

EDUCATOR GUIDE



Barbara Probst: Subjective Evidence

September 27, 2024 - February 9, 2025

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Welcome!

Dear Educators,

We are delighted for you join us at the Contemporary Arts Center (CAC) for Barbara Probst's, *Subjective Evidence*. The exhibition is the first American survey of the artist's 25-year career and is part of the FotoFocus Biennial, on view from September 27, 2024 - February 9, 2025.

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.

In this resource, the educator will be asked to reflect on Probst's multi-perspective approach to photography and question the philosophy and authority of the images they are presented with. What is visual truth when multiple perspectives are in play? While not exhaustive, like the artworks themselves, the resources and readings presented are meant to pique curiosity and start a conversation. Like the artist, we invite you to explore, ponder, and question the works and images on display—and whether there is more than one side to a story.

Enjoy!

PAGES**CONTENTS**

4-6	Introduction to <i>Barbara Probst: Subjective Evidence</i> <ul style="list-style-type: none">- About the artist- About the work- Quotes- About the exhibition- Introductory wall text
7	Vocabulary and Themes
8-10	CAC Pre-Tour Information <ul style="list-style-type: none">- CAC History- Building History- Rules and Guidelines- Accessibility Information
11	Pre- and Post-Visit Discussions
12	Lesson Plan Ideas
13-19	Artwork and Wall Text Information
20	Resources
21	Learning Standards

ABOUT THE ARTIST: BARBARA PROBST

- Born in 1964, Munich, Germany
- Lives and works between Munich and New York City
- Studied at Akademie der Bildenden Künste, Munich and the Kunstakademie Düsseldorf
- Studied Sculpture in school and transitioned into photography towards the end of her education
- Influenced by cinema and philosophy; questions about what a photograph “does” and says about reality
- First solo exhibition shown at Museum of Contemporary Photography (Chicago) in 2007
- Work has been sought out by fashion industry, from couture campaigns to magazine editorials (i.e. *Vogue Italia* re: guide cover photo).
- Has shown in world-renowned institutions:
 - MOMA, NYC, 2006/07, 2022
 - Tate Modern, London, 2010
 - National Museum of Photography, Copenhagen, 2013
 - Cincinnati Art Museum, 2014/15 ([Eyes on the Street](#))
 - CAFA Art Museum, Beijing Photo Biennial, 2018
 - National Gallery, Rome, 2019
 - The Museum of Fine Arts Houston, Inaugural Installation, 2021
 - National Gallery of Art, Washington, D.C., 2022
 - Centre Pompidou, Paris, 2023/24



ABOUT THE EXHIBITION

- Multiple perspective works rather than single photos:
 - Photos about photography, Probst takes a photograph of the same moment with multiple cameras at multiple angles, providing different narratives for the same event.
 - Photos about the act of looking. Not only do viewers see differently based on physical position, but also have different points of view based on their own histories, memories, and experiences.
- Probst speaks of their work in subjective themes rather than objective themes.
 - Photography is often discussed as an objective portrayal of reality, but Probst discusses the different viewpoints of their work as well as the different viewpoints of the audience, all people have their own perspectives.
- “Demystifying” photography and rejects the idea of the perfect moment.

- A photograph is a possible representation rather than the representation.
- Probst views a camera as a representation of human eyes that see details, the photograph is a representation of those details. The viewer completes the artwork through the act of looking and interpreting.
- Probst wants the viewer of their photographs to “fill in the gaps” of the relationship between all the photos in the groupings she displays.

QUOTES

“Central perspective mirrors the nature of human perception. We only can see the world from one point of view at a given moment. By photographing a scene from different points of view simultaneously, I make visible what is impossible for us to see in real life.”

“It is fascinating how different a thing can look just from a slightly different angle. We always assume that another person sees the same thing the same way we do. Within this universal assumption, we are able to communicate. Otherwise we wouldn’t call a lemon ‘yellow’ or a fire truck ‘red’. But if one looks at it closely, this assumption stands on weak ground. A slight change of angle creates a very different impression.”

“Everybody knows that photography is connected to reality somehow, but it’s not entirely clear in what way. In my first simultaneous exposures – my first attempt involved 12 cameras – I thought I could crack this nut, so to speak, and reveal something about photography and reality. But of course, you can’t ever crack that nut. These shoots were a very practical experiment playing with photography and reality and the relationship between the two.”

