

400 + ARTISTS
31 + DAYS
ART + EVENTS

FOTOFOCUS

FotoFocusBiennial.org

#FotoFocus2018

#OpenArchive

#FotoFocus

FOTOFOCUS BIENNIAL 2018

FOTOFOCUS
BIENNIAL
OPEN
ARCHIVE
OCTOBER 2018



ABOUT THE BIENNIAL

The largest photography and lens-based biennial in America, FotoFocus is in a category of its own. In 2018, more than 400 artists, curators, and educators are collaborating with FotoFocus on more than 90 projects of photography and lens-based art at museums, galleries, and universities across Greater Cincinnati, Northern Kentucky, Dayton, and Columbus.

Each FotoFocus Biennial is structured around a unifying theme. For 2018, that theme is *Open Archive*—an exploration of how we organize and care for the unruly abundance inherent in lens-based art.

This question is considered in myriad ways. There's *Paris to New York*, a look at the encounter between young American photographer Berenice Abbott and elderly French photographer Eugène Atget, and the transatlantic documentation their work provides. There's contemporary artist Chris Engman's utilization of the camera to build fake landscapes, presented in dialogue with 20 other artists manipulating the photographic medium, including Jimmy Baker, John Houck, Robert Rauschenberg, Sheida Soleimani, and Sigrid Viir, in *Wide Angle*. Then there are works from Swedish painter Mamma Andersson, highlighting her photographic archive that's referenced on canvas. Because for FotoFocus, photography and film are the essential mediums of our time—and they are, intrinsically, neither static nor sequestered from the more encompassing trajectory of art.

The 2018 FotoFocus Biennial Program Week, which runs October 4–7, constitutes the core of the Biennial, establishing the theme and dialogues which unite the broader programming. There will be talks, performances, screenings, and receptions with exceptional artists and curators.

FotoFocus Biennial projects at more than 80 Participating Venues span the entire month of October, with several opening earlier and many remaining on view into 2019. And for the first time FotoFocus invited guest curators to develop projects aligned with the *Open Archive* theme and FotoFocus curated exhibitions will fill the entire Contemporary Arts Center.

The photographic archive is massive, and FotoFocus is not shying away from its scope—just take a look at the following exhibitions and events.



Karl Blossfeldt, *Aconitum. Monkshead*, before 1926. Courtesy of Karl Blossfeldt Archiv / Stiftung Ann und Jürgen Wilde, Pinakothek der Moderne, München



Berenice Abbott, *South and DePeyster Streets*, 1935. Gelatin silver print, 9 x 7½ inches. Courtesy of Museum Purchase with funds from the Mrs. Elon Hooker Acquisition Fund

Given the proliferation of photographs, past and present, archives are an essential aspect of photography and lens-based works. *Open Archive* explores the unlimited ways in which photographs are organized and the great variety of stories and histories drawn from them. From historical archives—photographs in physical institutional archives—to contemporary archives—photographs in personal digital archives and available for open use on the web—*Open Archive* examines our fundamental need to preserve photographs and to construct narratives through their ongoing production, collection, and organization.

Open Archive also emphasizes photography's centrality to modernism in various artistic mediums. While individual photographs and photographic series have achieved art status through incisive portrayal of subject matter or formal acuity, or some combination of both, archives of photographs offering vast amounts of visual data have provided artists and designers with imagery and also impacted artistic styles and the conception of modern art itself. The sheer abundance of photographs housed in archives, both physical and digital, as well as the easy ability to manipulate, transfer, and appropriate photographs, has offered ample inspiration for artists conceiving of new concepts and forms. From collage, montage, and mixed-media work, to the rethinking of realism and representation in movements such as Dada and Surrealism, photographic archives have formed a basis for most of the largest innovations in visual modernism. *Open Archive* seeks to explore the significance of the photo-archive, past, present, and future.



Sheida Soleimani, *Chawar Oil Field, Saudi Arabia*, 2017. Archival pigment print, 20 x 24 inches. Courtesy of the artist

DIRECTOR'S STATEMENT

Mary Ellen Goeke, Executive Director



Photo Credit: Jacob Drabik

FotoFocus warmly welcomes you to the fourth iteration of the FotoFocus Biennial—the largest of its kind in America. More than 80 Participating Venues worked together to bring this expansive event to life, beautifully fulfilling the FotoFocus mission to collaborate in presenting the best of photography and lens-based art. These coordinated programs fill the month of October, deemed the Month of Photography in Cincinnati, with exhibits suited to all tastes: historical and contemporary, abstract and representative, portrait and landscape, edgy and traditional, presenting work by both local and international artists. Yet, these exhibitions are

all united by the FotoFocus Biennial theme, *Open Archive*, which examines our fundamental need to preserve photographs and to tell stories through their collection, organization, and interpretation. In presenting such a diverse range of exhibitions, FotoFocus Biennial 2018 addresses the abundant photo-archive we share of the past, present, and future.

The marvel of the Biennial does not lie solely in the sheer number of venues, projects, and participants. Cincinnatians and out-of-town visitors alike will, we hope, be impressed by the diversity and plurality of arts organizations in and around the Greater Cincinnati region, many of which reside in neighborhoods teeming with historical significance and local attractions. New this year, FotoFocus will highlight these cultural gems with neighborhood spotlight weekends.

