

# Year in Review

2019–2020







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Johanna Burton,  
photo: Erin Leland

## From *HERE* to here

As I look back across the Wexner Center for the Arts' 30th anniversary year (and my first months as Executive Director), I am reminded that *HERE*, the anniversary's cornerstone exhibition, proved to be quite prescient in describing how this unexpected, tumultuous, and challenging period unfolded.

The show itself—bringing together the work of Ohio-born, internationally renowned artists Ann Hamilton, Jenny Holzer, and Maya Lin—cultivated new and unexpected connections to our physical spaces. These connections occurred not only in our galleries, but well beyond: across Ohio State's campus where we are situated, in the streets of Columbus, and within our community at large. The exhibition was a welcome reminder of the importance of presence, of being present, and of being here, wherever "here" may be for you. Here, in effect, was the Wex, the university, Columbus, and Ohio, but also everywhere thanks to the ideas, questions, and relationships it generated.

When the pandemic hit and we had to make a quick effort of adapting our programming for the online realm, we expanded again into a new context. A new here. And what turned out, as well, to be a long now.

The pandemic-triggered shutdown wreaked havoc on the entire world and hit the arts and culture sector hard. Like other institutions, we were not spared and found ourselves in the midst of drastic budget cuts, along with cancellations of events across the board. Yet, even as we recognized the difficulty of these conditions, we also used the moment to reevaluate and rethink how best to remain a resource for artists and be both accessible and essential to our audiences in such times of challenge and change. We found new ways and places from which to share and to engage. And we found that doing so was even more important than ever.

Despite reduced budgets and staffing, and taking into account the necessary move to nearly all-virtual

programming, we remained steadfast and focused on offering a platform for artists generating new art—from conceptualization to presentation. Our Artist Residency Award program continued from a distance, providing crucial support to Jaamil Olawale Kosoko, Torkwase Dyson, and Hope Ginsburg. As their projects were inevitably impacted by so much uncertainty, we responded in turn, shuffling calendars and expectations. As well as creating historically significant work, artists often preserve and respond to historical moments in remarkable, multidimensional detail. The Wex's job during this and other trials is to ensure continuity and advocacy and to actively value the role art plays in times of seismic change.

Keeping to our tradition of experimentation and risk-taking, we found (and thrived in) new forums online, expanding beyond our walls and touching audiences around the globe. And though our season concluded with a robust selection of events and activities on our website, [wexarts.org](http://wexarts.org), it did begin in person with us gathering to hear from Oscar-winner Julia Reichert on the occasion of a major career retrospective organized by the Wex and The Museum of Modern Art (MoMA). We were also together for annual favorites such as *Zoom: Family Film Festival* and our weekend-long celebration of film restoration, *Cinema Revival*. When, last spring, our film program (and the center overall) made its first major pivot to online presentations, it was for our signature Ohio Shorts program. While we worked frantically to shift this showcase of Ohio-based film- and video-makers to a streaming service, we just as quickly understood to what extent this opened the program to a broader audience than ever before. So, while we missed the energy and spirit of being in a crowded theater, we were able to give these artists a bigger platform, one that reached thousands of viewers around the world.

By early summer, our Department of Film/Video had joined a nationwide partnership with select distributors to bring the latest in independent cinema to our audiences as well as provide a forum

for the world premiere of Lewis Klahr's stunning *Circumstantial Pleasures*. The six-part experimental feature by the past Artist Residency Award recipient found favor with our audiences and earned the coveted Critic's Pick slot in the *New York Times*. That film, though in progress well before 2020, was decidedly in tune with the present day, illuminating the intense emotional and physical textures of contemporary life during the pandemic.

The flexibility and reach of online programming were never more immediate than during our free presentation of the 2015 documentary *Cincinnati Goddamn*, when we shared the film through our website in the wake of George Floyd's murder by Minneapolis police on May 25, 2020. Directed by April Martin and Paul Hill, the documentary chronicles the history and legacy of police violence in Cincinnati. Having received extensive support through the Wex's Film/Video Studio, it's a work we have screened a number of times in the past, and unfortunately it remains as relevant as ever in the face of ongoing institutional, state-sanctioned violence on Black and brown bodies.

While we were offering these films on [wexarts.org](http://wexarts.org), behind the scenes our Film/Video Studio was continuing to support filmmakers near and far. The studio team developed new ways of collaborating with artists to move their projects forward. For some artists, like Michelle Grace Steinberg and Leslie Koren, that meant remote color correction and sound mixing. For Catalina Alvarez and Aggie Ebrahimi Bazaz, the team made the space for lengthy, in-depth, editorial/creative feedback sessions. And for others still, such as Mary Jo Bole, it was simply offering regular check-ins and the reassurance that we'd be together again as soon as it was safe.

We found new avenues of performance as well via our Wex[EP] series. The livestreaming/prerecorded video hybrid gave artists such as past



Artist Residency Award recipients Sharon Udoh and Mark Lomax II and frequent Wex collaborators Brian Harnetty, Jacoti Sommes, and DJ Krate Digga a unique zone in which to experiment with the parameters of what live performance could mean in an all-online context. And similarly, Jaamil Olawale Kosoko, who so memorably performed at the Wex in 2019 with *Séancers*, a viscerally intense journey into the Black experience, continued to dive into online presentation with his *Chameleon Watch Party*. This one-night virtual event assumed the form of a screening and conversation featuring Dionne Custer Edwards, director of the Wexner Center's Department of Learning & Public Practice; Nadine George-Graves, chair of Ohio State's Department of Dance; and the Film/Video Studio's Alexis McCrimmon. It was a move to continue capturing the critical (and often invisible) conversations Kosoko was having with Black/BIPOC artists, scholars, and activists. Participants were encouraged to join in costume to find a moment of joy and ecstatic release during the entwined health crises of COVID-19 and systemic racism.

Our newly retooled Department of Learning & Public Practice (formerly our Department of Education) acclimated to our new virtual era and expanded the roster of schools it serves: 20 schools from 16 urban, rural, and suburban districts mostly in the Columbus area, but now extending to Cincinnati as well. Its two signature high school initiatives—*Pages* (a yearlong writing program) and *WorldView* (a seminar for grades 8–12, involving direct interaction with artists)—went online while staying true to the department's mission of arts-integrated, curriculum-enhancing programs that foster writing, critical thinking, and self-expression. The Learning & Public Practice team also made sure to address mindfulness, care, and mental health with its *On Pause* and *YogARTS* series—formerly in-gallery meditations now tailored for the web and a crucial reminder of the importance of taking

a moment to simply be present. After all, we can't be fully engaged if we aren't fully engaged with our bodies and minds.

The Department of Learning & Public Practice also continued its valuable initiatives through an all-new series of virtual workshops on [wexarts.org](http://wexarts.org). In the spring and summer, the department partnered with artists such as Hakim Callwood, Claudia Owusu, Bethani Blake, and Robert Liu-Trujillo to offer students, families, and kids-of-all-ages a series of hands-on art-making videos that covered everything from songwriting to collage.

In the pages that follow, you'll see a glimpse of how we evolved and changed throughout this most unusual, deeply challenging year. Whether it was offering extraordinary visual art, films, and performances in our building or precious moments of connection online, we continued to grow and adapt to hold space for vibrant, diverse voices. This report is a reminder that through the Wexner Center, the people who create, who push forth the challenging questions—artists as well as staff, educators, volunteers, donors, trustees, and fellow travelers—are joined together to envision new futures and possibilities.

What we offer at the Wex—whether virtually or in person—is a constant reminder that we are *here*. We are here to do this work, whether together in one room or in whatever ways we can be together while physically apart. Wherever we are can be our new “here.”

With gratitude,

**Johanna Burton**

EXECUTIVE DIRECTOR  
AUGUST 2020

## Program Highlights



The Wexner Center for the Arts served visitors of all ages and backgrounds throughout 2019–20 in accordance with its founding ideals—to promote free expression and advance the possibilities of ingenuity in the arts through screenings, performances, and exhibitions of visual art, as well as a broad range of talks, workshops, and programs for families and schools. Whether in person or online, these programs supported and offered new viewpoints, fostered conversation, provided insight and connection, and generated a sense of our shared humanity.





Our programs are crafted and implemented with an eye to access, equity, diversity, and inclusion. Highlights from 2019–20—a most unusual year—included:

- *HERE*, the center's 30th-anniversary exhibition, featuring three Ohio-born icons of contemporary art: Ann Hamilton, Jenny Holzer, and Maya Lin. The artists joined Executive Director Johanna Burton (seated left to right, opposite page) for an engaging talk as part of the opening. *HERE* included site-specific installations in our galleries as well as projects that extended to downtown Columbus and the main University Library on campus.
- A 10-film retrospective exploring the career of Ohio-based Oscar-winner Julia Reichert—coorganized by the Wex and New York's Museum of Modern Art—which toured the country. Reichert participated in audience Q&As and delivered a documentary filmmaking masterclass at the Wex as part of the local presentation. She also participated in the Lambert Family Lecture with artist LaToya Ruby Frazier, a talk moderated by US Senator Sherrod Brown (seated left to right below). Frazier's winter exhibition at the Wex, *The Last Cruze* (pictured at right), focused on General Motors' "unallocated" Lordstown plant.



