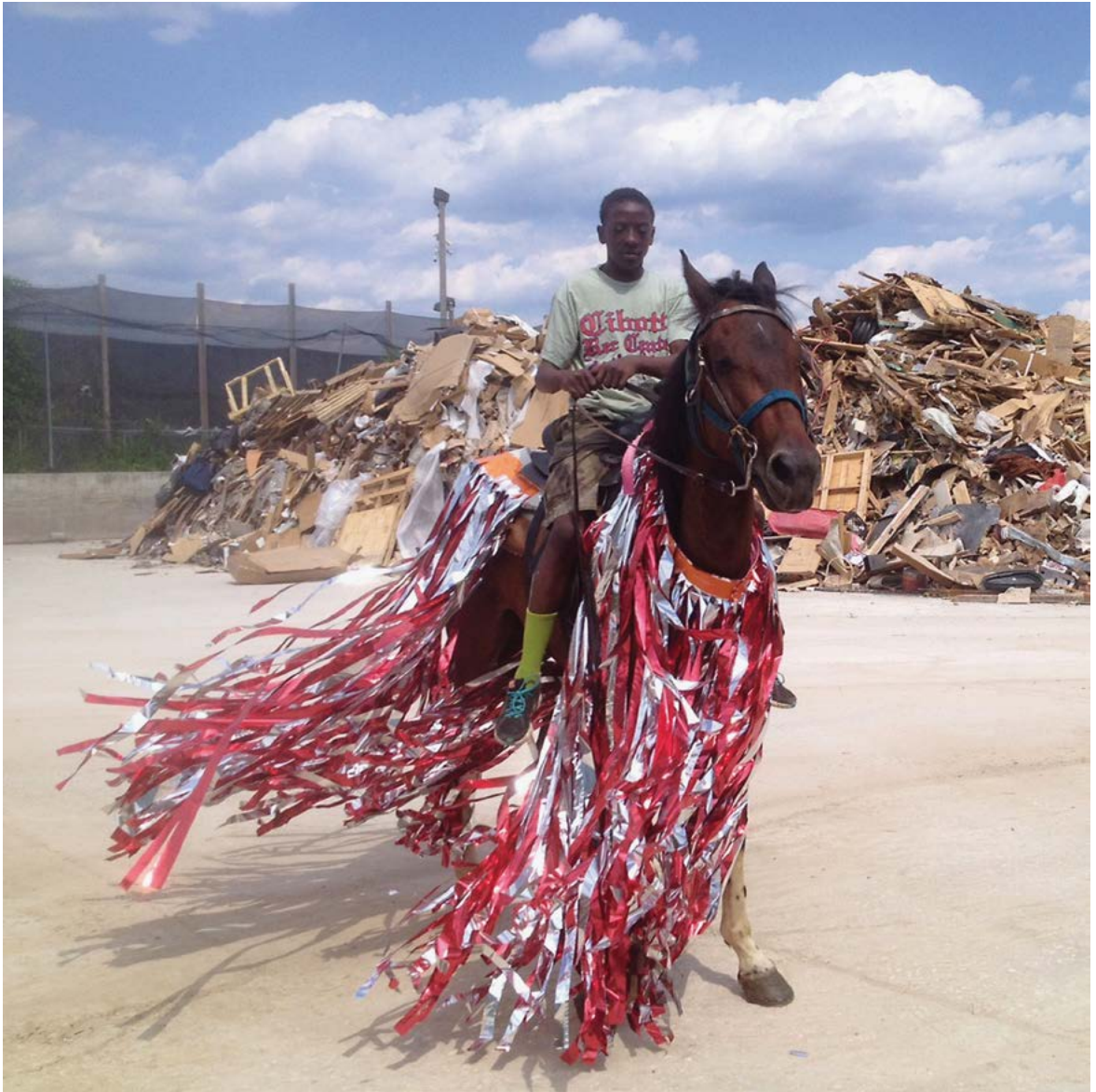


**WORLD
RECORD**



CONTEMPORARY ARTS CENTER

On the Line: Documents of Risk and Faith

September 9, 2022–January 15, 2023

on the line

phrase

1. at serious risk.

Similar:

at risk

in danger

endangered

imperiled

2. (of a picture in an exhibition) hung with its center about level with the spectator's eye.