“I am concerned with the viewer in the exhibition space as much as with the figure in the space of the images. A relationship between the two in my work is definitely intended. The decision to make the images relatively large, so that the figures in the images are life size, emphasizes this relationship. In life size the figures and the viewer become counterparts who look at each other.”

“Initially I didn’t aim for this affinity to film. But once I discovered it in my work, I was drawn to film of all genres to learn more about the methods and principles of movie making...in a way it feels like with each new work I make a movie myself. But it always is a movie only about a fracture of a second.”

“In recent years, I have realized how much my work with photography relates to my early involvement in sculpture. I have noticed, for example, that my set-ups for the photographs are closely related to my practice as a sculptor. For instance, when I photograph, I arrange several cameras around the staged scene. This mimics the sculpture classroom, which involves a nude model standing on a turntable with students all around. The table rotates every 10 minutes, and every student sees every possible angle of the model.”

INTRODUCTORY WALL TEXT

Barbara Probst is a German photographer living in New York and Munich. 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 often darkly cinematic vision of people in time and space.

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

Photographic series are unavoidably narrative and relatable to cinema. Probst acknowledges influences ranging from French New Wave cinema to television crime dramas, in which mystery and uncertainty play a role. Like a storyboard, where basic shots for a television or film production are rendered in sequence, Probst lays out imagery that seems to propose a plot. Yet, rather than clarifying the story, Probst's sequences leave out part of the storyline, requiring viewers to complete the narrative with their ideas and knowledge of cinematic convention.

The title *Subjective Evidence* might be taken as a surrender to the cynical notion that nothing can be known, that any empirical truth might be questioned, and that we are destined to live in a mediascape of "alternative facts." But it also refers to empathy, to the positive act of seeing things from others' points of view. While evidence might be interpreted subjectively, our ultimate challenge as social beings is to come to some agreement as to what it all adds up to.

Barbara Probst was born in 1964 in Munich. Between 1984 and 1990, she studied at the Akademie der Bildenden Künste in Munich and at the Kunstakademie Düsseldorf. Her work has been shown at institutions globally and is in collections of the Centre Pompidou, Paris, The Museum of Modern Art and the Whitney Museum of American Art, New York, among others.

Barbara Probst: Subjective Evidence is a Featured Project in the 2024 FotoFocus Biennial: *backstories*. Now in its seventh iteration, the Biennial activates over 100 projects at museums, galleries, universities, and public spaces throughout Greater Cincinnati, Dayton, Columbus, and Northern Kentucky in October 2024—the largest of its kind in America. The *backstories* theme 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.

VOCABULARY

Composition

Cubism

Exposure

The Fourth Wall

Object and Objectivity

Simultaneity

Still Life

Surrealism

Voyeurism

THEMES

Objectivity and Subjectivity: Truth and how we measure truth. There are multiple perspectives (subjectivity) that see more information (objectivity). Builds on empathy.

Time: Time as something ephemeral or fleeting. See this in the use of a moment and allusion to 17th century Dutch Still Life paintings

Role of the viewer: Importance of "looking" and being looked at; how models become photographers (flips the passive act of photography) but also connection and alienation (seen also in the influence of Brecht and Godard)

Objectification: Bodies are treated like objects in some images while rejecting it in others; films are given obvious objecthood and play with the viewer's senses.

Relationship to cinema: Some works are obvious nods and include stills from cinema. Others allude to storyboarding and a narrative.

CAC PRE-TOUR INFORMATION

CONTEMPORARY ARTS CENTER HISTORY

In 1939, Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman took the advice of Edward M.M. Warburg, the founding father of the American Ballet and a founder of the Museum of Modern Art. He suggested that rather than stress about finding non-existent art jobs in New York, "Why not start something in Cincinnati? Plenty of room there. If you decide to try, come and see me and I'll help you."

By August of that year, Peggy Frank Crawford, Betty Pollack and Rita Rentschler raised \$5000 (about \$93,000 today) and created the Modern Art Society (MAS). For almost a year their "office" consisted of a letter file and a portable typewriter set up in one or another living room. Within a few years, the MAS had exhibited Renoir, Van Gogh, Gauguin, Picasso, Beckman, Klee and many more in the lower levels of the Cincinnati Art Museum. In 1952, the MAS changed their name to the Contemporary Arts Center and in 1964 they earned a space of their own in downtown Cincinnati. In 2003, the CAC moved into the Lois & Richard Rosenthal Center for Contemporary Art designed by architect Zaha Hadid. The NY Times called the structure, "the best new building since the Cold War."