Local resources, both established and yet to be discovered, will remain an important focal point in the 2019 FotoFocus initiatives. Check in after the Biennial to see how FotoFocus plans to feature and promote artists with regional ties. Of course, FotoFocus will also present our Visiting Artist and Lecture Series in the spring and Symposium in the fall, as part of the regular 2019 off-year programming.

FotoFocus would not be able to fulfill its mission without the help of Participating Venues, Patrons, Sponsors, Partnering Institutions, our Board of Directors, and a small but dedicated team. Artistic Director and Curator Kevin Moore has once again guided FotoFocus through the selection of a theme and has rallied a host of innovative artists to present dynamic and compelling exhibitions. Carissa Barnard, Deputy Director of Exhibitions and Programming, worked tirelessly with the support of Kristin Riepenhoff, Participating Venue and Project Coordinator, through many stages of planning and frequent troubleshooting to ensure that all FotoFocus projects were accorded logistical support. Sarah Klayer organized and hosted the many tasteful and lively events occurring as an integral part of the Biennial. Nancy Glier, FotoFocus CFO, ceaselessly supported each endeavor, making sure the FotoFocus budget and administrative goals met exacting requirements. Jacob Drabik developed a number of designs, including the memorable Biennial logo. New team members Alyssa Konermann, Anastasia Nurre, and Hunter Clem contributed hundreds of hours of their time, writing, presenting, and working at public events to spread awareness of FotoFocus through our outreach initiatives.

Enjoy FotoFocus in October, the Month of Photography in Cincinnati!

CURATOR'S STATEMENT

Kevin Moore, Curator and Artistic Director



Photo Credit: Wilson Reyes

"The archive" is a longstanding subject in photography, referring to the accumulation and storage of papers most commonly, including photographs, as historic documents, housed as repositories representing all conceivable areas of knowledge: not only historical but geographic, anthropologic, scientific, even astronomical. Archives can be personal, too, and become important in direct relation to the importance of the person whose life they represent. Actresses, writers, politicians, even photographers, thinking ahead, will deposit their personal effects somewhere so that people may study their lives, or the impact of their lives, when they are gone, and—to be honest—so that people will understand it all a *certain way*. It should be noted that archives are generally edits of history, public or personal. Someone decided what went in and what stayed out, and they arranged the archive for certain emphases. An archive is like a great leading question: it invites you to discover the story that it was carefully arranged to tell. But a lot of other stories get housed there as well, often unintentionally, and just as interesting.

"Open archive" brings the archive into the present day, referring specifically to free-use images available on the web. Indeed, the world's original archivists could never have foreseen the sheer volume of documentation that would be produced and need to be arranged and stored, as in today's gargantuan and ever-expanding digital archives, so unwieldy and increasingly untrustworthy that by the time new laws are drafted to protect the integrity and fair use of information they are immediately woefully outdated.

This year's FotoFocus Biennial, in keeping with past Biennials, attempts a sweeping if unsystematic assessment of (in this case) archives, running the gamut from traditional to contemporary, and in some instances questioning what qualifies as an archive to begin with. Two historical shows involving four historical figures (and one inspired contemporary) form the foundation of our exploration: *Paris to New York: Photographs by Eugène Atget and Berenice Abbott* and *No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff* consider photographers working with the archive as an end in itself—as a total organism made up of thousands of individual photographs. Other artists, such as Mamma Andersson (a painter) and Akram Zaatari (an "anti-archivist") make use of personal and public photo archives, respectively, in the realization of their own artistic work. While still others, such as Chris Engman, Sheida Soleimani, and Gillian Wearing, fabricate memories and experiences, effectively creating "false" archives to approximate their own inner imaginings. All of the FotoFocus Biennial projects—more than 90, at last count—tackle the open archive question in more ways than can be counted, elaborating a basic human impulse: to preserve history through archived ephemera. And a twin impulse, equally strong: to invent new histories through an open process of building new archives.

THE MINI MICROCINEMA

FotoFocus at The Mini: Cinema and Archive

October 1–31, 2018



Abbas Kiarostami, *24 frames*, 2017. Film. Courtesy of Janus Films

Curated by C. Jacqueline Wood,
FotoFocus Guest Curator and
Director of The Mini Microcinema

FotoFocus at The Mini: Cinema and Archive is a month-long screening series examining film and video's complex relationship to the photographic archive. The Mini Microcinema will present over 30 screenings and events, featuring more than 50 makers with programming by five different curators. Ultimately, film and video's relationship to archive, both on and off the screen, can

be examined and interpreted in a variety of ways. In the most traditional sense, cinema is a storytelling mechanism with the power to capture and archive an artist's ever-changing process. Archival material, both still and moving, can also be used as source material for the construction of new works. Like collage or sound mixing, the use of appropriated media has the ability to create greater meaning through montage, as well as the ability to re-examine and re-interpret the past. Oftentimes, experimental film and media makers use photographic archives as both objects and subjects in their work, which prompts the viewer to consider the similarities and differences between the mediums themselves. Further, the film still is an aspect where film and video calls on its photographic origin, and considers the role of filmmaker as photographer. Animation, specifically stop-motion, underscores the notion of the filmstrip as a photographic archive because the production directly involves snapping photo after photo, slightly changing the content within the frame. Here, the filmmaker literally constructs a moment in time, rather than capturing it, thus animation could represent an archive of a fully constructed reality. The examination of film and media collections are another fascinating way to learn about media's historical impact in relationship to the socio-political moment in which the archive derives. *FotoFocus at The Mini: Cinema and Archive* presents a variety of work exploring the many intersections between cinema and the photographic archive worth further thought and examination.