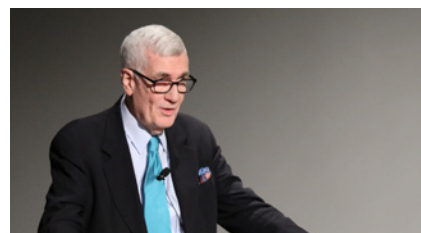
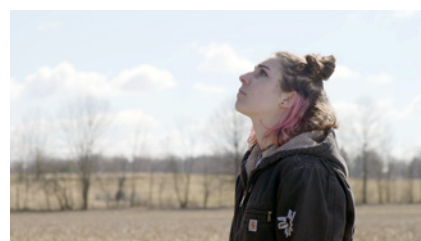


- A daring performance work by choreographer Miguel Gutierrez and lively panel discussion on his essay *Does Abstraction Belong to White People?*; a gripping production by Australia's Back to Back Theatre written and performed by artists with intellectual disabilities; and *Say a Little Prayer: An Aretha Franklin Celebration* (pictured below), which featured Wex Artist Residency Award recipient Sharon Udoh and a specially assembled group of musicians performing to a sold-out Lincoln Theatre. Our education team organized a full day of family programming around *Penguins*, a dance-theater work by Irish company Cahoots NI, that included a special guest penguin courtesy of the Columbus Zoo.
- The first-ever party staged in our galleries between exhibition cycles—*DEMO: Bringing Down the House*—which offered music, dance performances, and interactive art-making (on the walls!). Nearly 400 guests attended this lively event.
- School programs for diverse students across the city, including the yearlong *Pages* writing program, which brought together 250 students from five districts spanning rural and urban.
- Dozens of free public programs, including talks, tours, family events, teen workshops, and films. The Wex also signed on for Museums for All, a program offering free gallery access to low-income families on food assistance.





When the pandemic hit and the building shut down, the Wex pivoted quickly to online programming.



More than 90 distinct programs were presented virtually during the spring of 2020—including tutorials, performances, gallery tours, films, meditation workshops, and conversations with artists—nearly all of them free. Visits to [wexarts.org](http://wexarts.org) were up 288%–370% compared to the same time the prior year. Arts-centric “how-to” tutorials were viewed by nearly 800.

- Among the online events was the exclusive showing of the new film by past Wex Artist Residency Award recipient Lewis Klahr (which was touted in the *New York Times*, as was an exclusive live discussion with Klahr), viewed by more than 1,500 from around the world.
- *Ohio Shorts*, our annual juried festival of films made in the Buckeye state, saw about 2,000 viewers join in from around the world in its first online-only edition. The event is normally enjoyed in a sold-out, 300-seat theater.
- As an institution that has prioritized diversity in its programming for more than 30 years, we responded to the social uprisings of 2020 by bringing back the Wex-supported 2015 film *Cincinnati Goddamn*, about police brutality in that city, as a free stream; more than 3,500 people from across the globe viewed the documentary. Other programs explored reactions in our immediate community, including interviews with Wex artist-educators who painted murals in downtown Columbus during early protests; commentary and performances by local artists of color; and resources that addressed the COVID-19 pandemic and public health issues tied to systemic racism.

While 2020 was a challenging and transformational year, the Wex proved nimble and responsive as conditions changed, with the needs and safety of artists and audiences top of mind.

#### Our 2019–20 year was unique for its mix of in-person and online events.

OPPOSITE PAGE: Columbus-based band didi (top left) played in our galleries in conjunction with Sadie Benning's exhibition *Pain Thing*, photo: Melissa Starker, and Sharon Udoh (playing piano) and friends thrilled a packed Lincoln Theatre with *Say a Little Prayer: An Aretha Franklin Celebration*, Katie Gentry.

THIS PAGE AT TOP: Musician and educator Mark Lomax II joined Mosaic Education Network's Melissa Crum on [wexarts.org](http://wexarts.org) for a virtual talk about his Artist Residency Award project, 400: *An Afrikan Epic*, and its companion curriculum guide.

RIGHT COLUMN FROM TOP: Lewis Klahr, recipient of our 2009–10 Artist Residency Award in film/video, joined us for a virtual Q&A following the online premiere of his acclaimed *Circumstantial Pleasures* (2012–19), still courtesy of the artist.

The Wex celebrated works by Buckeye State filmmakers of all ages, such as Keisha Martin's *The G.O.A.T.* (2018, still courtesy of the artist), with an online edition of Ohio Shorts. Veteran Wex guest John Canemaker, photo: Melissa Starker, presented his animated Artist Residency Award project *Hands* at the Wex, still courtesy of the filmmaker. Our online-only Wex[EP] series highlighted local performing artists including Rob Frye, photo: Mark Rietveld, and Krate Digga, photo: J. Mariella.

# Exhibitions

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**\*Alicia McCarthy: No Straight Lines**

February 2–August 1, 2019

Organized by the Wexner Center for the Arts and curated by Lucy I. Zimmerman, Assistant Curator.

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**\*Jason Moran**

June 1–August 18, 2019

+ In-gallery musical performances by Ogún Meji Duo, Tommy Jay's Latest Freak Show, and Saintseneca. Organized by the Walker Art Center, Minneapolis, and curated by Adrienne Edwards, Walker Art Center Curator at Large, Visual Arts, with Danielle Jackson, Mellon Interdisciplinary Fellow, Visual Arts. The Wexner Center's presentation coordinated by Michael Goodson, Senior Curator of Exhibitions, and Megan Cavanaugh, Director of Exhibitions Management.

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**\*Cecilia Vicuña:****Lo Precario/The Precarious**

June 1–August 18, 2019

Organized by the Wexner Center for the Arts and curated by Michael Goodson, Senior Curator of Exhibitions, and Lucy I. Zimmerman, Assistant Curator.

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**\*Barbara Hammer: In This Body**

June 1–August 18, 2019

+ In-gallery performance by N. Scott Johnson. Wexner Center Artist Residency Award project. Organized by the Wexner Center for the Arts and curated by Jennifer Lange, Film/Video Studio Curator. Gallery guide published by the Wexner Center.

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**\*HERE: Ann Hamilton, Jenny Holzer, Maya Lin**

September 21–December 29, 2019

Presented in celebration of the center's 30th anniversary. Organized by the Wexner Center for the Arts and curated by Michael Goodson, Senior Curator of Exhibitions, with Lucy I. Zimmerman, Associate Curator, and Kristin Helmick-Brunet, Curatorial Assistant. Gallery guide published by the Wexner Center.

HERE included works presented on Ohio State's main campus and in downtown Columbus. Images from Ann Hamilton's *when an object reaches for your hand* were presented as murals on 82 North High Street and Mershon Auditorium (both Sept 18–Dec 29) and as book-form stacks in Ohio State's Thompson Library (Sept 21, 2019–April 28, 2020). Animated text projects by Jenny Holzer were presented at the intersection of Broad and High Street downtown (Sept 20–Oct 31), on kiosks in the Short North (Sept 20–Dec 29), and on the side of a truck driving between the Wexner Center and the Short North on the night of the exhibition's opening. HERE also included Maya Lin's *Groundswell*, a permanent installation on the Wexner Center's exterior.

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**Stanya Kahn: No Go Backs**

January 22–March 13 and

August 11–23, 2020

Available online May 8–24, 2020

World premiere. Organized by the Wexner Center for the Arts and curated by Lucy I. Zimmerman, Associate Curator. The presentation in our galleries closed early on March 13 and briefly reopened in August due to COVID-19.

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**Sadie Benning: Pain Thing**

February 1–March 13 and

August 11–23, 2020

+ In-gallery musical performance by didi and online performances by La Neve and Empath. Organized by the Wexner Center and curated by Bill Horrigan, Curator at Large. Gallery guide published by the Wexner Center. This exhibition closed early on March 13 and briefly reopened in August due to COVID-19. Previously scheduled in-gallery performances were moved online due to COVID-19.

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**LaToya Ruby Frazier: The Last Cruze**

February 1–March 13 and

August 11–23, 2020

Organized by The Renaissance Society at the University of Chicago and curated by Karsten Lund and Solveig Øvstebø. The Wexner Center's presentation coordinated by Michael Goodson, Senior Curator of Exhibitions, and Megan Cavanaugh, Chief Operating Officer. Gallery guide published by the Wexner Center. The exhibition closed early on March 13 and briefly reopened in August due to COVID-19.

\*Featured artists, curators, or other creative professionals associated with these exhibitions participated in artist talks, discussion sessions, and other events for Ohio State students and the public.



