

The Evolution of Design



DESIGN FOR THE 21st CENTURY

“Good design is a lot like clear thinking made visual.” —EDWARD TUFTE

The nature of design has shifted radically in the last 15 years. As a profession, its members now include animators, sound editors, architects, programmers, musicians, and videographers, collaborating in the development of Web sites, video games, kiosks, interactive DVDs, motion graphics, and instructional media. I've worked with a variety of experts in the arts, engineering, design, and education, and I find this collaborative process endlessly exciting. I'm eager to meet like-minder people to push the boundaries of content, design and technology.

While this portfolio does not include my teaching, re-search, interactive, or video projects I've worked on since 2010 (you'll

have to visit TimJacoby.com for that), I believe the work represented here, from 2005 – 2009, includes some of my best. Many of the projects were designed while employed as a Graduate Associate for the Wexner Center for the Arts, which was both one of the most creative and demanding environments I've ever labored in. Please take a look.

If you feel, as I do, that the possibilities of design continue to expand, by all means let me know. I'm sure there's much to discuss.

—Tim Jacoby, 2012

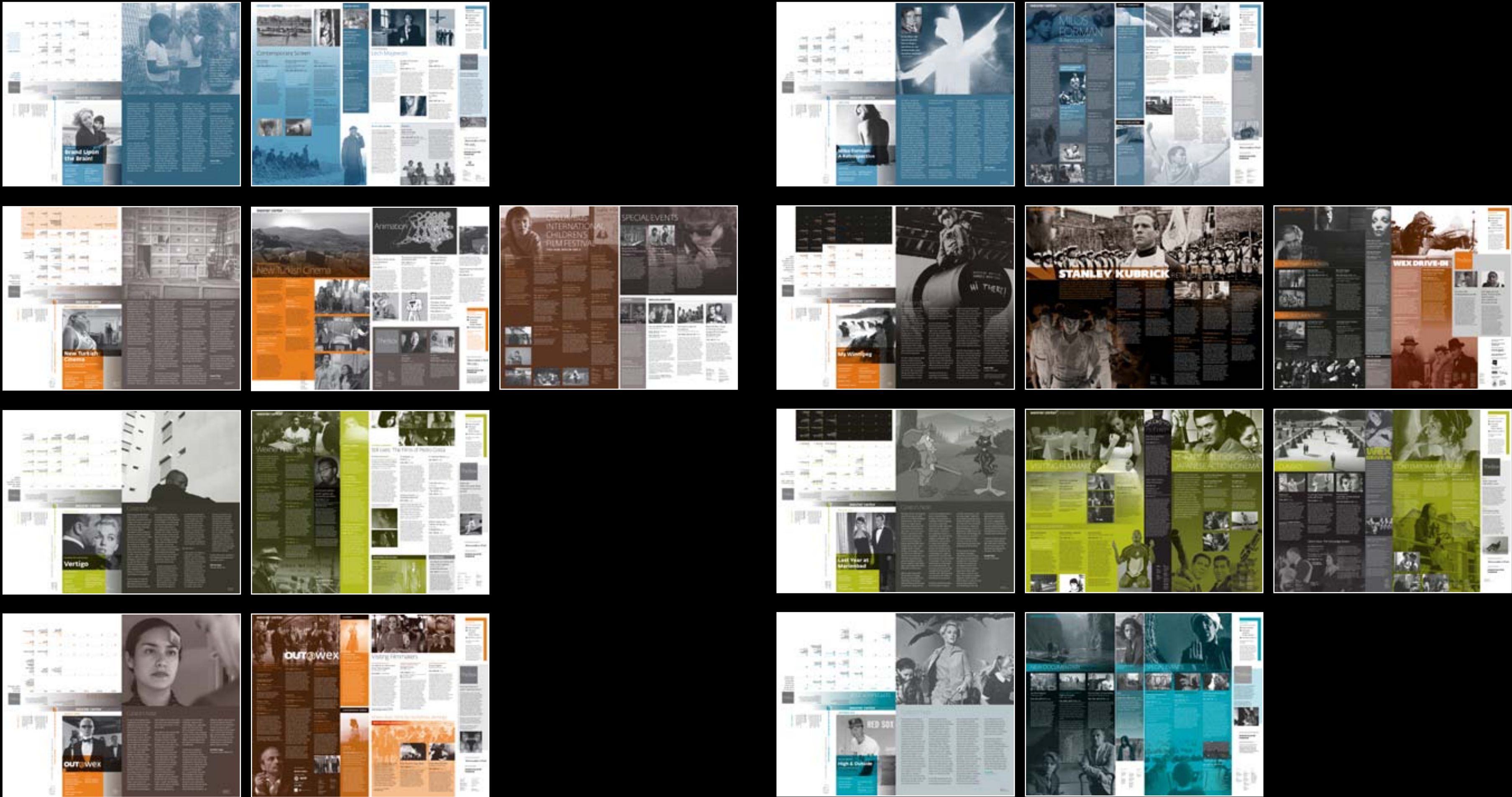
The Wexner Center for the Arts Video Calendar

Two Color, In Style

The Wexner Center presents a monthly series of films from around the world, including the work of established and emerging filmmakers and artists. Documentaries, dramas, comedies, and the experimental are shown, often accompanied by director, including Spike Lee, Milos Foreman, Martin Scorsese, and Richard Linklater.

The large-scale folding calendars on the right are a small sample of the nearly 20 created by Mr. Jacoby, from initial design to curator approval, proofing, and final sign-off during press checks.

Quantity: 3,500–6,000
Size: 17 × 22 inches
2-color (Pantone® and black)
First page design template: Chris Jones



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Curator's Note

The outdoor screening of Alfred Hitchcock's *The Birds* on September 23 is our way of welcoming students back to campus and introducing incoming freshmen to the Wexner Center. It is more than a bit unsettling when I realize that Ohio State's student body has turned over roughly four times since I've been here. Students quickly become busy with class and work schedules, and all the things they neglect to tell their parents about, but I always hope they will check out the Wexner Center early in their time at Ohio State so they realize what a wonderful source of entertainment and enlightenment they have right on campus. I encounter far too many OSU grads who say they never set foot inside the Wex during their years on campus.

When you pass by the Wexner Center, know that famed artist Roy Lichtenstein once played *Twister* out on the plaza with hordes of students back in 1995. Martin Scorsese spoke to a full Merston Auditorium in 1997, and that groups such as Belle & Sebastian, Magnetic Fields, Wilco, Times New Viking, Bright Eyes, Feist, and Sigur Ros regularly grace our stages. Freshmen may be surprised to learn that in the past year alone we have hosted filmmakers such as Gus Van Sant, Christine Vachon, Spike Lee, two-time Oscar-winner Milos Forman, and *Pineapple Express* director David Gordon Green, to name but a few.

In the film department, we take pride in the diversity of our programming and we

like to think that a student who regularly attends our film offerings over the course of an academic year will have a good sense of the state of contemporary world cinema, as well as a much greater appreciation for the most influential works in film history. Our September schedule is indicative of what you can expect throughout the year with new documentaries and international films straight from the world's festivals, along with a visiting filmmaker event, and the aforementioned outdoor screening of *The Birds*. In the coming months, look for a David Lean retrospective (*Lawrence of Arabia*, *The Bridge on the River Kwai*), a visit by experimental filmmaker Phil Solomon, and a variety of annual events, including

our Halloween Horror screening (always free to Ohio State students), the Columbus International Children's Film Festival, Cinema Latino, Out @ Wex, and much, much more.

What do John Waters, Richard Linklater, Jim Jarmusch, Sadie Benning, Guy Maddin, Jeanne Moreau, and Candice Bergen all have in common? They are all among the many, many visiting filmmakers we have been fortunate to host over the past 20 years. Keep checking wexarts.org to see who you might have a chance to meet this year.

David Filipek,
Cinema Film/Video

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David Filipi,
Curator, Film/Video

THE BIRDS
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SEPTEMBER 2008						
SUN	MON	TUE	WED	THU	FRI	SAT
7 NEW DOCUMENTARY <i>High & Outside</i> Introduced by Bill Lee	8 NEW DOCUMENTARY <i>Up the Yangtze</i> Introduced by Bill Lee	9 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	10 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	11 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	12 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	13 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira
14 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	15 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	16 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	17 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	18 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	19 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	20 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira
21 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	22 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	23 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	24 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	25 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	26 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira	27 NEW DOCUMENTARY <i>Chris & Don: A Love Story</i> Introduced by Antonio Ferreira
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FOR MORE INFORMATION
Call (614) 393-1333 for advance tickets.
Visit wexarts.org for updates and detailed hours.
Seating is first-come, first-served. Seating is limited to available space.
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SEPT 10
NEW DOCUMENTARY
High & Outside
Introduced by Bill Lee

SEPT 11
NEW DOCUMENTARY
Up the Yangtze
Introduced by Bill Lee

SEPT 12
NEW DOCUMENTARY
Chris & Don: A Love Story
Introduced by Antonio Ferreira

SEPT 13
NEW DOCUMENTARY
Chris & Don: A Love Story
Introduced by Antonio Ferreira

SEPT 14
NEW DOCUMENTARY
Chris & Don: A Love Story
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SEPT 15
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SEPT 30
NEW DOCUMENTARY
Chris & Don: A Love Story
Introduced by Antonio Ferreira

SEPT 31
NEW DOCUMENTARY
Chris & Don: A Love Story
Introduced by Antonio Ferreira



NEW DOCUMENTARY



Up the Yangtze

(Yung Chang, 2007)

THU–FRI, SEPT 4–5 | 7 PM

The cinematically breathtaking *Up the Yangtze* primarily takes place aboard a luxury ship that carries wealthy foreigners on a "farewell cruise" up China's famed Yangtze River before the massive Three Gorges Dam—the biggest engineering project China has undertaken since the Great Wall—changes the historical landscape forever. With a humanist gaze and wry wit, director Yung Chang uses an *Upstairs, Downstairs* approach to study the cruise ship's microcosmic society, as a means to give a human dimension to the wrenching changes facing an increasingly globalized China (and world). (93 mins., 35mm)



Introduced by Bill Lee on Sept 10 High & Outside

(Peter J. Vogt, 2007)

TUE–WED, SEPT 9–10 | 7 PM

"I think about the cosmic snowball theory. A few million years from now the sun will burn out and lose its gravitational pull. The earth will turn into a giant snowball and be hurled through space. When that happens it won't matter if I get this guy out."

—BILL LEE

"Baseball's a very simple game. All you have to do is sit on your butt, spit tobacco, and nod at the stupid things your manager says."

—BILL LEE

Bill "Spaceman" Lee was one of the best left-handed pitchers in baseball in the mid-1970s. He also marched to the beat of his own drummer like few players before or since. *High & Outside* traces the life of the outspoken southpaw from his college days at USC through his 14 years in the major leagues—with the Boston Red Sox and Montreal Expos—to his post-baseball career as a baseball enthusiast, part-time philosopher, and avid Yankee-hater. Never one to keep his opinions to himself, Lee (like many others) contends that his productive playing days were cut short by the baseball establishment's opposition to his counterculture personality and union leadership. Lee's comments are joined in the film with interviews featuring Carri Yastrzemski, Peter Gammons, Marvin Miller, Tony Oliva, and more. (80 mins., video)



Chris & Don: A Love Story

(Guido Santi & Tina Mascara, 2007)

THU–FRI, SEPT 18–19 | 7 PM

Chris & Don tells the true story of the three-decade relationship between British writer Christopher Isherwood and American painter Don Bachardy, thirty years his junior. The film traces their shared and separate lives from Isherwood's time in Weimar-era Germany (the inspiration for his *Berlin Stories*, itself the basis for *Cabaret*) to their first encounter in Malibu in the 1950s to Bachardy's artistic triumph away from the shadow of his famous life partner. The film is filled with contemporary reminiscences by Bachardy and compelling archival footage featuring the likes of W. H. Auden, Igor Stravinsky, Tennessee Williams, and David Hockney. (90 mins., video)



CONTEMPORARY SCREEN



XXY

(Lucía Puenzo, 2007)

WED–THU, SEPT 24–25 | 7 PM

"The psychological fallout from alternative sexualities is explored to subtle and penetrating effect in *XXY*...in which...accomplishment matches ambition."

—WMM

The latest gem amid the riches of recent Argentine cinema, *XXY* is a brave and sensitive portrait of teen and gender angst as 15-year-old Alex, born intersexed and raised as a girl, is pressured by her parents to "choose" a gender. The film was Argentina's entry for the 2007 Best Foreign Film Oscar and is one of the most memorable—and ambiguous—coming of age films of late. (91 mins., 35mm)



NEW DOCUMENTARY	NEW	CONTEMPORARY SCREEN
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CHRIS & DON: A LOVE STORY (Guido Santi & Tina Mascara, 2007) High & Outside (Peter J. Vogt, 2007)	CHRIS & DON: A LOVE STORY (Guido Santi & Tina Mascara, 2007) High & Outside (Peter J. Vogt, 2007)	CHRIS & DON: A LOVE STORY (Guido Santi & Tina Mascara, 2007) High & Outside (Peter J. Vogt, 2007)



SPECIAL EVENTS



MEMBER-ONLY SCREENING Introduced by Antonio Ferrera

The Gates

(Antonio Ferrera, Albert Maysles, 2007)

WED, SEPT 17 | 7 PM

\$5 members

"The smiles on park visitors' faces tell the story of [the Gates'] impact best, how it lightened hearts and opened conversational channels among strangers that ordinary life in Manhattan shuts down."

—SAN FRANCISCO CHRONICLE

The Gates by artists Christo and Jeanne-Claude delighted visitors from all over the world when it was installed in Central Park in February 2005—26 years after it was first proposed in 1979. This thoughtful documentary takes you through the artists' struggle to overcome stiff opposition to the project, their elaborate preparations after finally receiving approval from Mayor Michael Bloomberg in 2003, the carefully choreographed installation process, and the piece itself. Some a million viewers (including students from the Wexner Center's First Art & Environment class) flocked to see the piece during its two week display. Here's your chance to imagine, or relive, the experience. Codirector Antonio Ferrera introduces the screening and answers your questions afterward. (97 mins., 35mm)



OUTDOOR WELCOME WEEK FILM

The Birds

(Alfred Hitchcock, 1963)

TUE, SEPT 23 | 9 PM
Wexner Center Plaza

Free

Starring Tippi Hedren and Rod Taylor, *The Birds* chronicles the horror brought upon the coastal village of Bodega Bay, California, when every creature with feathers turns nasty. This free screening is presented in conjunction with Ohio State's Welcome Week activities for students and as part of the Wexner Center's own Welcome Week Student Party. We're showing the film "Wex Drive-in" style on the plaza, so bring your lawn chairs and blankets. Rain location: Merston Auditorium. (120 mins., 35mm)



2008 Manhattan Short Film Festival

FRI, SEPT 26 | 7 PM

Between September 21 and 28, 12 remarkable short films from around the globe will screen to an estimated audience of over 40,000 people in 150 different cities spanning four continents in the 11th annual Manhattan Short Film Festival. Audience members in every city—as far north as St. Petersburg and as south as Melbourne—are handed a voting card and asked to vote for their favorite film. Then on September 28 in Manhattan, the winner of the worldwide audience voting will be announced. The short films are sure to go on to find great acclaim: of the 12 screened in the 2007 edition, one was later nominated for an Oscar, another was nominated for a BAFTA (British Oscar), and three screened at Sundance, where one won the Best International Short award. For more information on the project and to read interviews with the filmmakers, visit manhattanshort.com. (approx. 120 mins., video)



Phil Solomon: "EMPIRE"

FRI, SEPT 26–WED, OCT 1
Performance Space

In advance of Phil Solomon's visiting filmmaker appearance on October 1, we are presenting the world premiere of his surround-sound video installation "EMPIRE" (2008) in the Performance Space during regular gallery hours. Could there be a connection with the film titled *Empire* on view in the Andy Warhol exhibition? You'll have to stop by and find out. Check the web site for more about the three Solomon film screenings coming in October. Admission to the installation is included in any same-day gallery, film, or performance ticket.

ADMISSION

Unless otherwise indicated

\$7 general public

\$5 members
students
senior citizens

\$3 children under 12

All programs are subject to change.

Screenings are in the Film/Video Theater unless another location is listed. Tickets are on sale at the Patron Services Desk on the entrance level of the building. Tickets remain on sale until a half-hour after show times or until the start of the second film of double features.

The Box

Throughout the run of *Andy Warhol: Other Voices, Other Rooms*, The Box video space hosts a portion of the exhibition that consists of two programs of selected films (including *Poor Little Rich Girl*, 1965, and *My Hustler*, 1965) shown on alternate days. Admission to the space will continue to be free.

The schedule of changing, month-long programs in The Box resumes in March 2009.



FILM/VIDEO SEASON SIGNIFICANT CONTRIBUTIONS

ROHAUER COLLECTION FOUNDATION

MAJOR FILM/VIDEO SEASON SUPPORT

All Wexner Center Film/Video programs and events receive support from the Greater Columbus Arts Council, the Columbus Foundation, Nationwide Foundation, the Corporate Annual Fund of the Wexner Center Foundation, and Wexner Center members.

SPECIAL EVENTS	NEW	NEW
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wexner center

STANLEY KUBRICK RETROSPECTIVE

One of the most distinctive filmmakers of the post-War era, Stanley Kubrick was celebrated—and criticized—for his exacting attention to virtually all aspects of his productions. Kubrick joined a commanding visual sense to a darkly comic worldview, instinctively defiant of authority yet sensitive to the values of art and literature. Born and raised in New York City, Kubrick (1928–1999) worked in Hollywood in the 1950s, but left for England in the 1960s and lived there for the rest of his life. The Kubrick legend has deepened over the years, as we approach the decade mark since his death; this retrospective allows viewers to reacquaint themselves with his singular legacy.

Barry Lyndon (1975)
THU, JULY 10 | 7 PM

Undoubtedly Kubrick's most visually sumptuous film, Barry Lyndon is an adaptation of William Thackeray's 19th-century satirical novel about an ambitious young Irish man's misadventures as he works his way up through the British class system. The elaborate care given to exact period detail, and the unparalleled quality of natural and artificial light, justify Kubrick's reputation as a perfectionist. With Ryan O'Neal, Marlene Dietrich, and Patrick Magee, narrated by Michael Hordern. (144 mins., 35mm)

Panama Incident
2001: A Space Odyssey
FRI, JULY 11 | 7 PM

Few films have informed the zeitgeist as convincingly as 2001: A Space Odyssey (Kubrick's 1968 fantasia took Arthur C. Clarke's original sci-fi story—cracking human consciousness from its slumber to its first encounters with extraterrestrial intelligence—as the basis for a genuine vision). Fear de Force, that's what anything seen in movies before or since. Both truly comic and truly chilling, it's still remarkable for the way it inspired stars like Denzel Washington (as Lockwood) are utterly captured by the seifless, even-tinged, tragic ML. (144 mins., 35mm)

Spartacus (1960)
SAT, JULY 12 | 7 PM

Spartacus brought Oscar-winning screenwriter Dalton Trenchel out of his McCarthy-era blacklisted exile, as he adapted Howard Fast's novel about a Roman Empire. An acclaimed restoration in 1999 returned the film to its original length. Kirk Douglas starred, produced, and brought Kubrick on board as director. Also with Peter Ustinov, Jean Simmons, Charles Laughton, Woody Strode, Laurence Olivier, and, as the nefarious slave owner from the looks of Tony Curtis. (164 mins., 35mm)

Paths of Glory (1958)
THU, JULY 17 | 7 PM

Paths of Glory is the film that brought Kubrick international attention. It's a sober and beautifully regulated account of a tragic incident based on actual events from World War I. Three French soldiers are sentenced to death as sacrificial victims of their company's duty to comply with an incompetent general's tactical commands. With Kirk Douglas listed as producer, Adolphe Menjou, Ralph Meeker, and Timothy Carey. (89 mins., 35mm)

Lolita (1962)
THU, JULY 24 | 7 PM

Kubrick's first film shot in England, Lolita is based on Vladimir Nabokov's high-concept novel whose tale of lust and infatuation was then widely assumed to be unfilmable. The pitch-perfect casting of James Mason as hypnotized young Humbert Humbert and Shelley Winters as his seducing mistress, joined by the lush color tones, fully matched by Peter Sellers as Mason's obsessed guardian. The British locations and resources provide a disorienting counterpoint to the story's sinister American setting. Kubrick's derring-do is always in, consistently perfect timing, even though much of his own screenplay was abandoned. (144 mins., 35mm)

Dr. Strangelove (1964)
THU, JULY 31 | 7 PM

An uproarious look at midcentury doomsday scenarios, Dr. Strangelove imagines the consequences of a deranged U.S. general ordering an atomic strike on Russia, and the wretchedly lame attempts by the president and the Pentagon to control the damage. With Sterling Hayden, Slim Pickens, George C. Scott, Kenneth Wynne, and Peter Sellers, playing those separate characters, including an eerily accurate caricature of an advisor who might almost be Dr. Henry Kissinger. (101 mins., 35mm)

The Killing (1956)
THU, JULY 31 | 7 PM

An uproarious look at midcentury doomsday scenarios, Dr. Strangelove imagines the consequences of a deranged U.S. general ordering an atomic strike on Russia, and the wretchedly lame attempts by the president and the Pentagon to control the damage. With Sterling Hayden, Slim Pickens, George C. Scott, Kenneth Wynne, and Peter Sellers, playing those separate characters, including an eerily accurate caricature of an advisor who might almost be Dr. Henry Kissinger. (101 mins., 35mm)

Eyes Wide Shut (1998)
TUE, AUG 5 | 7 PM

Kubrick died in his sleep during the final editing of Eyes Wide Shut, leaving a tantalizing clue to his enigmatic career. Set on a soundtrack version of New York City (utterly different from the real thing seen in the earlier star's kiss), the story follows an upper-class couple's marriage as it appears to unravel over mutual suspicions, jealousies, and possible infidelities. Based on a scandalous Austrian novel from the 1920s by Arthur Schnitzler, the film costars Tom Cruise and Nicole Kidman at the height of their debauched stardom as a couple. (159 mins., 35mm)

Full Metal Jacket (1987)
THU, AUG 7 | 7 PM

Harking back to the Vietnam era, Full Metal Jacket, Kubrick revisits the military's impact on existing individual dignity as eloquently as he did thirty years before in Paths of Glory. The film is divided in two parts. First, we're among fresh recruits on Parris Island, being trained by a brutal drill sergeant. Second, we're in the heat of combat where death is any moment haunts the now-hardened soldiers. With Matthew Modine, Vincent D'Onofrio, David Harrowood, Les Tremayne, and Alvin Howard. (161 mins., 35mm)

Killer's Kiss (1956)
THU, AUG 7 | 7 PM

Accompanied for its stunning visualization of New York City, Killer's Kiss is the director's second independent feature, shot on the streets on a \$40,000 budget raised among friends and institutions. It's a 1951 scored, non-linear tale of a beaten-down lower and the newsmagazine he despises while he reckons for a prostitute's miles. With Frank Sinatra, Irene Kane, and James Van Der Beek. (80 mins., 35mm)

Fear and Desire (1950)
A Clockwork Orange (1971)
THU, AUG 14 | 7 PM

Fear and Desire is Kubrick's early journey toward his low-budget masterpieces. In its striking visual style, the director's experience as a photographer had led him to capture a portrait of a man with a twisted mind, an ambivalence toward society's norms, and a violent tendency. A Cold War allegory tapping into the militaristic insecurities of the early 1950s. With Faye Dunaway, Paul Mantee, and Virginia Leith. (104 mins., 35mm)

A raucous look at juvenile delinquency, subculture, and social issues, A Clockwork Orange is Kubrick's twisted and witty response, banned in many jurisdictions after its release. Directed by Kubrick, the film features a stellar performance by James Fox as Alex DeLarge, a teenager who commits acts of violence and chaos. (135 mins., 35mm)

The Shining (1980)
FRI, AUG 22 | 7 PM

The Shining, based on Stephen King's chilling best-seller, follows the descent into murderous obsession and psychosis of a writer who takes his family to a remote hotel on a isolated mountain resort where he'll serve as off-season caretaker. Then, his family's horror again and again. With Jack Nicholson, Shelley Long, Scatman Crothers, and Barry Nelson. (144 mins., 35mm)

wexner center FILM & VIDEO

CONTEMPORARY SCREEN

Alexandra
(Alexander Sokurov, 2002)
FRI-SAT, JUL 18-19 / 7 pm

Opera legend Galina Vishnevskaya gives a monumental performance as Alexandra's title character, evidently—but far from truly—woman who visits her grandson stationed among the bereft, weary troops at a desolate military outpost in Chechnya. The presence and perspective of this grandmother, a force of nature stronger than the youthful soldiers around her, allows the film to transcend its specifics and engage powerfully with the universal themes of conflict, nationhood, and humanity. With this moving portrait of a memorable woman, director Alexander Sokurov (Russian Ark, Mother and Son) reveals why he is one of the titans of contemporary Russian—and world—cinema. (35 mins., 2002)

My Winnipeg
(Guy Maddin, 2002)
FRI-SAT, AUG 15-16 / 7 pm

"The film my mother doesn't want you to see!"—on wine.

My Winnipeg is Guy Maddin's affectionate, acerbic, and typically baroque "Wicker Baroque" (he's telling about the hometown to which he is inextricably linked). Maddin needs awkward vignettes of personal history with real and imagined facts about events from the city's history he addresses that city's number of shopkeepers (more per capita than any other city in the world), the loss of its NHL team (when the Winnipeg Jets moved to Phoenix), and a tragic firebombing action that left a group of hockey fans in an ice logjam—rendered in one of the most beautiful images Maddin has ever created. Near femme fatale Ann Savage stars as the director's mother. (95 mins., 2002)

NEW DOCUMENTARY

A Jihad for Love
(Parvaz Sharma, 2002)
FRI-SAT, AUG 16-17 / 7 pm

While visiting Columbia University last year, Iranian president Mahmoud Ahmadinejad famously stated that "we do not have homosexuals in Iran." As a before-the-fact counter argument, the documentary A Jihad for Love had its world premiere at the Toronto Film Festival and weeks earlier. The film, produced by bestselling author C.D. Spivey, follows a daring exploration of gay and lesbian Muslims struggling to negotiate a new relationship with their Islamic faith. In the words of director Parvaz Sharma, this film "made history for six years in twelve countries (including Iran), succeeded in opening a completely different discourse on Islam." (30 mins., video)

Constantine's Sword
(Oren Jacoby, 2002)
FRI-SAT, AUG 16-17 / 7 pm

"Documentary at its best."
—Austin Weiss

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Secret Cinema
TUE, JUL 8 / 7 pm
\$8 an audience

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Why Be Good? Sexuality & Censorship in Early Cinema
(Hilary Archer, 2002)

Featuring archival interviews and clips with such screen icons as Marlene Dietrich, Louise Brooks, Gloria Swanson, and Mary Pickford, Why Be Good? traces the evolution of screen sexuality and censorship in early Hollywood from spin to spin. It also examines the scandals that rocked the industry and the role of the censor in the early days of film.

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(Dustin Walker, 1992)
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2nd run 8:30 pm

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CONTEMPORARY SCREEN

Alexandra
(Alexander Sokurov, 2002)
FRI-SAT, JUL 18-19 / 7 pm

Opera legend Galina Vishnevskaya gives a monumental performance as Alexandra's title character, evidently—but far from truly—woman who visits her grandson stationed among the bereft, weary troops at a desolate military outpost in Chechnya. The presence and perspective of this grandmother, a force of nature stronger than the youthful soldiers around her, allows the film to transcend its specifics and engage powerfully with the universal themes of conflict, nationhood, and humanity. With this moving portrait of a memorable woman, director Alexander Sokurov (Russian Ark, Mother and Son) reveals why he is one of the titans of contemporary Russian—and world—cinema. (35 mins., 2002)

My Winnipeg
(Guy Maddin, 2002)
FRI-SAT, AUG 15-16 / 7 pm

"The film my mother doesn't want you to see!"—on wine.

My Winnipeg is Guy Maddin's affectionate, acerbic, and typically baroque "Wicker Baroque" (he's telling about the hometown to which he is inextricably linked). Maddin needs awkward vignettes of personal history with real and imagined facts about events from the city's history he addresses that city's number of shopkeepers (more per capita than any other city in the world), the loss of its NHL team (when the Winnipeg Jets moved to Phoenix), and a tragic firebombing action that left a group of hockey fans in an ice logjam—rendered in one of the most beautiful images Maddin has ever created. Near femme fatale Ann Savage stars as the director's mother. (95 mins., 2002)

NEW DOCUMENTARY

A Jihad for Love
(Parvaz Sharma, 2002)
FRI-SAT, AUG 16-17 / 7 pm

While visiting Columbia University last year, Iranian president Mahmoud Ahmadinejad famously stated that "we do not have homosexuals in Iran." As a before-the-fact counter argument, the documentary A Jihad for Love had its world premiere at the Toronto Film Festival and weeks earlier. The film, produced by bestselling author C.D. Spivey, follows a daring exploration of gay and lesbian Muslims struggling to negotiate a new relationship with their Islamic faith. In the words of director Parvaz Sharma, this film "made history for six years in twelve countries (including Iran), succeeded in opening a completely different discourse on Islam." (30 mins., video)

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(Oren Jacoby, 2002)
FRI-SAT, AUG 16-17 / 7 pm

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WEX DRIVE-IN

WEX DRIVE-IN DOWNTOWN
The Talk of the Town
(George Stevens, 1941)
THU, AUG 28 / 8 pm
Ohio Statehouse West Plaza


Ready for a real trip? Join us at the Wex Drive-In for the 1941 classic The Talk of the Town. This special one-off screening on the Ohio Statehouse grounds, bring your chairs or blankets to the Statehouse West Plaza for the high street side of the town. Just like at the Wexner Center, refreshments and beverages will be available and the actual screening will begin at dusk. (The screening will be cancelled in the event of rain or other inclement weather.)

The Lady from Shanghai
(Orson Welles, 1949)
THU, JULY 17 / 8 pm

Ge



Abstract



SUN	MON	TUE	WED	THU	FRI	SAT
6	7	8	9	10	11	12
Secret Cinema (7 pm)	Barry Lyndon (7 pm)	Barry Lyndon (7 pm)	Barry Lyndon (7 pm)	Barry Lyndon (7 pm)	2001: A Space Odyssey (7 pm)	Spartacus (7 pm)
13	14	15	16	17	18	19
Path of Glory (7 pm)	Path of Glory (7 pm)	Path of Glory (7 pm)	Path of Glory (7 pm)	Path of Glory (7 pm)	Alexandra (7 pm)	Alexandra (7 pm)
20	21	22	23	24	25	26
Why Be Good? (7 pm)	Why Be Good? (7 pm)	Why Be Good? (7 pm)	Why Be Good? (7 pm)	Why Be Good? (7 pm)	A Jihad for Love (7 pm)	A Jihad for Love (7 pm)

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STANLEY KUBRICK RETROSPECTIVE

One of the most distinctive filmmakers of the post-WWII era, Stanley Kubrick was celebrated—and criticized—for his exacting attention to virtually all aspects of his productions. Kubrick joined a commanding visual sense to a darkly comic worldview, instinctively defiant of authority yet sensitive to the values of art and literature. Born and raised in New York City, Kubrick (1928–1999) worked in Hollywood in the 1950s but left for England in the 1960s and lived there for the rest of his life. The Kubrick legend has deepened over the years; as we approach the decade mark since his death, this retrospective allows viewers to reacquaint themselves with his singular legacy.

Barry Lyndon (1975)

THU, JULY 10 | 7 PM

Undoubtedly Kubrick's most visually sumptuous film, *Barry Lyndon* is an adaptation of William Thackeray's 19th-century satirical novel about an ambitious young Irish man's misadventures as he works his way up through the British class system. The elaborate care given to exact period detail, and the unparalleled quality of natural and artificial light, justify Kubrick's reputation as a perfectionist. With Ryan O'Neal, Marisa Berenson, and Patrick Magee; narrated by Michael Hordern. (184 mins., 35mm)

70MM PRINT

2001: A Space Odyssey (1968)

FRI, JULY 11 | 7 PM

Few films have informed the zeitgeist as convincingly as 2001: *A Space Odyssey*. Kubrick's epic fantasia took Arthur C. Clarke's original sci-fi story—tracing human consciousness from its dawn to its first encounters with extraterrestrial intelligence—as the basis for a genuine visual tour de force, that's unlike anything seen in movies before or since. Both shyly comic and truly chilling, it's also notable for the way its nominal stars (Keir Dullea, Gary Lockwood) are utterly upstaged by the selfless, ever-obliging, tragic HAL. (141 mins., 70mm)

Spartacus (1960)

SAT, JULY 12 | 7 PM

Spartacus brought Oscar-winning screenwriter Dalton Trumbo out of his McCarthy-era blacklisted exile, as he adapted Howard Fast's novel about a rebellion among slaves of the Roman Empire. An acclaimed restoration in 1991 returned the film to its original length. Kirk Douglas starred, produced, and brought Kubrick on board as director. Also with Peter Ustinov, Jean Simmons, Charles Laughton, Woody Strode, Laurence Olivier, and, as the fetching slave Olivier likes the looks of, Tony Curtis. (198 mins., 35mm)

Paths of Glory (1957)

THU, JULY 17 | 7 PM

Paths of Glory is the film that brought Kubrick international attention. It's a sober and beautifully modulated account of a tragic incident based on actual events from WWI. Three French soldiers are sentenced to death as sacrificial victims after their company fails to comply with an incompetent general's suicidal commands. With Kirk Douglas (also as producer), Adolphe Menjou, Ralph Meeker, and Timothy Carey. (87 mins., 35mm)



Lolita (1962)

THU, JULY 24 | 7 PM

Kubrick's first film shot in England, *Lolita* is based on Vladimir Nabokov's high-comic novel whose tale of lust and infatuation was then widely assumed to be unfilmable. The pitch-perfect casting of James Mason as nymphet-chasing Humbert Humbert and Shelley Winters as his alarming landlady, joined by Sue Lyon in the title role, is fully matched by Peter Sellers as Mason's obsessed adversary. The British locations and roadscapes provide a disorienting counterpoint to the story's insistently American setting. Nabokov's deeply satiric viewpoint consistently pierces through, even though much of his own screenplay was abandoned. (152 mins., 35mm)

Dr. Strangelove

or: How I Learned to Stop Worrying and Love the Bomb (1964)

The Killing (1956)

THU, JULY 31 | 7 PM 2ND FILM 8:45 PM

An uproarious look at midcentury doomsday scenarios, *Dr. Strangelove* imagines the consequences of a deranged U.S. general ordering an atomic strike on Russia, and the witheringly lame attempts by the President and the Pentagon to control the damage. With Sterling Hayden, Slim Pickens, George C. Scott, Keenan Wynn, and Peter Sellers, playing three separate characters, including an presidential caricature of an advisor who might almost be Dr. Henry Kissinger. (93 mins., 35mm)

Kubrick's breakout success, *The Killing* is a compulsively engaging story of a racetrack heist as it comes together and then unravels. Memorable location shooting is matched by a vivid cast of low-life schemers and dreamers, headed by Sterling Hayden, Timothy Carey, Elisha Cook, and Marie Windsor. (85 mins., 35mm)



Eyes Wide Shut (1999)

TUE, AUG 5 | 7 PM

Kubrick died in his sleep during the final editing of *Eyes Wide Shut*, bringing a tantalizing close to his remarkable career. Set on a sound-stage version of New York City (utterly different from the real thing seen in the earlier *Killer's Kiss*), the story follows an upper-class couple's marriage as it appears to unravel over mutual suspicions, jealousies, and possible infidelities. Based on a scandalous Austrian novel from the 1920s by Arthur Schnitzler, the film costars Tom Cruise and Nicole Kidman at the height of their delirious stardom as a couple. (159 mins., 35mm)

Full Metal Jacket (1987)

Killer's Kiss (1955)

THU, AUG 7 | 7 PM 2ND FILM 9:10 PM

Harking back to the Vietnam era in *Full Metal Jacket*, Kubrick revisits the military's instinct for erasing individual dignity as eloquently as he did thirty years before in *Paths of Glory*. The film is divided in two parts: First, we're among fresh recruits on Parris Island, being trained by a fanatical drill sergeant. Second, we're in the heat of combat where death at any moment haunts the now-hardened soldiers. With Matthew Modine, Vincent D'Onofrio, Dorian Harewood, Lee Ermev, and Arliss Howard. (116 mins., 35mm)

Acclaimed for its stunning visualization of New York City, *Killer's Kiss* is the director's second independent feature, shot on the streets on a \$40,000 budget raised among friends and relatives. It's a jazz-scored, noir-like tale of a beaten-down boxer and the revenge scenario he inspires when he succumbs to a prostitute's wiles. With Frank Silvera, Irene Kane, and Jamie Smith. (67 mins., 35mm)

Fear and Desire (1953)

A Clockwork Orange (1971)

THU, AUG 14 | 7 PM 2ND FILM 8:15 PM

Fear and Desire is Kubrick's rarely seen debut feature, a low-budget narrative that recalls, in its striking visual sense, the director's experience as a photojournalist for *Look* magazine. Photographed and cowritten by Kubrick, the film follows four young G.I.s sent to fight in a war with an unidentified country, an ambitious Cold War allegory tapping into the militaristic insecurities of the early 1950s. With Frank Silvera, Paul Mazursky, and Virginia Leith. (68 mins., 35mm)

A raucous look at juvenile delinquent subcultures amped up to psychotic proportions, *A Clockwork Orange* is Kubrick's X-rated (and until recently, banned in Britain) interpretation of Anthony Burgess's dystopic novel. Set in a near-future, complete with its own slangy vernacular, it's a fiercely visualized commentary on the state's relentless policing of anarchic impulses. With Malcolm McDowell and Patrick Magee. (136 mins., 35mm)

Print of *Fear and Desire* provided by the George Eastman House

The Shining (1980)

FRI, AUG 22 | 7 PM

The Shining, based on Stephen King's chilling best-seller, follows the descent into murderous delusion and psychosis of a writer who moves himself and his family to an isolated mountain resort where he'll serve as off-season caretaker. Then...bad things happen, again and again. With Jack Nicholson, Shelley Duvall, Scatman Crothers, and Barry Nelson. (142 mins., 35mm)



CONTEMPORARY SCREEN



Alexandra
(Alexander Sokurov, 2007)

FRI-SAT, JULY 18-19 | 7 PM

Opera legend Galina Vishnevskaya gives a monumental performance as *Alexandra's* title character, an elderly—but far from frail—woman who visits her grandson stationed among the bored, weary troops at a desolate military outpost in Chechnya. The presence and perspective of this grandmother, a force of nature stronger than the youthful soldiers around her, allows the film to transcend its specifics and engage powerfully with the eternal themes of conflict, nationhood, and humanity. With this moving portrait of a memorable woman, director Alexander Sokurov (*Russian Ark*, *Mother and Son*) reconfirms why he is one of the titans of contemporary Russian—and world—cinema. (92 mins., 35mm)



My Winnipeg
(Guy Maddin, 2007)

FRI-SAT, AUG 15-16 | 7 PM

"The film my mother doesn't want you to see!"—GUY MADDIN

My Winnipeg is Guy Maddin's affectionate, acerbic, and typically baroque "docu-fantasia" (his term) about the hometown to which he is inextricably linked. Maddin mixes awkward vignettes of personal history with real and imagined facts about and events from the city's history. He address's that city's number of sleepwalkers (more per capita than any other city in the world), the loss of its NHL team (when the Winnipeg Jets moved to Phoenix), and a tragic racetrack accident that left a group of horses frozen in an ice logjam—rendered in one of the most beautiful images Maddin has ever created. Noir femme fatale Ann Savage stars as the director's mother. (80 mins., 35mm)

NEW DOCUMENTARY



A Jihad for Love
(Parvez Sharma, 2007)

FRI-SAT, JULY 25-26 | 7 PM

While visiting Columbia University last year, Iranian president Mahmoud Ahmadinejad famously stated that "we do not have homosexuals in Iran." As a before-the-fact counterargument, the documentary *A Jihad for Love* had its world premiere at the Toronto Film Festival just weeks earlier. The film, produced by Trembling Before G-d's Sandi Dabowski, is a daring exploration of gay and lesbian Muslims struggling to negotiate a new relationship with their Islamic faith. In the words of director Parvez Sharma, this film, made secretly for six years in twelve countries (including Iran), succeeds in opening "a completely different discourse on Islam." (81 mins., video)

COMMUNITY PARTNERS FOR JIHAD FOR LOVE
EQUALITY OHIO
HUMAN RIGHTS CAMPAIGN—
COLUMBUS STEERING COMMITTEE
STONEWALL COLUMBUS

Constantine's Sword
(Oren Jacoby, 2007)

FRI-SAT, AUG 1-2 | 7 PM

"Documentary at its best."
—ALBERT MAYHEW

This view of religious intolerance is as gripping as a detective story or personal journey. The film follows National Book Award-winning writer James Carroll, a former Catholic priest, as he confronts his past and uncovers the roots of religiously inspired violence and war. It focuses on Christian anti-Semitism as the model for all religious hatred and exposes the cross as a symbol of a long history of violence against Jews (and, more recently, Muslims). *Constantine's Sword* brings the history of religious intolerance to life, tracing it as a source of the fanaticism threatening the world today. (95 mins., 35mm)

Why Be Good? Sexuality & Censorship in Early Cinema

(Elaina Archer, 2008)

White Woman
(Stuart Walker, 1933)

TUE, JULY 22 | 7 PM
2ND FILM 8:30 PM

Featuring archival interviews and clips with such screen icons as Marlene Dietrich, Louise Brooks, Gloria Swanson, and Mary Pickford, *Why Be Good?* traces the evolution of screen sexuality and censorship in early Hollywood from 1900 to 1935. It also examines the scandals (onscreen and off) that led to strict enforcement of the notorious Production Code starting in 1935. Narrated by actress Diane Lane, the film was executive produced by Hugh Hefner. (70 mins., video)

Filled with the sexual innuendo and surprising violence common to many of the more sensational "pre-Code" films, *White Woman* stars Carol Lombard as a lounge singer forced to marry a creepy rubber plantation owner, played by Charles Laughton, in an effort to escape her past. Set in tropical Malaysia, the film takes its title from the fact that Lombard is the only "white" woman most of the characters have seen for years. (68 mins., 35mm)

NEW 35MM PRINT!

It Always Rains on Sunday

(Robert Hamer, 1947)

FRI-SAT, AUG 8-9 | 7 PM

"The definitive postwar British film, just as *Saturday Night and Sunday Morning* was to be the definitive film of the early '60s."
—WILLIAM K. EVERTON

Set against a postwar England as Hitchcock may have rendered it, *It Always Rains on Sunday* portrays the intertwined lives of an ensemble cast of characters set in a section of London's drab East End. The story focuses on escaped convict Tommy Swann (John McCallum) who hides in the air raid shelter of Rose Sandigate (Gladys Wither), his not-so-happily-married former fiancée. The first popular success from Ealing Studios. (92 mins., 35mm)

SPECIAL EVENT

Secret Cinema

TUE, JULY 8 | 7 PM

\$3 all audiences

Secret Cinema screenings feature a new film never released in Columbus, a new or restored print of a selected classic, or something so rare or unusual it deserves to be screened. Our last Secret Cinema featured in *Between Days*, the first feature by Korean director So Young Kim and a standout at the 2006 Sundance Festival.



WEX DRIVE-IN

Join us under the stars for another summer of outdoor films. Come early to choose your spot on the Wexner Center Plaza (bring blankets or lawn chairs) and mingle with other film fans. You can also enjoy snacks and choose your favorite beverage from the cash bar. The party gets going at 8 PM. The films themselves begin at dusk, which is about 9 PM.

In the event of rain, the screenings move inside and start at 9 PM.