Abbas Kiarostami, *24 frames*, 2017. Film. Courtesy of Janus Films

Participants: Stéphane Aubier, Stephanie Barber, Matthew Bauman, Steve Boot, Dr. Svea Braeunert, Dan Browne, Paul Bush, Alberto Couceiro, Studio Creature, Victoria Santa Cruz, Thirza Cuthand, Nazli Dincel, Cheryl Dunn, Paz Encina, Rhiannon Evans, Harun Farocki, Siegfried A. Fruhauf, Kelly Gallagher, Ariana Gerstein, Karø Goldt, Joan C. Gratz, Adriana Vila Guevara, Vanessa Haroutunian, Vashti Harrison, Carrie Hawks, Dr. Todd Herzog, Narcisa Hirsch, Dr. Elisabeth Hodges, Desiree Dawn Kapler, Abbas Kiarostami, Evalds Lacis, Kirsten Lepore, Nicki Lindroth, Jayne Loader, Robert Loebel, Azucena Losana, Guy Maddin, Vincent Patar, Jean-Gabriel Périot, PES, Annalisa D. Quagliata, Kevin Rafferty, Pierce Rafferty, Mónica Savirón, Ann Segal, Shelly Silver, Alejandra Tomei, Hui-ching Tseng, UC Center for Film and Media Studies, Péter Vác, Carlo Voegelé, Spencer Williams, Liz Wolf (dream tiger), C. Jacqueline Wood, Alice Pixley Young

The Mini Microcinema

1329 Main St, Cincinnati, OH 45202

(513) 486-6464

www.mini-cinema.org

Hours vary. See Screening Schedule,
p. 116

Free to the Public

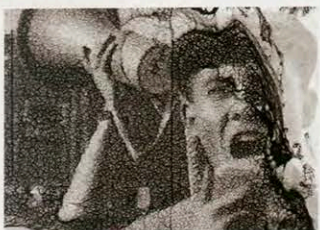
CINEMA AND ARCHIVE PROGRAM



24 Frames (2017)

Directed by Abbas Kiarostami

For what would prove to be his final film, Iranian director Abbas Kiarostami gave himself a challenge: to create a dialogue between his work as a filmmaker and his work as a photographer, bridging the two art forms to which he had dedicated his life. Setting out to reconstruct the moments immediately before and after a photograph is taken, Kiarostami selected twenty-four still images—most of them stark landscapes inhabited only by foraging birds and other wildlife—and digitally animated them into subtly evolving four-and-a-half-minute vignettes, creating a series of poignant studies in movement, perception, and time. A sustained meditation on the process of image making, *24 Frames* is a graceful and elegiac farewell from one of the giants of world cinema. (114 min)



ACCENTS: Avant-Garde and Artists' Cinema from Latin America

Curated by Mónica Savirón

Presented by the UC Center for Film and Media Studies

Filmmaker Mónica Savirón shares a selection of works by artists who have raised unique and distinctive voices in Latin America's avant-garde cinema. From influential feminist film pioneer Narcisca Hirsch to the contemporary celluloid-based portraits of Azucena Losana, *ACCENTS* provides a kaleidoscopic, intersectional, and multi-lingual approach to cinema. Just as in the work of poet and activist Victoria Santa Cruz, also included in the program, these films connect to ideas of racial and gender equality, memory, and people's revolution. Screening super-8mm and 16mm films on video, from 1975 to 2018. Presenting work by Annalisa D. Quagliata, Narcisca Hirsch, Victoria Santa Cruz, Paz Encina, Azucena Losana, Adriana Vila Guevara, Valentina Alvarado, and Mónica Savirón. Mónica Savirón in attendance! (50 min)



The Atomic Café (1982)

Directed by Jayne Loader, Kevin Rafferty & Pierce Rafferty
Presented by the UC Center for Film and Media Studies

The Atomic Café takes viewers on a darkly comic tour of the American psyche during the first 15 years of the nuclear age. With the benefit of a quarter-century of hindsight, the film artfully juxtaposes various audio and visual primary sources from the 1940s and 1950s, such as news reports, military training films, and commercials. This documentary vividly demonstrates the power of archives by using them to expose the U.S. government's attempts to downplay the horrors of atomic warfare. Moreover, it indicts a public all too eager to believe that a World War III would be just a minor inconvenience in the Eisenhower Era's consumerist idyll. Part of UC Film series Archives in Motion: Film Documents. (88 min)

Introduction by Matthew Bauman, PhD Candidate, Dept. of German Studies, University of Cincinnati

Conversation with Miranda July: Cinema and the Archive

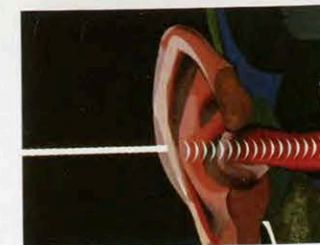
In 1995, artist, filmmaker, and writer Miranda July started Joanie 4 Jackie (formerly known as Big Miss Moviola), a DIY feminist film distribution system. According to July, "Over eight years I compiled and distributed more than 150 movies made by women and girls; I mailed VHS tape compilations via the U.S. Postal Service and drove around the country with a video projector, creating an audience for something I wanted more of." Recently, The Getty Research Institute in Los Angeles acquired the Joanie 4 Jackie archive, which includes videos, documentation, and print materials. FotoFocus and The Mini Microcinema present Miranda July in conversation with Kelly Gallagher (Filmmaker, Curator, and Assistant Professor of Film at Syracuse University, NY) for a conversation on the history and legacy of Joanie 4 Jackie. Introduction by C. Jacqueline Wood, FotoFocus Guest Curator and Director of The Mini Microcinema.



