exhibition, delves into the artist's exploration of the inner child. Weaving together personal narratives and collective experiences, this exhibition invites visitors to embark on voyages of healing and self-discovery.

Inspired by a soul-stirring pilgrimage to Senegal, Horton's journey commences with a "spiritual cowrie shell reading," unveiling his father's ailing health. This revelation sparks a cathartic quest, enabling Horton to confront childhood traumas and mend fractured bonds. The artist's individual life experience is juxtaposed with the collective narrative of six middle-aged African American men from Louisville, Kentucky, and regions of Ohio. These men share parallel journeys of resilience, redemption, and renewal.

Through employing "The Baobab Project," a multifaceted artistic endeavor integrating photography, collage, and mixed media, Horton explores the nuanced experiences of Black men transitioning from youth to adulthood. Conceptually

grounded in majestic African baobab trees, which symbolize resilience and communal strength, the exhibition draws poignant parallels to the modern-day barbershop—an emblematic space of camaraderie and empowerment within Black communities.

Horton's exhibition offers a multi-dimensional exploration of Black masculinity and the human spirit with installations and artworks that facilitate dialogue on Blackness, identity, and the enduring power of healing. Through photography, drawings, collage, and videography, including a dynamic short film in collaboration with filmmaker Shay Nartker, Horton crafts an intimate, immersive experience for viewers to reflect, connect, and discover beauty in the journey of self-discovery and resilience.

Kennedy Heights Arts Center

6546 Montgomery Rd,
Cincinnati, OH 45213

(513) 631-4278

kennedyarts.org

Tue–Fri 10am–5pm,

Sat 11am–4pm

Free to the Public

LLOYD LIBRARY & MUSEUM

Madeleine Hordinski: The Lore of the Pawpaw

September 27–November 22, 2024



Madeleine Hordinski, *Asimina triloba*, August 10, 2023. Giclée print, 20 × 20 inches. Courtesy of the artist for the Lloyd Library & Museum

The Lore of the Pawpaw by Madeleine Hordinski is a photographic and video installation that examines the history, existence, and fascination behind Ohio's state fruit. Hordinski examines why Ohio is the heartland of pawpaw fruits; how influential Ohioans have changed the way people relate with the native fruit; and Ohio's role in the pawpaw's global profile.

Lore first looks at the hundreds of pawpaw trees growing on researcher Ron Powell's grove in Sharonville, Ohio, and his scientific contributions to the field. Included in the exhibition is a selection of Kodak slides of Powell's trees from his archives. Hordinski then documents the 2023 Ohio Pawpaw Festival in Athens, Ohio—the largest celebration of pawpaws in the world—capturing the culture surrounding the fruit as seen through the festival's events, competitions, and cookoffs. Through her lens, Hordinski illustrates how pawpaws are valued, celebrated, and revered within local culture while highlighting their naturally alluring beauty.

Lloyd Library & Museum

917 Plum St, Cincinnati, OH 45202

(513) 721-3707

lloydlibrary.org

Mon–Fri 9am–4pm,

Third Sat 9am–4pm

Free to the Public

THE LODGE KY

Hunting Island

October 18–20, 2024



Matthew Shelton, still from *Hunting Island*, 2024. Digital video, 3840 × 2160 pixels. Courtesy of the artist

Late in 2020, as the pandemic raged, Matthew Shelton escaped his home in Chicago for three weeks and visited South Carolina's low-country coastal area near Beaufort. This was a uniquely personal experience, as the artist had lived near this area in childhood and had rarely returned. Multiple visits were made to Hunting Island State Park, a place more renowned for its wild forests and dramatically shifting coastline than its beaches.

Stairways that once led to the beach are buried now, with occasional traces showing up through the sand. Cabins that were fully functional 30 years ago are now ruins, and roads that were once deep in the island's forests are now eroding into the sands. This place was a hideaway for Shelton during his teenage years, but to find himself there again, under such different circumstances, was a deeply inspiring and emotional experience.

The filmmaker utilizes hundreds of photographs of every fascinating detail: sand patterns, prehistoric-looking forests, and views of the haunting "bone-yard" of dead trees standing on the ever-shifting beach. The artist implements his own animation technique, exploring the abstract space between images and creating a mystifying and dreamlike experience that is a combination of natural beauty and painterly surrealism. The film is accompanied by a live score improvised by musicians, including Shelton, cellist Nora Barton, and guitarist Stephen Patota.

ARTISTS: Nora Barton, Stephen Patota, Matthew Shelton

SCREENING SCHEDULE:

October 18 7:30–9pm

October 19 4–5:30pm & 8–9:30pm

October 20 4–5:30pm & 7:30–9pm

The Lodge KY

231 6th Ave, Dayton, KY 41074

(513) 476-9115

thelodgeky.com

By appointment only

Free to the Public

MAIN STREET SHOP & STUDIO

Elisa Fay: I Hate You I Love You

September 27–October 25, 2024



Elisa Fay, *The Boys*, 2020. Digital print, 12 × 8 inches. Courtesy of the artist

Main Street, located in the Over-the-Rhine neighborhood of Cincinnati, has a deeply-rooted history in arts and entertainment that continues to this day. It is home to some of the best dive bars, vintage shops, art galleries, tattoo parlors, and live music venues that Cincinnati has to offer. But its reputation is not just one of an arts and entertainment district. As with any main drag in an American city, it has its fair share of undesirable events. Not to mention, the entirety of Over-the-Rhine has earned a spot on the list of most dangerous neighborhoods, not only in Cincinnati but the United States as a whole.

As a Main Street business owner of four years and a Cincinnati resident of almost 30, artist and photographer Elisa Fay has become all too familiar with the goings-on of Main Street. She has developed a love-hate relationship with it, from the inner-city crime and incessant catcalling to the undeniably fierce and supportive community. Through portrait photography and in-depth conversations with Main Street regulars and familiar faces, whether residents, business owners, or loyal visitors, *I Hate You I Love You* sheds light on the backstories that make Main Street everything it is today—a home, a hub, a headline, and so much more. Whether you love it, hate it, or both, it is here to stay, and there is nowhere else like it.

Main Street Shop & Studio

1342 Main St, Cincinnati, OH 45202

(513) 258-1213

mainstreetshopstudio.com

Wed–Fri Noon–6pm,

Sat & Sun 11am–5pm

Free to the Public

MANIFEST DRAWING CENTER

Pick It Up, Turn It Over: Exploring the Power of the Physical Photograph

October 5–November 2, 2024



Erin Corley, *Untitled (Cincinnati to Savannah)*, 2008–2012. Archival pigment print with liquid light and watercolor, 7 × 7 inches. Courtesy of the artist

Pick It Up, Turn It Over is rooted in the unrealized potential of the back of the traditional photograph. While at times it's a space for personal notes about enlarger settings, contrast filters, exposure times, or the characters and setting of a cherished family photograph, the back of the photo has the capacity to reshape its story through dialogue with its front image and requires a spatial interaction with its viewers.

Selected photographers create lens-based, light-based works of art that push beyond the ubiquity of screen-based imagery. By exploring the potential of photographic works that spotlight both their pictorial subject and their physical presence as objects, their creations will remind viewers of the significance of photography as both an image and talisman-making medium.

The resultant works utilize display strategies to reinforce the notion that a photograph exists in the world, accumulating the history that attaches to all things that take up space. *Pick It Up, Turn It Over* reinforces the reality that tangible images have more than one side, expand and bend into three dimensions, and are printed onto something that had a history before it became a surface.

Manifest Drawing Center

3464 Central Pkwy,
Cincinnati, OH 45223
(513) 861-3638
manifestgallery.org/studio
Tue–Sat 10am–2pm
Free to the Public

MANIFEST GALLERY

CORPUS: Exploring the Power of the Physical Photograph

September 27–October 25, 2024



Jason Franz, *Manifest Gallery*, 2010. Digital photograph, 8 × 12 inches. Courtesy of Manifest Gallery

Not so many years ago, people stopped touching photographs. While print media and brick-and-mortar galleries exist, the common, everyday experience with photographs has drastically shifted from handling prints to scrolling through digital images on a screen. These photographs are easily created, manipulated, and shared, but at a cultural level the sense of intimacy and preciousness that comes with holding an image has been lost.

CORPUS reminds us that a photograph exists in the world, accumulating the history that sticks to all things that take up space. It aims to investigate photographs that re-engage the body, acknowledge their place in the physical world, and explore the impacts of choice of surface, volume, texture, material, and presentation methods on the experience of the image itself. *CORPUS* examines the photograph that does not turn off.

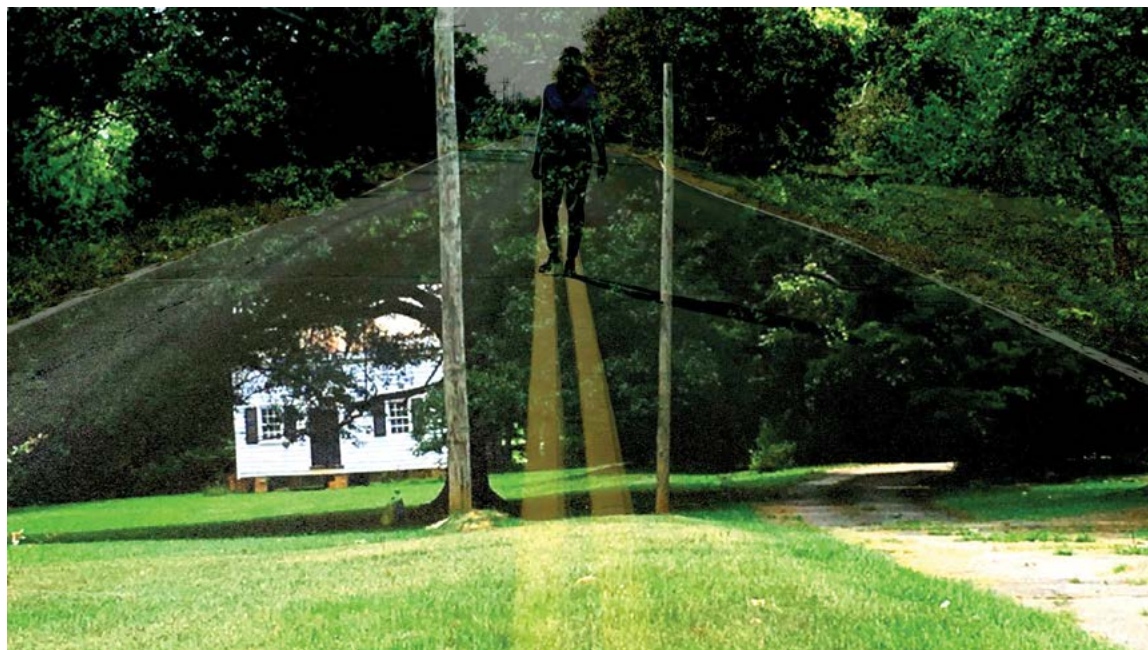
Manifest Gallery

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

MIAMI UNIVERSITY: PERFORMING ARTS QUAD

Convening Stories at the Crossroads

October 3–5, 2024



Diane Fellows, still from *This Water Cuts Its Own Course* (Washington, GA, to Brookville Rd., Oxford, OH), 2020. Video. Courtesy of the artist

Convening Stories at the Crossroads is a site-specific, outdoor, projection-based public artwork that explores intersecting histories and experiences of place. Working in video and sound, artist Diane Fellows weaves together multiple strands and sources to construct enterable spaces and compelling filmic and sonic narratives. Participation, collaboration, and input from community members creates a collage of stories that moves through the landscape, unearthing moments of friction as well as weaving together past and present, town and gown, and urban and rural experiences in Butler County.

Images and sound overtake the Performing Arts Quad, home to a public sculpture by Ursula von Rydingsvard. The stream of memories and spaces from around Butler County challenges the presumed stasis of monumental spaces and mimics the flow of water at the fountain that formerly stood at this site. Though the projection primarily occurs at night, the space is activated during the day with more subtle interventions, inviting visitors to experience their sense of place in new ways.

CURATOR: Annie Dell'Aria, Associate Professor of Art History

SCREENING SCHEDULE: October 3–5 7:30–10pm

Miami University: Performing Arts Quad

420 S Patterson Ave,
Oxford, OH 45056
(513) 529-2900
sites.miamioh.edu/
convening-stories-at-the-crossroads
Everyday 24/7
Free to the Public

MIAMI UNIVERSITY: RICHARD AND CAROLE COCKS ART MUSEUM

Through Their Lens: Photographing Freedom Summer

August 27–December 14, 2024

Most exhibitions, books, and other projects produced about the historic 1964 Mississippi Summer Project, more commonly known as Freedom Summer, have centered on the history of the training sessions and voter registration efforts in the deep South. Exhibitions on the subject typically feature photographs as supporting materials which provide a visual narrative. *Through Their Lens: Photographing Freedom Summer* takes a new approach by flipping the focus and allowing those behind the lens to tell their own backstories. The exhibition presents the most important photographers who documented the historic project, including Danny Lyon, Ted Polubbaum, Herbert Randall, Steve Schapiro, and Tamio Wakayama.

While numerous photographers focused on Freedom Summer in various deep South locations, *Through Their Lens* spotlights those who were in Oxford, Ohio, and carried on activities in Mississippi. Volunteers and photographers came to the Western College for Women in Oxford to train for Freedom Summer before traveling to the deep South. It is on these grounds that the Richard and Carole Cocks Art Museum stands, creating a deeply rooted connection between where the photographs were taken and where they are now presented. Many of the images presented are from Mississippi, the ground zero for the real work of Freedom Summer, during which photographers captured some of the most important images that represent the successes and tragedies of the Civil Rights Movement.