The Lady from Shanghai

(Orson Welles, 1948)

THU, JULY 17 | 8 PM

Gorgeous Elsa Bannister (Rita Hayworth) lures seaman Mike O'Hara (Welles) into an intricate web of intrigue, betrayal, and murder. (The two were married but estranged during the filming.) The unforgettable finale in a luncheon hall of mirrors is an amazing demonstration of Charles Lawton, Jr.'s brilliant camerawork and Welles's flamboyant direction. (87 mins., 35mm)

20 Million Miles to Earth

(Nathan Juran, 1957)

THU, AUG 21 | 8 PM

In *20 Million Miles to Earth* the first spaceship to Venus returns with an unexpected passenger: a Venusian in pupa form that grows into the rampaging giant "Ymir." Featuring the stop-motion talents of Ray Harryhausen, the film climaxes in a fantastic showdown between the military and the monster atop Rome's Coliseum. (82 mins., 35mm)

WEX DRIVE-IN DOWNTOWN

The Talk of the Town

(George Stevens, 1942)

THU, AUG 28 | 8 PM
Ohio Statehouse West Plaza

Ready for a road trip? Join us as the Wex Drive-In heads to the crossroads of the city (and state) for this special one-off screening on the Ohio Statehouse grounds. Bring your chairs or blankets to the Statehouse West Plaza (on the High Street side of the building). Just like at the Wexner Center, refreshments and beverages will be available and the actual screening will begin at dusk. (This screening will be canceled in the event of rain or other inclement weather.)

Cary Grant, Jean Arthur, and Ronald Coleman team up in a surprising romantic comedy about justice. Stevens crafts a satisfying and suspenseful film by blending the playfulness of 1930s screwball comedies into the socially conscious debates of 1940s dramas. Coleman, as a law professor in line for the Supreme Court, and Grant, as an accused arsonist, spar politically and romantically, as both fall for Arthur's small-town teacher. (118 mins., 35mm)

TheBox



Guy Ben-Ner
Stealing Beauty (2008)

Ever spent all day in an IKEA store? That's exactly what Israeli artist Guy Ben-Ner and his family does in his newest video, *Stealing Beauty*. Known for incorporating his wife and two children (ages 13 and 8) in videos that question social and political issues, Ben-Ner focuses on the family unit and domestic life in a capitalist society. He and his family literally move in to an IKEA (three actually, in New York, Berlin, and Tel Aviv) and act out their daily routines on camera—eating breakfast, reading stories before bedtime, washing dishes—all the while discussing the virtues of capitalism. (17 mins., 40 secs., video)

Julia Meltzer and David Thorne (with Rami Farah)
Not a matter of if but when (2006)

Developed in 2005-06, during a year spent living in Damascus, Syria, artists Julia Meltzer and David Thorne worked with Syrian performer Rami Farah, recording short improvised sequences in which Farah responded to a prompt or a text. The result is a combination of direct address and fantastical narrative in which Farah's improvisations speak to living in a condition of uncertainty, chaos, and stasis. The full title of this piece is *Not a matter of if but when: brief records of a time when expectations were repeatedly raised and lowered and people grew exhausted from never knowing if the moment was at hand or was still to come*. (32 mins., video)

SIGNIFICANT CONTRIBUTIONS FOR FILM/FIDDO

ROHAUER COLLECTION FOUNDATION

SUPPORT FOR WEX DRIVE-IN

ORANGE BARREL MEDIA

CAPITAL CROSSROADS SPECIAL IMPROVEMENT DISTRICT

IN-KIND SUPPORT FOR WEX DRIVE-IN



PROMOTIONAL SUPPORT FOR WEX DRIVE-IN



COMMUNITY PARTNERS FOR WEX DRIVE-IN



DOWNTOWN
RESIDENTS'
ASSOCIATION
OF COLUMBUS
(DRAC)



WEXNER CENTER FILM/VIDEO

WEXNER CENTER FOR THE ARTS
100 N. HIGH STREET, SUITE 100, COLUMBUS, OH 43210
760-477-1234
www.wexnervcenter.org

WEEKENDS ONLY

DATE	TIME	FILM	PRICE
SAT, FEB 9	10:00	Accidents at Home and How They Happen	\$5
SAT, FEB 9	12:00	When the Levees Broke: A Requiem in Four Acts	\$5
SAT, FEB 9	2:00	Still Lives: The Films of Pedro Costa	\$5
SAT, FEB 9	4:00	He Got Game	\$5
SAT, FEB 9	6:00	Malcolm X	\$5
SAT, FEB 9	8:00	Colossal Youth	\$5
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Curator's Note

The Portuguese filmmaker Pedro Costa—who we're honored to welcome here on Friday, February 8—was until recently an artist esteemed certainly among cinephiles, but one less-diligent moviegoers were unlikely to have encountered. Succs de scandale, such as that is, came at Cannes in 2006, when the press screening of his extraordinary *Colossal Youth* was marked by vociferous walkouts to a film most other viewers came to realize was close enough to sublime. That's to say that Pedro Costa's cinema is unlike anyone else's, despite being aged and embedded in cinema history, as he reads that and contributes to its progress.

Costa is also among that now amorphous class of filmmakers who've been discovered by the art world, he's presently included, for example, in Portugal Agora, a contemporary survey show at the MUDAM in Luxembourg (a country where 40% of the non-native population is Portuguese), and, with the sculptor, Rui Chafes, was half of a two-person show at the Museu Serralves in Porto last year. The catalogue for the latter show is a fascinating document, containing illustrations of both artists' work as well as a book-length conversation among the artists and the two curators, Catherine David and Joao Fernandes. Here's a bit of what Costa had to say:

I happen to belong to that group of filmmakers who are invited to enter the game of contemporary art. Such filmmakers are considered to be more "pictorial" or more "plastic" or whatever...I only allow myself to enter this game because I have this manner of making films. I

Costa's films are a revelation, "an irreplaceable experience," here this month.

Bill Horrigan
Director, Media Arts

Wexner Prize: Spike Lee

"Spike Lee brings the spirit of a poet to his films about everyday reality...[and] uses visual imagination to lift his material into the realms of hopes and dreams."—*Los Angeles Times*

This series features a number of Lee's groundbreaking movies and the screening of his epic television documentary *When the Levees Broke in The Box*.

Do the Right Thing
SAT, FEB 9 7 PM

One of the seminal films of the 1980s, the provocative *Do the Right Thing* depicts the ultimately tragic tensions swelling around a pizza joint in Brooklyn's best-known neighborhood on a sweltering summer day. The film became a lightning rod for discussions by the mainstream media about issues of race. The *Business* Cast includes Cuba Gooding, Raulo Doo, Danny Aiello, John Turturro, Giancarlo Esposito, Robin Harris, Lee, and many more. (88 mins., 1989)

25th Hour
SAT, FEB 16 7 PM

In 2005, a convicted drug dealer (Edward Norton) spends his last day of freedom interspersed between hearing to prison to serve a seven-year sentence. In one of the best studio films to acknowledge a filmmaker's past and his love for his craft, Lee captures the raw emotion of a man who is losing everything. (108 mins., 2005)

Crooklyn
FRI, FEB 17 7 PM

Inspired by Lee's mother as growing up in Brooklyn, Crooklyn captures the most playful rhythms of family life through a musician father, a strict teacher mother trying to make ends meet, four talented young brothers and their sister, who is the focus of the film, with all the drama and humor of a classic comedy. (98 mins., 1994)

He Got Game
SAT, FEB 23 7 PM

Sports, commercialism, and family drama come together in *He Got Game*, one of Lee's most recent films. It tells the story of a basketball player who is released from prison and must find a way to get out of the system. (108 mins., 2002)

Malcolm X
SUN, FEB 17 2 PM

Denzel Washington is unforgettable in the title role of Lee's epic biopic of the Black Muslim leader. The film is a masterpiece of storytelling, capturing the essence of Malcolm X's journey from a street hustler to a global icon. (203 mins., 1992)

She's Gotta Have It
FRI, FEB 22 7 PM

Lee's breakthrough film and first feature, *She's Gotta Have It* follows a young woman who is a sex worker and a mother. It is a film that is both a comedy and a drama. (98 mins., 1986)

A Conversation with Spike Lee
TUE, FEB 27 7 PM

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Do the Right Thing
SAT, FEB 9 7 PM

One of the seminal films of the 1980s, the provocative *Do the Right Thing* depicts the ultimately tragic tensions swelling around a pizza joint in Brooklyn's best-known neighborhood on a sweltering summer day. The film became a lightning rod for discussions by the mainstream media about issues of race. The *Business* Cast includes Cuba Gooding, Raulo Doo, Danny Aiello, John Turturro, Giancarlo Esposito, Robin Harris, Lee, and many more. (88 mins., 1989)

25th Hour
SAT, FEB 16 7 PM

In 2005, a convicted drug dealer (Edward Norton) spends his last day of freedom interspersed between hearing to prison to serve a seven-year sentence. In one of the best studio films to acknowledge a filmmaker's past and his love for his craft, Lee captures the raw emotion of a man who is losing everything. (108 mins., 2005)

Crooklyn
FRI, FEB 17 7 PM

Inspired by Lee's mother as growing up in Brooklyn, Crooklyn captures the most playful rhythms of family life through a musician father, a strict teacher mother trying to make ends meet, four talented young brothers and their sister, who is the focus of the film, with all the drama and humor of a classic comedy. (98 mins., 1994)

He Got Game
SAT, FEB 23 7 PM

Sports, commercialism, and family drama come together in *He Got Game*, one of Lee's most recent films. It tells the story of a basketball player who is released from prison and must find a way to get out of the system. (108 mins., 2002)

Malcolm X
SUN, FEB 17 2 PM

Denzel Washington is unforgettable in the title role of Lee's epic biopic of the Black Muslim leader. The film is a masterpiece of storytelling, capturing the essence of Malcolm X's journey from a street hustler to a global icon. (203 mins., 1992)

She's Gotta Have It
FRI, FEB 22 7 PM

Lee's breakthrough film and first feature, *She's Gotta Have It* follows a young woman who is a sex worker and a mother. It is a film that is both a comedy and a drama. (98 mins., 1986)

A Conversation with Spike Lee
TUE, FEB 27 7 PM

Lee's breakthrough film and first feature, *A Conversation with Spike Lee* is a film that is both a comedy and a drama. (98 mins., 1986)

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WEXNER CENTER FILM/VIDEO

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WEEKENDS ONLY

DATE	TIME	FILM	PRICE
SAT, FEB 9	10:00	Accidents at Home and How They Happen	\$5
SAT, FEB 9	12:00	When the Levees Broke: A Requiem in Four Acts	\$5
SAT, FEB 9	2:00	Still Lives: The Films of Pedro Costa	\$5
SAT, FEB 9	4:00	He Got Game	\$5
SAT, FEB 9	6:00	Malcolm X	\$5
SAT, FEB 9	8:00	Colossal Youth	\$5
SAT, FEB 9	10:00</		

Wexner Prize: Spike Lee

"Spike Lee brings the spirit of a poet to his films about everyday reality... [and] uses visual imagination to lift his material into the realms of hopes and dreams." —ROGER EBERT (ON *HE GOT GAME*)

This series features a number of Lee's groundbreaking movies and the screening of his epic television documentary *When the Levees Broke* in The Box.

Do the Right Thing (1989)

SAT, FEB 9 | 7 PM

One of the seminal films of the 1980s, the provocative *Do the Right Thing* depicts the ultimately tragic tensions swirling around a pizza joint in Brooklyn's Bed-Stuy neighborhood on a sweltering summer day. The film became a lightning rod for discussions by the mainstream media about issues of race. The illustrious cast includes Ossie Davis, Ruby Dee, Danny Aiello, John Turturro, Giancarlo Esposito, Robin Harris, Lee and many more. (120 mins., 35mm)

25th Hour (2002)

SAT, FEB 16 | 7 PM

In *25th Hour*, a convicted drug dealer (Edward Norton) spends his last day of freedom retrospectively before heading to prison to serve a seven-year sentence. In one of the first studio films to acknowledge the aftermath of 9/11, Lee examines not only his main character's past and his ties to friends and family but also the multifaceted relationship between New York City and its inhabitants. (135 mins., 35mm)

Malcolm X (1992)

SUN, FEB 17 | 2 PM

Free

Denzel Washington is unforgettable in the title role of Lee's epic biopic of the famed black leader. Based on Malcolm X's autobiography (as told to Alex Haley), the film traces his transformation from a street hood to a cultural icon after a conversion to Islam and follows his life until it was cut short by his assassination in 1965. (202 mins., 35mm)

She's Gotta Have It (1986)

FRI, FEB 22 | 7 PM

Lee's breakthrough film and first feature, *She's Gotta Have It* follows independent-minded Nola Darling as she tries to juggle relationships with three men vying for her affection. Starring Tracy Camilla Johns and Lee as Mars Blackmon, who became a fixture in Lee's Air Jordan commercials for Nike. (82 mins., 35mm)

He Got Game (1998)

SAT, FEB 23 | 7 PM

Sports, commercialism, and family drama come together in *He Got Game*, one of Lee's richest films. Denzel Washington delivers a remarkable performance, playing against type, as a felon seeking to reconnect with his son, a high school basketball standout who's pursued by college recruiters—and ripe for exploitation. NBA star Ray Allen, as the young player, shows he can score on screen as well as on the court. "The neon colors and blazing daylight of its Coney Island setting burst into life on the screen," according to the *New York Times*, as the story unfolds in "an explosion of spectacular gambits." With music by Public Enemy—and Aaron Copeland. (136 mins., 35mm)

Crooklyn (1994)

FRI, FEB 29 | 7 PM

Inspired by Lee's memories of growing up in Brooklyn, *Crooklyn* captures the everyday rhythms of family life involving a musician father, a strict teacher mother trying to make ends meet, four rambunctious brothers and their sister, who is the focus of the film. With Alfre Woodard and Delroy Lindo. (115 mins., 35mm)



A Conversation with Spike Lee

Interviewed by James McBride

TUE, FEB 12 | 7 PM

Merston Auditorium

56 Wexner Center members
\$12 general public

Hear Lee discuss his work and ideas with author/musician James McBride, who gained fame with his classic memoir *The Color of Water*. Lee's next film (currently in production) is based on *Miracle at St. Anna*, McBride's acclaimed first novel, a panoramic yet intimate tale about four African American soldiers in Italy during World War II.

Members have the first chance to secure tickets (maximum 2) to what's sure to be a fascinating conversation and can reserve seats by calling (614) 292-3535 by February 3. Public ticket sales begin Monday February 4, subject to availability.

Members at the Sponsor (\$250) level and above are also invited to a private reception following the conversation. Reservations are limited and can be made at the time of ticket purchase.

Although deeply influenced by the practices of the Lumière brothers, Andy Warhol, and Robert Bresson, Mark McLhatton expanded the tradition of experimental documentary filmmaking, conducting profoundly cinematic, highly distilled personal investigations into the nature of cultural flux and reverie. He shot extensively in rural Sudan, Sri Lanka, New York, Myanmar, India, and Idaho. Mark McLhatton was a trusted friend to LaPore, and this program features LaPore's most acclaimed films, as well as unreleased works from McLhatton's personal collection. (Approx. 100 mins., 16mm, 35mm, video)

ABIGAIL AND LESLIE WEXNER

Abercrombie & Fitch

SPECIAL EVENTS

Mark McLhatton Presents

Like such pioneering figures as Anthology Film Archives' Jonas Mekas and Cinema 16's Ames Vogel, Mark McLhatton has made curating film an art in its own right. For his first visit to the Wexner Center, he introduces two fascinating programs he's selected and assembled.

The Walking Picture Palace: Crooked Fireworks

TUE, FEB 26 | 7 PM

"Crooked fireworks though wiped off in an instant leave behind a heaven that will never be without scars." —JAMES WAX

McLhatton's work for venues such as the New York Film Festival's Annual Views from the Avant Garde showcase and the International Film Festival Rotterdam have helped to renew interest in the vital art form of experimental cinema. Tonight he presents "Crooked Fireworks," a special edition of *The Walking Picture Palace*, his nomadic ongoing series, tenderly and cohesively composed of some of the most beautiful and notable short films of recent years. See additional program details on wexarts.org. (Approx. 100 mins., 16mm, 35mm, video)

The Intimate Distance: A Tribute to Mark LaPore (1952-2005)

WED, FEB 27 | 7 PM

"[LaPore's films] should be seen by anyone who cares about the cinema and who cares about the way this image machine can display the world we have made and, especially, the aspects we prefer to ignore or forget. Their courage matches their beauty and their growing despair." —JONAS MEKAS, 1988

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VISITING FILMMAKER

Still Lives: The Films of Pedro Costa

All 35mm vault prints!

"To watch the films of Pedro Costa is to behold a cinema at once ineffably modern yet unassailably classical, and that is but one of their glorious paradoxes." —SCOTT FOUNDAS, *LA WEEKLY*

Celebrated at international film festivals and in such publications as *Artforum*, *Film Comment*, and *Cahiers du Cinéma*, Portuguese filmmaker Pedro Costa is virtually unknown to American audiences. His 2006 film *Colossal Youth* was one of the most talked-about—and divisive—films at the Cannes Film Festival but, thankfully, it brought him to the attention of a growing body of critics. Costa is mainly identified with his films depicting the lives of poor migrants in the slums of Lisbon: intimate portraits marked by precise editing and beautiful imagery. Although it may not be immediately apparent on first exposure to his rigorous filmmaking, Costa displays a deep affinity for classical filmmakers as disparate as John Ford, Robert Bresson, Charlie Chaplin, and Jean-Marie Straub and Danièle Huillet.

Thanks to Ricardo Matos Cabo for organizing this retrospective.



O Sangue (1989)

OSSOS (1997)

THU, FEB 7 | 7 PM

O Sangue (The Blood), Costa's debut film, is the tale of two young brothers on the run from underworld figures and a vindictive uncle after the mysterious death of their father. Lush, stylized (shot in inky black-and-white), and at times romantic, the film is quite unlike Costa's later work. (95 mins., 35mm) Like the Dardenne brothers' recent *L'Enfant*, *Ossos* (Bones) depicts the lives of impoverished young parents, here a distraught mother and a father who uses the infant as a prop for street begging. The first of a trilogy that explores life in the Lisbon shantytown of Las Fontainhas, the film is notable for the first appearance of Costa's muse, Vanda Duarte. (94 mins., 35mm)

Colossal Youth (2006)

Introduced by Pedro Costa

FRI, FEB 8 | 7 PM

"Beautifully photographed, this elliptical, sometimes confounding, often mysterious and wholly beguiling mixture of fiction and nonfiction looks and sounds as if it were made on another planet. And, in some respects, it WAS." —MANOCHA DARGIS, *NEW YORK TIMES*

Colossal Youth, the final film in Costa's Fontainhas trilogy, straddles the line between ethnographic documentary and austere avant-garde filmmaking. Its story follows an unemployed man, Ventura, who is relocated from his dilapidated neighborhood to a low-cost housing complex after his longtime wife leaves him. Costa culled his film from over 300 hours of footage, and the result is a humanist epic comprising Ventura's encounters with the lost souls in his new neighborhood. (155 mins., 35mm)

In Vanda's Room (2000)

FRI, FEB 15 | 7 PM

The second film in the Fontainhas trilogy, *In Vanda's Room* features Vanda Duarte and her sister Lena (both playing themselves) as crack-addicted sisters who resort to scraping residue from the pages of a book for their high while the shantytown in which they live is being demolished. Despite the grim subject-matter, Costa infuses his film with humor and his characters with dignity and humanity. (178 mins., 35mm)

Casa de Lava (1994)

Preceded by

Ne Change Rien (2005)

& *Tarrafal* (2007)

THU, FEB 21 | 7 PM

Inspired by Jacques Tourneur's *I Walked with a Zombie*, *Casa de Lava* (also known as *Down to Earth*) follows a young nurse charged with bringing a young worker, comatose after an accident, from Lisbon to his home on the volcanic island of Fogo. Once there, she tries to piece together the circumstances of his life discovering more and more mystery the deeper she probes. (110 mins., 35mm) *Ne Change Rien* features Jeanne Balibar (a favorite of Olivier Assayas) singing. (13 mins., video) *Tarrafal* is Costa's examination of a prison for political dissidents on Fogo. (16 mins., 35mm)

Where Does Your Hidden Smile Lie? (2001)

Preceded by

6 Bagatelas (2001)

THU, FEB 28 | 7 PM

Hailed by many as the best film about filmmaking ever made, *Hidden Smile* is Costa's portrait of the filmmaking team of Jean-Marie Straub and Danièle Huillet—perhaps the most profound influence on Costa's own work. It shows the pair contemplating and battling over every cut as they reedit their 1999 film *Sicilia!* (104 mins., 35mm) *6 Bagatelas* offers a collection of unused scenes from *Hidden Smile*. (18 mins., video)

U.S. PREMIERE

Accidents at Home and How They Happen

(Jennifer Reeder, 2007)

Introduced by the Director

SAT, MAR 1 | 7 PM & 9 PM

Wexner Center residency artist and Ohio State alumna Jennifer Reeder returned to Columbus, her hometown, last summer to shoot and edit *Accidents at Home*, her first feature, in one of the most ambitious projects that our Art & Tech staff have ever undertaken. Save the date for this special screening and watch for details in next month's calendar.

ADMISSION

Unless otherwise indicated

\$7 general public

\$5 members

students

senior citizens

\$3 children under 12

All programs are subject to change.

Screenings are in the Film/Video Theater unless another location is listed. Tickets are on sale at the Patron Services Desk on the entrance level of the building. Tickets remain on sale until a half-hour after show times or until the start of the second film of double features.

The Box

Spike Lee When the Levees Broke: A Requiem in Four Acts (2006)

Lee's eloquently enraged look at New Orleans in the aftermath of Hurricane Katrina is epic in scope and intimate in detail. Originally produced as a miniseries for HBO, the project went on to win three prime-time Emmy Awards. As Lee himself says, *When the Levees Broke* portrays "the struggle for New Orleans by focusing on the profound loss, as well as the indomitable spirit of New Orleanians."



MAJOR FILM/VIDEO SEASON SUPPORT

Abercrombie & Fitch

SIGNIFICANT CONTRIBUTIONS

ROHAUER COLLECTION FOUNDATION

THE FILMS OF PEDRO COSTA		ART
ALL COLORED	1989	VERTIGO
O SANGUE	1989	ANTHONY M. J. J. J.
IN VANDA'S ROOM	2000	ANTHONY M. J. J. J.
COLLOUSAL YOUTH	2006	ANTHONY M. J. J. J.
IN VANDA'S ROOM	2000	ANTHONY M. J. J. J.
CASA DE LAVA	1994	ANTHONY M. J. J. J.
WHERE DOES YOUR HIDDEN SMILE LIE?	2001	ANTHONY M. J. J. J.

MILOS FORMAN: A Retrospective

Curator's Note

On April 2, we will be presenting a program titled *Things Sinkin' with a Melody*. The films of Michael Robinson. Unless you're a devoted reader of specialized cinema publications such as *CineScope* or *GreenCine Daily*, it's probable that the name—let alone the work—of this young filmmaker is unfamiliar to you. Yet Robinson is fast becoming a staple on the film festival circuit and we've featured several of his films and videos in various contexts here at the Wexner Center already—including his sitcom-remix *Life in Waiting* in The Box last month. Since I first encountered his work in 2006 at the Orion City Film Festival in Chicago, his short films have been included in nearly every film festival that I've attended—from Rotterdam to Toronto to New York and points in between. The opportunity to have the artist here in person to present a thorough selection of his most recent films is sure to make for an extraordinary evening and event.

As Michael Scrima writes in his *CineScope* profile of Robinson, these films achieve something "hoody, ethereal, altogether mysterious and impossible to define." Scrima's initial response to Robinson's work is probably not uncommon: "a mixture of seduction and befuddlement, the sense that an audio-visual world for which I had no available vocabulary or affective framework had just opened before my eyes." But when one is given the rare opportunity to see a large number of Robinson's films in a single evening, these elusive and enigmatic works begin to blossom and the emotional spectrum of his artistic project becomes blindingly evident.

As the above quote from Robinson explains, his films combine a variety of diverse yet cohesive materials—

MILOS FORMAN

Curator's Note

A two-time Oscar-winner as best director, Milos Forman stands in the front rank of transplanted filmmakers who've contributed so much to the vitality of American cinema. He's been making films of remarkable wit and insight for over 40 years, first in his native Czechoslovakia and, after the 1968 Soviet invasion, in the United States. Forman came to international attention as a leading figure in the Czech New Wave of the mid-1960s, when such films as *Lovers of a Blonde* and *The Firemen's Ball* became arthouse hits with their touching portraits of provincial life. His American films also are united by the director's deep empathy for those marching to the beat of their own drum, no matter how disparate they might seem on the surface. This brief tribute includes features from both sides of his career and is highlighted by an in-person appearance to introduce his debut American film, *Taking Off*, on April 4.

This touring retrospective was organized by Jette Jensen, curator in the department of film at the Museum of Modern Art in New York, with the kind collaboration of the Czech Center New York, The National Film Archive, Prague, and Anna Kozakova, independent film curator and tour manager.

Forman learned with writers Jean-Claude Carrière and John Guille for his first American film, an intricately fresh look at youthful counter-culture and the challenges of parents in comprehending it. Featuring an extraordinary performance by the real Tom Turner. With Buck Henry. (1968, 100 mins., 35mm)

Forman brought his first American film, *Amadeus*, back to his homeland for an adaptation of Peter Shaffer's prize-winning play, revealing the rivalry between the mediocre composer Salieri and the prodigious "divine" Mozart. A visually lush and powerful film, *Amadeus* is a superbly revealing portrait of the man and the music. With F. Murray Abraham and others. (1984, 160 mins., 35mm)

Forman's first feature film, *Black Peter*, was a nonprofessional actors and nonprofessional technicians to tell the story of a young grocery clerk desperately trying to escape from a dead-end existence. Forman reminds the film with extraordinary empathy. (1966, 100 mins., 35mm)

MILOS FORMAN

Curator's Note

Forman's breakthrough film follows the everyday life and sexual awakening of a young Chicago-based experimental filmmaker to emerge in the last decade. (1968, 100 mins., 35mm)

Forman's last film in his homeland, *The Firemen's Ball*, has been called the finest example of the Czech New Wave's trademark mix of warm humanism joined to strong social commentary. Here the focus is a small town fire department's hapless attempt to throw a party, which quickly collapses into comic mayhem. (1965, 100 mins., 35mm)

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"In my films I am concerned with how to forge a narrative arc out of essentially non-narrative materials."

—MICHAEL ROBINSON

Curator's Note

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ranging through *National Geographic* landscapes, Frank O'Hara monologues, rephotographed videogames, monuments from past World's Fairs, pop songs old and new (including Frank Sinatra, The Hollies, Prince, Guns 'n' Roses, and Cindi Lauper), animated sequences, and original footage. Through intuitive and furtive juxtapositions, Robinson makes (or avoids making) connections between these sundry materials and structures his distinctive films in such a way as to create the same tension/release or mystery/epiphany employed by narrative films. It's similar to the way that it's impossible to tell whether the musical groups Animal Collective or Big Star—particularly on the album *Third/Sister Lovers*—are forging melodies out of chaos or chaos out of melodies. (The title of our Michael Robinson program comes from the lyrics of Big Star's song "Downs," on that album.)

The films tie into and expand on traditions of landscape and collage filmmaking, but knowledge of those genres is not essential to appreciate these curious and troubling delights. The films themselves teach you how they should be watched and offer up rewards unique to each individual viewer. These deceptively complex and personal films have much to show us about the timeless, universal aspects of human experience as well as elucidating what is specific to this time and place. They not only chart out the worries and possibilities of a world living in the wake of modernism, and on the cusp of peak oil, but also show the exhilaration and wariness of, as Robinson says, "learning to love again, with fear at its side."

Chris Stults

Assistant Curator, Film/Video

SUN	MON	TUE	WED	THU	FRI	SAT
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

APRIL 2008

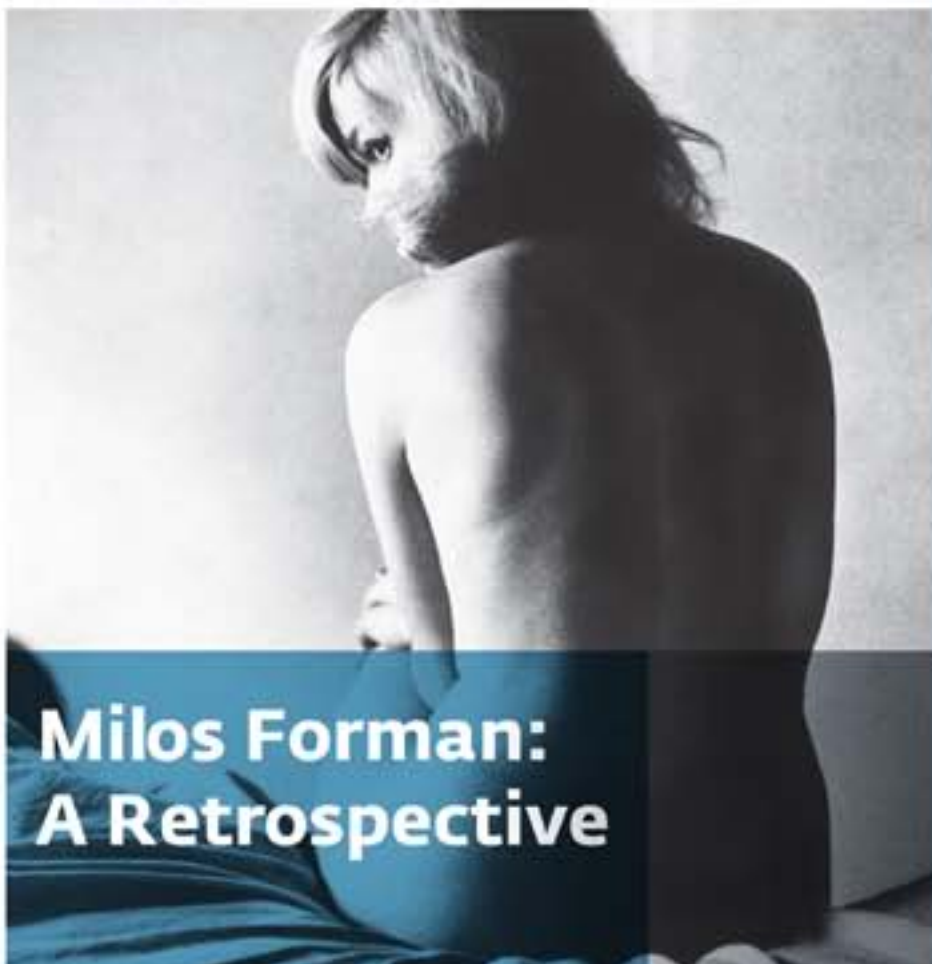
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The Box
Amy O'Neill
Forest Park
2008

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APRIL 2008



Milos Forman: A Retrospective

ALSO IN APRIL

Rare Films from the Baseball Hall of Fame

Visiting Filmmaker Michael Robinson

Banff Mountain Film Festival

wexner center for the arts | FILM/VIDEO | APRIL 2008

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GETTING HERE

The Wexner Center (The Ohio State University) is located on the lower level of the Wexner Center. The Wexner Center is located at the corner of the Ohio State University campus, about 10 blocks south of the center, or at the intersection of the Ohio State University campus and the Ohio State University campus.

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MILOS FORMAN

A Retrospective

A two-time Oscar-winner as best director, Milos Forman stands in the front rank of transplanted filmmakers who've contributed so much to the vitality of American cinema. He's been making films of remarkable wit and insight for over 40 years, first in his native Czechoslovakia and, after the 1968 Soviet invasion, in the United States. Forman came to international attention as a leading figure in the Czech New Wave of the mid-1960s, when such films as *Loves of a Blonde* and *The Firemen's Ball* became art-house hits with their touching portraits of provincial life. His American films also are united by the director's deep empathy for those marching to the beat of their own drum, no matter how disparate they might seem on the surface. This brief tribute includes features from both sides of his career and is highlighted by an in-person appearance to introduce his debut American film, *Taking Off*, on April 4.

This touring retrospective was organized by **Jytte Jensen**, curator in the department of film at the **Museum of Modern Art**, New York, with the kind collaboration of the **Czech Center New York: The National Film Archive, Prague**, and **Irena Kovarova**, independent film curator and tour manager.

Loves of a Blonde (1965)
THU, APR 3 | 7 PM

Forman's breakthrough film follows the everyday life and sexual awakening of a naive teenage girl, tempering its clear-sighted look at the realities of life under a repressive regime with the director's tender optimism. (88 mins., 35mm)

VISITING FILMMAKER MILOS FORMAN



Taking Off (1971)

Introduced by Milos Forman

FRI, APR 4 | 7 PM

\$6 members, students, senior citizens
\$8 general public

Forman teamed with writers Jean-Claude Carrière and John Guare for his first American film, an extraordinarily fresh look at youthful counter-culture and the cluelessness of parents in comprehending it. Featuring an electrifying performance by Ike and Tina Turner. With Buck Henry, Lynn Carlin. (93 mins., 35mm)



The Firemen's Ball (1967)
Audition (1963)

SAT, APR 5 | 7 PM 2ND FILM 8:20 PM

Forman's last film in his homeland, *The Firemen's Ball* has been called the finest example of the Czech New Wave's trademark mix of warm humanism joined to stinging social commentary. Here the focus is a small-town fire department's hapless attempt to throw a party, which quickly collapses into comic mayhem. (71 mins., 35mm) *Audition*, his first major work, mixes documentary and fiction in a humorous vein as it charts the dreams and delusions of people involved in different kinds of competition, set to a stirring soundtrack of Czech pop, folk, and classical music. (77 mins., 35mm)

One Flew Over the Cuckoo's Nest (1975)

THU, APR 10 | 7 PM

Based on Ken Kesey's novel, *One Flew Over the Cuckoo's Nest* provides Jack Nicholson with one of his signature roles as a convict imprisoned in a psychiatric hospital, taunted by the formidable Nurse Ratched (Louise Fletcher). A rallying cry against conformity, the film was the second movie ever to win all five major Academy Awards, including Forman's first as Best Director. (133 mins., 35mm)

Amadeus (1984)

THU, APR 17 | 7 PM

Filmed on location in Prague, *Amadeus* brought Forman back to his homeland for an adaptation of Peter Shaffer's play, dissecting the rivalry between the mediocre composer Salieri and his "unworthy" rival, Mozart. A visually lavish period piece, the film confidently moves between fact and fiction, meticulous detail and jarring anachronism. Forman received his second Best Director Oscar, and actor F. Murray Abraham also won for his acid portrayal of Salieri. With Tom Hulce. This print is the R-rated "director's cut." (180 mins., 35mm)

Black Peter (1964)

THU, APR 24 | 7 PM

Forman's first fiction film, *Black Peter* uses nonprofessional actors and improvisational techniques to tell the story of a young grocery clerk desperately trying to escape from a dead-end existence. Forman renders the tale with extraordinary empathy. (85 mins., 35mm)



ABOUT THE FILMS
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VISITING FILMMAKERS



Things Sinkin' With a Melody: Michael Robinson in Person

WED, APR 2 | 7 PM

"There can no longer be any question that Robinson is the most significant new experimental filmmaker to emerge in the last decade."

—MICHAEL SIKS, *NEW YORK TIMES*

Voited the "Most Promising Filmmaker" at last year's Ann Arbor Film Festival, the young Chicago-based Michael Robinson has since delivered on that promise with a string of beautiful and enigmatic short films. He combines elements from across the cultural spectrum (from Guns N' Roses to Frank O'Hara) to create uplifting cinematic ballads about heartbreak, loss, fear, and the end of modernism. Robinson presents and introduces a selection of his most celebrated works, as well as his recently completed video *All Through the Night*. (app. 80 mins., 16mm and video)

**VISITING FILMMAKER
ONDJAKI INTRODUCES
Hope the Pitanga Cherries Grow**

(Ondjaki and Kiluanje Liberdade, 2006)

THU, APR 24 | 4 PM

Free

Angolan novelist, poet, and filmmaker Ondjaki introduces his recent film *Hope the Pitanga Cherries Grow*, which questions contemporary life in the capital city of Luanda and seeks to determine the residents' collective view of their future. (62 mins., video)

Copresented with Ohio State's Department of Spanish and Portuguese with support from the Lusophone Working Group

FILM STUDIES LECTURE



**Jared Gardner
Serial Pleasures**

TUE, APR 22 | 4:30 PM

Free

Jared Gardner, associate professor of English and film at Ohio State, and author of *Master Plots: Race and the Founding of an American Literature* (1998), presents this year's annual Film Studies Lecture. Drawing on his current research, Gardner talks about the evolution of visual storytelling in American popular film, arguing that silent and early sound-period serials explored an alternative model of story construction.



Special Events

Banff Mountain Film Festival

TUE, APR 1 | 7 PM

\$6 members, students, senior citizens
\$8 general public

Each year, the Banff Mountain Film Festival presents the most creative and inspiring examples of outdoor adventure filmmaking from around the world. See award-winning selections from last fall's festival, focusing on such activities as BASE jumping, skiing, mountain biking, and snow boarding. You can also win varied free prizes, including sports/outdoors equipment. (app. 135 mins., video)

Copresented with Ohio State's Department of Recreational Sports and Outdoor Adventure Center

Community partners: Outdoor Source, STA Travel, and River Expeditions

Rare Films from the Baseball Hall of Fame

FRI-SAT, APR 11-12 | 7 PM

Introduced by film/video curator David Filipi

For the fifth year in a row, we're celebrating the opening of a new baseball season with cinematic treasures from the National Baseball Hall of Fame that will entertain baseball fans and cinephiles alike. Featured clips this year include footage of the Astrodome's first game, Nolan Ryan, Bob Gibson, the Gashouse Gang, and more. (app. 120 mins., video)

Special thanks to Ben Harry of the National Baseball Hall of Fame Library

Dummy Hoy: A Deaf Hero
(David Risotto, 2007)

WED, APR 16 | 7 PM

Dummy Hoy: A Deaf Hero is the story of the first deaf baseball player in the major leagues. Born in Houcktown, Ohio, in 1862 and valedictorian at Columbus's Ohio School for the Deaf, Hoy overcame numerous obstacles to become one of the greatest outfielders of his day. Despite his unique place in history and solid lifetime statistics (.288 lifetime batting average, 2,054 hits), Hoy has yet to be elected to baseball's Hall of Fame to the dismay of his supporters. (50 mins., video)

Contemporary Screen



Note by Note: The Making of Steinway L1037

(Ben Niles, 2006)

FRI-SAT, APR 18-19 | 7 PM

The most thoroughly handcrafted instruments in the world, Steinway pianos are as unique and full of personality as the world-class musicians who play them. In this age of mass-production and consumption, however, the craftsmen who make them are a dying breed. *Note by Note* follows the creation of a single Steinway concert grand piano L1037, from the forest floor to the concert hall. The piano's complex journey spans 12 months, 12,000 parts, 450 craftsmen, and countless hours of fine-tuned labor. Eloquent musicians (including Harry Connick, Jr., Pierre-Laurent Aimard, Hank Jones, and Lang Lang) audition prospective pianos and share their passions, but the film is at its most gripping when watching a small army of skilled laborers ply their trade in much the same way as their predecessors a century ago. (80 mins., video)

Chop Shop

(Ramin Bahrani, 2007)

FRI-SAT, APR 25-26 | 7 PM

"Miraculous! Now we have an American film with the raw power of *City of God* or *Pixote*, a film that does something unexpected, and inspired, and brave." —*Rolling Stone*

The remarkable *Chop Shop* follows the life of Alejandro, a tough and ambitious 12-year-old Latino street orphan who works and lives in the outskirts of Queens, New York, in a neighborhood known as the "Iron Triangle" for its 20-block stretch of junkyards and chop shops (where stolen cars are dismantled for parts). Through engaging and inventive filmmaking, *Chop Shop* creates an urgent portrait of a life lived on the most invisible margins of U.S. society and becomes the newest entry in a distinguished tradition of films ranging from the Italian neorealists up through the recently revived *Killer of Sheep*. (84 mins., 35mm)

ADMISSION

Unless otherwise indicated

\$7 general public

\$5 members
students
senior citizens

\$3 children under 12

All programs are subject to change.

Screenings are in the Film/Video Theater unless another location is listed. Tickets are on sale at the Patron Services Desk on the entrance level of the building. Tickets remain on sale until a half-hour after show times or until the start of the second film of double features.

TheBox

**Amy O'Neill
Forest Park Forest Zoo, 2008**

A nostalgic look at rural culture, Amy O'Neill's *Forest Park Forest Zoo* takes its name from a once-popular storybook forest and petting zoo in Gallitzin, Pennsylvania. Now deserted and decaying, the kitschy, profile buildings (a shoe house, a candy-striped barn, a crooked house) conjure memories of a simpler time before the corporatization of American culture and entertainment. *Forest Park Forest Zoo* is produced by Anna Sanders, Paris, and was edited in the Art & Technology studio. (8-10 mins., films transferred to video)

Amy O'Neill lives and works in New York. Her work has been shown at galleries and museums in Europe and America including, most recently, the Sculpture Center in New York, Palais de Tokyo in Paris, and MAMCO (Musée d'Art Moderne et Contemporain) in Geneva.



MAJOR FILM/VIDEO SEASON SUPPORT

Abercrombie & Fitch

SIGNIFICANT CONTRIBUTIONS

**ROHAUER COLLECTION
FOUNDATION**

ABOUT THE FILMS
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MAY/JUNE 2008

SUN	MON	TUE	WED	THU	FRI	SAT
1 The Thin Red Line 7:00pm	2 The Thin Red Line 7:00pm	3 The Thin Red Line 7:00pm	4 The Thin Red Line 7:00pm	5 The Thin Red Line 7:00pm	6 The Thin Red Line 7:00pm	7 The Thin Red Line 7:00pm
8 The Thin Red Line 7:00pm	9 The Thin Red Line 7:00pm	10 The Thin Red Line 7:00pm	11 The Thin Red Line 7:00pm	12 The Thin Red Line 7:00pm	13 The Thin Red Line 7:00pm	14 The Thin Red Line 7:00pm
15 The Thin Red Line 7:00pm	16 The Thin Red Line 7:00pm	17 The Thin Red Line 7:00pm	18 The Thin Red Line 7:00pm	19 The Thin Red Line 7:00pm	20 The Thin Red Line 7:00pm	21 The Thin Red Line 7:00pm
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29 The Thin Red Line 7:00pm	30 The Thin Red Line 7:00pm	31 The Thin Red Line 7:00pm				

Last Year at Marienbad

MAY

1960s Japanese Action Cinema

Visiting Filmmakers: Etgar Keret, Christopher Zalla

Wex Drive-in returns

Last Year at Marienbad

JUNE

New Films from Hong Sang-soo, Olivier Assayas, and Jacques Rivette

Curator's Note

Perhaps the most interesting facet of working with Jeff Smith on our Bone and Beyond exhibition (on view from May 10 to August 3) was listening to him discuss the artists who influenced his own work. Co-curator Lucy Shelton Caswell and I felt it was vitally important to include examples of the work of these influences side by side with Jeff's work to give visitors even more insight into his creative process. Drawing primarily on the Cartoon Research Library's vast collection, we had little trouble finding great examples of Charles Schulz's Peanuts, Walt Kelly's Pogo, and George Herriman's Krazy Kat to name a few.

Jeff has often described his epic Bone as "a Bugs Bunny cartoon meets Lord of the Rings" and he was adamant that we find a way to represent a Bugs Bunny cartoon directed by Chuck Jones in the exhibition. Initially, this presented a challenge. Without leaping over some substantial technical hurdles there was really no way to present Warner Bros. cartoons in the gallery. Also, we felt the display of animation cells really didn't capture what it is about the cartoons that influenced Jeff. In an entirely off-hand manner, I mentioned to Jeff that we could always do a night of Warner Bros. cartoons and he could even introduce them if he wished. To say he was excited about the prospect is an understatement. So on June 5 we are presenting a program of Chuck Jones cartoons with Jeff providing commentary that relates the films to his own work.

The films that Jeff considers the most direct influence

are often referred to as "the hunting trilogy": *Rabbit Fire* (1951), *Rabbit Seasoning* (1952), and *Duck! Rabbit, Duck!* (1953). All three films were directed by Chuck Jones, written by Michael Maltese, and "star" Bugs Bunny, Daffy Duck, and Elmer Fudd. All find Bugs and Daffy trying to trick Elmer into shooting each other, and they are three of the most hilarious cartoons ever produced at Warner Bros.

