



wexner center for the arts
AT THE OHIO STATE UNIVERSITY

2024 - 2025

Annual Report

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“The Wexner Center for the Arts is a laboratory of thinking. It is one of the most significant exhibition venues that is research-led in the United States.”

—Holt/Smithson Foundation
Executive Director Lisa Le Feuvre



Mission, Vision, and Values



OUR MISSION

The Wexner Center for the Arts is The Ohio State University's multidisciplinary laboratory for contemporary art and culture.

Through exhibitions, performances, screenings, educational programs, artist residencies, and publications, the Wex serves as a vital forum where artists can test ideas and where audiences engage the art and issues of our time.

In its programs, the Wex balances a commitment to experimentation with a critical appreciation of the past. Our work affirms the university's pursuit of civic participation, freedom of expression, and robust dialogue.

OUR VISION

Advance culture for a vibrant society.

OUR VALUES

We invest in artists and the creative process.

We stand with our communities.

We aim ahead of the curve.

WE SERVE

Emerging and established artists

The Ohio State and central Ohio communities

Educators and students of all ages

Families of all kinds

The international arts sphere

Summary of Success

In 2024–25 the Wexner Center for the Arts presented **11** exhibitions; staged **26** performances; presented **135** film programs; offered **418** learning programs; presented and commissioned **6** projects, **2** through our Artist Residency Award Program; supported **28** filmmakers through our Film/Video Studio Residency Program; welcomed **118,346** visitors to our building; engaged with **100,491** fans and followers on social media and LinkedIn; provided information to **542,402** visitors to *wexarts.org*; delivered **1,060,073** emails; sent program materials to **88,980** households through the mail; distributed **84,845** pieces in the local community; reached **2,729,158,600** locally, nationally, and internationally and received **2,121,331,000** impressions through earned media; connected with **48,149** students, faculty, and visitors on campus; received **\$1,190,427** in federal, state, and local grants, **\$2,001,757** in private gifts and grants, and **\$9,896,089** in university, endowment, in-kind support, and other gifts; engaged **507** members and **38** donors; and was assisted by **64** volunteers. All of this was possible through their support—and yours.

*press impression data was available starting November 2024

Wex in the Press

Number of Articles

480

Campus

51

Columbus/Ohio

251

National

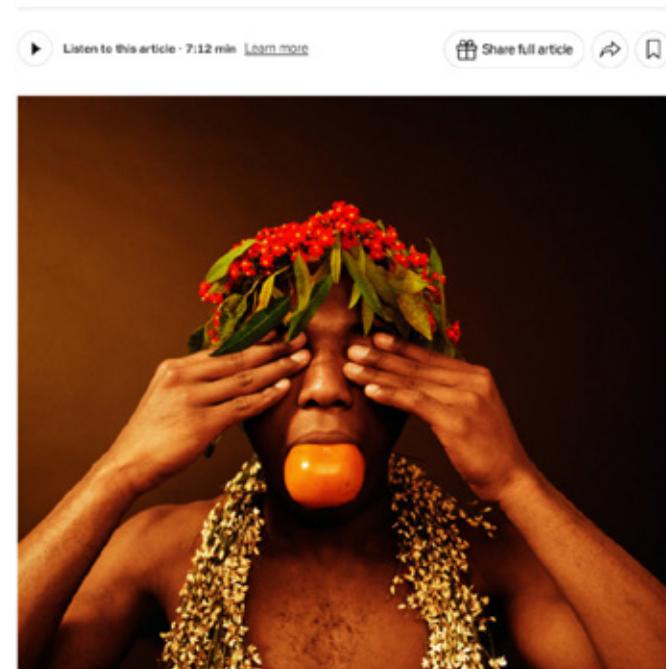
114

International

14

Two Photographers with an Eye for the Spiritual Meet in an Ohio Museum

Rotimi Fani-Kayode and Ming Smith grew up a world apart, but their images speak much the same language. This fall, their works collide in Columbus.



“Audre Lorde famously shared that, ‘the master’s tool will never dismantle the master’s house.’ While that remains true, she didn’t say anything about using the master’s tools to maybe build an addition. In some respects, that’s what Fani-Kayode was doing. In taking so many visual cues from Western Art history, and inserting the experiences of black, queer, displaced, and African persons, **Rotimi Fani-Kayode has made the house bigger.** He’s shown, in his all too brief career, that there’s room for more of us than we could have ever imagined.”

—Jeff Regensburger, *Columbus Underground*

“This fall, the Wexner Center for the Arts in Columbus, Ohio...has opened dual exhibitions, “Ming Smith: Wind Chime” and “Rotimi Fani-Kayode: Tranquility of Communion.”...One can only guess what kind of poetry Smith and Fani-Kayode could have created together. According to Smith, they never met during the 34 years they shared on earth. **But when their work meets, it does so in what feels like another realm.**”

—Zoë Hopkins, *New York Times*

“

“That Nancy Holt’s work is being shown there [at the Wex] is something that would be a dream come true for her.”

—Holt/Smithson Foundation Executive Director Lisa Le Feuvre

”

“The Wexner Center for the Arts in Columbus, Ohio, is presenting ‘Nancy Holt: Power Systems,’ a new exhibition, curated by [Lisa] Le Feuvre, comprising sculpture, works on paper, film, and photography... ‘The Wexner Center for the Arts is a laboratory of thinking. It is one of the most significant exhibition venues that is research-led in the United States,’ said Le Feuvre. **‘That Nancy Holt’s work is being shown there is something that would be a dream come true for her.’**”

—Katie White, *Artnet*

“To paraphrase the tagline from the late 1950s real-life crime drama *Naked City*, there are 8 million stories in the state of Ohio. Many of those tales are waiting to be told by emerging filmmakers who need resources—both financial assistance and professional guidance to see their projects evolve from script to screen. **That’s where the Wexner Center for the Arts and Ohio Humanities come in with a program to support the state’s bustling film community.**”

—Belinda M. Paschal, *Columbus Dispatch*

“Hupfield’s immersive installations move through sculpture, performance, and video to challenge assumptions that spiral around objects. Her exhibitions are experimental sites where perceptions are tested, shared, and questioned. **For Hupfield, artworks are always commas and never full stops:** they are never fixed and always in conversation with the time and place that surround them.”

—Mousse

“We’ll be in residency [at the Wex] for the week: rehearsing, talking, recording some oral histories, **talking about what an appropriate archive for Black women’s work looks like** [and] how do we trace that... the preservation of work is important, supporting the preservation is, I don’t have a word other than important, but I can feel it when we are together... The concert will wrap up with a community dialogue around archives and what our questions are about what it means to hold Black women’s work in this way.”

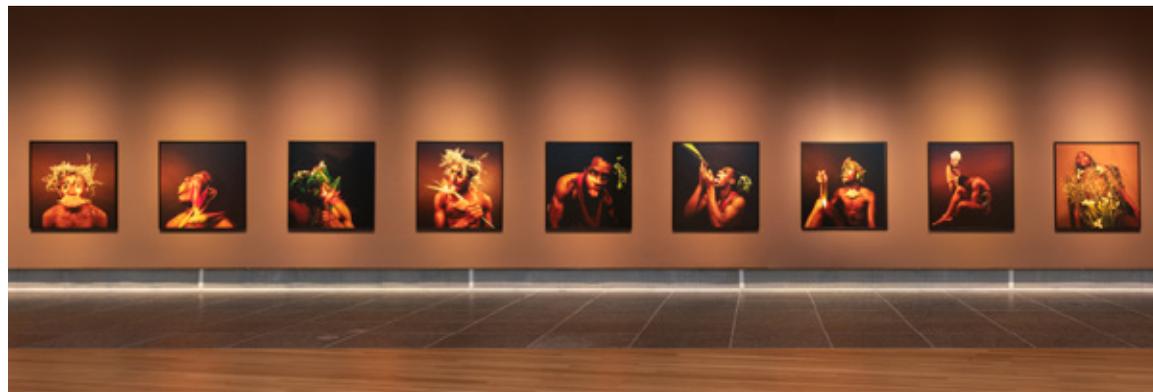
—Crystal Michelle Perkins on *Archiving Black Performance*, *Columbus Underground*

“Bill Horrigan is a central figure in the generation of curators who established the film and video programs we now take for granted in museums. He did this groundbreaking work at the Wexner Center for the Arts, a noncollecting contemporary art institution on the campus of the Ohio State University in Columbus. When the Wex (as it is lovingly referred to by staff and locals) opened in 1989, **Horrigan created one of the country’s destination film/video departments outside of a major art-world hub** and helped to guide time-based art (and its viewers) from theaters into the exhibition galleries.”

—Helen Molesworth and Jason Simon, *Artforum*

Wex in the World

Our artists abroad and in the community



The Wexner Center loaned **Eva Hesse's *Area*** (1968) for an exhibition at Hauser & Wirth, New York. On view through July 26, 2024, *Five Sculptures* celebrated 25 years of partnership between the Eva Hesse estate and the gallery by bringing together five large-scale works made 1967–69.

On March 5, 2025, *ARTnews* included **Wu Tsang's** film *Wildness* (2012) in its list of "The 100 Best Artworks of the 21st century." Supported by the Wexner Center's Film/Video Studio, the project ranked number 56.

Fall 2024 exhibitions **Ming Smith: *Wind Chime*** and **Rotimi Fani-Kayode: *Tranquility of Communion*** appeared in major international press outlets and several best-of lists. Both exhibitions were profiled in the *New York Times* and featured in *ARTnews's* "81 Museum Exhibitions and Biennials to See This Fall." Smith's four Ohio-based exhibitions were featured in the *New York Times's* "Art Shows and Exhibitions to See This

Fall." *Tranquility of Communion*, Fani-Kayode's first North American survey, was one of *Essence's* "21 Art Exhibitions You Must See This Fall." Smith was named at the top of *Artnet's* "Which 6 Artists Dominate US Museums Right Now?" for her Ohio shows and retrospective at Spelman College, Atlanta.

Rotimi Fani-Kayode was also featured in the exhibition *The Studio – Staging Desire*, which opened in October 2024 at Autograph, London. Including many of the same works on view at the Wexner Center, the exhibition was reviewed in the *Guardian* and *Dazed Magazine* among other publications. Fani-Kayode's work was also included in *The 80s: Photographing Britain* at Tate Britain.

Fall 2023 exhibiting artist **Sahar Khoury** was featured in *Rhythmic Vibrations* as part of the 15th Gwangju Biennale in South Korea. Opening in August 2024, the group exhibition marked the first time the United States was invited to organize a national pavilion there.



The Wexner Center's presentation of **Nancy Holt: *Power Systems*** was featured as a Critics' Pick in the May 2025 edition of *Artforum*.

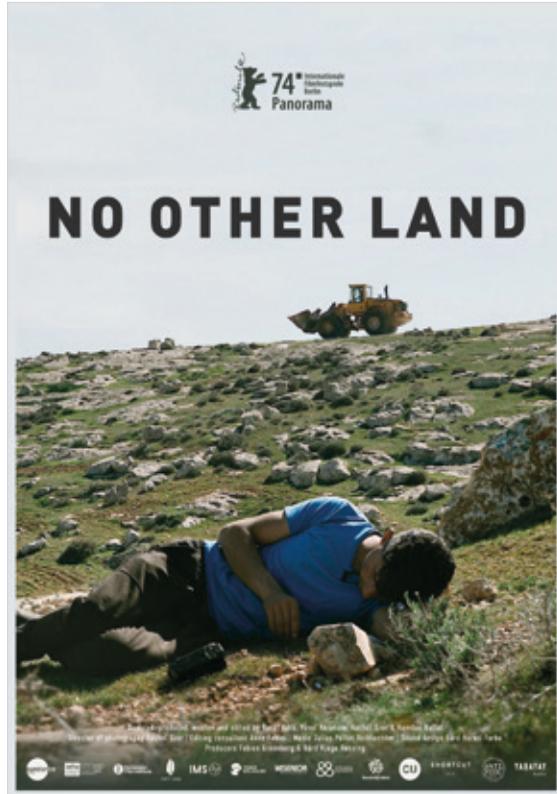
Film/Video Studio alums **Miranda July** and **Rea Tajiri** were among the recipients of the 2025 Guggenheim Fellowships.

Madeleine Hunt-Ehrlich's Wex-supported film *The Ballad of Suzanne Césaire* (2024) continued its festival run while racking up awards. The film made its Canadian premiere on September 10 at the Toronto International Film Festival and its US premiere on September 28 at the New York Film Festival. Awarded Best Experimental Film of 2024 by the National Society of Film Critics, the piece was featured on the opening night of our Picture Lock series highlighting work supported by the center's Film/Video Studio. On October 6 Hunt-Ehrlich took to the stage at Lincoln Center with Ohio Humanities Film Fellow **Zeinabu irene Davis** to discuss the project along with Davis's *Compensation* (1999).