ARTISTS: Danny Lyon, Ted Polubbaum, Herbert Randall, Steve Schapiro, Tamio Wakayama



Steve Schapiro, *Woman and Flag*, 1963. Silver gelatin print, 20 × 16 inches. Courtesy of the artist and Richard and Carole Cocks Art Museum. Purchased with contributions from the Kezur Endowment Fund

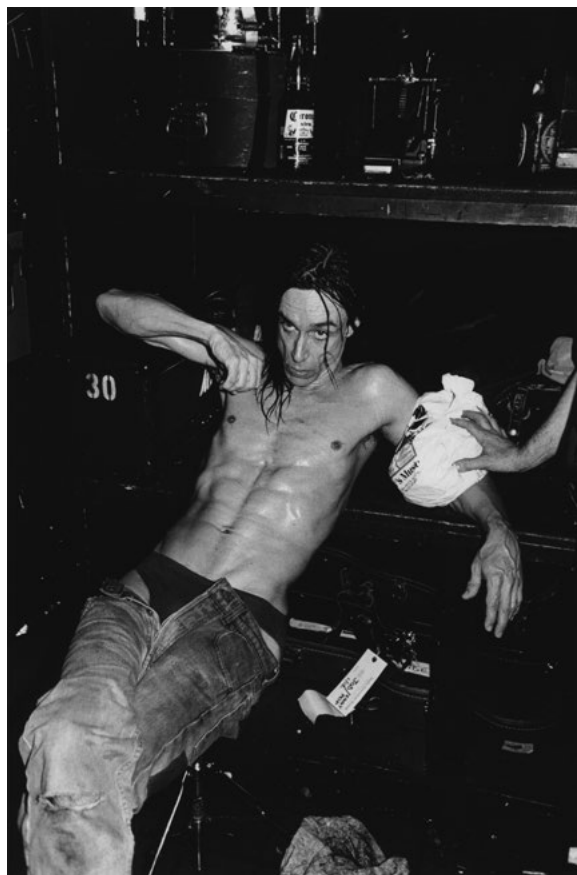
Miami University: Richard and Carole Cocks Art Museum

801 S Patterson Ave,
Oxford, OH 45056
(513) 529-2232
miamioh.edu/cca/art-museum
Tue–Fri 10am–5pm,
Sat Noon–5pm
Free to the Public

MICHAEL LOWE GALLERY WITH ALTERNATE PROJECTS

Blank Generation: Downtown New York 1970s–80s

September 26–October 26, 2024



Ari Marcopoulos, *Iggy Pop Backstage*, n.d. Black and white photograph, 20 × 16 inches. Courtesy of the artist

Blank Generation presents a panoramic visual survey of the tectonically shifting arts culture of the 1970s–80s in downtown New York City, and the raw and dynamic new ideas in music, film, art, literature, graffiti, fashion, queer culture, and performance that it spawned. The bleak and bankrupt NYC of Travis Bickle and Ratso Rizzo felt like a city teetering on the verge of collapse, but in the dive bars, abandoned buildings, and squats of the grimmest neighborhoods, a cultural renaissance was taking place.

The iconoclastic writers, musicians, scenesters, performers, outsiders, and other creators whose life and work energized this underground world had a profound and continuing impact on mainstream global culture. The exhibition features photography, film, and photo-based work by influential artists living and creating in that petri dish of inspiration, as well as documentary photography and ephemeral material including posters, fliers, and publications.

The diverse New York underground community was populated by people who needed to create—for whom ideas, authenticity, and innovation were far more important than aesthetics or commercial success. Hence the works in *Blank Generation* are layered, delving into significant and often uncomfortable social issues, new ways of communication, and cultural touchpoints. In many cases, the image is not the end game, but rather a means to visually communicate an often-complex underlying story or idea.

In conjunction with *Blank Generation*, Alternate Projects presents a pop-up shop featuring a curated selection of rare artist publications, ephemera, artwork, and photographs.

ARTISTS: Roberta Bayley, Bettina, Jimmy DeSana, Darrel Ellis, Barbara Ess, Nan Goldin, Bob Gruen, Duncan Hannah, Keith Haring, Peter Hujar, Richard Kern, Judy Linn, Robert Mapplethorpe, Ari Marcopoulos, Gordon Matta-Clark, Mark Morrisroe, Steven Parrino, Jack Pierson, Ricky Powell, Lou Reed, Mick Rock, Tabboo!, Alan Vega, John Waters, David Wojnarowicz, Russell Young, and more

CURATOR: George Kurz, Independent Curator; and Michael Lowe, Founder of Michael Lowe Gallery

Michael Lowe Gallery with Alternate Projects

905 Vine St, Cincinnati, OH 45202

(513) 236-9189

alternateprojects.net

Thur–Sat Noon–5pm

Free to the Public

MILLER GALLERY

Kimball Derrick: My Book of Life—The Preface

September 19–October 26, 2024



Kimball Derrick, *Begonia*, 2019. Digital print. Courtesy of the artist

The highly skilled and imaginative work of photographic artist Kimball Derrick, which has lain dormant for 40 years, takes center stage in *My Book of Life—The Preface*, a 50-year survey of Derrick's work. He is a nationally recognized residential designer and cabinet maker who for decades has diligently captured images of nature and the world around him, reflecting a reverence for the beauty and spirituality that can be discovered in nature. *My Book of Life—The Preface* invites audiences to explore the backstory of this artist's life and experience his artistic vision, which has for so long been kept out of public view.

Miller Gallery

2715 Erie Ave, Cincinnati, OH 45208

(513) 871-4420

millergallery.com

Tue–Sat Noon–5pm

Free to the Public

MOUNT ST. JOSEPH UNIVERSITY: STUDIO SAN GIUSEPPE ART GALLERY

as it was meant to be told: AAPI Artists on Selfhood and Belonging

September 26–October 28, 2024



Hyerim Hwang, Untitled, 2023. Archival pigment print. Courtesy of the artist

In contemporary society, self-portraiture is an act of reclamation and a declaration of selfhood. Through the use of photography, video, and sculpture, four artists find their voices and express the complexities of their life experiences. Their approach to imagining the self is multifaceted and involves more than just depictions of a physical body; their portraits are reflections of the ancestral stories, cultural traditions, and modern realities that shape their identity.

Through the intimate act of turning the camera towards themselves, they invite the viewer to reflect and bear witness to their existence. This exhibition is a mode of self-discovery, a celebration of cultural heritage, and a call to embrace the complexity of the Asian American Pacific Islander experience. Each artist is at a different point in their artistic journey, yet their images transcend time, age, and society.

ARTISTS: Jamie Ho, Hyerim Hwang, Jesse Ly, Osamu James Nakagawa

CURATOR: Emily Wiethorn, Assistant Professor of Art & Design

Mount St. Joseph University: Studio San Giuseppe Art Gallery

5701 Delhi Rd, Cincinnati, OH 45233

(513) 244-4200

msj.edu/about/facilities/studio-san-giuseppe-art-gallery.html

Mon–Fri 10am–5pm,

Sat & Sun 1–5pm

Free to the Public

NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER

Alphonso Wesson: Excavated: From Soil to Stars

October 11–13, 2024



Unknown artist, *Slave Pen or Slave Jail, Maysville, Kentucky*, 2002. Photograph. Courtesy of the National Underground Railroad Freedom Center

Excavated: From Soil to Stars examines land as a keeper of memory. In the fields of Maysville, Kentucky, and under the stars above, a weathered wood building stood witness to a 190-year-old history. A short film directed by Emmy Award-winning director Alphonso J. Wesson traces the journey of the sun as it rises and falls over the crops of Maysville and the land upon which a slave pen once stood. That slave pen, carefully excavated and now on display in the Grand Hall of the National Underground Railroad Freedom Center, provides testimony of a wicked past.

Probate inventory records of 1835 from the slave pen's owner list the names of 34 human beings—men, women, and children—who were likely imprisoned together within the structure. 34 hearts beat upon this land. 34 pairs of eyes caught traces of the same sun raking in through the barred windows. 34 individuals slept and dreamt under the same roof. Beyond their names, further research is ongoing to reveal more about the people forced to endure life inside this structure until transported to the slave market in Natchez, Mississippi.

CURATOR: Trudy Gaba, Social Justice Curator

National Underground Railroad Freedom Center

50 E Freedom Way,
Cincinnati, OH 45202

(513) 333-7500

freedomcenter.org

Wed–Sun 10am–5pm

Free to FotoFocus Passport Holders
in October and Venue's Members.
\$16.50 adults, \$14 seniors (60+),
\$11.50 children (3–12), under 3 free

NORTHERN KENTUCKY UNIVERSITY SCHOOL OF THE ARTS GALLERIES

Marissa Nicole Stewart: *Call Me When You Get Home*

September 26–October 25, 2024



Call Me When You Get Home is a body of work drawing from Marissa Nicole Stewart's relationships with the women in her family. It explores the place-making practices and generational worldbuilding that occur within a Black matriarchal household while also celebrating self-constructed identity.

The exhibition seizes fleeting moments, brings forward deeply ingrained memories, and challenges photographic tradition with an experiential eye. The exhibition's rich images of Black women are revealed in black-bordered prints, allowing the work to sink into the space and envelop the viewer. These flow into the matriarch of the family, the strength and power that is often central to Black families. The work confronts death, aging, youth, and health, all tropes experienced differently for marginalized individuals.

Marissa Nicole Stewart, *Things We Leave Behind*, 2023. Archival inkjet print, 11 × 14 inches. Courtesy of the artist

Northern Kentucky University School of the Arts Galleries

1 Louie B. Nunn Dr,
Highland Heights, KY 41076
(859) 572-5220
[nku.edu/academics/sota/
art/galleries.html](http://nku.edu/academics/sota/art/galleries.html)
Mon–Fri 9am–7pm
Free to the Public

OFF LUDLOW GALLERY

Tina Gutierrez: *Kindred Spirits*

September 28–October 19, 2024

Photographs by Tina Gutierrez show the beauty of movement within the human form and how the positions of the body create wonderfully interesting images that allude to a story being told. While the focus seems to be on the movement inspired by dancers, musicians, and activists, the work embodies the movement inherent in all of nature. Their figures are frozen in time, yet full of life and energy, pulling the viewer into the image to ponder what the subject communicates through their performance.

Examining the rich colors, textures, and flowing forms takes viewers beyond the obvious to what is often overlooked. Experiencing these forms helps to open the door for more direct observation within nature as we move through our day-to-day lives.



Tina Gutierrez, *Untitled*, 2023. Digital print. Courtesy of the artist

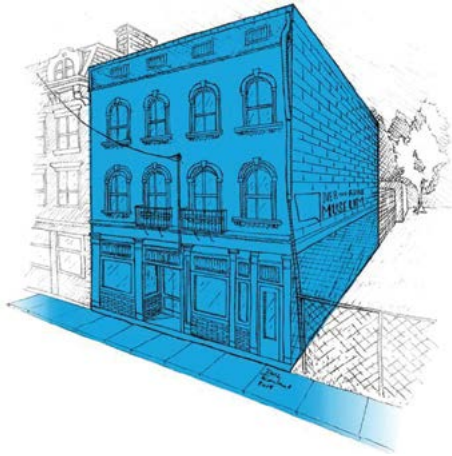
Off Ludlow Gallery

3408 Ormond Ave,
Cincinnati, OH 45220
(513) 201-7153
facebook.com/offludlowgallery
Fri 5–8pm, Sat Noon–6pm
Free to the Public

OVER-THE-RHINE MUSEUM

Snapshots of Over-the-Rhine

September 27–December 31, 2024



[Over-the-Rhine Museum]. Illustration by Phil Rowland, 2019. Courtesy of the Over-the-Rhine Museum

Most often the history of Over-the-Rhine is told from the perspective of white, European immigrants from the late 19th and early 20th centuries. What is left out are the stories from the more recent past: the behind-the-scenes stories of working-class and low-income residents who made up the community in the 1970s, 80s, and 90s.

In *Snapshots*, the Over-the-Rhine Museum Community Engagement Committee and curators from the neighborhood collect images that tell a different story about Over-the-Rhine. In showcasing these personal photographs, they hope to foster a connection between viewer, photographer, and subjects and illustrate the shared values between new and long-time residents. The exhibition features enlarged personal photographs printed that are hung in the storefront of the Over-the-Rhine Museum and on the adjacent fence line.

CURATOR: Anne Delano Steinert, Ph.D., Assistant Professor in the Department of History and the School of Planning at the University of Cincinnati

Over-the-Rhine Museum

3 W McMicken Ave,
Cincinnati, OH 45202

(513) 813-7309

otrmuseum.org

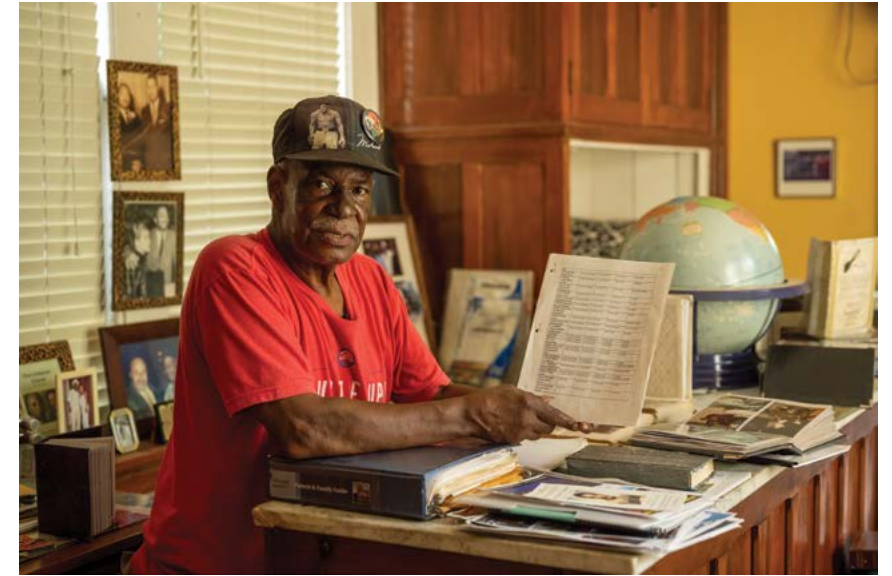
Everyday 24/7

Free to the Public

PAR-PROJECTS: GALLERY AT STUDEŌ PAR-

Don't Just Talk About It, Be About It

September 13–November 29, 2024



Mike James, *Omar at Home 3*, 2023. Digital print, 12 × 15 inches. Courtesy of the artist

Don't Just Talk About It, Be About It is a multimedia retrospective based on the life of James “Omar” Childress in collaboration with Cincinnati-based artist Mike James. A Cincinnati native, Omar is deeply tied to decades of local history and the African American experience. Omar’s father, James Palmer Childress, became the first Black detective in the Cincinnati Police Department in the 1950s, cultivating his son’s strong foundation and deep tie to the city. Omar became a successful entrepreneur at a young age, operating many small businesses including the Washington Limousine Service, Diplomat Night Club, and several remodeling and deck construction companies. He spent lavishly on many things including real estate—most notably the massive K-D Lamp building known today as Rhinegeist Brewery.

