Katrín Elvardóttir, *Vanished Summer 14,* 2013. Archival inkjet print, 20³/₁₆ x 30⅝ x 34 inches. Courtesy of 21c Museum Hotel

SHIFTING COORDINATES
21c MUSEUM HOTEL CINCINNATI
September 23, 2016–January 2, 2017

SHIFTING COORDINATES

Co-curated by Kevin Moore, Artistic Director and Curator of FotoFocus, and Alice Gray Stites, Museum Director and Chief Curator of 21c Museum Hotels, *Shifting Coordinates* presents works by international artists that blur the boundaries between race, gender, age, location, and time in photographic representations of identity and the environment.

"Slippage is everywhere, from the formation of our identities, to the architecture of our culture and sub-cultures." — Mark Rappolt, "Doppelgangers," in *Look Up and Stay in Touch,* Slater Bradley and Ed Lachman

Globalism, as an international economic and political movement, is made possible through technological advancements in travel and communications, shrinking the world's geography and minimizing cultural differences. One result is an increased awareness of the randomness of distinct cultural differences—in terms of race, gender, and age—and the social laws governing individual identity. Incessantly projected and perceived onscreen, the self is becoming increasingly fluid and fractured. Photography, experiencing its own shifts in behavior and identity through digital advancements of the past few decades, mirrors and abets globalism's leveling hand by both documenting specific peoples and places and submitting them to the great charnel house of the internet, where context and image integrity are continually obliterated.

Visions of the natural world reveal landscapes of dislocation: Katrín Elvarsdóttir's photographs of abandoned, variously striped trailers sit unhitched and unkempt in the woods; the dark, driving current curving around a mountainous landscape in Adam Katseff's *River* series is rendered in a near-monochrome palette that erases geographic and temporal identity; John Goto references and manipulates art historical imagery to create the alluring, then alarming, incongruity of a Classical pastoral setting into which human destruction and violence are introduced.

Political strife and economic hardship continue to drive millions of people from their homes towards boundaries both porous and impermeable, where entry, welcome, and exit signs are subject to shifting power structures. Dinh Q. Lê pays homage to the plight of the migrant and the refugee in his series, *The Imaginary Country.* Inspired by an ancient Chinese saying, "To seek a better life by crossing the four seas," Lê's images show a solitary figure seemingly walking on water, and a long line of people, carrying their belongings, wading out into an endless ocean. The artist, who left Vietnam as a young refugee, seeks to honor those who leave "their homeland for economic or political reasons, maybe not be choice but by necessity, in the hope and belief that there is a place that is better," though that destination remains beyond the frame.

A self-identified itinerant photographer, Pierre Gonnord's subjects are often nomadic as well. Large-scale, highly detailed, and dramatically lit, with dark, blank backgrounds, Gonnord's images recall the paintings of Goya, Caravaggio, Velázquez and other old masters. Gonnord's subjects belong to communities on the margins of conventional society—homeless urban youth, gypsies, tattooed Japanese gang members, miners' families in rural Spain. Gonnord's art transforms each into a vision of compelling, unexpected beauty and dignity. Like Gonnord's sitters, the people Venetia Dearden documents in her *Somerset* project live largely unseen, off the grid and on the move in rural England. Elena Dorfman's practice is inspired by the "remarkable beauty in subjects that, on the surface, might be dismissed as aberrant and unseemly. I am fascinated by the interplay between fiction and fact and the thin line that separates the two," she says. Dorfman's *Fandomania* series reveals the world of cosplay—a fan-based phenomenon where costumed participants dress as characters from video games, animated films, and Japanese graphic novels. Dorfman notes that, "cosplay has no boundaries, is unpredictable, open-ended."

The signifiers of identity—sartorial and otherwise—are increasingly undefined and realigned, due both to shifting global demographics and broader understanding and acceptance of gender fluidity. Discerning which is the bride and which the groom in Drew Tal's *Arranged Marriage* is at best difficult, but also potentially irrelevant to envisioning pathways to shared love and happiness. The luminous, sinewy limbs of the couple featured in Nandipha Mntambo's photographs entwine and twirl, becoming both one and many, their male and female torsos switching places, changing roles. While Erwin Olaf and Mickalene Thomas garb their subjects in traditionally masculine and feminine clothing, their presentation and affect belies convention. Olaf's *Troy* leans at the window, waiting, at home; while Thomas' *Portrait of Qusuquzah,* presents a glamorous female figure posed with majestic solidity on a domestic throne. When positioned in the unknown of the outside world, the figures featured in works by Viviane Sassen, Youssef Nabil, Ruud van Empel, and others appear unmoored, even dreamlike. Navigating fantastical worlds of heightened or

