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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, 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, 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 Ebrahim 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. 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
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 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.
*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.

*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.

*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.

*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.

*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.

*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.

*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.

*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

Low
September 10

Angel Bat Dawid and the Brothahood
October 10

*nora chipaumire
#PUNK
October 24
100% POP
October 25
Opening music curated by Wexner Center Artist Residency Award recipient Sharon Udoh.

*Radouan Mriziga
7
November 15–16

Dane Terry
November 22

*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.

*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.

*Back to Back Theatre
The Shadow Whose Prey the Hunter Becomes
February 13–15

*Counterfeit Madison
Say a Little Prayer: An Aretha Franklin Celebration
February 22
Wexner Center Artist Residency Award project. World premiere.

WEX[EP]
A new, online-only series featuring Columbus-based artists.

Jacoti Sommes
Introduction to Flying Saucer Inc.*
May 7

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

DJ Krate Digga
The Rhythm Within
May 21

Mark Lomax II
#Drumversations
May 28

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

Moxy Martinez
The Synthsпедitioner
June 11

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

Ill Atmospherics
Take Flight with IA
June 25
+ Live Q&A

WEXNER CENTER ARTIST RESIDENCY AWARD RECIPIENT
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
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**Forbidden Fruit: The Golden Age of the Exploitation Picture**

*Mom and Dad* (William Beaudine, 1945)

*Narcotic* (Dwain Esper and Vival Soda,' 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**

Jurrasic Park (Steven Spielberg, 1993)

July 16

*The Craft* (Andrew Fleming, 1996)

August 20

35mm prints

*The Chelsea Girls Exploded*

The Chelsea Girls (Andy Warhol, 1966)

Afternoon (Andy Warhol, 1965)

The Closet (Andy Warhol, 1966)

The Trip [Version I] (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.


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


A Lion in the House (Julia Reichert and Steven Bognar, 2006) Documentary Filmmaking Masterclass with Julia Reichert and Steven Bognar + Also part of Unorthodocs

9to5: The Story of a Movement (Julia Reichert and Steven Bognar, 2019) + Julia Reichert and Steven Bognar in person


My First Film (Zia Anger, 2019) + Zia Anger 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

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.

Mike Leigh

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

Three Films by Madeline Anderson October 17–21

**Unorthodocs**

Documentary Filmmaking Masterclass with Julia Reichert and Steven Bognar


Lights (Various)

Future (Various)

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 Sunam Sridhar, work in progress) + Natasha Mendonca and Sunam Sridhar in person

Wexner Center Artist Residency Award Project

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.
FUTURE LANGUAGE: The Dimensions of VON LMO (Lori Felker, 2018)  + Lori Felker in person

Divine Love (Divina amor, Gabriel Mascardo, 2019)  + Gabriel Mascardo in person

Reception with the filmmakers

Vision Portraits (Rodney Evans, 2019)  + Rodney Evans in person

Journeys Beyond the Cosmodrome (Jeanne Finley, 2019)  + Jeanne Finley in person

Mountains That Take Wing: Angela Davis & Yuri Kochiyama—A Conversation on Life, Struggles & Liberation (Crystal Griffith and H.L.T. Quan, 2010)  + Crystal Griffith and H.L.T. Quan in person

Barbara Hammer: A Collaborative Practice featuring Lynne Sachs, Deborah Stratman, Mark Street, and Dan Veltri

Wexner Center Artist Residency Award Project—November 1–4

Zoom: Family Film Festival

Wild and Wooly Silent Shorts  + live music by Classical Baby

Kid Flicks

Gordon and Paddy (Linda Hambäck, 2017, Sweden)

Supa Modo (Likarion Wainaina, 2018, Kenya)

Chuskit (Priya Ramasubban, 2018, India)

Breath (Nafos, Narges Abyar, 2016, Iran)

Viva Kids Mix!

A Little Princess (Alfonso Cuarón, 1995, United States)

35mm print  + Cereal and Pajama Party (hosted by Heirloom Café)

+ Hands-on Crafts and Activities  + Ice Cream Social (featuring Jen’s Splendid Ice Creams)

December 6–8

J. Hoberman
Make My Day: Movie Culture in the Age of Reagan

J. Hoberman: Make My Day  + Reading and book signing  + Reception

River’s Edge (Tim Hunter, 1986)  + Introduced by J. Hoberman

“A Time for Choosing” (1964)

The Killers (Don Siegel, 1964)

Gremlins (Joe Dante, 1984)

Zoom Family Program

The Terminator (James Cameron, 1984)

First Blood (Ted Kotcheff, 1982)

The King of Comedy (Martin Scorsese, 1983)

January 16–18

Cinema Revival: A Festival of Film Restoration

La femme au couteau (The Woman with the Knife, Timité Bassori, 1969)

4K restoration by Cineteca di Bologna at L’Immagine 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.

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 & Television Archive.

Muna Moto (Jean-Pierre Dikongué-Pipa, 1975)

+ Introduced by Margaret Bodde, Executive Director, The Film Foundation

4K restoration by Cineteca di Bologna at L’Immagine 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.