However, Omar’s life was not without controversy. A prolific drug distributor in his younger days, Childress had connections across the South and in California. He was eventually arrested and served several prison terms for his involvement. Despite this blot on his record, Childress cultivated an expansive network of professional connections, including James Brown, Fred Shuttlesworth, and Nelson Mandela. Throughout his life, he had a fascination with photography, documenting all of his exploits, friends, companions, and even his prison sentences. He accumulated thousands upon thousands of photographs and video clips, and has dozens of large-format collages chronicling his life.

ARTISTS: James “Omar” Childress and Mike James

PAR-Projects: Gallery at Studeō PAR-

1646 Hoffner St,
Cincinnati, OH 45223

(513) 394-6564

parprojects.com

Wed & Thur Noon–5pm,
Fri & Sat 11am–3pm

Free to the Public

PYRAMID HILL SCULPTURE PARK AND MUSEUM

Stories of the Land

August 16–December 22, 2024



Pyramid Hill Sculpture Park and Museum, "Tory's Comet" by Harry Gordon sits in the Native Plant Garden, 2015. Digital print. Courtesy of Pyramid Hill Sculpture Park and Museum

Juried by the Pyramid Hill Sculpture Park and Museum board of directors and arts community members, *Stories of the Land* features a selection of lens-based works that ask visitors to consider the land on which they live.

While some works engage with the Earth's longstanding history and others activate the more recent past, the exhibition as a whole aims to connect with each viewer on a personal level and prompt questions of their own place within nature. How does the land hold narratives? What do we know and what do we wish to know about the untold stories of the land?

Pyramid Hill Sculpture Park & Museum

1763 Hamilton Cleves Rd,
Hamilton, OH 45013

(513) 868-8336

pyramidhill.org

Everyday Noon–5pm

Free to FotoFocus Passport Holders
in October and Venue's Members.

\$10 adults, \$5 children ages 6–12,
children under 6 free

CURATOR: Mary Visco, Guest Curator

PYRAMID HILL SCULPTURE PARK AND MUSEUM

Meryl McMaster: Stories of the Infinite Sky

August 16–December 22, 2024



Meryl McMaster, *Between the Start of Things and the End of Things III*, 2019. Digital C-print, 40 × 60 inches. Courtesy of the artist

Stories of the Infinite Sky places the artwork of Quebec-based photographer Meryl McMaster into the landscape of southwest Ohio. Blown up as semi-transparent tapestries, this outdoor exhibition presents the artist's photographic epics within the plant and animal life of Pyramid Hill Sculpture Park. Drawing inspiration from memories and cultural traditions related to her nêhiyaw (Plains Cree), Métis, Dutch, and Scottish ancestry, McMaster dons a new persona in each photograph. Seeing each one as its own theatrical performance, McMaster constructs a layered backstory with the props she crafts, the clothing and makeup designs she creates, and the culturally significant locations to which she brings a second life.

Stories of the Infinite Sky presents a collection of photographs full of fantastical stories and new narratives to consider. While each persona and landscape is wildly different from the last, they all aim to entrap the viewer in a dreamlike trance. The dramatic movement and emotion captured in each scene turns the photograph into a snapshot, a blip of a moment characterized by a sense of wonder. By prompting deeper contemplation, McMaster's storytelling captivates the viewer, drawing them in close for a moment of self reflection within her exhilarating scenes and the park itself.

CURATOR: Mary Visco, Guest Curator

Pyramid Hill Sculpture Park & Museum

1763 Hamilton Cleves Rd,
Hamilton, OH 45013

(513) 868-8336

pyramidhill.org

Everyday Noon–5pm

Free to FotoFocus Passport Holders
in October and Venue's Members.

\$10 adults, \$5 children ages 6–12,
children under 6 free

PYRAMID HILL SCULPTURE PARK AND MUSEUM

Jo Whaley: The Theater of Nature

August 16–December 22, 2024



Jo Whaley, *Papilionidae papilio ulysses*, 2000. Archival pigment print, 30 × 24 inches. Courtesy of the artist

The Theater of Nature presents an enchanting assemblage of locally loaned insects and photographs by the New Mexico-based artist Jo Whaley. A former scenic artist, Whaley's theatrical background translates into her work: each specimen is composed as if performing in a fantastical production, each photograph like the climax of a thrilling play.

The dramatic scene of a *Papilio ulysses* butterfly with its intense blue wings outstretched against an earthy yet indiscernible landscape inspires a pause, a moment to consider the world in which the insect once existed and might again. Moths, butterflies, and beetles interacting with botanical sketches, bits of technology, and old photographs inspire similar moments of reflection. "Art and science are not so diametrically opposed. The practice of both begins with the intense observation of nature, which in turn sparks the imagination toward action," says Whaley. In considering the backstories of these beautiful yet haunting works, the artist intends for viewers to see both the connections and disconnections between our industrial culture and the overlooked natural world.

While Pyramid Hill's sculpture park and pastoral setting aim to bring art to the people within nature, Whaley's photographs and ephemera urge viewers to look closer with deep contemplation in the hopes of understanding what unites us all together.

CURATOR: Mary Visco, Guest Curator

Pyramid Hill Sculpture Park & Museum

1763 Hamilton Cleves Rd,
Hamilton, OH 45013

(513) 868-8336

pyramidhill.org

Everyday Noon–5pm

Free to FotoFocus Passport Holders
in October and Venue's Members.

\$10 adults, \$5 children ages 6–12,
children under 6 free

ROSEWOOD ARTS CENTER

Cara Lee Wade: Fossil Poetry

September 30–November 9, 2024



Cara Lee Wade, *Lumen Manor Quarantine 1*, 2022. Lumen print, 16 × 24 inches. Courtesy of the artist

Cara Lee Wade uses the camera-less lumen process to create works that reference the symbiotic relationship between nature and humans. With *Fossil Poetry*, Wade's images strike a balance of visual beauty and rhyme. Using traditional black-and-white paper, she transforms organic matter into shapes and colors that seem to explode off the page.

Due to the fragile, light-sensitive nature of the medium, Wade scans and prints these images onto archival paper to ensure their vibrancy. Wade writes of her work:

Wild plants choose the space in which they reside; they have memory, and they learn. Domesticated plants grow and thrive based on the care and attention they receive. Indigenous botanist Robin Wall Kimmerer quantifies plants as 'animated, living beings and as living beings they breathe, dance, and preen.' These images explore how a plant's sense [of] space and place directly enhanced my experience with place.

Rosewood Arts Center

2655 Olson Dr, Kettering, OH 45420

(937) 296-0294

playkettering.org/gallery

Mon–Thur 10am–9pm,

Fri 10am–5pm,

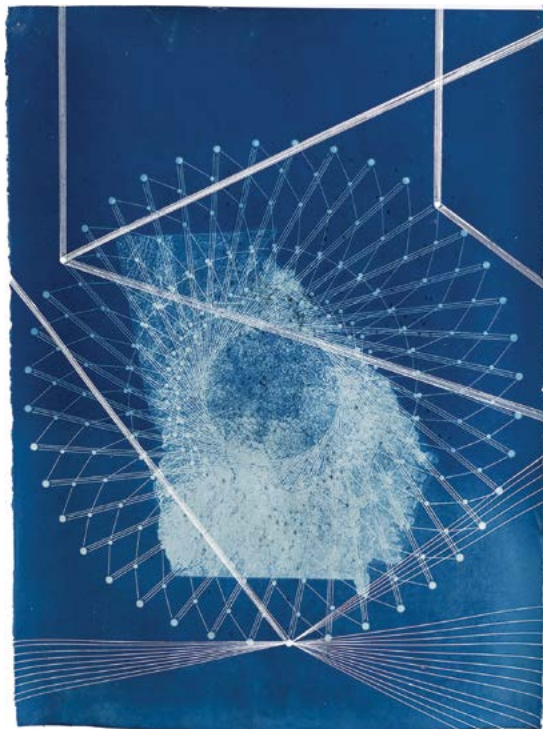
Sat 10am–3pm

Free to the Public

ROSEWOOD ARTS CENTER

Michael Reese: *Decoding Polaris*

September 30–November 9, 2024



Michael Reese, *Georgia Celestial Route 7-E*, 2023. Cyanotype on watercolor paper, 23 × 27 inches. Courtesy of the artist

Decoding Polaris is a series of mixed-media cyanotypes and installations by Atlanta-based artist Michael Reese. Exploring the celestial mapping of routes to freedom used by enslaved people in the American South, Reese creates new interpretations through cyanotypes, a 19th-century process of camera-less photography. Polaris, more widely known as the North Star, is the focal point of his compositions. Overlaid with astronomical patterns, lines, and the phantom shapes of the southern states, each artwork is a meditation on the boundaries, scale, and elemental tools used to find a path to freedom.

Of *Decoding Polaris*, Reese writes:

I am deconstructing terrestrial limitations with celestial revelations. During the mid to late-19th century, enslaved people found their way north by observing stars and other sky patterns. I've used the constellation Ursa Minor, The Little Dipper, as a design element to create reimagined cosmic mappings. The North Star, also known as Polaris, is located within Ursa Minor [and] is the brightest star within that constellation. Polaris, from a terrestrial vantage point, was key in understanding North from South directionally; this cosmic knowledge led many enslaved people to freedom during this time. *Decoding Polaris* pays homage to and is a celebration of human ingenuity. In addition I am also acknowledging that the basic nature of the human spirit is its need to be free.

Rosewood Arts Center

2655 Olson Dr, Kettering, OH 45420

(937) 296-0294

playkettering.org/gallery

Mon–Thur 10am–9pm,

Fri 10am–5pm,

Sat 10am–3pm

Free to the Public

ROY G BIV GALLERY

ImageOhio: *Undercurrents*

October 4–November 1, 2024

The open call for *Undercurrents* asks Ohio artists to bring their perspectives to the forefront as they delve into their unique experiences as lens-based creatives. Responding to three questions—Why do you use lens-based media? What is hidden within your work? What are the undercurrents that unite Ohio lens-based artists?—the artists are asked to unearth the histories that helped shape them. Through this group exhibition, ROY G BIV continues to champion emerging artists by providing a platform to increase the public's awareness of their work and creating a space to celebrate and highlight lens-based artwork.

ROY G BIV

IMAGE OHIO



ROY G BIV Gallery

435 W Rich St, Columbus, OH 43215

(614) 297-7694

roygbivgallery.com

Thur–Sun Noon–6pm

Free to the Public

RUTH'S PARKSIDE CAFÉ

Duality

September 9–October 30, 2024



Nikita Gross, *Death Won't End It*, 2018. Color photograph, 11 × 14 inches. Courtesy of the artist

Duality refers to having two opposing parts, such as light and dark, up and down, love and hate, fear and courage, or good and evil. Within each person, there can exist multiple dualities shaped by personal backstories. These dualities inform both what and how artists create.

Whether expressed through compositional elements, theme, or both, the photographs in this exhibition explore contradiction and paradox. Each artist approaches their chosen subject matter looking at how duality informs how they document the world and how they bring ideas to fruition. These images look at opposites and ask, can there be an overlapping of two opposing parts and how does each side of the coin shape the story of the other?

ARTISTS: Tad Barney, Suz Fleming, Nikita Gross, Brad Smith

Ruth's Parkside Café

1550 Blue Rock St,
Cincinnati, OH 45223

(513) 542-7884

ruthscafe.com

Mon–Thur 11:30am–8pm,

Fri 11:30am–9pm,

Sat 5–9pm

Free to the Public

SINCLAIR COMMUNITY COLLEGE ART GALLERIES

Cara Lee Wade: Alzheimer's Stories

September 17–October 26, 2024

Alzheimer's Stories by Cara Lee Wade is an exploration of her grandmothers' pasts after they were both diagnosed with Alzheimer's disease within months of one another. As their memories begin to fade, Wade develops an obsession with absorbing their pasts and collecting each of their histories and identities.

Collected items and locations belonging to and inspired by her grandmothers are the heart of the work. Her photographs serve as a way to reconstruct memory and preserve the past against the ravages of the disease, drawing upon her and her families' memories, including old pictures for inspiration.



Cara Lee Wade, *Memory Without Language 2/25*, 2021. Archival print from 4 × 5 negative, 18 × 24 inches. Courtesy of the artist

Sinclair Community College Art Galleries

Corner of W 5th St and S Perry St,
Dayton, OH 45402

(937) 512-2253

sinclair.edu/artgalleries

Mon–Fri 8am–6pm,

Sat 9am–Noon

Free to the Public

SINCLAIR COMMUNITY COLLEGE ART GALLERIES

Deborah Orloff: *Elusive Memory*

September 17–October 26, 2024



Deborah Orloff, *Unknown Woman (Torn)*, from *Elusive Memory: Lost Histories*, 2023. Color photograph, pigment print on rag paper, 13 × 16 inches. Courtesy of the artist

Deborah Orloff's *Elusive Memory* consists of works from her ongoing series of the same name. Utilizing personal archives and damaged family photos as her subject matter, Orloff crafts a meditation on the tenuousness of memory, exploring the complicated link between photographs and remembrance, and how stories of the past are often conflated or misremembered. Her work examines this shortcoming of photography, which is normally perceived as a reliable source of truth.