Ephemeral

Composed by dream tiger

Liz Wolf (dream tiger) premieres *Ephemeral*, a new musical composition in the theme of sound perception. A multi-sensory experience to be performed live in three movements, with accompanying archival films collaged together and shown in tandem with the performance. The musicians, who will be staggered around the room, may play fragments of the composition in sequence, simultaneously, or in contrast, thus creating interesting acoustic effects for the audience. (60 min)



Everybody Street (2013)

Directed by Cheryl Dunn

Everybody Street illuminates the lives and work of New York's iconic street photographers and the incomparable city that has inspired them for decades. The documentary pays tribute to the spirit of street photography through a cinematic exploration of New York City, and captures the visceral rush, singular perseverance, and at times immediate danger customary to these artists. The film follows such iconic photographers as Martha Cooper, Jill Freedman, Mary Ellen Mark, Jamel Shabazz, Ricky Powell and Boogie. (84 min)

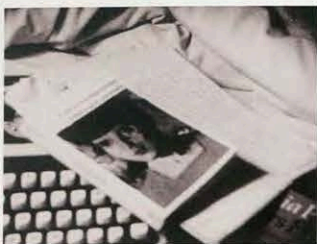


Flood (2018)

Video Installation by Alice Pixley Young

Artist Alice Pixley Young mines the psychology of spaces, collaging video that recalls surrealism and fairytale. This collection of moments and experiences reflects upon the construct of memory and upon our relationship to the built and natural environment. (4 min loop)





Freedom Over Fear: Susan Stein's Feminist Avant-Garde Cinema

Curated by Mónica Savirón
Presented by the UC Center for Film and Media Studies

At age 17, artist Susan Stein was the workshop coordinator at the London Filmmakers' Co-operative. In 1979, with Lis Rhodes, Felicity Sparrow, Annabel Nicolson, Tina Keane, Mary-Pat Leece, and Joana Davis, she co-founded Circles, the first feminist distribution network for film, video, and performance. Her 16mm films are driven by a female voice, her own, that speaks up against forced, abusive, fear-based structures. In her work, she examines language in the context of the femme-led writings and political movements of the time, and in contrast with the grainy imagery of her sensitive cinematography. With a precise layering of reworked sequences containing photo collages, newspaper cutouts, poetry, essays, and personal and archival footage, Stein reflects on concepts of female incarceration, invisibility, servitude, and silence. After 30 years working for BBC News as a camerawoman, Stein is coming full-circle with a new film in preparation. This is the first time that her work is shown in the United States. *Freedom Over Fear* is the first retrospective of her avant-garde films. Curated and presented by Mónica Savirón, in attendance! (76 min)

A German Youth (Une jeunesse allemande) (2015)

Directed by Jean-Gabriel Périot
Presented by the UC Center for Film and Media Studies

A German Youth tells the story of the Red Army Faction—a revolutionary terrorist group active in West Germany in the 1970s—through its images. The film was produced entirely by editing together pre-existing visual and sound archives, such as television footage, early experimental short films by the first generation of film students in Berlin, and documentary and feature films of the time. Focusing on the relationship between aesthetics and politics and seeking out filmmaking's radical potential, the film engages with the archive and investigates the ways in which its own radical potential may be actualized today. Part of the UC Film series Archives in Motion: Film Documents. (German and French with English subtitles) (93 min)

Introduction by Dr. Svea Braeunert, Department of German Studies/Film and Media Studies, University of Cincinnati



The Green Fog (2017)

Directed by Guy Maddin
Presented by the UC Center for Film and Media Studies

Using footage showcasing San Francisco, *The Green Fog* is a filmic tribute to the Bay Area in the form of a remake of Alfred Hitchcock's *Vertigo*. It revisits the close relationship between the city and Hitchcock's movie through a montage of studio classics, 1950s noir; documentary and experimental films; and 1970s prime-time television. The only original content is the eponymous fog that Maddin has integrated into some of the scenes. Together with a score performed by the Kronos Quartet, the fog adds to the alienating effect of the montage, allowing viewers to engage with the various filmic archives and their mutual associations. Part of the UC Film series Archives in Motion: Film Documents. (63 min)

Introduction by Dr. Todd Herzog, Department of German Studies/Film and Media Studies, University of Cincinnati

Joanie 4 Jackie 4 Ever

Curated by Kelly Gallagher

Kelly Gallagher presents on the importance and lasting impact of Miranda July's Joanie 4 Jackie (J4J) project, exploring the original *Chainletter Tape* series as well as delving into contemporary projects today in which the feminist DIY community-building spirit of J4J lives on. Featuring films by original J4J filmmakers: Ximena Cuevas, Mary Bilyou, and Kara Herold. Kelly Gallagher in attendance! (60 min)

Lil's + Lils - Films for Kids

Stop Motion Focus (Tots)

The Mini Microcinema presents a selection of short animated films for children. The special FotoFocus edition of Lil's aims to teach children about the principles of photography and filmmaking by focusing on stop motion animation. The 30-minute program includes work from the UK, Belgium, and Taiwan. The "Tots" edition is appropriate for all ages. Arrive early to enjoy free Lil's Bagels and coffee from Iris Bookcafé.