Germán Gómez, *Drawn VI (from the Drawn series),* 2007. Mixed media drawing, 72⅛ x 47½ inches. Courtesy of 21c Museum Hotel

Mickalene Thomas, *Portrait of Qusuquzah,* 2008. C-print, 70¼ x 56¼ inches. Courtesy of the artist, Lehmann Maupin, New York and Hong Kong, and Artists Rights Society (ARS), New York

manipulated light and color, distinctions between the real, the imagined, and virtual begin to disappear. Robin Rhode's 21st-century flâneur asserts his presence in an anonymous city by transforming space through transgressive, albeit temporary art: graffiti. With his back to the camera, Rhodes' performance transports artist, viewer, and infrastructure into a magical, hybrid realm.

In the digital age, portraiture *is* projection. Connecting and communicating around the clock, we create and share multiple identities online, and seek affirmation onscreen. Transcending the limitations of location, time, and status, social media allows unprecedented access to the lives of others, nurturing an illusion of intimacy that may impact the perception and experience of individual selfhood. Slater Bradley's *Doppelganger* series explores the relationship between celebrity, fan, and the fracturing of identity. Co-produced by Bradley and cinematographer Ed Lachman, *Look Up and Stay In Touch* reimagines the final film that starred River Phoenix, who is played here by Ben Brock, an actor whose resemblance to Bradley renders him a doppelganger (an uncanny double) for both the artist and the deceased celebrities—Kurt Cobain, Michael Jackson, and River Phoenix—he portrays in Bradley's films and photos. Bradley's complex identification with Phoenix as both subject and symbol enacts the fracturing of identity under the influence of the technoculture: At a time when blogs and social media allow us seemingly unlimited access to the personal lives of celebrities, how do we mourn their loss? How do we separate or integrate?

Assembling identity in the global, digital age requires integrating projections and perceptions of self and other across real and virtual platforms. Germán Gómez stitches his self-portraits together with photographs of his own and others' bodies, layering and collaging faces, torsos, and limbs into amalgamations that reflect the artist's experience of identity. "I cannot conceive of photography that is not autobiographical," he says. For Gómez, the eye reveals the self, even when derived from a face not his own: "I focus on the gaze and this is and has been the connection, the string that connects my photography and my life." Elmgreen & Dragset's digital collage *Ganymede (Jockstrap)* combines Classical iconography and popular culture to express romantic obsession. According to Greek mythology, the young shepherd Ganymede became Zeus's object of desire; to woo him, the god took the form of an eagle. The addition of a jockstrap aligns ancient and contemporary ideals of beauty, acknowledging the persistence of desire—even as love and lust become more fleeting in the age of digital pursuit.

Classical allusion also animates Sebastiaan Bremer's *Little Leda and the Swan,* which combines an archival photograph with hand-drawn imagery. Bremer often mines family albums or uses biographical snapshots, which he then transforms into layered, psychologically charged networks of tiny dots, referencing the automatic handwriting of the Surrealists, the gaps inherent in memory, and the pixelated, mathematically derived appearance of some digital media. Paying homage to the ephemeral and ethereal, Bremer creates likenesses that, like memories and mythologies, alter, dissipate, and disappear over time.

Letitia Quesenberry maps memory and desire in *peeled,* a series of images derived from Polaroids she took daily over the course of a summer long past, a project undertaken in the midst of a romantic breakup. When Kodak terminated the production of Polaroid film, Quesenberry retrieved the photos, pulled them apart and printed the hazy, interior images on aluminum, affixing and aligning memory and media, and revealing the inherent instability of both. The fluid and fractured imagery of contemporary lens-based art illuminates the quest to envision who and where we may find ourselves to be when once-familiar coordinates of geographic, social, and psychological identity are subsumed in a mutable future.

David Allee ((New York, NY)
American 1969-)
4:02 pm, J Train, 2010
Chromogenic print
35 x 45 inches

David Allee ((New York, NY)
American 1969-)
5:31 pm, Fleet Week, 2010
Chromogenic print
30 x 45 inches

Slater Bradley ((San Francisco, CA)
American, 1975-)
Nobody Sings on All Soul's Day,
2001-2002
C-print faced with plexiglass and
mounted to board
49 x 63 inches

Scott Conarroe (1974-)
Trailer Park, Wendover, UT, 2008
Pigmented Inkjet image
8 x 10 inches

Venetia Dearden ((Somerset)
English, 1975-)
Tom Explores, 2005-2007
C-type print
49¾ x 58¾ x 1¾ inches