Sinclair Community College Art Galleries

Corner of W 5th St and S Perry St,
Dayton, OH 45402

(937) 512-2253

sinclair.edu/artgalleries

Mon–Fri 8am–6pm,

Sat 9am–Noon

Free to the Public

SOLWAY GALLERY

John E. Dowell: *Pathways to Freedom*

September 19–December 13, 2024



John E. Dowell, *The Poet*, 2017. Archival pigment print on cotton rag paper, 27 × 27 inches. Courtesy of the artist

In 2011, John E. Dowell dreamt of his grandmother, which inspired him to photograph the seminal cotton plant. The dream spawned a personal response to his ancestral legacy, from documenting the beauty of cotton itself to reflecting on the horrors of slavery that made cotton “king.” In the exhibition *Pathways to Freedom*, Dowell uses his series to place the viewer into the cotton fields, employing digital editing techniques to “conjure the spirits of the dead rising from out of the cotton field.”

Dowell's concept creates what he calls “ghost cotton” to protect people. While looking at a field of cotton, he feels as if he is not alone, and he hears a voice speak to him, “would you have had the courage, the strength, the wisdom to break for freedom?” The auditory apparition triggered a desire and a need to photograph cotton at night, as enslaved people rarely attempted to escape in daylight. To Dowell, photography is a means of illustrating what manifests beyond his sight, including imaginings and visions that can only be felt in the dark.

Solway Gallery

424 Findlay St, Cincinnati, OH 45214

(513) 621-0069

solwaygallery.com

Tue–Fri 10am–5pm,

Sat & Mon by appointment

Free to the Public

STIVERS SCHOOL FOR THE ARTS: FIFTH STREET GALLERY

Labyrinth: A Paula Kraus Retrospective

October 1–November 3, 2024



Paula Willmot Kraus, *Flamingo*, 2018. Archival inkjet print, 11 × 14 inches. Courtesy of Fred Kraus

“Photography is the only way I know how to process the world” is how Paula Willmot Kraus introduced herself to each new group of students. Her passion for art infused her view of the world, one that she celebrated and rejoiced in daily. Her photography emerged as visual poetry—evocative images allowing and prompting the viewer to contemplate the natural world anew, marvel at being part of the continuum, and reflect on one’s own life.

As an artist, Kraus drew largely from her immediate surroundings, often using nature and natural forms to explore memory, emotions, and formal aesthetics in her photographic work. Her subjects, though different and ever changing, were intertwined and connected by the delicate relationship between living, and often dead, organisms, their physical environments, and how light and shadow danced and flirted with these elements throughout the frame. Her first retrospective, *Labyrinth* focuses not only on her well-known imagery, but wanders down lesser known paths, giving us a glimpse into the curious, imaginative, and playful mind of Paula Willmot Kraus.

Stivers School for the Arts: Fifth Street Gallery

1313 E Fifth St, Dayton, OH 45402

(937) 542-4179

theseedlings.org

Mon–Fri 8am–3pm

Free to the Public

STUDIO KRONER

Casey LeClair: Moving Parts

October 12–November 2, 2024



Casey LeClair, *Moving Parts*, 2018. Black and white photograph. Courtesy of the artist

A Chilean family, comprising three generations of circus performers, is the centerpiece of Casey LeClair’s *Moving Parts*. Originally inspired by the dismantling of their circus in Sweden, a flyer found in northern California reminded LeClair that he had never actually seen their performance, only the aftermath. Over the course of three weeks in three towns, LeClair documented the construction of the circus tent, nightly performances, and disassembly process.

Without formal interviews, the exhibition relies on photographs and keen observations, offering insights into the daily routines of the family, their roles as artists, and the intricacies of their family business. More than a mere documentary on a vanishing art form and way of life, this exhibition captures the dynamic light and the harmonious beauty inherent in a family circus.

Studio Kroner

130 W Court St, Cincinnati, OH 45202

(513) 428-9830

studiokroner.com

Thur & Fri Noon–5pm,

Sat Noon–4pm

Free to the Public

TAFT MUSEUM OF ART

Posing Beauty in African American Culture

October 5, 2024–January 12, 2025



Omar Victor Diop, *Jean-Baptiste Belley*, 2014. Inkjet pigment print on Hahnemuhle paper. Courtesy of Galerie MAGNIN-A, Paris

Posing Beauty in African American Culture traces the relationship between African American beauty and visual culture from the 1890s to the present through documentary, commercial, and fine art photography. Documentary photographs and portraits of famous and middle-class people alike present the public face of African American beauty, while commercial photographs demonstrate how fashion and advertising construct beauty standards. Contemporary photographers—some of whom use themselves as subjects—encourage consideration of how images of beauty impact mass culture and individuals.

Organized by Curatorial Assistance Traveling Exhibitions and curated by Deborah Willis, Ph.D., one of the nation's leading historians of African American photography and culture, the exhibition challenges existing notions of beauty while encouraging consideration of race, class, and gender within art and popular culture.

ARTISTS: Ifetayo Abdus-Salam, Henry Clay Anderson, Thomas Askew, Mangué Banzima, Anthony Barboza, Petrushka Bazin, Sheila Pree Bright, Renée Cox, Edward Curtis, Bruce Davidson, Andre De Dienes, Omar Victor Diop, Adama Delphine Fawundu, Lola Flash, Russell Frederick, Leonard Freed, Gerard Gaskin, Todd Gray, Timothy Greenfield-Sanders, Charles “Teenie” Harris, Lyle Ashton Harris, Dave Heath, LeRoy Henderson, Jessica Ingram, Lauren Kelley, Roshini Kempadoo, Russell Lee, Builder Levy, Philippe Lévy-Stab, Kalup Linzy, Elaine Mayes, Robert H. McNeill, John W. Mosley, Jeanne Moutoussamy-Ashe, David “Oggi” Ogburn, Gordon Parks, Ken Ramsay, Richard S. Roberts, Edwin Roskam, Jeffrey Henson Scales, Robert Sengstacke, Jamel Shabazz, Stephen Shames, Bayeté Ross Smith, Hank Willis Thomas, Mickalene Thomas, Lewis Watts, Carrie Mae Weems, Wendel A. White, Carla Williams, Ernest C. Withers, Lauren Woods

CURATOR: Deborah Willis, Ph.D., Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts, New York University

Taft Museum of Art

316 Pike St, Cincinnati, OH 45202

(513) 241-0343

taftmuseum.org

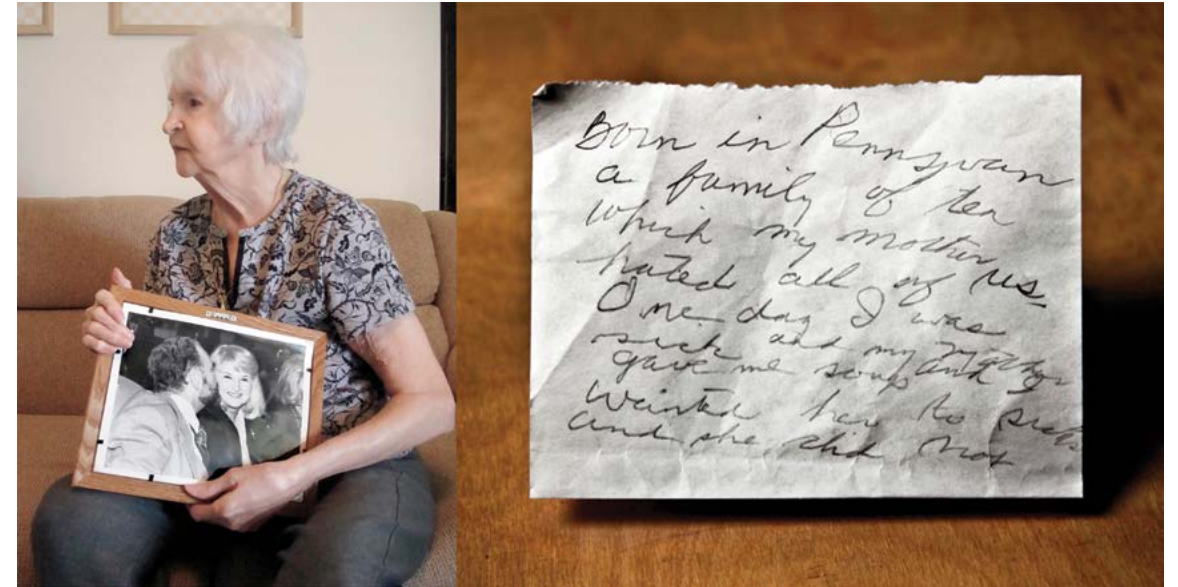
Wed–Mon 10am–5pm

Free to FotoFocus Passport Holders in October and Venue's Members. Military and youth (17 and under) free, \$15 adults, \$12 seniors. Sundays and Mondays are free

UNIVERSITY OF CINCINNATI CLERMONT COLLEGE ART GALLERY

Judi Bommarito: Reclaiming Your Outside Voice

October 1–December 13, 2024



Judi Bommarito, *Born in Penn*, 2009. Archival digital print mounted on Dibond, 19½ × 12½ × 1 inches. Courtesy of the artist

Judi Bommarito's *Reclaiming Your Outside Voice* is a photographic journey that intimately explores the relationship between a daughter and her mother shaped by the challenges of mental illness. This evocative collection captures the transformative power of photography as a catalyst for healing and understanding. Intricately woven into this visual narrative are the notes her mother leaves behind, like breadcrumbs of emotion, for Bommarito to discover. These handwritten messages form an intimate dialogue, offering insights into her mother's inner world, her desires, and her struggles. The notes become a poignant manifestation of their emotional connection, transcending the confines of mental illness and affirming the universal need for connection.

Reclaiming Your Outside Voice invites the viewer to witness the journey of a daughter and her mother as they navigate the labyrinth of mental illness, forgiveness, and love. It challenges audiences to confront their assumptions and embrace the resilience that emerges from vulnerability. As viewers immerse themselves in these images and the stories they tell, they may find echoes of their own experiences and a deeper appreciation for the power of compassion, connection, and forgiveness.

University of Cincinnati Clermont College Art Gallery

4200 Clermont College Dr, Batavia, OH 45103

(513) 558-1215

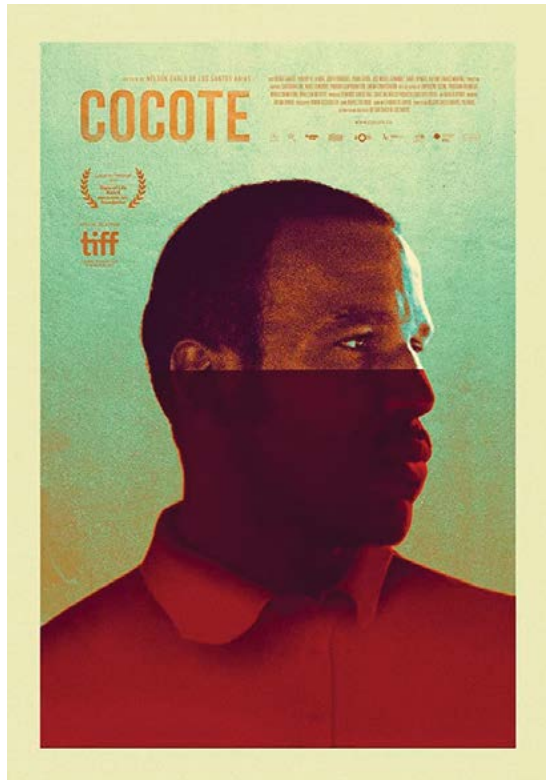
ucclermont.edu/gallery

Mon–Fri 8am–5pm

Free to the Public

UNIVERSITY OF CINCINNATI NIEHOFF CENTER FOR FILM AND MEDIA STUDIES AT THE ESQUIRE THEATRE

Caribbean Eye: Auteur Cinema from Puerto Rico and the Dominican Republic
September 29–October 20, 2024



Poster for Nelson Carlo de los Santos Arias' *Cocote* (2017)

The Caribbean is the site of an emerging and dynamic film culture. In the last decade, films by a new generation of Caribbean filmmakers have won recognition at international film festivals, found more distribution than ever before, and surprised viewers around the world with new stories. Four screenings invite Cincinnati audiences to watch films by some of the best Puerto Rican and Dominican directors working today and participate in deep conversations with the filmmakers.

After the success of his first film *The Sparring Partner*, Puerto Rican director Gustavo Ramos Perales presents his new film, *Feet in the Sand*, which tells the story of how two immigrants in Puerto Rico strive to consolidate their lives in a new country. Dominican filmmaker Nelson Carlo de los Santos Arias, winner of the Silver Bear for Best Director at the 2024 Berlin International Film Festival, screens his first feature, *Cocote*, about the frictions between different religious traditions in the Dominican Republic.

All the Flowers, an observational documentary about the trans community in the Santa Fe neighborhood of Bogotá, Colombia, by Puerto Rican filmmaker Carmen Oquendo, took ten years to make and was supported by grants from the Ford Foundation, the Guggenheim, and the Sundance Institute. In *Rafaela*, directed by Tito Rodríguez, Judith Rodríguez delivers an intense and affecting performance as a female gang leader forced to live a violent life that contrasts with her real desires.

Film presentations are on Sundays, followed by in-depth conversations with the filmmakers on Mondays.