Presenting work by Kirsten Lepore, PES, Robert Loebel, Hui-ching Tseng, Studio Creature, Steve Boot, and Stéphane Aubier & Vincent Patar. (30 min)

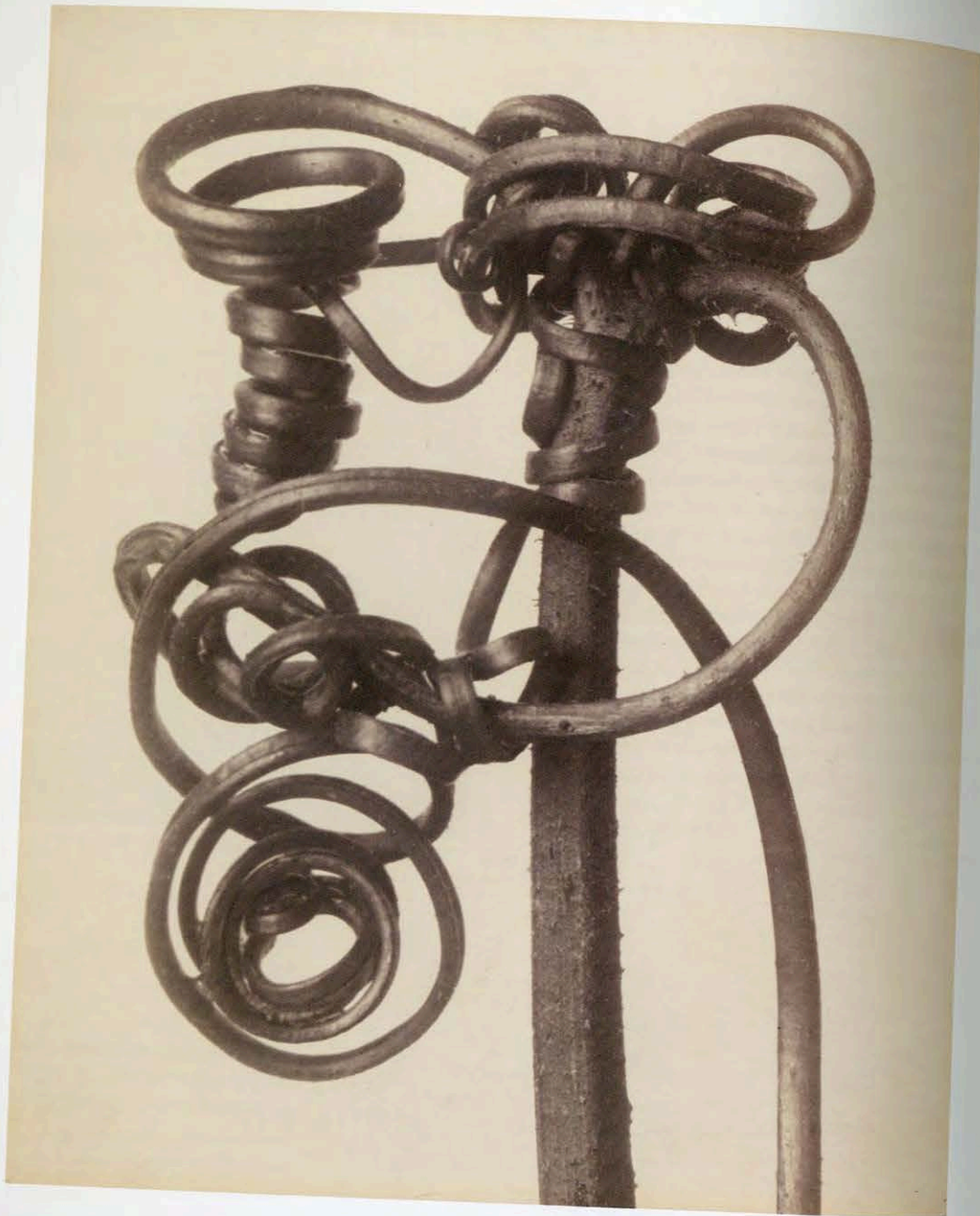
Stop Motion Focus (Tweens)

The 45-minute program includes work from the UK, Hungary, and Latvia. The "Tweens" edition is appropriate for ages 8 and up. Arrive early to enjoy free Lil's Bagels and coffee from Iris Bookcafé. Presenting work by Paul Bush, Rhiannon Evans, Péter Vác, and Evalds Lacis. (45 min)

Stop Motion Focus (Teens)

The 60-minute program includes work from Sweden, Luxembourg, and Germany. The "Teens" edition is appropriate for ages 12 and up. Arrive early to enjoy free Lil's Bagels and coffee from Iris Bookcafé. Presenting work by Nicki Lindroth, Joan C. Gratz, Kirsten Lepore, Carlo Vogele, and Alejandra Tomei & Alberto Couceiro. (60 min)





Karl Blossfeldt, *Cucurbita. Pumpkin*, before 1928. Courtesy of Karl Blossfeldt Archiv / Stiftung Ann und Jürgen Wilde, Pinakothek der Moderne, München



The 2018 FotoFocus Biennial Program Week, which runs October 4–7, constitutes the core of the Biennial, establishing the theme and dialogues that unite the broader programming. Featuring keynote lectures, conversations, performances, screenings, and receptions with exceptional artists and curators, the Biennial Program is designed to inspire conversations about the world through photography and lens-based art.