Elena Dorfman ((Boston, MA)
American, 1965-)
Madhatter, 2005
C-print on crystal archival paper
52½ x 39½ x 2 inches

Slater/Ed Bradley/Lachman
*Look Up and Stay in Touch (Judy and
River),* 2011
Giclée print with gold marker
30 x 40 inches

Slater/Ed Bradley/Lachman
*Shadow production still #2 (Knife in
the desert),* 2010
Chromogenic print
80 x 64 inches

Slater/Ed Bradley/Lachman
*Shadow production still #3
(Destroyed pink room),* 2010
Chromogenic print
83⁷⁄₁₆ x 67⁷⁄₁₆ inches

Elena Dorfman ((Boston, MA)
American, 1965-)
Upshiura, 2005
C-print on crystal archival paper
52½ x 39½ x 2 inches

Michael/ Ingar Elmgreen/Dragset
(Norwegian/Danish))
Ganymede (Jockstrap), 2009
Laserchrome color print mounted on
4mm aluminum with 8mm plexiglass
58⁷⁄₈ x 78¾ x 1⅛ inches

Katrín Elvarsdóttir (Icelandic, 1964-)
Vanished Summer 14, 2013
Archival inkjet print
20³⁄₁₆ x 30⁵⁄₈ x ¾ inches

Slater/Ed Bradley/Lachman
*Shadow production still #4 (Dusk
road),* 2010
Chromogenic print
48 x 60 inches

Sebastiaan Bremer ((Amsterdam)
Dutch, 1970-)
Little Leda and the Swan, 2011
Unique hand-painted Chromogenic
print, mixed media
18 x 14 inches

Rina Castelnuovo ((Tel Aviv) Israeli,
1956-)
Beersheba, Israel, 2009
Color photograph
30 x 40 inches

Katrín Elvarsdóttir (Icelandic, 1964-)
Vanished Summer 15, 2012
Archival inkjet print
20³⁄₁₆ x 30⁵⁄₈ x ¾ inches

Katrín Elvarsdóttir (Icelandic, 1964-)
Vanished Summer 22, 2012
Archival inkjet print
20³⁄₁₆ x 30⁵⁄₈ x ¾ inches

Katrín Elvarsdóttir (Icelandic, 1964-)
Vanished Summer 23, 2012
Archival inkjet print
20³⁄₁₆ x 30⁵⁄₈ x ¾ inches

Jill Frank (GA, 1978-)
Amanda after the Ceremony (Sunday),
November 1972
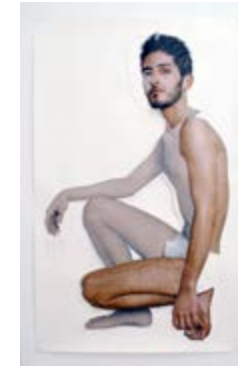Archival inkjet print
42 x 42 inches

Jill Frank (GA, 1978-)
Stephanie at 4pm (Wedding),
October 1999
Archival inkjet print
41¼ x 44⁵⁄₁₆ x ⁷⁄₈ inches

Jill Frank (GA, 1978-)
*Veronica Waiting to Lose Her Virginity
(Prom),* 2006
Archival inkjet print
41¼ x 44¼ x ⁷⁄₈ inches

John Goto (Stockport, England,
1949-)
Hunters, 2000-2001
Inkjet print on cotton paper
14 x 21 inches

Germán Gómez (1972-)
Drawn VI (from the Drawn series),
2007
Mixed media drawing
72⅛ x 47½ inches

Germán Gómez (1972-)
Drawn VIII (from the Drawn series),
2007
Mixed media drawing
72⅛ x 47½ inches

Lamya Gargash (Emirati)
Salim, 2005
Matte photographic print
27½ x 19¹¹⁄₁₆ inches

Nan Goldin (1953-)
*Simon Silhouetted in the Window
Suite, Suite 22, NYC,* 2000
Cibachrome print
40 x 27¾ inches

Pierre Gonnord (French, 1963-)
Iris from Lusitania Suite, 2011
Color digital photographie over
Hahnemulle paper
58 x 44 x 1⁹⁄₁₆ inches

Pieter Hugo (South African, 1976-)
Vernon Bernard, Somerset West,
2005
Archival pigment print on cotton rag
paper
18½ x 14¾ inches
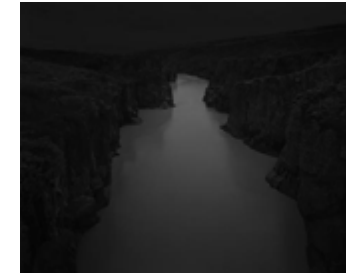
Adam Katseff ((North Andover, MA)
American, 1984-)
River VIII, 2014
Lacquered pigment print
44⅜ x 55⅛ x 2 inches