In his essay for the *Bone and Beyond* catalogue, cartoonist and critic Scott McCloud discusses Smith's background in animation and how this experience strengthens his art and sets his character creation apart from many other cartoonists. If you've read *Bone*, the influence is readily apparent. Smith has few peers when it comes to comic pacing, depicting action, and rendering convincing characters with distinct personalities. Although Jeff's work is the product of his own imagination and all of his inspirations, the spirit of Bugs Bunny, as realized by Chuck Jones, runs through *Bone* as one of the most pervasive influences.

I think it is safe to say that 'A Looney Tunes Evening with Jeff Smith' will be one of the most popular and entertaining programs of the year. Don't miss it.

David Filippi
Curator, Film/Video

WEXNER CENTER FOR THE ARTS
100 UNIVERSITY AVENUE, SUITE 100
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[illegible]



WEX DRIVE-IN

CLASSICS



Network

THU, MAY 17 7 PM

Sally Lunn's Network is a remarkably prescient satire on ratings-driven television news organizations, released at a time when there were only three major networks and no 24-hour news channels. Faye Dunaway, Peter C'm mad as hell and I'm not going to take it anymore! Finch, tonight Paddy Chayefsky, and Beatrice Straight all captured Oscars. Also with William Holden, Robert Duvall, and Ned Beatty. (90 mins., 1976)

A Looney Tunes Evening with Jeff Smith

THU, JUNE 5 7 PM

Jeff Smith has described *Bugs* as "a Bugs Bunny cartoon movie. *Looney Tunes* isn't like this evening as he introduces some of his favorite Warner Bros. cartoons and discusses the influence these characters' names had on his own work. The program features Chuck Jones's celebrated "Bunny Song" (1948), "Bugs Bunny Sings" (1951), "Bugs Bunny Sings" (1951), and "Bugs Bunny Sings" (1951)—all three starring Bugs Bunny, Elmer Fudd, and Daffy Duck. Bring your family or young friends—this screening is for all ages! (90 mins., 1976)

Real Politics: A gathering for politically minded conversation and friendly debate before the film. Your hosts for the evening are Mike Berman, vice president for Columbia TriStar, and Jim Coleman, from the environmental group Green's Tomorrow. No matter where your political allegiance lies, it's sure to be a lively night. RSVP at events@wex.com. The gathering starts and the cash bar opens at 6:30 pm.



Silent Stars: The Talmadge Sisters

THU, MAY 22 7 PM

Live music by Larry Marotta

Hard digital restoration
Lessons in Love (Chas. Whitty, 1925)

The Sign on the Door
(Herbert Brenon, 1924)



CONTEMPORARY SCREEN

Boarding Gate
(Sergei Aizakov, 2002)
SAT, MAY 31 7 PM

In *Boarding Gate*, Oliver Assayas says, "I'm not afraid of what it is to be human—to dream, to fear, to be alone—than most filmmakers say in a lifetime. It confirms Asia Argento as one of contemporary cinema's most fascinating creations." (90 mins., 2002)

The Silence Before Bach
(Pere Portabella, 2001)
FRI-SAT, JUNE 6-7 7 PM

An audiovisual delight, *The Silence Before Bach* tells unexpected vignettes to the composer's glorious music. The tone and style of the episodes, which have roots in the surrealism of the 1920s, are a surprise. The story begins with a love triangle at a beach resort where a film director is trying to cure his writer's block by using his camera to capture the most striking of nature's scenes of raw emotion and affecting experience. (92 mins., 2001)

Woman on the Beach
(Jing Wang, 2002)
FRI-SAT, JUNE 13-14 7 PM

Made just months after South Korean filmmaker Jang Joon's complete rejection of the Venice Cinema in February 2002, *Woman on the Beach* is a surprise. Its romantic comedy of human beings, the story begins with a love triangle at a beach resort where a film director is trying to cure his writer's block by using his camera to capture the most striking of nature's scenes of raw emotion and affecting experience. (92 mins., 2002)

The Mummy

THU, JUNE 19 8 PM (party)
Free

Boris Karloff stars in this atmospheric, riddle from Germany, playing a mummy entombed after thousands of years and buried in a tomb. The film is a masterpiece of horror and suspense. (90 mins., 1932)

Lady from Shanghai

THU, JULY 17 8 PM (party)
Free

Gregory La Roca stars in this atmospheric, riddle from Germany, playing a mummy entombed after thousands of years and buried in a tomb. The film is a masterpiece of horror and suspense. (90 mins., 1932)



Hard digital restoration
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FRI-SAT, JUNE 13-14 7 PM

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VISITING FILMMAKERS

ETGAR KERET

Jellyfish
(Etgar Keret and Shira Geffen, 2007)

TUE-WED, MAY 6-7 | 7 PM

Etgar Keret introduces the screening on May 6

Weaving together the stories of three very different Tel Aviv women, *Jellyfish* paints a rich portrait of contemporary Israeli life. The lives of the women—a catering waitress who takes in an abandoned child, a bride who breaks her leg and ruins her honeymoon plans, and a domestic worker who has guiltily left her son behind in the Philippines—intersect in Israel's most cosmopolitan city. Winner of the Camera d'Or at the 2007 Cannes Film Festival. (78 mins., 35mm)

Please join us for a reception in the Wexner Center lobby at 6 PM hosted by The Columbus Jewish Federation.

WRITER'S READING Etgar Keret

TUE, MAY 6 | 7 PM

Book signing follows

Filmmaker Etgar Keret is also an acclaimed author. He'll read from *The Nimrod Flip-Out*, his recent collection of offbeat, fragmentary short stories. A book signing follows in the Wexner Center Store.

These events are part of an occasional yearlong series marking and commemorating the 60th anniversary of the founding of the state of Israel.

Cosponsored with **The Columbus Jewish Federation**

CHRISTOPHER ZALLA

AREA PREMIERE
Sangre de mi sangre
(Christopher Zalla, 2007)

TUE, MAY 13 | 7 PM

Sangre de mi sangre follows the adventures of a young Mexican boy who smuggles himself to New York City in search of his father, only to have his belongings and identity appropriated by a con artist he encounters on the trip. This first feature from Christopher Zalla won the Grand Jury Prize at the Sundance Film Festival and was included in MoMA's *New Directors/New Films* festival. Zalla graduated from Oberlin College, and his mother is a member of the faculty at Ohio Wesleyan University in Delaware. (90 mins., 35mm)



NEW DOCUMENTARY

The Unforeseen
(Laura Dunn, 2007)

SAT, MAY 17 | 7 PM

"The kind of transformative viewing experience that has made the current period a golden age for nonfiction film." —**ROBERT ROSENBERG, NORTON**

Regarded by many as the best film to screen last year at Sundance, *The Unforeseen* uses the battle over urban sprawl in Austin, Texas, to make a wide-ranging and surprisingly moving commentary on the limits of growth. First-time director Dunn draws on archival material to sketch Austin's transformation from a counter-culture oasis into an overdeveloped city risking its ecological wellbeing. She then balances an involving story of citizen activists with the personal saga of the property developer who's incurred their wrath. (88 mins., 35mm)



Leila Khaled: Hijacker
(Lina Makboul, 2006)

THU, MAY 29 | 7 PM

A Palestinian journalist raised in exile in Sweden, Lina Makboul worked with Swedish television to produce *Leila Khaled: Hijacker*, a first-person account of how Khaled, a legendary figure in the Palestinian struggle for independence, captured her imagination. Khaled became globally notorious in 1969 when she was the first woman to hijack an airliner. After several years of revolutionary action, Khaled receded from the public stage, still allied to her cause but living in Jordan with her husband and sons. In telling Khaled's story and getting to know her, Makboul comes to explore her own identity as a Palestinian and to ponder the difficult distinction between being a "freedom fighter" and being a "terrorist." (58 mins., video)



Goal Dreams
(Maya Sanbar and Jeffrey Saunders, 2006)

FRI, MAY 30 | 7 PM

Goal Dreams recounts the obstacles faced by the Palestinian national soccer team, beginning with the literal absence of a "home field." The film offers a lively and thought-provoking look at how even something as seemingly apolitical as a sporting competition is thwarted by territorial stand-offs. The players include athletes of Palestinian descent from around the world (including the U.S. and Chile, with an Austrian coach) since there aren't enough players able to exit Palestine for practice to field a team. The film charts the progress of the team as they train in Egypt for a World Cup qualifying match—and as literal, cultural, and linguistic barriers prevent their uninterrupted practice. At times a very dark comedy, the film is also a stirring case study of the team's struggle for identity and self-determination. (84 mins., video)

The screenings of *Leila Khaled* and *Goal Dreams* are part of an occasional yearlong series marking and commemorating the 60th anniversary of the founding of the state of Israel.



SPECIAL EVENTS

The Rock and Roll Picture Show

THU, MAY 8 | 7 PM

Since the release of Kenneth Anger's *Scorpio Rising* in 1963, rock music has been an important influence on many of the key avant-garde filmmakers of our age. By marrying preexisting songs with radical experiments in imagery or narrative—and without subordinating the importance of either element—these artists of the moving image were able to travel far beyond traditional notions of the promotional music video. Tonight's program includes images by Anger, Thom Andersen, Lewis Klahr, and Warren Sonbert, as well as music by Elvis Presley, Lightning Bolt, Led Zeppelin, Pumice, The Shirelles, Rhys Chatham, and others. Visit wexarts.org for further program information. (app. 90 mins., 35mm, 16mm, video)

Ohio Short Film & Video Showcase

SAT, MAY 10

Youth Division | 5 PM

Reception | 6 PM

Evening Screening | 7 PM

53 all audiences

Every year, the Ohio Short Film & Video Showcase brings together an impressive array of independently produced work from the four corners of the Buckeye State. The films range in genre, tone, and production value, but all were made in the last 18 months and reflect the active media culture of the region. Works in the afternoon Youth Division screening are by video- and filmmakers who are 18-years-old or younger and are no longer than 10 minutes in length. It was organized by Kendra Meyer of the Wexner Center's education department along with community colleagues, including a young filmmaker. The evening program features pieces by artists older than 18 and up to 20 minutes in length. It was organized by Wexner Center media arts curators Jennifer Lange and Chris Stults, as well as Rohauer Collection curator Tim Lanza. Special thanks to Wexner Center editors Paul Hill and Mike Olenick. (app. 100 mins.)

VISITING FILMMAKERS

ETGAR KERET
Etgar Keret and Shira Geffen, 2007

CHRISTOPHER ZALLA
Sangre de mi sangre, 2007

GOAL DREAMS
Maya Sanbar and Jeffrey Saunders, 2006

LEILA KHALED: HIJACKER
Lina Makboul, 2006

THE UNFORESEEN
Laura Dunn, 2007

SCORPIO RISING
Kenneth Anger, 1963

REDFANDER
Warren Sonbert, 1964

VELVET HUSTLER
Toshio Masuda, 1967

ROUGHNECK
Yasuhiro Hasebe, 1969



CINEMATHEQUE

NIKKATSU STUDIOS: 1960S JAPANESE ACTION CINEMA

A thrilling mix of French New Wave and Hollywood influences, the action movies produced by Nikkatsu Studios in the 1960s included yakuza films and jazz-inflected youth pictures, a combination that provided an interesting depiction of postwar Japan. The films of Seijun Suzuki (*Branded to Kill*, *Tokyo Drifter*) are the most widely seen examples of the studio's projects from this era; this four-film series provides a wonderful opportunity to see some of the other most entertaining films from the height of Nikkatsu's "New Action" period.

A Colt Is My Passport
(Takashi Nomura, 1967)

Red Handkerchief
(Toshio Masuda, 1964)

FRI, MAY 2 | 7 PM

A Japanese crime film at its most extreme, *A Colt Is My Passport* careens towards the inevitable yakuza showdown when a hired killer (action icon Jo Shishido) knocks off a rival boss. (84 mins., 35mm)

Red Handkerchief features superstar Yujiro Ishihara as a detective on a drug case that gets derailed when he shoots a key witness. After four years in exile, the detective returns, bent on solving the case. (98 mins., 35mm)



Velvet Hustler
(Toshio Masuda, 1967)

Roughneck
(Yasuhiro Hasebe, 1969)

FRI, MAY 16 | 7 PM

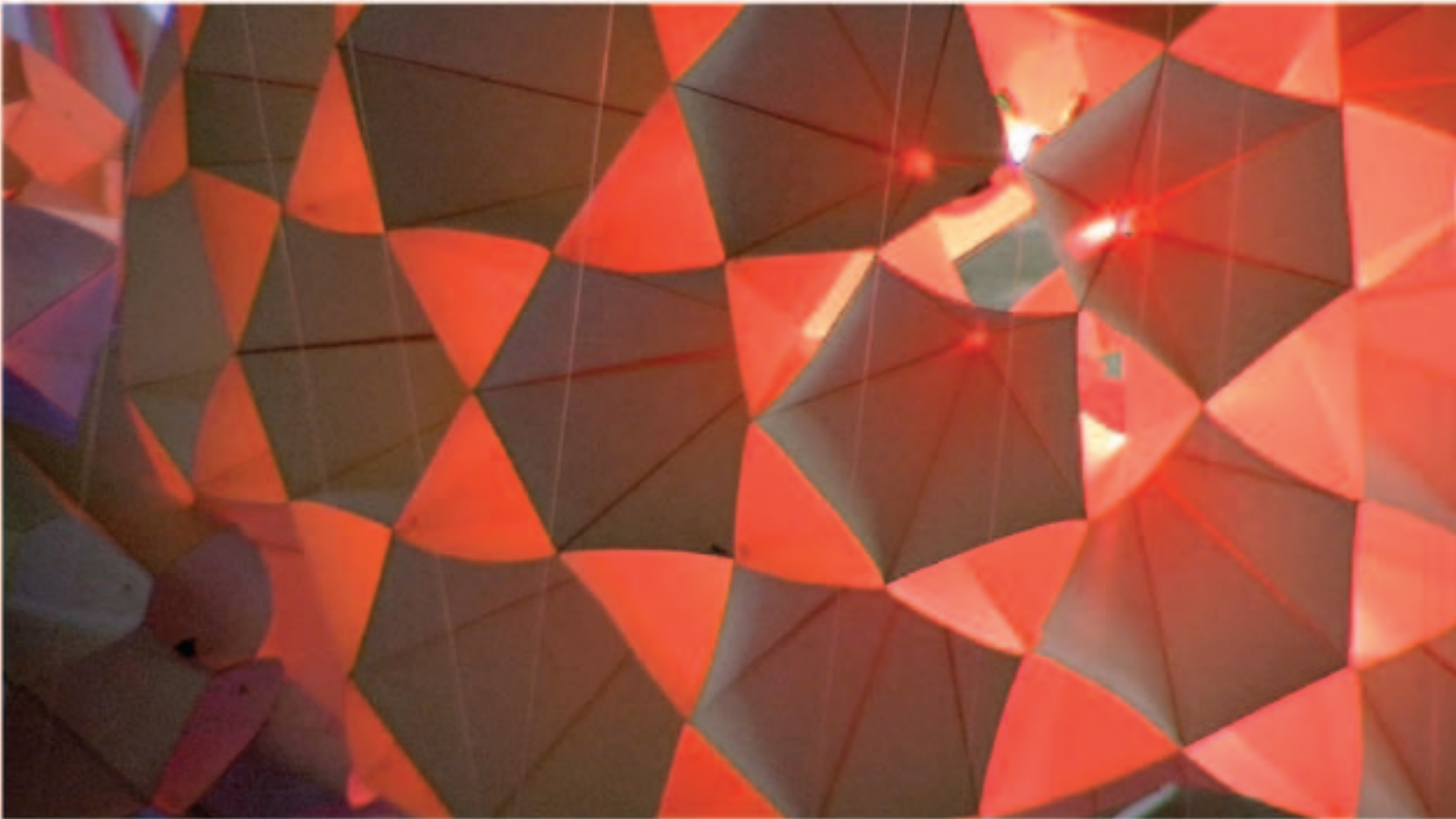
Velvet Hustler stars Tetsuya Watari as a cool hit man hiding out after finishing a job in Tokyo. While in exile, he is fingered for another murder, becomes involved with the murdered man's girlfriend, and is stalked by another hit man, unbeknownst to him. (97 mins., 35mm)

In *Roughneck*, Akira Kobayashi stars as a charismatic hoodlum who hooks up with a younger gang member trying to go straight and the geisha girlfriend of the local mob boss. (86 mins., 35mm)



Creating Educational Video

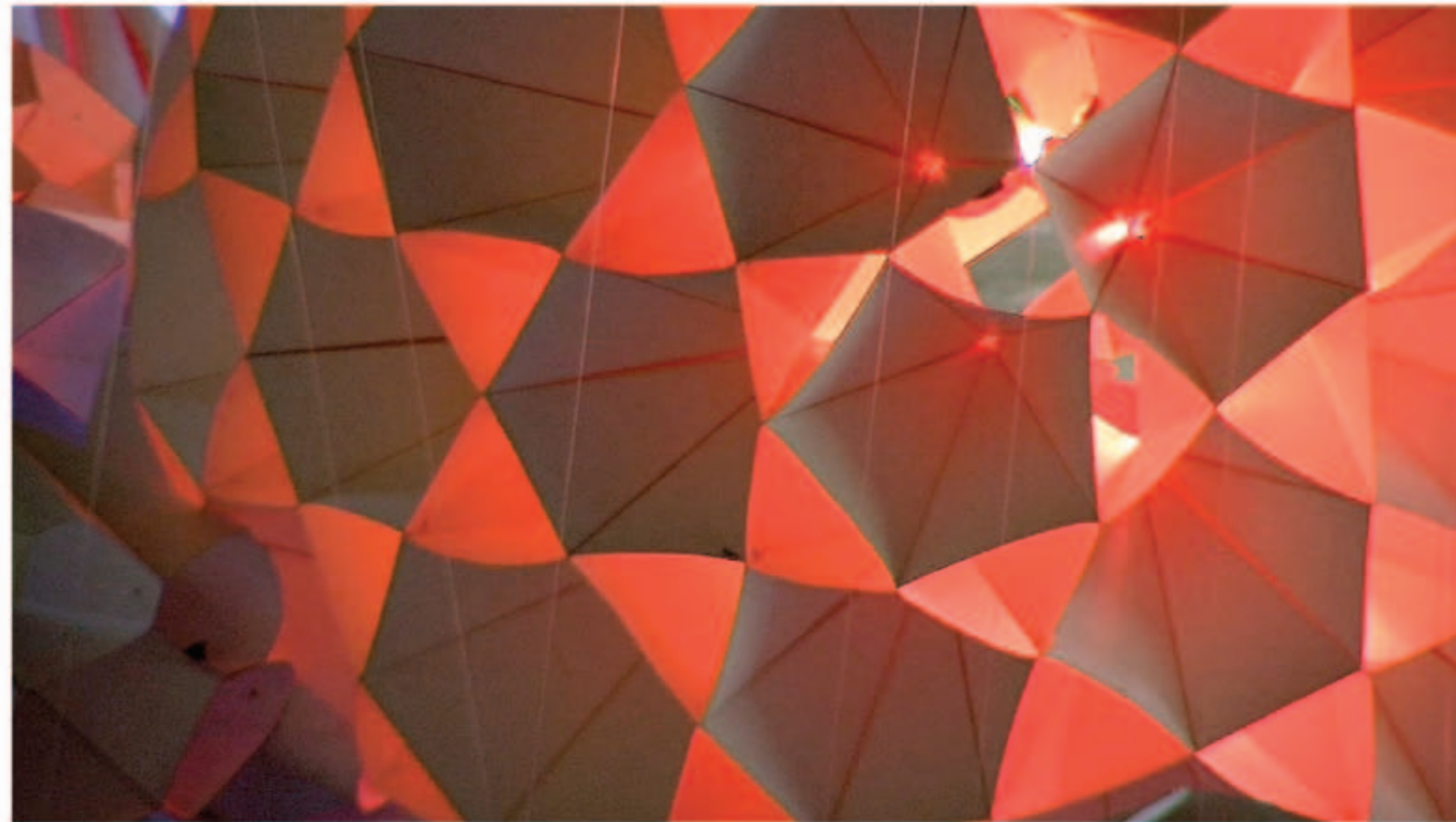
Theory and Practice for Visual Communication Designers



TIMOTHY ALAN JACOBY

Creating Educational Video

Theory and Practice for Visual Communication Designers



TIMOTHY ALAN JACOBY

Part I: Theory, Criticism and Observations



Frank Gehry,
Sketch for Diller Building,
New York City.
Presskit, *Sketches of Frank Gehry*.

NY July 05

Introduction7

IN PART I, considerations are made of the relative merits of photography, film, and video as tools first of visual explanation in general and then in the case of architecture specifically. This section begins with an attempt to differentiate photography from cinema in order to acknowledge certain phenomenological implications and thus suggest a basis for the selection of one over the other in certain pedagogical instances. The next chapter discusses the history of architectural photography, a logical next step, since photography both predates and heavily influenced concepts of film and video. In addition, the history of modern architecture and the history of architectural photography are so tightly interconnected in their evolution and development that the study of one almost necessarily becomes the study of the other. Their relatedness—extensively documented by numerous sources—became the foundation of my early research for this paper, as I found that a better understanding of architectural photography led to a better understanding of architecture as depicted in film and video. Photographic citations are noted to illustrate the development of a compositional, thematic, and graphic vocabulary for the display of architectural information, up to and including collaborative Web-based interactivity. This leads into the examination of contemporary video documentaries devoted to—or peripherally concerning—architecture. (Unlike architectural photography, there is an unfortunate dearth of literature devoted to architectural film and video). The intent is to establish precedence of approach, technique, and context in the development of architectural photography and architectural film/video. In the chapter “Production” in “Part II” I will show how I adapted technique from these precedents to my own work.

In an attempt to examine the role of time-based graphic presentation of quantifiable, multivariate data, “Part I” also addresses *Powers of Ten* by Charles and Ray Eames, as well as recent video by Edward Tufte, Professor Emeritus of information design and statistic at Yale University and author of several classics on information design, including *Visual Explanations* and *Envisioning Information*. While I had originally planned to correlate some type of statistical graphics with what was being displayed in the video, such as the superimposition of dimensions or directional cues over the space being shown, this was eventually ruled out due to time limitations. However, it would have been remiss to omit any reference to the work of the Eames and Tufte, as they have heavily influenced the work of graphic designers across a variety of media, including film and video. A relatively late-adopter to video, Tufte’s work, still highly experimental, is particularly informative regarding the potential power of high-definition, high-bandwidth video to finally escape the confines of flatland, once and for all. The type of thinking involved in many of the videos created by both Tufte and the Eames seem tailor made as points of departure for any graphic designer wishing to experiment with the use of animation and video as tools to establish visual evidence.

In all cases, the films and videos discussed in “Part I” were created by very small teams. For the documentary series *Architectures*, produced by

Part I: Theory, Criticism and Observations



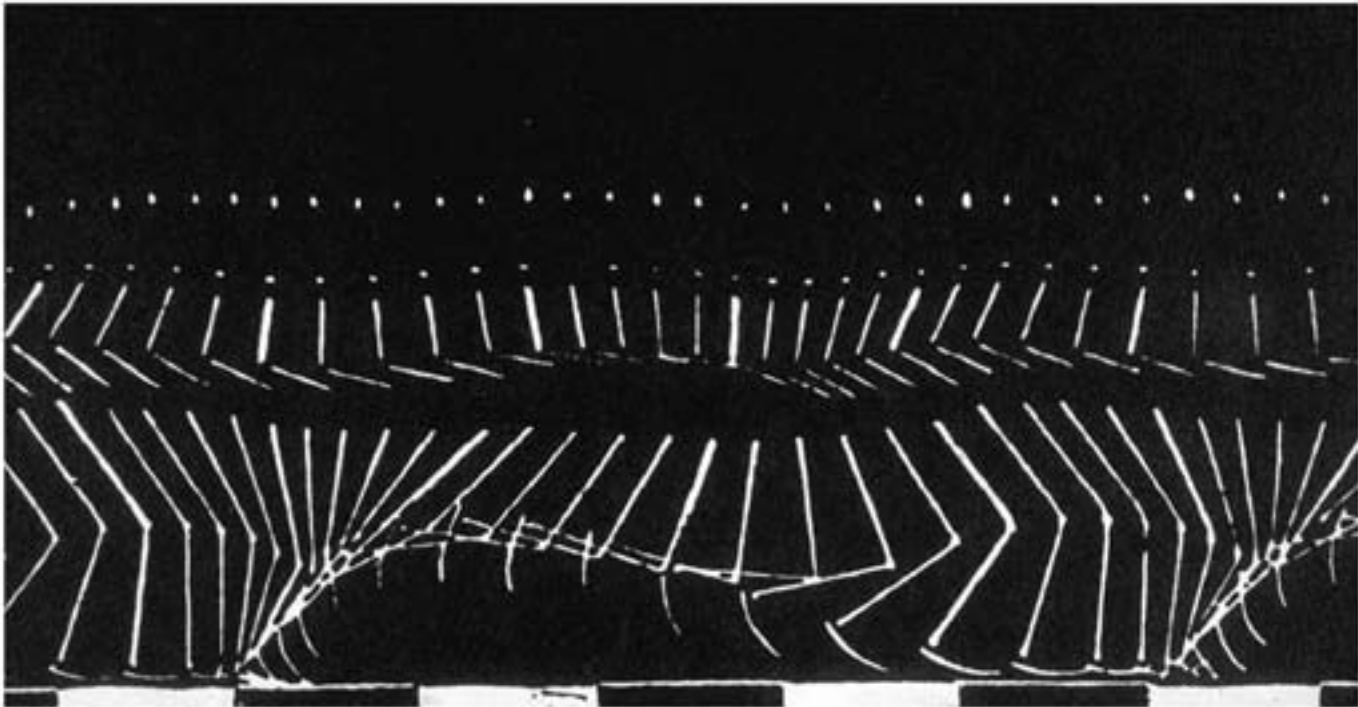
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1. Motion in Pictures
and Motion Pictures

Ontology of Photography and Cinema

The skeptics presupposed that, by definition, art required the creative, expressive, and/or interpretive input of an artist. But, they contended, photography is a mechanism. It affords no space for creative, expressive, and/or interpretive invention. Therefore, it fails to meet the criteria requisite for art status; it cannot be art. And since film is essentially photography, films cannot be art either. —Noël Carroll¹

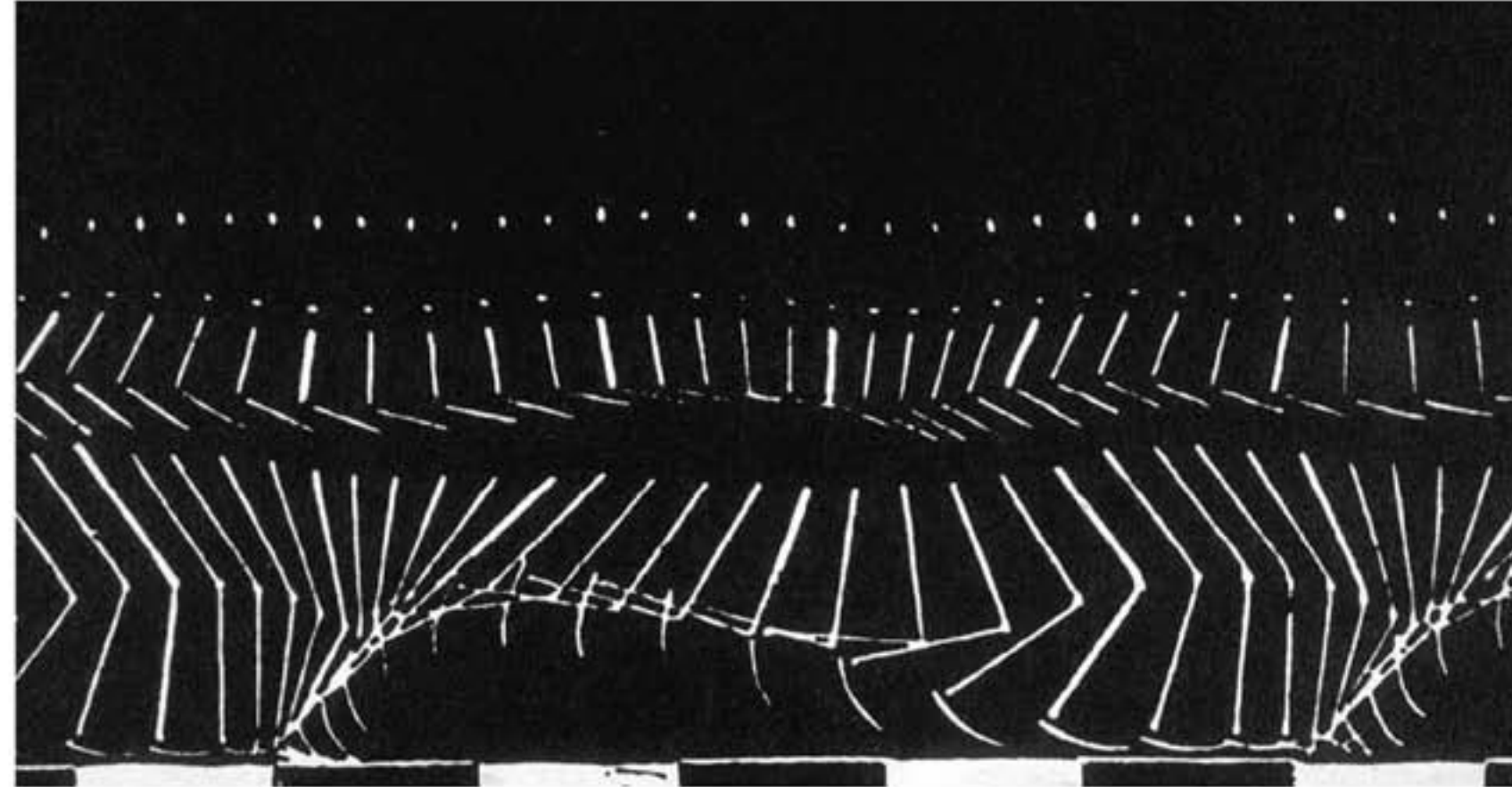
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According to arguments put forth by Noël Carroll, Roger Scruton, and Dominic McIver Lopes, art requires the creative, interpretive, and emotional input of the artist to the medium of their craft; that is, directly into the artifacts they produce. Art, then, is the expression of thought by way of an artistic medium. Therefore, one assumes that a better understanding of the art of photography and cinema—a greater perception of their nature and essence—leads to greater expression of thought as expressed through them. Early motion-picture philosophers and critics asserted that identifying and exploiting the fundamental nature of film would not only serve to “differentiate it from its ostensible neighbors, like theater and painting,” but would also allow a more sound “framework from which to build criticism.”² Carroll refers to the “fundamental essence” of film as the *cinematic*; thus, the more cinematic a film—according to this belief—the greater its artistic merit.

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11

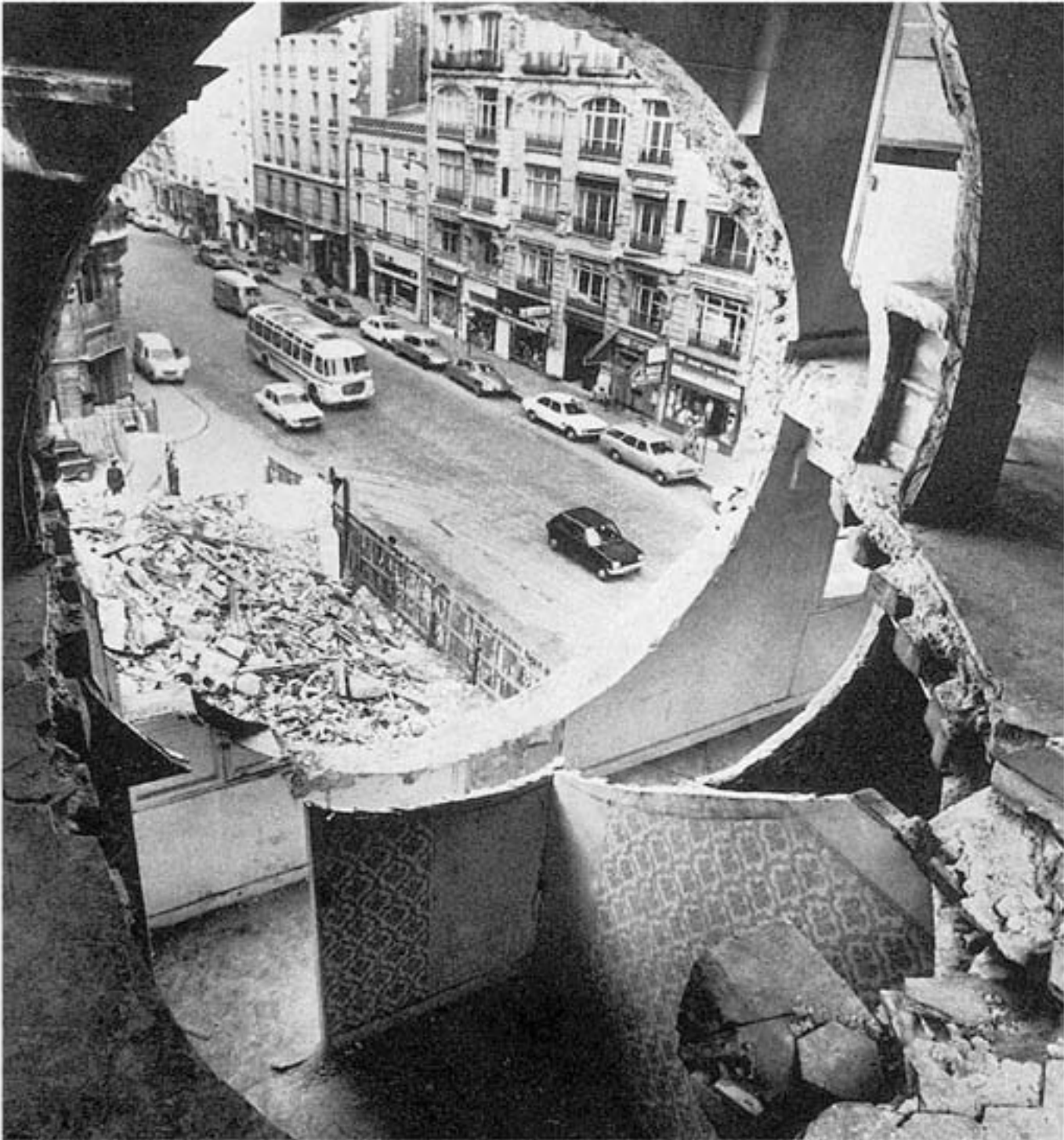
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Intentionality and the Privileged View
From the interior, looking back towards the location from which the previous photo was taken. Matta-Clark has allowed us to view his collage of materials, space, and construction methods from the preferred location—inaccessible to nearly all when shot; inaccessible to all today.

Gordon Matta-Clark, 1945–
Conical Intersect: Etant d'art pour locataire, Quel Con, Quel Can, and Cal Can; view from interior, 1975, © 2007 Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York.

is, they require the thought, intent, and execution of their author to exist at all, whereas a photograph may capture things never noticed or intended by the photographer in addition to that which the photographer has no control. Scruton argues that photographs are representationally transparent—it is the subject within the photograph that captures our interest, not the photograph itself, which is simply a surrogate or reflection, as if seen in a mirror or telescope. Scruton also dismisses aesthetic concerns of photography qua photographs: there are no beautiful photographs; rather, there are photographs of beautiful things.

Scruton refers to art as *representational*; that is, as creative fictions that represent their author's ideas directly in the creation of the *physical artifacts themselves*. In this definition, the *Mona Lisa* is representational, in that the painting is representational of the thoughts of Leonardo da Vinci; a postcard or print of the same is not. Similarly in the case of photography:

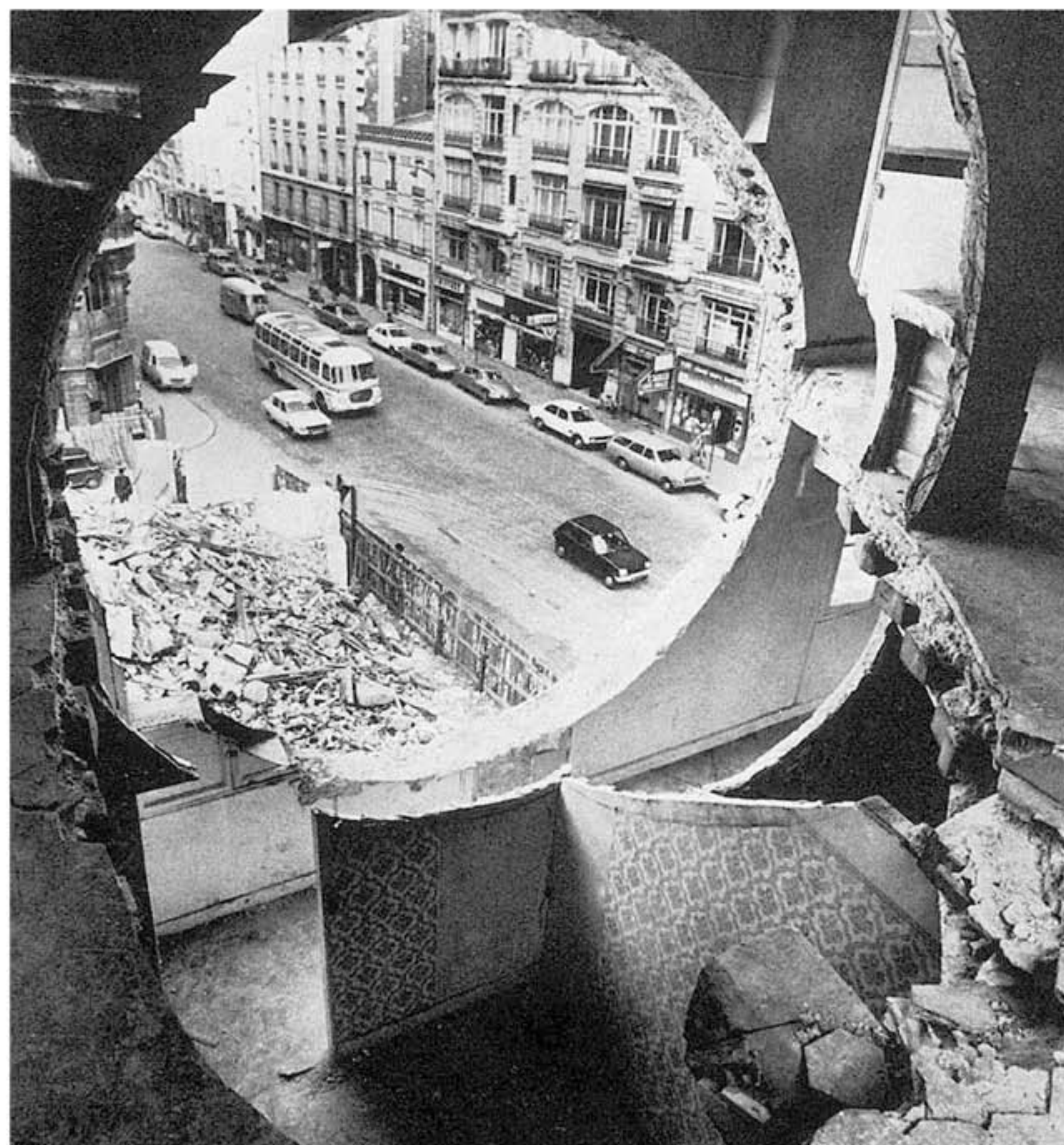
Of course I may take a photograph of a draped nude and call it *Venus*, but insofar as this can be understood as an exercise in fiction, it should not be thought of as a photographic representation of Venus but rather as the photograph of a representation of Venus. In other words, the process of fictional representation occurs not in the photograph but in the subject: it is the subject which represents Venus; the photograph does no more than disseminate its visual character to other eyes...But the representational act, the act which embodies the representational thought, is completed before the photograph is ever taken.⁶

In the introduction to *Philosophy of Film and Motion Pictures*, editor Noël Carroll puts forth objections to Scruton's arguments that photography, because of its causal nature, is not art. If the photographer chooses her lens, film speed, exposure level, framing, position of the camera and distance to the subject, Carroll asks, have they not exercised intentionality, i.e., have they not escaped the "mere causality" of Scruton's photography? Carroll further stresses that such control exercised by the photographer "decontextualizes" the photograph in such a way that they are not simply "reflections" of the subject, that seeing an object in real life is not the same as viewing it in a photograph, where it may reveal much that is occluded in reality for a number of reasons. Photographers choose to suspend a particular moment in time, can present subjects at scales radically different from reality, offer unexpected juxtapositions, or allow us to see something from views that may be novel, impractical, impossible, or dangerous in real life. The choice of film, lighting, emulsions, and digital manipulation likewise allow the author considerable subjective control over their work, in the documents themselves. Photographers can also select the desired depth-of-field, focal length, aperture settings, lens selection and other physico-mechanical controls of the camera to impart a subtle or substantial sense of style that departs dramatically from a simple "mirroring" of what is there. Carroll references Dominic McIver Lopes' argument that the styles of photographers such as Diane Arbus, Nan Goldin, Sherrie Levine, and Robert Mapplethorpe, among others, are immediately identifiable to those familiar with their work, allowing the cognoscenti to place completely unfamiliar photographs within their proper oeuvre, often regardless of content or subject matter.⁷

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⁶Roger Scruton, "Photography and Presentation," *Philosophy of Film and Motion Pictures*, (Blackwell Publishing, Malden, MA, 2006), p. 22.

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Moving Images According to Carroll: Five Necessary Conditions

A modernist work of art must try, in principle, to avoid dependence upon any order of experience not given in the most essentially construed nature of its medium. This means, among other things, renouncing illusion and explicitness. The arts are to achieve concreteness, "purity," by acting solely in terms of their separateness and irreducible selves. Modernist painting meets our desire for the literal and positive by renouncing the illusion of the third dimension—Clement Greenberg⁹

Medium specificity—a term popularized by Clement Greenberg to express the idea that each art form has its own preordained teleological direction, as though set within its "genes"—has influenced the direction of art theory and criticism since the 18th century, through the Modernist criticism of Greenberg and continuing through the work of more contemporary writers such as Roland Barthes.¹⁰ Carroll elucidates the concept by referencing the work of Gotthold Lessing (*Laocoön*, 1969) and his description of poetry—as words that are arranged sequentially, as temporal art "specializing and the representation of events and process"—compared to painting, "whose signs,



Jackson Pollock, *Number 10, 1949*. Museum of Fine Arts, Boston. The Image Gallery.

Willem De Kooning, *Women Singing I, 1966*, © 2007. The Willem de Kooning Foundation. The Image Gallery.

¹¹Noël Carroll, *Theorizing the Moving Image*, (Cambridge University Press, New York, New York, 1996), p. 26.

¹²Noël Carroll, "Defining the Moving Image," *Philosophy of Film and Motion Pictures*, (Blackwell Publishing, Malden, MA, 2006), p. 125.

daubs of paint, are encountered as only spatially contiguous," and should thus represent moments in time.¹¹ Greenberg, as seen through his praise of American Abstract Expressionists such as Jackson Pollock and Willem de Kooning, supported their break from the historical preoccupation with the depiction of illusory three-dimensional space in painting. Since painting occurs on a flat surface, Greenberg argued, "truth" in painting was portrayed by reflecting its inherent two-dimensional nature, just as sculpture should celebrate its three-dimensionality. The attraction of media specificity—the ability to not only define art forms, but also prescribe methods that fully activate the 'essential' nature of a medium—continues to hold sway in contemporary arts, although as previously noted, is met with increasing skepticism. This is particularly true in the case of cinema.

If Carroll denies the existence of media specificity—particularly the denial of the *cinematic* in terms of motion pictures—he nevertheless asserts that we can craft a definition of cinema that withstands scrutiny while also respecting the limits inherent in such definitions. Carroll's first necessary condition of cinema is the (metaphorical) projection of images from displays spatially detached from the locations shown. Photographic realists have stressed the ontological congruencies between photography and telescopes, both *presenting* (their preferred term, in contrast to *representing* as earlier defined) a view into the past through the transparency of their mediums. However, Carroll notes that position and directionality is implicit when viewing images through a telescope, but not in photography, film, or painting; that is, in most cases we are unable to orient ourselves spatially. We may see the Casbah in *Casablanca*, but we have no way of being certain if we are on location in Morocco or on a Hollywood backlot, nor can we determine the cameras cardinal orientation.¹²

We know from experience that paintings, drawings, and photographs are snapshots frozen in time, even if the amount of time captured varies from fractions of a second to days. Referring to "still" paintings or photographs is redundant. However, we do, with few exceptions, expect cinema



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A modernist work of art must try, in principle, to avoid dependence upon any order of experience not given in the most essentially construed nature of its medium. This means, among other things, renouncing illusion and explicitness. The arts are to achieve concreteness, "purity," by acting solely in terms of their separateness and irreducible selves.