# Performing Arts

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**Low**

September 10

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**Angel Bat Dawid and  
tha Brothahood**

October 10

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**\*nora chipaumire**

#PUNK

October 24

100% POP

October 25

Opening music curated by Wexner Center Artist  
Residency Award recipient Sharon Udoh.

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**\*Radouan Mriziga**

7

November 15–16

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**Dane Terry**

November 22

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**\*FluxFlow Dance Project**

Ursula

December 5–8

Coproduced by Livable Futures, a project of Ohio  
State's Global Arts and Humanities Discovery  
Theme and Advanced Computing Center for the  
Arts and Design.

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**\*Miguel Gutierrez**

*This Bridge Called My Ass*

January 24–26

A National Performance Network/Visual Artist  
Network (NPN/VAN) Creation & Development  
Fund Project co-commissioned by Portland  
Institute for Contemporary Art, Kelly Strayhorn  
Theater, Chocolate Factory Theater, Wexner  
Center for the Arts, Bates Dance Festival, Walker  
Art Center, and NPN/VAN.

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**\*Back to Back Theatre**

*The Shadow Whose Prey the Hunter  
Becomes*

February 13–15

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**\*Counterfeit Madison**

*Say a Little Prayer: An Aretha Franklin  
Celebration*

February 22

Wexner Center Artist Residency Award project.  
World premiere.

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**WEX[EP]**

A new, online-only series featuring  
Columbus-based artists.

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**Jacoti Sommes**

*Introduction to Flying Saucer Inc.\**  
May 7

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**Brian Harnetty**

*Archive Dive: Into Brian Harnetty's Studio*  
May 14  
+ Live Q&A

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**DJ Krate Digga**

*The Rhythm Within*  
May 21

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**Mark Lomax II**

#Drumversations  
May 28

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**Counterfeit Madison**

*Counterfeit Madison Revisits Her First Love*  
June 4  
+ Live Q&A

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**Moxy Martinez**

*The Synthspeditioner*  
June 11

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**Noah Demland**

*One Mallet in Front of the Other*  
June 18  
+ Live Q&A

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**III Atmospherics**

*Take Flight with IA*  
June 25  
+ Live Q&A

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**WEXNER CENTER ARTIST  
RESIDENCY AWARD RECIPIENT**

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**Sharon Udoh**

\*The featured artists or representatives of these  
companies participated in discussion sessions,  
masterclasses, or other programs with Ohio State  
students, including interviews with students  
participating in Writing about the Performing  
Arts at Ohio State, an interdisciplinary project  
supported by the Ronald and Deborah Ratner  
Distinguished Teaching Award. A collaboration  
between the Wexner Center and Ohio State's  
Department of Dance, the yearlong project  
culminated in the publication of the book *Risk  
Is a Relative Term* in fall 2020.

Film/Video

SERIES

B-Movie Mania:  
A Low-Budget Summer

Forbidden Fruit: The Golden Age of  
the Exploitation Picture

*Mom and Dad* (William Beaudine, 1945)

*Narcotic* (Dwain Esper and  
Vival Sodar't, 1933)

*Seventh Commandment* trailer  
(James P. Hogan, 1932)

*Marihuana: Weed with Roots in Hell*  
(Dwain Esper, 1936)  
+ Introduced by Bret Wood

*Sex Madness* (director unknown, 1938)

*The March of Crime (Volume 1 & 2)*  
(Dwain Esper, 1936)

*Test Tube Babies* (W. Merle  
Connell, 1948)

*How to Take a Bath* (Dwain Esper, 1937)  
and *How to Undress* (Dwain Esper, 1937)

*She Shoulda Said "No!"*  
(Sam Newfield, 1949)  
New restorations

July 5–25  
Series curated and films restored by Bret Wood.

Down and Dirty in Gower Gulch:  
Poverty Row Films Preserved  
at UCLA

*The Vampire Bat* (Frank R. Strayer, 1933)

*Jack Frost* (Ub Iwerks, 1934)

*False Faces* (Lowell Sherman, 1932)

*Snow-White* (Dave Fleischer, 1933)

*Damaged Lives* (Edgar G. Ulmer, 1933)

*Dancing on the Moon* (Dave Fleischer, 1935)

*Strange Illusion* (Edgar G. Ulmer, 1945)

*Grampy's Indoor Outing*  
(Dave Fleischer, 1936)

*The Sin of Nora Moran*  
(Phil Goldstone, 1933)

*Balloon Land*  
(Ub Iwerks, 1935)

*Mamba* (Albert S. Rogell, 1930)

*Me and the Boys* (Victor Saville, 1929)  
August 1–15

Organized by the UCLA Film & Television Archive.

Wex Drive-In

*Jurassic Park* (Steven Spielberg, 1993)  
July 16

*The Craft* (Andrew Fleming, 1996)  
August 20  
35mm prints

The Chelsea Girls Explored

*The Chelsea Girls* (Andy Warhol, 1966)

*Afternoon* (Andy Warhol, 1965)

*The Closet* (Andy Warhol, 1966)

*The Trip [Version 1]* (Andy Warhol, 1966)

*[Unknown Eric Reel]* (Andy Warhol, 1966)  
+ Introduced by GERALYN HUXLEY  
and GREGORY PIERCE

*The John* (Andy Warhol, 1966)

*The Pope Ondine Story* (Andy Warhol, 1966)  
September 6–25

Originally organized by GERALYN HUXLEY, Curator  
of Film and Video, and GREG PIERCE, Associate  
Curator of Film and Video, at The Andy Warhol  
Museum, Pittsburgh, and RAJENDRA ROY, Chief  
Curator of Film at The Museum of Modern Art,  
New York.

Julia Reichert: 50 Years in Film

Julia Reichert in Conversation

*A Life in Film*

+ Reception

*American Factory* (Julia Reichert and  
Steven Bognar, 2019)

+ Julia Reichert in person  
Screening courtesy of Netflix.

*Seeing Red: Stories of American Communists*  
(Julia Reichert and Jim Klein, 1983)

+ Julia Reichert in person  
Restored by IndieCollect.

*The Last Truck: Closing of a GM Plant* (Julia  
Reichert and Steven Bognar, 2009)

+ Julia Reichert in person

*Union Maids* (Julia Reichert, Jim Klein,  
and Miles Mogulescu, 1976)

+ Julia Reichert in person  
New restoration

*Growing Up Female* (Julia Reichert and  
Jim Klein, 1971)

New restoration

*Methadone: An American Way of Dealing*  
(Julia Reichert and Jim Klein, 1974)

New restoration

*A Lion in the House* (Julia Reichert and  
Steven Bognar, 2006)

Documentary Filmmaking Masterclass  
with Julia Reichert and Steven Bognar

+ Also part of *Unorthodox*

*9to5: The Story of a Movement* (Julia

Reichert and Steven Bognar, 2019)

+ Julia Reichert and Steven Bognar in person

+ Also part of *Unorthodox*

*Sparkle* (Julia Reichert and  
Steven Bognar, 2012)

*Making Morning Star* (Julia Reichert and  
Steven Bognar, 2016)

October 2–24

Organized by the Wexner Center for the Arts  
with The Museum of Modern Art, New York,

and curated by Wexner Center Director of Film/  
Video David Filipi. Special thanks to the Chicken  
& Egg Pictures Breakthrough Filmmaker Award  
(now Chicken & Egg Award) for its support of  
this retrospective.

Unorthodox

Documentary Filmmaking Masterclass  
with Julia Reichert and Steven Bognar

*Midnight Family* (Luke Lorentzen, 2019)  
+ Luke Lorentzen in person

Shorts (Various)

*9to5: The Story of a Movement* (Julia

Reichert and Steven Bognar, 2019)

+ Julia Reichert and Steven Bognar in person

*Midnight Traveler* (Hassan Fazili, 2019)  
Columbus premiere

*Chez Jolie Coiffure*  
(Rosine Mbakam, 2019)

+ Rosine Mbakam in person  
Midwest premiere

*Recorder: The Marion Stokes Project*  
(Matt Wolf, 2019)

+ Matt Wolf in person  
Ohio premiere

Reception with the filmmakers

*My First Film* (Zia Anger, 2019)

+ Zia Anger in person  
Midwest premiere

*Celebration* (Olivier Meyrou, 2007)  
Ohio premiere

*For Sama* (Waad al-Kateab and  
Edward Watts, 2019)

Columbus premiere

Three Films by Madeline Anderson  
October 17–21

Mike Leigh

*Life is Sweet* (1990)

*Topsy-Turvy* (1999)

*High Hopes* (1988)

A Conversation with Mike Leigh  
+ Reception

October 10–16

Presented in conjunction with the 2019  
North American Victorian Studies  
Association conference.