The works in this exhibition address a range of topics, spanning performance and the body, climate change, power, colonialism and identity, heritage, and territory. They also originate from a common geography of the Americas, the multi-continental, multi-national landmass (and its archipelagos) spanning northern Canada to Southern Brazil. Collectively, they portray the complex and contested relationships humans have with notions of resources, environment, wilderness, nature, and place. The “line” metaphor is an organizing principle as well as a reference to the precarity of the social and physical environment in this global moment: to be at serious risk, caught, captured—even following the path of a line can be treacherous.

The exhibition emphasizes that photography, in all its forms, delivers a special mandate to *document* as it also grapples with the deceptions and limitations of the photographic image. The photo-based documentation of various artistic interventions featured in *On the Line*—the stills, the videos of ephemeral acts—suggest an expanded conception of photographic time, representation, and the document. The exhibition thus positions these works as proposals for a new form of social documentary—or “concerned”—photography. Jointly, they offer an evocative expansion of the historical narrative of photography beyond familiar documentary methods, modalities, and attendant assumptions of objectivity toward a more honest, embodied, vulnerable, and up-to-date form of consciousness-raising expression.

On the Line: Documents of Risk and Faith is a curated exhibition for the 2022 FotoFocus Biennial: *World Record*. Now in its sixth iteration, the 2022 FotoFocus Biennial encompasses more than 100 projects at Participating Venues across Greater Cincinnati, Northern Kentucky, Dayton, and Columbus, and features more than 600 artists, curators, and participants—the largest of its kind in America. The *World Record* theme considers photography's extensive record of life on earth, humankind's impact on the natural world, and the choices we now face as a global community.

ARTISTS: Allora and Calzadilla, Francis Alÿs, Mohamed Bourouissa, Abraham Cruzvillegas and Bárbara Foulkes, Mitch Epstein, Patricia Esquivias, Dara Friedman, Jim Goldberg, David Hammons and Dawoud Bey, Rashid Johnson, An-My Lê, Mary Mattingly, Paulo Nazareth, Wendy Red Star, Mauro Restiffe, Lordy Rodriguez, Alessandra Sanguinetti, Kevin Schmidt, Xaviera Simmons, Tania Willard

CURATORS: Kevin Moore, FotoFocus Artistic Director and Curator, and Makeda Best, Richard L. Menschel Curator of Photography at the Harvard Art Museums

Contemporary Arts Center

44 E Sixth St, Cincinnati, OH 45202

(513) 345-8400

www.contemporaryartscenter.org

Wed–Fri 10am–7pm,

Sat & Sun 10am–4pm

Free to the Public

FOTOFOCUS

Cover Image: Mohamed Bourouissa, *Horse Day*, 2014–15. Video diptych (color, sound), 13:32 minutes. Produced by MOBILES Corinne CASTEL with support from PMU. Courtesy of the artist and Blum & Poe



David Hammons and Dawoud Bey
Bliz-aard Ball Sale I, 1983
Archival pigment print
33 × 44 inches
McEvoy Family Collection



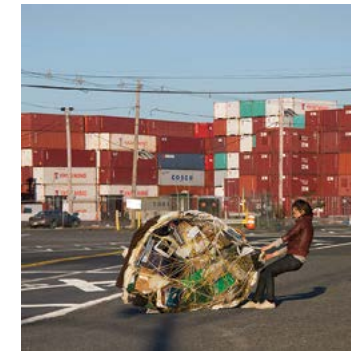
Francis Alÿs
Paradox of Praxis 1 (Sometimes Doing Something Leads to Nothing), Mexico City, 1997
Video documentation of an action
5:00 minutes
Courtesy of the artist and David Zwirner



Mary Mattingly
Bayonne Bridge, 2013
Chromogenic print
30 × 30 inches
Courtesy of the artist and Robert Mann Gallery



Mary Mattingly
Pull, 2013
Chromogenic print
40 × 40 inches
Courtesy of the artist and Robert Mann Gallery



Mary Mattingly
Port of New York / New Jersey, 2013
Chromogenic print
30 × 30 inches
Courtesy of the artist and Robert Mann Gallery



Mary Mattingly
Pull Brooklyn, 2013
Video (color, sound) transferred to DVD
2:42 minutes
Courtesy of the artist and Robert Mann Gallery