Modernist painting meets our desire for the literal and positive by renouncing the illusion of the third dimension—Clement Greenberg⁹

Medium specificity—a term popularized by Clement Greenberg to express the idea that each art form has its own preordained teleological direction, as though set within its "genes"—has influenced the direction of art theory and criticism since the 18th century, through the Modernist criticism of Greenberg and continuing through the work of more contemporary writers such as Roland Barthes.¹⁰ Carroll elucidates the concept by referencing the work of Gotthold Lessing (*Laocoön*, 1969) and his description of poetry—as words that are arranged sequentially, as temporal art "specializing and the representation of events and process"—compared to painting, "whose signs,



Jackson Pollock, *Number 10, 1949*. Museum of Fine Arts, Boston. The Image Gallery.

Willem De Kooning, *Women Singing I, 1966*, © 2007. The Willem de Kooning Foundation. The Image Gallery.

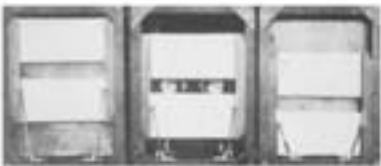
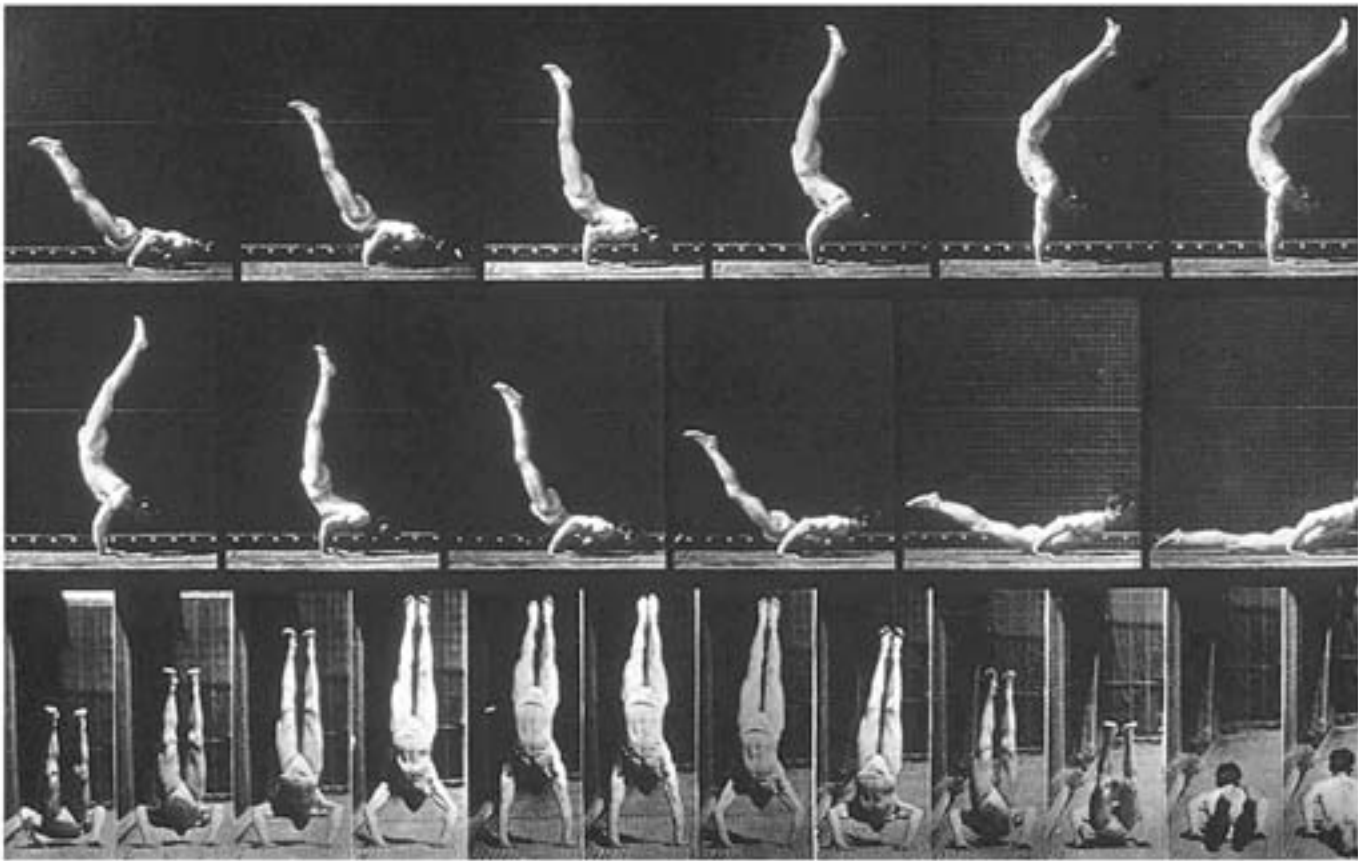
¹¹Noël Carroll, *Theorizing the Moving Image*, (Cambridge University Press, New York, New York, 1996), p. 26.

¹²Noël Carroll, "Defining the Moving Image," *Philosophy of Film and Motion Pictures*, (Blackwell Publishing, Malden, MA, 2006), p. 125.

daubs of paint, are encountered as only spatially contiguous," and should thus represent moments in time.¹¹ Greenberg, as seen through his praise of American Abstract Expressionists such as Jackson Pollock and Willem de Kooning, supported their break from the historical preoccupation with the depiction of illusory three-dimensional space in painting. Since painting occurs on a flat surface, Greenberg argued, "truth" in painting was portrayed by reflecting its inherent two-dimensional nature, just as sculpture should celebrate its three-dimensionality. The attraction of media specificity—the ability to not only define art forms, but also prescribe methods that fully activate the 'essential' nature of a medium—continues to hold sway in contemporary arts, although as previously noted, is met with increasing skepticism. This is particularly true in the case of cinema.

If Carroll denies the existence of media specificity—particularly the denial of the *cinematic* in terms of motion pictures—he nevertheless asserts that we can craft a definition of cinema that withstands scrutiny while also respecting the limits inherent in such definitions. Carroll's first necessary condition of cinema is the (metaphorical) projection of images from displays spatially detached from the locations shown. Photographic realists have stressed the ontological congruencies between photography and telescopes, both *presenting* (their preferred term, in contrast to *representing* as earlier defined) a view into the past through the transparency of their mediums. However, Carroll notes that position and directionality is implicit when viewing images through a telescope, but not in photography, film, or painting; that is, in most cases we are unable to orient ourselves spatially. We may see the Casbah in *Casablanca*, but we have no way of being certain if we are on location in Morocco or on a Hollywood backlot, nor can we determine the camera's cardinal orientation.¹²

We know from experience that paintings, drawings, and photographs are snapshots frozen in time, even if the amount of time captured varies from fractions of a second to days. Referring to "still" paintings or photographs is redundant. However, we do, with few exceptions, expect cinema



Eadweard Muybridge (1830–1904)
Man Performing Handstands, 1887.
Electro-Shutters, before, during & after exposure, c. 1878.
The Image Gallery, University of California, San Diego.
¹³David Marr, *Vision*, (1982, San Francisco).



Gphoto, photographer, *A fair ride taken with a long shutter speed*, 2006. http://en.wikipedia.org/wiki/Image:Long_exposure_at_the_fair.jpg#metadata.

The Sequential Capture of Change Prior to Cinema

[Vision is a] process that produces from images of the external world a description that is useful to the viewer and not cluttered with irrelevant information—David Marr¹³

MAKING A PRECISE DISTINCTION between motion pictures and photography is more involved than one might assume. Making *A-to-B* comparisons of temporal data contained in photographs versus cinema or video is not quantitatively sufficient to make a distinction. A photograph, such as the one taken from Nicéphore Niépce's shop as seen in chapter one, may require literally hours of exposure, while a video clip may be mere fractions of a second long (while perhaps compressing years worth of data into those fractions of a second). Both may record changes in the position of their subjects or the orientation of the cameras. If both photography and video are capable of capturing information over indeterminate lengths of time, what is their difference?

In a conventional photograph, even dynamic information—such as the movement of the carousel ride (sidebar, bottom)—has been reduced to one single, static display. While graphically displaying the velocity of the passenger cars, the photograph *itself* does not change over time. Furthermore, the more changes that play in front of the camera during its exposure, the more data that is captured; however, this typically results in a lowering of the clarity of that information. For instance, the photograph of the carousel had an exposure time of $2\frac{2}{3}$ of a second. Thus, we are able to roughly determine the period of rotation of the ride by estimating how far the cars move in that time period. However, as exposure time is increased, the legibility of the same type of photograph decreases, making it increasingly difficult to make



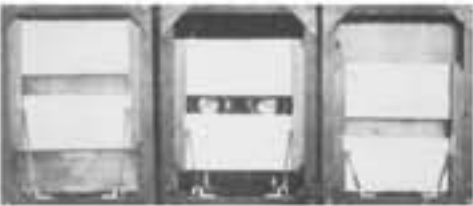
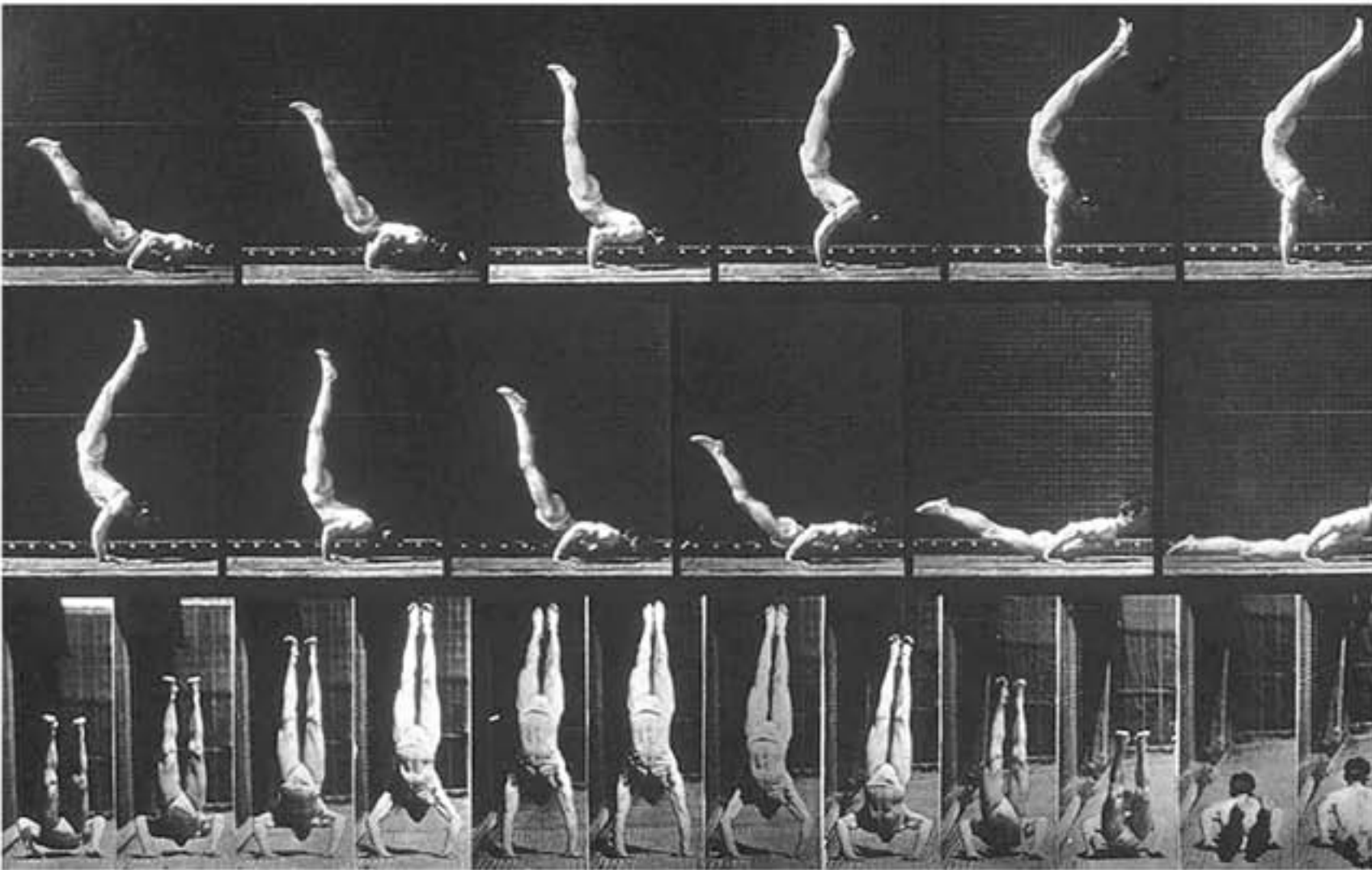
Eadweard Muybridge (1830–1904)
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Girl Running, date unknown.
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¹⁴National Museum of American History, *Freeze Frame: Eadweard Muybridge's Photography of Motion*. http://americanhistory.si.edu/muybridge/htm/htm_sec3/sec3.htm.

reliable empirical determinations based on the multi-variable visual evidence it contains. Had the same photograph been captured over five minutes, one can imagine the greater clutter of information that would be hidden in the increasing blur.

Eadweard Muybridge (1830–1904) attempted to overcome the time-capturing limitations of photography by taking numerous photographs of the same subject sequentially from a system using 12 to 24 cameras, each camera often containing multiple lenses.¹⁴ This enabled the synchronized and chronological capture of images from both front and side views (photo composite opposite page, top) as well as from cameras placed serially along a path (above). Muybridge photographed his subjects at precise intervals using a sophisticated electronic timing device, typically placing the subject in front of a grid to allow more accurate physical measurements. What these photographs allow us to do is to make comparisons in the position, alignment, and placement of the entire body over time in a single eye span at a resolution impossible by simply capturing one photograph with an extended exposure. Edward Tufte refers to this type of image grouping—a block of “uninterrupted visual reasoning”—as the *small multiple*:

At the heart of quantitative reasoning is a single question: *compared to what?* Small multiple designs, multivariate and data bountiful, answer directly by visually enforcing comparisons of changes, of the differences among objects, of the scope of alternatives. For a wide range of problems in data presentation, small multiples are the best design solution.¹⁵

Careful examination of *Man Performing Handstands* (opposite, top) is informative in its record of the angle of orientation of the various joints of the



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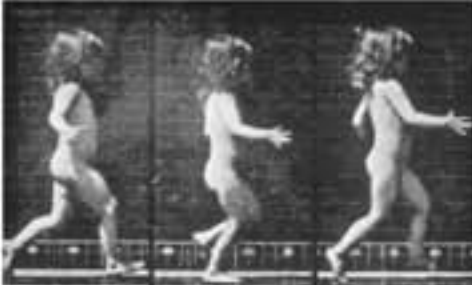
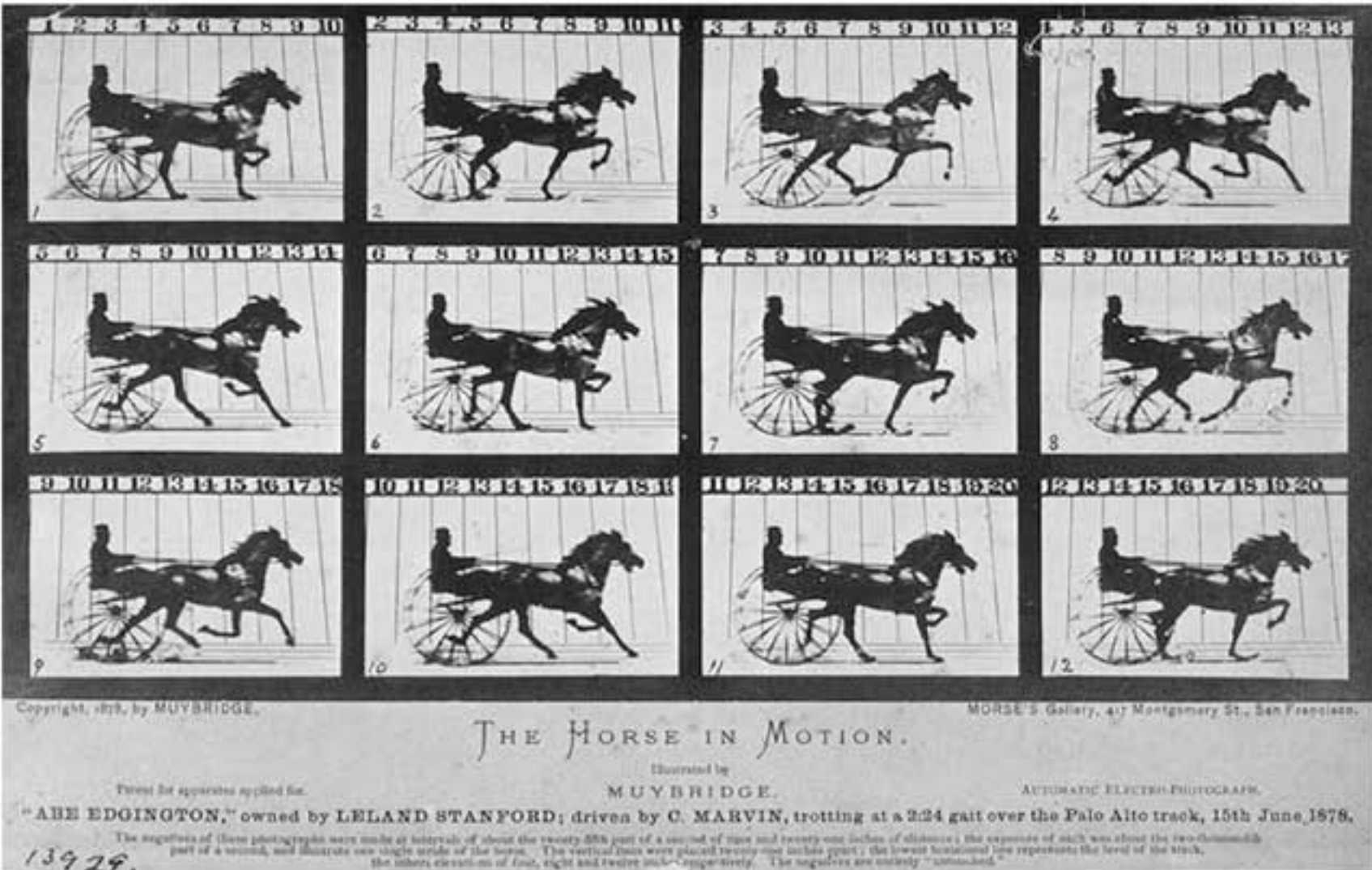
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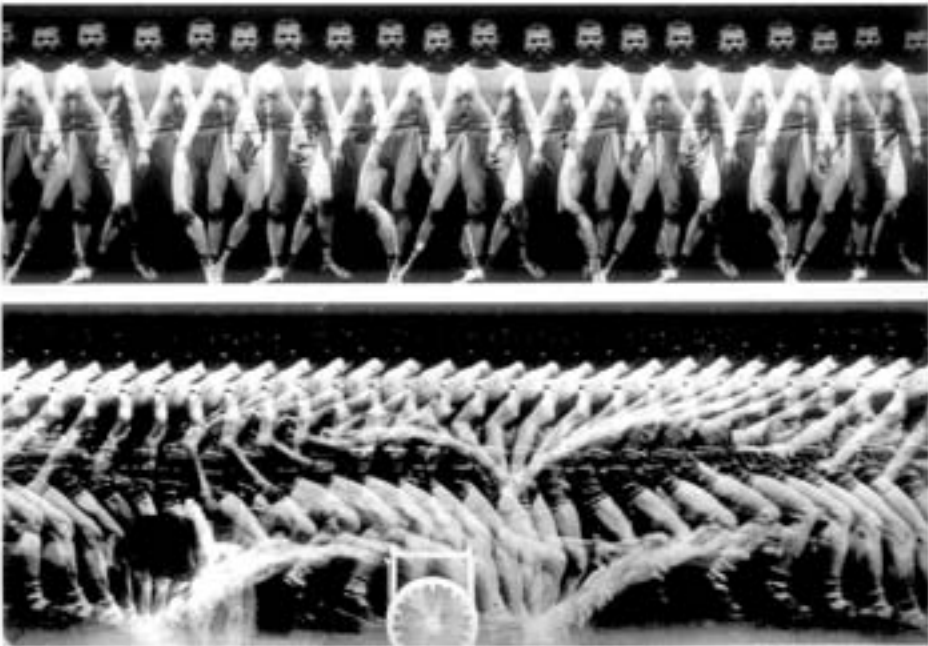
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While taking multiple photographs and changing the length of exposure are two ways to control the amount of time captured on film, another method is the use of multiple exposures as seen in the photographs of Etienne-Jules Marey (1830–1904), a Physiologist and contemporary of Eadweard Muybridge. Although Marey's interest were similar to Muybridge—the use of film to capture and transcribe precise, scientific measurements of the body in motion through space and time—his approach was different. Rather than using a number of cameras at intervals of several inches to several feet apart, as Muybridge had done, Marey captured multiple images from a single device that operated similarly to the motion-picture camera (the world's first film, *Roundhay Garden Scene* by Louis Le Prince was filmed in West Yorkshire, England on October 14, 1888, several years after the initial work of both Marey and Muybridge).¹⁶ The images captured were superimposed onto a single photographic plate, often emphasizing certain information (particularly a change in the speed of movement as well as the distance those movements cover) that is arguably displayed more graphically than the same type of information as depicted in the Muybridge photos. In *Bouncing Ball: Study of Trajectory* (1886) (sidebar, top), we are able to understand the Newtonian physics of the titular ball as it bounces, its velocity clearly increasing due to the acceleration of gravity as it drops to the ground, as well as its loss of energy with each successive bounce as illustrated in the decreasing height of each subsequent



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¹⁷Richard Flood, "Voodoo Auterism: Film Stills and Photography," *Veronica's Revenge*, Elizabeth Janus, Editor. (Göttingen, 1998), p. 207.

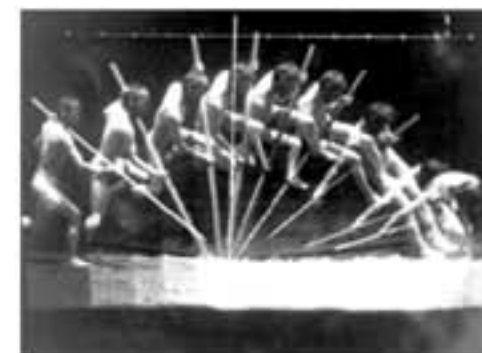
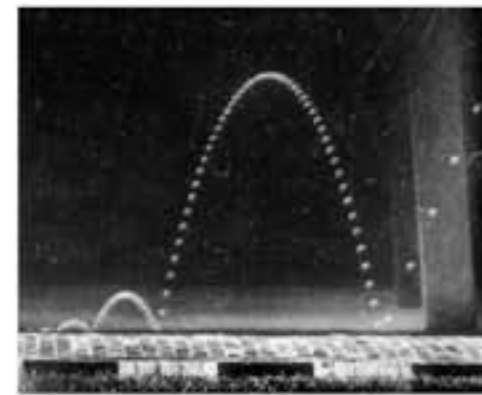
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Cinematography

The film still is an element of a completed act whereas the photograph brings with it no such assurance...A movie is always in the can whereas life is endlessly mutable and idle intervention has been known to kill. —Richard Flood¹⁷

WHILE TWO-DIMENSIONAL ART such as painting, photography, and comics are capable of representing change over time, either singularly or as part of a series, they themselves remain fixed and unchanging, available to the viewer all at once in their entirety. It is the choice of the viewer when and where to focus their attention. However, cinema and video are dynamic and fluid in nature, and a viewer has access to only a portion of their content at any one time, presented in the order intended by the filmmaker. As John Berger notes in *Ways of Seeing*, this selection and ordering of information imposed through editing can impose the director's point of view on a painting that may be contrary to the conclusions reached when viewing the original art work without such editorial influence (sidebar and top).

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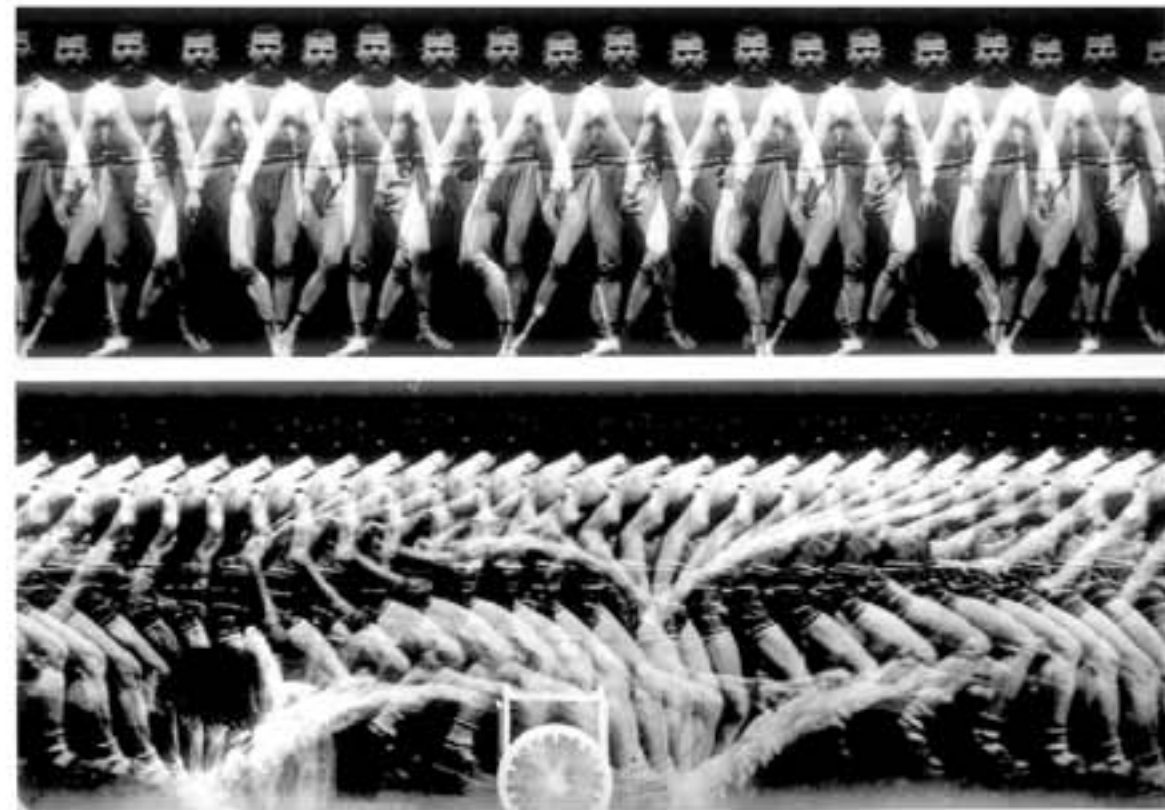
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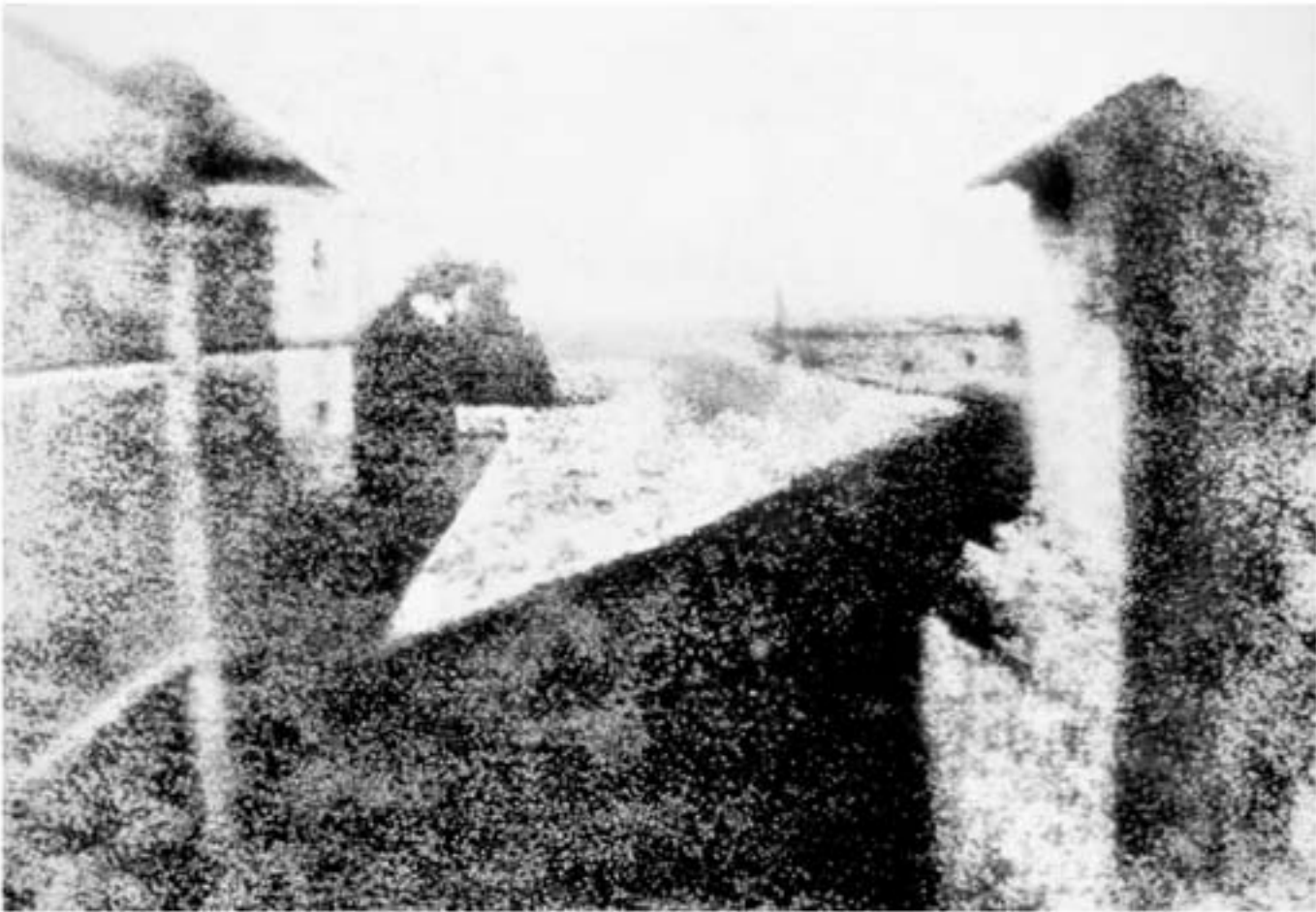
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Nicéphore Niépce's earliest surviving photograph, c. 1826.

2. Architecture in Photography 33

Architecture at the Beginning of Photography

PERHAPS BECAUSE OF THE TIME REQUIRED to capture images using early photographic techniques, the subject of architecture played prominently in the early development and evolution of photography, arguably more so than landscapes, still lifes, and portraits. Certainly the dramatic break from historic precedent apparent in modern architecture became an exciting topic for photographers, as they strove to establish photography as distinct from painting and the graphic arts. In architecture we have a topic that gives form to Modernist concerns, from technology and production to issues of economics and planning, as well as reflecting the era's changing aesthetics. As Modernism was becoming the driving cultural force of Western life by the middle of the nineteenth century, photography became both its chronicler and herald.

In 1826, Joseph Nicéphore Niépce captured buildings and landscapes from his workshop window in Le Gras, France. The exposure, called a *heliograph*, required eight hours to complete, typical of the time required for proper exposure.¹ In *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* by Cervin Robinson and Joel Herschman, the authors discuss the original limitations of emulsifiers and the long exposures required between 1839 and 1851, and the changes in photography thereafter with the development of more light-sensitive emulsifiers. The result of far faster "film speed" allowed the photography of pedestrians without blurring (despite the smaller apertures typically used) as well as the photography of indoor spaces in relatively low-light conditions.²

Herschman argues that 1851 was the year that architectural photography came of age, due to technical advances and processes such as the development of the Daguerrotype and its ability to create crisp, high resolutions images across wider lighting conditions. The London Exhibition of 1851, and in particular the controversial Crystal Palace, gave photographers both appropriate subject and high-visibility event, resulting in a massive catalogue of architectural photographs received by an interested public. The French publisher Blanquart-Evrard used mass-production in the creation of photographic prints in his publication *Album Photographique*.³ The Société Héliographique—five photographers chosen by the Commission des Monuments Historiques (Édouard Baldus, Hippolyte Bayard, Gustave Le Gray, Henri Le Secq, and Auguste Mestral)—were employed to photograph the country's endangered architecture, including Gothic Cathedrals in Reims, Romanesque churches, and towns in Brittany and Normandy, before returning to Paris to display their work. Little seen during their day, today the negatives are archived at the Musée d'Orsay, with critic Francis Wey lamenting at the time that the Commission des Monuments Historiques

...congratulated them, received their negatives and locked them in a drawer, neither authorizing nor even tolerating their publication. The public is thus deprived of these prints... the photographers are denied the publicity they hoped for, and our country fails to do justice to the most beautiful work yet produced.⁴



Joseph Paxton, architect, Crystal Palace, London, 1850–1. The Image Gallery, University of California, San Diego.

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⁴Department of Photographs, The Metropolitan Museum of Art, "Mission Héliographique, 1851," *Timeline of Art History*, (New York, 2004), www.metmuseum.org/toah/td/heli/hd_heli.htm.



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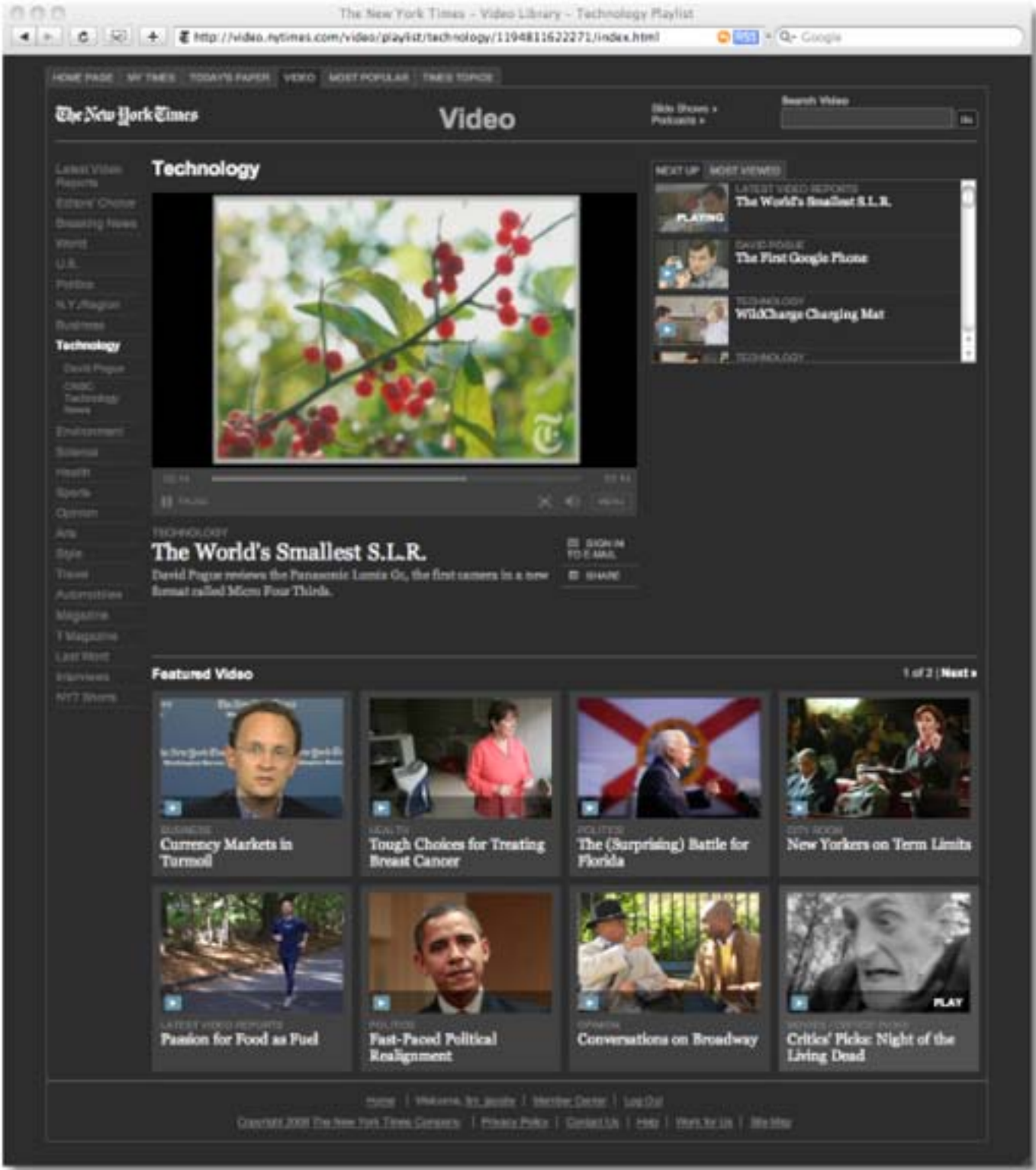
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²Cervin Robinson and Joel Herschman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*, (Cambridge, 1987), pp. 2–3.

³Ibid., pp. 2–3.

⁴Department of Photographs, The Metropolitan Museum of Art, "Mission Héliographique, 1851," *Timeline of Art History*, (New York, 2004), www.metmuseum.org/toah/18/heli/heli.htm.



The New York Times, Online Video,
(© 2008 The New York Times Company).

9. The Current Distribution of Video Over the Internet

As consumers subscribe to faster and faster broadband connections at home and sites like YouTube and Hulu come online offering all kinds of video choices, more people are watching video on the Web. According to ComScore Video Metrix, Americans are currently watching upward of 10 billion videos online a month. By the end of 2007, online viewers averaged more than one video a day...ABI research forecasts the number of viewers who access video via the Web will nearly quadruple in the next few years, reaching at least 1 billion in 2013. —Marguerite Reardon, CNET News¹

AS OF OCTOBER 14, 2008, APPLE'S ITUNES service has 5,545 movies available for download, from studios including 20th Century Fox, Lion's Gate, Warner Brothers, Universal, and Miramax; limits to the growth rate of titles will be bureaucratic and legal rather than technical. Home broadband connections make the download of these movies in standard and high definition practical and convenient, typically taking a fraction of the time needed for a trip to the local video store. As with music, the increasing preference for downloadable files will likely begin to impact physical sales of DVD and Blu-Ray media. What iTunes and other services providing high-quality digital video over the Internet ensure is the growth of machines capable of playing HD video—which is fully underway—as well as improvements in world-wide high-speed infrastructure, namely the ability to play fully HD video in realtime. This is already an option on university and corporate Internet connections, with many home broadband services rapidly closing the gap.

Independent film creators may not compete with Hollywood studios in terms of the scale and expense of their productions, and certainly can't apply the same marketing muscle, but the ability to distribute their films online potentially brings their work before larger audiences. The Independent Film Channel distributes programming created by smaller production houses both through cable, and to a lesser degree, on their Website. However, the moniker "independent" is something of a misnomer. While the schedule typically eschews the most mainstream productions, interviews with directors such as Darren Aronofsky, films including *Raging Bull* and *Jersey Girl*, and musical features on Lars Ulrich hardly seem representative of the "independent" ethos. The Website of the National Film Board of Canada (NFB), on the other hand, stays closer to its "indie" roots, even as a public sector producer. Showcasing dozens of documentary, drama, and animated films of the more than twelve thousand produced or co-produced by them (including Jennifer Baichwal's previously discussed *Manufactured Landscapes*), the site also includes reviews, news, and clips, as well as select films in their entirety. The NFB has also posted instructions for those interested in collaboration, including the submission of a two-to-four page proposal, product demo, a c.v. detailing production experience, and a DVD of previous work or portfolio.

The New York Times Website has 1,135 "video reports" as of October 2008, covering subjects from the change of command in Iraq from General David H. Petraeus to General Ray Odierno; a review of neighborhood impact after hurricane Ike; and local and international political and cultural

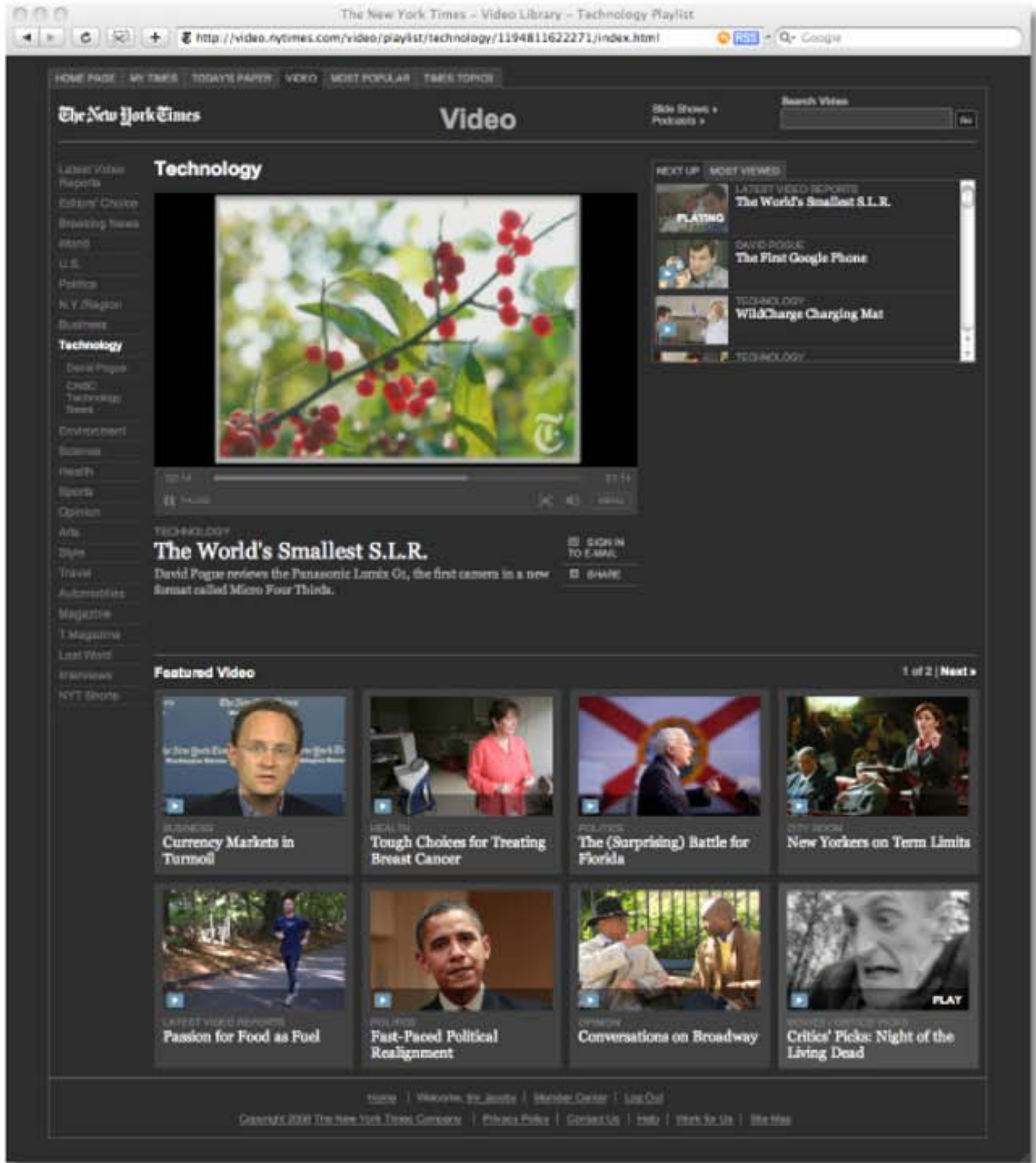


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¹Marguerite Reardon, "ISPs prepare for video revolution," *CNET News*, July 7, 2008.