SCREENING SCHEDULE:

- September 29 1–3:30pm
- October 6 1–3:30pm
- October 13 1–3:30pm
- October 20 1–3:30pm

University of Cincinnati Niehoff Center for Film and Media Studies at the Esquire Theatre

320 Ludlow Ave, Cincinnati, OH 45220
(513) 281-2803
esquiretheatre.com
Everyday 1–8pm
Free to FotoFocus Passport Holders in October. Free to University of Cincinnati students, faculty, and employees. General Public: \$7.75

UNIVERSITY OF DAYTON: INDEX GALLERY

On Location & Care
September 26–November 15, 2024



Stephanie Cuyubamba Kong, *TEAMOGORDITO*, 2023. Still from performance. Courtesy of the artist

On Location & Care is a photographically-fixed, two-person exhibition featuring the works of Emmaline Carter and Stephanie Cuyubamba Kong, whose works navigate space, identity, and how they functionally intertwine. A catalyst to the development of their work, formative functions allow for critical experiences to occur, and a connection to place and space. They ask, how does “belonging to” and “being from” create notions of oneself?

The act of looking ties both the individual and collective narrative to a person and a place. With navigating cultural, familial, and individual understandings comes a formulation to dually grasp and comprehend identity on these ranging levels.

ARTISTS: Emmaline Carter and Stephanie Cuyubamba Kong

CURATOR: Jesse Ly, Independent Artist and Curator

University of Dayton: Index Gallery

31 S Main St, Dayton, OH 45402
(937) 229-3204
udayton.edu/artssciences/academics/artanddesign/gallery/index.php
Mon–Fri 9am–5pm,
Sun 11am–5pm
Free to the Public

WASH PARK ART GALLERY

CONCEPT and CODA: Lydia Masset and Ron Hoffman

September 20–October 26, 2024



Lydia Masset, *Coney Island, NY*, from the series *As Seen Outside NYC*, 2023. Digital photograph, dimensions variable. Courtesy of the artist

CONCEPT and CODA presents photography by emerging artist Lydia Masset and established artist Ron Hoffman. Masset's conceptualized content is viewer-dependent, needing viewers to find and create meaning, while Hoffman's photography responds to itself through a coda of responsive poetry, where viewers are pulled into a reflexive discourse.

In "CONCEPT," Masset isolates serendipitous, contrived content in images that beg the viewer to ask "what's happening?" Her work is an exploration of the art form, a restatement of observations, and a call to viewers to see the unseen. The backstories transpire in the time and space before and after the image is made. While the image is a creation of the artist's design or discovery of happenstance, the photograph is left to viewer interpretation, asking them to decode what happened before.

In "CODA," Hoffman revisits his extensive corpus of photographic work and finishes select images with codas of verse. His poetry gives the photographic content a life of its own. It bridges the before and the after, so that the backstory is timelessly locked within the photograph. The content converses with itself and viewers are left to evaluate the dialogue or to interrupt with their own arguments.

ARTISTS: Ron Hoffman and Lydia Masset

Wash Park Art Gallery

1215 Elm St, Cincinnati, OH 45202

(513) 291-3626

washparkart.com

Thur–Sat 4–7pm

Free to the Public

WAVE POOL

A Thousand Words

September 27–November 16, 2024

How do social practice artists foster a sense of trust and belonging using lens-based practices that do not feel extractive to the communities they're working in? *A Thousand Words* features the visual remnants of artists who use the camera, embodied research, and ongoing community engagement to tell a story that requires more than capturing a mere snapshot in time.

Interdisciplinary artist Rebecca Copper presents *Waterways (of Ohio)*, an ongoing, socially-engaged lens-based project that centers different forms of knowledge, deep looking, and social relationships with the non-human life of local rivers, creeks, and waterways. Visual storyteller, educator, and socially-engaged artist Justin Maxon returns to Camp Washington for his second year with his ongoing project *Field Guide to a Crisis*, which

breaks down hierarchies by providing strategies for survival directly from people in recovery. Artist, event curator, community organizer, and founder of Black Space, Darius Smith photographs people using the camera as a way to both document and celebrate those in his community of artists and creatives in Milwaukee, WI. Smith engages his practice to normalize mental health practices for Black and brown communities.

The co-creation practices that all three artists employ demonstrate the long-term relationship building that happens when artists work in partnership with communities.

ARTISTS: Rebecca Copper, Justin Maxon, Darius Smith

CURATOR: Maria Seda-Reeder, Director of Exhibitions and Artist Support Initiatives



Rebecca Copper, *Olentangy River, Spring 2023*, 2023. 120 mm photograph, scan, dimensions variable. Courtesy of the artist

Wave Pool

2940 Colerain Ave,

Cincinnati, OH 45225

(513) 257-0842

wavepoolgallery.org

Wed–Sat Noon–5pm

Free to the Public

THE WELCOME PROJECT

Defend the Sacred

October 2–November 9, 2024



Viktor Maco, *A Second Opportunity for Death*, 2023. Digital print, 18 × 27 inches. Courtesy of the artist

Defend the Sacred offers an exploration of spiritual heritage as seen through the lens of BIPOC photographers from across the Americas. It navigates essential themes such as family, gender, spirituality, land, and language, allowing each artist to share their personal experience with the sacred. The exhibition features works that both challenge cultural erasure and celebrate the diverse perspectives, values, and experiences passed on through generations. It positions photography as a powerful tool for cultural preservation and resistance, aiming to spark dialogue, deepen understanding, and foster reflection on the varied expressions of cultural sanctity across BIPOC communities. Through its visual narratives, *Defend the Sacred* invites viewers to contemplate the shared and individual dimensions of sacredness, and engage with the complex and profound ways in which these artists interpret and honor the sacred in their lives, highlighting the critical importance of cultural transmission for future generations.

ARTISTS: Elio Cunampio, Abdellah Hamouma, Rita Harper, Viktor Maco, Nixon Andy Narvaez, Nikita Neri, Guadalupe Rodriguez, Giovanni Sanchez

CURATOR: Viktor Maco, Independent Curator

The Welcome Project

2939 Colerain Ave,
Cincinnati, OH 45225

(513) 437-0387

wavepoolgallery.org/welcome-project

Wed–Sat 11am–6pm

Free to the Public

THE WELL

Sona and Soma

September 26–October 27, 2024



The Well's *True Body Project* is a long-standing program dedicated to helping teens and people of all ages grapple with the complexities of living in a human body. *Sona and Soma* is the culmination of a 10-week youth apprenticeship program in the summer of 2024 in partnership with ArtWorks, during which young people ages 14–20 explored mindfulness, movement, and concepts of performing identity via sonas—masks or avatars—and the internalized lived experience of having a soma, or body. Inspired by photographers including Cindy Sherman, Ana Mendieta, Shirin Neshat, and Cincinnati-based photographers who served as mentors, *Sona and Soma* features new photographic work by Cincinnati-area teenagers with an accompanying catalogue.

The Well

2868 Colerain Ave,
Cincinnati, OH 45225

(513) 470-5548

thewell.world

Mon–Wed Noon–4pm,

Thur 3–7pm,

Sat Noon–4pm,

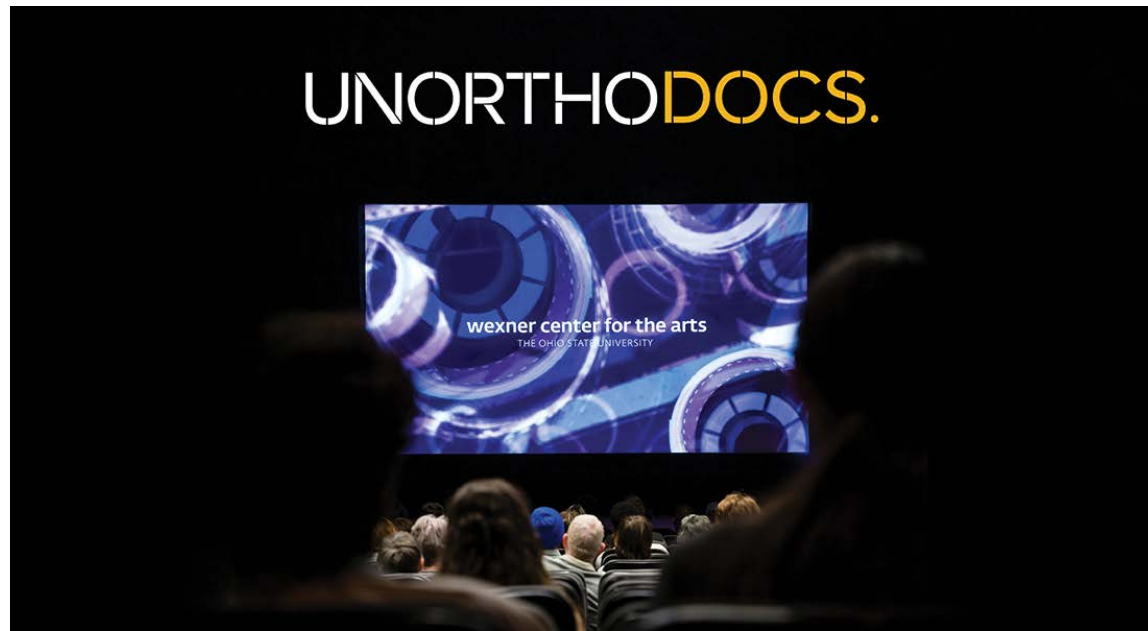
and by appointment

Free to the Public

WEXNER CENTER FOR THE ARTS

Unorthodox

October 17–21, 2024



[Unorthodox graphic]. Courtesy of the Wexner Center for the Arts

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 between fiction and nonfiction storytelling. This festival spotlights adventurous contemporary and historical examples and gives audiences a chance to meet some of the most accomplished and promising documentarians working today. This year's selection includes *Union* (Stephen Maing and Brett Story, 2024), a gripping David and Goliath story of the Amazon Labor Union—a group of current and former Amazon workers in New York City's Staten Island—taking on one of the world's largest and most powerful companies in the fight to unionize.

ARTISTS: Stephen Maing, Brett Story, and more

CURATOR: Chris Stults, Curator of Film/Video

SCREENING SCHEDULE:

October 17 & 18 4:30 & 7pm

October 19 Noon, 2pm, 4pm & 7pm

October 20 1pm & 3pm

October 21 4pm

Wexner Center for the Arts

1871 N High St, Columbus, OH 43210

(614) 292-3535

wexarts.org

Tue, Wed & Fri 10am–6pm,

Thur 10am–8pm,

Sat & Sun 10am–5pm

Free to FotoFocus Passport Holders in October. \$9 general public, \$7 Wexner Center members, and adults over 55, \$5 students

WOMAN'S ART CLUB OF CINCINNATI: THE BARN

Nina Wells: King Me

October 5–27, 2024



Nina Wells, *King Me at Globe*, n.d. Digital prints, dimensions variable. Courtesy of the artist

Started in 2014, *King Me*, Nina Wells' ongoing photographic series of Black men and boys wearing crowns and regal attire, highlights the faces, outfits, and settings to encourage viewer interpretation of the subject's backstory.

In the game of checkers, a piece must successfully cross the entire board in order to receive its crown and become a king. Wells showcases images of men and boys who labor and persevere through the checkerboard of life on their quests for success, fulfillment, safety, and recognition.

**Woman's Art Club of Cincinnati:
The Barn**

6980 Cambridge Ave,
Cincinnati, OH 45227

(513) 272-3700

artatthebarn.org

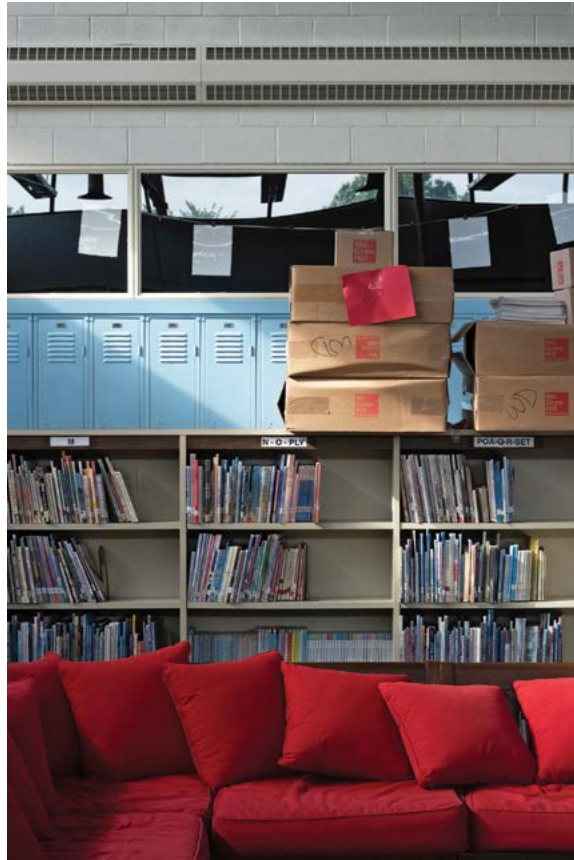
Sat & Sun 1–4pm

Free to the Public

WRIGHT STATE UNIVERSITY: ROBERT AND ELAINE STEIN GALLERIES

Daniel McInnis: Elementary

August 27–November 2, 2024



Daniel McInnis, *Woodland Elementary Library (two weeks before classes began)*, Perrysburg, Ohio, 2022. Digital inkjet print, 24 × 36 inches. Courtesy of the artist

In 2022, Daniel McInnis began a photographic survey of elementary schools in the Toledo metropolitan area, documenting both the people—teachers, staff, and administrators—and the physical spaces these professionals inhabit. The project fosters a greater appreciation for the individual sacrifices made by elementary educators, as teachers continue to struggle with what American communities have come to expect: low salaries, long hours, scant resources, and degraded facilities.

The Covid-19 pandemic brought on a fresh set of challenges that have not abated: anger directed at teachers for “indoctrinating” students; vilification of diversity-related teaching, much of which began many years prior to Covid-19; and the threat of violence, both physical and emotional, from outside and within. It is no surprise we are now seeing a national crisis around hiring and retention for these kinds of jobs.

Regardless, the teachers McInnis meets are fiercely loyal to their “second families” and often disregard the low salaries for what is, to them, a calling. While elementary spaces are inherently private, this exhibition brings visibility and voice to an often unseen world where young people experience profound developmental growth.