Mary Mattingly
Terrene, 2013
Mixed media
36 inches in diameter
Courtesy of the artist and Robert Mann Gallery



Mary Mattingly
Cobalt and the Rare Earth Elements in a Light Medium Tactical Vehicle and in My Camera, 2018
Paint and chalk
Dimensions variable
Courtesy of the artist and Robert Mann Gallery



Mohamed Bourouissa
Horse Day, 2014–15
Video diptych (color, sound)
13:32 minutes
Produced by MOBILES Corinne CASTEL with support from PMU
Courtesy of the artist and Blum & Poe



Xaviera Simmons
Gain (Consider, For Example, The Nature Of Joy), 2010
20 found color photographs
20 × 30 inches each
Courtesy of the artist and David Castillo



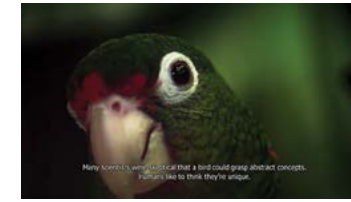
Xaviera Simmons
Sundown (Number Twelve), 2018
Chromogenic print
60 × 45 inches
Courtesy of the artist and David Castillo



Patricia Esquivias
Natures at the Hand, 2006
Video (color, sound)
3:46 minutes
Courtesy of the artist



Lordy Rodriguez
United States Map III (The Belts), 2013
Ink on paper
48 × 48 inches
Courtesy of the artist and Hosfelt Gallery



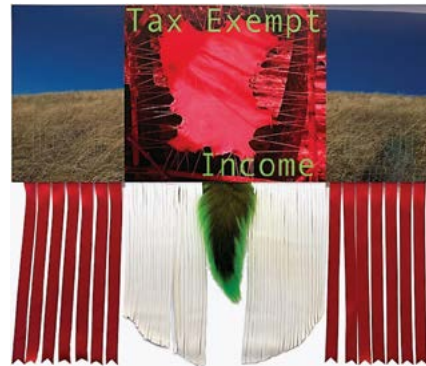
Alora & Calzadilla
The Great Silence, 2014
Single-channel HD video (color, sound)
16:22 minutes
Courtesy of the artists and Lisson Gallery



Dara Friedman
Government Cut Freestyle, 1998
16mm film (color, silent) transferred to DVD
9:20 minutes
Courtesy of the artist



Tania Willard
Reserve Fund, 2022
From the series *Snowbank and Other Investments* (2020–ongoing)
Digital print, Plexiglas, satin ribbon, dyed deer buck tail
32 × 36 inches
Courtesy of the artist and Marion Scott Gallery



Tania Willard
Tax Exempt Income, 2022
From the series *Snowbank and Other Investments* (2020–ongoing)
Digital print, Plexiglas, satin ribbon, dyed deer buck tail, leather
32 × 36 inches
Courtesy of the artist and Marion Scott Gallery



An-My Lê
Ship Divers, USS New Hampshire, Arctic Seas, 2011
From the series *Events Ashore* (2010–14)
Pigment print
40 × 56½ inches
Courtesy of the artist and Marian Goodman Gallery



An-My Lê
Marine Corps Weapons Company (I), Earthquake Relief, Grand Goave, Haiti, 2010
From the series *Events Ashore* (2010–14)
Pigment print
40 × 56½ inches
Courtesy of the artist and Marian Goodman Gallery



Tania Willard
Investment Stewardship, 2022
From the series *Snowbank and Other Investments* (2020–ongoing)
Digital print, Plexiglas, satin ribbon, dyed deer buck tail
32 × 36 inches
Courtesy of the artist and Marion Scott Gallery



Lordy Rodriguez
United States Map IV (Tribal Sovereignties), 2011
Ink on paper
70 × 40 inches
Courtesy of the artist and Hosfelt Gallery



Kevin Schmidt
A Sign in the Northwest Passage (Billboard Mural), 2011
Digital file
11452 × 20050 pixels
Courtesy of the artist and the Art Gallery of Alberta



Kevin Schmidt
A Sign in the Northwest Passage (Photo taken where we left the sign: Beaufort Sea), 2011
Chromogenic print
22 × 28 inches
Courtesy of the artist and the Art Gallery of Alberta