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Equipment Expense

The software bundles below contain all the programs used to create the documentary *Form/Space/Program*; Mack Scogin Merrill Elam Knowlton Hall. Although the bundles contain programs that were not needed, bundle pricing proved cost-effective.

All camera equipment listed was purchased and used by the author.

The suggested Mac Pro computer set up is an updated and therefore more powerful system than the 2004 Dual 2 GHz PowerPC G5 used to edit and animate the original video. The Epson Expression 10000xl Graphic scanner was used to convert photos in books to digital images which appear throughout the video.

SOFTWARE	CAMERA EQUIPMENT	COMPUTER: MAC PRO
ADOBE CREATIVE SUITE 4 MASTER COLLECTION Adobe InDesign® CS4 Photoshop® CS4 Extended Illustrator® CS4 Acrobat® 9 Pro Flash® CS4 Professional Dreamweaver® CS4 Fireworks® CS4 Contribute® CS4 After Effects® CS4 Adobe Premiere® Pro CS4 Soundbooth® CS4 Adobe OnLocation™ CS4 Encore® CS4 \$2499.00	CAMCORDER JVC Everio GZHD7 3CCD with 60GB video storage \$1,699.99 CAMERA Sony MVCCD500 CD Mavica \$599.00 TRIPOD Bogen Manfrotto 190XDB 3 Section Aluminum Tripod \$110.00 VIDEO HEAD Bogen / Manfrotto 701RC2 Mini Fluid Video Head w/Sliding RC2 Rapid Connect Plate \$127.00 STEADICAM Tiffen Steadicam Merlin \$799.00 MICROPHONE Samson Q1U \$69.97 CARRYING CASE Everio Camera/Camcorder Carrying Case \$19.95	PROCESSOR Two 2.8GHz Quad-Core Intel Xeon MEMORY 2GB (2x1GB) HARD DRIVE – BAY 1 1TB 7200-rpm Serial ATA 3Gb/s HARD DRIVE – BAY 2 1TB 7200-rpm Serial ATA 3Gb/s GRAPHICS ATI Radeon HD 2600 XT 256MB DISPLAYS Apple Cinema HD Display (23" flat panel) MOUSE Apple Mighty Mouse DVD DRIVE One 16x SuperDrive MOUSE Apple Mighty Mouse KEYBOARD Apple Keyboard \$4,948.00 ----- SCANNER Epson Expression 10000xl Graphic \$2,342.87
FINAL CUT STUDIO 2 Final Cut Pro 6 Motion 3 Soundtrack Pro 2 Color Compressor 3 DVD Studio Pro 4 \$1,299.00		
\$3,798.00	\$3,423.92	\$7,290.87

total cost of equipment:
\$14,511.92

10. Criticism

Form/Space/Program: Knowlton Hall *On public viewing*

FORM/SPACE/PROGRAM was ostensibly developed as a case study for the purpose of fulfilling requirements for a Master of Fine Arts degree, but I had hoped to develop the video to a half hour length (26 minutes, allowing for station breaks), then submit for regional or national broadcast on PBS. Due to time constraints, work on the project was halted while I prepared to defend my MFA candidacy, including the creation of this document. Should I later continue work on the video, I have identified areas of strength as well as areas that require improvements. This includes an evaluation of the current script and suggestions for comparing Knowlton Hall with more recent works of architecture; rough evaluations of equipment used; the quality of the editing; needs for additional research; and refinements in overall approach. Also discussed is the necessity of collaboration, and the requirements for expanding the team to achieve professional results.

The Script, Additional Collaboration, Research, and New Directions

As I have previously noted, more careful attention to the development of the script would have enabled not only a more sophisticated final narration, but also shape additional research and conceptual direction. As the project came to a halt, I realized that the script was perhaps the most important component, guiding and influencing almost every other decision. While I have a BA in architecture, I never worked in the field, nor have I kept current on evolving architectural theories and practice with any discipline. To contemporize my thinking, I began discussing Knowlton Hall with professors in the program, who helped me ground the building in terms of more recent developments rather than my own suppositions. I read all available literature on Knowlton Hall, including the words of the architects, transcribed by Todd Gannon in his book *Mack Scogin Merrill Elam Knowlton Hall*, as well as articles written by Ashley Schafer (*Programming aspiration —Mack Scogin, Merrill Elam: Knowlton Hall*), and Penelope Dean (*Program is as program does*). In addition, I was pointed in the direction of several recent articles written by Jeff Kipnis, a tenured professor in the Knowlton School of Architecture as well as Founder and Director of the Graduate Design Program at the Architectural Association of London, which influenced my perceptions of event-structure¹ as explained through his criticism of Rem Koolhaas. It is in the area of contemporary criticism that *Form/Space/Program* is weakest; Kipnis’ writing suggests a way to a more topical video, including a description of current philosophical schisms within the field:

For four hundred years, architectural values have arisen from the same humanist well-spring. Today, these must change because of the fundamental new insights achieved by philosophy. —Peter Eisenman

“How often, after weeks of editing, during which we have mulled over the most complex and subtle questions, has a first-time viewer said to us ‘that’s all very interesting, but I don’t really understand how you get in.’” —Stan Neumann, Richard Copans, *Filmer l’Architecture*, ARTE France Développement, (Paris, 2007), p. 16.

¹“The term event-structure is used to indicate all of the social activities and chance events, desirable or not, that an architectural setting stages and conditions. These include, but are not limited to the expressed activities of the program. An event structure is congruent with the program when no significant events in a setting are encouraged by the architecture other than those pre-written into the program, though, of course, absolute congruencies can never be achieved. An Architect may reasonably strive for a congruent structure in a prison or a hospital, but such extreme congruence would be intolerable in a house. The event-structure of a sidewalk on a busy city street far exceeds its program—sometimes dangerously. An unexpectedly high level of event-structure incongruity occurred in early shopping malls, particularly in the U.S. and Japan. Though the program of the mall was confined to circulation and shopping, the event structure in these buildings so burgeoned that they became the public spaces of choice, particularly for adolescents and young adults.” —Jeffrey Kipnis, “Recent Koolhaas,” *El Croquis* 79, (Madrid, Spain, 1996), p. 30.

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"The more you hear of this set, the more you want to hear." —DOWNBEAT

Dave Douglas Quintet

Dave Douglas	Trumpet
Donny McCaslin	Tenor Saxophone
Uri Caine	Fender Rhodes
Eric Revis	Bass
Clarence Penn	Drums

SUN, SEPT 30 | 7 PM

"Rhythm provides more than a heartbeat for the pianist Jason Lindner, what matters to him is groove, however it comes." —NEW YORK TIMES

FRI, OCT 19 | 8 PM

Jason Lindner Ab Aeterno Trio

Jason Lindner Pianist | Omer Avital Bass | Yayo Serka Percussion



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Hiroaki Umeda

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The CCC (Children Cheering Carpet) Project


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FRI, MAY 23 | 7 PM SAT, MAY 24 | 11 AM & 2 PM SUN, MAY 25 | 12:30 & 3:30 PM

Note: Carpet on view in the Performance Space Tue–Sat, May 20–24

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"Radically reworked standards that brooded and rippled...bringing mystery with harp-like sweeps and fast, splintering runs."
—NEW YORK TIMES

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AVISHAI COHEN

After the Big Rain
SAT, OCT 18 | 8 PM

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—NEW YORK TIMES



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MON, NOV 10 | 8 PM

"The most important piano trio debut of the new millennium to date... subtle, suspenseful, rich and mature."
—STEREOPHILE



AYELET ROSE GOTTLIEB

Mayim Rabim / Great Waters
MON, NOV 17 | 8 PM

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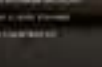
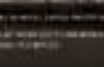
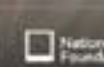
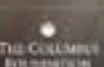
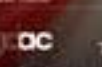
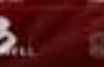
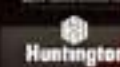
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Month long series featuring British Film Institute restorations of Lean's early work and *Lawrence of Arabia* in 70MM.

THU, OCT 2 7 PM	FRI, OCT 10 7 PM	SUN, OCT 12 2 PM	FRI, OCT 17 7 PM	SAT, OCT 18 7 PM	FRI, OCT 24 7:30 PM	THU, OCT 30 7 PM
DOUBLE FEATURE Great Expectations (rest.) Brief Encounter (rest.)	DOUBLE FEATURE Lawrence of Arabia (rest.)	FREE Summertime (rest.)	DOUBLE FEATURE Oliver Twist (rest.) Blithe Spirit (rest.)	DOUBLE FEATURE In Which We Serve (rest.) This Happy Breed (rest.)	The Bridge on the River Kwai (rest.)	DOUBLE FEATURE The Sound Barrier (rest.) The Passionate Friends (rest.)

GENERAL OPERATING SUPPORT

OC THE COLUMBUS FOUNDATION Nationwide Foundation

SIGNIFICANT SUPPORT FOR FILM/VIDEO

BOHNER COLLECTION FOUNDATION

WEXNER CENTER FOR THE ARTS | THE OHIO STATE UNIVERSITY | WEXARTS.ORG | (614) 292-3535

Young Jean Lee

"Her hysterically funny show is perfect...
politically incorrect...directed brilliantly."

—NEW YORK TIMES

Songs of the Dragons Flying to Heaven

FRI-SAT, JAN 26-27 | 8 PM

SUN, JAN 28 | 7 PM

Produced by HERE Arts Center



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wexner center DANCE

Jérôme Bel

PICHET KLUNCHUN AND MYSELF

This brilliant dialogue in action between the French choreographer and classical Thai dancer is "captivating...a performance of rare intelligence" (*Le Figaro*, France).

Presented in part by FUSEO: French U.S. Exchange in Dance, a program of the National Endowment for the Arts and the Cultural Services of the French Embassy in New York. In collaboration with PACE (French American Cultural Exchange) with support from Ohio State Charitable Foundation, The Wexner Center Foundation and Mr. George Desjardins.

MON, NOV 12 | 8 PM
Weigel Auditorium

Wexner Center for the Arts
The Ohio State University
WEXARTS.ORG | (614) 292-3535
OR: THE WEXNER CENTER FOR THE ARTS

Huntington The Cleveland Foundation

Morgan Stanley Nationwide Foundation

FUSEO

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RETROSPECTIVE

David Lean

OCTOBER 2008

Month long series featuring British Film Institute restorations of Lean's early work and *Lawrence of Arabia* in 70MM.

THU, OCT 2 | 7 PM

DOUBLE FEATURE

Great Expectations
(1946)

Brief Encounter (1946)

FRI, OCT 10 | 7 PM

70MM PRINT

Lawrence of Arabia
(1962)

SUN, OCT 12 | 2 PM

FREE

Summertime (1955)

FRI, OCT 17 | 7 PM

DOUBLE FEATURE

Oliver Twist (1948)

Blithe Spirit (1945)

SAT, OCT 18 | 7 PM

DOUBLE FEATURE

In Which We Serve
(1942)This Happy Breed
(1940)

FRI, OCT 24 | 7:30 PM

The Bridge on
the River Kwai
(1957)

THU, OCT 30 | 7 PM

DOUBLE FEATURE

The Sound Barrier
(1952)The Passionate
Friends (1949)

GENERAL OPERATING SUPPORT

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PERFORMING ARTS

ARMITAGE GONE!
DANCE

THU, MAR 29 | 8 PM

Thurber Theatre at Drake Center
1845 Cannon Drive
Columbus, OH 43210

"Pushing classicism's boundaries
way into the stratosphere."—VILLAGE VOICE

Presented by The Wexner Center for the Arts in cooperation with

Wexner Center for the Arts
The Ohio State University
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wexner center

THEATER

Toni Dove
Spectropia

See the future of interactive theatre
with this digital video sci-fi spectacle.

THU–SAT, NOV 1–3

The Old Trout Puppet Workshop
Famous Puppet Death Scenes

Amazing panorama of puppet murder, mayhem,
and hilariously unfortunate misadventure.

WED–SAT, NOV 7–1

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FILM/VIDEO

THE
WESTERN

ALL 35 MM VAULT PRINTS!

A NINE-FILM SURVEY OF INFLUENTIAL CLASSICS

☆ The Searchers
(John Ford, 1956)

☆ The Tall T
(Budd Boetticher, 1957)
THU, JAN 10 | 7 PM
2ND FILM 8:30 PM

☆ The Gunfighter
(Henry King, 1950)

☆ The Plainsman
(Clint E. Smith, 1936)
SAT, JAN 12 | 7 PM
2ND FILM 8:30 PM

☆ Little Big Man
(Arthur Penn, 1970)

☆ Broken Arrow
(Deimer Davis, 1950)
SAT, JAN 19 | 7 PM
2ND FILM 8:30 PM

☆ Rio Bravo
(Howard Hawks, 1959)
THU, JAN 24 | 7 PM

☆ The Naked Spur
(Anthony Mann, 1953)

☆ Trail of the Vigilantes
(Alan Dwan, 1940)
THU, JAN 31 | 7 PM
2ND FILM 8:40 PM

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Abercrombie & Fitch
MILLS JAMES

ROHAUER COLLECTION
FOUNDATION

wexner center | PERFORMING ARTS

ARMITAGE GONE! DANCE

THU, MAR 29 | 8 PM

Thurber Theatre at Drake Center
1849 Cannon Drive

Columbus  LIVE!



"Pushing classicism's boundaries
way into the stratosphere." —VILLAGE VOICE

Presented by the Wexner Center for the Arts in association with BalletMet.
This presentation is funded in part by the National Dance Project of the
Peter Lang Foundation for the Arts, with lead funding from Doris Duke
Charitable Foundation. Additional funding is provided by The Andrew W.
Meyer Foundation and The Ford Foundation.

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Toni Dove *Spectropia*

See the future of interactive theatre
with this digital video sci-fi spectacle.

THU-SAT, NOV 1-3

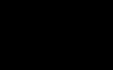
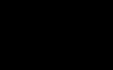
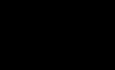
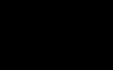
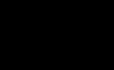
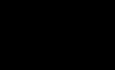
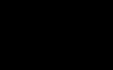
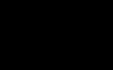
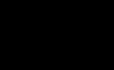
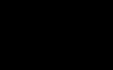
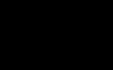
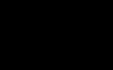
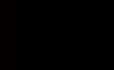
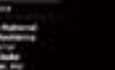
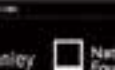
The Old Trout Puppet Workshop *Famous Puppet Death Scenes*

Amazing panorama of puppet murder, mayhem,
and hilariously unfortunate misadventure.

WED-SAT, NOV 7-1

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☆ **The Searchers**

(John Ford, 1956)

☆ **The Tall T**

(Budd Boetticher, 1957)

THU, JAN 10 | 7 PM
2ND FILM 9:30 PM

☆ **The Gunfighter**

(Henry King, 1950)

☆ **The Plainsman**

(Cecil B. DeMille, 1936)

SAT, JAN 12 | 7 PM
2ND FILM 8:35 PM

☆ **Little Big Man**

(Arthur Penn, 1970)

☆ **Broken Arrow**

(Delmer Daves, 1950)

SAT, JAN 19 | 7 PM
2ND FILM 9:30 PM

☆ **Rio Bravo**

(Howard Hawks, 1959)

THU, JAN 24 | 7 PM

☆ **The Naked Spur**

(Anthony Mann, 1953)

☆ **Trail of the Vigilantes**

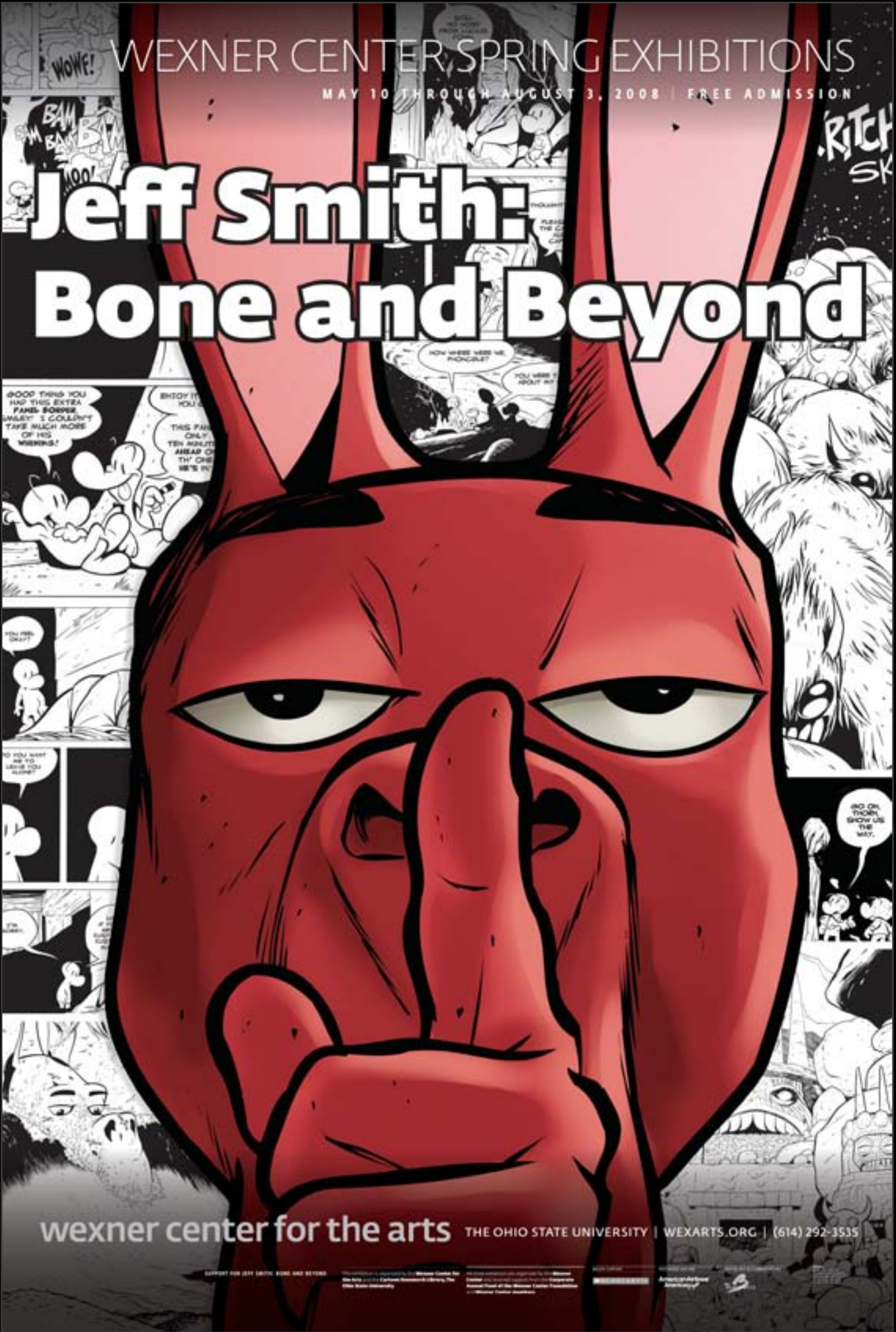
(Allan Dwan, 1940)

THU, JAN 31 | 7 PM
2ND FILM 8:40 PM

THE WESTERN

ALL 35 MM VAULT PRINTS!

A NINE-FILM SURVEY OF INFLUENTIAL CLASSICS



Wexner Center Residency Award
Young Jean Lee's Theater Company

THE SHIPMENT



WORLD PREMIERE
THU-SUN, OCT 30-NOV 2

Stay after each performance to hear more about the creative vision and process of this rising young talent in post-performance discussions with Young Jean Lee's Theater Company.

Cooper Endowment by the Wexner Center for the Arts and The Kitchen. Additional support provided by the Greenleaf Foundation, Jerome Foundation, The New York State Council on the Arts, and the Rockefeller MAP Foundation.

This presentation is supported by the Performing Arts Fund, a program of Arts Midwest, funded by the National Endowment for the Arts, which believes that a grant makes possible the arts and culture community. Contributions from Ohio Arts Council, General Mills Foundation, and Land O'Lakes Foundation.

WEXNER CENTER SPRING EXHIBITIONS

MAY 10 THROUGH AUGUST 3, 2008 | FREE ADMISSION

Jeff Smith: Bone and Beyond

wexner center for the arts THE OHIO STATE UNIVERSITY | WEXARTS.ORG | (614) 292-3535

SUPPORT FOR JEFF SMITH: BONE AND BEYOND

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Grupo Corpo

MAR 22 | 8 PM

"Brazil's leading ambassadors of contemporary dance... arguably the best on the planet." —CLOSE AND MAEL

Prezens = Torn / Berne / Taborn / Rainey

MAR 29 | 8 PM

Electro-acoustic soundscapes create modern jazz fusion.

The Bad Plus

MAY 12 | 8 PM

"Deviously expands the possibilities of what jazz is and will become." —PASTE

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PREZENS = TORN / BERNE / TABORN / RAINEY
THE BAD PLUS

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PERFORMING ARTS

"Deviously expands the possibilities of what jazz is and will become." —PASTE

The Bad Plus

MON, MAY 12 | 8 PM

Punk rock and savvy update of Sophocles' classic drama about the ultimate dysfunctional family.

Pan Pan

Oedipus Loves You

THU-SAT, MAY 15-17 | 8 PM

Pan Pan's U.S. tour is supported by the Arts Council of Chomhairle Ealaíon and Culture Ireland.

MAJOR PERFORMING ARTS SEASON SUPPORT

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FILM/VIDEO

Columbus International Children's Film Festival

Third annual festival devoted to critically acclaimed international films for children.

FRI, DECEMBER 1

Porco Rosso (Japan)

SAT, DECEMBER 2

UPA Cartoons (U.S.A.)

Lepel (Netherlands)

Eve & the Fire Horse (Canada)

Mongolian Ping Pong (Mongolia)

Modern Times (U.S.A.)

SUN, DECEMBER 3

Tainá: An Amazon Adventure (Brazil)

Journey to Mars (Argentina)

Mongolian Ping Pong (Mongolia)

MONGOLIAN PING PONG

Prayer for the Living Film Festival

MAJOR FILM/VIDEO SEASON SUPPORT

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A poignant photographic recasting of Old Testament figures as a new class of "homeless."

THROUGH APRIL 13 | FREE ADMISSION

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Grupo Corpo

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Prezens = Torn / Berne / Taborn / Rainey

MAR 29 | 8 PM

Electro-acoustic soundscapes create modern jazz fusion.



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MAY 12 | 8 PM

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GRUPO CORPO

PREZENS =
TORN / BERNE /
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THE BAD PLUS

"Deviously expands the possibilities of what jazz is and will become." —PASTE



The Bad Plus

MON, MAY 12 | 8 PM

Columbus High 5 EVENT

Punk rock and savvy update of Sophocles' classic drama about the ultimate dysfunctional family.



Pan Pan

Oedipus Loves You

THU-SAT, MAY 15-17 | 8 PM

Pan Pan's U.S. tour is supported by the Arts Council/Chomhairle Ealaíon and Culture Ireland.

MAJOR PERFORMING
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PREFERRED
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Columbus International Children's Film Festival

Third annual festival devoted to critically acclaimed international films for children.

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UPA Cartoons (U.S.A.)

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Journey to Mars (Argentina)

Mongolian Ping Pong (Mongolia)

MONGOLIAN PING PONG
Image courtesy First Run Features



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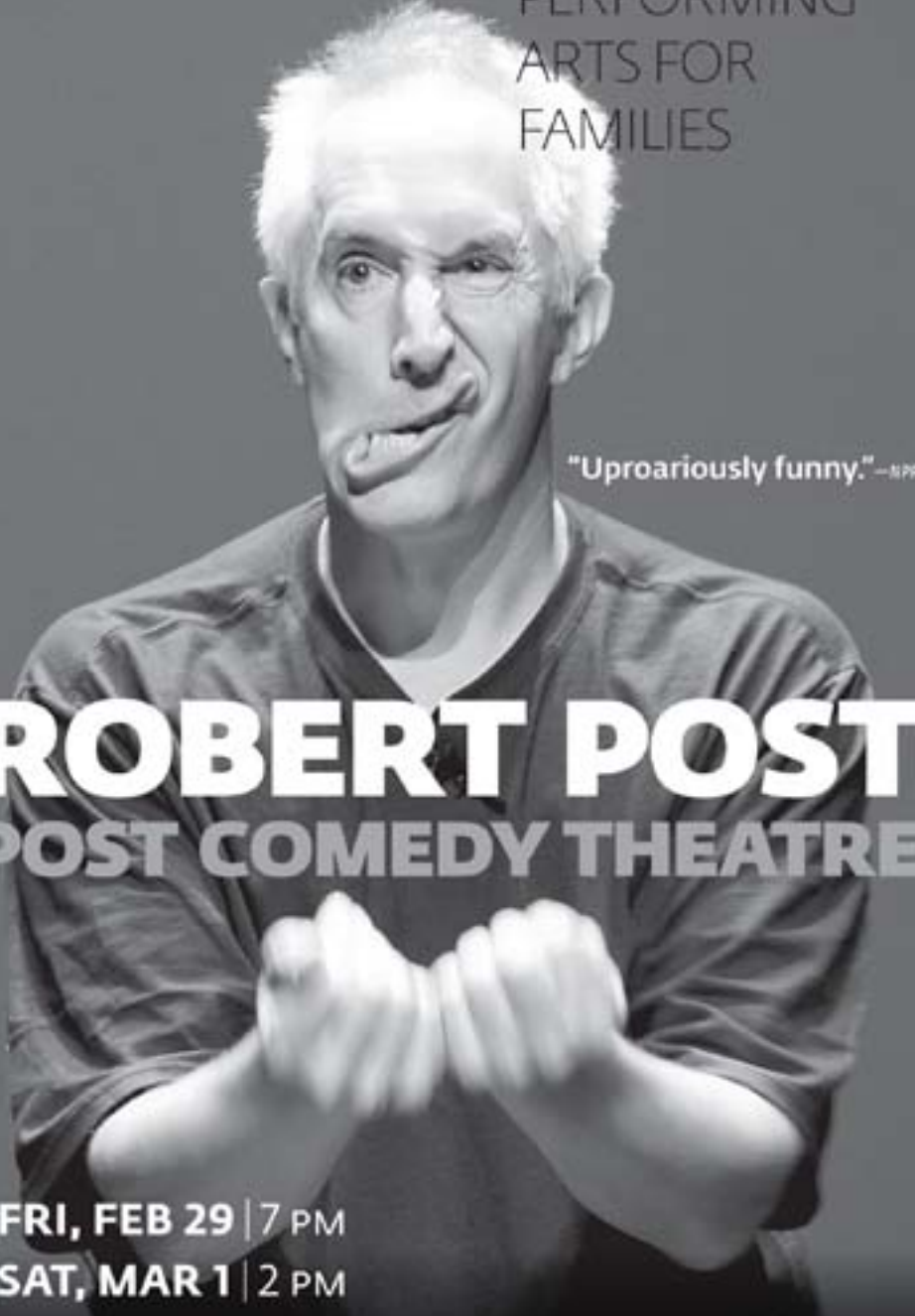
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"Uproariously funny." —RPR

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POST COMEDY THEATRE

FRI, FEB 29 | 7 PM
SAT, MAR 1 | 2 PM

PERFORMANCE SPACE

Combine a quart of dry humor with three table-
spoons of expert mime, versatile acting, and skilled
juggling. What do you get? A host of unforgettable
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FILM/VIDEO



NEW DOCUMENTARY

The Rape of Europa

(Richard Berge, Bonni Cohen, Nicole Newnham, 2007)

The epic story of
the Nazis' systematic
theft of Europe's
artistic heritage.

SAT, JAN 26 | 7 PM
Introduced by co-director
Bonni Cohen; Q & A to follow

SUN, JAN 27 | 2 PM
Film/Video Theater

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PRODUCTIONS

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PERFORMING ARTS

U.S. PREMIERE


Romeo Castellucci/Societas Raffaello

Hey Girl

JAN 15-16 | 8 PM

"Hypnotically beautiful..." —FINANCIAL TIMES, LONDON

Darkly poetic dreamscapes from imagist
theater master. For mature audiences only.




INTERNATIONAL PERFORMING
ARTS FOR FAMILIES

Robert Post Post Comedy Theater

FEB 29 | 7 PM & MAR 1 | 2 PM

Columbus's own presents unforgettable
comedy feast for families.

International Performing Arts Series for Families presented
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HEY GIRL Photo: Francesco Raffaelli
ROBERT POST Images courtesy of the artist

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FILM/VIDEO

B·MOVIE HOOTENANNY

B-movies are back, because you demanded it! B-
Movie Hootenanny, six nights of cinematic oddballs
and camp classics from the 1950s and '60s, kicks off
July 6 at the Wexner Center. All films are shown as
double features starting at 7 pm, and all are preceded
by hilarious B-movie trailers. Ticket packages are
available (call 292-3535).

July 6
**I Saw What
You Did** (1965)
**Guns, Girls, and
Gangsters** (1959)

July 13
**Hootenanny
Hoot** (1963)
**Monster on
the Campus** (1958)
Outdoor screening at sundown;
includes reception hosted by
Wexner Center's 12 1/2 Circle
patron societies.

July 20
**The Human
Vapor** (1960)
**Return of
the Fly** (1959)

July 27
**Live Fast,
Die Young** (1959)
Running Wild (1955)

August 3
**The Girl in
the Kremlin** (1957)
**The Million Eyes
of Sumuru** (1967)

August 10
The Flame (1954)
**The Vicious
Breed** (1956)

SEASON SUPPORT


Abercrombie & Fitch

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FILM/VIDEO

RETROSPECTIVE

David Lean

October 2008

Month long series featuring BFI
restorations of Lean's early work
and *Lawrence of Arabia* in 70mm.

VISITING FILMMAKER

Phil Solomon

October 2008

Three programs of Solomon's
expressive films and elegiac *Grand
Theft Auto*-based videos, with a visit
on October 1.

LAWRENCE OF ARABIA
(David Lean, 1962)
Images courtesy of
British Film Institute

BRIDGE ON THE RIVER KWAI
(David Lean, 1957)
Images courtesy of
British Film Institute

WHAT'S OUT
TONIGHT IS HOT
(Phil Solomon, 1993)
Images courtesy of Phil Solomon

SEASON CONTRIBUTORS

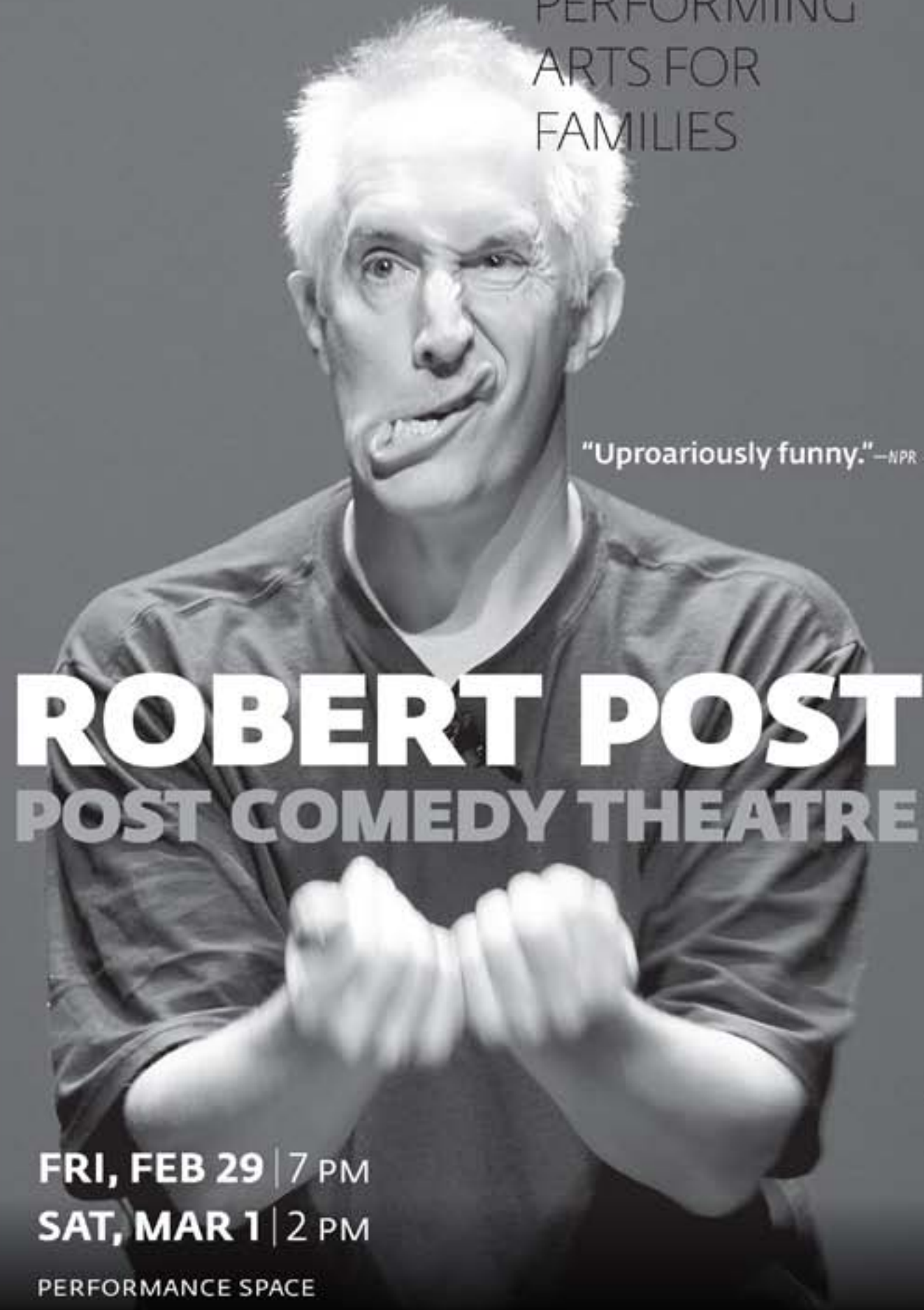
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"Uproariously funny."—NPR

ROBERT POST

POST COMEDY THEATRE

FRI, FEB 29 | 7 PM

SAT, MAR 1 | 2 PM

PERFORMANCE SPACE

Combine a quart of dry humor with three table-
spoons of expert mime, versatile acting, and skilled
juggling. What do you get? A host of unforgettable
characters at a perfect comedy feast.

Youth and family programs are presented with support from
Bob Evans Farms, Cardinal Health, and Time Warner Cable.

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NEW DOCUMENTARY

The Rape of Europa

(Richard Berge, Bonni Cohen, Nicole Newnham, 2007)

The epic story of
the Nazis' systematic
theft of Europe's
artistic heritage.

SAT, JAN 26 | 7 PM

Introduced by co-director
Bonni Cohen; Q & A to follow

SUN, JAN 27 | 2 PM

Film/Video Theater

MAJOR FILM/VIDEO
SEASON SUPPORT

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Photo Source:
National Archives
and Records
Administration
Image courtesy
of Menemsha Films

U.S. PREMIERE

Romeo Castellucci/Societas Raffaello

Hey Girl

JAN 15-16 | 8 PM

"Hypnotically beautiful..." —FINANCIAL TIMES, LONDON

Darkly poetic dreamscapes from imagist theater master. For mature audiences only.



INTERNATIONAL PERFORMING
ARTS FOR FAMILIES

Robert Post
Post Comedy Theater

FEB 29 | 7 PM & MAR 1 | 2 PM

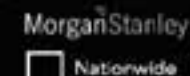
Columbus's own presents unforgettable comedy feast for families.

International Performing Arts Series for Families presented with generous support from **Nationwide**, **Target**, **Jeni's Splendid Ice Creams**, the **Corporate Annual Fund of the Wexner Center Foundation**, and **Wexner Center members**.



HEY GIRL Photo: Francesco Raffaelli
ROBERT POST Images courtesy of the artist

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B·MOVIE

HOOTENANNY

B-movies are back, because you demanded it! B-Movie Hootenanny, six nights of cinematic oddballs and camp classics from the 1950s and '60s, kicks off July 6 at the Wexner Center. All films are shown as double features starting at 7 pm, and all are preceded by hilarious B-movie trailers. Ticket packages are available (call 292-3535).

July 6

I Saw What You Did (1965)

Guns, Girls, and Gangsters (1959)

July 13

Hootenanny Hoot (1963)

Monster on the Campus (1958)

Outdoor screening at sundown; includes reception hosted by Wexner Center's 12 ¼ Circle

EVENT SUPPORT



July 20

The Human Vapor (1960)

Return of the Fly (1959)



July 27

Live Fast, Die Young (1959)

Running Wild (1955)

August 3

The Girl in the Kremlin (1957)

The Million Eyes of Sumuru (1967)

August 10

The Flame (1954)

The Vicious Breed (1956)

SEASON SUPPORT

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Phil Solomon

October 2008

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(David Lean, 1962)
Image courtesy of
Sony Pictures Repertory

BRIDGE ON RIVER KWAI
(David Lean, 1957)
Image courtesy of
Sony Pictures Repertory

**WHAT'S OUT
TONIGHT IS LOST**
(Phil Solomon, 1983)
Image courtesy of Phil Solomon

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Jérôme Bel

Pichet Klunchun and myself

MON, NOV 12 | 8 PM
Weigel Auditorium

\$17 members
\$20 general public
\$10 students

Jérôme Bel returns to Columbus with *Pichet Klunchun and myself*, a collaborative project with the exquisite classical Thai dancer Pichet Klunchun. In the work, each artist attempts to learn more about the other through questioning and demonstrations of ideas about dance that reveal their personal motivations despite a significant cultural gap. The dialogue smartly touches on such subjects as identity, multiculturalism, and globalization, as the work celebrates the two artists' wide spectrum of inquiry and mastery of their chosen paths.

Support

FUSED

nefa
New England Foundation for the Arts

FACE
FRENCH AMERICAN CULTURAL EXCHANGE

Funded in part by **FUSED: French U.S. Exchange in Dance**, a program of the **National Dance Project/New England Foundation for the Arts** and the **Cultural Services of the French Embassy in New York**, in collaboration with **FACE** (French American Cultural Exchange), with lead funding from **Doris Duke Charitable Foundation**, **The Florence Gould Foundation**, and **Mr. George Desipio**.

PHOTO: R.B.

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Jérôme Bel

Pichet Klunchun and myself

"Captivating...a performance of rare intelligence" —LE FIGARO (FRANCE)

MON, NOV 12



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WORLD PREMIERE

WEXNER CENTER RESIDENCY AWARD

SITI Company

Radio Macbeth

THU-FRI, FEB 15-16 | 8 PM

SAT, FEB 17 | 2 & 8 PM

SUN, FEB 18 | 2 PM

\$24 general public

\$20 members

\$10 students

ColumbusHigh5

"Radio Macbeth takes place late at night in the guts of an abandoned theater. Actors circle restlessly...moving through the bullet of Shakespeare's briefest and perhaps most magnetic play." —SITI DIRECTOR ANNE BOGART ON RADIO MACBETH

This fresh look at *Macbeth* continues SITI's interest in bold new approaches to Shakespeare and to the idea of radio plays. A world of dramatic sound effects and musical figures enlivens the stage for this compelling new show. Join us in welcoming the company for its sixth Wexner Center-sponsored creative residency.

Commissioned by the Wexner Center for the Arts and by SITI Company with support from The Leading National Ensemble Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

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PHOTO: MEGAN VANLASS SZALLA

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WORLD PREMIERE

SITI Company

RADIO MACBETH

THU-SUN, FEB 15-18

Catch this leading American theater group's fresh take on a classic



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PHOTO: MEGAN WANLISS SZALLA

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PERFORMING ARTS

Dakshina Ensemble

Featuring
Kadri Gopalnath and
Rudresh Mahanthappa

"With this visionary new work, he's boldly breaking some exciting new ground while going all the way back to his Indian roots."

—JAZZTIMES

SUN, NOV 11

TICKETS ON SALE NOW

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Dakshina Ensemble

featuring Kadri Gopalnath and Rudresh Mahanthappa

SUN, NOV 11 | 7 PM

Performance Space

\$13 members and students
\$16 general public

Alto sax player Rudresh Mahanthappa has won particular praise for his skillful integration of Indian musical concepts into his compositions and playing, adding a keening vocal quality that blends seamlessly into his post-bop fluency. In the Dakshina Ensemble project, he collaborates with one of his inspirations, Kadri Golpalnath, a legendary master of South Indian Carnatic classical music. With this powerful septet, which also features violin and electric sitar/guitar, they create an organic hybrid of Indian traditions and boundary-breaking jazz.

PHOTO: ANDRÉ SOUROUJON

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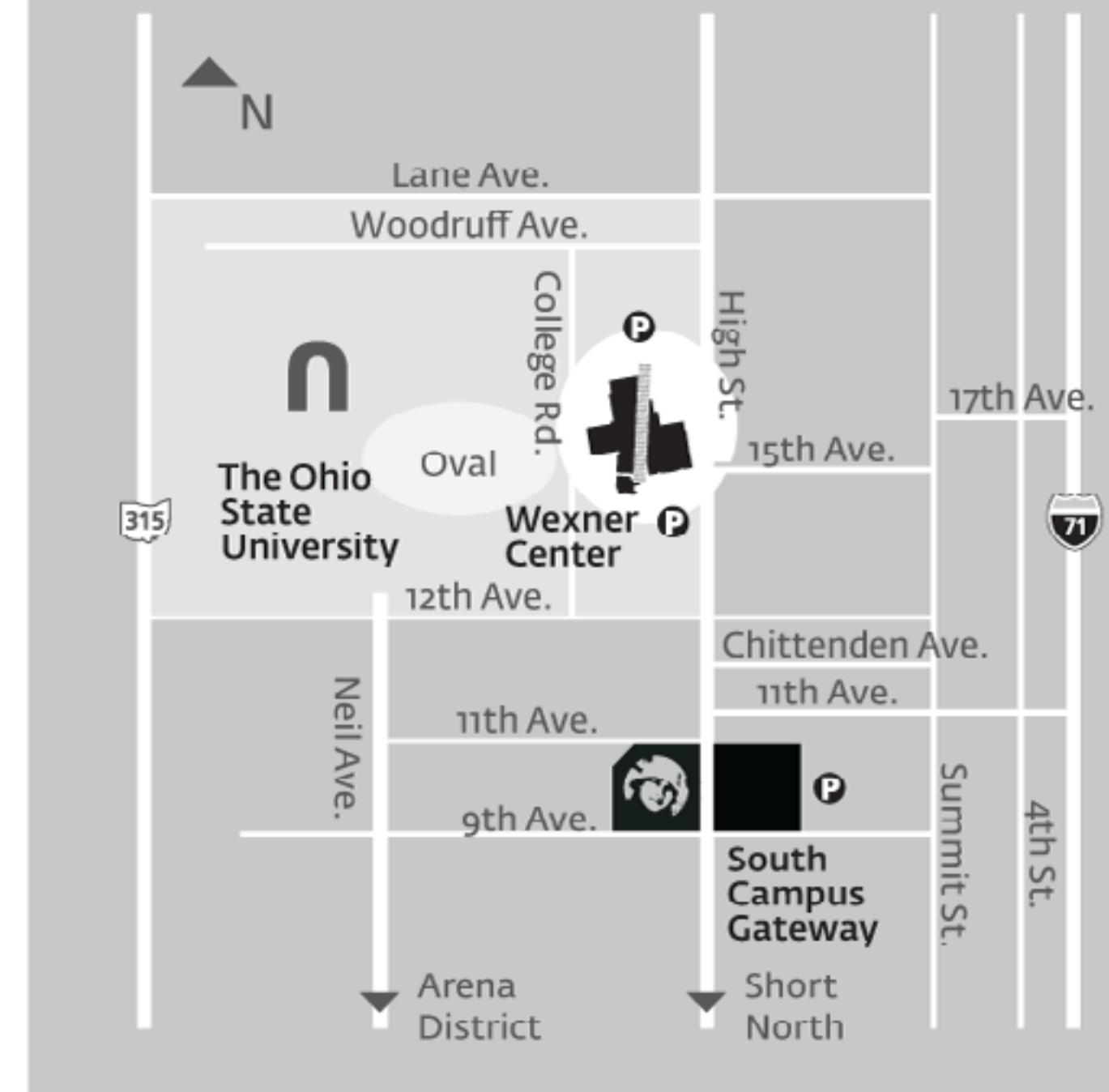
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wexner center

PERFORMING ARTS

A photograph of Vieux Farka Touré, a young Malian guitarist, wearing a white headwrap and a patterned shirt, playing an acoustic guitar. The image is overlaid with a semi-transparent red filter.