BIENNIAL EVENTS

Youssef Nabil (Egyptian), *Short Life, Self-Portrait, Los Angeles*, 2012. Hand-colored gelatin silver print. Courtesy 21c Museum Collection

FOTOFOCUS AT THE MINI PROGRAM SCHEDULE

October 2, Tuesday

- 7pm *pure&magicalpussypower: a documentary on Joanie 4 Jackie* (2010)
Directed by Vanessa Haroutunian
Doors 7pm, Start 7:30pm
Also Screening: Saturday, October 6 at Noon & Sunday, October 7 at Noon

October 6 & 7, Saturday & Sunday

Noon-5:30pm Daytime Screenings

A selection of work from the month-long screening series, *FotoFocus at The Mini: Cinema and Archive*. FotoFocus Guest Curator: C. Jacqueline Wood, Director, The Mini Microcinema, Cincinnati, OH. Doors open at least 10 minutes before listed time below.

- Noon *pure&magicalpussypower: a documentary on Joanie 4 Jackie* (2010)
Directed by Vanessa Haroutunian (40 min)
- 1pm Selections from *The Take Over Chainletter*
Curated by Kelly Gallagher (45 min)
Full Program Screening: Thursday, October 11 at 7pm & Saturday, October 13 at 3:30pm
- 2pm Selections from *Still Processing: Photography and the Moving Image*
Curated by C. Jacqueline Wood (45 min)
Full Program Screening: Sunday, October 21 at 7pm & Tuesday, October 23 at 7pm
- 3pm *Through the Lens of Time* (2018)
Directed by Ann Segal (20 min)
Also Screening: Sunday, October 14 at 7pm & Saturday, October 20 at 3:30pm
- 3:30pm *memento mori* (2012)
Directed by Dan Browne (28 min)
- 4pm *Everybody Street* (2013)
Directed by Cheryl Dunn (90 min)
Also Screening: Sunday, October 28 at 7pm

October 7, Sunday

Woodward Theater

- 5pm Reception and Conversation with Miranda July: *Cinema and the Archive*
Cocktail Reception 5pm, Start 6pm

October 9, Tuesday

- 7pm *Joanie 4 Jackie 4 Ever*
Curated by Kelly Gallagher
Doors 7pm, Start 7:30pm

October 11, Thursday

- 7pm *The Take Over Chainletter*
Curated by Kelly Gallagher
Doors 7pm, Start 7:30pm
Also Screening: Saturday, October 13 at 3:30pm

October 13, Saturday

- 10:30am *Lil's + Lils - Films for Kids*
Stop Motion Focus (Tots)
Doors 10:30am, Start 11am
- 3:30pm *The Take Over Chainletter*
Curated by Kelly Gallagher
Doors 3:30pm, Start 4pm

October 14, Sunday

- 3:30pm *A German Youth (Une jeunesse allemande)* (2015)
Directed by Jean-Gabriel Périot
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm
- 7pm *Through the Lens of Time* (2018)
Directed by Ann Segal
Reception 7pm, Start 8pm
Also Screening: Saturday, October 20 at 3:30pm

October 16, Tuesday

- 7pm *24 Frames* (2017)
Directed by Abbas Kiarostami
Doors 7pm, Start 7:30pm
Also Screening: Thursday, October 18 at 7pm

October 18, Thursday

- 7pm *24 Frames* (2017)
Directed by Abbas Kiarostami
Doors 7pm, Start 7:30pm

October 20, Saturday,

- 10:30am *Lil's + Lils - Films for Kids*
Stop Motion Focus (Tweens)
Doors 10:30am, Start 11am

October 20, Saturday

- 3:30pm *Through the Lens of Time* (2018)
Directed by Ann Segal
Reception 3:30pm, Start 4:30pm

October 21, Sunday

- 3:30pm *The Green Fog* (2017)
Directed by Guy Maddin
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm

October 21, Sunday

- 7pm *Still Processing: Photography and the Moving Image*
Curated by C. Jacqueline Wood
Doors 7pm, Start 7:30pm
Also Screening: Tuesday, October 23 at 7pm

October 23, Tuesday

- 7pm *Still Processing: Photography and the Moving Image*
Curated by C. Jacqueline Wood
Doors 7pm, Start 7:30 PM

October 25, Thursday

- 7pm *ACCENTS: Avant-Garde and Artists' Cinema from Latin America*
Curated by Mónica Savirón
Presented by the UC Center for Film and Media Studies
Doors 7pm, Start 7:30pm
Also Screening: Friday, October 26 at Noon at the University of Cincinnati, Old Chemistry Building, Room 701 (2855 Campus Way, Cincinnati OH 45221)