The Wexner Center held the Ohio premiere of the new restoration of Davis's *Compensation* on April 4, 2025. The film foregrounds its accessibility to Deaf audiences and, thanks to the efforts of the Wexner Center's Tammy Eckard and Tracie McCambridge, half of the audience at our screening was Deaf. Davis, a Wexner Center Artist Residency Award recipient as well as an Ohio Humanities Film Fellow, said that this was the first time that a venue realized the full experience for d/Deaf audiences she'd envisioned. In 2024 the film was added to the Library of Congress's National Film Registry and received a special edition release by The Criterion Collection.

Past Wexner Center Artist Residency Award recipient **Penny Lane's** documentary *Confessions of a Good Samaritan* (2023), supported by a Film/Video Studio residency, is now streaming on Netflix.



Seven films that screened at the Wexner Center were named in the *New York Times*'s "Best Movies of 2024." Three of the films were screened during this year's **Unorthodocs** documentary film festival: **Brett Story**'s *Union*, **Mati Diop**'s *Dahomey*, and **Benjamin Ree**'s *The Remarkable Life of Ibelin*. The list also included **Gary Hustwit**'s *Evo*, which played to a packed house at the Wex on October 7.

The documentary *No Other Land* and **Jean-Luc Godard**'s final films *Scénarios* and *Exposé du film annonce du film "Scénario"* appeared in *Film Comment*'s "Best Undistributed Films of 2024." Highlighting our mission to bring important films to our community whether they are widely available or not, the Wexner Center was the second US venue to present Godard's films, which were his last.

Several Wexner Center guests and featured films were recognized in this year's **Academy Awards**. **Walter Salles** won Best International Film for *I'm Not Here*. *No Other Land*, which had its Ohio premiere at Unorthodocs 2024, won Best Documentary Feature. Past Wexner Center Artist Residency Award recipient **Bill Morrison** was nominated for his short film *Incident* (2023). Unorthodocs guest **RaMell Ross**'s *Nickel Boys* (2023) was nominated for Best Picture and Best Original Screenplay. And **Greg Kwedar**'s *Sing Sing* (2023), which had its Midwest premiere at the Wex, was nominated in three categories.



On February 6, 2025, the Sharjah Biennial opened with work by Film/Video Studio alum **Lorna Simpson** and future residency artist **Vitória Cribb**. Cribb, an artist from Rio de Janeiro, Brazil, was the recipient of the Wexner Center's Film/Video Residency Prize at the 2022 Videobrasil festival in São Paulo. She is currently developing a project with both the center's Film/Video Studio and Ohio State's Advanced Computing Center for the Arts and Design.

Musician **Chief Adjuah** led a masterclass at the Ohio State School of Music on January 30, 2025, for 42 jazz students and 5 faculty members. Adjuah provided feedback on student ensemble performances and also performed alongside the students. The School of Music's Mike Smith called it "one of the best artist masterclass exchanges he has ever witnessed in a university environment." Chief Adjuah performed to full houses as part of the center 2024–25 jazz series.

On June 12, 2025, the Wex welcomed **Drinks + Drag** for the second year in a row, a fundraiser for Stonewall Columbus presented in collaboration with Opera Columbus. Drag queens Gretta Goodbottom, Anisa Love, and Naomi Wayne performed for an enthusiastic crowd in the Performance Space.

The Wexner Center's ongoing **Community Studios** program served 4,253 people this year including 2,945 children and families, an increase of 41.5 percent. Since the program began in 2021, we have served over 10,000 community members of all ages in Central Ohio, delivering artmaking opportunities and enhancing literacy skills in locations that include Linden Community Center, Schiller Park Recreation Center, and Southwest Public Libraries.

A partnership between the Wexner Center's Art and Resilience team and Sanctuary Night, **Create Your Story** is a community-based initiative that empowers vulnerable women to explore identity, healing, and belonging through creative expression. Over the course of two years, a cohort of ten women developed personal creative writing pieces and collaborated with visual artists to create coloring book-style illustrations that reflect their stories. Collected in a center-designed publication, these stories were distributed to over 1,000 vulnerable women on Columbus's West Side, inspiring connection, hope, and the potential for transformation.



Membership

Membership

Active Members

507

New Members

37

Cash Received

\$94,101

In 2024–25, the Wexner Center deepened member engagement through a dynamic array of benefits and experiences designed to celebrate and connect our vibrant community of supporters.

Core benefits included member-only events that offered personal access to creative voices, discounted tickets to Wexner Center films and performances, and savings at the Wexner Center Store and Heirloom Café.

Ambassador-level members also enjoyed expanded access to special events, behind-the-scenes experiences, and meaningful engagement with our leadership. This tier empowered members to discover the level of engagement that matched their passion and took their support to new heights.

Advocate-level members joined a visionary community shaping the center’s future. With premier access to exclusive programs, recognition in Wex publications, and invitations to intimate gatherings with artists, curators, and thought leaders, these supporters played a leadership role in advancing the arts and our mission.

Across all levels, member support fuels the center’s ability to present groundbreaking work, nurture emerging talent, and remain a vital cultural resource for our community. Wex membership is an enriching partnership that sustains the arts and strengthens the institution’s impact.



2024–25 Member Events

Fall Exhibitions Opening VIP Reception

September 20, 2024

Fall Exhibitions Closing Reception

January 4, 2025

Glimcher Lecture Dinner

February 19, 2025

Engie Gallery Night

March 13, 2025

Picture Lock Dinner

March 20, 2025

Jazz Series Closing Reception

April 3, 2025

Spring Exhibitions Closing Reception

June 28, 2025





2024–25 Exhibitions

2024–25 Exhibitions



The 2024–25 exhibitions program continued the Wexner Center's tradition of presenting ambitious gallery shows and international voices alongside bold projects by Artist Residency Awardees and invited artists, deepening its engagement with questions of identity, environment, power, and history. Across the year, the center offered originated and touring exhibitions that reinforced its role as a laboratory for contemporary art in Columbus and at Ohio State while expanding opportunities for audiences to encounter works that challenge and inspire.

In the summer of 2024, the Wexner Center presented expansive projects by two Artist Residency Award recipients. *Jonas N.T. Becker: A Hole is not a Void* surveyed more than a decade of Becker's multidisciplinary practice, encompassing video, photography, performances, and new commissions. The exhibition examined the

entanglements of land, labor, inequity, and environmental injustice and included new works realized with the support of the Wexner Center's Film/Video Studio. *Tanya Lukin Linklater: Inner blades of grass (soft) inner blades of grass (cured) inner blades of grass (bruised by the weather)* marked the artist's first US survey and largest museum presentation to date. Linking performance, installation, and text, the project drew inspiration from her visit to Ohio's Hopewell Ceremonial Earthworks and featured live collaborations with Indigenous dancers, poets, and performers during its run.

Opening in fall 2024, two landmark photographic surveys anchored the season. *Rotimi Fani-Kayode: Tranquility of Communion*, organized in partnership with Autograph, London, and curated by Mark Sealy, offered the first North American retrospective of the Nigerian British artist. The exhibition illuminated



Fani-Kayode's radical blending of cultural heritage, queerness, and spirituality in photography that continues to resonate globally. *Ming Smith: Wind Chime* paired recently made multimedia and color works with early photographic series from her travels in Africa, offering insight into Smith's decades-long commitment to visualizing Black life with lyricism and experimentation. The exhibition also debuted a new Wex-commissioned project by the artist, further cementing the center's role as a site of artistic innovation.

That fall also featured site-responsive and outdoor projects. Nancy Holt's *Pipeline* extended from the center's exterior into its lobby, forming a prelude to her forthcoming gallery exhibition and activating the building's architecture as a dynamic framework for perception. Awilda Rodríguez Lora's video *Sustento*, presented in The Box, created intimate connections between body, ritual, and sustenance, extending the dialogue between gallery and informal spaces within the center.

The spring 2025 season deepened the Wexner Center's explorations of systems—both literal and symbolic. *Nancy Holt: Power Systems*, developed in partnership with the Holt/Smithson Foundation and curated by its director, Lisa Le Feuvre, comprised immersive, room-sized infrastructural works and rarely seen drawings. The exhibition investigated the flows of air, light, heat, and energy that shape contemporary built environments and underscored Holt's prescient contributions to ecological and



systems-based art. Also curated by Le Feuvre, *Maria Hupfield: The Endless Return of Fabulous Panther (Biimskojiwan)* marked the artist's US debut of a major new body of work. Bringing together interactive installations, dynamic sculpture, and video, Hupfield drew on Indigenous mythologies and concepts of return to reimagine museum display, inviting viewers into participatory encounters.

Throughout the year, a robust program of talks, performances, symposia, and public gatherings extended the reach of the exhibitions and echoed their central themes of power, identity, ecology, and connection to land. Outdoor installations and social spaces invited broader engagement across campus and community contexts. Collectively, the 2024–25 program reaffirmed the Wexner Center's commitment to commissioning projects, international collaborations, and fostering relationships with artists whose practices extend beyond the gallery into public space and social life.

Julieta González

HEAD OF EXHIBITIONS

2024–25 EXHIBITIONS SEASON MADE POSSIBLE BY

**Bill and Sheila Lambert
Crane Family Foundation**

FREE GALLERIES MADE POSSIBLE BY

Adam Flatto



2024–25 EXHIBITIONS PROGRAMS



Outpost Office

AUGUST 25, 2023–APRIL 6, 2025

Unfolding in several phases, Wex-commissioned projects by Columbus-based practice Outpost Office, led by Ohio State’s Ashley Bigham and Erik Herrmann, invited visitors to interact with the Wexner Center in unexpected ways. *Drawing Fields No. 7* utilized a GPS-controlled robot to paint intricate and ephemeral line-based patterns on the center’s lawn. *Color Block No. 2* involved an incremental installation of colorful, large-scale furniture at various locations inside and outside the center. Both phases provided new spaces for socializing and informal learning while highlighting overlooked aspects of the Wexner Center’s iconic building.

Organized by the Wexner Center for the Arts and curated by former Head of Exhibitions Kelly Kivland. Featuring Wexner Center-commissioned projects. Learning guide published by the Wexner Center.

THIS PRESENTATION MADE POSSIBLE BY

Ohio State’s Integrated Physical Planning Liaison Group



Jonas N.T. Becker: A Hole is not a Void

JUNE 1–AUGUST 21, 2024

The artist’s largest museum exhibition to date, *A Hole is not a Void* represented Jonas N.T. Becker’s ongoing work connecting their experiences as a native of the Appalachian region to issues of land, labor, and extraction and broader questions of inequity and environmental injustice. The exhibition premiered several new photographic and video works by the Artist Residency Award recipient including scenes from *Class Struggle*, a project supported by the center’s Film/Video Studio, and the satirical *Holographic Mountain*, which screened in The Box just outside the galleries. The exhibition coincided with a performance and panel discussion on the role of coal in the region.

Organized by the Wexner Center for the Arts and curated by former Head of Exhibitions Kelly Kivland and former Curator of Exhibitions Lucy I. Zimmerman with support from Curatorial Assistant Jonathan Gonzalez and Curatorial Intern Madelyn Thompson. *Holographic Mountain* curated by Film/Video Studio Program Director Jennifer Lange. Artist Residency Award project.

Jonas N.T. Becker
Holographic Mountain (2018)

MAY 13–AUGUST 31, 2024
PRESENTED IN THE BOX



Tanya Lukin Linklater: Inner blades of grass (soft) inner blades of grass (cured) inner blades of grass (bruised by the weather)

JUNE 1–AUGUST 21, 2024

This multidisciplinary exhibition featuring work by Sugpiaq artist, writer, and Artist Residency Award recipient Tanya Lukin Linklater explored the power of movement, weather, and Indigenous cultural resilience. Her first US survey and largest presentation to date, the exhibition traced Lukin Linklater’s practice over the past decade through sculpture, installation, video, and performance works and the debut of a Wex-commissioned project informed by the Hopewell Ceremonial Earthworks in Newark, Ohio, a UNESCO World Heritage Site. The exhibition concluded with an in-gallery performance and daylong gathering featuring Indigenous artists, poets, and scholars.

Organized by the Wexner Center for the Arts and curated by former Head of Exhibitions Kelly Kivland with support from Curatorial Assistant Jonathan Gonzalez. Artist Residency Award project.

THIS PRESENTATION MADE POSSIBLE BY

Teiger Foundation
Canada Council for the Arts



Awilda Rodríguez Lora
Sustento (2023)

SEPTEMBER 3–DECEMBER 30, 2024
PRESENTED IN THE BOX

The culmination of a three-year virtual residency with the Wexner Center and collaborators in Ohio State’s Advanced Computing Center for the Arts and Design (ACCAD), *Sustento* poses the universal question of how we humans can sustain ourselves in the face of constant demands and oppression. The video features Puerto Rican artist Awilda Rodríguez Lora performing in the center’s Performance Space juxtaposed with an animated avatar twin created in ACCAD’s motion capture lab. The artist reveals that *sustento* is family, community, the body, bread, water, love, movement, and energy.

Organized by the Wexner Center for the Arts and curated by Film/Video Studio Program Director Jennifer Lange. Part of a virtual residency with the Wexner Center for the Arts, La Rosario, and Ohio State’s Advanced Computing Center for the Arts and Design with techno-dramaturgy by Norah Zuniga Shaw and Livable Futures. Learning guide published by the Wexner Center.