Picture Lock: 30 Years of  
Film/Video Residencies

*The American Sector* (Courtney Stephens  
and Pacho Velez, work in progress)

+ Courtney Stephens and Pacho Velez in person

*Land of the Breasted Woman* (The Black  
Mamba featuring Natasha Mendonca  
and Suman Sridhar, work in progress)

+ Natasha Mendonca and  
Suman Sridhar in person  
Wexner Center Artist Residency Award Project



<p><i>FUTURE LANGUAGE: The Dimensions of VON LMO</i> (Lori Felker, 2018) + Lori Felker in person</p> <p><i>Divine Love (Divino amor</i>, Gabriel Mascaro, 2019) + Gabriel Mascaro in person</p> <p>Reception with the filmmakers</p> <p><i>Vision Portraits</i> (Rodney Evans, 2019) + Rodney Evans in person</p> <p><i>Journeys Beyond the Cosmodrome</i> (Jeanne Finley, 2019) + Jeanne Finley in person</p> <p><i>Mountains That Take Wing: Angela Davis &amp; Yuri Kochiyama—A Conversation on Life, Struggles &amp; Liberation</i> (Crystal Griffith and H.L.T. Quan, 2010) + Crystal Griffith and H.L.T. Quan in person</p> <p>Barbara Hammer: A Collaborative Practice featuring Lynne Sachs, Deborah Stratman, Mark Street, and Dan Veltri Wexner Center Artist Residency Award Project November 1–4</p>	<p><b>Zoom: Family Film Festival</b></p> <p>Wild and Woolly Silent Shorts + live music by Classical Baby</p> <p>Kid Flicks</p> <p><i>Gordon and Paddy</i> (Linda Hambäck, 2017, Sweden)</p> <p><i>Supa Modo</i> (Likarion Wainaina, 2018, Kenya)</p> <p><i>Chuskit</i> (Priya Ramasubban, 2018, India)</p> <p><i>Breath (Nafas, Narges Abyar</i>, 2016, Iran)</p> <p>Viva Kids Mix!</p> <p><i>A Little Princess</i> (Alfonso Cuarón, 1995, United States) 35mm print + Cereal and Pajama Party (hosted by Heirloom Café) + Hands-on Crafts and Activities + Ice Cream Social (featuring Jeni's Splendid Ice Creams) December 6–8</p>
<p><b>J. Hoberman</b> <i>Make My Day: Movie Culture in the Age of Reagan</i> J. Hoberman: Make My Day + Reading and book signing + Reception</p> <p><i>River's Edge</i> (Tim Hunter, 1986) + Introduced by J. Hoberman</p> <p>"A Time for Choosing" (1964)</p> <p><i>The Killers</i> (Don Siegel, 1964)</p>	

<p><i>Gremlins</i> (Joe Dante, 1984) Zoom Family Program</p> <p><i>The Terminator</i> (James Cameron, 1984)</p> <p><i>First Blood</i> (Ted Kotcheff, 1982)</p> <p><i>The King of Comedy</i> (Martin Scorsese, 1983) January 16–18</p>	<p><b>Cinema Revival: A Festival of Film Restoration</b></p> <p><i>La femme au couteau (The Woman with the Knife</i>, Timité Bassori, 1969) 4K restoration by Cineteca di Bologna at L'Imagine Ritrovata and The Film Foundation's World Cinema Project. Funded by the George Lucas Family Foundation, this restoration is part of the African Film Heritage Project created by The Film Foundation, the Pan African Federation of Filmmakers (FEPACI), and UNESCO in collaboration with Cineteca di Bologna.</p> <p>White folks call it madness but we call it Hi De Ho: An "All Colored" Vitaphone Program + Introduced by Ina Archer, artist and media archivist Prints courtesy of the Cohen Film Collection, Library of Congress, and UCLA Film &amp; Television Archive.</p> <p><i>Muna Moto</i> (Jean-Pierre Dikongué-Pipa, 1975) + Introduced by Margaret Bodde, Executive Director, The Film Foundation 4K restoration by Cineteca di Bologna at L'Imagine Ritrovata and The Film Foundation's World Cinema Project. Funded by the George Lucas Family Foundation, this restoration is part of the African Film Heritage Project.</p> <p>Hollywood Home Movies from the Academy Film Archive (1931–70) + Presented by Mike Pogorzelski, Director, Academy Film Archive + With live music by Sue Harshe</p> <p><i>Speed</i> (Jan de Bont, 1994) + Introduced by Schawn Belston, Senior Vice President, Creative Mastering, The Walt Disney Company 4K restoration by 20th Century Fox</p> <p>The Technicolor Reference Collection—A 1950s Survey + Presented by Mike Pogorzelski, Director, Academy Film Archive</p> <p><i>Ride Lonesome</i> (Budd Boetticher, 1959) + Introduced by Grover Crisp, Executive Vice President, Asset Management, Film Restoration and Digital Management, Sony Pictures 4K restoration by Sony Pictures</p> <p><i>I'm No Angel</i> (Wesley Ruggles, 1933) + Introduced by Janice Simpson, Director of Content Governance and Preservation Content Management, NBCUniversal World premiere of the 4K restoration by NBCUniversal Content Management at NBCUniversal StudioPost in collaboration with</p>
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<p>The Film Foundation. Special thanks to Martin Scorsese and Steven Spielberg for their consultation and guidance on the restoration of this film.</p> <p>Restoration Roundtable with Schawn Belston (The Walt Disney Company), Margaret Bodde (The Film Foundation), Grover Crisp (Sony Pictures), and Mike Pogorzelski (Academy Film Archive)</p> <p><i>Cinema Revival Reception</i></p> <p><i>Moulin Rouge</i> (John Huston, 1952) + Introduced by Grover Crisp, Executive Vice President Asset Management, Film Restoration and Digital Management, Sony Pictures, and Margaret Bodde, Executive Director, The Film Foundation 4K restoration by The Film Foundation in collaboration with Park Circus, Romulus Films, and MGM with additional funding provided by the Franco-American Cultural Fund, a unique partnership between the Directors Guild of America (DGA), the Motion Picture Association of America (MPAA), Société des Auteurs, Compositeurs et Éditeurs de Musique (SACÉM), and the Writers Guild of America, West (WGAW).</p> <p><i>Go West</i> (Buster Keaton, 1925) + Introduced by Tim Lanza, Vice President and Archivist, the Cohen Film Collection 4K restoration by the Cohen Film Collection and Cineteca di Bologna at the L'Imagine Ritrovata laboratory. Zoom Family Program</p> <p><i>Way of a Gaucho</i> (Jacques Tourneur, 1952) 4K restoration by 20th Century Fox and The Film Foundation.</p> <p><i>Revenge of Frankenstein</i> (Terence Fisher, 1958) 4K restoration by Sony Pictures.</p> <p><i>Duet for Cannibals (Duett för kannibaler</i>, Susan Sontag, 1969) 2K restoration by the Swedish Film Institute from a scan of original camera negative.</p> <p><i>Son of the White Mare (Fehérlőfia</i>, Marcell Jankovics, 1981) 4K restoration by Arbelos in collaboration with the Hungarian Film Archive. February 27–March 3</p>	<p><b>Retrospective: Agnès Varda</b> <i>Cléo from 5 to 7 (Cléo de 5 à 7</i>, 1962) <i>Diary of a Pregnant Woman (L'opéra-mouffe</i>, 1958) <i>The Gleaners and I (Les glaneurs et la glaneuse</i>, 2000) <i>The Gleaners and I: Two Years Later (Les glaneurs et la glaneuse...deux ans après</i>, 2002) + Series interrupted due to COVID-19 March 6–7</p>
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### After Stonewall: Queer Films Made at the Wex

*A Decade of Caring: A Video Scrapbook 1984–1994* (David Hoover, Michael Reese, and David St. Clair, 1994)

*Greetings from Out Here* (Ellen Spiro, 1993)

*Nation* (Tom Kalin, 1992)

*Not Just Passing Through* (Catherine Gund, Polly Thistlethwaite, Dolores Pérez, and Jean Carlomusto, 1994)

*Rock Hudson's Home Movies* (Mark Rappaport, 1992)

+ *After Stonewall* was presented online due to COVID-19  
June 19–July 9

### VISITING FILMMAKERS

#### Marie Losier

*Cassandra, the Exotico!* (2018)

+ Marie Losier in person  
+ Reception

July 26–27

#### Eric Mahoney

*Brainiac: Transmissions After Zero* (2019)

+ Eric Mahoney in person  
+ Reception

August 9–10

#### Jennifer Reeder

*Knives and Skin* (2019)

+ Jennifer Reeder in person  
+ Reception

September 13–14

Wexner Center Artist Residency Award Project

#### John Canemaker

*Hands* (2019)

+ John Canemaker in person  
+ Display of related artwork in our lower lobby  
World premiere

November 7

Wexner Center Artist Residency Award Project

#### Joseph Cedar

*Footnote (He'arat shulayim)*, 2011)

+ Joseph Cedar in person

November 12

Presented in conjunction with the Columbus Jewish Film Festival.