Hollywood Home Movies from the Academy Film Archive (1931–70)

+ Presented by Mike Pogorzelski, Director, Academy Film Archive

+ With live music by Sue Harshe

Speed (Jan de Bont, 1994)

+ Introduced by Schawn Belston, Senior Vice President, Creative Mastering, The Walt Disney Company

4K restoration by 20th Century Fox and The Library of Congress, 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 (SACEM), and the Writers Guild of America, West (WGAW).

Go West (Buster Keaton, 1925)

+ Introduced by Tim Lanza, Vice President and Archivist, the Cohen Film Collection

4K restoration by the Cohen Film Collection and in collaboration with Cineteca di Bologna at L’Immagine Ritrovata laboratory.

Zoom Family Program

Way of a Gauchó (Jacques Tourneur, 1952)

4K restoration by 20th Century Fox and The Film Foundation.

Revenge of Frankenstein (Terence Fisher, 1958)

4K restoration by Sony Pictures.

Duet for Cannibals (Duett för kannibaler, Susan Sontag, 1969)

2K restoration by the Swedish Film Institute from a scan of original camera negative.

Son of the White Mare (Fehér lófa, Marcell Jankovics, 1981)

4K restoration by Arbelos in collaboration with the Hungarian Film Archive.

February 27–March 3

Retrospective: Agnès Varda

Cléo from 5 to 7 (Cléo de 5 à 7, 1962)

Diary of a Pregnant Woman (L’opéra-mouffe, 1958)

The Gleaners and I (Les glaneurs et la glaneuse, 2000)

The Gleaners and I: Two Years Later (Les glaneurs et la glaneuse...deux ans après, 2002)

+ Series interrupted due to COVID-19

March 6–7

Restoration Roundtable with Schawn Belston (The Walt Disney Company), Margaret Bodde (The Film Foundation), Grover Crisp (Sony Pictures), and Mike Pogorzelski (Academy Film Archive)

Cinema Revival Reception

Moulin Rouge (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 (SACEM), and the Writers Guild of America, West (WGAW).

The Gleaners and I: Two Years Later

Cléo from 5 to 7

Diary of a Pregnant Woman

The Gleaners and I
After Stonewall: Queer Films Made at the Wex

Greetings from Out Here (Ellen Spiro, 1993)

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

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

Cassandro, 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 Copresented 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 Bahrami

Man Push Cart (Ramin Bahrami, 2005) + Ramin Bahrami in person 35mm print March 5 Copresented 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) + Virtual Q&A with Klahr, Associate Film/Video Curator Chris Stults and filmmaker and programer 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 copresented 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

Åga (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 (Hvitur, hvítur dagur, Hlynur Pálmarson, 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 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
Anthropocene: The Human Epoch
(Jennifer Baichwal, Nicholas de Pencier, and Edward Burtynsky, 2018)
August 29–30

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

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

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

Filmfarsi (Ehsan Khoshbakht, 2019)
February 5

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.

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

Kasey King Photographs the Last Cruze
(LaToya Ruby Frazier, 2019)
February 20
Presented in conjunction with the Lambert Family Lecture.

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

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

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

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

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

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

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

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

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

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

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

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

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

CLASSICS

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.

Columbus Black International Film Festival Opening Night
Anemone Me
(Suzan–Lori Parks and Bruce Hainley, 1990)
+ Reception
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.

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.

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

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

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

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

The Killing Floor (Bill Duke, 1984)
February 20

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

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

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

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

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 Claytan 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 SÔL-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, Jacques 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 El 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

Curated by Lucy I. Zimmerman, Assistant Curator.
July

Monday Tuesday Wednesday Thursday Friday (Pouran Esrafily, 2011)
Curated by Anna Talarico, MA candidate in Ohio State’s Contemporary Art and Curatorial Practice Program.
August

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
Akwaee 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
Želimir 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

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 Breath
(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

WorldView: 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

Wax Warm-up 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

Presented online due to COVID-19.

Wex Wide Open programs for families

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Presented online due to COVID-19.
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.

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 Anthropolatry 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
Saheb Speak: Voices of Women from Afghanistan World premiere.
Artist Talk: Joëlle 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

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
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
Financial Overview
**Income**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
<th>Percentage</th>
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<td>University Support</td>
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<td>Corporate and Foundation Support</td>
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<td>Endowment Income</td>
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<td>Individuals</td>
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**TOTAL INCOME**

$9,293,978

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**Expenses**

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<td>Advancement</td>
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**TOTAL EXPENSES**

$9,301,607

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*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.*

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Opposite Page: Hundreds of high school students from across the region engaged with the exhibition HERE as part of the center’s innovative arts and writing program Pages. Photo: Katie Gentry.
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.

OPERATING AND UNRESTRICTED SUPPORT

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

$100,000 and above
American Electric Power Foundation
The Columbus Foundation
James W. Overstreet Fund
Greater Columbus Arts Council
Ohio Arts Council
Abigail and Leslie Wexner

$10,000–$99,999
Adam Flatto
Kaufman Development
Mary and C. Robert Kidder
Bill and Sheila Lambert
Richard and Sara Mershad
Nationwide Foundation
Charles and Joyce Shenk

PROJECT CONTRIBUTORS

The following donors have made contributions to support specific Wexner Center programs, initiatives, and/or capital projects.