Vieux Farka Touré

"How do you follow in the footsteps of a giant? Like this."

—GUARDIAN (ENGLAND)

MON, OCT 29

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Vieux Farka Touré

MON, OCT 29 | 8 PM

Performance Space

\$15 members and students

\$18 general public

Inheriting the musical legacy of his late father, Malian guitar legend Ali Farka Touré, as is the tradition in his country, young Vieux Farka Touré has now emerged as a major talent in his own right. His debut CD, bolstered by guest stars such as kora master Toumani Diabate, displays instant appeal. His guitar tone is rooted in the haunting, hypnotic sway of his father's sound yet finds new dimensions with influences from his own generation. *Afropop Worldwide* called it "a beautifully realized debut," and *Songlines* says he's "a worthy keeper of the flame."

Just as we were thrilled to introduce Ali Farka Touré to local fans back in 1995, we now welcome Vieux Farka Touré for this up-close showcase of Africa's next generation of potent talent.

PHOTO: ROBERTO MASOTTI

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The Ohio State University


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PERFORMING ARTS



S20

Hiroaki Umeda

"The performance space was transformed into an uncanny magnetic field." —DANCE

THU–SAT, OCT 4–6

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S20

Hiroaki Umeda

THU–SAT, OCT 4–6 | 8 PM

Performance Space

\$15 members

\$18 general public

\$10 students

One of Japan's most promising young choreographer/dancers to revitalize the international scene, Hiroaki Umeda's ultra-contemporary approach retains traces of butoh and street dance forms even as it explores a radically minimalist aesthetic. From his current base in Paris, Umeda has created his own company—S20—in which he appears as a solo performer. His actions are subsumed within environments he designs of sparse dramatic lighting, strobing cyber-imagery, and crackling digital soundscapes. In Umeda's works, movement is only one element in intensely physical meditations on space and sensory perception.

U.S. tour supported by the [EU-Japan Fest Japan Committee](#).

PHOTO: JULIETA CERVANTES

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INTERNATIONAL PERFORMING ARTS FOR FAMILIES

COMPAGNIA T.P.O.

The Japanese Garden

The CCC (Children Cheering Carpet) Project

FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

FRI, MAY 23 | SAT, MAY 24 | SUN, MAY 25

COMPAGNIA T.P.O.

The Japanese Garden

The ccc [children cheering carpet] Project

FRI, MAY 23 | 7 PM

SAT, MAY 24 | 11 AM & 3:30 PM

SUN, MAY 25 | 12:30 & 3:30 PM

Performance Space

FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

\$14 general public, \$10 members, \$8 children under 12

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"It's about theater as a shared experience, and I've never seen anything quite like it.."

—TONY REEKIE, DIRECTOR, BANK OF SCOTLAND'S CHILDREN'S FESTIVAL

The interactive, magic carpet stage initially seems like just a big white rug, but as its surface responds to the pressure of the feet or body, digital images – bonsai, stones, water, a Zen garden– and sounds appear or become audible. As the performance begins, a company member tells a story about how the garden was born. Audience members gather to sit around the carpet, and a dancer starts to animate areas of the surface corresponding to five gardens in the original story. Then children in the audience are invited to explore and animate the gardens themselves, experiencing the reconstructed natural environment through their own senses.

Visitors will be able to see and investigate the carpet during the Wexner Center's normal gallery hours (and between performances) from Tuesday, May 20 to Sunday, May 25. Tickets for the show are limited and expected to sell quickly – don't delay in ordering yours.

Please arrive promptly as no late seating will be allowed for this performance.

Youth and family programs are presented with support from Bob Evans Farms, Cardinal Health, and Time Warner Cable, Corporate Annual Fund of the Wexner Center Foundation, and Wexner Center members.

IMAGE COURTESY OF THE ARTIST

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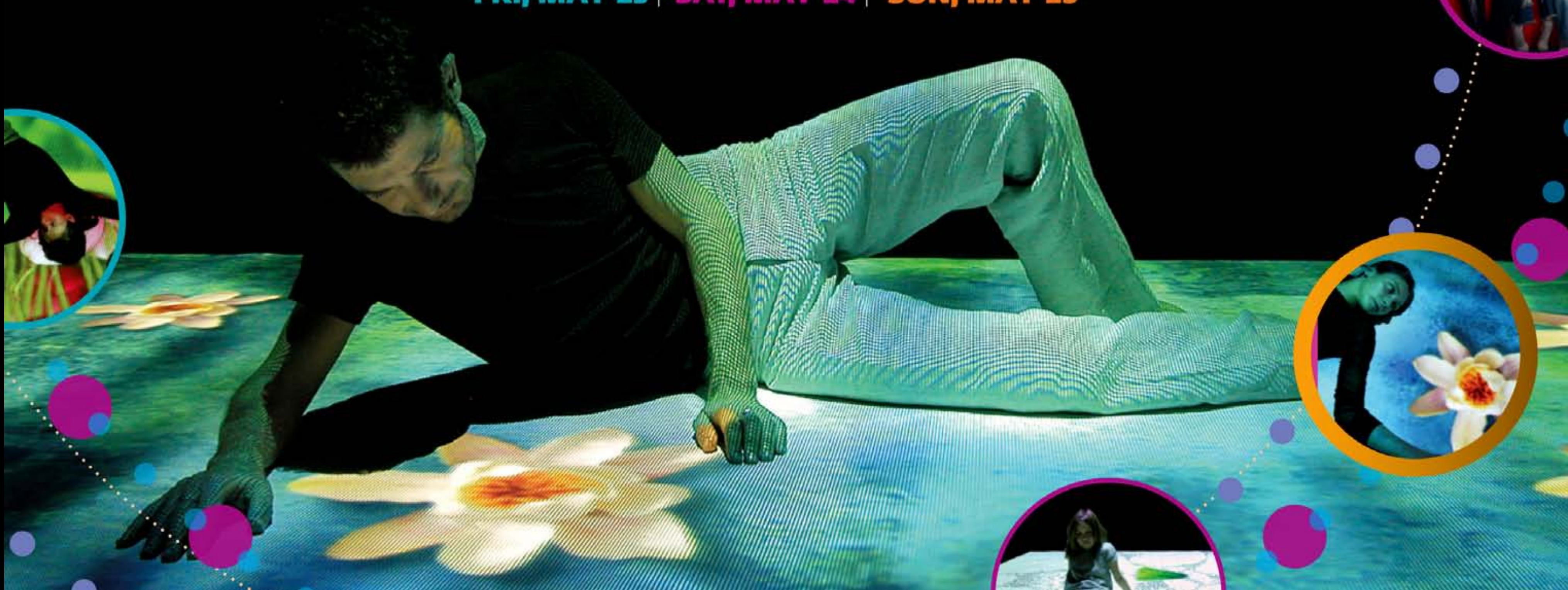
COMPAGNIA T.P.O.

The Japanese Garden

The CCC (Children Cheering Carpet) Project

FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

FRI, MAY 23 | **SAT, MAY 24** | **SUN, MAY 25**



COMPAGNIA T.P.O.

The Japanese Garden

The ccc [children cheering carpet] Project

FRI, MAY 23 | 7 PM

SAT, MAY 24 | 11 AM & 3:30 PM

SUN, MAY 25 | 12:30 & 3:30 PM

Performance Space

FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

\$14 general public, **\$10** members, **\$8** children under 12

“It’s about theater as a shared experience, and I’ve never seen anything quite like it..”

—TONY REEKIE, DIRECTOR, *BANK OF SCOTLAND’S CHILDREN’S FESTIVAL*

The interactive, magic carpet stage initially seems like just a big white rug, but as its surface responds to the pressure of the feet or body, digital images – bonsai, stones, water, a Zen garden – and sounds appear or become audible. As the performance begins, a company member tells a story about how the garden was born. Audience members gather to sit around the carpet, and a dancer starts to animate areas of the surface corresponding to five gardens in the original story. Then children in the audience are invited to explore and animate the gardens themselves, experiencing the reconstructed natural environment through their own senses.

Visitors will be able to see and investigate the carpet during the Wexner Center’s normal gallery hours (and between performances) from Tuesday, May 20 to Sunday, May 25. Tickets for the show are limited and expected to sell quickly – don’t delay in ordering yours.

Please arrive promptly as no late seating will be allowed for this performance.

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The Ohio State University

1871 North High Street

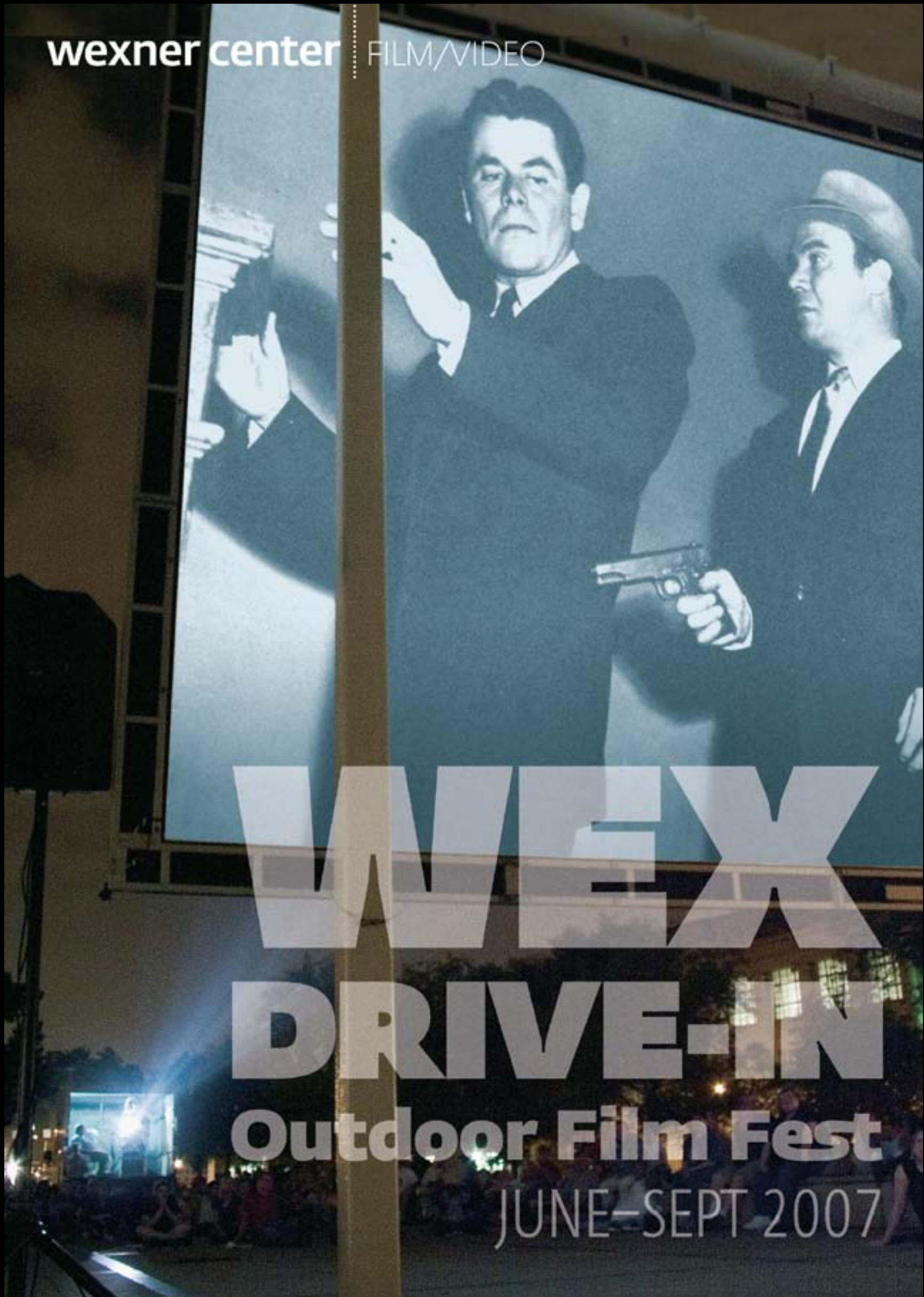
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Youth and family programs are presented with support from **Bob Evans Farms**, **Cardinal Health**, and **Time Warner Cable**, **Corporate Annual Fund of the Wexner Center Foundation**, and **Wexner Center members**.

IMAGE COURTESY OF THE ARTIST

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Wex Drive-in Outdoor Film Fest

This summer the big screen moves outside for three free open-air film parties, with a cash bar and snacks. Come early to choose your spot, mingle with other film fans, and sip your favorite beverage. All three screenings are "anchor events" for this summer's Campus Hops, which encourage community members to sample the cultural events and entertainment available along High Street in the University District.

The Big Heat (Fritz Lang, 1953)
THU, JUNE 21 | 8 PM

Kiss Me, Stupid (Billy Wilder, 1964)
THU, JULY 19 | 8 PM

The General (Buster Keaton and Clyde Bruckman, 1927)
PRECEDED BY
The High Sign (Edward Cline and Buster Keaton, 1921)
THU, AUG 16 | 8 PM

Please note: Events will be moved inside the Wexner Center in the case of rain.



Ohio State's Welcome Week
special outdoor screening!
All are welcome.

Dave Chappelle's Block Party
(Michel Gondry, 2005)
TUE, SEPT 18 | 9 PM

IMAGES, THIS SIDE
THE GENERAL
(Buster Keaton and Clyde Bruckman, 1927)
Image courtesy Doris Corporation
DAVE CHAPPELLE'S BLOCK PARTY
(Michel Gondry, 2005)
Image courtesy of Faces Features
Image from last year's outdoor film
IMAGE, OVER
THE BIG HEAT
(Fritz Lang, 1953)
Image courtesy of Sony Pictures Reperitory



Member Exclusives!
Wexner Center members receive a commemorative Wex Drive-in cup and discounted drinks at every film.

Become a Wexner Center member through the Wexner Drive-in and receive a Wexner Center Film/Video T-Shirt and two additional free film passes on top of all the other great member benefits you receive all year long. Contact the membership office at (614) 292-1777 or membership@wexarts.org and mention "Wex Drive-in" for further details or visit our membership table at any of the films to join that night.

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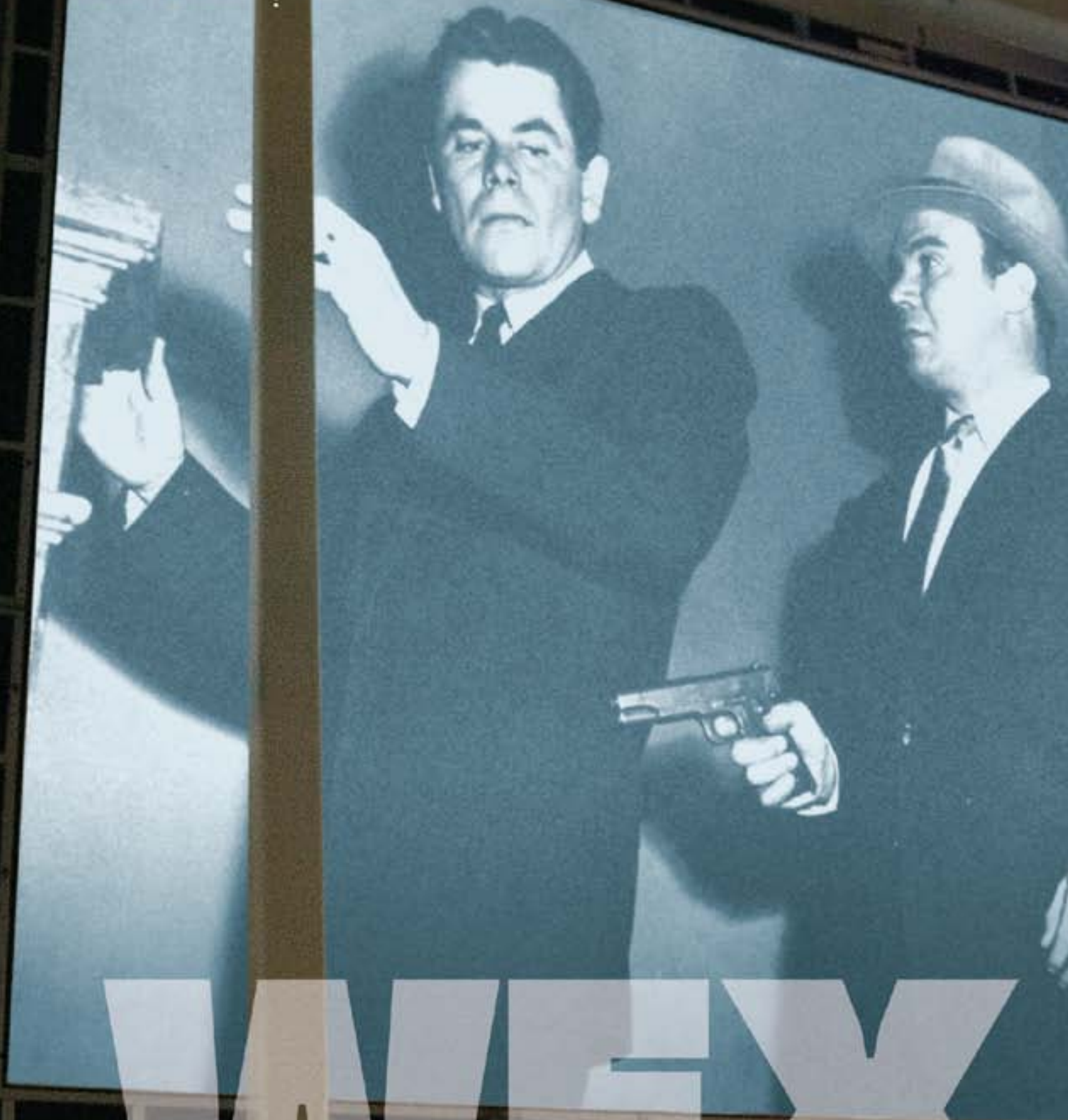

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 The Campus Hop is a cooperative effort of Campus Partners, Ohio State's College of the Arts, the Ohio Union, Summit United Methodist Church, South Campus Gateway, University Community Business Association, and the Wexner Center.

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wexner center FILM/VIDEO



WEX

DRIVE-IN

Outdoor Film Fest

JUNE-SEPT 2007



Wex Drive-in

Outdoor Film Fest

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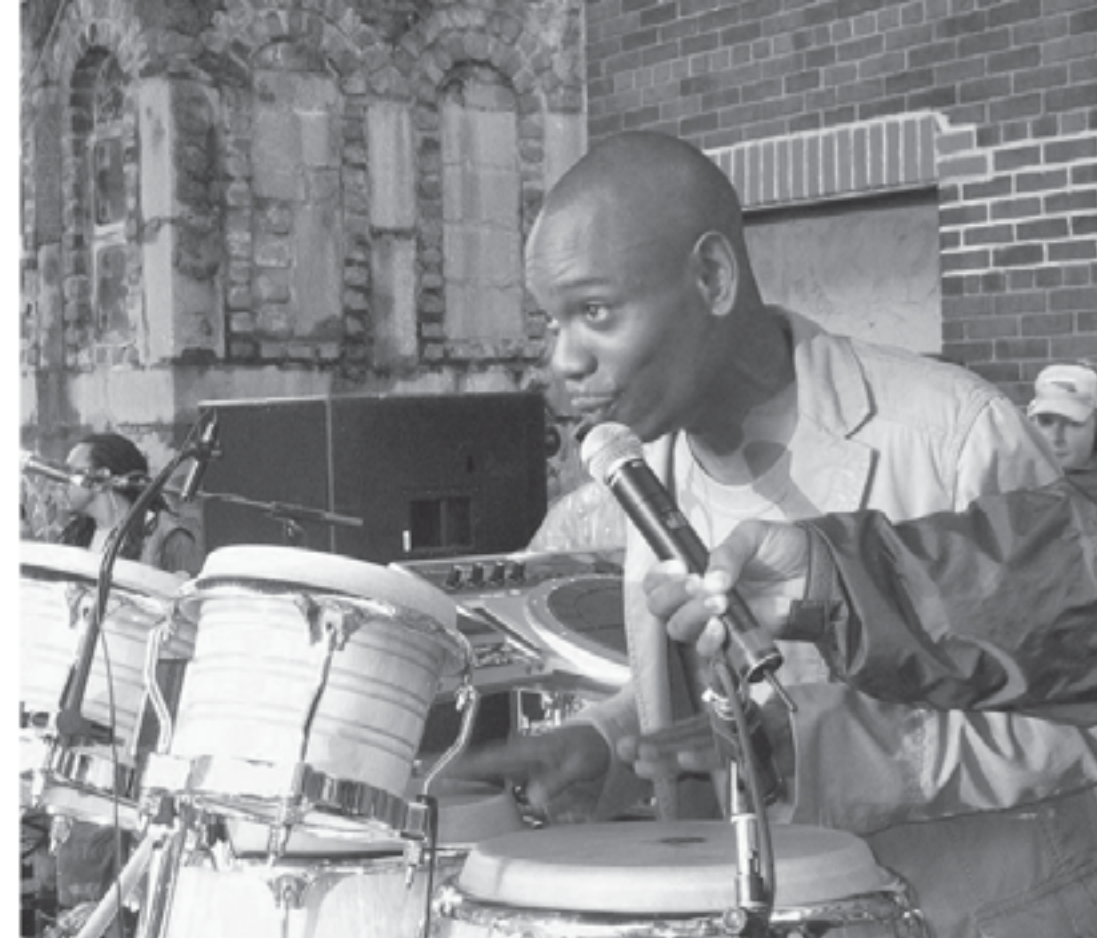
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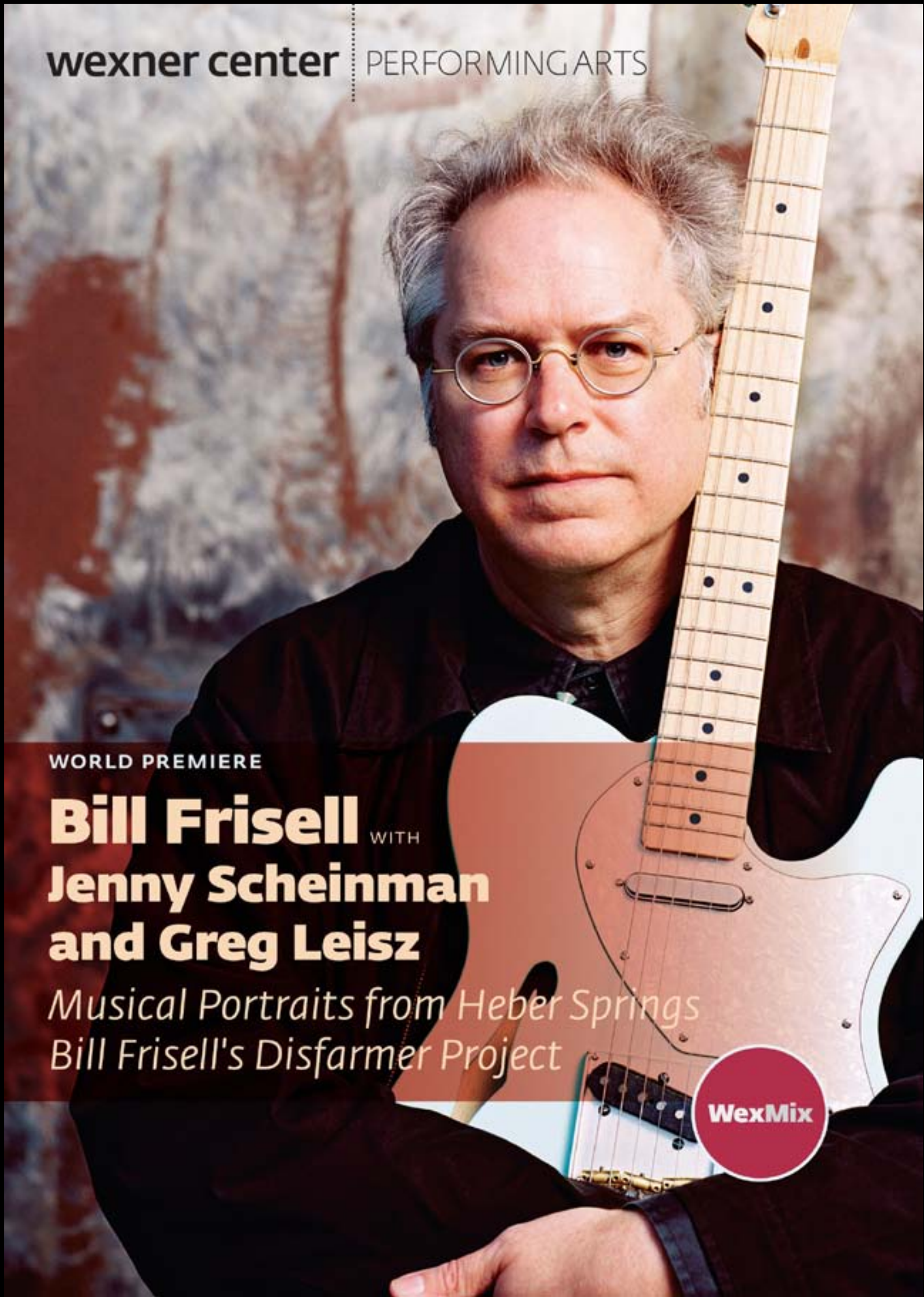


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WORLD PREMIERE

Bill Frisell WITH
Jenny Scheinman and Greg Leisz
Musical Portraits from
Heber Springs
Bill Frisell's Disfarmer Project
SAT, MAR 3 | 7:30 PM

\$20 general public
\$17 members, students

ColumbusHigh5

Guitarist Bill Frisell's *Disfarmer Project*—commissioned by the Wexner Center—is inspired by the life, work, and subjects of eccentric photographer Mike Disfarmer. Now admired for their stark observational poetry, Disfarmer's studio portraits of hard-scrabble, everyday citizens in a small Arkansas town in the 1940s and 1950s will be projected during this show accompanied by Frisell's evocative atmospherics. Violinist Jenny Scheinman and lap steel guitar player Greg Leisz join Frisell for compositions that draw in part on traditional Ozark fiddle music (Disfarmer was an avid fiddler himself).

WexMix
Come early for a festive WexMix reception.

Bill Frisell's *Disfarmer Project* is commissioned by the **Wexner Center for the Arts** with support from the **Doris Duke Charitable Foundation**.

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wexner center

PERFORMING ARTS

SUN, DEC 2

Steven Bernstein

Millennial Territory Orchestra

TICKETS ON SALE NOW

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TICKETMASTER.COM
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Steven Bernstein

Millennial Territory Orchestra

SUN, DEC 2 | 7 PM

Performance Space

\$16 members and students

\$18 general public

Don't miss the infectious party spirit when MTO takes the stage and breathes new life into timeless jazz tunes. Trumpeter/composer/arranger/raconteur Steven Bernstein has assembled a hip "Who's Who of Downtown" lineup for this sensational nine-piece band. They revitalize near-forgotten classics by regional jazz orchestras of the 1920s and 1930s—like Walter Page's Blue Devils and Bennie Moten—and update the essence of that period's rowdy dance halls and gin mills. Then Bernstein and MTO cheekily work in some fantastic cover versions of Prince, Stevie Wonder, and King Curtis. It all works like a charm you have to hear to believe.

PHOTO: BARTT

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The Ohio State University


1871 North High Street


Columbus, OH 43210-1393

Convenient parking is available in Ohio State's Ohio Union Garage and Arps Garage, both with entrances from North High Street and College Road. Parking is also available nearby at the South Campus Gateway garage, located one block east of North High Street between 9th and 11th Avenues.


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SUN, DEC 2



**Steven Bernstein
Millennial Territory Orchestra**

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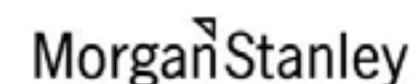
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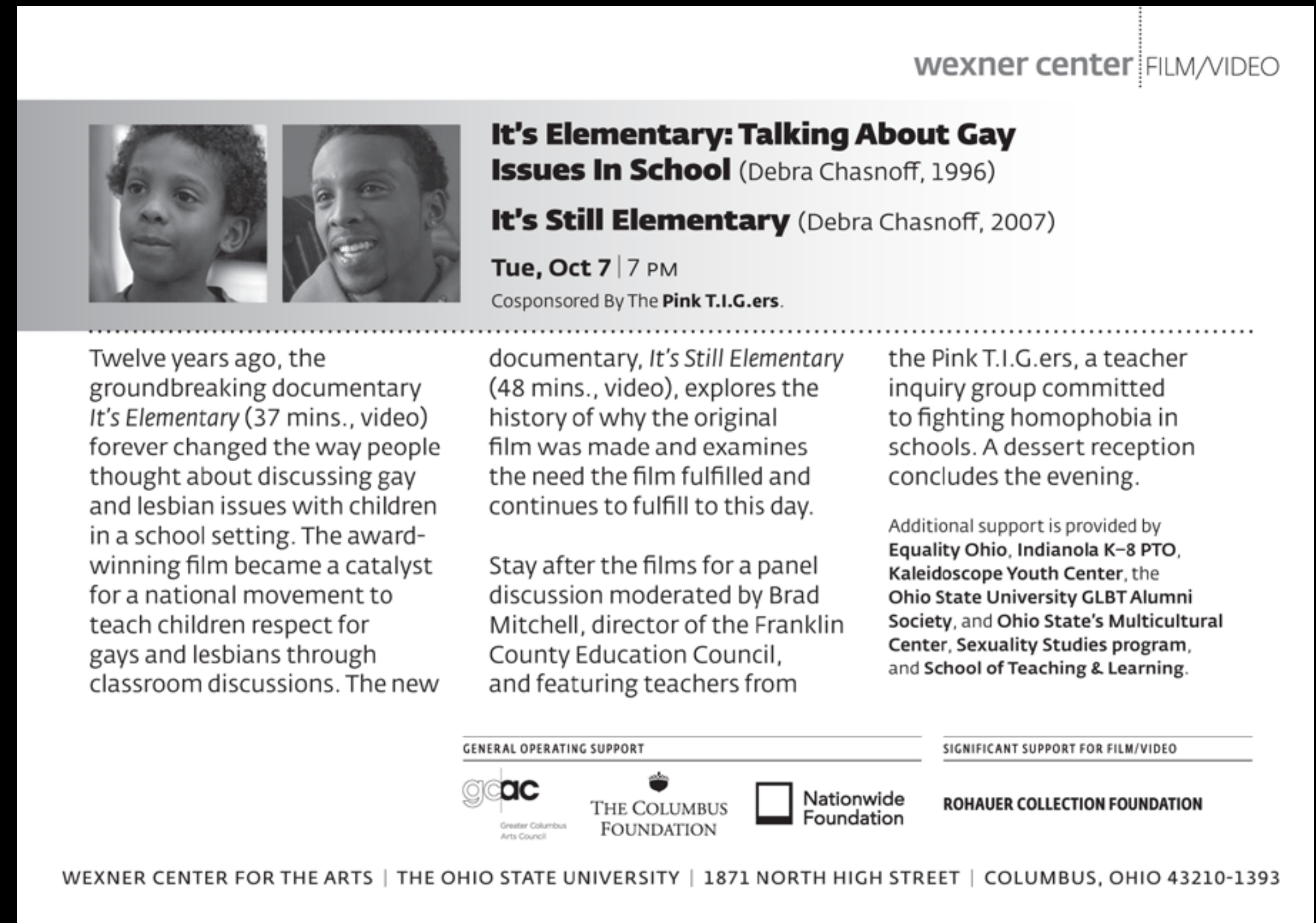


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Should public television
promote the **homosexual** lifestyle
to your children?

YES!

~~Think about it!~~



LAMAR

**It's Elementary: Talking
About Gay Issues In School**

(Debra Chasnoff, 1996)

It's Still Elementary

(Debra Chasnoff, 2007)

McRae's
CLEANERS
SHIRT LAUNDRY
DRY CLEANING
ALTERATIONS

TUE, OCT 7



It's Elementary: Talking About Gay Issues In School (Debra Chasnoff, 1996)

It's Still Elementary (Debra Chasnoff, 2007)

Tue, Oct 7 | 7 PM

Cosponsored By The **Pink T.I.G.ers**.

Twelve years ago, the groundbreaking documentary *It's Elementary* (37 mins., video) forever changed the way people thought about discussing gay and lesbian issues with children in a school setting. The award-winning film became a catalyst for a national movement to teach children respect for gays and lesbians through classroom discussions. The new

documentary, *It's Still Elementary* (48 mins., video), explores the history of why the original film was made and examines the need the film fulfilled and continues to fulfill to this day.

Stay after the films for a panel discussion moderated by Brad Mitchell, director of the Franklin County Education Council, and featuring teachers from

the Pink T.I.G.ers, a teacher inquiry group committed to fighting homophobia in schools. A dessert reception concludes the evening.

Additional support is provided by **Equality Ohio**, **Indianola K-8 PTO**, **Kaleidoscope Youth Center**, the **Ohio State University GLBT Alumni Society**, and **Ohio State's Multicultural Center**, **Sexuality Studies program**, and **School of Teaching & Learning**.

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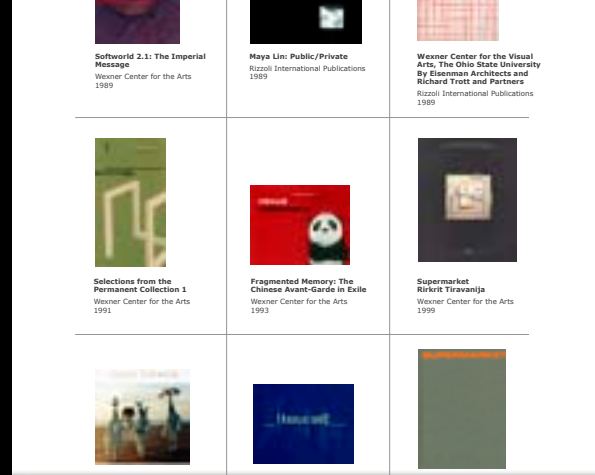
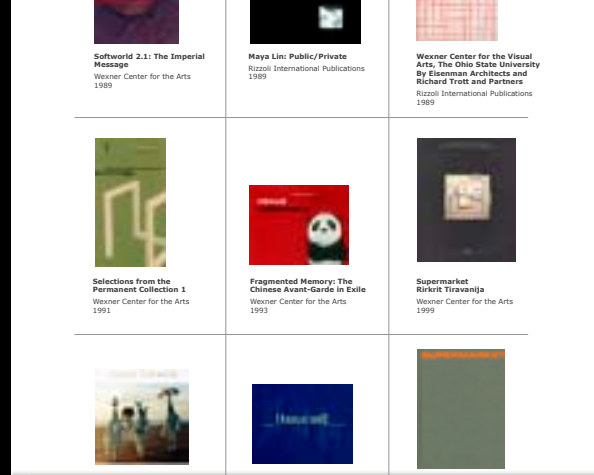
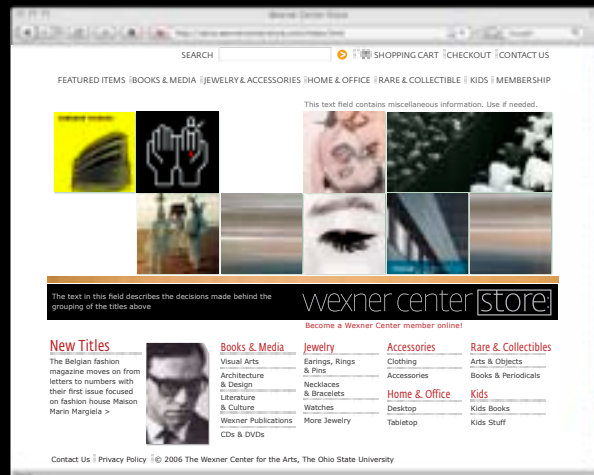
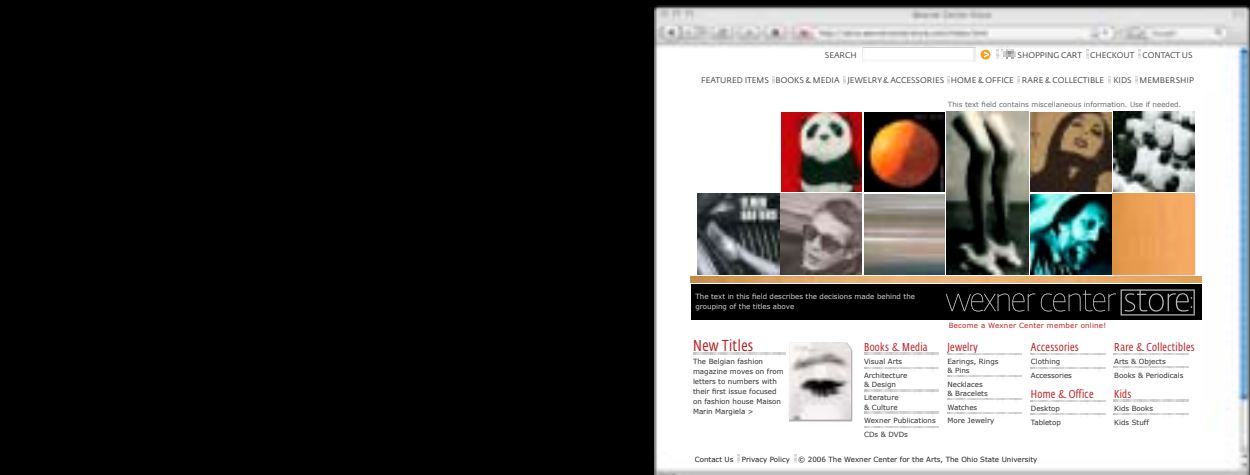
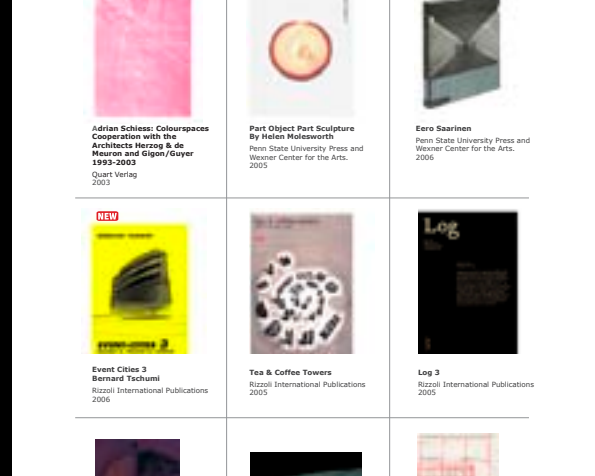
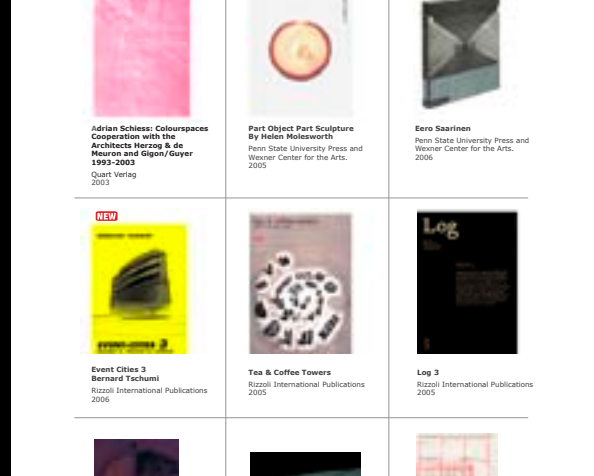
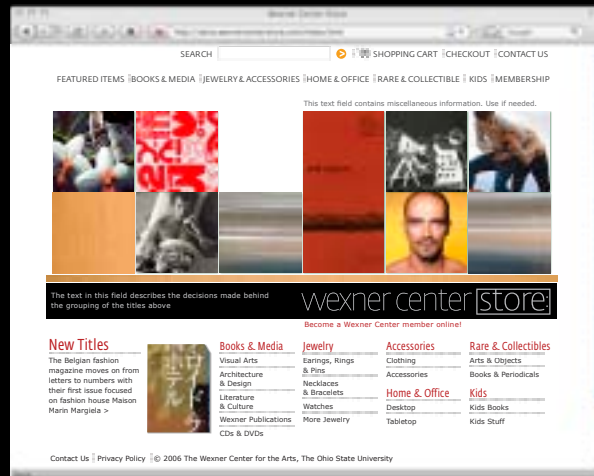
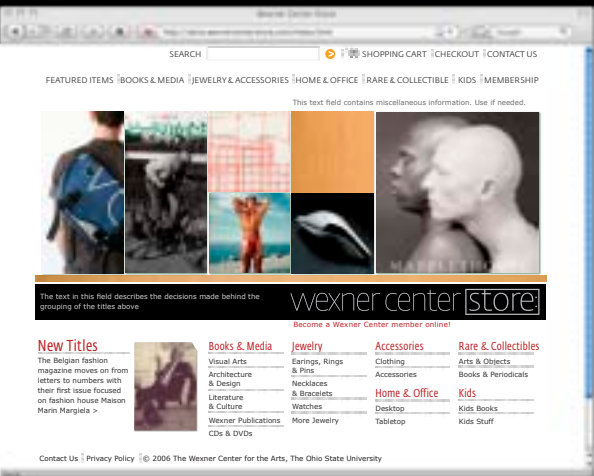
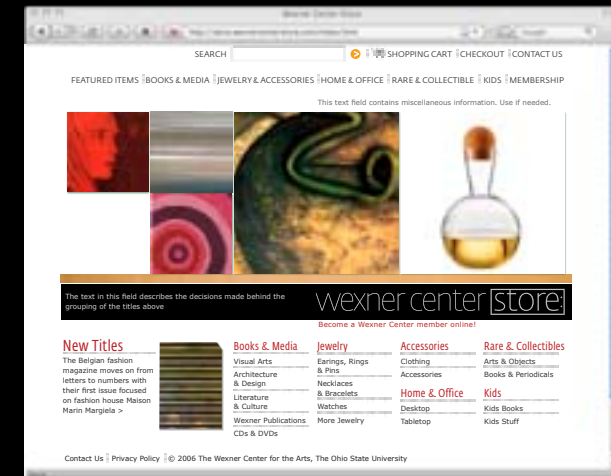
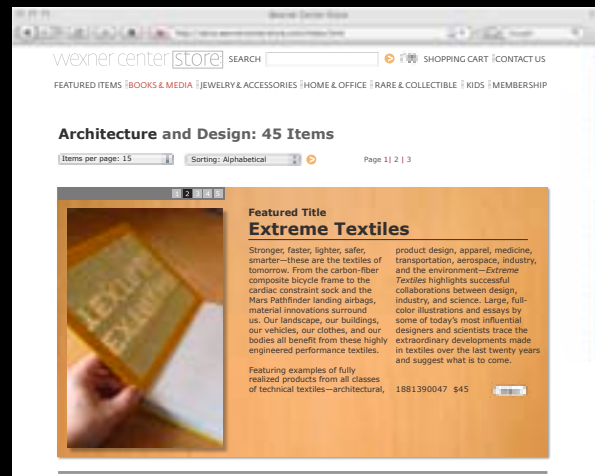
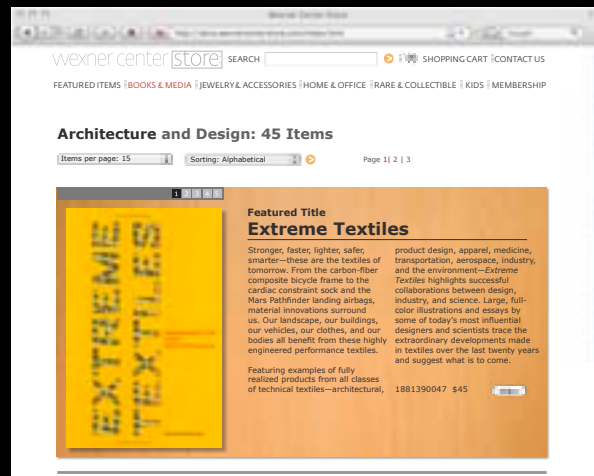
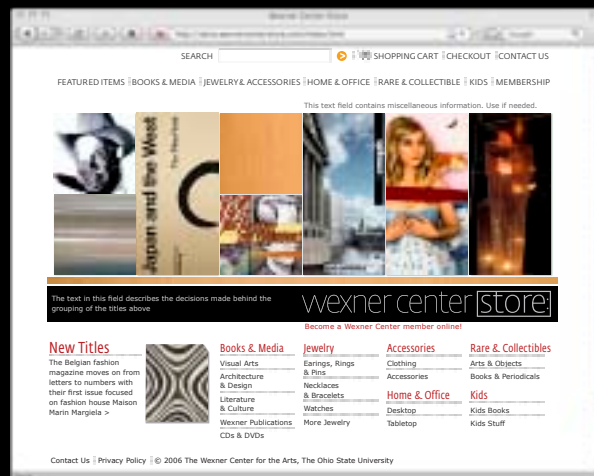
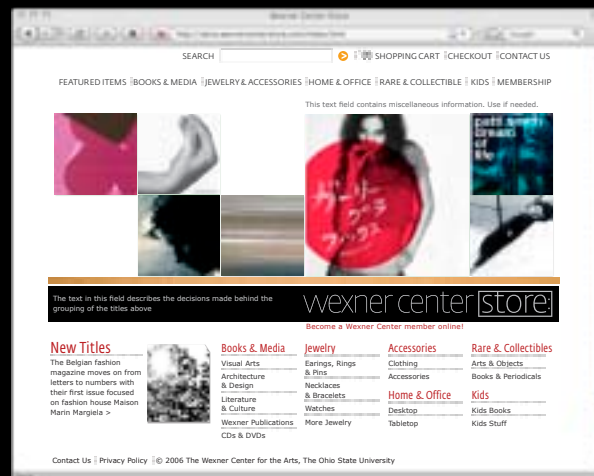
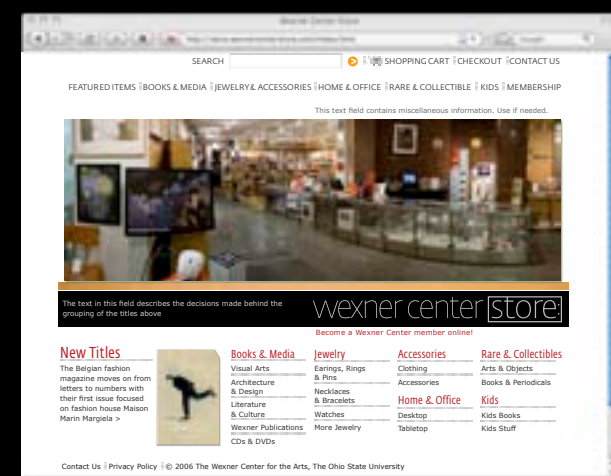
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About Tim Jacoby