The Contemporary Arts Center is a non-collecting institution, meaning there is no permanent collection. All exhibitions are borrowed from artists, collectors and other art galleries and institutions. We strive to create exhibitions that allow visitors to "open their minds" to the arts, and to the dialogue that can be had when viewing contemporary art. We believe that art and the creative process belong to all people and that contemporary artists are an important part of how we see and interact with our world today.

ABOUT THE LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ARTS

In the late 1990s, after acquiring the lot on which the Contemporary Arts Center now sits, a committee narrowed a field of over 300 architects chose to design the building—first to 97, then to 12 and finally 3 of the most exciting designers working in the world today. From them, a unanimous choice emerged: Baghdad-born, London-trained Zaha Hadid.

The decision was in keeping with the CAC's 60-year history of promoting the new. Though Hadid had been the subject of adulation, study and controversy, her work exhibited at major museums with international critical acclaim, she had only completed two freestanding structures during her career. As a largely untested inventor, a woman and an Arabic Muslim, Hadid had not found the construction world easy to enter. This renowned building is Hadid's first American building, and is the first American museum building designed by a woman.

Groundbreaking took place in May 2001 and the new Center opened to rave reviews on May 31, 2003. The seven-story, 82,265 square-foot Contemporary Arts Center is named the Lois & Richard Rosenthal Center for Contemporary Art after the CAC's former Chairman of the Board and the most generous contributor to the new building. It sits on a narrow 11,000-square-foot footprint, and includes a 2,366-square-foot black box performance space.

Born in Iraq in 1950, Hadid received her degree in mathematics from the American University in Beirut and studied at the Architectural Association in London where she won the Diploma Prize in 1977. Upon graduation, Hadid became a partner at the Office of Metropolitan Architecture where she worked with influential architects Rem Koolhaas and Elia Zenghelis.

Establishing her own practice in London in 1979, she soon gained international attention with her groundbreaking plan for the Peak International Design Competition for Hong Kong in 1983. In 2004, she became the first female recipient of the Pritzker Architecture Prize, which is the equivalent to the Nobel Prize for Architecture. In 2008, she was listed as one of Forbes Magazine's "100 Most Powerful Women," and in 2010, Time Magazine named her one of the "100 Most Influential People in the World," and UNESCO Artist for Peace. She was awarded the Stirling Prize for Architecture in 2010 and 2011. In 2012, Hadid was awarded Damehood by Queen Elizabeth II. And, in 2015, she received the Royal Gold Medal from the Royal Institute of British Architects. Hadid died in 2016.

TOUR RULES AND GUIDELINES

- Visitor admission and school tours are free at the Contemporary Arts Center.
- We require that there must be a chaperone for every 5 students under the age of 18 for self-guided groups. For docent-led tours, the required ratio is 1 to 10 for students through grade 5 and 1 to 15 for students grades 6-12.
- No backpacks, coats or lunches are permitted in the galleries, but personal belongings may be stored in the large bins or lockers we have available. Instructors may keep any emergency bags and purses with them.
- Currently photography is permitted in all areas of the museum. The CAC encourages you to post photos to various social media sites using @CincyCAC and #CincyCAC.
- Pens are not permitted in the gallery spaces. Pencils are available for use at the front desk.
- Walk throughout all galleries- no running, climbing, or roughhousing. If visiting with students under 18 please provide guidance and supervision.

ACCESSIBILITY AND ACCOMMODATIONS

- Our facility is ADA compliant, and we will make every effort to provide accommodations when requested.
- Hearing protection is available upon request.
- Fidgets are available upon request.
- Sensory maps and social stories are available upon request.
- Large text is available upon request.
- Two quiet spaces are available—the Lower Level Lobby and the Quiet Room on the 6th floor.
- For further inquiries or requests, please contact Shawnee Turner at sturner@cincycac.org

PRE- AND POST-VISIT DISCUSSIONS

These discussions can occur during or after viewing.