#### Neth Nom and Andrea Goh

*Sonder* (Neth Nom, 2018)

+ Neth Nom and technical supervisor Andrea Goh in person

November 14

Cosponsored by Ohio State's Advanced Computing Center for the Arts and Design.

#### Janie Geiser

Double Vision: Recent

Shorts by Janie Geiser

+ Janie Geiser in person

November 15

#### Ramin Bahrani

*Man Push Cart* (Ramin Bahrani, 2005)

+ Ramin Bahrani in person  
35mm print

March 5

Cosponsored by Ohio State's Migration, Mobility, and Immobility Project, funded by the Global Arts & Humanities Discovery Theme; the Department of Theatre; and Film Studies Program.

#### Lewis Klahr

*Circumstantial Pleasures* (2012–19)

+ Presented online due to COVID-19

+ Virtual Q&A with Klahr, Associate Film/Video Curator Chris Stults and filmmaker and programmer Courtney Stephens on May 29.  
Midwest premiere

May 29–June 18

### CONTEMPORARY SCREEN

*Pasolini* (Abel Ferrara, 2014)

July 12–13

**The Eyeslicer Presents:**

**"Marlon said to me, 'Maria, don't worry, it's only a movie'"**

August 23–24

**Have You Seen My Movie?**

(Paul Anton Smith, 2016)

August 27

**Sundance Shorts 2019**

September 5

**A Thousand Girls Like Me**

(Sahra Mani, 2018)

+ Introduced by Ohio State Department of Theater Chair Janet Parrott

November 4

Sponsored by an Ohio State Global Arts and Humanities Discovery Theme Creation Grant and cosponsored by Ohio State's Departments of History and Near Eastern Languages and Cultures, Middle East Studies Center, Middle Eastern and Islamic Studies Service, and the Lawrence and Lee Theatre Institute at the University Library.

**Synonyms** (Nadav Lapid, 2019)

December 12–13

**Āga** (Milko Lazarov, 2018)

January 4

### DANCE@30FPS

February 11

Copresented with Ohio State's Department of Dance.

**Vitalina Varela** (Pedro Costa, 2019)

+ Presented online

March 27–April 9

**Sorry We Missed You** (Ken Loach, 2019)

+ Presented online

April 3–May 7

**Bacurau** (Kleber Mendonça Filho and

Juliano Dornelles, 2019)

+ Presented online

April 10–16

**A White, White Day** (*Hvítur, hvítur dagur*,

Hlynur Pálmason, 2019)

+ Presented online

May 8–June 4

**Fourteen** (Dan Sallitt, 2019)

+ Presented online

May 15–June 4

**Supa Modo** (Likarion Wainaina, 2018)

+ Presented online

May 22–June 11

**Joan of Arc** (*Jeanne*, Bruno Dumont, 2019)

+ Presented online

+ Virtual Q&A from KimStim with the director and critic Jordan Cronk

May 29–June 25

**Yourself and Yours** (*Dangsinjasingwa*

*dangsinui geot*, Hong Sang-soo, 2016)

+ Presented online

June 5–July 2

**Papicha** (Mounia Meddour, 2019)

+ Presented online

June 5–July 2

**The Last Tree** (Shola Amoo, 2019)

+ Presented online

June 26–July 23

### DOCUMENTARIES

**Buddy** (Heddy Honigmann, 2018)

July 19–20

**The Raft** (Marcus Lindeen, 2018)

August 2–3

**And with Him Came the West**

(Mike Plante, 2019)

August 6



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**Anthropocene: The Human Epoch**  
(Jennifer Baichwal, Nicholas de Pencier,  
and Edward Burtynsky, 2018)  
August 29–30

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**Barbara Rubin & the  
Exploding NY Underground**  
(Chuck Smith, 2018)  
+ Screened with *Christmas on Earth*  
(Barbara Rubin, 1963–65)  
September 18

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**Varda by Agnès** (*Varda par Agnès*,  
Agnès Varda, 2019)  
January 10–11

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**Cunningham** (Alla Kovgan, 2019)  
+ Panel discussion with David Covey, Karen Eliot,  
and Daniel Roberts of Ohio State's Department  
of Dance  
January 24–26

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**Filmfarsi** (Ehsan Khoshbakht, 2019)  
February 5

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**Jazz on a Summer's Day** (Bert Stern  
and Aram Avakian, 1959)  
February 7–8  
4K restoration by IndieCollect, created with  
support from the Library of Congress.

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**The Cordillera of Dreams** (*La cordillère  
des songes*, Patricio Guzmán, 2019)  
+ *Doctor Hypnison, or the Technique of Living*  
(Bruce Checefsky, 2019)  
February 14–15

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**Kasey King Photographs the Last Cruze**  
(LaToya Ruby Frazier, 2019)  
**The Last Truck: Closing of a GM Plant**  
(Julia Reichert and Steven Bogner, 2009)  
February 18  
Presented in conjunction with the Lambert  
Family Lecture.

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**Slay the Dragon** (Barak Goodman  
and Chris Durrance, 2019)  
+ Presented online  
April 3–May 7

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**The Hottest August** (Brett Story, 2019)  
+ Presented online  
April 10–16

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**Santiago, Italia** (Nanni Moretti, 2019)  
+ Presented online  
April 17–May 8

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**Pahokee** (Ivete Lucas and Patrick  
Bresnan, 2019)  
+ Presented online  
+ Virtual Q&A with the directors  
April 24–May 8

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**Beyond the Visible: Hilma af Klint**  
(Halina Dyrschka, 2019)  
+ Presented online  
April 24–May 21

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**What She Said: The Art of Pauline Kael**  
(Rob Garver, 2019)  
+ Presented online  
May 1–21

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**Spaceship Earth** (Matt Wolf, 2020)  
+ Presented online  
May 8–28

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**The Times of Bill Cunningham**  
(Mark Bozek, 2019)  
+ Presented online  
May 15–28

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**No Data Plan** (Miko Reverezza, 2019)  
+ Presented online  
May 22–June 11

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**Cincinnati Goddamn** (April Martin and  
Paul Hill, 2015)  
+ Presented online  
June 1–July 9

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**For They Know Not What They Do**  
(Daniel Karslake, 2019)  
+ Presented online  
June 12–July 18

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**Erin Durant: Live at Proctors**  
(Antonio Ferrera, 2020)  
+ Presented online  
World premiere  
June 19–September 3

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**Ella Fitzgerald: Just One of Those  
Things** (Leslie Woodhead, 2019)  
+ Presented online  
+ Virtual Q&A on June 28 with Reggie Nadelson,  
Margo Jefferson, and Camille Thurman  
June 26–July 23

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## CLASSICS

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**Queen of Diamonds** (Nina Menkes, 1991)  
August 16–17  
New restoration by the Academy Film Archive  
and The Film Foundation, with funding provided  
by the George Lucas Family Foundation.

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**Columbus Black International Film  
Festival Opening Night**  
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*Anemone Me* (Suzan-Lori Parks and  
Bruce Hainley, 1990)  
.....  
*Oreos with Attitude* (Larry Carty, 1991)  
+ Reception  
.....  
*Hyenas* (Djibril Diop Mambéty, 1995)  
+ Introduced by Rooney Elmi  
August 22  
New restorations by IndieCollect and Thelma  
Film AG with the support of Cinémathèque  
suisse, at Eclair Cinema.

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**Safety Last!** (Fred Newmeyer and  
Sam Taylor, 1923)  
November 6  
Public domain day event cosponsored by  
University Libraries with special thanks to  
Sandra Enimil and Maria Scheid.

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**Little Man Tate** (Jodie Foster, 1991)  
November 10  
Wex Wide Open screening

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**The Love Bug** (Robert Stevenson, 1968)  
November 29  
Zoom Family Program

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**Christ Stopped at Eboli** (*Cristo si è  
fermato a Eboli*, Francesco Rosi, 1979)  
Uncut edition  
December 14

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**A Bigger Splash** (Jack Hazan, 1973)  
New 4K restoration  
December 29

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**The Killing Floor** (Bill Duke, 1984)  
February 20  
Presented in conjunction with the  
Lambert Family Lecture.

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**Dona Flor and Her Two Husbands**  
(*Dona Flor e seus dois maridos*,  
Bruno Barreto, 1976)  
+ Presented online  
New restoration  
April 10–May 7

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**Cane River** (Hoorae B. Jenkins, 1982)  
+ Presented online  
New restoration  
April 17–May 8

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**Sátántangó** (Béla Tarr, 1994)  
+ Presented online  
New restoration  
April 24–May 7

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**Rififi** (*Du rififi chez les hommes*,  
Jules Dassin, 1955)  
+ Presented online  
New restoration  
April 24–May 21

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**Thousand Pieces of Gold**  
(Nancy Kelly, 1990)  
+ Presented online  
New restoration  
May 1–21

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**Band of Outsiders** (*Bande à part*,  
Jean-Luc Godard, 1964)  
+ Presented online  
May 1–28

## CARTOON CROSSROADS COLUMBUS (CXC)

A History of British Animation  
Films remastered by the BFI National Archive.