$100,000 and above
American Electric Power Foundation
Institute of Museum and Library Services
L Brands Foundation
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$10,000–$99,999
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Huntington Bank and Huntington Foundation
Ingram-White Castle Foundation
Jeni’s Splendid Ice Creams
National Endowment for the Arts
Ohio State Energy Partners

$1,000–$9,999
Art4Moore Fund
Arts Midwest Touring Fund
Milton and Sally Avery Arts Foundation
John and Pam Beeler
The Blackwell Inn
Michael and Paige Crane
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Johnstone Fund for New Music
National Performance Network
Night Music DJ Professionals
Ohio Arts Council
PNC Foundation
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State Farm

CORPORATE SUPPORT

The following corporations have made unrestricted gifts to the Wexner Center Foundation.

$50,000 and above
Davis Polk + Wardwell LLP
Live Technologies LLC
Vornado Realty Trust
Vorys, Sater, Seymour + Pease LLP

$25,000–$49,999
Alliance Data
Axium
Bocchi Laboratories Inc
Brookfield Properties
CBRE, Inc.
CCL
Fenwick & West LLP
Firmenich
The Forbes Company
Georgetown Co.
Hunton Andrews Kurth LLP
International Flavors & Fragrances Inc.
Ivanhoé Cambridge
KDC/ONE
MACERICH
M/I Homes Foundation
Paramount Group, Inc.
PREIT
Simon Property Group
Taubman
Voyant Beauty

$10,000–$24,999
Aeron Lifestyle Technology Inc.
Alene Candles LLC
Amcor Rigid Plastics
American Electric Power
Anomatic Corporation
Arent Fox LLP
Aronov Realty Management, Inc.
Brandix Lanka Limited
Brixmor Property Group
Clover Group International Ltd.
Cosmetic Laboratories of America
Crystal Martin (Hong Kong) Limited
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Fontheim Partners PC
Fred Olivieri Construction Company
Fuel Transport Inc.
Geomertic Results Inc.
Hansoll Textile Ltd.
Lombardi Design & Mfg.
LT Custom Furnishings Inc.
MAS Holdings (Private) Limited
Matrix Psychological Services
New England Development
Patriot Place and The Kraft Group
Pioneer Elastic (Hong Kong) Ltd.
Regina Miracle International (Holdings) Ltd.
Schwarz Paper Company LLC
SL Green Realty Corporation
Starwood Retail Partners
Steiner + Associates
The Superior Group
Symrise
Toshiba America Business Solutions Inc
Triple Five
Vestar
Washington Prime Group

$5,000–$9,999
Acock Associates Architects
ASI Commercial Roofing + Maintenance
Cahill Construction Inc
Carousel
Commercial Cutting + Graphics
Dancor Solutions
Dawson
Empire Express Inc.
IMAGINE
Karen Pearse Global Direct
Adam & Stephanie Lewin and Hamilton Parker
Minden Gross LLP
O’Neil Langan Architects, PC
Permit Resources
RCS Logistics, Inc.
Ruggles Sign
Starr Digital Solutions
Stevens Transport, Inc.
Stikeman Elliott
Strategic Design Consulting, LLC
TheLab LLC
Trinity Logistics USA

$1,000–$2,499
Capital City Awning
Capitol Light
CBX Global
DAVACO
De Jager Construction Inc.
DHX – Dependable Hawaiian Express, Inc
Expeditors International of Washington
Intimark
Jeffrey R. Anderson Real Estate, Inc.
Kegler Brown Hill & Ritter
Kronos
Moody Nolan
National Delivery Systems, Inc.
ODW Logistics, Inc
PIPP Mobile Storage Systems
PSI
SMBH, Inc.
Sovereign Logistics, Inc
Special Dispatch of California Inc.
Star Leasing Company
VFP Fire Systems
Anonymous

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Donor Circles members provide essential funding for all Wexner Center programs while enjoying special member privileges and access year-round, including intimate events with artists, priority ticket assistance, and more.

$25,000 and above
Lisa and Christopher Barton

$10,000–$24,999
George Barrett
Joann W. Crane
Sherri Geldin
Nancy and Dave Gill
Nancy Kramer and Christopher Celeste
James McFate
Debbie Neimeth
Meara and Matt Scantland

$5,000–$9,999
Carole and David Aronowitz
Beth Crane and Richard McKee
Paige and Mike Crane
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Orange Barrel Media
Radio 614
(614) Magazine
WOSU Public Media
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<td>American Institute of Architects-Columbus</td>
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<td>McConnell Arts Center</td>
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<td>Columbus Black International Film Festival</td>
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<td>ProMusica Chamber Orchestra</td>
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<td>Rebirth Books to Prisoners</td>
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<td>Replenish Spa</td>
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<td>Court Appointed Special Advocates (CASA) of Franklin County</td>
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<td>Franklin County Reentry Coalition</td>
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