Ming Smith: Wind Chime

SEPTEMBER 22, 2024–JANUARY 5, 2025

Ming Smith: Wind Chime paired recent work by Columbus-raised artist Ming Smith with the photographic series that started her career in 1972. Complementing several other presentations in the region, the center’s exhibition included nearly 30 photographs from Smith’s *Africa* series, taken during her travels to Senegal, Ethiopia, Ivory Coast, and Egypt over the span of three decades. *Wind Chime* featured a Wex-commissioned multimedia project that animated a series of photographs using projection as well as recent collages and color photographs set to an ambient soundscape created by Smith’s son, Mingus Murray.

Organized by the Wexner Center for the Arts and curated by former Head of Exhibitions Kelly Kivland. The exhibition was part of the FotoFocus Biennial: *backstories* and simultaneous presentations of work by Ming Smith at the Columbus Museum of Art and The Gund at Kenyon College. Featuring Wexner Center-commissioned projects. Learning guide published by the Wexner Center.

THIS PRESENTATION MADE POSSIBLE BY

Mike and Paige Crane

NATIONAL ENDOWMENT FOR THE ARTS
arts.gov

FOTOFOCUS



Rotimi Fani-Kayode:
Tranquility of Communion

SEPTEMBER 22, 2024–JANUARY 5, 2025

Organized in partnership with Autograph, London, *Rotimi Fani-Kayode: Tranquility of Communion* was the first North American survey of the Nigerian British artist’s work and archives. The major exhibition brought together key series of color and black-and-white photographs along with archival prints and never-before-exhibited works from Fani-Kayode’s student years. Often created in collaboration with his partner Alex Hirst, the late artist’s photographs treat romantic love with spiritual reverence, translating the emotional intensity of same-sex, multiracial desire into richly evocative symbolic language. Today, his art remains a potent source of inspiration, presciently anticipating contemporary photographic approaches to identity, sexuality, and race.

Organized by Autograph, London, and the Wexner Center for the Arts and curated by Professor Mark Sealy, Director of Autograph. The exhibition received generous development support from Paul Mellon Centre for Studies in British Art and was part of the FotoFocus Biennial: *backstories*. Additional thanks to former Wexner Center Associate Curator of Exhibitions Daniel Marcus. Learning guide published by the Wexner Center.

THIS PRESENTATION MADE POSSIBLE BY

FOTOFOCUS

Carol and David Aronowitz



Nancy Holt: Power Systems

FEBRUARY 8-JUNE 29, 2025

Nancy Holt: Power Systems was the most extensive presentation yet of the groundbreaking artist's investigations into the systems that power our world. The exhibition served as a showcase for Holt's large-scale, interactive *System Works*, which gave sculptural presence to the often hidden utilities that light and heat our buildings, while *Pipeline* ran from outside the Wex into its lower lobby, where it dripped oil. The presentation also featured Holt's innovative works on paper, films, and photographs, which spanned well-known pieces like her video documenting *Sun Tunnels* to intricate plans for unrealized projects like *Sky Mound*.

Curated by Lisa Le Feuvre, Executive Director of Holt/Smithson Foundation, and developed in partnership with Holt/Smithson Foundation. Learning guide published by the Wexner Center.

Nancy Holt: Pipeline

AUGUST 16, 2024-JULY 27, 2025

THIS PRESENTATION MADE POSSIBLE BY



Maria Hupfield: The Endless Return of Fabulous Panther (Biimskojiwan)

FEBRUARY 8-JUNE 29, 2025

Developing from her 2024 Toronto Biennial of Art commission, Toronto-based artist Maria Hupfield's Wexner Center exhibition offered an environment for exploring the possibilities of sculpture and live performance. Building on mythology from the Anishinaabek Nation, *The Endless Return of Fabulous Panther (Biimskojiwan)* featured several works crafted from industrial felt adorned with silver jingle bells and tin cone jingles designed to be displayed as well as worn. The exhibition included photographic and video documentation of past performance works and coincided with a performative gathering, *Channeling Greater Power*.

Curated by Lisa Le Feuvre, Executive Director of Holt/Smithson Foundation. US premiere. Learning guide published by the Wexner Center.

Maria Hupfield

Performance Documents

FEBRUARY 8-JUNE 29, 2025
PRESENTED IN THE BOX

THIS PRESENTATION MADE POSSIBLE BY





2024–25 Performing Arts

2024–25 Performing Arts



The 2024–25 performing arts season was an exciting year of presenting both rising artists and welcoming back familiar faces at the height of their careers. With the relaunch of our popular jazz series, audiences were once again able to regularly enjoy some of the biggest names in contemporary jazz in the unusually intimate setting of our Performance Space. And our mainstage dance and theater events invited audiences to reflect on ways that performance can expand our worldview and give us a peek into the experiences of others beyond our own community.



In partnership with Ohio State's Office of Academic Affairs, we were able to present two centennial celebration performances in Mershon Auditorium. Meshell Ndegeocello's *No More Water: The Gospel of James Baldwin* celebrated the author's legacy through music, and The Joyce Theater dance production *Max Roach 100* showcased three different dance responses to the legendary jazz drummer and activist's career. Our suite of programs surrounding the Roach centennial also included a new commission and performance by Pulitzer Prize-winning composer and drummer Tyshawn Sorey.

Student engagement became a highlight of the jazz series through masterclasses, Q&As, and open sound check observations. Before attending the evening performances, Ohio State and Columbus area students had opportunities to meet the artists, ask questions, and observe their practices up close.

Deepening our relationship with Ohio State arts partners, we copresented *Archiving Black Performance: Roots and Futures* with the Dance Notation Bureau Extension Center and Giuliana Musso's *Dentro* in collaboration with the Department of Theatre, Film, and Media Arts.



Finally, our second annual presentation of *Drinks + Drag* with Opera Columbus was an opportunity to end the season with some fun while also giving back to the community and supporting Stonewall Columbus.

As we look at the season ahead, we are excited to continue supporting local, national, and international artists through the creation and presentation of their works; showcasing legacy and new pieces; and remaining a home for contemporary performing arts in Columbus.

Nathalie Bonjour
HEAD OF PERFORMING ARTS

Kathleen Felder
Elena Perantoni
SENIOR PRODUCERS

2024–25 PERFORMING ARTS SEASON MADE POSSIBLE BY



2024–25 PERFORMING ARTS PROGRAMS



Anne Cornell, Tom Dugdale, Jeffrey Jacquet, Michael Schmidt, and OBLSK

Calling Hours

July 17, 2024

In 2020, one of the nation's largest coal-fired power plants, AEP Conesville, ceased operations. The closure, though planned, happened months ahead of schedule and during the COVID-19 pandemic. Performed entirely by residents of nearby Coshocton, Ohio, *Calling Hours* was written as the memorial service that should have been: a requiem in text, live music, and projected animation paying tribute to the significance of coal work while acknowledging coal's complex legacy and future. Programmed in conjunction with The Conference on Global Coal Transitions at Ohio State, the performance was followed by a coal-focused panel discussion featuring *Calling Hours'* Cornell and Dugdale and exhibiting artist Jonas N.T. Becker.

Presented by Ohio State's Office of Academic Affairs, Ohio State's Sustainability Institute, and the Wexner Center. Accompanied by a community gathering and followed by the Wexner Center panel discussion Artist Response to Coal Transitions on July 18.

ADDITIONAL SUPPORT PROVIDED BY



Tanya Lukin Linklater

Scrape soak steam pour crack sew bend brace.

August 13–17, 2024

During the closing week of her exhibition at the Wex, Tanya Lukin Linklater invited visitors to experience a series of improvisational open rehearsals with

dance artists in our galleries. The Artist Residency Award recipient facilitated an open choreographic process through experimentation and structured improvisation as well as prompts inspired by objects in the exhibition, specific places (locations, architectures, and Indigenous territories), and text. Themes explored included colonialism, endurance, and lived experience.

Presented in conjunction with *Tanya Lukin Linklater: Inner blades of grass (soft) inner blades of grass (cured) inner blades of grass (bruised by the weather).*



Brother(hood) Dance!

Black on Earth

September 13–14, 2024

Wexner Center audiences were invited to gain a deeper understanding of Black agriculture with this insightful, immersive performance by Bessie Award-winning performance duo Brother(hood) Dance! The innovative, thought-provoking project integrates dance and technology to illuminate Black farmers' resilience and cultural heritage while addressing the urgent issues of food justice and sustainability. Projections, soundscapes, and interactive elements connected Wex audiences to the sights, sounds, and stories of Black farmers.



Meshell Ndegeocello

No More Water: The Gospel of James Baldwin

September 22, 2024

Grammy-winning multi-instrumentalist, singer, and songwriter Meshell Ndegeocello returned to the Wexner Center to pay tribute to author James Baldwin and his revolutionary book *The Fire Next Time*. Thematically the show followed the arc of Baldwin's work like a procession in a Black church, moving from baptism and testimony to praise

and resurrection. The performance came in the wake of Ndegeocello's record *No More Water*, released on August 2, 2024, Baldwin's 100th birthday.

Presented by Ohio State's Office of Academic Affairs and the Wexner Center for the Arts.

ADDITIONAL SUPPORT PROVIDED BY

Ohio State's College of Arts and Sciences' Office of Engagement



Cécile McLorin Salvant

Featuring pianist Sullivan Fortner

October 3, 2024

Award-winning singer and composer Cécile McLorin Salvant made her Wexner Center debut as the first act in our 2024–25 jazz series. A packed Performance Space enjoyed her immense vocal abilities, passion for storytelling, and ability to find the connections between vaudeville, blues, jazz, baroque music, and folk traditions from around the world. Salvant's clearly a talent to watch: so far she's won Grammy Awards for Best Jazz Vocal Album for three consecutive recordings and received a MacArthur fellowship and Doris Duke Artist Award in 2020.



Ayodele Casel, Rennie Harris Puremovement, and Ronald K. Brown's EVIDENCE, A Dance Company

Max Roach 100

October 23, 2024

Part of a nationwide centennial celebration of the iconic drummer's birth, *Max Roach 100* offered an evening of dance works made in tribute to the musician, composer, and activist. Curated by Richard Colton and commissioned by The Joyce Theater, the program brought together choreography by

Arcell Cabuag, Ayodele Casel, and past Wexner Center guests Ronald K. Brown and Rennie Harris Puremovement set to classic Roach recordings. The evening opened with a short film by video artist Kit Fitzgerald with footage from her decade-long collaboration with Roach.

Preperformance conversation with Richard Colton and Kit Fitzgerald.



Tyshawn Sorey Trio with Aaron Diehl and Harish Raghavan + Sandbox Percussion

November 13, 2024

The national celebration of legendary jazz drummer Max Roach's 100th birthday continued with this performance featuring the world premiere of *Cogitations*, a Wexner Center-commissioned piece by Pulitzer Prize-winning composer and musician Tyshawn Sorey. Inspired by Roach, the new work was performed by Sorey's trio, featuring Columbus native Aaron Diehl on piano and Harish Raghavan on bass, along with the Grammy Award-nominated Sandbox Percussion. Each group delivered their own set before the finale performance of *Cogitations* to a capacity crowd.

World premiere. Presented by Ohio State's Office of Academic Affairs and the Wexner Center for the Arts. Wex-commissioned project.



Counterpoints

November 17, 2024

April 13, 2025

Our 2024–25 Counterpoints series featured student and faculty musicians from Ohio State's School of Music illuminating the work presented in our fall and spring exhibitions.

Cosponsored by Ohio State's School of Music and organized by the Wexner Center's Department of Learning & Public Practice.



Chief Adjuah

January 30, 2025

Rising star Chief Adjuah and his band visited the Wexner Center to perform Adjuah's innovative "stretch music," which combines New Orleans, West African, and African diasporic styles. Trained as a trumpet player in New Orleans by his uncle, jazz saxophonist Donald Harrison Jr., Chief Xian aTunde Adjuah (formerly Christian Scott) is also a designer of apps and instruments; a prolific collaborator with the likes of Prince, McCoy Tyner, and Thom Yorke; the winner of two Edison Awards; and the recipient of six Grammy Award nominations.

Masterclass with Ohio State students on January 30.



Joel Ross' Good Vibes

March 6, 2025

Joel Ross and band performed at the Wexner Center on the tail of the vibraphonist's fourth release for Blue Note Records. Born in Chicago and based in Brooklyn, Ross has paid tribute to established jazz greats through projects inspired by Ornette Coleman and Keith Jarrett while supporting the work of such innovative contemporary players as past Wex guests Meshell Ndegeocello and Makaya McCraven. Masterclass with Ohio State students on March 6.



Giuliana Musso

Dentro. Una storia vera, se volete.

(*Inside. A true story, if you think so.*)

March 24–25, 2025

In this gripping work, Giuliana Musso—one of Italy's most interesting voices in contemporary theater—explores the traumatic effects of silence when abuse occurs at home. In the play, a mother discovers the worst of secrets and a father is considered innocent until proven guilty while waves of doctors, social workers, and other "helpers" further the concealment. *Dentro* is neither a documentary nor a work about violence but rather an exploration of what happens when truth is concealed and innocence lost.

