

# A.I.R.

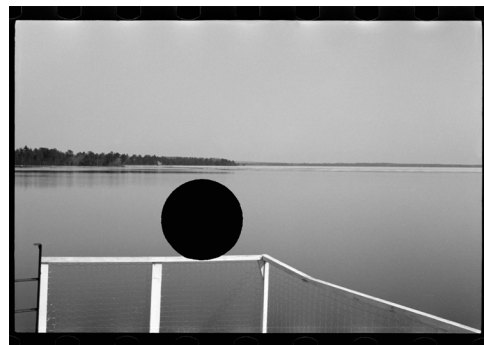
## ***Beside the Sun*** **Ohan Breiding**

March 22–April 20, 2025

Opening reception: Saturday, March 22, from 6–8pm

GALLERY III

A.I.R. Gallery is pleased to announce *Beside the Sun*, a solo exhibition by 2024–2025 A.I.R. Fellow Ohan Breiding. Through photography and sculpture, Breiding explores the violence of the photographic medium as a mode of resource extraction. They reanimate Great Depression-era image archives—well-known for their socioeconomic resonances—and offer a trans/eco/feminist reading that sheds light on the more-than-human lifeforms and landscapes that are fundamental to practices of memory-making.



Ohan Breiding, *Phantom Sun*, 2025, inkjet print, 10 x 14 inches, edition of 3 + 1 AP. (Original: *Untitled (Possibly related to: Sebago Lake flooding highway, Maine)*, 1936, gelatin silver print.)

A large-scale photographic installation encompassing one-hundred hole-punched black-and-white archival images serves as the exhibition's entry point. Evoking the style of Walker Evans and Dorothea Lange, these haunting gelatin silver prints of farm animals and pastoral landscapes are drawn from a 1935 photographic initiative commissioned by the Farm Security Administration to document the struggles of agrarian life during and after the Great Depression. Because the 1935 initiative sought to foreground the human hardships of the Great Depression, the images presented here were deemed disposable and extraneous to the original project, denoted by the editor's indelible hole-punch, and were never meant to see the light of day. Breiding's selection foregrounds another kind of systemic violence, against the animals and the land. As gelatin silver prints, these original images were quite literally made from the lush forms they take as their subjects. Silver salts extracted from the earth are suspended in gelatin from the hooves of farm animals to create the image—evidence of the violence of the entire photographic endeavor.

On the adjacent wall is a large-scale color photograph, *Leakage 1*, depicting five pig bladders filled with water. Historically, pig bladders were used as vessels for art and play: in the Middle Ages they were transformed into bagpipes, while the nineteenth century saw them repurposed as football linings or storage bags for oil paints. Rendered in the style of the classical still life, these ominous photographs mimic the memento mori, or reminders of the inevitability of death. By foregrounding the pig bladders as organs rather than resources and resurrecting the “killed negatives” of the Farm Security Administration project, Breiding offers the animals and the images that contain them, as well as the field of photography more broadly, an alternate future.

For Breiding, reckoning with death is a political act that opens up boundless possibilities. On the floor between the photographic displays are two large wax sculptures, made by dipping rotary drills, symbols of extractive violence, in beeswax. One stands upright and two lay on the floor, converged, looking like lovers or an altogether new creature. With this gesture, Breiding queers the drill, transforming the hard and the violent into something tactile, spiritual, and warm. Says Breiding: “The holes of the ‘killed negatives’ are now misplaced suns within a space of dreams, and these sculptures are loving eulogies in object-form of a disappearing landscape.”

– Svetlana Kitto

**Ohan Breiding** has presented their work at ICA LA, Photo LA, the Armory Center for the Arts, LAMAG, LAXART, Human Resources, Oakland Museum of California, Berkeley Art Museum and Pacific Film Archive, Haus N Athens, Sharjah Art Foundation, IKOB Museum of Contemporary Art, Kunsthaus Zürich, Hallwalls Contemporary Arts Center, FRAC des Pays de la Loire, Oceanside Museum (Getty PST), UnionDocs, Hesse Flatow, Arts and Letters, and MASS MoCA. Breiding was a 2024 FIAR resident, a 2024 Triangle Artist Resident, a 2021 TBA (Thyssen-Bornemisza Art Contemporary) Academy Ocean Space Fellow, a 2019 Millay Colony Resident, and a 2018 Shandaken: Storm King Resident. They are the recipient of the NYSCA Award, Hellman Award, Puffin Foundation Artist Grant, SIFF (Swiss International Film Festival) Award for *The Rebel Body*, a short film made with Shoghig Halajian and the participation of Silvia Federici (author of *Caliban and the Witch*), Rema Hort Mann Emerging Artist Award, and DAAD Award. Their practice has been written about in *Art in America*, *Artforum*, *BOMB*, *e-flux*, *Frieze*, *Hyperallergic*, and *Whitewall*. Breiding is an Assistant Professor in the Art Department at Williams College, and represented by OCHI Gallery Los Angeles.

A.I.R. Gallery is wheelchair accessible via ramp. There are accessible toilets in the venue. There is comfortable seating with backs. Free tap water is available. The venue is nearest to the F train at York St (0.2 miles) and the A, C trains at High St (0.5 miles). The nearest wheelchair accessible trains are the 2, 3 at Borough Hall (0.8 miles) and the B, Q, R at Dekalb Av (1.1 miles). The roads immediately surrounding the gallery are cobblestone. The nearest accessible parking garage (for an hourly fee) is two blocks away at 100 Jay St. No fee or ID necessary for entry. Please contact [info@airgallery.org](mailto:info@airgallery.org) for more information or to request additional accommodations.



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