Brad Felix
Hunting Trip Photos, 2011
60 chromogenic prints
4 × 6 inches each
Courtesy of the artist



Kevin Schmidt
A Sign in the Northwest Passage
 (Photobook), 2010
 Print-on-demand photobook, 60 pages
 6 × 8 inches
 Courtesy of the artist and the Art
 Gallery of Alberta



Abraham Cruzvillegas
 and Bárbara Foulkes
Autoreconstrucción: To Insist, to Insist,
to Insist, 2018
 Presented at The Kitchen, New York,
 April 2018
 Video documentation by Iki Nakagawa
 Courtesy of the artists and The Kitchen



Jim Goldberg
Zonkey, Tijuana, Mexico, 2019
 Gelatin silver print
 16 × 24 inches
 Courtesy of the artist



Wendy Red Star
Untitled (A), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Private Collection



Wendy Red Star
Untitled (B), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Private Collection



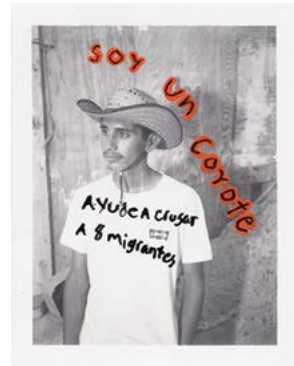
Wendy Red Star
Untitled (D), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Private Collection



Jim Goldberg and Cristina de Middel
Untitled, 2019
 21 unique internal dye diffusion
 transfer prints
 3¼ × 4¼ inches
 Courtesy of the artists



Jim Goldberg
The Route, Mexico City, Mexico, 2018
 Gelatin silver print
 16 × 24 inches
 Courtesy of the artist



Jim Goldberg and Cristina de Middel
Untitled, 2019
 17 unique internal dye diffusion
 transfer print
 3¼ × 4¼ inches
 Courtesy of the artists



Wendy Red Star
Untitled (L), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Private Collection



Wendy Red Star
Untitled (C), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Collection of Scott & Judy Nyquist



Wendy Red Star
Untitled (F), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Collection of Scott & Judy Nyquist



Jim Goldberg
1,200 Miles from the Border, Santa
Maria del Oro, Mexico, 2018
 Gelatin silver print
 16 × 24 inches
 Courtesy of the artist



Jim Goldberg
1,600 Miles from the Border,
Atlatomulco, Mexico, 2018
 Gelatin silver print
 20 × 30 inches
 Courtesy of the artist



Jim Goldberg
Mary, Mexico City, Mexico, 2018
 Gelatin silver print
 20 × 30 inches
 Courtesy of the artist



Wendy Red Star
Untitled (H), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Collection of Scott & Judy Nyquist



Wendy Red Star
Untitled (I), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Collection of Scott & Judy Nyquist



Wendy Red Star
Untitled (E), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Courtesy of the artist and
 Peter Bicknell Kellner



Wendy Red Star
Untitled (G), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Courtesy of the artist and
 Peter Bicknell Kellner



Wendy Red Star
Untitled (J), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Courtesy of the artist and
 Peter Bicknell Kellner



Wendy Red Star
Untitled (K), from the series *Rez Pop*,
 2017
 Fabric with photograph
 19 × 25 inches
 Courtesy of the artist and
 Peter Bicknell Kellner



Mauro Restiffe
Inominável #16, 2019
 Chromogenic print
 43¼ × 65 inches
 Luciano Huck Collection



Mauro Restiffe
Inominável #20, 2019
 Gelatin silver print
 31½ × 47¼ inches
 Courtesy of the artist and Fortes
 D'Aloia & Gabriel



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 7 × 9½ inches
 Courtesy of the artist and
 Mendes Wood DM



Mauro Restiffe
Empossamento Revisitado #11, 2003
 Chromogenic print
 31½ × 49¼ inches
 Courtesy of the artist and Fortes
 D'Aloia & Gabriel



Mauro Restiffe
Empossamento Revisitado #1, 2003
 Gelatin silver print
 51½ × 76¾ inches
 Private collection



Mauro Restiffe
Inominável #4, 2019
 Chromogenic print
 39¾ × 59⅝ inches
 Courtesy of the artist and Fortes
 D'Aloia & Gabriel



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 7 × 9½ inches
 Courtesy of the artist and
 Mendes Wood DM