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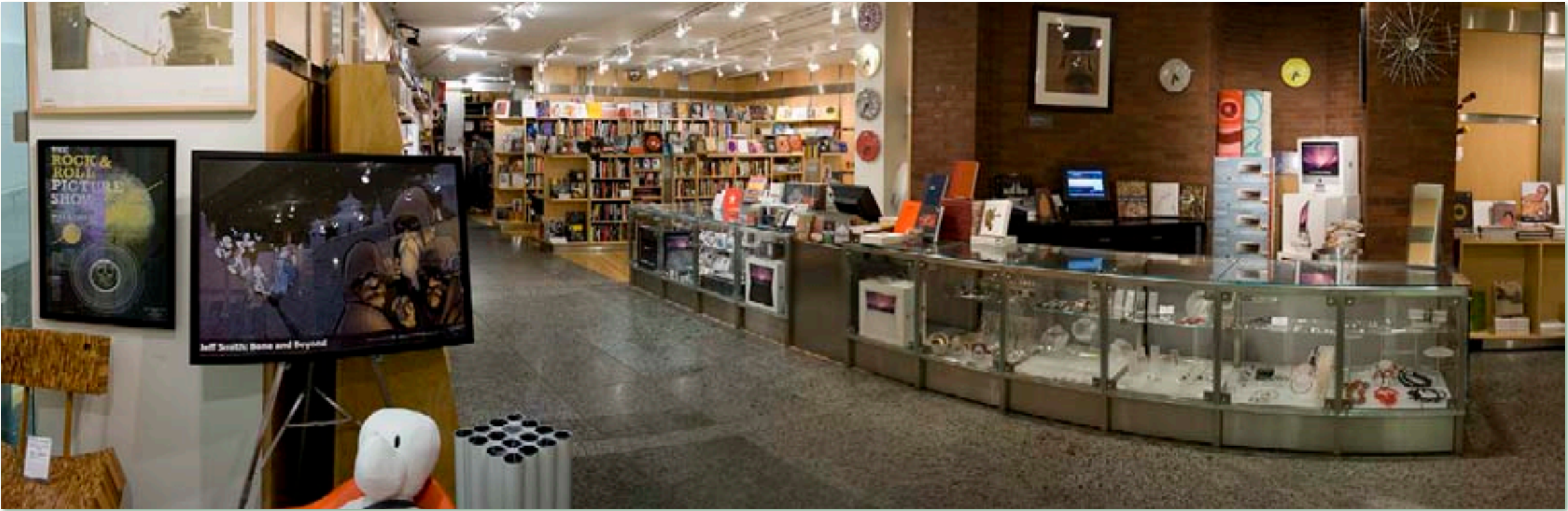
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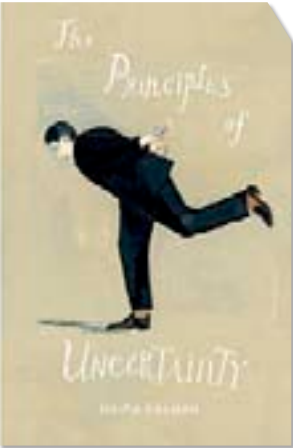
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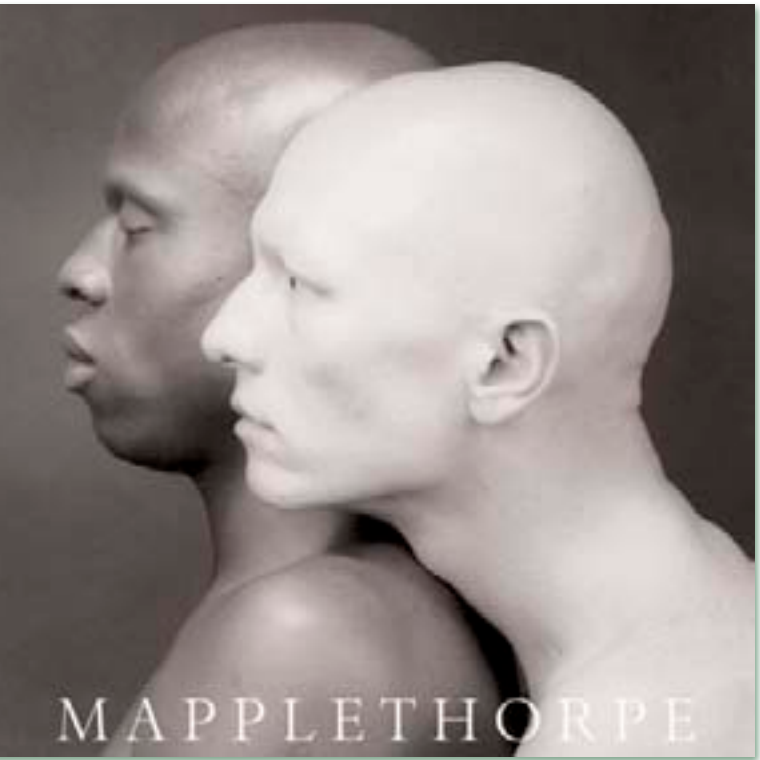













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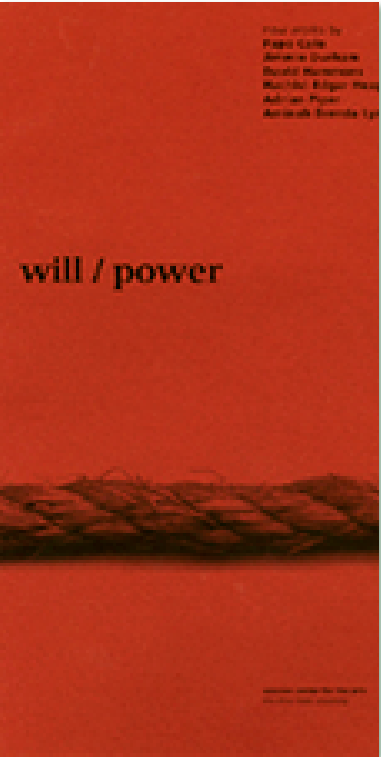
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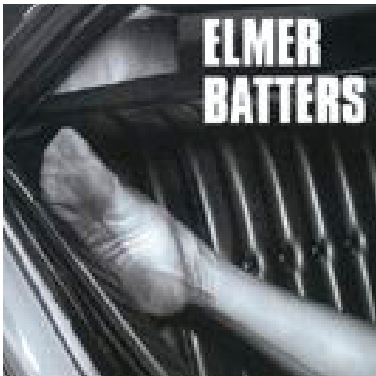





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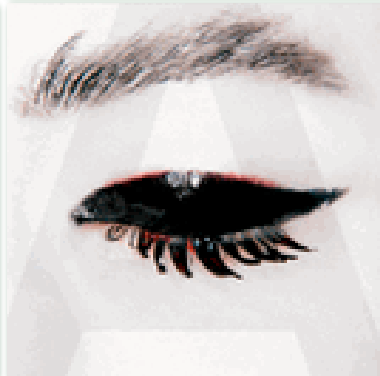


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Architecture and Design: 45 Items

Items per page: 15

Sorting: Alphabetical

Page 1 | 2 | 3



Featured Title


Extreme Textiles

Stronger, faster, lighter, safer, smarter—these are the textiles of tomorrow. From the carbon-fiber composite bicycle frame to the cardiac constraint sock and the Mars Pathfinder landing airbags, material innovations surround us. Our landscape, our buildings, our vehicles, our clothes, and our bodies all benefit from these highly engineered performance textiles.


Featuring examples of fully realized products from all classes of technical textiles—architectural, product design, apparel, medicine, transportation, aerospace, industry, and the environment—*Extreme Textiles* highlights successful collaborations between design, industry, and science. Large, full-color illustrations and essays by some of today's most influential designers and scientists trace the extraordinary developments made in textiles over the last twenty years and suggest what is to come.

1881390047 \$45


Order




Adrian Schless: Colourspaces
Cooperation with the Architects Herzog & de Meuron and Gison/Guyer 1993-2003
Quart Verlag
2003




Part Object Part Sculpture
By Helen Molesworth
Penn State University Press and Wexner Center for the Arts
2005




Eero Saarinen
Penn State University Press and Wexner Center for the Arts
2006




Event Cities 3
Bernard Tschumi
Rizzoli International Publications
2006




Tea & Coffee Towers
Rizzoli International Publications
2005




Log 3
Rizzoli International Publications
2005




Softworld 2.1: The Imperial Message
Wexner Center for the Arts
1989




Maya Lin: Public/Private
Rizzoli International Publications
1989




Wexner Center for the Visual Arts, The Ohio State University
By Eisenman Architects and Richard Trott and Partners
Rizzoli International Publications
1989




Selections from the Permanent Collection 1
Wexner Center for the Arts
1991





Fragmented Memory: The Chinese Avant-Garde in Exile
Wexner Center for the Arts
1993



Supermarket
Rirkrit Tiravanija
Wexner Center for the Arts
1999







Wexner Center Store

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1881390047 \$45


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Adrian Schless: Colourspaces

Cooperation with the Architects Herzog & de Meuron and Gison/Guyer 1993-2003


Quart Verlag 2003



Part Object Part Sculpture

By Helen Molesworth


Penn State University Press and Wexner Center for the Arts. 2005



NEW

Eero Saarinen

Penn State University Press and Wexner Center for the Arts. 2006




NEW

Event Cities 2


Bernard Tschumi

Rizzoli International Publications 2006




Tea & Coffee Towers

Rizzoli International Publications 2005




Log 3

Rizzoli International Publications 2005




Softworld 2.1: The Imperial Message

Wexner Center for the Arts 1989



Maya Lin: Public/Private


Rizzoli International Publications 1989



Wexner Center for the Visual Arts, The Ohio State University


By Eisenman Architects and Richard Trott and Partners

Rizzoli International Publications 1989




Selections from the Permanent Collection 1

Wexner Center for the Arts 1991



Fragmented Memory: The Chinese Avant-Garde in Exile


Wexner Center for the Arts 1993



Supermarket


Rirkrit Tiravanija

Wexner Center for the Arts 1999




Jill De Lauro

Wexner Center for the Arts 1999



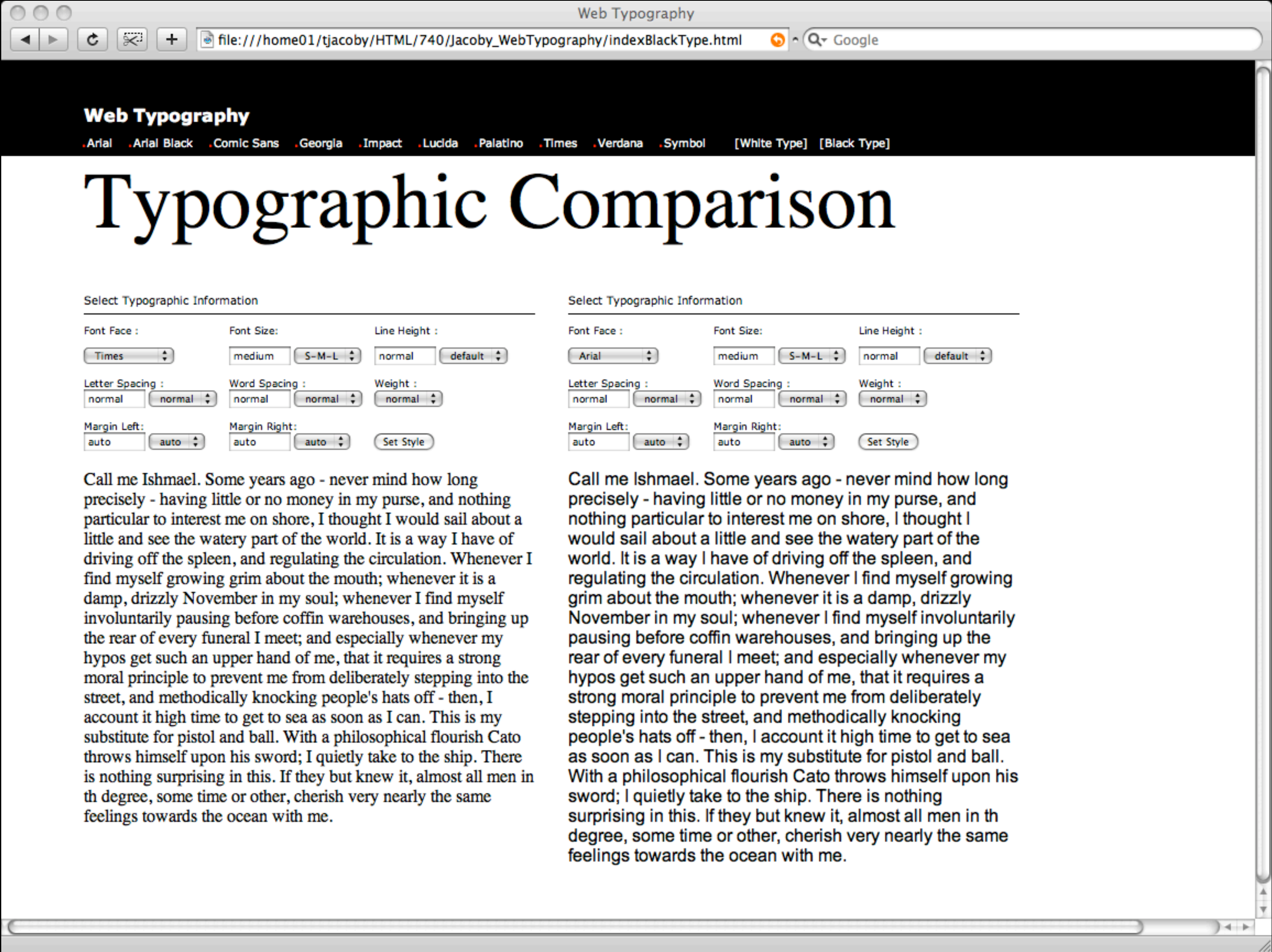
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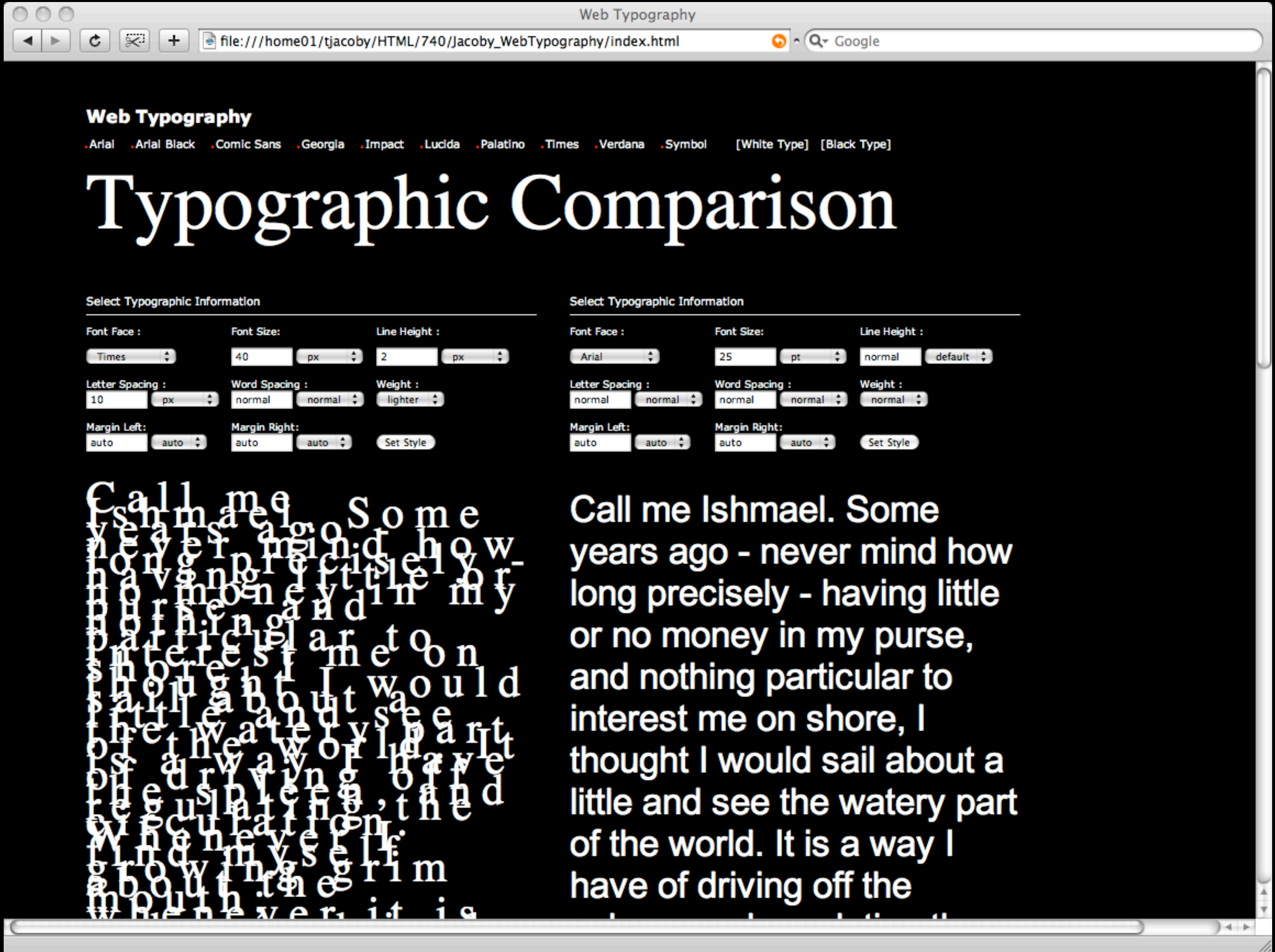
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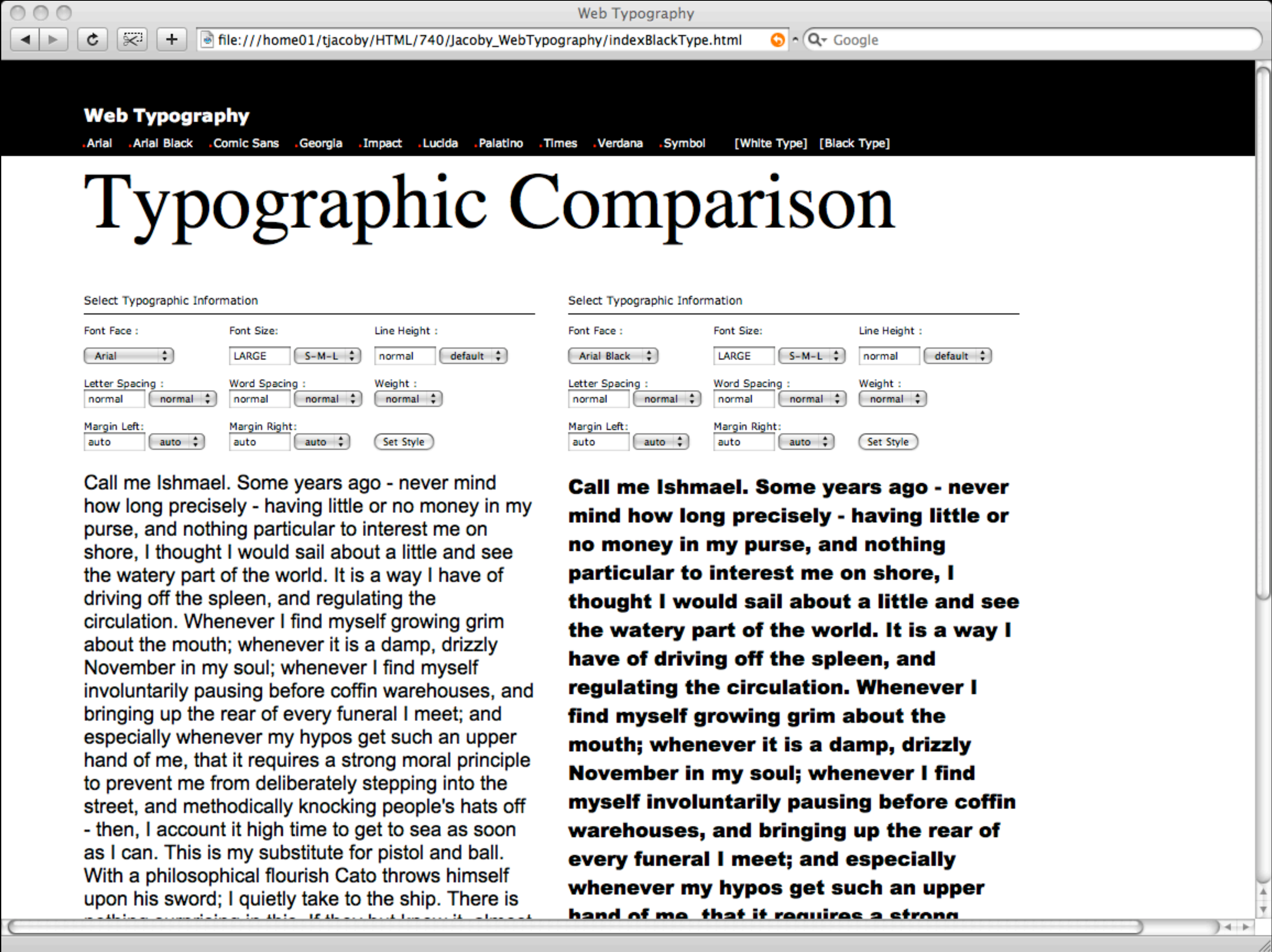


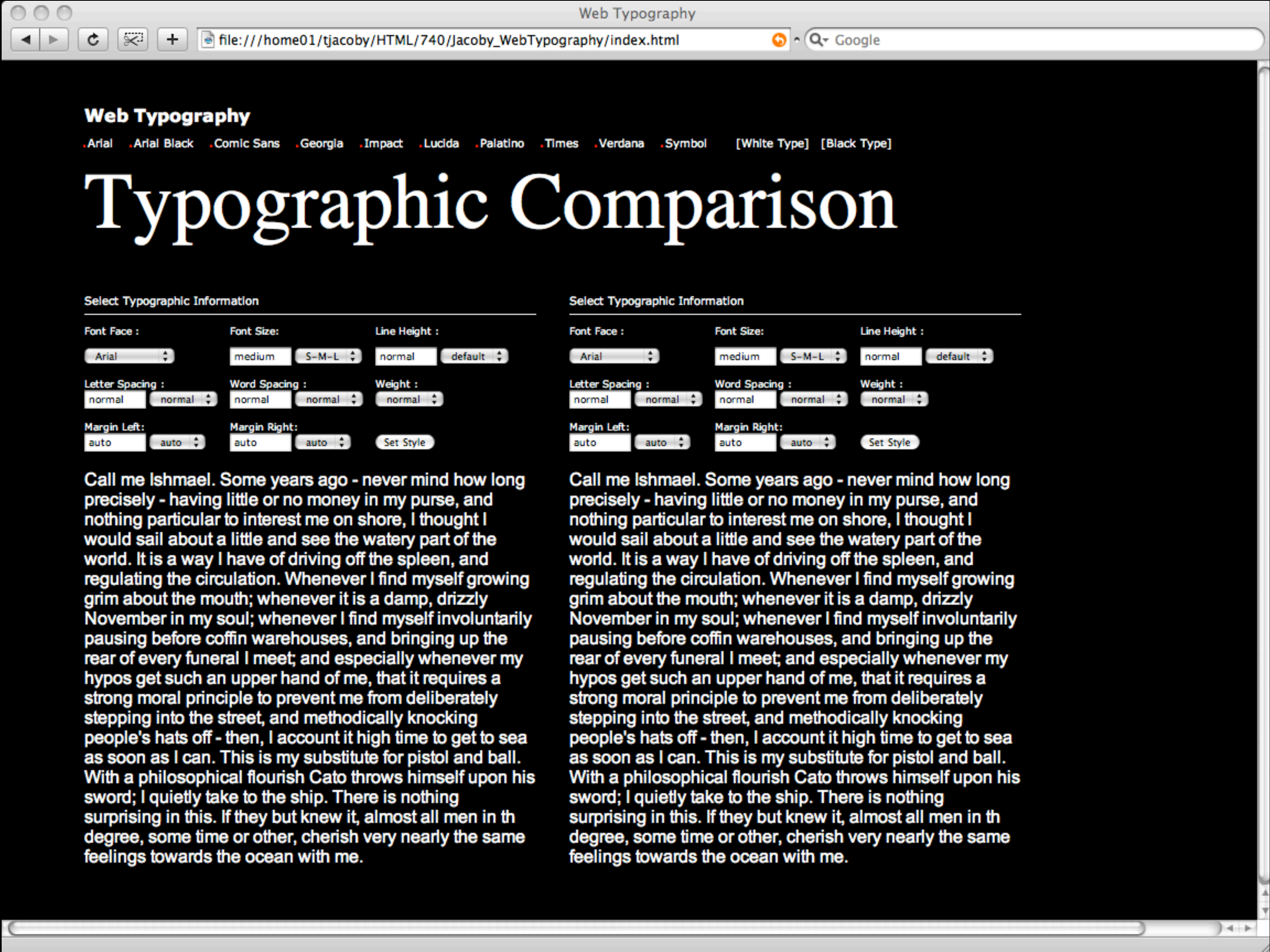
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Wexner Center for the Arts 1999

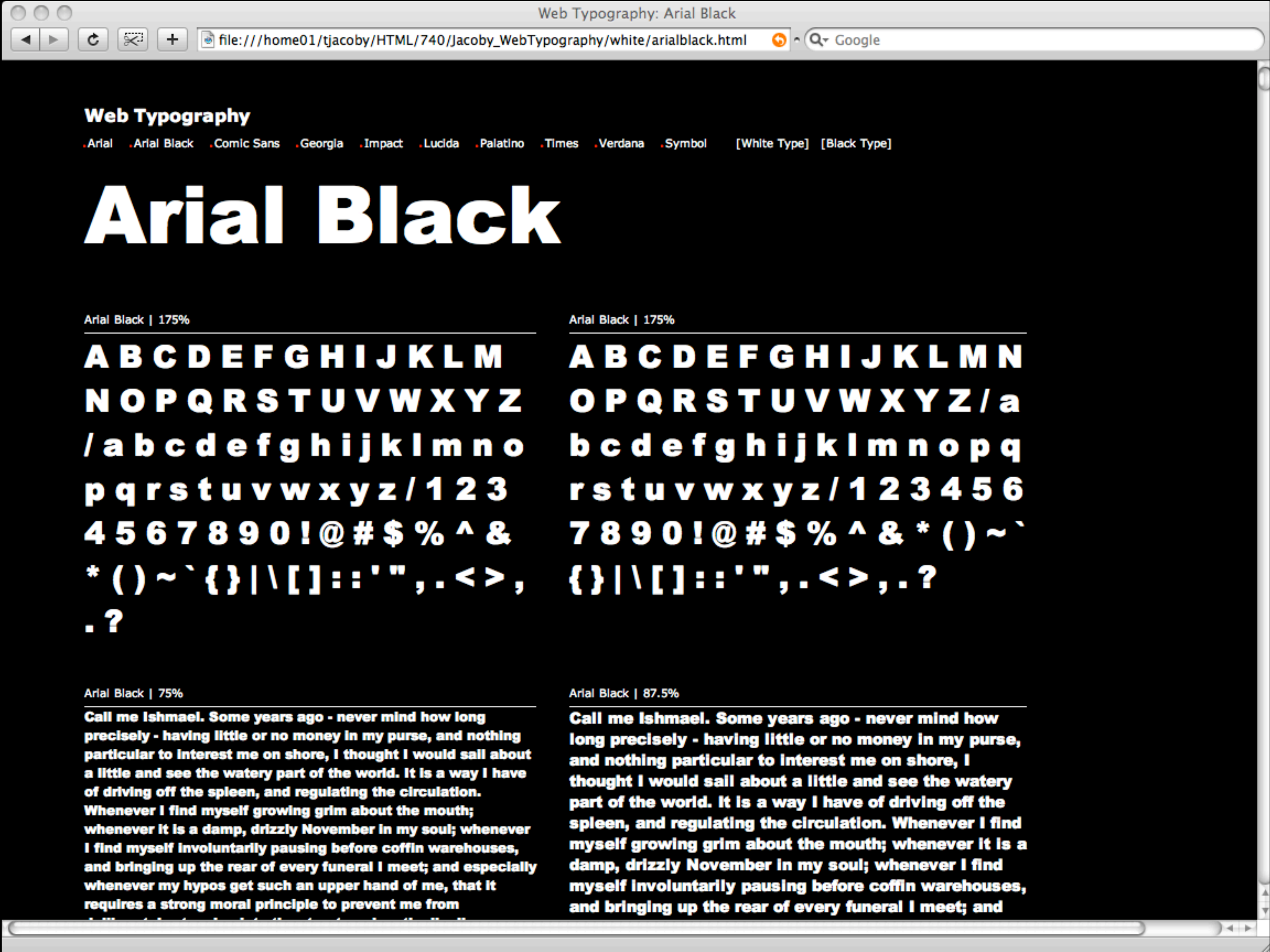












Teaching

PhotoGraphics 671, The Ohio State University Department of Design



“Design is the method of putting form and content together. Design, just as art, has multiple definitions; there is no single definition. Design can be art. Design can be aesthetics. Design is so simple, that’s why it is so complicated.” —SAUL BASS



Object: 4” x 6” ceramic cows
Letterform: M

PhotoGraphics combines student-shot object photography with typography and drawn elements in the creation of experimental compositions. The exercises guide students through a series of steps to explore the nature of composition and the influence of graphic techniques including cropping, scale, layering, placement, and the control of black, white, and gray values. These variables are manipulated in an attempt to increase student understanding on concepts of contrast, abstraction, tension, texture, movement, balance, and figure-ground relationships.

Photographics was the first class I’d ever taught, and I the rewards were tremendous. As an educator, one quickly realizes the tremendous depth that student work adds to an instructor’s understanding of the topic. Design offers a limitless number of solutions to problems; the best student work is often shocking in its novelty. Even the less successful attempts add insight focus to our teaching, as we struggle to articulate our objections, and, hopefully, better ways forward. Perhaps the most

exciting aspect of teaching is that the critical skills we develop allow a greater comprehension of one’s own work, and hopefully, a greater grasp of the profession as a whole.

The work represented above is mine, while still a student. The purpose of the class, very mysterious at the time, became clearer as I developed professionally. Photographics, perhaps more than any other course, influenced my approach to Design. I hope that it will similarly influence my students.

Additional Classes (see TimJacoby.com/teaching for more)

- Basic Typography
- Design History
- Information Design
- Multimedia Design
- Introduction to Materials and Processes
- Basic Design I and II

Exercise 1



Exercise 2



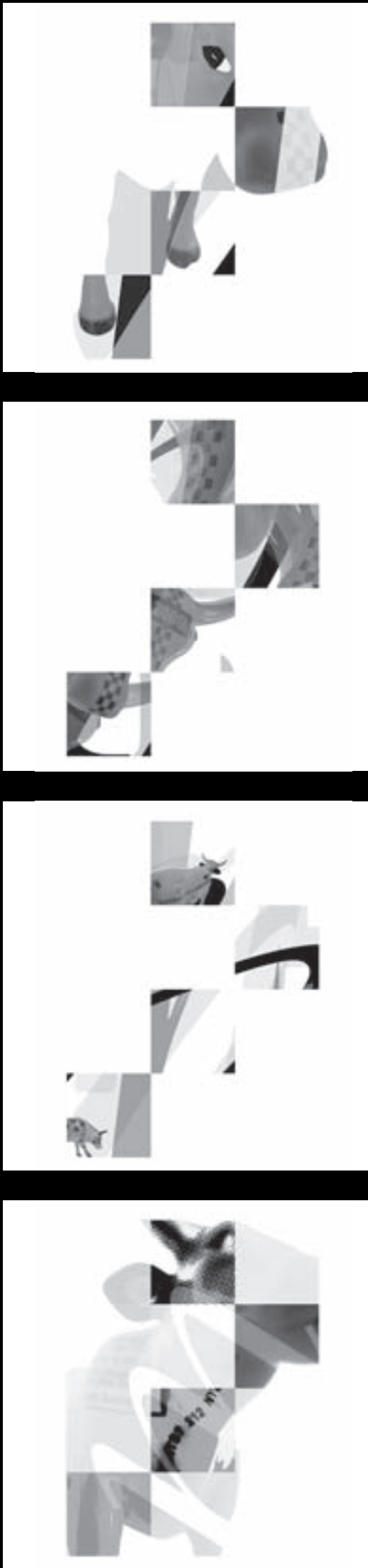
Exercise 3



Exercise 4



Exercise 5



Final



Exercise 1



The teacher as student
Work by Tim Jacoby

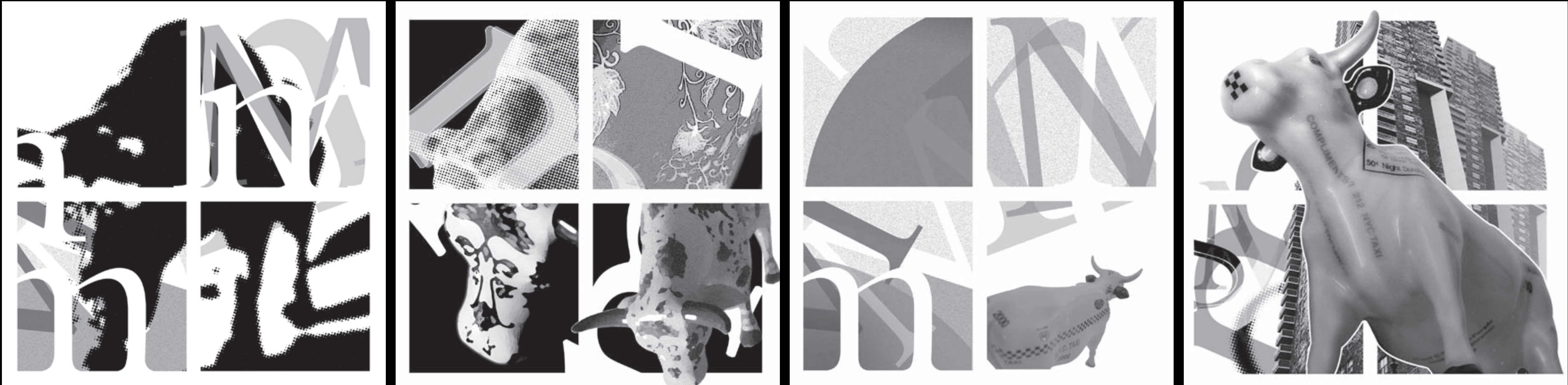






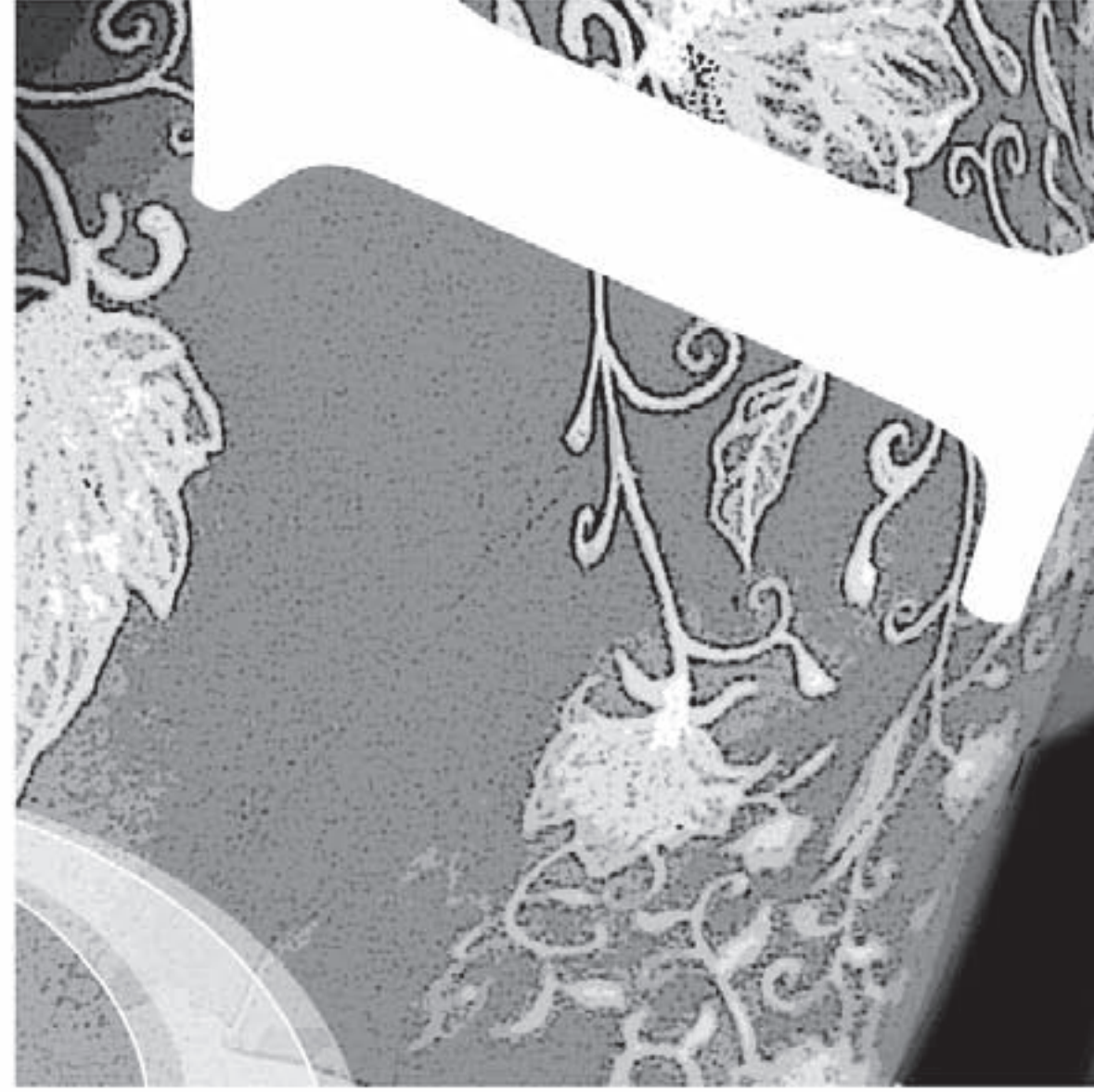


Exercise 2



The teacher as student
Work by Tim Jacoby

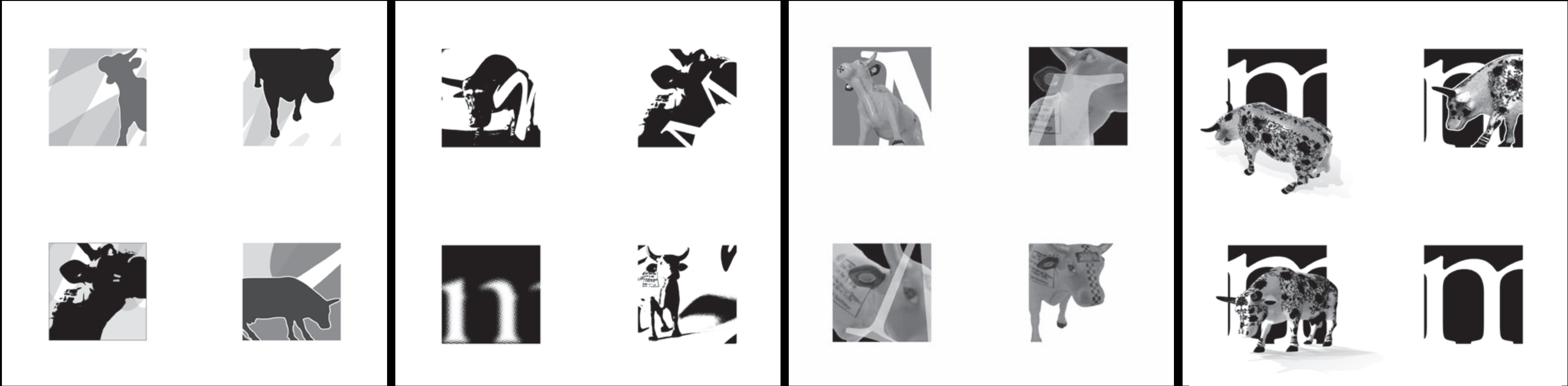






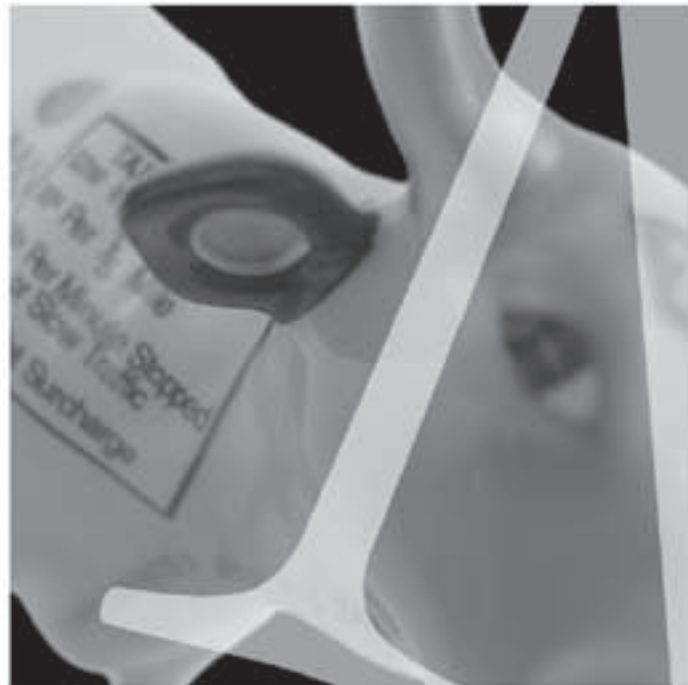
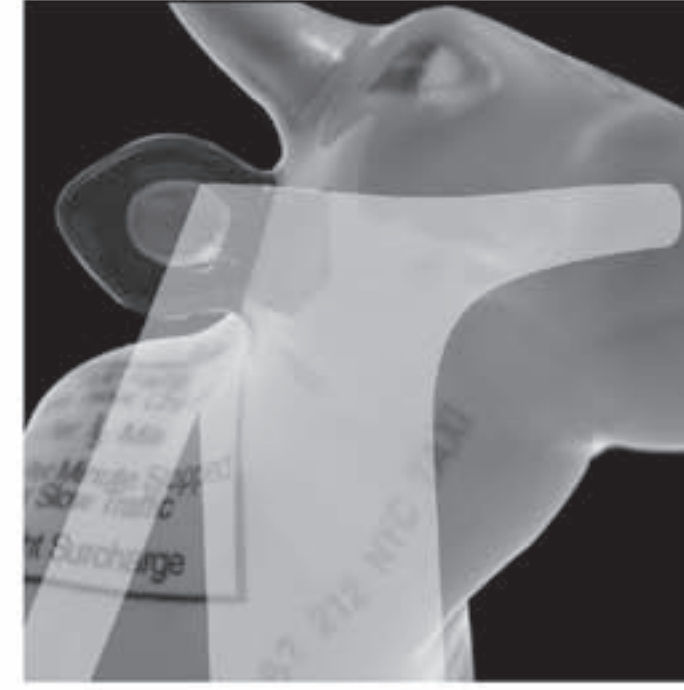