- How many of you enjoy taking pictures of things you see and experience? Do these photographs look like the ones you take?
- How is commercial photography different from fine art photography? From journalistic or documentary photography? Is there a difference?
- What category of photography would you consider these pictures? Commercial? Fine art? Personal? Where would you expect to find these photographs? TV? Magazine? Photo album? Social Media?
- Does each image (in a pair/set) tell the same story or a different story? Are the images more similar to or inconsistent with each other?
- What is the relationship between truth and photography? How does Probst address the idea of truth in her images?
- How are the images related to movies? Storyboards? Comic books?
- What stories are being told?
- How does Probst make you feel about "looking?"

Questions curated by the Museum of Modern Art (MOMA) from *Discussion guide for Forum on Contemporary Photography* (2011)

- Is photography the most universal medium?
- What is too sacred for photography to touch? What are our own individual boundaries? How do we set them up? Is there a collective boundary? (Question courtesy of Museum of Modern Art)
- How can I use photography to connect in a vital, meaningful way with another person at another time in another space?

LESSON PLAN IDEAS

Within her practice of shooting multiple images of a single scene, Barbara Probst has explored traditional genres of photography, including portraiture, still life, fashion photography, and street photography. *Exposure #138: Munich, Nederlingerstrasse 68, 08.13.18, 2:47 p.m.* shares many qualities with still life works of art, featuring inanimate objects from man-made or natural worlds. Still life painting flourished in the 17th Century Netherlands, as artists depicted bowls of fruit, floral arrangements, and meal-time table settings full of symbols that are mostly unrecognizable to 21st century eyes. Milk, which appears spilled on the floor in *Exposure #138*, was a point of pride for the Dutch, who referred to it as a “noble liquid.” Lemons, brought to the Netherlands from Mediterranean countries, signified the wealth necessary to import goods from far away. For Probst, these objects serve as props to help the artist explore ideas, rather than as subject matter intended to create meaning. By depicting them from multiple points of view, Probst asks questions about what we see and how we see it.

- Have students think about objects they interact with daily; the objects could be related to school, hobbies, or personal interests. Encourage them to collect around 5-10 items that represent aspects of their life or personality.
- Have students set up a still life scene. Explain principles of composition, such as balance, contrast, and focus. Guide students to experiment with how they arrange their objects in relation to each other. They can stack, spread, or layer them to create depth and visual interest.
- Have students take multiple photos of the diorama/set from different angles and distances. For added impact, have students explore how lighting changes the mood and adjust/create new photos accordingly.
- Ask students to choose their favorite photos and prepare to share them with the class. Conclude by talking about how ordinary objects, when thoughtfully arranged, can reveal something new or interesting about contemporary life.

More Lesson Plan Resources

Resource Clearing House via Visual Literacy Today:

<https://visualliteracytoday.org/about/>

Worksheet: Analyze a Photograph via The National Archives:

<https://www.archives.gov/education/lessons/worksheets/analyze-a-photograph-intermediate>

10 Visual Literacy Strategies via Edutopia:

<https://www.edutopia.org/blog/ccia-10-visual-literacy-strategies-todd-finley>

ARTWORK AND OBJECT LABELS



Exposure #143: N.Y.C., 368 Broadway, 02.28.19, 6:44 p.m. Ultrachrome ink on cotton paper. 3 parts, 54 x 36 inches (137 x 91 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #56: N.Y.C., 428 Broome Street, 06.05.08, 1:42 pm. Ultrachrome ink on cotton paper. 10 parts/ 1 part, 10 parts: 4 parts: 44 x 57 inches, 2 parts: 36 x 24 inches, 1 part: 24 x 16 inches & 3 parts: 74 ¼ x 49 ¼ inches. Courtesy of Whitney Museum of Art, New York.