Presented in collaboration with Regione Emilia-Romagna, ATER Fondazione, and Ohio State's Departments of Theatre, Film, and Media Arts and French and Italian.



Joshua Redman Group

Featuring Gabrielle Cavassa
April 3, 2025

Beloved saxophonist Joshua Redman returned to perform material from his stunning record *where are we* (Blue Note) featuring vocalist Gabrielle Cavassa. The remarkable collection gathers their artful interpretations of songs referencing specific places in the United States from the likes of Woody Guthrie, Bruce Springsteen, and John Coltrane. Redman lent his remarkable tone and nuance to the tunes in this show to remember, and attendees were invited to a reception to close out the season's successful jazz series. Masterclass with Ohio State students on April 3. Jazz series reception between sets.



Maria Hupfield, Lisa Le Feuvre, and Mikinaak Migwans

Channeling Greater Power
April 5, 2025

In this performative gathering accompanying our spring exhibitions, artist Maria Hupfield, guest curator Lisa Le Feuvre, and multimedia artist and scholar Mikinaak Migwans called on the artists and ancestors who surround Holt's and Hupfield's artistic practices. Patrons were invited to explore the artwork and learn about the artists through conversations that touched on memory and legacy while offering gifts of respect for those who came before them.

Organized by the Wexner Center's Departments of Learning & Public Practice and Exhibitions presented in conjunction with the exhibitions *Maria Hupfield: The Endless Return of Fabulous Panther (Biimskojiwan)* and *Nancy Holt: Power Systems*.



Drinks + Drag

June 12, 2025

Drinks + Drag isn't your mother's drag show—it's an Opera Columbus and Wexner Center drag show! Audiences from across the region were invited to show their pride in opera and art at this benefit for Stonewall Columbus. The event featured live performances from classically trained vocalists and musicians as well as hors d'oeuvres and specialty libations.

Presented by Opera Columbus and the Wexner Center for the Arts.

Except as noted, all programs listed here were organized by the Wexner Center for the Arts and curated by Senior Producers Kathleen Felder and Elena Perantoni.





2024-25 Film/Video

2024–25 Film/Video



In a year filled with memorable moments, perhaps no event gets to the heart of the center's mission and what makes the film department unique quite like our Picture Lock festival, which took place March 20–22. The event spotlights films and filmmakers supported by our Film/Video Studio and its vital residency program. This year we were thrilled to welcome nine filmmakers who introduced their films, engaged with our audience, and spoke to the special experiences and community they all share as past residency artists. Madeleine Hunt-Ehrlich's *The Ballad of Suzanne Césaire* (2024), about the activist and Afro-futurist

poet, and Aggie Ebrahimi Bazaz's *Como Vivimos (How We Live)* (2024), a timely portrayal of Mexican American farm workers in California, were just two of the films featured during the weekend.

On March 4, we were proud to present another project that received extensive studio support, Benny Zelkowicz's animated short *The Sacred Society* (2025). Zelkowicz's film is the first completed work that was supported by an Ohio Humanities Film Fellowship, a new and ongoing partnership that includes financial support as well as postproduction support in our Film/Video Studio.

As part of Ohio State, the Wex strives to engage students, faculty, and staff with programs that contribute to a singular campus experience. In September, we partnered with the East Asian Studies Center, the Advanced Computing Center for the Arts and Design (ACCAD), and other campus entities in hosting Korean animator Ahn Jae-huun. Ahn spent a week on campus doing workshops and class visits and participated in a well-attended Wexner Center retrospective of his work, which is not well known in the US. One of the lasting memories of his visit will be him standing outside our cinema drawing portraits for any audience member who asked, even long after his screenings had ended.

Not only do we engage students with our programming, but we often present student work throughout the year. We take great care to give our students a rewarding experience presenting it in our cinema, on the big screen, with great sound and projection as we would for any film. This is perhaps best exemplified by our annual Moving-Image Production Senior Thesis Showcase, a two-night event cosponsored by Ohio State's Department of Theatre, Film, and Media Arts. Graduating seniors share their final films with friends, peers, and family in a theatrical setting, a first for most of them. It's become one of the best attended and liveliest events on our calendar.

Finally, we take great pride in the number and diverse array of filmmakers we bring to share their work with our audience. It provides a rare chance for our community to hear from and speak with filmmakers about their inspiration, their process, and the unique challenges that separate film from other disciplines. This year we welcomed back a number of guests including Shu Lea Cheang with her 1994 queer landmark *Fresh Kill*; Guy Maddin with his G8 satire *Rumours* (2024), which stars Cate Blanchett; Gary Hustwit with *Eno* (2024), an experimental portrait of the iconic musician that can be randomly reedited for every screening; and Zeinabu irene Davis with a new restoration of her 1999 film



Compensation. One of its lead roles is played by Deaf actress Michelle A. Banks, and the new restoration features open captions and silent movie-style title cards to enhance accessibility for Deaf and hard-of-hearing audiences. Octavian E. Robinson, director of Ohio State's Center for American Sign Language and Deaf Equity, moderated the Q&A with Davis.

Our annual Unorthodox festival also featured five visiting filmmakers including Steven Bognar, who paid tribute to his late wife and filmmaking partner Julia Reichert, and Catalina Alvarez, whose portrait of Yellow Springs, Ohio, *Sound Spring* (2024), was completed with support from our Film/Video Studio. The festival also gave Columbus audiences their first chance to see *No Other Land* (2024), which went on to capture the Academy Award for Best Documentary.

Whether you are an admirer from afar, an occasional attendee, or one of our true die-hard cinephiles, please know how much care we put into our programs each year as we strive to make the Wex the regional home for curious and adventurous filmgoers.

David Filipi

HEAD OF FILM/VIDEO

2024-25 FILM/VIDEO PROGRAMS MADE POSSIBLE BY



ADDITIONAL SUPPORT PROVIDED BY

Rohauer Collection Foundation

SERIES

Musicals! Summer World Tour

July 6–August 15, 2024

Musicals have been hot tickets in the US for nearly as long as movies have had sound. But the genre is a truly global phenomenon and many of its most extraordinary and exuberant examples have been produced in languages other than English. With this popular summer series we offered eclectic films from around the world that push the parameters of what a musical can be. Curated by Curator of Film/Video Chris Stults.

The Umbrellas of Cherbourg (Jacques Demy, 1964)

+ Introduced by Chris Feil, *This Had Oscar Buzz* cohort

Siméon (Euzhan Palcy, 1992)

New restoration

Black Orpheus (Marcel Camus, 1959)

+ Introduced by Ohio State's Isis Barra Costa

Om Shanti Om (Farah Khan, 2007)

35mm print

Fangs (Mohammed Shebl, 1981)

+ Introduced by George Wolf, Columbus film critic

Wild Zero (Tetsuro Takeuchi, 1999)

A Woman Is a Woman (Une femme est une femme, Jean-Luc Godard, 1961)

35mm print

Destiny (Youssef Chahine, 1997)

35mm print

The Ship of Monsters (Rogelio A. González, 1960)

City of Lost Souls (Rosa von Praunheim, 1983)

Latcho Drom (Tony Gatlif, 1993)

Neptune Frost (Saul Williams and Anisia Uzeyman, 2021)

+ Introduced by Ilyana Hill, Irrepressible Soul

PROMOTIONAL SUPPORT PROVIDED BY



Meditation with a Pencil: The Animation of Ahn Jae-huun

September 17–29, 2024

Ahn Jae-huun's studio Meditation with a Pencil is dedicated to depicting Korean life in hand-drawn, 2D animations that celebrate the country's scenery, culture, and traditions. While Ahn Jae-huun's films play at festivals all over the world, they have not received the attention they deserve in the United States. This retrospective featured both his films and

the animator himself, who introduced screenings, spoke at length about his work, and even drew portraits for fans.

Curated by Head of Film/Video David Filipi.

The Shaman Sorceress (2018)

The Road Called Life (2014)

+ Ahn Jae-huun in person

Ahn Jae-huun in Conversation

With Ohio State's Kyoung Lee Swearingen

+ Ahn Jae-huun in person

+ Reception with the filmmaker

Green Days (2010)

+ Ahn Jae-huun in person

+ Q&A with the animator

The Shower (2017)

Ahn Jae-huun's visit was cosponsored by Ohio State's Office of Academic Affairs; Department of East Asian Languages and Literature; Department of Art; Department of Design; Department of Theatre, Film, and Media Arts; Advanced Computing Center for the Arts and Design; East Asian Studies Center; Institute for Korean Studies; and Wexner Center for the Arts. The series was presented in conjunction with Cartoon Crossroads Columbus.

The Sound of Screaming: Early Horror Films

October 9–31, 2024

From cinema's start filmmakers depicted the darkest things imaginable. Following the widespread use of sound, Hollywood entered what's now called the Pre-Code era, known for its frank depictions of sex, violence, and social ills. Before it came to an end in 1934 with the enforcement of the restrictive Production Code, Hollywood produced some of the most outlandish horror films ever put to celluloid—including the strange but influential gems showcased in this series. Curated by Head of Film/Video David Filipi.

Island of Lost Souls (Erle C. Kenton, 1932)

35mm print

Murders on the Rue Morgue

(Robert Florey, 1932)

35mm print

The Mystery of the Wax Museum

(Michael Curtiz, 1933)

Doctor X (Michael Curtiz, 1932)

35mm print

Freaks (Tod Browning, 1932)

Dracula (Tod Browning, 1931)

35mm print

Unorthodox 2024

October 17–21, 2024

The eighth edition of the Wexner Center's annual documentary film festival featured an exciting roster of international filmmakers, from award-winning directors Steven Bogнар, Brett Story, and Mati Diop to emerging talents Nesa Azimi and Rachel Elizabeth Seed. While streaming has made documentaries

more widely available, it has also made many more corporate and formulaic. Unorthodox 2024 invited viewers to experience projects with daring, surprising narratives and hear directly from the artists behind them.

Curated by Curator of Film/Video Chris Stults and part of the 2024 FotoFocus Biennial: *backstories*.

Unorthodox Shorts

Union (Stephen Maing and Brett Story, 2024)

+ Brett Story in person

Ohio premiere

Dahomey (Mati Diop, 2024)

DRIVER (Nesa Azimi, 2024)

+ Nesa Azimi in person

Midwest premiere

No Other Land (Basel Adra, Yuval Abraham, Rachel Szor, Hamdan Ballal, 2024)

A Photographic Memory (Rachel Elizabeth Seed, 2024)

+ Rachel Elizabeth Seed in person

Midwest premiere

Sound Spring (Catalina Alvarez, 2024)

+ Catalina Alvarez in person

World premiere

Reception with the filmmakers

Celebrating Julia Reichert:

Her Life and Legacy

+ Steven Bogнар in person

Columbus premiere

The Remarkable Life of Ibelin (Benjamin Ree, 2024)

+ Video introduction by Benjamin Ree

Ohio premiere

Grand Theft Hamlet (Pinny Grylls and Sam Crane, 2024)

Midwest premiere

The World Is Family (Vasudhaiva kutumbakam, Anand Patwardhan, 2023)

+ Introduced by Ohio State's Amrutha Kunapull

Midwest premiere

SUPPORT FOR UNORTHODOCS 2024 PROVIDED BY



Zoom: Family Film and Book Festival

December 13–14, 2024

The Wexner Center's all-ages weekend of low-cost films and free activities for families celebrated its 20th birthday with a documentary about picture-book authors, a Saturday morning program of international cartoons, complimentary cake and ice cream, and a hands-on project inspired by our exhibitions. Special thanks to Jeni's Splendid Ice Creams.

Story & Pictures By (Joanna Rudnick, 2024)

Ohio premiere

Little Kid Flicks 2024

Presented in partnership with New York International Children's Film Festival

+ Community Studio art activities

+ Birthday cake and ice cream for breakfast

+ Drop-in gallery tours with Wex educators

Jean-Luc Godard: Now and Then

January 10–24, 2025

This special series offered Wex audiences three chances to see Godard's final works paired with an early film that announced him as one of the 20th century's seismic directors. Those final works, released two years after his death, are the shorts *Scénarios*, which collages paintings, film clips, and narration read on-screen by Godard the day before he died, and *Exposé du film annonce du film "Scénario"*, which gives a glimpse of an unrealized feature film.

Curated by Head of Film/Video David Filipi. Special thanks to Mitra Farahani for her assistance in presenting this series.

Scénarios (2024)

Exposé du film annonce du film "Scénario" (2024)

Breathless (À bout de souffle, 1960)

Contempt (Le mépris, 1963)

Band of Outsiders (Bande à part, 1964)

Sonnets and Cinema

January 16–31, 2025

Curated by Columbus poet and Streetlight Guild founder Scott Woods, this three-night series illuminated the benefits—and pleasures—of marrying poetry and quality cinema in a communal experience. Each night included a film screening, a reading by Woods, and a reading by another Columbus poet. Curated by Scott Woods, Streetlight Guild.