CURATOR: Tracy Longley-Cook, Associate Professor of Art, School of Fine and Performing Arts

Wright State University: Robert and Elaine Stein Galleries

3640 Colonel Glenn Hwy,
160 Creative Arts Center,
Dayton, OH 45435

(937) 775-2973

liberal-arts.wright.edu/art-galleries

Tue–Sat 11am–4pm

Free to the Public

WRIGHT STATE UNIVERSITY: ROBERT AND ELAINE STEIN GALLERIES

ReWritten: Photographers Reshaping the Narrative

August 27–November 2, 2024

ReWritten: Photographers Reshaping the Narrative highlights contemporary photographers that take, make, and collect images in order to reshape the narrative capacities of their medium. The artists in this exhibition strive toward new approaches to imagemaking and storytelling, suggesting a common interest in what could be termed New Genre Narrative photography. With projects that question power, politics, social cruelty, and the agency and complications of self-formation, their work is distinguished by its creative connection to cultural encounters. Working with both a sense of urgency and a meditative intelligence, they conjure visual relationships and critique through the deployment of an emotionally disruptive beauty. To this end, these imagemakers employ a variety of techniques and materials, including tintypes, non-silver emulsions, vernacular archives, A.I. partnering, and digital output.

With the steady immersion of the public into the massification of photographs that now circulate on social media, there is the potential for events to be recast as mythologies and ideologies, subject to bias and interpretive confusion. These artists understand such interpretive pluralities and respond with attention and direction. They actively identify and rewrite both lost and current stories, which are imperative to maintain in the social consciousness, and reemphasize modalities, events, and their impact on individuals and communities. The artists in *ReWritten* occupy their diverse subjectivities, grounding their work in personal consciousness, engaged agency, social critique, and historical content. Operating within the intersections of communication and intervention, the works offer pivotal retellings and new negotiations of place, time, and embodiment.

ARTISTS: Amber N. Ford, Ellen Garvens, Emily Hanako Momohara, Gina Osterloh, Leonard Suryajaya, Raymond Thompson Jr., Jonathan Vega, Carmen Winant, C. Jacqueline Wood, Emily Zeller

CURATOR: Marcella Hackbardt, Professor of Studio Art at Kenyon College



Gina Osterloh, *Pressing Against Looking, Movement*, 2019. Archival pigment print, 34 × 43 inches. Courtesy of the artist

Wright State University: Robert and Elaine Stein Galleries

3640 Colonel Glenn Hwy,
160 Creative Arts Center,
Dayton, OH 45435

(937) 775-2973

liberal-arts.wright.edu/art-galleries

Tue–Sat 11am–4pm

Free to the Public

XAVIER UNIVERSITY ART GALLERIES

Behind the Curtain

September 27–October 25, 2024



Sharee Allen, *The Moon and the Man*, 2020. Archival digital print, 16 × 20 inches. Courtesy of the artist

The lifestyle of the touring music scene appears glamorous on the surface, but what does life look like behind the scenes for musicians and those who travel with them? *Behind the Curtain* addresses the unseen side of the music industry that exists outside of the audience's view.

The exhibition is not limited to portraits of artists onstage, but focuses instead on backstage and green room moments, and the less glamorous side of touring such as the tour bus, roadies, load-ins, and sound check. The goal is to highlight the blood, sweat, and tears that make up the music industry and build empathy for the artists and their hard work.

CURATOR: Sharee Allen, Adjunct Professor of Photography

Xavier University Art Galleries

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

xavier.edu/art-department/art-gallery

Mon–Fri 10am–4pm

Free to the Public

XAVIER UNIVERSITY ART GALLERIES

What Came Before

September 27–October 25, 2024



Sharee Allen, *Serenity*, 2018. Archival digital print, 16 × 20 inches. Courtesy of the artist

What Came Before is an open call exhibition where nascent artists in the Cincinnati area feature photographs that capture their origin stories. In examining what forces shape their personal development, selected photographers demonstrate the ebb and flow of cause and effect. Glimpses of the past provide insight into the present, illustrating the nebulous notion of “self,” which is constantly being constructed, deconstructed, and then reconstructed. *What Came Before* is designed to facilitate collaboration between young creatives in the Cincinnati area.

ARTISTS: Chase Beckett, Teresa Burkey, Nick Greiber, Cooper Kadish, Esra Kanisicak, Paloma Roca-Rey Leguia, Griffin Miller, Roan Regnier, Jake Ruffer, Andruw Sanders, Lamberto Vargas, SJ Wohleber, and more

CURATOR: Sharee Allen, Adjunct Professor of Photography

Xavier University Art Galleries

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

xavier.edu/art-department/art-gallery

Mon–Fri 10am–4pm

Free to the Public



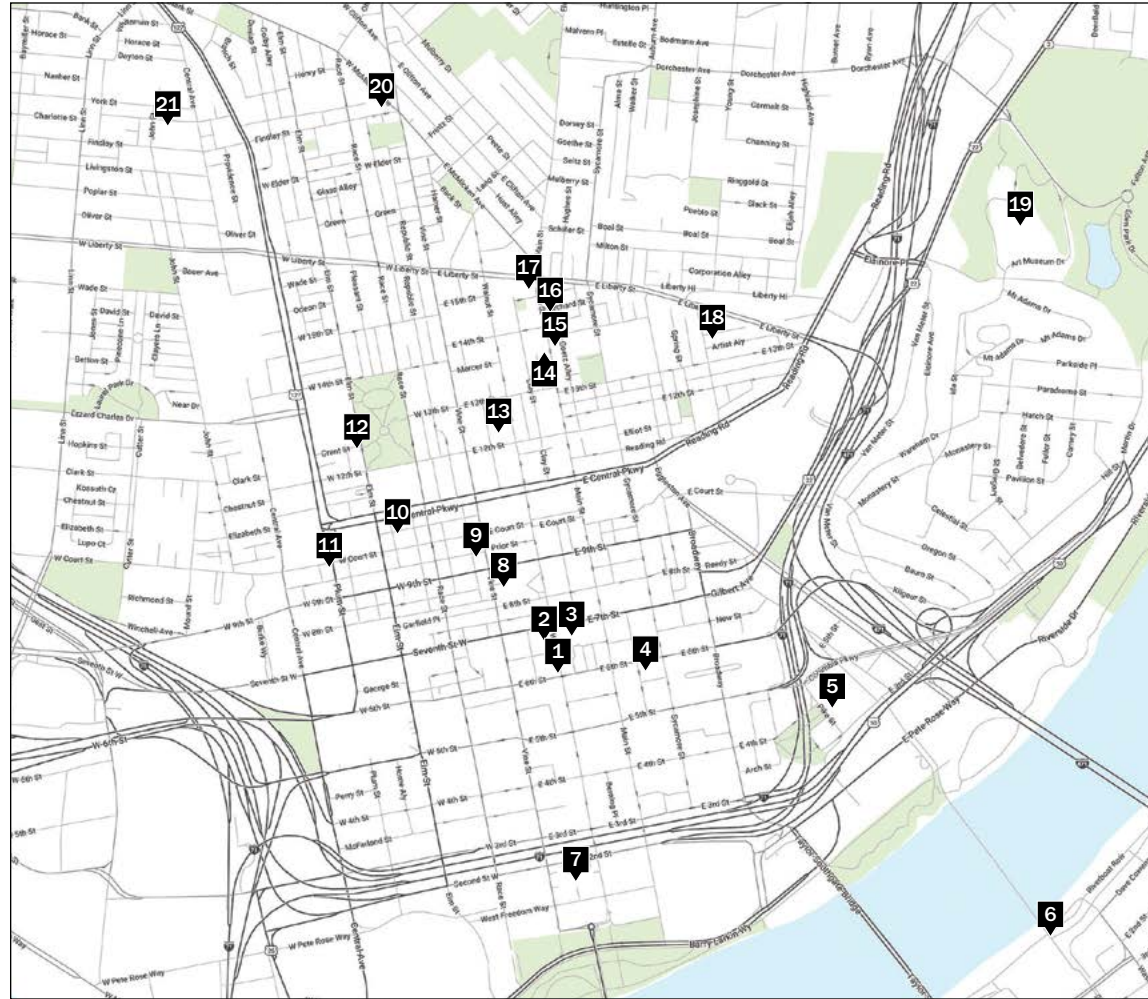
Lara Shipley and Antone Dolezal, *From the Water*, 2013. Archival pigment print, 32 × 32 inches. Courtesy of the artists



VENUE LOCATIONS

Emmaline Carter, *Here, the violets always grow*, 2023. Archival print, 30 × 24 inches. Courtesy of the artist

DOWNTOWN CINCINNATI



- 1 Contemporary Arts Center**
44 E Sixth St, Cincinnati, OH 45202
(513) 345-8400
contemporaryartscenter.org
Thur & Fri 10am–7pm, Sat & Sun 10am–4pm
Free to the Public
- 2 21c Museum Hotel Cincinnati**
609 Walnut St, Cincinnati, OH 45202
(513) 578-6600
www.21cmuseumhotels.com/cincinnati/
Everyday 24/7
Free to the Public
- 3 Alice F. and Harris K. Weston Art Gallery**
650 Walnut St, Cincinnati, OH 45202
(513) 977-4165
westonartgallery.com
Tue–Sat 10am–5:30pm, Sun Noon–5pm
Free to the Public

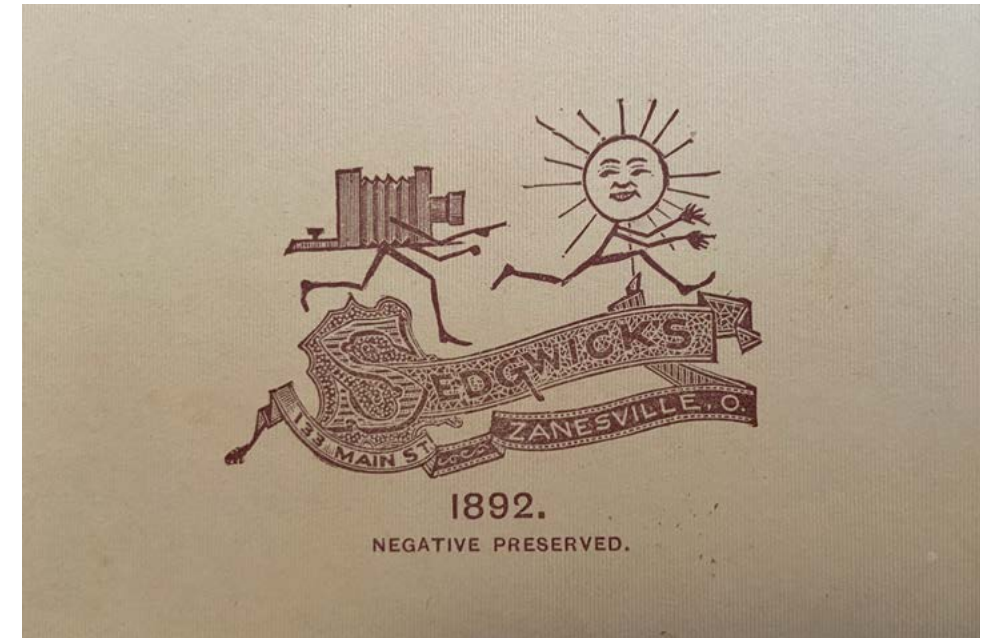
- 4 Cincinnati Art Galleries**
225 E 6th St, 1st Floor, Cincinnati, OH 45202
(513) 381-2128
cincyart.com
Tue–Sat 10am–4pm
Free to the Public
- 5 Taft Museum of Art**
316 Pike St, Cincinnati, OH 45202
(513) 241-0343
taftmuseum.org
Wed–Mon 10am–5pm
Free to FotoFocus Passport Holders in October and Venue's Members. Military and youth (17 and under) free, \$15 adults, \$12 seniors. Sundays and Mondays are free
- 6 Purple People Bridge**
1 Levee Way, Newport, KY 41071
purplepeoplebridge.com/about
Everyday 24/7
Free to the Public

- 7 National Underground Railroad Freedom Center**
50 E Freedom Way, Cincinnati, OH 45202
(513) 333-7500
freedomcenter.org
Wed–Sun 10am–5pm
Free to FotoFocus Passport Holders in October and Venue's Members. \$16.50 adults, \$14 seniors (60+), \$11.50 children (3–12), under 3 free
- 8 Cincinnati & Hamilton County Public Library: Main Branch**
800 Vine St, Cincinnati, OH 45202
(513) 369-6900
chpl.org
Mon & Tue 10am–8pm,
Wed–Sat 10am–6pm,
Sun 1–5pm
Free to the Public

- 9 Michael Lowe Gallery with Alternate Projects**
905 Vine St, Cincinnati, OH 45202
(513) 236-9189
alternateprojects.net
Thur–Sat Noon–5pm
Free to the Public
- 10 Studio Kroner**
130 W Court St, Cincinnati, OH 45202
(513) 428-9830
studiokroner.com
Thur & Fri Noon–5pm, Sat Noon–4pm
Free to the Public
- 11 Lloyd Library & Museum**
917 Plum St, Cincinnati, OH 45202
(513) 721-3707
lloydlibrary.org
Mon–Fri 9am–4pm, Third Sat 9am–4pm
Free to the Public
- 12 Wash Park Art Gallery**
1215 Elm St, Cincinnati, OH 45202
(513) 291-3626
washparkart.com
Thur–Sat 4–7pm
Free to the Public
- 13 Art Academy of Cincinnati Galleries**
1212 Jackson St, Cincinnati, OH 45202
(513) 562-6262
artacademy.edu
Everyday 9am–9pm
Free to the Public