### *Double Vision*

+ Adebukola Bodunrin and  
Ezra Clayton Daniels in person

### *Mr. Fish: Cartooning from the Deep End* (Pablo Bryant, 2017)

Cosponsored by the Association of  
American Editorial Cartoonists.

Artist Talk: Mike Mignola

+ Book signing  
+ Reception

### CXC Reception

Artist Talk: Dav Pilkey

+ Reception  
Cosponsored by Scholastic Books.

September 26–28

Other participating organizations included Ohio  
State's Billy Ireland Cartoon Library & Museum  
and SOL-CON, Columbus College of Art &  
Design, Columbus Museum of Art, and Columbus  
Metropolitan Library.

## SPECIAL EVENTS

### "We Made It!": 50 Years of African American Amateur and Home Movies

+ Introduced by Ina D. Archer, The Smithsonian  
National Museum of African American History  
and Culture

September 12

Cosponsored by Ohio State's Department of  
African American and African Studies; special  
thanks to Department Chair, Dr. Simone Drake.

### 2019 Columbus Film Industry Summit

+ Reception

September 13

### *La galerie des monstres* (Gallery of *Monsters*, Jaque Catelain, 1924)

+ Live music by Alloy Orchestra

October 29

Score commissioned by Indiana University  
Cinema and the Indiana University Office of the  
Bicentennial. Restored by Lobster Films.

### Strand Releasing's 30th Anniversary

#### *Careful* (Guy Maddin, 1992)

+ Guy Maddin in person  
35mm print

November 21

### *30/30 Vision: 3 Decades of Strand Releasing* (various)

#### *The Living End* (Gregg Araki, 1992)

+ Strand Releasing President Marcus Hu and  
directors Gregg Araki and Guy Maddin in person

November 22

### Association of Moving Image Archivists Archival Screening Night January 9

### *A chat with Derf Backderf on Kent State: Four Dead in Ohio*

+ Presented online

April 15

### Ohio Shorts 2020

+ Presented online

April 18–May 20

### *A chat with Arbelos Films cofounders David Marriott and Ei Toshinari*

+ Presented online

May 1

### Hanif Abdurraqib and Clark Kellogg *Breaking Down "The Last Dance"*

Moderated by Director of Film/Video David Filipi

+ Presented online

May 15

## THE BOX

### *¿Qué es para usted la poesía? / What Is Poetry to You?* (Cecilia Vicuña, 1980)

July

Curated by Lucy I. Zimmerman, Assistant Curator.

### *Monday Tuesday Wednesday Thursday Friday* (Pouran Esrafi, 2011)

August

Curated by Anna Talarico, MA candidate in  
Ohio State's Contemporary Art and Curatorial  
Practice Program.

### *The In-Between* (Carole Ann Klonarides and Michael Owen, 1990)

September

### CULTURE CAPTURE: TERMINAL ADDITION (New Red Order, 2019)

October

### *RISE* (Bárbara Wagner and Benjamin de Burca, 2018)

November

### Day With(out) Art (various)

December 1

Organized by Visual AIDS

### *COVE (Illegal Alien)* (Ryan Wise, 2019)

December 2–31

### *small lies, Big Truth* (Shelly Silver, 1999)

January

### *Youngstown/Steel Town* (William E. Jones, 2016)

February

### *Atlantiques* (Mati Diop, 2009)

March

### *Crosswalk* (Jeanne Liotta, 2010)

+ Presented online

April

### *In the Air* (Liza Johnson, 2009)

+ Presented online

May

### *Seances* (Guy Maddin, Evan Johnson, and Galen Johnson, 2016)

+ Presented online

June

This presentation curated by Mike Olenick,  
Archive Project Manager for the Wexner Center's  
Film/Video Studio. *Seances* was produced by  
the National Film Board of Canada and partially  
edited with the support of a residency in the  
Film/Video Studio.

## WEXNER CENTER ARTIST RESIDENCY AWARD RECIPIENTS

### Cinetracts '20

Natalia Almada

Tony Buba

Charles Burnett

Tamer El Said

Akwaake Emezi

Su Friedrich

Kelly Gallagher

Cameron Granger

Christopher Harris

Sky Hopinka

Karrabing Film Collective

Bouchra Khalili

Gabriel Mascaro

Rosine Mbakam

Natasha Mendonca

Sheilah and Dani ReStack

Beatriz Santiago Muñoz

Cauleen Smith

Apichatpong Weerasethakul

Željimir Žilnik

## FILM/VIDEO STUDIO PROGRAM ARTISTS

Catalina Alvarez (work-in-progress  
experimental documentary)

Shimon Attie, *Time Laps Dance* (2020)

Aggie E. Bazaz, *Ser y Estar*  
(work in progress)

.....  
Mary Jo Bole (work-in-progress  
documentary)  
.....  
Vera Brunner-Sung, *Character* (2020)  
+ Screened at Sundance Film Festival  
.....  
Hope Ginsburg, *Swirling* (2019)  
.....  
Crystal Griffith and H.L.T. Quan,  
*Bad Form: Queer, Broke, & Amazing*  
(in progress)  
.....  
Lisa Katzman, *9/11's UNSETTLED DUST*  
(2020)  
.....  
Stanya Kahn, *No Go Backs* (2020)  
.....  
Leslie Koren, *Now Return Us to Normal*  
(in progress)  
.....  
Jaamil Olawale Kosoko, *Chameleon*  
(2020)  
Wexner Center Artist Residency Award recipient  
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Erik Levine, *Out of Play* (2020)  
.....  
Bobby T. Luck, *Bethel 2* (2020)  
.....  
April Martin (work-in-progress  
documentary)  
.....  
Natasha Mendonca and Suman Sridhar  
(The Black Mamba), *Land of the Breasted  
Woman* (2020)  
Wexner Center Artist Residency Award recipient  
.....  
Xan Palay, *Last American Summer* (2020)  
.....  
Ingrid Raphael and Melissa Gira Grant  
(work-in-progress documentary)  
.....  
Lynne Sachs, *A Month of Single Frames*  
(2019)  
.....  
Michelle Steinberg, *A Place to Breathe*  
(2020)  
.....  
Deborah Stratman (work-in-progress  
experimental documentary)  
.....  
Mark Street, *So Many Ideas Impossible To  
Do All* (2020)  
.....  
Kimi Takesue, *Exchange* (2020)  
.....  
Pacho Velez and Courtney Stephens,  
*The American Sector* (2020)  
+ Berlinale, 2020 Premiere  
+ Selected one of the best films of 2020 by  
*The New Yorker*



## Education and Public Programs

### PROGRAMS FOR SCHOOLS

**Expanded Classroom: Contemporary Art in Practice** (grades 4–12)

#### Tours for school groups

**Art & Ecology** (grades 10–12)  
+ Reception: December 12  
+ Exhibition: December 13–29  
August–January

**Pages: An Arts, Literacy, and Writing Program** (grades 9–12)  
August–May

**WorldView: Cultural Intersections in Contemporary Art** (grades 6–12)  
Screening of *Watermark* (Jennifer Baichwal and Edward Burtynsky, 2013)  
December 11 and 13

**Free Performance for School Groups** (grades K–12)

Cahoots NI  
*Penguins*  
March 6  
Part of *Zoom Performing Arts for Kids*.

### PROGRAMS FOR EDUCATORS AND DOCENTS

#### Docent brainstorming sessions

#### Docent fun day

#### Docent gallery learning

#### Docent training course

**In-service programs and networking/outreach with educators and teachers in training**

### PROGRAMS FOR FAMILY, YOUTH, AND TEENS

**Outreach programs** with youth and families citywide

**WexLab Workshops** (for ages 13–18)

Painting Virtual Reality  
November 3

Creative Writing Workshop  
with Claudia Owusu  
February 2

**Wex Wide Open** programs for families

Wex Wide Open  
November 10

Wex Wide Open Art Studio  
March 7

#### Zoom Family Programs

Zoom Family Studio:  
Ann Hamilton and Jenny Holzer  
October 13

Zoom: Family Film Festival  
November 29 + December 6–8  
See complete program list in the film/video section.

Zoom: Family Screenings

*Gremlins*  
January 18  
*Go West*  
March 1

Zoom: Performing Arts for Kids  
Cahoots NI  
*Penguins*  
March 7

#### Ohio Shorts

April 18–May 2  
Presented online due to COVID-19.