Jodorowsky's Dune (Frank Pavich, 2013)

+ Introduced with readings by Scott Woods and Sayuri Ayers

Museum Town (Jennifer Trainer, 2019)

+ Introduced with readings by Scott Woods and Aaron Alsop

Al Weiwei: Never Sorry (Alison Klayman, 2012)

+ Introduced with readings by Scott Woods and Hanif Abdurraqib

Cinema Revival 2025

February 20–24, 2025

Our annual weekend celebrating the art and practice of film restoration returned for an 11th year with an impressive roster of films, filmmakers, and restoration experts. Film fans enjoyed restored classics and historically overlooked projects by Alfred Hitchcock, Ousmane Sembène, Michael Curtiz, Ivan Dixon, and Marva Nabili on the big screen. Audiences joined us in celebrating archivists and

restoration experts from the Library of Congress, Ohio State Libraries, University of South Carolina, and beyond.

Curated by Head of Film/Video David Filipi.

Film Treasures from The Ohio State University Libraries

+ Introduced by Tim Lanza and Sarah Hartzell, Ohio State Libraries

Personal Belongings (Steven Bogнар, 1996)

+ Steven Bogнар in person

Hollywood in the News: Fox Movietone Newsreels

+ Introduced by Daniela Currò, University of South Carolina

High Art (Lisa Cholodenko, 1998)

+ Introduced by Sheilah ReStack, Denison University

Back from the Ink: Restored Animated Shorts

The Greeks Had a Word for Them (Lowell Sherman, 1932)

+ Introduced by Heather Linville, Library of Congress

Winter Kept Us Warm (David Secter, 1965)

+ Introduced by David Marriott, Canadian International Pictures

The Spook Who Sat by the Door (Ivan Dixon, 1973)

+ Introduced by Doris Nomathandé Dixon and Heather Linville

35mm print

Reception with the filmmakers and experts

The Walking Dead (Michael Curtiz, 1936)

+ Introduced by Heather Linville, Library of Congress

35mm print

Lifeboat (Alfred Hitchcock, 1944)

The Sealed Soil (Khak-e sar bê mohr, Marva Nabili, 1977)

Camp de Thiaroye (Ousmane Sembène, 1988)

+ Introduced by Timothy Nevin, African film scholar

New restorations

Picture Lock 2025

March 20–22, 2025

For the past 35 years the Wexner Center's Film/Video Studio has helped hundreds of artists and filmmakers in their pursuit of picture lock: the moment during the postproduction process when all creative options have been explored and the project's edit is complete. The Picture Lock festival celebrated this rich history in a concentrated weekend featuring recently completed films and projects from our archive, with most films presented by their directors.

Curated by Film/Video Studio Director Jennifer Lange and coorganized by Graduate Research Associate Allie Mickle. *Picture Lock: 35 Years of Film/Video Residencies* book published by the Wexner Center.

The Revolution, Televised:

Not Channel Zero

+ George Sosa, Black Planet Productions, in person

The Ballad of Suzanne Césaire (Madeleine Hunt-Ehrlich, 2024)

+ Madeleine Hunt-Ehrlich in person Ohio premiere

Como Vivimos (How We Live, Aggie Ebrahimi Bazaz, 2024)

+ Aggie Ebrahimi Bazaz in person Midwest premiere

How to Have an American Baby (Leslie Tai, 2023)

+ Leslie Tai in person

Ohio premiere

From the Archive: Media Criticism and the Middle East

Picture Lock Shorts

The Dells (Nellie Kluz, 2024)

+ Nellie Kluz in person

Ohio premiere

Reception with the filmmakers

Please Hold (Alexandra Juhasz, 2025)

+ Alexandra Juhasz in person

Ohio premiere

Films for Families

June 7–28, 2025

This four-film series invited families to rediscover the magic of the movies together on our big screen. Films for Families presented modern classics that have the rare ability to both entertain and enlighten with big-scale storytelling that's just not the same on a tablet or phone.

Hugo (Martin Scorsese, 2011)

3D

Big Hero 6 (Don Hall and Chris Williams, 2014)

Christopher Robin (Marc Foster, 2018)

Good Morning (Ohayô, Yasujiro Ozu, 1959)

VISITING FILMMAKERS

Rising stars and celebrated directors come to screen their films and talk with Wexner Center audiences year-round. This year fans got to welcome back Guy Maddin and Gary Hustwit, here with their latest projects; watch and hear about indie classics from Shu Lea Chang and Bridgett M. Davis; and check out new films from up-and-coming directors like Carson Lund and Catherine Gund.

Mona Gazala

Trail Markers (2024, work in progress)

+ Mona Gazala in person

+ Introduced with a poetry reading by Mandy Shunnarah

+ Q&A with the director moderated by Mandy Shunnarah

World premiere

September 5, 2024

2024–25 FILM/VIDEO PROGRAMS

Shu Lea Chang

Fresh Kill (1994)
+ Shu Lea Chang in person
+ Q&A with the director and Ohio State's Rasel Ahmed
New restoration
35mm print
September 16, 2024

Dani Kouyaté

Katanga: The Dance of the Scorpions (2024)
+ Dani Kouyaté in person
US premiere
September 23, 2024
Supported by an Ohio State Arts and Humanities Large Grant from the College of Arts and Sciences and cosponsored by the School of Music and Department of African American and African Studies.

Guy Maddin

Rumours (Guy Maddin, Evan Johnson, Galen Johnson, 2024)
+ Guy Maddin in person
+ Q&A with Guy Maddin
Ohio premiere
October 4, 2024

Gary Hustwit

Eno (2024)
+ Gary Hustwit in person
+ Q&A with the director
Columbus premiere
October 7, 2024

Catherine Gund

Paint Me a Road Out of Here (2024)
+ Catherine Gund in person
+ Panel discussion with the director, artists Mary Enoch Elizabeth Baxter, Aimee Wissman, and Kamisha Thomas, the Wexner Center's Tracie McCambridge
November 7, 2024

Bridgett M. Davis

Naked Acts (1996)
+ Bridgett M. Davis in person
+ Introduction and Q&A with the director
New restoration
November 15, 2024

Benny Zekowicz

The Sacred Society and Other Shorts
+ Ohio Humanities Film Fellow Benny Zekowicz in person
+ Q&A with the director
Columbus premiere
March 4, 2025

Carson Lund

Eephus (2024)
+ Carson Lund in person
+ Q&A with the director and sportswriter Craig Calcaterra
Columbus premiere
March 28, 2025

Zeinabu irene Davis

Compensation (1999)
+ Zeinabu irene Davis in person
+ Conversation with the director and Ohio State's Octavian E. Robinson
New restoration
April 4, 2025

Vera Brunner-Sung

Bitterroot (2024)
+ Vera Brunner-Sung in person
+ Q&A with producer Kazua Melissa Vang
Columbus premiere
April 11, 2025

Karen Thorsen

James Baldwin: The Price of the Ticket (1989)
+ Karen Thorsen in person
New restoration
April 23, 2025
Cosponsored by Ohio State's College of Arts and Sciences Office of Engagement, Vice Provost for the Arts, and the James Baldwin Project.

CONTEMPORARY SCREEN

You'll find films you won't see anywhere else in central Ohio on our contemporary screen schedule. Wexner Center moviegoers enjoy films fresh from the international festival circuit, area premieres, award winners, recent critic's picks, and audience favorites. This year's schedule featured projects from Spain, the UK, and Japan by way of Utah and dozens of films created right here on campus.

2024 Sundance Film Festival Short Film Tour

August 28, 2024

DigiEYE 2024

October 23, 2024

A program of student shorts curated by Janet Parrott, professor in Ohio State's Department of Theatre, Film, and Media Arts.

DANCE@30FPS

February 6, 2025

A program of short films organized and cosponsored by Ohio State's Department of Dance.

Mad Royal Film Festival 2025

April 6, 2025

Presented by Ohio State's Mad Royal Film Society.

2025 Ohio State Moving-Image Production Senior Showcase

April 15–16, 2025

Copresented with Ohio State's Department of Theatre, Film, and Media Arts.

Ohio State Department of Dance Film Student Showcase

April 21, 2025

A showcase of student dance videos. Special thanks to Kym McDaniel, assistant professor, Dance Film + Digital Technologies, Ohio State's Department of Dance.

DOCUMENTARIES

Nonfiction filmmaking holds a strong appeal for many committed directors and producers, past and present. The Wexner Center screening schedule lets cinema fans sample wide-ranging approaches to the documentary year-round. This year's roster spanned an especially wide variety of subjects—from alien encounters and Palestine to creative figures Ernest Cole and Max Roach.

Three Promises (Yousef Srouji, 2023)

Columbus premiere
July 30, 2024

Max Roach: The Drum Also Waltzes (Sam Pollard and Ben Shapiro, 2023)

+ Preceded by *Max Roach Live* (Kit Fitzgerald, 1985)
November 3, 2024
Presented in conjunction with the performance *Max Roach 100*.

Lyd (Rami Younis and Sarah Ema Friedland, 2023)

January 25, 2025

Ernest Cole: Lost and Found (Raoul Peck, 2024)

+ Conversation with Ohio State's Jared Thorne
February 1, 2025

They're Here (Daniel Claridge and Pacho Velez, 2024)

+ Virtual Q&A with Daniel Claridge and Pacho Velez
May 1, 2025
Presented as part of Cinema Columbus Film Festival.

CLASSICS

Many classic films are just as powerful today as when they were first released. The Wexner Center adds essential works from across genres to our schedule throughout the season, with many presented on the occasion of their rereleases in new or restored prints—or thanks to our projection capabilities, even in special formats like 70mm and 3D.

The Linguini Incident (Richard Shepard, 1991)

New restoration
July 23, 2024

Gabbah (Mohsen Makhmalbaf, 1996)

August 19, 2024

Screened in conjunction with Wex Open House

2001: A Space Odyssey (Stanley Kubrick, 1968)

70mm print
August 29–30, 2024

North by Northwest (Alfred Hitchcock, 1959)

70mm print
New restoration
September 12–14, 2024

Far from Home (Dar Ghorbat, Sohrab Shahid Saless, 1975)

New restoration
October 1, 2024
Cosponsored by Ohio State's Middle East Studies Center.

The Trial (Orson Welles, 1962)

+ Introduced by Ohio State's Carmen Taleghani-Nikazm
New restoration
November 4, 2024
Cosponsored by Ohio State's Germanic Languages and Literatures and the Embassy of the Federal Republic of Germany (Germany on Campus Program).

Deveti krug (The Ninth Circle, France Štiglic, 1960)

New restoration
November 14 and 17, 2024
Cosponsored by Ohio State's Melton Center for Jewish Studies.

Army of Shadows (L'armée des ombres, Jean-Pierre Melville, 1969)

New restoration
November 21–22, 2024

Nancy Holt: Short Films and Videos

+ Introduced by Lisa Le Feuvre, Holt/Smithson Foundation
February 9, 2025
Presented in conjunction with the exhibition *Nancy Holt: Power Systems*.

The Fly (David Cronenberg, 1986)

February 14, 2025
Presented as part of Ohio State's Buckeye Love Week.

The Glass Web (Jack Arnold, 1953)

+ Introduced by Robert Furmanek, 3-D Film Archive
3D
New restoration
May 21, 2025
Presented in conjunction with the Columbus Moving Picture Show.

101 Films You Need to See Before Graduation

One of the surprising moviegoing trends of the past two years has been the renewed audience interest in seeing older films in theaters. This series offers students and general audiences interested in cinema history monthly opportunities to see some of the most exciting films ever made for the big screen.

Blade Runner: The Final Cut (Ridley Scott, 1982/2007)

September 11 and 19, 2024

Close-Up (Nema-ye nazdik, Abbas Kiarostami, 1990)

October 15 and 30, 2024

All the President's Men (Alan J. Pakula, 1976)

November 12 and 18, 2024

Synecdoche, New York (Charlie Kaufman, 2008)

+ Introduced by Ohio State's Erik Herrmann on January 31
January 14 and 31, 2025

Pan's Labyrinth (Guillermo del Toro, 2006)

February 5 and 11, 2025

Touki bouki (Djibril Diop Mambéty, 1973)

New restoration
March 3 and 27, 2025

In the Mood for Love (Wong Kar-wai, 2000)

New restoration
April 3 and 18, 2025

SECRET CINEMA

Secret Cinema is our series where audiences learn what they're seeing during the opening credits. It might be a groundbreaking classic, a forgotten gem, or something so strange that it just demands to see the light of our projector.

Adrienne and the Castle (Shannon Walsh, 2024)

August 16, 2024

CARTOON CROSSROADS COLUMBUS (CXC)

September 26–27, 2024

The Wexner Center was proud to be a part of the 10th Cartoon Crossroads Columbus, our city's annual festival highlighting comics, animation, and cartoon art. This year the Wexner Center hosted artist conversations, book signings, and film screenings, including a special focus on visiting animator Ahn Jae-huun. The festival took place at partner sites across the city including Ohio State's Billy Ireland Cartoon Library & Museum, Columbus College of Art & Design, Columbus Museum of Art, and Columbus Metropolitan Library.

Ahn Jae-huun in Conversation

Green Days (Ahn Jae-huun, 2010)

+ Ahn Jae-huun in person

Kate Beaton in Conversation

CXC reception

Cosponsored by Cartoon Crossroads Columbus and the Wexner Center for the Arts.