October 27, Saturday

- 10:30am *Lil's + Lils - Films for Kids*
Stop Motion Focus (Teens)
Doors 10:30am, Start 11am
- 3:30pm *Freedom Over Fear: Susan Stein's Feminist Avant-Garde Cinema*
Curated by Mónica Savirón
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm

October 28, Sunday

- 3:30pm *The Atomic Café* (1982)
Directed by Jayne Loader, Kevin Rafferty & Pierce Rafferty
Presented by the UC Center for Film and Media Studies
Doors 3:30pm, Start 4pm
- 7pm *Everybody Street* (2013)
Directed by Cheryl Dunn
Doors 7pm, Start 7:30pm

October 30, Tuesday

- 7pm *Ephemeral* (First Performance)
Composed by dream tiger
Doors 7pm, Start 7:30pm
- 9pm *Ephemeral* (Second Performance)
Composed by dream tiger
Doors 9pm, Start 9:30pm

Additional Ongoing Installations

- Flood* (2018)
Alice Pixley Young (4 min loop)
- Nature as a Metaphor for Economic, Emotional and Existential Horror* (2016)
Stephanie Barber (8 min. loop)

FotoFocus at The Mini: Cinema and Archive screenings are free to FotoFocus Passport Holders. \$5 Suggested Donation. This Program Schedule includes the most current information at the time of printing and is subject to change. For the most recent schedule, visit www.fotofocusbiennial.org/events

October 19, Friday

- Noon-1pm Northside V+V Art Walking Tour
Around the Corner
Visionaries + Voices
Free to the Public
- 5-8pm Closing Reception & Artist Talk
Louis Joyner: 40+, Images of Memphis
Stivers School for the Arts: Fifth Street Gallery
Free to the Public
- 6-9:30pm Opening Reception & Artist Talk
Truth or Dare: A Reality Show
21c Museum Hotel
Free to the Public
- 6-8pm Opening Reception & Artist Talk
Tyler Shields: Past the Present
Miller Gallery
Free to the Public

October 20, Saturday

- 10-11am Walking Tour of Taking it to the Streets:
Photographs by J. Miles Wolf
DCI Presents Taking It to the Streets by J. Miles Wolf
Downtown Cincinnati, Inc.
Free to the Public
- 10am-1pm Cincinnati Book Arts Society Workshop
Digging Deep into the Archives: Inspired Artists Books
Lloyd Library and Museum with Cincinnati Books Art Society
Registration Required
- 11-11:45am Lil's + Lils - Films for Kids by Stop Motion Focus (Tweens)
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation
- 1-2pm Public Tour with ASL Interpretation
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

- 1-3pm Artist Workshop: *Mask-Making*
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public
- 1-3pm Makerspace: Inspired by Nature
No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff
Contemporary Arts Center
Free to the Public
- 1-3pm Lecture & Workshop
Joel Armor: #cloudingjudgements
The Baker Hunt Art & Cultural Center
Free to the Public
- 1-2pm Up In The Air - Lecture with Curator Michael Stillion
Outside/In/Inside/Out
Thomas More College: Eva G. Farris Gallery
Free to the Public
- 1:30-2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org
- 2-3pm The Inter-dimensional Artist Talk
The Forealism Files
The Carnegie
Free to the Public
- 2-3pm Groundbreaking: The Urgent Science of Our Landscape
Timescapes: Earth's Open Archive
Wash Park Art Gallery
Free to the Public
- 3:30-4:30pm *Through the Lens of Time* Reception
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation
- 4:30-5:30pm *Through the Lens of Time* (2018)
Directed by Ann Segal
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

October 21, Sunday

- 1-4pm Open Art Session: Painting the Image of Speed
Joshua Kessler: Frame Rate
Dick Waller's ArtPlace
\$15 fee includes studio time, canvas, paper, paints/brushes/drawing set if needed
- 1-2pm Artist Talk & Tour
Domus Oculi
Studio Erin Taylor
Free to the Public
- 2-3pm Artist Talk
Carolyn Wagner: The Things They Kept
1305 Gallery
Free to the Public
- 3-4pm Gallery Experience: *Newest on Display*
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public
- 4-5:03pm *The Green Fog* (2017)
Directed by Guy Maddin
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation
- 7:30-8:30pm *Still Processing: Photography and the Moving Image*
Curated by C. Jacqueline Wood
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

October 22, Monday

- Noon-3pm Family Festival: Print Party!
Mamma Andersson: Memory Banks
Contemporary Arts Center
Free to the Public

October 23, Tuesday

- 7:30-8:30pm *Still Processing: Photography and the Moving Image*
Curated by C. Jacqueline Wood
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

October 24, Wednesday

- 11am-12:30pm Building a City in The Photographic Age
Panorama of Progress: 170 years of Cincinnati's Skyline and Photographic Technology
The Public Library of Cincinnati and Hamilton County: Cincinnati Room
Free to the Public
- 5-6pm Exhibition Tours
Truth or Dare: A Reality Show
21c Museum Hotel
Free to the Public
- 5:30-7pm Opening Reception
The Hope Narrative: Finding Resilience in Contemporary Photography and Family Photo Archives
ArtWorks with Academy of World Languages and Cincinnati Public Schools at REFUGE/Health Hub
Free to the Public
- 7-9pm 10 Photographers / 10 Slides / 10 Minutes
Transitions: Twenty Photographers / One Photograph
Hoffner Lodge Gallery
Free to the Public