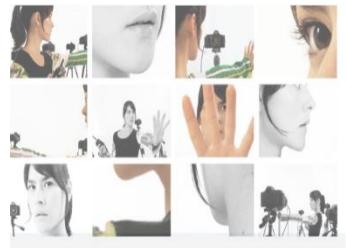
Exposure #120: Brooklyn, 1177 Flushing Avenue, 11.15.16, 5:06 pm Ultrachrome ink on cotton paper. 3 parts, 66 x 44 inches (168 x 112 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #176.2: Munich, Nederlingerstrasse 68, 08.11.22, 6:18 p.m. Ultrachrome ink on cotton paper. 3 parts, 16 x 24 inches (60 x 40 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #180: Munich, Nederlingerstrasse 68, 09.11.22, 3:40 p.m. Ultrachrome ink on cotton paper. 3 parts, 66 x 44 inches (168 x 112 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #49: N.Y.C., 555 8th Avenue, 05.21.07, 4:02 p.m. Ultrachrome ink on cotton paper. 12 parts, 36 x 54 inches (92 x 137 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #70: Munich studio, 05.10.09, 3:03 p.m. Ultrachrome ink on cotton paper. 2 parts, 24 x 24 inches (60 x 60 cm) each. Courtesy of private collection, New York.



Exposure #1: N.Y.C., 545 8th Avenue, 01.07.00, 10:37 p.m. Ultrachrome ink on cotton paper. 12 parts, 44 x 66 inches (12 x 168 cm) each. Courtesy of the artist.



Exposure #47: N.Y.C., 555 8th Avenue, 10.11.06, 7:58 p.m. Ultrachrome ink on cotton paper. 2 parts, 16 x 23.5 inches (40 x 60 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #32: N.Y.C., 249 W. 34th Street, 01.02.05, 5:04 p.m. Ultrachrome ink on cotton paper. 3 parts, 66 x 44 inches (168 x 112 cm) each. Courtesy of private collection; Elizabeth Miller and Daniel Sallick, Washington, D.C.



Exposure #58: N.Y.C., 428 Broome Street, 06.05.08, 3:03 p.m. Ultrachrome ink on cotton paper. 2 parts, 54 x 36 inches (137 x 92 cm) each. Courtesy of private collection; Jean Crutchfield and Robert Hobbs, Connecticut.



Exposure #34a: N.Y.C., Central Park, Umpire Rock, 06.14.05, 6:34 p.m. Ultrachrome ink on cotton paper. 2 parts, 36 x 24 inches (92 x 61 cm) each. Courtesy of private collection; Leslie Bluhm and David Helfand, New York.



Exposure #48: Munich, Minerviusstrasse 11, 01.06.07, 3:17 p.m. Ultrachrome ink on cotton paper. 2 parts, 36 x 36 inches (92 x 92 cm) each. Courtesy of the artist.



Exposure #69: N.Y.C., 555 8th Avenue, 02.24.09, 6:16 p.m. Ultrachrome ink on cotton paper. 3 parts, 66 x 44 inches (168 x 112 cm) each. Courtesy of McEvoy Family Collection, San Francisco.



Exposure #66: Munich, Volpinistrasse 67, 01.05.09, 2:10 p.m. Ultrachrome ink on cotton paper. 2 parts, 30 x 24 inches (77 x 62 cm) each. Courtesy of the artist.



Exposure #124: Brooklyn, Industria Studios, 39 South 5th St, 04.13.17, 10:39 a.m. Ultrachrome ink on cotton paper. 2 parts, 66 x 44 inches (168 x 112 cm) each. Courtesy of McEvoy Family Collection, San Francisco.



Exposure #31: N.Y.C., 249 W. 34th Street, 01.02.05, 4:41 p.m. Ultrachrome ink on cotton paper. 2 parts, 44 x 44 inches (112 x 112 cm) each. Courtesy of The Speyer Family Collection, New York.



Exposure #99: N.Y.C., 401 Broadway, 02.17.12, 6:38 p.m. Ultrachrome ink on cotton paper. 2 parts, 29 x 44 inches (75 x 112 cm) each. Courtesy of McEvoy Family Collection, San Francisco.



Exposure #185: Munich, Nederlingerstrasse 68, 04.21.23, 2:35 p.m. Ultrachrome ink on cotton paper. 3 parts, 55 x 44 inches (140 x 112 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #87: N.Y.C., 401 Broadway, 03.15.11, 4:22 p.m. Ultrachrome ink on cotton paper. 3 parts, 36 x 54 inches (92 x 137 cm) each. Courtesy of McEvoy Family Collection, San Francisco.



Exposure #106: N.Y.C., Broome & Crosby Streets, 04.17.13, 2:29 p.m. Ultrachrome ink on cotton paper. 12 parts, 29 x 44 inches (75 x 112 cm) each. Courtesy of Akron Museum of Art, Ohio.