Art Spiegelman and Françoise Mouly in Conversation

Moderated by Jeff Smith
+ Book signing

Cosponsored by Cartoon Crossroads Columbus and the Wexner Center for the Arts.

CINÉSERIES

Cinéseries is an Ohio State student-led group that organizes monthly screenings in collaboration with the Wexner Center. The series aims to offer a space for students and the community to engage with films and filmmakers from a variety of backgrounds. Selected projects often take risks and challenge norms, and screenings are followed by informal group discussion. Except as noted, programs are curated by Cinéseries members; Wexner Center Curatorial Assistant Layla Benali serves as the group's advisor.

Day With(out) Art: Red Reminds Me...

December 1, 2024

Day With(out) Art programs are organized by Visual AIDS.

Liz Cambron Short Films

+ Ohio State's Liz Cambron in person
March 26, 2025

A Fidai Film (Kamal Aljafari, 2024)

April 2, 2025

SPECIAL EVENTS

Every year the Wexner Center presents a roster of unique film-based presentations, with many accompanied by receptions, book signings, and talks. Events range from annual favorites Ohio Shorts, Banff Centre Mountain Film Festival World Tour, and Found Footage Festival to screenings featuring industry professionals and filmmakers and scholars with Ohio State connections.

Ohio Shorts 2024 at Gravity

July 12, 2024

Presented by the Wexner Center for the Arts and Gravity.

SUPPORT FOR OHIO SHORTS AT GRAVITY PROVIDED BY

Kaufman Development

Welcome Week Double Feature

Bottoms (Emma Seligman, 2023)

Fight Club (David Fincher, 1999)
August 23, 2024

Found Footage Festival: 20th Anniversary Show

+ Joe Pickett and Nick Prueher in person
+ Reception
January 11, 2025

A program of video curiosities organized by Joe Pickett and Nick Prueher.

2025 Banff Centre Mountain Film Festival World Tour

+ Receptions
April 8–10, 2025
Three evenings of films selected by the Banff Centre for Arts and Creativity.

Ohio Shorts 2025

+ Reception
April 19, 2025
Curated by multidisciplinary artist and Ohio Shorts alum Dejah Archie-Davis.

FILM/VIDEO STUDIO PROGRAM ARTISTS

The Wexner Center’s Film/Video Studio annually hosts approximately 20 filmmakers and video artists from around the world whose work ranges from documentaries and narrative-based features to experimental shorts and gallery-based installations. Our residencies support projects at various stages in the postproduction process and offer artists time and space to focus on their work without distraction. Studio support can take a variety of forms, from on-site residencies to work on color and sound correction to brief consulting meetings and the loan of cameras. Residency-supported works show at film festivals and museums around the world and are often screened at the Wexner Center in the Film/Video Theater, The Box, or the galleries.

Julia Applegate and LuSter Singleton

Ohio, United States
Free Beer Tomorrow (work in progress)

David Maurice Bailey

Ohio, United States
Untitled Deardurff House doc (in progress)

Liz Cambron

Ohio, United States
Reproductive Justice doc

Zeinabu irene Davis

California, United States
Stars of the Northern Sky (in progress)

C.A. Griffith and H.L.T. Quan

Arizona, United States
Queer, Broke & Amazing! (2024)

J. Jan Groeneboer

New York, United States
Selected Views (in progress)

Madeleine Hunt-Ehrlich

New York, United States
Cleopatra at the Mall (2024)
Premiered at The Metropolitan Museum of Art, New York, in fall 2024.

Jessica Jones

California, United States
Women Who Ride (in progress)

Alexandra Juhasz

New York, United States
Please Hold (2025)
Premiered at Mimesis Documentary Festival in Boulder, CO, and screened at Picture Lock 2025.

Toby Lee

New York, United States
And if the Body (2025)
Premiered at the New York Film Festival in fall 2025.

Jenny Lion

North Carolina, United States
Dixie (in progress)

John Lucas

New York, United States
Electrostatic Man (in progress)

Karen McKinnon and Caecilia Tripp

Florida and New York, United States
Water Dancer (2024)
Premiered at the Pérez Art Museum Miami, Florida, in late summer 2024.

Cherry Nin

New York, United States
Revolver Magic Wand (2025)
Premiered at Ann Arbor Film Festival in spring 2025. Also showed at Picture Lock 2025.

Jenny Perlin

New York, United States
A Landing (2025), *Experiments* (2025), and *Letter* (2025)
Premiered at Atelier Nord in Oslo, Norway, in the exhibition *Eureka* in spring 2025.

Liz Roberts

California, United States
Love is the Drug (2025)
Premiered at MoMA PS1, New York, in the exhibition *Love Rules: The Harm Reduction Archives of Heather Edney and Richard Berkowitz* in 2025.

Robert Rooy

Maryland, United States
Loving John (2025)

A.L. Steiner and Eileen Myles

New York, United States
Untitled WIP (*Pathetic Literature*) (work in progress)

Leslie Tai

California, United States
Untitled work in progress

Sofia Theodore-Pierce and Grace Mitchell

New York and Wisconsin, United States
Heart Shaped (2025)
Premiered at San Diego Underground Film Festival in spring 2025 and screened in Picture Lock 2025.

Ohio Humanities Film Fellowships at the Wex

Launched in 2023, this partnership between Ohio Humanities and the Wexner Center for the Arts supports independent nonfiction filmmakers working on projects around and about the state. The fellowship provides funding of up to \$5000 as well as support and mentorship from the center’s Film/Video Studio for up to five filmmakers per year.

Eli Hiller

Ohio, United States
Becoming Us (work in progress)
2024 Ohio Humanities Film Fellow

Kiubon Kokko

Ohio, United States
Holding onto Water (work in progress)
2024 Ohio Humanities Film Fellow

Benny Zelkowicz

Ohio, United States
The Sacred Society (2025)
2023 Ohio Humanities Film Fellow
Premiered at the Los Angeles Animation Festival in winter 2025, where it won the Best Documentary award, and screened at the Wex in spring 2025. The work has screened and won awards at numerous festivals around the world.

SUPPORT FOR OHIO HUMANITIES FILM FELLOWSHIPS AT THE WEX PROVIDED BY

OHIO HUMANITIES



NATIONAL ENDOWMENT FOR THE HUMANITIES

Except as noted, all programs listed here were organized by the Wexner Center for the Arts and curated by Head of Film/Video David Filipi, Curator of Film/Video Chris Stults, Curatorial Assistant Layla Benali, and Film/Video Studio Program Director Jennifer Lange.



Archival pigment print, 2014

WHAT MATTERS IS THE RELATIONSHIP.



2024-25 Learning
& Public Practice

2024–25 Learning & Public Practice



Learning & Public Practice (LPP) offers a wide array of accessible engagement experiences across four core areas: Academic and Public Programs, Art & Resilience, Community Programs, and Teaching, Learning, and Interpretation. Our collaborations, supports and services, arts learning, and programming and events reach audiences from Ohio State's campuses and throughout central Ohio to across the state. Whether we're collaborating with artists, exploring possibilities with local partners, working alongside faculty and students, or expanding curricula with K–12 educators and students, LPP creates and shapes educational experiences that connect with the community and participants of all ages. Enriching daily life through public-facing programming is what LPP specializes in.



This year LPP organized and presented 418 programs, reaching over 12,000 people throughout the state of Ohio and beyond. In Franklin County, LPP programs engaged community members from over 60 area neighborhoods. In addition, LPP also collaborated with dozens of artists living and working in the region.

LPP has partnered with students and teachers in Columbus City Schools along with over 20 different schools across central Ohio. Serving over 4,200 youths in K–12 and community-based programs during the 2024–25 academic year and summer, LPP also supports learning and field trip access for K–12 schools through transportation subsidies.

Over 30% of LPP's programs are designed to serve vulnerable communities, including adults over 55, children, and people living with disabilities. Through our community programs, LPP provided over 350 art-making supply kits, 200 children's books, and over \$4,000 in healthy snacks and hot meals free of charge. LPP continues to prioritize nutritional needs and help address food insecurity in our communities.

On-site, LPP educators led nearly 100 guided tours at the Wex, serving over 3,200 people this past season while exploring the galleries and our unique architecture. In addition, LPP welcomed over 2,300 Ohio State students, faculty, and



staff to deepen their learning through engaging with Wexner Center exhibitions and films.

This past season, LPP organized talks, conversations, and presentations from renowned artists and speakers from across the region, the country, and the world. Public programs included the Lambert Family Symposium and Lecture, exploring the work of photographers Ming Smith and Rotimi Fani-Kayode and featuring a talk by acclaimed photographer and educator Dawoud Bey. The annual DeeDee and Herb Glimcher Lecture featured Jonathan Moody, CEO of central Ohio–based architecture firm Moody Nolan. Talks and programs presented by the Wex in collaboration with university partners featured a range of artists, curators, practitioners, and scholars including Awilda Rodríguez Lora, B. Ingrid Olson, Easy Mo Bee, Kathy High, Maria Hupfield, Woody De Othello, Yinka Ilori, Lisa Le Feuvre, Meg Onli, Mark Sealy, Emily Pringle, and many others.

LPP creates and shapes educational experiences that cultivate community in rich and enduring ways. Programs explore and expand creative environments through human-centered encounters designed to develop deeper understanding of ourselves and the world around us.

Dionne Custer Edwards
HEAD OF LEARNING & PUBLIC PRACTICE

2024–25 LEARNING & PUBLIC PRACTICE PROGRAMS

2024–25 LEARNING & PUBLIC PRACTICE PROGRAMS MADE POSSIBLE BY



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ADDITIONAL SUPPORT PROVIDED BY

Ohio Arts Council

Ohio State's Office of Outreach & Engagement

Milton and Sally Avery Arts Foundation

Martha Holden Jennings Foundation

Barbara and Sheldon Pinchuk Arts-Community Outreach Fund

SUPPORT FOR LEARNING & PUBLIC PRACTICE RESIDENCIES PROVIDED BY

Mike and Paige Crane

SUPPORT FOR THE PATH FELLOWSHIP PROVIDED BY

Every Page Foundation

PROGRAMS FOR SCHOOLS

The Wexner Center's K–12 programs support students and educators by expanding the classroom to explore where we learn, how we learn, and what contemporary art experiences can offer. Drawing on the center's exhibitions, performances, and film/video screenings, our programs emphasize critical and creative thinking, active looking, comprehension, and literacy development. Learning with the Wexner Center complements curricula in language arts (including foreign languages), social studies, science, math, and history—as well as arts education. School programs at the Wex are always free, and bus subsidies are available.

Summer Pathways

Columbus City Schools
July 2, 2024

Expanded Classroom

Screening of *Anthem*
November 14, 2024

PROGRAMS FOR EDUCATORS

The Wexner Center has developed deep relationships with educators across Ohio, working together to develop tours, programs, and other customized learning opportunities that leverage contemporary art. Whether it's partnering to develop tours and generate curricula ideas or offering all-day professional development sessions, we work closely

with our schools to support educators and their students in meeting key academic content standards and learning objectives.

Gallery Educator Training

July 12–December 13, 2024

ART & RESILIENCE PROGRAMS

Contemporary art reflects our humanity and inspires careful contemplation about ourselves and others. Gallery and performance spaces can provide unique platforms for cultivating critical conversations, healthy communities, and interpersonal awareness. Designed to engage audiences through the arts in fresh ways informed by research about health and psychology, the Wexner Center's Art & Resilience programs have addressed brain/mind trauma, served veterans and vulnerable women, offered meditation workshops, and supported Ohio State students interested in wellness and the arts.

Sanctuary Night

July 22, 2024–April 25, 2025

ReINkarnation Color Pages Writing Workshop
July 10, 2024
September 18, 2024

Art & Resilience Student Group

August 9, 2024–April 23, 2025

Deaf Café

September 22, 2024

Vets at the Wex

Collaborative Memory Mapping
September 24–October 29, 2024

LGBTQ+ Collage Art Research

November 7–December 19, 2024

Ohio State Buckeye Love Week

Craft Some Care (and Valentines)
February 14, 2025

Art & Resilience Artist Visit

March 4, 2025

Learning in Practice Workshop

March 6–May 8, 2025

Shakespeare and Autism Workshop

April 16, 2025

ASL Gallery Tour

June 8, 2025

ART & RESILIENCE PROGRAMS MADE POSSIBLE BY

Crane Family Foundation

SUPPORT FOR SANCTUARY NIGHT REINKARNATION PROVIDED BY

Crane Family Foundation

Ohio State's Office of

Outreach & Engagement

COMMUNITY WORKSHOPS AND EVENTS

Wexner Center community programs bring our multidisciplinary arts approach directly into area neighborhoods and offer underserved audiences new ways to engage with us. Programs in 2024–25 continued existing partnerships, including with Community Refugee & Immigration Services (CRIS), Maryhaven, and Ohio State's A. Sophie Rogers School, and initiated new programs at Southwest Public Libraries and the Wexner Center itself. All of our community workshops and events are provided free of charge and include free activity books, art supply kits, and snacks.