#### Wex at Home Workshops

A series of online activities for families conceived for the COVID era

Make paper planes with  
Hakim Callwood  
April 7

Collage your Moleskine cover  
with Bobby Luck  
April 15

Write songs with Sharon Udoh  
April 22

Warm-up collage with Bobby Luck  
April 29

Draw *Spaceboy* with Hakim Callwood  
May 6

Write from collage with Bobby Luck  
May 13

Robert Liu-Trujillo reads  
*Furqan's First Flat Top*  
May 20

Miss Hall's Art Class with Joe Camerlengo and Courtney Hall  
May 27

Paint a glitter Moomin  
with Bethani Blake  
June 3

Make paper and fabric roses  
with Claudia Owusu  
June 10

Paint Bob the Cat with Bethani Blake  
June 17

Character drawing with Robert Liu-Trujillo  
June 24

### SELECTED ADULT PUBLIC PROGRAMS

#### Exhibition and Artist Talks, Panel Discussions, and Endowed Programs

**Writer's Reading: Guisela Latorre**  
*Democracy on the Wall*  
+ Book signing  
July 25

**Writers' Reading: Frederick Luis Aldama and Christopher González**  
*Reel Latinx: Representation in US Film and TV*  
+ Book signing  
September 25

**DeeDee and Herb Gilmcher Lecture: Jeanne Gang**

October 23  
Cosponsored by Ohio State's Knowlton School.

#### hear here: artist-run spaces and collectives in Ohio

November 16  
Presented in conjunction with the center's 30th anniversary, Ohio State's 150th celebration as a land-grant university, and *HERE: Ann Hamilton, Jenny Holzer, Maya Lin*. Participating groups included Anytime Dept. and Wave Pool (Cincinnati); Cart Pushers Studio Residency, Friend, Maroon Arts Group, MINT Collective, and No Place Gallery (Columbus); Blue House Gallery and Studios (Dayton); and The Neon Heater Art Gallery (Findlay).

**Writer's Reading: Richard Fletcher (Minus Plato)**  
*No Philosopher King: An Everyday Guide to Art and Life under Trump*  
December 5

**Curator Tour: Michael Goodson**  
On *HERE: Ann Hamilton, Jenny Holzer, Maya Lin*  
December 8

**Panel Discussion: Does Abstraction Belong to White People?**  
with Miguel Gutierrez, Joni Boyd Acuff, Nadine George-Graves, Guisela Latorre, and Shannon Winnubst  
January 21  
Presented in conjunction with Miguel Gutierrez's *This Bridge Called My Ass*.

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**Lambert Family Lecture:****LaToya Ruby Frazier and Julia Reichert in Conversation**

+ Moderated by US Senator Sherrod Brown  
February 18

**Kevin Boyle**

*Shutdown: Lordstown and the American Dream*

*On LaToya Ruby Frazier: The Last Cruze*  
March 4

**Writer's Reading: William Evans**

*We Inherit What the Fires Left*  
March 26

Presented online due to COVID-19.

**Curator Tour: Michael Goodson**

*Our Deepest Humanity:*

*LaToya Ruby Frazier's Works with People*

April 30–May 31

Presented online due to COVID-19.

**Artist Talk: Stanya Kahn****in Conversation with Lucy****Zimmerman and Jennifer Lange**

*Behind the Scenes*

May 13

Presented online in conjunction with *No Go Backs* (2020) screening on [vielmetter.com](http://vielmetter.com).

---

**Gallery Events****Art & Resilience**

A series of art-based programs designed to support people recovering from brain injuries, PTSD, and other trauma including substance abuse, human trafficking, and incarceration.

*Art on the Brain*

October

*On Pause*

July–August

October–November

February–June

Presented online starting in March due to COVID-19.

*Death Cafe*

July 13

November 17

February 23

---

**Faculty Gallery Talks**

**HERE: Ann Hamilton,**

**Jenny Holzer, Maya Lin**

John Sabraw

*Anthrotopography*

November 7

Hannah Parrett

November 12

Elizabeth Weiser

*What If All Discourse Today*

*Is an Inflammatory Essay?*

November 20

---

**LaToya Ruby Frazier: The Last Cruze**

Jared Thorne

*Do We Still Need Unions?*

April 14

Presented online as an interview.

---

**Stanya Kahn: No Go Backs**

Liz Roberts

*Stanya Kahn's "No Go Backs": A*

*conversation for college students*

May 11

Presented online as an interview.

---

**Sadie Benning: Pain Thing**

Mindi Rhoades

*Stumbling Through the Pain*

June 10

Presented online as a guided exercise.

---

**Walk-In Tours**

---

**Selected Cosponsored Events****Artist Talk: Paul Pfeiffer**

August 29

Cosponsored by Ohio State's Department of Art's Living Culture Initiative and Visiting Artists Committee and the Asian American Studies program.

---

**Screening and Talk: Tongues Untied**

(Marlon Riggs, 1991)

+ Followed by a lecture by Darius Bost

September 16

Cosponsored by Ohio State's Department of Women's, Gender and Sexuality Studies and The Women's Place.

---

**On the Front Lines:****Performing Afghanistan**

*Sahar Speaks: Voices of*

*Women from Afghanistan*

World premiere.

Artist Talk: Joël van Houdt

*Kuja meri?: Afghan Refugees*

*Across the Globe*

October 7

Presented by Ohio State's Department of Theatre and the Middle East Studies Center with support from the Department of History, Department of Near Eastern Languages and Literatures, University Libraries' Middle East and Islamic Studies Service, and the Wexner Center for the Arts. Supported by a Global Arts and Humanities Discovery Theme.

---

**Kellie Jones**

*Women and the Dreamwork*

October 14

The William Hammond Lecture

on the American Tradition

Cosponsored by Ohio State's

Department of History of Art.

---

**Artist Talk: Elle Pérez**

October 31

Cosponsored by Ohio State's Department of

Women's Gender and Sexuality Studies and

Department of Art's Visiting Artist Program.

---

**Lewis Hyde**

*A Primer for Forgetting*

November 21

Cosponsored by Ohio State's Department

of Art's Living Culture Initiative.

---

**CogFest 2020 Screening and Panel Discussion**

+ Featuring a screening of *Arrival* (Denis

Villeneuve, 2016) and linguist Dr. Jessica Coon

February 8

Cosponsored by Ohio State's Center for

Cognitive and Brain Sciences and

Undergraduate Cognitive Science Club.

---

**Artist Talk: Liz Magic Laser**

March 5

Cosponsored by Ohio State's Department of

Art's Living Culture Initiative and Visiting

Artists and Scholars Committee.

---

**Art+Feminism Wikipedia Edit-a-thon**

March 18

Presented online due to COVID-19.

Cosponsored by Ohio State's University Libraries,

Office of Student Life Multicultural Center,

and the Department of Women's, Gender

and Sexuality Studies.

---

**Ohio Prison Arts Connection**

Statewide Conference

April 3

Presented online due to COVID-19. Cosponsored

by the Ohio Arts Council, Otterbein University,

Healing Broken Circles, Returning Artists Guild,

Music and Theatre Association, Justice Arts

Coalition, and William James Association.

# Selected Community, University, and Member Events

**First Sundays**  
**Free Thursdays** (after 4 PM)  
Featuring free gallery admission

**Exhibition Previews and Receptions**  
*HERE: Ann Hamilton, Jenny Holzer, Maya Lin*  
+ Artist Talk: Ann Hamilton, Jenny Holzer,  
Maya Lin in Conversation  
September 20

*Stanya Kahn: No Go Backs*  
*Sadie Benning: Pain Thing*  
*LaToya Ruby Frazier: The Last Cruze*  
January 31

**DEMO: Bringing Down the House**  
August 23

**30th Anniversary Season +  
Meet Director Johanna Burton**  
September 11

**Fall Student Party**  
+ Screening of *Thelma & Louise*  
September 28

**Anniversary Party**  
November 8

**Member Appreciation Days**  
December 6–7

OPPOSITE PAGE: The Wexner Center's 30th anniversary exhibition, *HERE*, featured several works that illuminated downtown Columbus as well as Ohio State's campus, including an image from Ann Hamilton's series *when an object reaches for your hand* (2019/20) on Mershon Auditorium's north façade, photo: Orange Barrel.