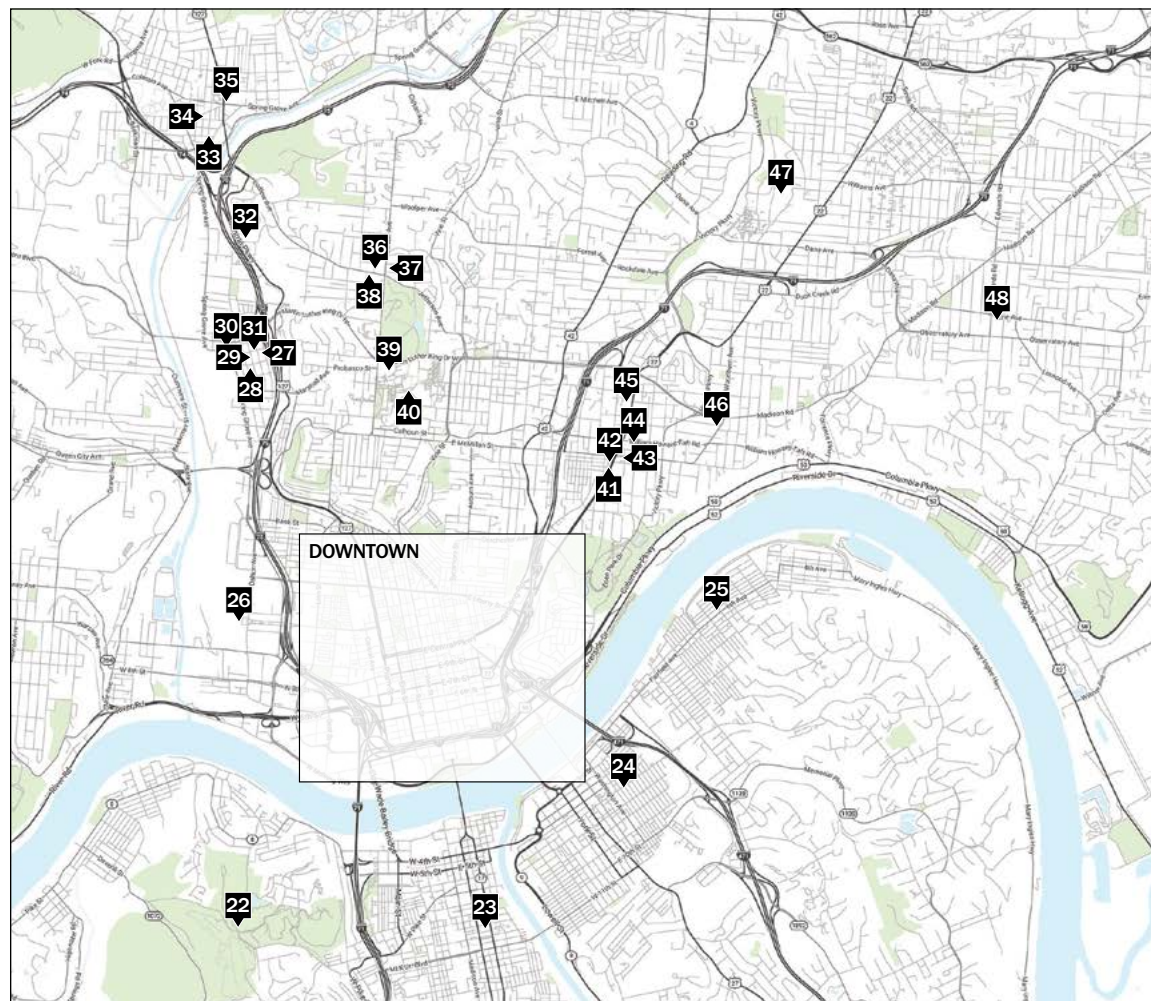
- 14 Iris BookCafé and Gallery**
1331 Main St, Cincinnati, OH 45202
(513) 381-2665
irisbookcafeotr.com
Mon–Sat 9am–5pm, Sun 10am–5pm
Free to the Public
- 15 Main Street Shop & Studio**
1342 Main St, Cincinnati, OH 45202
(513) 258-1213
mainstreetshopstudio.com
Wed–Fri Noon–6pm, Sat & Sun 11am–5pm
Free to the Public
- 16 Art Beyond Boundaries Gallery**
1410 Main St, Cincinnati, OH 45202
(513) 421-8726
artbeyondboundaries.com
Mon–Fri 10am–3pm
Free to the Public
- 17 Gallery at 1435 Main**
1435 Main St, Cincinnati, OH 45202
(513) 861-0023
skatedowntowncincy.com
Mon–Fri 4–8pm
Free to the Public
- 18 The Annex Gallery**
1310 Pendleton St, Cincinnati, OH 45202
(513) 407-7077
annexgallery.org
Wed–Sat Noon–5pm
Free to the Public

- 19 Cincinnati Art Museum**
953 Eden Park Dr, Cincinnati, OH 45202
(513) 721-2787
cincinnatiartmuseum.org
Tue & Wed 11am–5pm,
Thur 11am–8pm, Fri–Sun 11am–5pm
Free to FotoFocus Passport Holders in October and Venue's Members. \$12 adults; \$8 seniors, college students, children 6–17; children under 6 free. General Admission is free
- 20 Over-the-Rhine Museum**
3 W McMicken Ave, Cincinnati, OH 45202
(513) 813-7309
otrmuseum.org
Everyday 24/7
Free to the Public
- 21 Solway Gallery**
424 Findlay St, Cincinnati, OH 45214
(513) 621-0069
solwaygallery.com
Tue–Fri 10am–5pm,
Sat & Mon by appointment
Free to the Public



Howard Malcolm Sedgwick, Sedgwick's Zanesville, Ohio Studio Logo, 1892. Cabinet card, 6½ × 4¼ inches. Courtesy of private collection

GREATER CINCINNATI



22 Behringer-Crawford Museum

1600 Montague Rd, Devou Park, Covington, KY 41011
(859) 491-4003
bcmuseum.org
Tue-Sat 10am-5pm, Sun 1-5pm
Free to FotoFocus Passport Holders in October and Venue's Members. \$9 adults, \$8 seniors 60+, \$5 children ages 3-17. Groups of 10+ are eligible for a discount. Wednesdays are Grandparent's Days

23 The Carnegie

1028 Scott St, Covington, KY 41011
(859) 491-2030
thecarnegie.com
Thur-Sat Noon-5pm
Free to the Public

24 i.imagine at Roebling Point Books and Coffee

601 Overton St, Newport, KY 41071
(859) 801-1045
iimaginedphotography.org
Everyday 7am-6pm
Free to the Public

25 The Lodge KY

231 6th Ave, Dayton, KY 41074
(513) 476-9115
thelodgeky.com
By appointment only
Free to the Public

26 Cincinnati Museum Center

1301 Western Ave, Cincinnati, OH 45203
(513) 287-7000
cincymuseum.org
Thur-Mon 10am-5pm
Free to FotoFocus Passport Holders in October and Venue's Members.
\$22.50 adults, \$15.50 children (3-12) and seniors (60+), children under 3 free

Cincinnati Museum Center: Reakirt Auditorium

1301 Western Ave, Cincinnati, OH 45203
(513) 287-7000
voyageurmedia.org
Premiere: Oct 9 6:30-8pm
Free to the Public. Registration Required

27 Archive of Creative Culture

2930 Sidney Ave, Cincinnati, OH 45225
(707) 304-0155
archive-project.com
Everyday 24/7
Free to the Public

28 The Well

2868 Colerain Ave, Cincinnati, OH 45225
(513) 470-5548
thewell.world
Mon-Wed Noon-4pm, Thur 3-7pm, Sat Noon-4pm, and by appointment
Free to the Public

29 FLAG Studio

2922 Colerain Ave, Cincinnati, OH 45225
(310) 801-5504
joegirandola.wixsite.com/website
Fri & Sat 10am-4pm, by appointment only
Free to the Public

30 Various Locations for Artist Run

2940 Colerain Ave, Cincinnati, OH 45225
artistcincinnati.com
Oct 4 & 5 7pm & 9pm
Oct 11 & 12 7pm & 9pm
Free to the Public. Registration Required

31 Wave Pool

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

The Welcome Project

2939 Colerain Ave, Cincinnati, OH 45225
(513) 437-0387
wavepoolgallery.org/welcome-project
Wed-Sat 11am-6pm
Free to the Public

32 Manifest Drawing Center

3464 Central Pkwy, Cincinnati, OH 45223
(513) 861-3638
manifestgallery.org/studio
Tue-Sat 10am-2pm
Free to the Public

33 Visionaries and Voices

3841 Spring Grove Ave, Cincinnati, OH 45223
(513) 861-4333
visionariesandvoices.com
Mon-Fri 10am-4pm
Free to the Public

34 PAR-Projects: Gallery at Studeo PAR-

1646 Hoffner St, Cincinnati, OH 45223
(513) 394-6564
parprojects.com
Wed & Thur Noon-5pm, Fri & Sat 11am-3pm
Free to the Public

35 Ruth's Parkside Café

1550 Blue Rock St, Cincinnati, OH 45223
(513) 542-7884
ruthscafe.com
Mon-Thur 11:30am-8pm,
Fri 11:30am-9pm, Sat 5-9pm
Free to the Public

36 Esquire Theatre Gallery

320 Ludlow Ave, Cincinnati, OH 45220
(513) 281-2803
esquiretheatre.com
Everyday 1-8pm
Free to the Public

University of Cincinnati Niehoff Center for Film and Media Studies at the Esquire Theatre

320 Ludlow Ave, Cincinnati, OH 45220
(513) 281-2803
esquiretheatre.com
Everyday 1-8pm
Free to FotoFocus Passport Holders in October. Free to University of Cincinnati students, faculty, and employees.
General Public: \$7.75

37 Clifton Cultural Arts Center

3412 Clifton Ave, Cincinnati, OH 45220
(513) 497-2860
cliftonculturalarts.org
Mon-Thur 10am-9pm,
Fri & Sat 10am-6pm
Free to the Public

38 Off Ludlow Gallery

3408 Ormond Ave, Cincinnati, OH 45220
(513) 201-7153
facebook.com/offludlowgallery
Fri 5-8pm, Sat Noon-6pm
Free to the Public

39 DAAP Galleries:: Reed Gallery

DAAP Aronoff Building RM 5275, 2624 Clifton Ave, Cincinnati, OH 45221
(513) 556-2839
daap.uc.edu/exhibitions-collections/galleries/reed-gallery-current-exhibit.html
Sun-Thur 10am-5pm
Free to the Public

DAAP Library

DAAP Aronoff Building RM 5480, 2624 Clifton Ave, Cincinnati, OH 45221
(513) 556-1335
libraries.uc.edu/libraries/daap.html
Mon-Thur 8am-8pm, Fri 8am-5pm, Sat & Sun 1-5pm
Free to the Public

40 DAAP Galleries:: Meyers Gallery

Steger Student Life Center RM 418, 500 UC Main St, Cincinnati, OH 45221
(513) 556-2839
daap.uc.edu/exhibitions-collections/galleries/meyers-gallery-current-exhibit.html
Sun-Thur 10am-5pm
Free to the Public

41 Cincy Nice at Peebles Gallery

2413 Gilbert Ave, Cincinnati, OH 45206
(513) 238-5679
cincynice.com
Tue-Fri Noon-6pm, Sat Noon-2pm, and by appointment
Free to the Public

42 Century Design Workshop

2449 Gilbert Ave, Cincinnati, OH 45206
(513) 376-6183
centurydesignworkshop.com
Mon-Fri 9am-5pm,
Sep 28 & 29 Noon-5pm,
Oct 12 & 13 Noon-5pm
Free to the Public

43 ArtWorks V² Gallery

929 E McMillan St, Cincinnati, OH 45206
(513) 333-0388
artworkscincinnati.org
Mon-Fri 9am-5pm, by appointment only
Free to the Public

44 Cincinnati & Hamilton County Public Library: Walnut Hills Branch

2533 Kemper Ln, Cincinnati, OH 45206
(513) 369-6053
chpl.org
Mon-Thur 10am-9pm,
Fri & Sat 10am-6pm
Free to the Public

45 ArtWorks

2901 Gilbert Avenue, Cincinnati OH 45206
(513) 333-0388
artworkscincinnati.org
Everyday 24/7
Free to the Public

46 Manifest Gallery

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

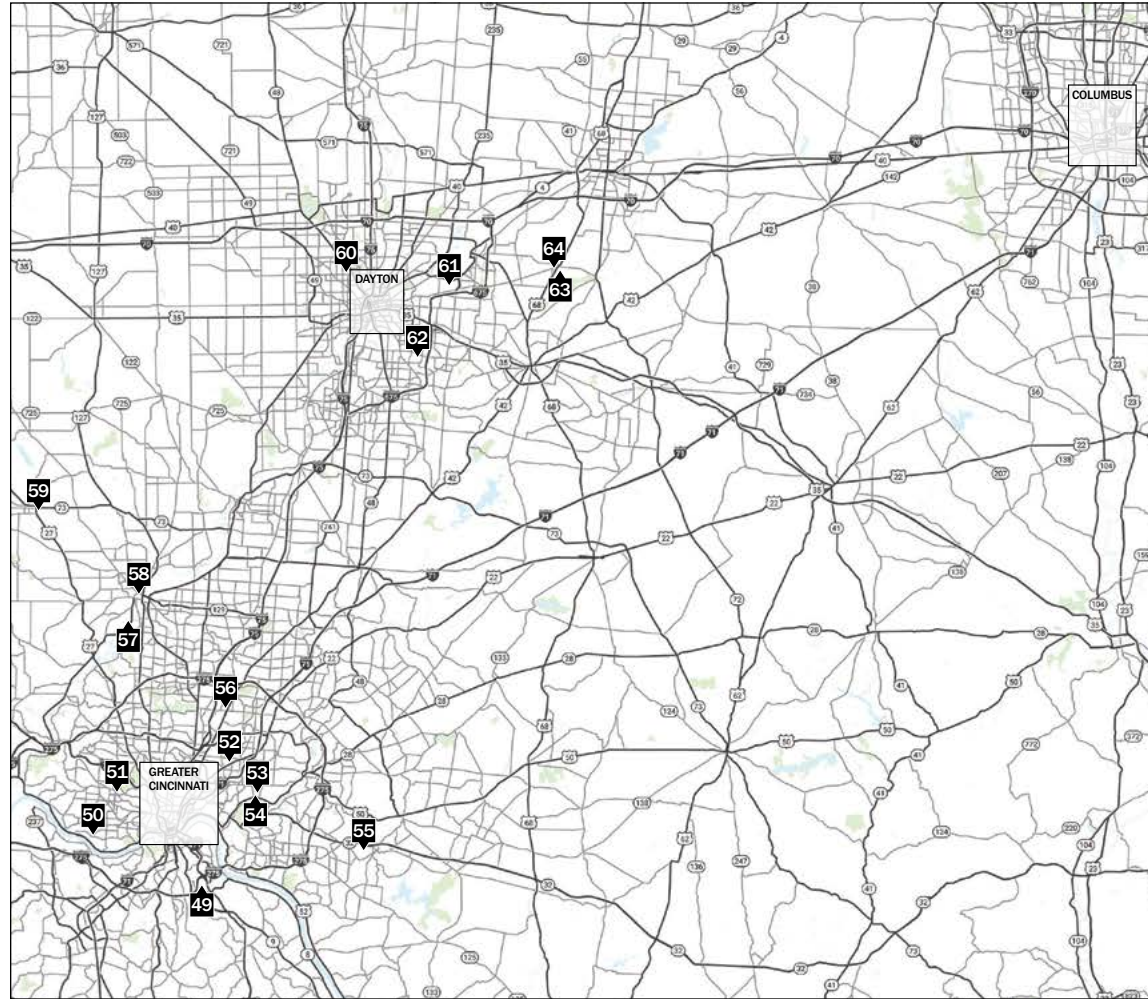
47 Xavier University Art Galleries

1658 Musketeeer Dr, Cincinnati, OH 45207
(513) 745-3811
xavier.edu/art-department/art-gallery
Mon-Fri 10am-4pm
Free to the Public