Community Studios

Maryhaven Overdose Awareness
August 1, 2024

Cultural Arts Center Pop Up
August 11, 2024
May 4, 2025

Family Clay Studio
Kids Afterschool Studio
September 17–November 12, 2024
January 14–May 20, 2025

Early Learning Resource Fair
September 19, 2024

Senior 50+ Studio
September 20–November 15, 2024
January 17–May 16, 2025

A. Sophie Rogers
September 26, 2024

Family Fabric Studio
September 30–November 4, 2024

CRIS ESL Family Clay Studio
Lunchtime Community Studio
October 3–November 7, 2024

Shady Lane Elementary Family Art Night
March 28, 2025

Wex Community Studio
May 11, 2025

Southwest Public Library Pop Up
June 12 and 26, 2025

SUPPORT FOR COMMUNITY STUDIOS PROVIDED BY

covermymeds



Barbara and Sheldon Pinchuk Fund

Ohio State's Arts and Sciences Office of Engagement

Wex Open House

+ Art-making studio with Ohio State's Living Art and Ecology Lab
+ Performances from Ohio State School of Music's Jazz Ensemble
+ Artist talks with Tanya Lukin Linklater and Jonas N.T. Becker
+ Poetry reading from students in Ohio State's Creative Writing program
+ *Gabbeh* film screening
August 19, 2024

Trunk or Treat

Weinland Park Elementary School
Linden Community Center
October 24, 2024

Día de los Muertos

+ Book reading and signing by Rafael Rosado
+ Performances by the Taco Reparations Brigade and Ohio State Department of Dance students
November 1, 2024
Cosponsored by Ohio State's Department of Spanish and Portuguese, Latinx Studies, and Center for Latin American Studies.

Zoom: Family Film and Book Festival

See complete program list in the film/video section.
December 13–14, 2024
Special thanks to Jeni's Splendid Ice Creams

EXHIBITION AND ARTIST TALKS, PANEL DISCUSSIONS, AND ENDOWED PROGRAMS

Every year the Wexner Center offers vital conversations with visual artists, filmmakers, architects, curators, critics, and cultural commentators to audiences in Columbus, central Ohio, and across the globe. These talks span our endowed lectures and exhibition opening conversations as well as events organized in partnership with colleagues across Ohio State.

Artist Response to Coal Transitions

Jonas N.T. Becker, Tom Dugdale, Anne Cornell, and Julie Rae Powers in Conversation
July 18, 2024
Presented in conjunction with the performance *Calling Hours*.

Gathering: Tanya Lukin Linklater

August 18, 2024
Presented in conjunction with the exhibition *Tanya Lukin Linklater: inner blades of grass (soft), inner blades of grass (cured), inner blades of grass (bruised by weather)*.

Exhibition Opening Talks

Ming Smith and Mark Sealy in Conversation
+ Moderated by Yasmina Price
September 20, 2024
Presented in conjunction with the exhibitions *Ming Smith: Wind Chime* and *Rotimi Fani-Kayode: Tranquility of Communion*.

Maria Hupfield and Lisa Le Feuvre in Conversation

+ Moderated by Rebecca Brown Asmo
February 7, 2025
Presented in conjunction with the exhibitions *Maria Hupfield: The Endless Return of the Fabulous Panther (Biimskojiwan)* and *Nancy Holt: Power Systems*.

Awilda Rodríguez Lora in Conversation

+ with Ohio State's Paloma Martinez-Cruz and the Wexner Center's Ashley Stanton
+ Moderated by Wexner Center Film/Video Studio Director Jennifer Lange
September 24, 2024

Lambert Family Photography Symposium and Lecture

October 24–25, 2024
Dawoud Bey and Gaëtane Verna in Conversation
Lambert Family Lecture
October 24, 2024

LAMBERT FAMILY SYMPOSIUM AND LECTURE MADE POSSIBLE BY

Lambert Family Lecture Series Endowment Fund

Michael Smith

In with the In Crowd: Popular Jazz in 1960s Black America
+ Book signing
November 3, 2024

AD—WO in Conversation

+ Q&A moderated by Sasha de Koninck and Knowlton School's Mohamad Nahleh
February 12, 2025
Presented in collaboration with Ohio State's Department of Design and Knowlton School and made possible by generous support from Ohio State's Office of Academic Affairs.

Easy Mo Bee and J Rawls

Diggin in the Crates
February 18, 2025
Copresented by Ohio State's Department of African American and African Studies and School of Music.

Jonathan Moody

DeeDee and Herb Glimcher Lecture
+ Q&A moderated by Wexner Center Executive Director Gaëtane Verna
February 19, 2025
Cosponsored by Ohio State's Knowlton School.

GLIMCHER LECTURE MADE POSSIBLE BY

DeeDee and Herb Glimcher Program Fund

SELECTED COSPONSORED TALKS AND SCREENINGS

Emily Pringle

The Art Museum as a Creative Space for Learning and Research
Arts Administration, Education and Policy Lecture
September 5, 2024
Copresented with Ohio State's Department of Arts Administration, Education, and Policy.

Meg Onli in Conversation

October 3, 2024
Cosponsored by Ohio State's Department of History of Art.

War Game (Jesse Moss and Tony Gerber, 2024)

+ Postscreening panel conversation and Q&A with Ohio State's Laura Dugan, Dakota Rudesill, and Aaron Yarmel
October 16, 2024
Cosponsored by Ohio State's Mershon Center for International Security Studies, Moritz College of Law, Center for Ethics and Human Values, and Department of Sociology.

Yinka Ilori in Conversation

+ Moderated by Ohio State's Fabienne Munch
November 6, 2024
Made possible through the Ohio State Office of Academic Affairs' Visiting Artist Program.

Arts, Technology and Social Change

Jennifer Rhee and Katherine Behar in Conversation
November 20, 2024

Kathy High and Jennifer Johung in Conversation
February 25, 2025

SUPPORT FOR THIS INITIATIVE PROVIDED BY

Ohio State's Global Arts + Humanities Discovery Theme

Woody De Othello

March 18, 2025
Copresented with Ohio State's Department of Art.

The Animal Kingdom (Le règne animal, Thomas Cailley, 2023)

+ Introduction and postscreening conversation with Ohio State's Maggie Flinn
March 19, 2025
Coorganized with Ohio State's Department of French and Italian as part of its annual Francophone Day Celebration.

B. Ingrid Olson

+ Q&A moderated by Ohio State's Alex Trippe
March 26, 2025
Copresented with Ohio State's Department of Art.

Night of Ideas: Common Ground

April 1, 2025
 Copresented with Ohio State's Global Arts + Humanities, French Center of Excellence, and Department of French and Italian along with the Consulate General of France in Chicago, and Villa Albertine, the French Institute for Culture and Education, a division of the French Embassy in the US. Special thanks to Flux Flow Dance Center and La Chatelaine French Bakery & Bistro for their generous support of this program.

SUPPORT FOR THIS INITIATIVE PROVIDED BY



Ohio State Global Arts + Humanities

GALLERY TOURS AND INTERPRETATION

Tours and other gallery learning experiences bring the Wexner Center's exhibitions and architecture to life through spirited discussion, providing real-time insights into contemporary culture. The center offers educator-led and self-guided tours to diverse audiences of all ages along with select activity-based tour experiences. Also offered each exhibition cycle is a Learning Guide designed to enhance understanding for educators, students, and general audiences alike as well as a reading room in the galleries featuring publications specially selected for each presentation.

OHIO STATE STUDENT ENGAGEMENT

The Wexner Center is Ohio State's multidisciplinary center for contemporary art, and one of the central tenets of our mission is to give university students direct access to the arts—and artists—of our time. Through our residency programs as well as our many campus collaborations, artists, curators, and other arts professionals presenting or developing work at the center participate in masterclasses, talks, and other programs tailored to students during their time here.

Emily Pringle Student Engagement

September 6, 2024

Meg Onli Studio Visits

October 1, 2024

Meg Onli Student Engagement Lunch

October 3, 2024

Ajamu X Speaks with Ohio State Literature and Ethnicity Class

October 22, 2024

Chief Adjuah Masterclass

January 30, 2025

Artist Student Engagements

February 18 and 25, March 18, and April 2, 2025

Jazz with Joel Ross

March 6, 2025

Joshua Redman Masterclass

April 3, 2025

LPP Visits HRS 2530, The Evolving Art & Science of Medicine

April 14, 2025

WEXNER CENTER INTERNSHIP PROGRAM

In collaboration with Ohio State, the Wexner Center offers an internship program that supports interdisciplinary, collaborative professional development opportunities for currently enrolled college or university students and emerging professionals. Working for compensation or course credit in departments across the center, interns participate in a cohort supported by Learning & Public Practice, which offers regular meetings and professional development sessions. These include resume and cover letter workshops, speed networking with Wexner Center staff, and other programs developed in response to intern need. Interns gain invaluable, real-world experience on projects that range from researching accessibility initiatives and facilitating hands-on art studios to working on grant applications.

2024–25 INTERNS

Brielle Bait, Exhibitions

Jude Howard, Exhibitions

Honour Lackey, Communications and Marketing

Jo Lee, Learning & Public Practice

Yasmeen Masri, Film/Video

Ray Mathew-Santhosham, Learning & Public Practice

Maya Pinz, Exhibitions

Raghav Raj, Advancement

Eli Shall, Communications and Marketing

Ansley Wilson, Performing Arts

Wexner Center Intern Orientation

August 28 and 30, 2024

Internship Speed Networking

October 1, 2024

Intern Professional Development

December 3, 2024

Intern Send-Off Celebration

May 9, 2025

Except as noted, all programs listed here were organized by the Wexner Center for the Arts and curated by Head of Learning & Public Practice Dionne Custer Edwards; Curator of Public Programs Emily Haidet; Director of Art & Resilience Tracie McCambridge; Community Programs Manager Jean Pitman; and Curator of Teaching, Learning, and Interpretation Sarah Robison.

In Memoriam

Bill Horrigan (1951–2025)



This past year the Wexner Center lost one of its founding curators when Bill Horrigan passed away on May 15.

Horrigan established the center's Department of Film/Video and its Film/Video Studio residency program (originally called Art & Technology) and set the tone for the center's adventurous and wide-ranging film programming.

Horrigan went on to curate many notable programs for the center featuring artists such as Julia Scher, Paper Tiger Television, and Chris Marker, a long-term collaborator with whom he produced two exhibitions including *Silent Movie*, one of the center's most traveled exhibitions. He also curated the 2001 exhibition *Johan van der Keuken: From "The Body and the City"*, featuring the Dutch documentary filmmaker, photographer, and author. Horrigan also championed the work of such artists and filmmakers as Sadie Benning, Mark Dion,

William E. Jones, Josiah McElheny, Catherine Opie, and Elisabeth Subrin, sometimes from very early in their careers. He was pivotal in bringing Iranian cinema to the Wexner Center as well as films and filmmakers from the New Queer Cinema movement as it developed in the late 1980s and 1990s.

Known for his elegant writing, intellectual commitment, and incredibly modest, generous demeanor, Bill served as a mentor to many on our staff and in the artworld. He served at the Wexner Center for 34 years as Director of Media Arts and later as Curator at Large and will be deeply missed. He was essential in turning the multidisciplinary experiment that was the early Wexner Center into an enduring reality.