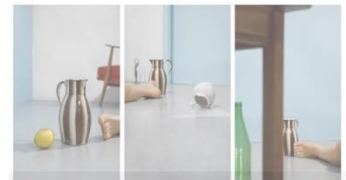
Exposure #11a: N.Y.C., Duane & Church Streets, 06.10.02, 3:07 p.m. Ultrachrome ink on cotton paper. 2 parts, 16 x 24 inches (40 x 60 cm) each. Courtesy of private collection; Margaret Murray, New York.



Exposure #123.9: Greenport, N.Y., Silversands Motel, 1400 Silvermere Road, 06.12.17, 7:34 p.m. Ultrachrome ink on cotton paper. 3 parts, 24 x 24 inches (60 x 60 cm) each. Courtesy of The Brenda and Marshall Brown Collection, Florida.



Exposure #147: Munich, Nederlingerstrasse 68, 09.29.19, 4:14 p.m. Ultrachrome ink on cotton paper. 3 parts, 66 x 44 inches (168 x 112 cm) each. Courtesy of Kuckei + Kuckei Gallery, Berlin.



Exposure #138: Munich, Nederlingerstrasse 68, 08.13.18, 2:47 p.m. Ultrachrome ink on cotton paper. 3 parts, 44 x 29 inches (112 x 75 cm) each. Courtesy of the artist.



Exposure #152: N.Y.C., Broadway & Broome Street, 04.18.20, 10:46 a.m. Ultrachrome ink on cotton paper. 3 parts, 54 x 36 inches (137 x 92 cm) each. Courtesy of the George Eastman Museum, New York.



Exposure #99: N.Y.C., 401 Broadway, 02.17.12, 6:38 p.m. Ultrachrome ink on cotton paper. 3 parts, 24 x 24 inches (60 x 60 cm) each. Courtesy of private collection; Dr. Joachim Roski and Victor M. Perea, Washington, D.C.

RESOURCES

Find more curated content and insights on the CAC's exhibitions by downloading the free arts and culture app, Bloomberg Connects: <https://www.bloombergconnects.org>

Artist's Website: <https://barbaraprobst.net/>

Biographical Information

[Barbara Probst | Visual Artist](#)

[BARBARA PROBST | LE BAL \(le-bal.fr\)](#)

Read

Barbara Probst. Where photography becomes "simultaneous" via Juliet Art Magazine: <https://www.juliet-artmagazine.com/en/barbara-probst-where-photography-becomes-simultaneous/>

Collaged Knowledge: Barbara Probst Interviewed via Bomb Art Magazine: <https://bombmagazine.org/articles/2020/01/27/collaged-knowledge-barbara-probst-interviewed/>

How Do Photographers Know When an Image is Complete? via Brooklyn Museum of Art: <https://www.brooklynmuseum.org/stories/how-do-photographers-know-when-an-image-is-complete>

Review: Barbara Probst's "Exposure" photographs: Stimulating Serendipity via The Washington Post: https://www.washingtonpost.com/lifestyle/style/barbara-probts-exposures-photographs-stimulating-serendipity/2011/05/18/AFIJZO7G_story.html

Watch

2012 Gallery Talk at Lars Bohman via artist's YouTube channel (5 min.): <https://youtu.be/e4jX-BCIaUo?si=YKpR1jhLvQklt2Hx>

2021 Interview via Paris Photo YouTube channel (11 min.): <https://youtu.be/9ASdbgJbx9Y?si=FJzBedehjQhGxr8N>

LEARNING STANDARDS

Common Core Standards

<http://www.corestandards.org/>

Ohio Common Core Links

<http://education.ohio.gov/Topics/Learning-in-Ohio/OLS-Graphic-Sections/Learning-Standards>

<http://education.ohio.gov/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards>

Kentucky Common Core Links

<https://education.ky.gov/curriculum/standards/kyacadstand/Pages/default.aspx>

https://education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky_Academic_Standards_Arts_and_Humanities.pdf

Indiana Standards Links

<https://www.doe.in.gov/standards>

<https://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts>

Aesthetic Perspectives: Attributes of Excellence in Arts for Change

<http://www.animatingdemocracy.org/aesthetic-perspectives>