48 Miller Gallery

2715 Erie Ave, Cincinnati, OH 45208
(513) 871-4420
millergallery.com
Tue-Sat Noon-5pm
Free to the Public

BIENNIAL REGION



49 Northern Kentucky University School of the Arts Galleries

1 Louie B. Nunn Dr, Highland Heights, KY 41076

(859) 572-5220

nku.edu/academics/sota/art/galleries.html

Mon-Fri 9am-7pm

Free to the Public

50 Mount St. Joseph University: Studio San Giuseppe Art Gallery

5701 Delhi Rd, Cincinnati, OH 45233

(513) 244-4200

msj.edu/about/facilities/studio-san-giuseppe-art-gallery.html

Mon-Fri 10am-5pm, Sat & Sun 1-5pm

Free to the Public

51 BasketShop

3105 Harrison Ave, Cincinnati, OH 45211

(469) 774-5656

basketshopgallery.com

Fri-Sun 1-6pm

Free to the Public

52 Kennedy Heights Arts Center

6546 Montgomery Rd, Cincinnati, OH 45213

(513) 631-4278

kennedyarts.org

Tue-Fri 10am-5pm, Sat 11am-4pm

Free to the Public

53 Woman's Art Club of Cincinnati: The Barn

6980 Cambridge Ave, Cincinnati, OH 45227

(513) 272-3700

artatthebarn.org

Sat & Sun 1-4pm

Free to the Public

54 Eisele Gallery

6936 Madisonville Rd, Cincinnati, OH 45227

(513) 791-7717

eiselefineart.com

Tue-Fri 10am-6pm, Sat 10am-4pm

Free to the Public

55 University of Cincinnati Clermont College Art Gallery

4200 Clermont College Dr, Batavia, OH 45103

(513) 558-1215

ucclermont.edu/gallery

Mon-Fri 8am-5pm

Free to the Public

56 Evendale Cultural Arts Center

10428 Reading Rd, Evendale, OH 45241

(513) 563-1350

evendaleohio.org/cultural-arts-center

Everyday 7am-7pm

Free to the Public

57 Pyramid Hill Sculpture Park & Museum

1763 Hamilton Cleves Rd, Hamilton, OH 45013

(513) 868-8336

pyramidhill.org

Everyday Noon-5pm

Free to FotoFocus Passport Holders in October and Venue's Members.

\$10 adults, \$5 children ages 6-12, children under 6 free

58 Fitton Center for Creative Arts

101 S Monument Ave, Hamilton, OH 45011

(513) 863-8873

fittoncenter.org

Mon-Thur 10am-7pm, Fri 10am-5pm

Free to the Public



Michael Reese, *Modular Quilt, Detail #9*, 2023. Cyanotype on watercolor paper, 20 × 20 inches. Courtesy of the artist

59 Miami University: Performing Arts Quad

420 S Patterson Ave, Oxford, OH 45056

(513) 529-2900

sites.miamioh.edu/convening-stories-at-the-crossroads

Everyday 24/7

Free to the Public

Miami University: Richard and Carole Cocks Art Museum

801 S Patterson Ave, Oxford, OH 45056

(513) 529-2232

miamioh.edu/cca/art-museum

Tue-Fri 10am-5pm, Sat Noon-5pm

Free to the Public

60 Blue House Gallery

3325 Catalpa Dr, Dayton, OH 45405

(937) 829-8016

thebluehousearts.org

Fri 4-6pm, and by appointment

Free to the Public

61 Wright State University: Robert and Elaine Stein Galleries

3640 Colonel Glenn Hwy, 160 Creative Arts Center, Dayton, OH 45435

(937) 775-2973

liberal-arts.wright.edu/art-galleries

Tue-Sat 11am-4pm

Free to the Public

62 Rosewood Arts Center

2655 Olson Dr, Kettering, OH 45420

(937) 296-0294

playkettering.org/gallery

Mon-Thur 10am-9pm, Fri 10am-5pm, Sat 10am-3pm

Free to the Public

63 Antioch College: Herndon Gallery

1 Morgan Pl, Yellow Springs, OH 45387

(937) 319-0114

antiochcollege.edu/herndon-gallery/

Thur-Sat 1-4pm

Free to the Public

64 Crome Architecture

604 Xenia Ave, Yellow Springs, OH 45387

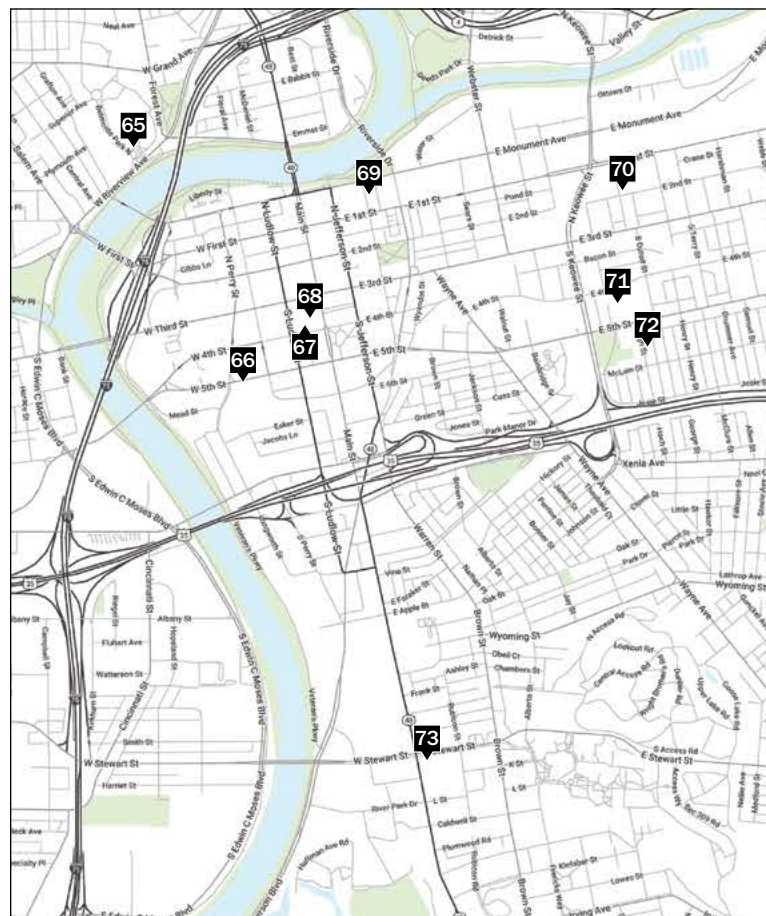
(937) 231-6819

cromeys.com/?page_id=286

Fri 6-8pm, Sat 3-8pm, Sun 3-6pm

Free to the Public

DAYTON



- 65 Dayton Art Institute**
456 Belmont Park North, Dayton, OH 45405
(937) 223-4278
daytonartinstitute.org
Wed, Fri & Sat 11am-5pm,
Thur 11am-8pm, Sun Noon-5pm
Free to FotoFocus Passport Holders in October and Venue's Members. \$15 adults; \$10 seniors (60+), active military, and groups (10 or more); \$5 college students (18+ with ID) and youth (ages 7-17); free children (ages 6 and younger)
- 66 Sinclair Community College Art Galleries**
Corner of W 5th St and S Perry St, Dayton, OH 45402
(937) 512-2253
sinclair.edu/artgalleries
Mon-Fri 8am-6pm, Sat 9am-Noon
Free to the Public
- 67 The Contemporary Dayton**
25 W 4th St, Dayton, OH 45402
(937) 224-3822
codayton.org
Wed-Sat 11am-6pm
Free to the Public

- 68 University of Dayton: Index Gallery**
31 S Main St, Dayton, OH 45402
(937) 229-3204
udayton.edu/artssciences/academics/artanddesign/gallery/index.php
Mon-Fri 9am-5pm, Sun 11am-5pm
Free to the Public
- 69 Edward A. Dixon Gallery**
222 N Saint Clair St, Dayton, OH 45402
(937) 985-2115
eadgallery.com
Thur Noon-5pm, Fri 3-8pm,
Sat & Sun Noon-5pm
Free to the Public
- 70 Dana L. Wiley Gallery**
1001 E 2nd St, Dayton, OH 45402
(937) 475-3794
danalwileygallery.com
Tue-Thur 10am-4pm, Sun Noon-3pm
Free to the Public

- 71 Stivers School for the Arts: Fifth Street Gallery**
1313 E Fifth St, Dayton, OH 45402
(937) 542-4179
theseedlings.org
Mon-Fri 8am-3pm
Free to the Public
- 72 The Dayton Society of Artists**
48 High St, Dayton, OH 45403
(937) 228-4532
daytondsa.org
Fri & Sat Noon-5pm
Free to the Public
- 73 University of Dayton: Roger Glass Center for the Arts Gallery**
29 E Creative Way, Dayton, OH 45409
(937) 229-3204
udayton.edu/artssciences/academics/artanddesign/gallery/index.php
Mon-Fri 10am-8pm, Sun 9am-2pm
Free to the Public

COLUMBUS



- 74 ROY G BIV Gallery**
435 W Rich St, Columbus, OH 43215
(614) 297-7694
roygbivgallery.com
Thur-Sun Noon-6pm
Free to the Public
- 75 German Village Society**
588 S 3rd St, Columbus, OH 43215
(614) 221-8888
germanvillage.com/about/
Mon-Fri 9am-4pm, Sat 10am-2pm,
Sun Noon-3pm
Free to the Public

- 76 Columbus Museum of Art**
480 E Broad St, Columbus, OH 43215
(614) 221-6801
columbusmuseum.org
Tue, Wed, Fri-Sun 10am-5pm,
Thur 10am-9pm
Free to FotoFocus Passport Holders in October and Venue's Members. \$20 adults; \$10 children 4-18, college students, seniors; free children 0-3; \$5 Thursdays 5-9pm; free on Sundays
- 77 Columbus College of Art & Design: Beeler Gallery**
60 Cleveland Ave, Columbus, OH 43215
(614) 222-3270
beelergallery.org
Mon-Sat 10am-6pm
Free to the Public

- 78 Wexner Center for the Arts**
1871 N High St, Columbus, OH 43210
(614) 292-3535
wexarts.org
Tue, Wed & Fri 10am-6pm,
Thur 10am-8pm,
Sat & Sun 10am-5pm
Exhibitions are free to the public; screenings excluded
- 79 The Gund at Kenyon College**
101½ College Dr, Gambier, OH 43022
(not featured on map)
(740) 427-5972
thegund.org
Tue, Wed & Fri 11am-5pm,
Thur 11am-7pm,
Sat & Sun 1-5pm
Free to the Public



Justin Maxon, *Camp Washington*, 2023. Polaroid film, 4½ × 3½ inches. Courtesy of the artist in collaboration with Allonte Hart



ABOUT FOTOFOCUS

Nayeon Yang, *A Night Visible to the Naked Eye*, 2019–2022. Multimedia video installation. Courtesy of the artist

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, FotoFocus Talks, and Film and Video programming. Additionally, FotoFocus has awarded nearly 800 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.

In 2025, FotoFocus anticipates the opening of the FotoFocus Center, a 14,700 square foot, purpose-built structure, designed to house photographic exhibitions and year-round programs. The new arts center is designed by local architecture studio JOSE GARCIA DESIGN + CONSTRUCTION in the Mount Auburn neighborhood, located at the northwest corner of Liberty and Sycamore Streets.

EXECUTIVE COMMITTEE

- Katherine Ryckman Siegwarth, *Executive Director*
- Carissa Barnard, *Director of Curatorial Strategy*
- Kevin Moore, *Artistic Director and Curator*
- Vineeta Jindal, *Director of Finance and Administration*

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- Jacob Drabik, *Designer*
- Lilly Hinckley, *Biennial Participating Venue Coordinator*
- Taylor Howard, *Project Coordinator*
- Hannah Martin, *Executive Assistant*
- Nina Parr, *Events and Engagement Manager*

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- Bret Vetter, *Director*

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.

FOTOFOCUS PATRONS

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BETSY AND PETER NIEHOFF



FotoFocus Biennial Passport Holders enjoying previous Biennial events

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