Financial Overview

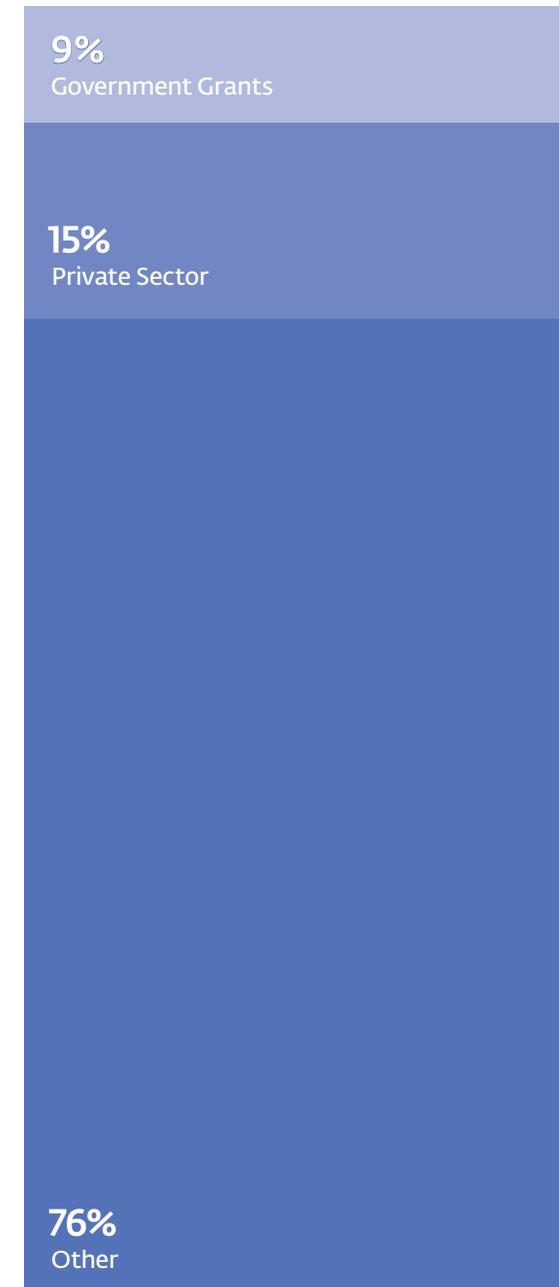
Financial Overview

STATEMENT OF OPERATION

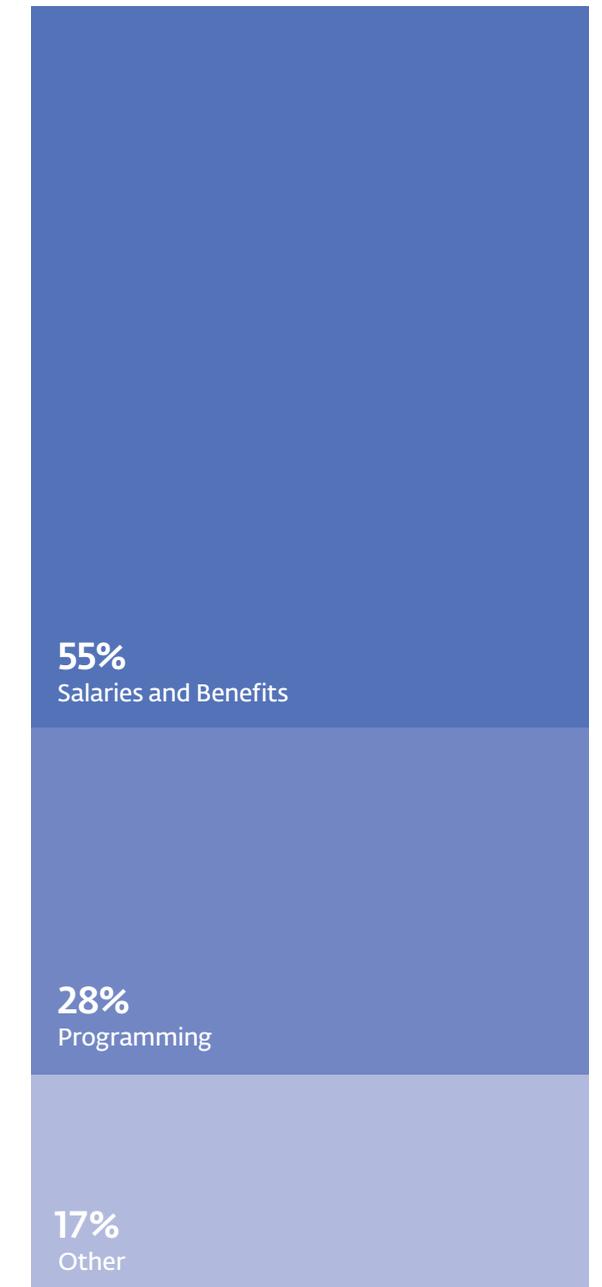
Years ending June 30, 2025, and June 30, 2024

	FY25	FY24
REVENUE		
Government Grants		
Federal Government Grants	265,802	1,087,044
State Government Grants	132,503	150,002
Local Government Grants	792,122	746,500
	1,190,427	1,983,546
Private Sector Support		
Corporate Grants	50,000	100,000
Corporate Gifts	136,499	77,524
Foundation Grants	200,342	35,101
Foundation Gifts	1,081,394	1,025,155
Individual Contributions	441,466	425,337
Memberships	92,056	146,692
	2,001,757	1,809,809
Other		
University Support	5,478,279	5,578,345
Endowment Income Distributions	1,237,656	1,194,017
Net Investment Income	2,090,399	1,770,552
Endowment, In-Kind, and Capital Gifts	31,855	220,656
Sales and Services	1,057,900	913,536
	9,896,089	9,677,106
Total Revenue	13,088,273	13,470,461
EXPENSES		
Salaries	5,887,638	5,668,101
Employee Benefits	1,909,054	2,690,693
Fees Paid to Performers and Artists	565,921	752,911
Supplies and Services	3,488,508	3,390,972
University Overhead Charges	35,845	34,121
Depreciation and Amortization	2,410,372	2,413,855
Interest Expense	290	0
Total Expenses	14,297,628	14,950,653

2024-25 REVENUE



2024-25 EXPENSES



Members and 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 place where all audiences can discover the arts 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 the development office at (614) 216-5022 or send an email to mmathewes@wexarts.org.

GENERAL OPERATING SUPPORT GIFTS AND GRANTS

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

\$100,000 and above

Lois S. and H. Roy Chope Fund of The Columbus Foundation
Greater Columbus Arts Council
Institute of Museum and Library Services
Andrew W. Mellon Foundation
Ohio Arts Council

\$10,000–\$99,999

Axiom Packaging
Louise Braver
Every Page Foundation
Michael and Anita Goldberg
Mark Hatcher
Tahlman and Ione Krumm Fund of The Columbus Foundation
Bill and Sheila Lambert
Bernhart J. Mertz Fund of The Columbus Foundation
Nationwide Foundation
Pete Scantland
Alex and Renée Shumate

\$1,000–\$9,999

Abbott Laboratories
Jessica and Mac Joseph
Lurie Family Charitable Fund of The Columbus Foundation
Lachelle Thigpen

\$250–\$999

Irene Agooda MD
Michael Cadwell
Elizabeth Katchen
Jeffrey A. Lipps

MEMBERSHIP

Wexner Center members champion creativity through programs that educate and engage audiences in Columbus and beyond, supporting art access across communities. They enjoy year-round savings on and presale opportunities for Wex event tickets—all while advancing the center's mission and supporting the best in contemporary art. Advocate memberships represent our highest levels of giving, with memberships starting at \$1,500 per year. Ambassador memberships start at \$75; members whose contributions start at \$250 are listed below.

If you are interested in becoming a member, please call us at (614) 292-3535 or send an email to membership@wexarts.org.

ADVOCATE \$1,500–\$10,000

John and Trish Cadwallader
Dionne Custer Edwards and Alfonso Edwards
Lisa Florman and David Weinberg
Nancy and David Gill
Babette Gorman and Jack Buckingham
Ann Hamilton and Michael Mercil
David Horn and Victoria Powers
Christy Lorton MD
Melanie and Perry Mathewes
Ms. Tracie McCambridge
Melinda McClimans PhD
Jerry and Susan Rush
Joyce and Chuck Shenk
Maurice E. Stevens
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Nancy Holt, *Heating System*, 1984–85. Installation view at the Wexner Center for the Arts. © Holt/Smithson Foundation / Licensed by Artists Rights Society, New York.

PAGE 1

A visitor explores *Nancy Holt: Power Systems*. Photo: Ken Waldron.

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Wexner Center for the Arts exterior. Photo: Norman Ai.

Brutus welcomes Wexner Center visitors during Wex Open House. Photo: Emma Parker Photography.

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New York Times review of *Rotimi Fani-Kayode: Tranquility of Communion* and *Ming Smith: Wind Chime*.

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Ming Smith: Wind Chime. Installation view at the Wexner Center. Photo: Matthew Pevear.

Rotimi Fani-Kayode: Tranquility of Communion. Installation view at the Wexner Center. Photo: Matthew Pevear.

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Nancy Holt, *Pipeline* (detail), 1986. Installation view at the Wexner Center. © Holt/Smithson Foundation. Licensed by Artists Rights Society, New York.

Promotional poster for Unorthodocs 2024.

The Ballad of Suzanne Césaire (Madeleine Hunt-Ehrlich, 2024). Image courtesy of the artist.

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Promotional poster for *No Other Land* (Basel Adra, Yuval Abraham, Rachel Szor, Hamdan Ballal, 2024). Image courtesy of Cinetic Media.

Chief Adjuah performs with his band.

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Wex Community Studio participants try on the costumes of Pilgrim Heidi Kambitsch's Openheartart. Photo: Emma Parker Photogaphy.

PAGES 10–11

A full house takes in the 2025 DeeDee and Herb Glimcher Lecture. Photo: Emma Parker Photography.

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Visitors encounter Rotimi Fani-Kayode's work at the Fall 2024 Exhibitions Opening Celebration. Photo: Ken Waldron.

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Artists Ming Smith and Dawoud Bey engage with attendees to the Lambert Family Photography Symposium. Photo: Ken Waldron.

Gallery visitors explore our reading room. Photo: Ken Waldron.

Visitors enjoy the Fall 2024 Exhibitions Opening Celebration. Photo: Ken Waldron.

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Visitors share a moment with Ming Smith's work at the Fall 2024 Exhibitions Opening Celebration. Photo: Ken Waldron.

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Visitors explore *Rotimi Fani-Kayode: Tranquility of Communion*. Photo: Ken Waldron.

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Guest curator and Director of Autograph, London, Mark Sealy at the Fall 2024 Exhibitions Opening Celebration. Photo: Ken Waldron.

Guest curator and Holt/Smithson Foundation Executive Director Lisa Le Feuvre (right) speaks with artist Maria Hupfield onstage at the Fall 2024 Exhibitions Opening Celebration. Photo: Ken Waldron.

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Outpost Office, *Color Black No. 2*, 2023. Courtesy of Outpost Office. Photo: Leonid Furmansky.

Jonas N.T. Becker, *Betty's Knob*, 2024. Courtesy of the artist. Installation view at the Wexner Center.

Tanya Lukin Linklater: Inner blades of grass (soft) inner blades of grass (cured) inner blades of grass (bruised by the weather). Installation view at the Wexner Center.

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Awilda Rodríguez Lora, *Sustento*, 2023. Image courtesy of the artist.

Ming Smith, *Shango Future*, 2024. Courtesy of Ming Smith. Installation view at the Wexner Center. Photo: Matthew Pevear.

Rotimi Fani-Kayode: Tranquility of Communion. Installation view at the Wexner Center. Photo: Matthew Pevear.

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Nancy Holt, *Electrical System*, 1982. Installation view at the Wexner Center. © Holt/Smithson Foundation / Licensed by Artists Rights Society, New York.

Maria Hupfield: The Endless Return of Fabulous Panther (Biimskojiwan). Installation view at the Wexner Center.

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Maria Hupfield, *Truth Comes In Its Own Time II*, 2018. Installation view at the Wexner Center. Collection of Torys LLP.

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Giuliana Musso, *Dentro. Una storia vera, se volete*. Photo: Federico Sigillo.

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Cécile McLorin Salvant. Photo: Karolis Kaminskas.

Chief Adjuah. Photo: Jati Lindsay.

Gabrielle Cavassa and Joshua Redman performing at the Wexner Center. Photo: Emma Parker Photography.

Joel Ross. Photo: Bruce Bennett.

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Meshell Ndegeocello. Photo: Andre Wagner.

Ron K. Brown's EVIDENCE, A Dance Company. Photo: Steven Pisano.

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Calling Hours. Photo courtesy of Tom Dugdale.

Tanya Lukin Linklater, *Scrape soak steam pour crack sew bend brace*. open rehearsal at the Wexner Center, 2024. Photo: Ken Waldron.

Brother(hood) Dance! Photo: Ky Smiley.

Meshell Ndegeocello. Photo: Charlie Gross.

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Ron K. Brown's EVIDENCE, A Dance Company. Photo: Steven Pisano.

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Tyshawn Sorey Trio. Photo: John Rogers.

Ohio State School of Music students perform during Counterpoints. Photo: Emma Parker Photography.

Chief Adjuah. Photo: Maya Iman.

Photo: Ben Viatori.

Joel Ross. Photo: Bruce Bennett.

Giuliana Musso, *Dentro. Una storia vera, se volete*. Photo: Federico Sigillo.

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Joshua Redman Group. Photo: Sisi Kreft.

Maria Hupfield performing in *Channeling Greater Power* at the Wexner Center. Photo: Emma Parker Photography.

Drinks + Drag promotional graphic. Image courtesy of Opera Columbus.

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Chief Adjuah. Photo: Manny Urban.

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Om Shanti Om (Farah Khan, 2007). Image courtesy of the filmmaker.

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The Ballad of Suzanne Césaire (Madeleine Hunt-Ehrlich, 2024). Image courtesy of the artist.

The Sacred Society (Benny Zelkowicz, 2025). Image courtesy of the artist.

Como Vivimos (Aggie Ebrahimi Bazaz, 2024). Image courtesy of the artist.

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Compensation (Zeinabu irene Davis, 1999). Image courtesy of Janus Films.

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A collage made by filmmaker Guy Maddin for Cinema Revival 2025.

PAGES 40–41

Guest curator Mark Sealy and artist Ming Smith talk onstage with moderator Yasmina Price (at right) at the Fall 2024 Exhibitions Opening Celebration. Photo: Ken Waldron.

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Attendees to the Lambert Family Photography Symposium listen in the galleries. Photo: Ken Waldron.

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All-ages activities underway at the 2024 Zoom: Family Film and Book Festival. Photo: Emma Parker Photography.

Pilgrim Heidi Kambitsch of Openheartart creates at Wex Community Studio. Photo: Emma Parker Photography.

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Bill Horrigan. Photo: Nate Ward.

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Wexner Center for the Arts exterior. Photo: Norman Ai.