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 7 × 9½ inches
 Courtesy of the artist and
 Mendes Wood DM



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 7 × 9½ inches
 Courtesy of the artist and
 Mendes Wood DM



Mauro Restiffe
Inominável #1, 2019
 Chromogenic print
 31½ × 47¼ inches
 Courtesy of the artist and Fortes
 D'Aloia & Gabriel



Mauro Restiffe
Empossamento Revisitado #6, 2003
 Chromogenic print
 35¾ × 53⅝ inches
 Collection Casa de Povo



Mauro Restiffe
Empossamento #9, 2003
 Gelatin silver print
 43¼ × 65¾ inches
 Courtesy of the artist and Fortes
 D'Aloia & Gabriel



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 7 × 9½ inches
 Courtesy of the artist and
 Mendes Wood DM



Paulo Nazareth
Projecto levar poeira de aqui para lá,
 2013
 Video performance
 1:30 minutes
 Courtesy of the artist and
 Mendes Wood DM



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 17¾ × 23⅝ inches
 Courtesy of the artist and
 Mendes Wood DM



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 17¾ × 23⅝ inches
 Courtesy of the artist and Mendes Wood DM



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 29½ × 39⅝ inches
 Courtesy of the artist and Mendes Wood DM



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 23½ × 31½ inches
 Courtesy of the artist and Mendes Wood DM



Alessandra Sanguinetti
Andreanne Catt, protesting after a ceremony that took place on a Dakota Access Pipeline work site, North Dakota, 2016
 Chromogenic print
 30 × 40 inches
 Courtesy of the artist



Alessandra Sanguinetti
Shaionna Ziegler, at a ceremony and protest that took place on a Dakota Access Pipeline work site, North Dakota, 2016
 Chromogenic print
 30 × 40 inches
 Courtesy of the artist and Marion Scott Gallery



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 23½ × 31½ inches
 Courtesy of the artist and Mendes Wood DM



Paulo Nazareth
Untitled, from the series *Notícias de América*, 2011–12
 Photographic print on cotton paper
 23½ × 35½ inches
 Courtesy of the artist and Mendes Wood DM



Mitch Epstein
Tree-Sits, Camp White Pine, Huntington County, Pennsylvania, 2017
 Chromogenic print
 90 × 70 inches
 Courtesy of Sikkema Jenkins & Co.



Alessandra Sanguinetti
Demonstrating against the construction of a pipeline to transport fracked crude oil near the Standing Rock Sioux reservation, North Dakota, 2016
 Chromogenic print
 40 × 30 inches
 Courtesy of the artist and Marion Scott Gallery



Alessandra Sanguinetti
Waking up to the ever-present surveillance helicopters over Oceti Sakowin Camp, North Dakota, 2016
 Chromogenic print
 40 × 30 inches
 Courtesy of the artist and Marion Scott Gallery



Mitch Epstein
American Elm, Eastern Parkway, Brooklyn, 2012
 Selenium-toned silver print
 68 × 54 inches
 Courtesy of Sikkema Jenkins & Co.



Mitch Epstein
Yoshino Cherry Tree, Central Park, New York, 2012
 Selenium-toned silver print
 68 × 54 inches
 Courtesy of Sikkema Jenkins & Co.



Mitch Epstein
American Elm, Central Park, New York, 2012
 Selenium-toned silver print
 68 × 54 inches
 Courtesy of Audrey and Jeffrey Spiegel



Rashid Johnson
The Hikers, 2019
 16mm film (color, sound)
 transferred to digital
 7:04 minutes
 Courtesy of the artist and Hauser & Wirth

ASK YOURSELF

1. What does being “on the line” mean to you? How do the artists in the exhibition answer this question?
2. Several of the artists document protest actions. How is protest a kind of performance and what is the role of photography during these protests and afterward?
3. The theme of identity is a familiar topic in contemporary art. How do artists in *On the Line* tackle topics in history, colonialism, land ownership, and power?
4. The curators of the exhibition posit that the images in the exhibition strive toward a new kind of social documentary photography, or “concerned” photography. How do the artists in the exhibition combine performance and documentary photography to convey honesty and to spark critical action?

WORLD RECORD

ON THE LINE: DOCUMENTS OF RISK AND FAITH.