October 25, Thursday

- 7:30-8:20pm *ACCENTS: Avant-Garde and Artists' Cinema from Latin America*
Curated by Mónica Savirón
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

October 26, Friday

- Noon-7pm Closing Reception
ARCHIVE [photo]
Manifest Creative Research Gallery
Free to the Public
- Noon-12:50pm *ACCENTS: Avant-Garde and Artists' Cinema from Latin America*
Curated by Mónica Savirón
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema at University of Cincinnati, Room 701 (2855 Campus Way, Cincinnati OH 45221)
Free to FotoFocus Passport Holders.
\$5 Suggested Donation
- Noon-1pm Northside V+V Art Walking Tour
Around the Corner
Visionaries + Voices
Free to the Public
- 1-2pm Exhibition Tours
Truth or Dare: A Reality Show
21c Museum Hotel
Free to the Public
- 5-8pm Artist Talk & Reception: Whitney Hubbs
Whitney Hubbs: Body Doubles
Art Academy of Cincinnati: Convergys Gallery
Free to the Public
- 5-8pm Final Friday Reception: Replace with Fine Art
Replace with Fine Art: A Response to Modern China
Art Academy of Cincinnati: Ruthe G. Pearlman Gallery
Free to the Public
- 5-8pm Replace with Fine Art: Student Response Exhibition
Replace with Fine Art: A Response to Modern China
Art Academy of Cincinnati: Ruthe G. Pearlman Gallery
Free to the Public
- 5:30-7:30pm Final Friday Gallery Walk
Digging Deep into the Archives: Inspired Artists Books
Lloyd Library and Museum with Cincinnati Books Art Society
Free to the Public

- 5-8pm Final Friday FotoFocus Reception
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to the Public
- 6-7:30pm Photos and Documents Archiving Class
Reveal
Robin Imaging Services: The Mohawk Gallery
Admission is \$75
- 6-9pm Closing Reception
Reveal
Robin Imaging Services: The Mohawk Gallery
Free to the Public
- 6-9pm Gallery Talk with Artist
Louis Joyner: 40+, Images of Memphis
Stivers School for the Arts: Fifth Street Gallery
Free to the Public
- 7-9pm Closing Reception
My Soul as I See It III
i.imagine at Ninth Street and Madison
Free to the Public
- 6-10pm Closing Reception
Carolyn Wagner: The Things They Kept
1305 Gallery
Free to the Public

October 27, Saturday

- 9am-4pm Special Viewing (Neighborhood Days)
New World: Refugees and Immigrants
Photograph the Experience of a New Life in America
University of Cincinnati Clermont College:
Park National Bank Art Gallery
Free to the Public
- 11am-Noon Lil's + Lils - Films for Kids Stop Motion Focus (Teens)
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation
- 1:30-2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

- 2-4pm Closing Reception & Neighborhood Day
PJ Sturdevant: Remembering 1975-1980
Xavier University Art Gallery at the A.B. Cohen Center
Free to the Public
- 2-4pm Closing Reception & Neighborhood Day
Flyover Country
Xavier University Art Gallery at the A.B. Cohen Center
Free to the Public
- 4-5:16pm *Freedom Over Fear: Susan Stein's Feminist Avant-Garde Cinema*
Curated by Mónica Savirón
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

October 28, Sunday

- 4-5:28pm *The Atomic Café* (1982) Directed by Jayne Loader, Kevin Rafferty & Pierce Rafferty
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation
- 7:30-8:54pm *Everybody Street* (2013)
Directed by Cheryl Dunn
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

October 29, Monday

- 6-8pm Closing Reception & Artist Talk
Joel Armor: #cloudingjudgements
The Baker Hunt Art & Cultural Center
Free to the Public

October 30, Tuesday

- 7:30-8:30pm *Ephemeral* Performance by dream tiger
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

- 9:30-10:30pm *Ephemeral* Performance by dream tiger
FotoFocus at The Mini: Cinema and Archive
The Mini Microcinema
Free to FotoFocus Passport Holders.
\$5 Suggested Donation

October 31, Wednesday

- 10am-Noon Wee Wednesday
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

November 1, Thursday

- 6-8pm Moving Images Film Series: Georges Franju's *Eyes Without A Face* (1960)
Life: Gillian Wearing
Cincinnati Art Museum
Free to the Public

November 3, Saturday

- Noon-5pm WORKSHOP | Creative Collaboration
Photoshoot
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
\$75 for FotoFocus Passport Holders and Taft Members. \$85 non-members. Reservations Recommended: www.taftmuseum.org
- 1:30-2pm Exhibition Tours
Paris to New York: Photographs by Eugène Atget and Berenice Abbott
Taft Museum of Art
Free for FotoFocus Passport Holders and Taft Members. Regular Admission for Non-Members. Reservations Recommended: www.taftmuseum.org

November 7, Wednesday

- 10am-Noon Memories in the Museum: Photographic Inspirations
Mamma Andersson: Memory Banks; No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff; and Akram Zaatari: The Fold - Space, time and the image
Contemporary Arts Center
Free to the Public. Reservations Required

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Thank you for your generous support.

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