Adam Katseff ((North Andover, MA)
American, 1984-)
River XII, 2014
Lacquered pigment print
44⅜ x 55⅛ x 2 inches

Pierre Gonnord (French, 1963-)
ISABEL, 2008
Color photograph under plexiglass
74 x 48¼ x 1⅞ inches

John Goto (Stockport, England,
1949-)
Brigands, 2000-2001
Inkjet print on cotton paper
14 x 21 inches

John Goto (Stockport, England,
1949-)
Dreamers, 2000-2001
Inkjet print on cotton paper
14 x 21 inches

Dinh Q. Le (Ha-Tien, Vietnam, 1968-)
Go Cong Dong Beach 2, 2006
C-print
48 x 71½ x 2 inches

Dinh Q. Le (Ha-Tien, Vietnam, 1968-)
Go Cong Dong Beach 4, 2006
C-print
48 x 71½ x 2 inches

Aleksandra Mir (Lubin, Poland,
1967-)
The Big Umbrella (Paris series), 2003
C-print
14 x 19 inches

Aleksandra Mir (Lubin, Poland,
1967-)
The Big Umbrella (Paris series), 2003
C-print
29 x 39 inches

Aleksandra Mir (Lubin, Poland,
1967-)
The Big Umbrella (Paris series), 2003
C-print
48 x 69 inches

Nandipha Mntambo (1982-)
...everyone carries a shadow IV, 2013
Archival pigment ink on 300gr
Baryta paper
25⅞ x 48⁵⁄₁₆ x 1⅝ inches

Viviane Sassen (Netherlands,
1976-)
Menthe, 2007
Colour print
47¼ x 59 inches

Michael Smith (Philadelphia,
Pennsylvania, 1942-)
*L.R from the series INMATES at
Sheriff Joe's Maricopa County 4th
Avenue Jail,* 2007
Digital c-print
46¼ x 38¼ x 1½ inches

Drew Tal (Israel,)
Arranged Marriage (female), 2013
Print mounted on aluminum
53¾ x 38 x 1¼ inches each

Nandipha Mntambo (1982-)
...everyone carries a shadow V, 2013
Archival pigment ink on 300gr
Baryta paper
34⅝ x 40½ x 1⅝ inches

Youssef Nabil (Cairo, Egypt, 1972-)
Simone in Downtown Bar Cairo, 1997
Hand colored gelatin silver print
45 x 30 inches

Erwin Olaf ((Hilversum, Netherlands)
Dutch, 1959-)
Troy Portrait, 2007
Chromogenic print
52⁵⁄₁₆ x 39⁵⁄₁₆ inches

Drew Tal (Israel,)
Arranged Marriage (male), 2013
Print mounted on aluminum
53¾ x 38 x 1¼ inches each

Mickalene Thomas ((Camden, NJ)
American, 1971-)
Portrait of Qusuquzah, 2008
Mounted c-print
70¼ x 56¼ inches

Ruud van Empel ((Breda) Dutch,
1958-)
Moon #1, 2005
Cibachrome
33⅛ x 23¼ inches

René Peña (Cuba, 1957-)
Don Algódon (Octubre 1973), 1973
Silver gelatin print
21¼ x 17⁵⁄₁₆ x 7/8 inches

Letitia Quesenberry
peeled 1, 2009
Dye sublimation on aluminum
36 x 36 inches

Robin Rhode (1976-)
Promenade, 2008
Single channel video digital
animation, running time 5:00
minutes Dimensions variable

Ruud van Empel ((Breda) Dutch,
1958-)
Moon #2, 2005
Cibachrome
33⅛ x 23½ inches

All Works Courtesy of 21c Museum

FOTOFOCUS BIENNIAL ■■
■■ ■ PHOTOGRAPHY, ■■■
■■■■■■■ THE UN-
DOCUMENT ■■■■■■
■■■■ OCTOBER ■■■
■■■■ 2016 ■

SHIFTING COORDINATES

Co-curated by Kevin Moore, Artistic Director and Curator of FotoFocus, and Alice Gray Stites, Museum Director and Chief Curator of 21c Museum Hotels

The FotoFocus Biennial 2016, themed *Photography, the Undocument,* features over 60 exhibitions at Participating Venues and eight exhibitions curated by FotoFocus Artistic Director and Curator Kevin Moore. These eight exhibitions bear diverse and nuanced, yet interconnected, relationships to the theme, which seeks to break apart assumptions about photography's documentary character by emphasizing the medium's natural tendency to distort, edit, and reshape the visible world.

FOTOFOCUS