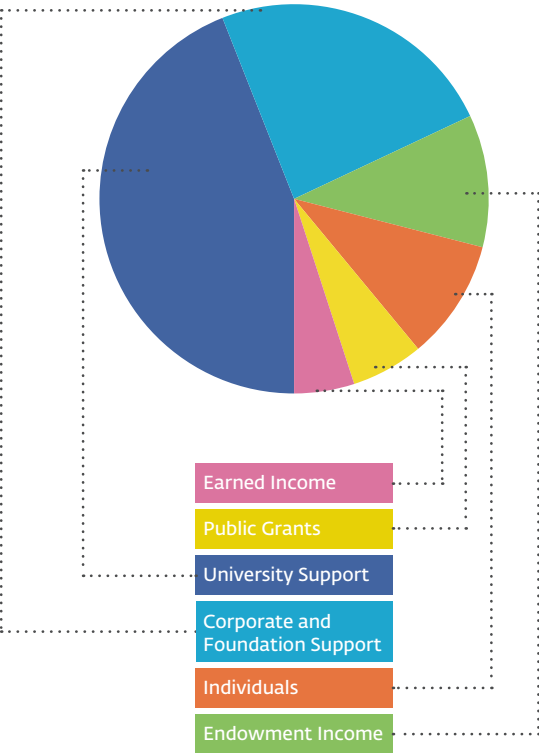


# Financial Overview



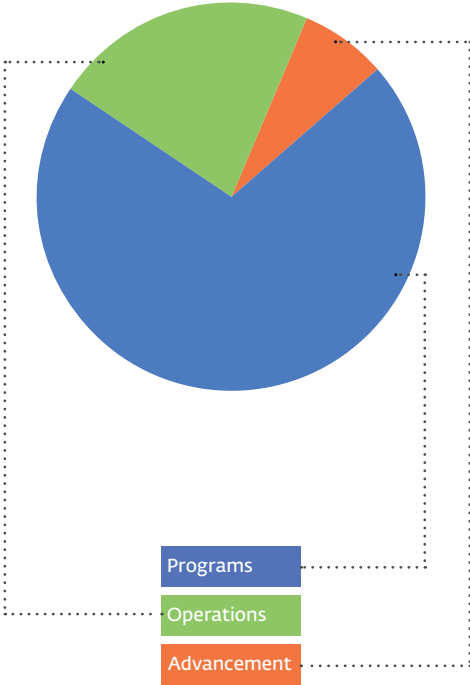
# Income

University Support	\$4,043,587	44%
Corporate and Foundation Support	\$2,213,700	24%
Endowment Income	\$1,057,145	11%
Individuals	\$952,585	10%
Public Grants	\$597,560	6%
Earned Income	\$429,401	5%
TOTAL INCOME*		\$9,293,978



# Expenses

Programs	\$6,589,401	71%
Operations	\$2,069,793	22%
Advancement	\$642,413	7%
TOTAL EXPENSES		\$9,301,607



\*The Wexner Center's total income includes charitable gifts made to the center via the Wexner Center Foundation (WCF). WCF is a 501(c)3 charitable organization dedicated to building resources for the sole purpose of advancing the mission of the Wexner Center for the Arts for generations to come.



# Thanks to You— Our Donors

The Wexner Center for the Arts thanks all our contributors and members for their generosity. We are proud to receive support from The Ohio State University and from individuals, foundations, corporations, and public agencies in this community, across the nation, and around the world. This public/private collaboration enables the center to pursue and strengthen our mission to serve as a creative laboratory, a place where diverse audiences can discover the art of our time, and where artists can realize and share their work and vision.

If you are interested in supporting the work of the Wexner Center, please call Kelly Stevelt, Chief Advancement Officer, at (614) 688-0980 or send an email to [kstevelt@wexarts.org](mailto:kstevelt@wexarts.org).

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The following donors have supported the Wexner Center with unrestricted gifts and grants for general operations.

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**The Wexner Center for the Arts Building Fund**  
Leslie H. Wexner in memory of Harry L. Wexner

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The Louise and David A. Braver Fund for the Arts
The Director's Dialogue on Art and Social Change Endowment
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We have made every effort to recognize all of our generous donors in this listing. If we have failed to acknowledge a gift accurately, please accept our apologies and call Sarah Ball, Donor Relations and Data Coordinator, at (614) 688-3946 or send an email to [sball@wexarts.org](mailto:sball@wexarts.org) so that we may include more accurate information in the future.

All lists reflect gifts in the 2019–20 season and are current as of June 30, 2020.

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Valerie Kohlwey, Business Systems Analyst  
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Sarah Ball, Donor Relations and Data Coordinator  
Lindsey Beetem, Associate Director, Individual Giving  
Scott Lawski, Membership Coordinator  
Jamila M.Zawadi, Development Operations Coordinator  
Jared Riley, Director, Donor Relations  
Karen Simonian, Associate Director  
Michelle Sipes, Graduate Associate  
Kelly Stevelt, Chief Advancement Officer

## EDUCATION

Shelly Casto, Director  
Lauren Caskey, Graduate Administrative Associate  
Dionne Custer Edwards, Associate Director  
Jo Anne Jenkins, Purchasing Assistant  
Maria Joranko, Programs Coordinator  
Tracie McCambridge, Manager, Gallery Teaching and Engagement  
Jean Pitman, Manager, Community, Youth, and Family Programs  
Alana Ryder, Manager, Public and University Programs  
Jo Snyder, Programs Coordinator

## EXHIBITIONS

David Dickas, Senior Installation Manager and Head Preparator  
Michael Goodson, Senior Curator  
Kristin Helmick-Brunet, Curatorial Associate  
Bill Horrigan, Curator at Large  
Kim Kollman, Senior Registrar  
Debra Lemak, Administrative Associate  
James-David Mericle, Assistant Exhibition Designer  
Nick Stull, Preparator  
Mary VanWassenhove, Associate Registrar  
Lucy Zimmerman, Associate Curator

## FACILITIES MANAGEMENT AND ENGINEERING

Zach Skinner, Director  
Tim Steele, Building Services Coordinator

## FILM/VIDEO

David Filipi, Director  
Paul Hill, Editor, Film/Video Studio Program  
Jennifer Lange, Curator, Film/Video Studio Program  
Alexis McCrimmon, Editor, Film/Video Studio Program  
Layla Muchnik, Curatorial Assistant  
Michael Olenick, Archive Project Manager, Film/Video Studio Program  
Chris Stults, Associate Curator, Film/Video

## MARKETING AND COMMUNICATIONS

Mary Abowd, Associate Editor  
Brandon Ballog, Interim Design Director  
Sydney Cologie, Social Media Coordinator  
Emma Clute, Graduate Administrative Assistant  
Kelsey Givens, Digital Content Editor  
EJ Josephat, Web Developer  
Sylke Krell, Assistant Director  
Holly Leber, Social Media Coordinator  
Kendall Markley, Senior Graphic Designer  
Kellie Morgan Lutzko, Community Outreach and Marketing Manager  
Erik Pepple, Chief Communications Officer  
Densil Porteous, Director  
Ryan Shafer, Publications Editor  
Melissa Starker, Creative Content and Public Relations Manager

## PATRON SERVICES

Lindsay Acker, House Management Coordinator  
Megan Chalfant, Special Events Manager  
Valerie Glenn, House Management Coordinator  
Joanna Hammer, Ticketing Manager  
Marlin Hauff, Assistant Store Manager  
Miranda Inscho, Assistant Ticketing Manager  
Katie Laux, Director  
Helyn Marshall, Accessibility Manager  
Yoon-Joo Moh, House Management Coordinator  
Matt Reber, Store Manager

## PART-TIME EVENT STAFF

Lisa Anfang  
Md Wahid Ashique  
Todd Babbert  
Erin Brubaker  
Jeanne Budde  
Crystal Ceballos  
Anne Courtney  
Jennie DeStephano  
Barbara Dittoe  
Kenneth Eppstein  
Kurt Farschman  
Amy Flowers  
Dorian Ham  
Scott Hartman  
Elizabeth Hawk  
Susan House  
Kha Huynh

Susan Hyde  
Charlotte Jobrack  
Alison Kennedy  
Kristi Kloss  
Colette Meier  
Constance Mengel  
John Neff  
Deven Pompey-Lomax  
Stephanie Pooler  
James Prater  
Jo-Ann Prater  
Danielle Rennick  
Jennifer Roessler  
Samina Shaw  
Beau Simmons  
Lydia Strauss  
Allison Sweeney  
John David Taggart  
Katherine Tedesco  
Jennifer Trawinski  
Joel Treadway  
Linda Watts  
Adrian Willis  
Keith Yoder

## PERFORMING ARTS

Lane Czaplinski, Director  
Adam Elliott, Associate Producer  
Ashley Stanton, Senior Producer

## TECHNICAL SERVICES

Scott Austin, Design Engineer  
Sonia Baidya, Lighting Supervisor  
Rachael Barbash, Projectionist  
Bill Barto, Stage Manager, Mershon  
Bruce Bartoo, Projectionist  
Andy Hensler, Stage Manager, Performance Space  
Steve Jones, Design Engineer  
John Smith, Technical Services Manager  
Mike Sullivan, Design Engineer  
Stephen Trefnoff, Sound Engineer

## INTERNS

Alex Adcock  
Dejah Archie-Davis  
Kat Arndt  
Ebony Bailey  
Makayla Davis  
Michael Fletcher  
Lauren Hampel  
Dareen Hussein  
Lily Li  
Miriam Nordine  
Savanah Pfister  
Anna Talarico  
Genevieve Wagner  
Sherry Xiao  
Ember Zaahir

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ON THE COVER: Patrons survey Maya Lin's *How Does A River Overflow Its Banks?* (2019) during the exhibition preview for *HERE*, photo: Katie Gentry.