Exercise 3



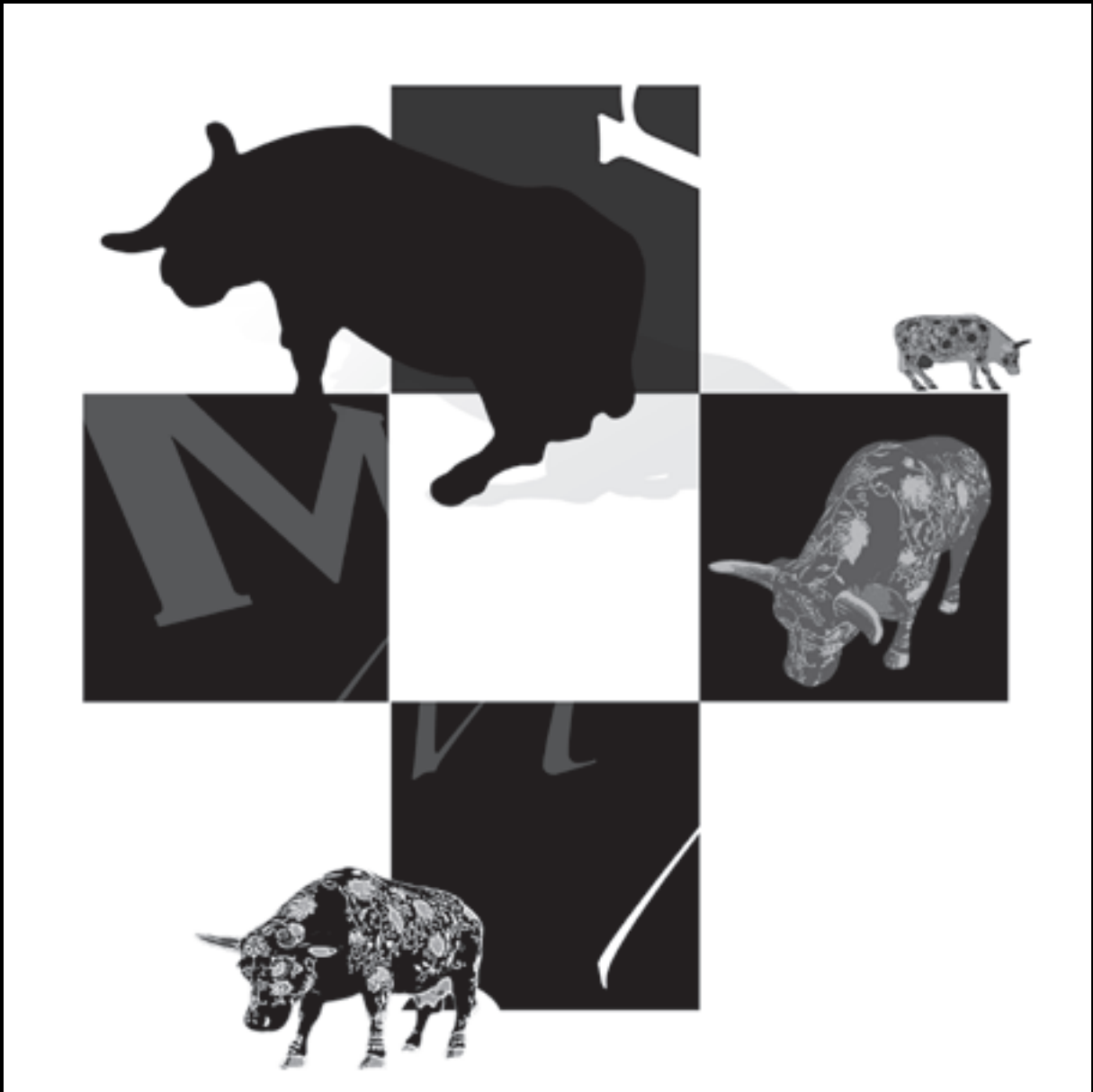








Exercise 4











Exercise 5



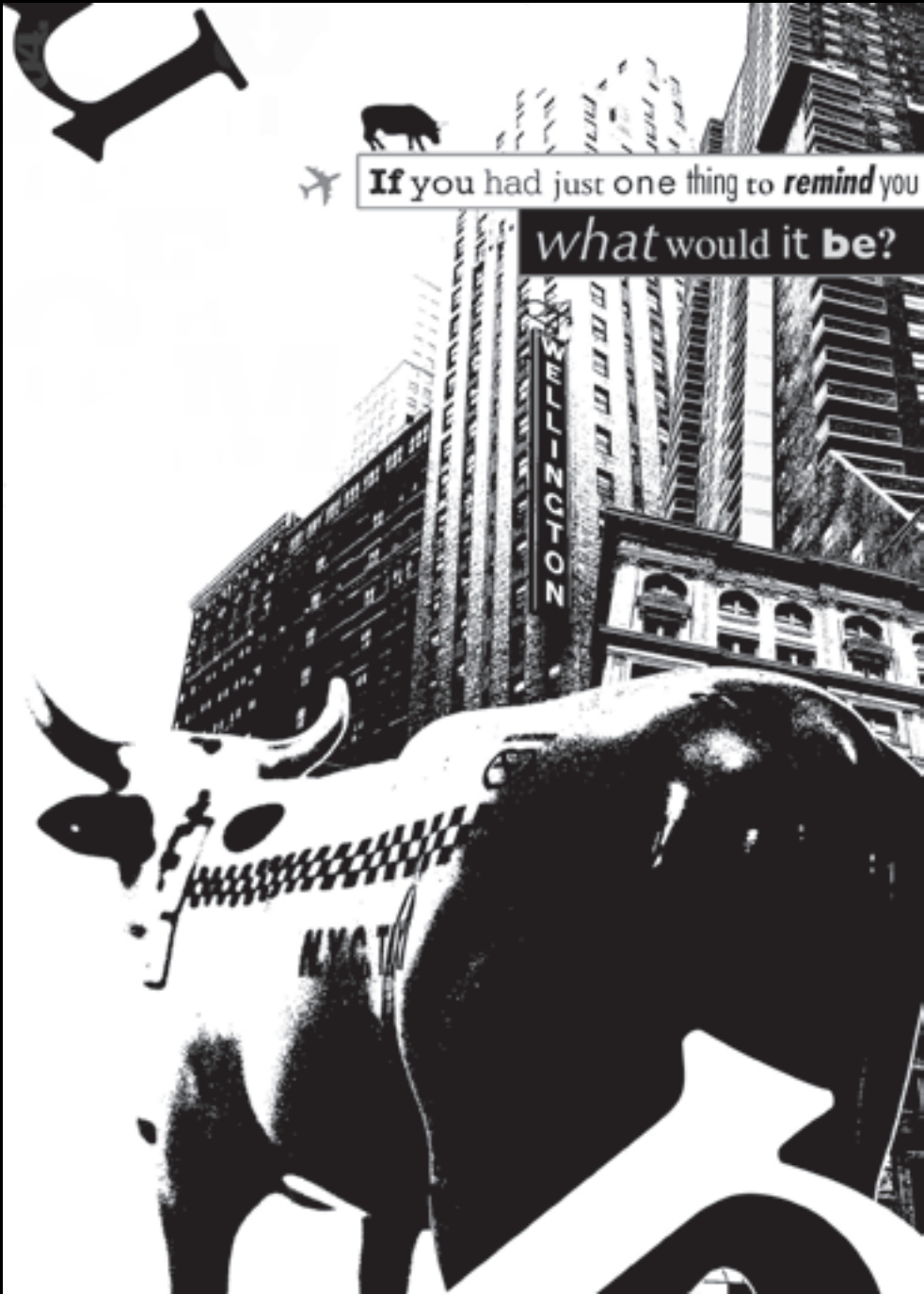




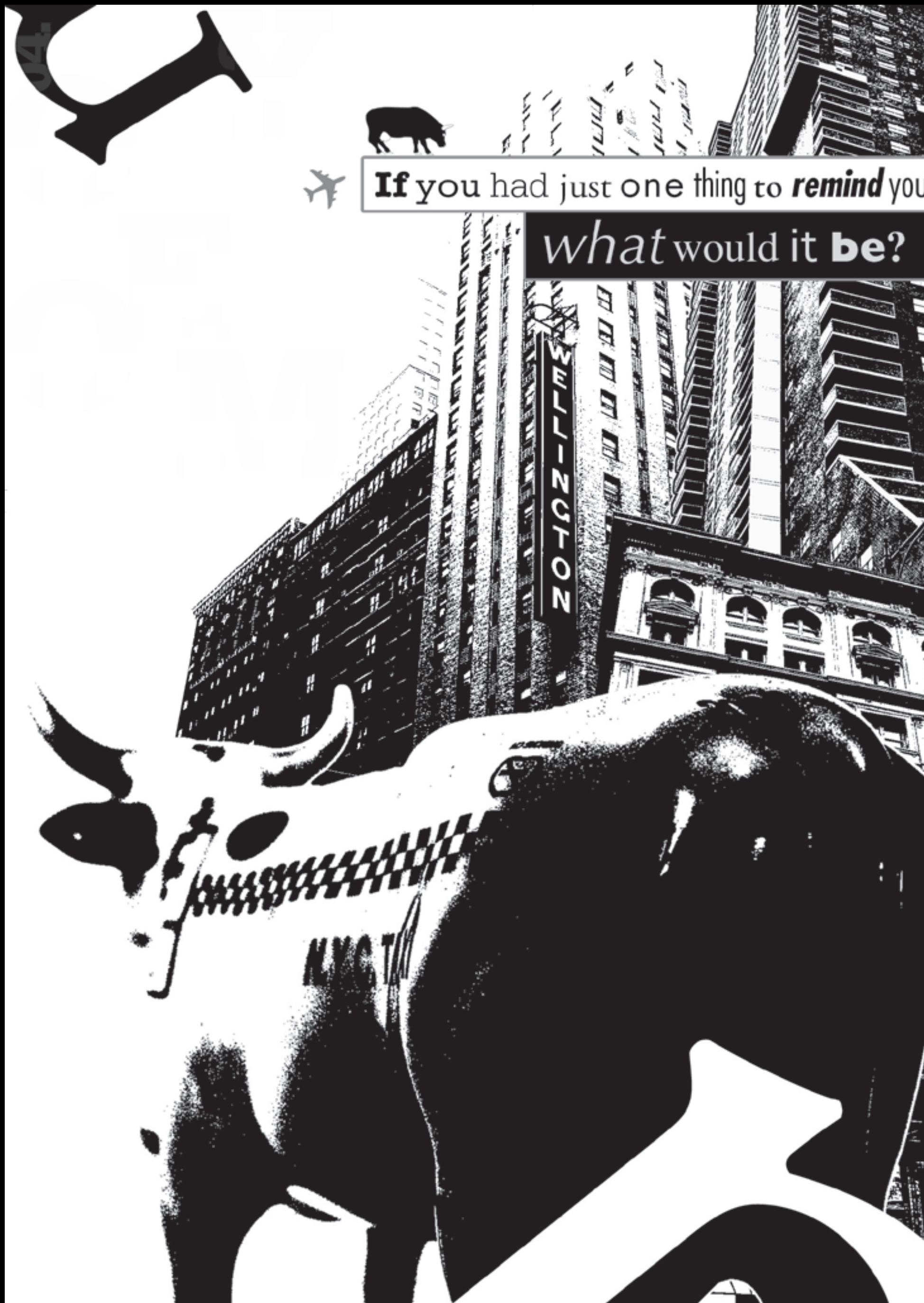




Final



The teacher as student
Work by Tim Jacoby



If you had just one thing to **remind** you
what would it **be**?



If you had just one thing to **remind** you
what would it **be**?

you had just one thing to

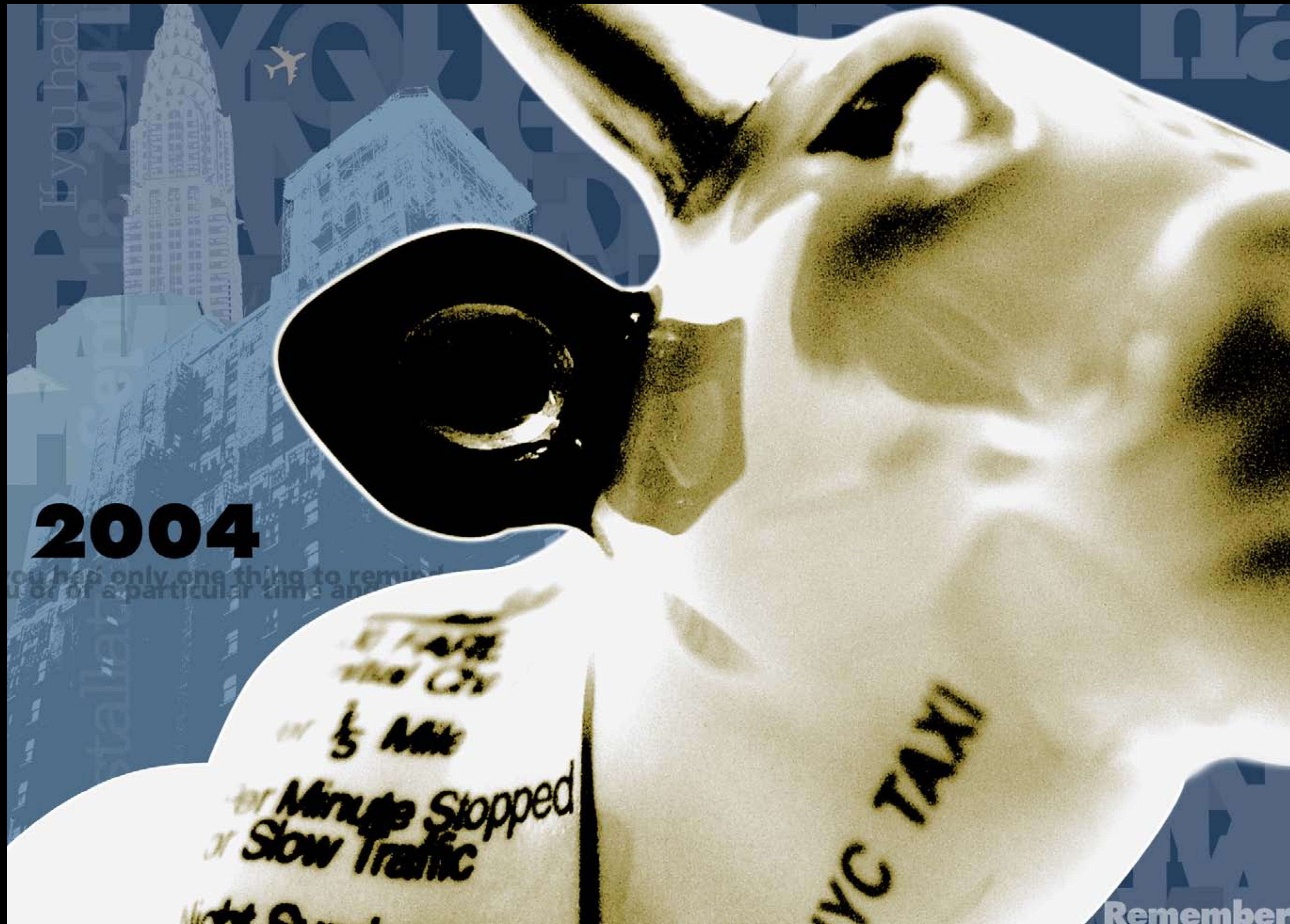


If you had just one thing to **remind** you
what would it **be**?



If you had just one thing to **remind** you
what would it **be**?

2004



Masters of Fine Arts Thesis: Book and Video



Creating Educational Video
Theory and Practice for Visual Communication Designers

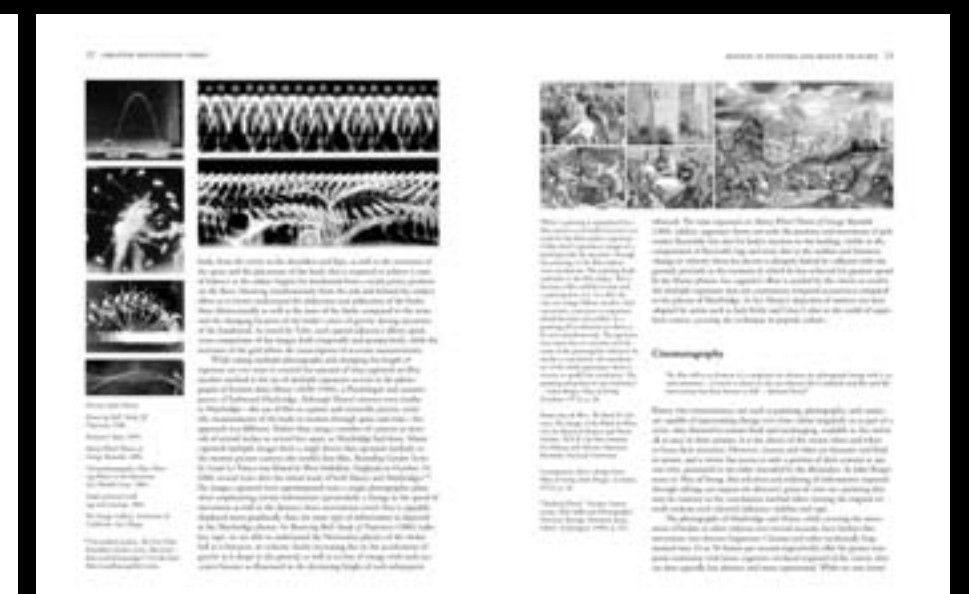
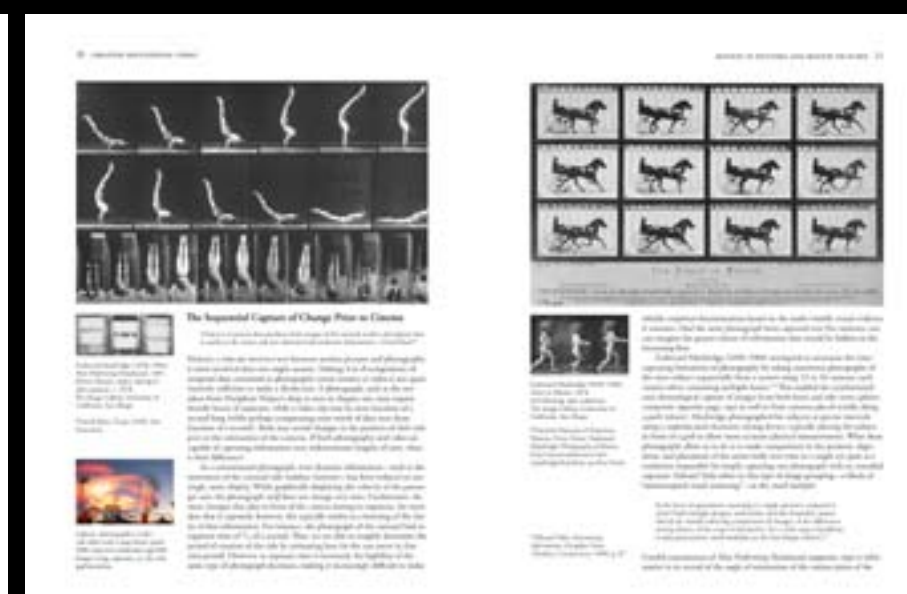
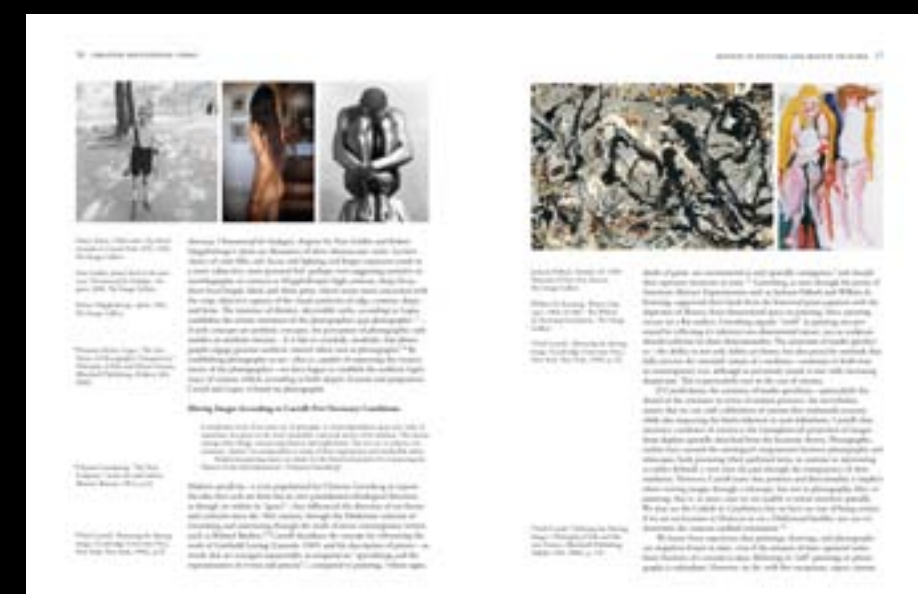
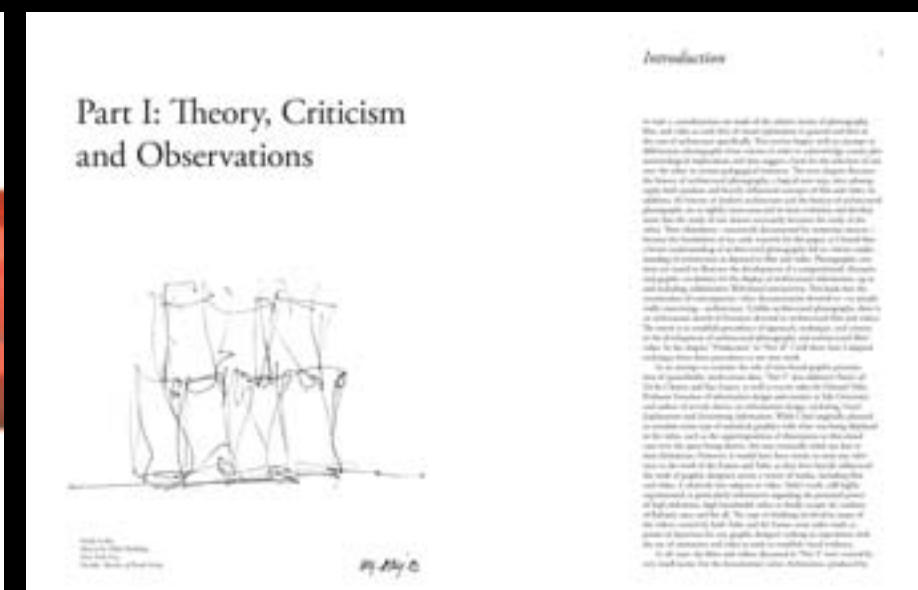


Form/Space/Program: Knowlton Hall
36-Minute High-Definition Documentary/Educational Video

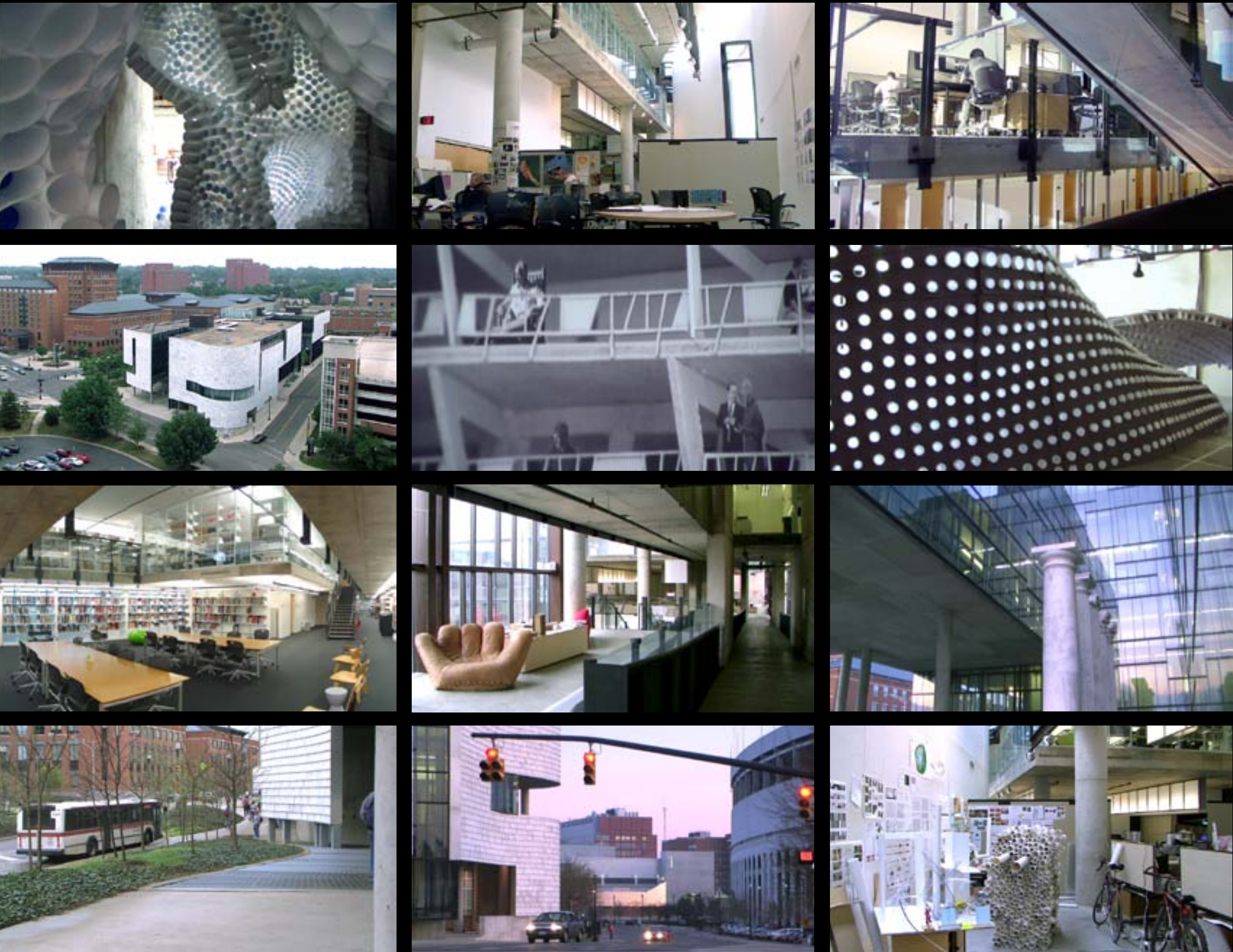
Creating Educational Video Theory and Practice for Visual Communication Designers

Creating Educational Video: Theory and Practice for Visual Communication Designers began as a 300-page Master's thesis before being edited and designed as a fully-illustrated, 154 page four-color book, using print-on-demand publisher Lulu.com.

Initially conceived as a written document on the creation of his educational video *Form/Space/Program: Knowlton Hall*, the book became a longer meditation on architecture, photography, and the philosophy of motion pictures in general and as a pedagogical tool specifically. Contact Tim for sale or to view full PDF.



Form/Space/Program: Knowlton Hall 36-minute high-definition video available on DVD



“...to film architecture is to engage in a permanent struggle to break up distances, to get away from weighty monumentality, to restore movement to the stones, and thus to rediscover, by the means of film, the real drama-turgy of the architectural project.” —STAN NEUMANN, ARCHITECTURES

Inspired by the films of designers Charles and Ray Eames, *Form/Space/Program: Knowlton Hall* became a case-study in the creation of high-quality educational video by small teams—in this case, a team of one. Like the Eames, the author attempts to use motion images as a tool of visual explanation, capturing video evidence in support of an argument—in this case establishing Knowlton Hall within the domain of contemporary architecture.

The 36-minute high-definition educational documentary was written, shot, and edited by the author, who also served as animator, narrator, and DVD programmer.



[View Panormic Photography >](#)

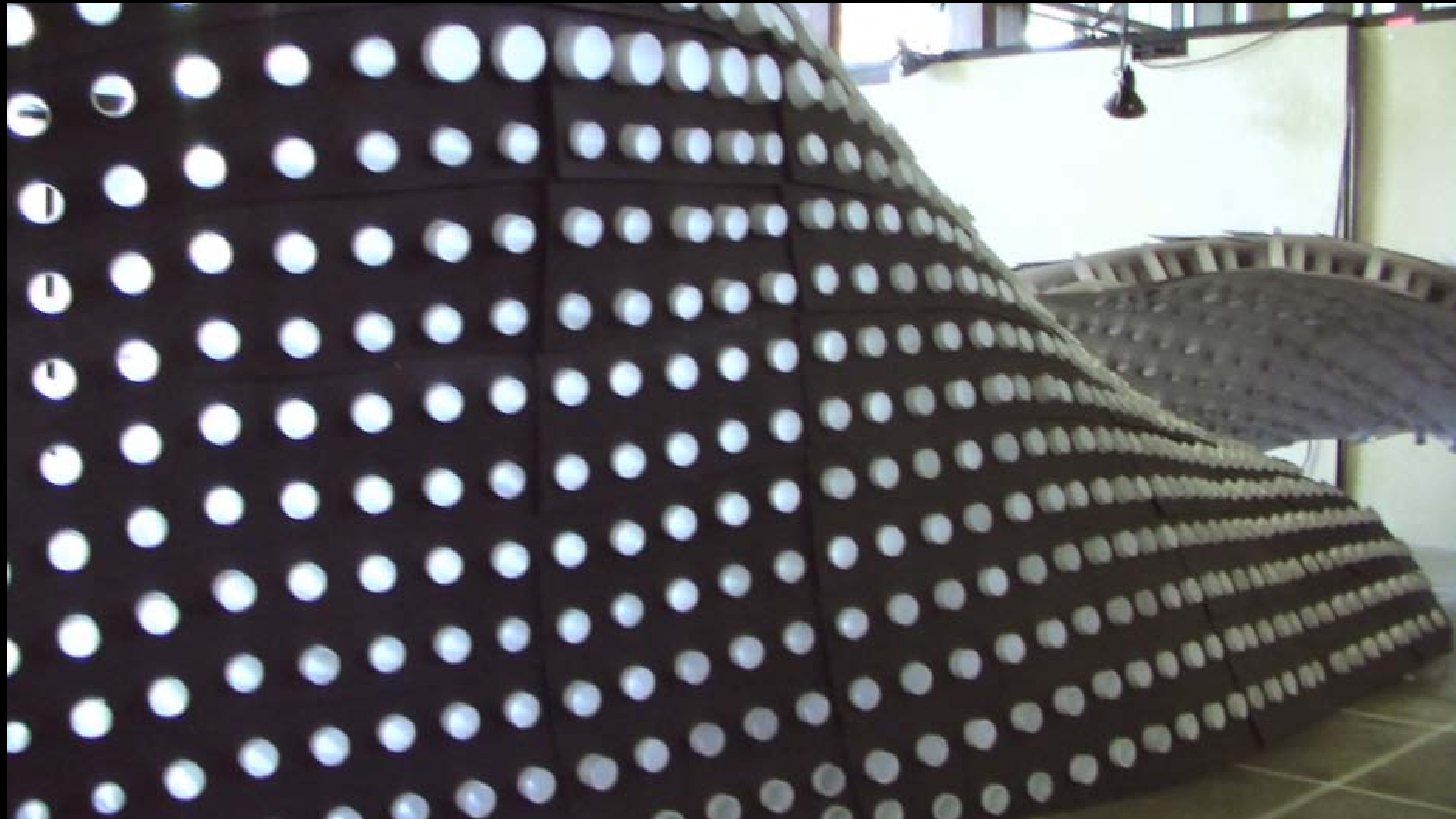
















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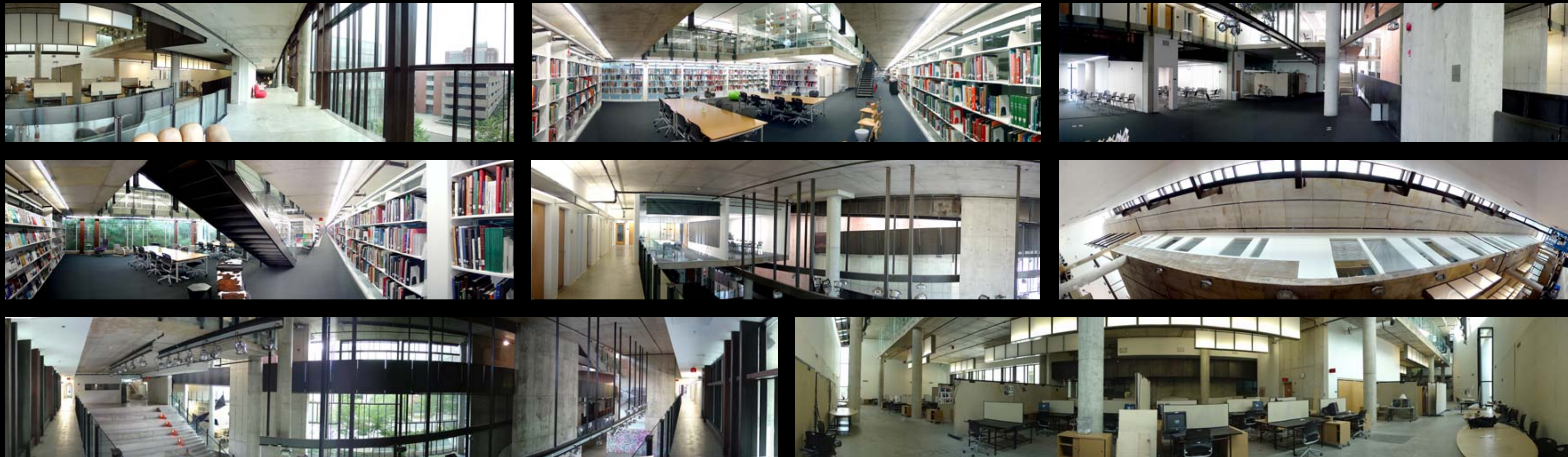








Panoramic Photography from Form/Space/Program: Knowlton Hall



The panoramic photography shot for *Form/Space/Program* was used to create interactive virtual tours, which are included on the DVD.



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About Tim Jacoby

[TimJacoby.com](#) | [Tim_Jacoby@Hotmail.com](#) | 773-301-9042

“The essence [of graphic design] is to give order to information, form to ideas, expression and feeling to artifacts that document human experience.” —PHILIP MEGGS

Mr. Jacoby is currently teaching full-time in the Department of Design at the Ohio State University, including classes on typography, information design, interactive media, design history, and the Sophomore foundational studios. Prior to teaching, Mr. Jacoby had over ten years experience as a videographer and visual and interactive designer, including the creation of Websites, DVD interfaces, and print collateral. Besides a host of corporate clients including Sanford Fine Writing, Nationwide Financial Services, and CompuServe Interactive, he designed extensively for the arts, including The Greater Columbus Arts Council, and through the Advanced Computing Center for Art and Design (ACCAD) at the Ohio State University, for choreographer William Forsythe and The Forsythe Company, New York and Frankfurt.

For three years while pursuing his MFA he worked as a Graduate Associate in the award-winning design department of The Wexner Center for the Arts, a “research laboratory” that exhibits and commissions the work of visual and performing artists and filmmakers from around the world. While there Mr. Jacoby designed the online store, monthly film and video calendars, brochures, posters, direct mail promotions, advertising, installation graphics and signage, as well as shooting panoramic photography of galleries and installations for use in

publications.

Before beginning his graduate degree Mr. Jacoby had nearly two years of management experience as the Art Director for a Chicago-based e-business consultancy, where his responsibilities included developing new business as well as managing a team of designers and information architects, in addition to design work.

Form/Space/Program: Knowlton Hall, a 36-minute educational documentary shot in high-definition video, was created in fulfillment of his graduate thesis, along with its companion book, *Creating Educational Video: Theory and Practice for Visual Communication Designers* (available from Lulu.com). Mr. Jacoby was awarded a Master of Fine Arts degree in Design in 2008 from The Ohio State University, where he previously received a BA in Architecture.

Please visit [TimJacoby.com](#) for more information about his current work, or view his videos at [Vimeo.com/TimJacoby](#). He may be emailed at [Tim_Jacoby@Hotmail.com](#) or call or text 773-301-9042.

Professional Experience

Part I

[TimJacoby.com](#) | [Tim_Jacoby@Hotmail.com](#) | 773-301-9042

**Department of Design,
The Ohio State University**

Columbus, Ohio

Lecturer | September 2009–Present

The Department of Design at Ohio State combines the majors of Industrial, Interior, and Visual Communication Design. The program includes a core of studio, lecture, and seminar classes emphasizing research, process, and the mastery of aesthetic and technical skills necessary to advance design in the 21st Century.

As a full-time lecturer, Mr. Jacoby currently teaches courses for both Graduate and Undergraduate students of Design and other majors, including Design History, Information Visualization, Design Drawing, Typography, and Multimedia Design, as well as the year-long Sophomore Design studio series. He also coordinates graduate students in the teaching of those minoring in Design.

The Wexner Center for the Arts

Columbus, Ohio

Graduate Associate | September 2005–August 2008

An international arts laboratory devoted to the advancement of contemporary art through residency programs, performing arts, exhibitions, and media arts, focusing on cutting edge-culture from around the world.

Employed as a Visual Communications Designer in a variety of print and interactive projects to promote the center’s residents, programs, and exhibitions, including:

- Film/Video programing calendars
- The Wexner Center Online Store
- Full-color posters
- Full-color and B&W advertisements
- Installation graphics and signage
- Interior and product photography

Dewpoint (formerly Centrifusion)

Chicago, Illinois

Art Director | November 2000–May 2002

Full-service Web solutions including application development, content management, project management, strategy, and creative for global 2,500 companies.

Managed team of three designers and information architect. Provided creative design, art direction, and information architecture for B2C, B2B, and intranet sites, including:

- Papermate’s Wild About Writing Website
- Papermate.com
- Sharpie500.com
- Target.com Pharmacy
- Sanford Intranet
- William Wrigley Jr. Company Intranet

[More Professional Experience >](#)

Professional Experience

Part II

[TimJacoby.com](#) | [Tim_Jacoby@Hotmail.com](#) | 773-301-9042

Lord, Sullivan, and Yoder
Columbus, Ohio

Multi-Media Designer | October 1999–October 2000

A full-service advertising agency serving local, regional, national and international clients. Provided creative design, art direction, multimedia development, and consulting services for B2B, B2C, arts, and community Web sites, including:

- Columbus Arts.com
- Virtual Tours of historic Columbus theaters
- Columbus Convention and Visitors Bureau Website
- WD Architects Website
- Animated web advertisements
- International Paper Website

Nationwide Financial Services
Columbus, Ohio

Interactive Media Designer
April 1998–October 1999

A Fortune 500 company providing plan administration and financial products for needs including retirement, college funding, estate-building/preservation, and various business applications.

Part of a team charged with developing industry-leading interactive services, technologies, content, and products, including:

- Collaborated with content and design team on new branding strategy, promoting a consistent look-and-feel, navigation, and marketing message on all Nationwide Web sites.
- Nationwide Financial Services University Intranet
- i-Media Services Website

Compuserve Interactive Services
Columbus, Ohio

Interactive Designer/Online Authoring Specialist/Website Administrator
February 1994–March 1998

Trend setting, global interactive online service for business and technical users.

Provided creative and technical support for CompuServe services, including the design of proprietary GUI interfaces, Websites, and multi-media events, including:

- David Bowie: Telling Lies on the Web
- Comedy Central Joke-of-the-Day
- CompuServe's Holiday Gift Guide
- CompuServe.com design and daily updates
- CompuServe POP-Mail Website

Technologies

[TimJacoby.com](#) | [Tim_Jacoby@Hotmail.com](#) | 773-301-9042

Print

All aspects of design, typography, layout, and production, including image and file optimization for specified paper (gamma and color correction, sharpening, and repair and touch-up of images). Proofing, corrections, and press-checks. Architectural and product photography.

- Adobe Illustrator CS4
- Adobe PhotoShop CS4
- Adobe InDesign CS4
- Adobe Acrobat Professional 9
- Digital photography

Interactive

Design and information architecture, from the creation of wireframes to final, optimized visual design. HTML/CSS/Javascript/Flash development and delivery. User testing, including focus group testing. Browser and operating system compatibility testing. File-size optimization for target access rates. Integration of WordPress content management sytem.

- WordPress administration
- Adobe Flash CS 4
- Adobe Dreamweaver CS 4
- QTVR Studio
- IPIX virtual tours
- Languages
 - HTML
 - CSS
 - JavaScript

Video

DSLR videography, editing, animation, and the design and programing of interactive DVDs. Color and gamma correction. Compression and optimization for delivery medium (Web, television, DVD, PAL, NTSC, Blu-ray) and resolution (standard and high-definition).

- Adobe After Effects CS 4
- Final Cut Pro 4
- Compressor 4
- DVD Studio Pro 4
- Merlin Steadicam operation
- DSLR videography
- Sound recording

Formal Education

[TimJacoby.com](#) | [Tim_Jacoby@Hotmail.com](#) | 773-301-9042

Master of Fine Arts The Ohio State University

Columbus, Ohio. December, 2008

GPA: 3.79
Perfect Score: Graduate Record Examination,
Analytical Writing (96th percentile, both
sections)

- Topics:
- Video art, editing, animation, and
DVD programing
 - Sustainable design seminar
 - Interactive media tools
(Dreamweaver, Flash)
 - Flash programming
 - Design research
 - Brand design
 - Architectural theory
 - Interdisciplinary design

Continuing Education The Ohio State University

Columbus, Ohio. April 2004–August 2005

- GPA: 3.974
- Topics:
- Typography
 - Video and animation
 - Type in motion
 - Cognitive Engineering
 - Design history

Continuing Education Columbus State Community College

Columbus, Ohio. January 1995–March 1996

- GPA: 4.0
- Topics:
- Digital imaging and illustration
 - Video editing
 - Interactive media (Director)

Bachelor of Architecture The Ohio State University

Columbus, Ohio. June 1992

- Topics:
- 2-and-3-dimensional design
 - Architectural theory and criticism
 - History of architecture
 - Structural systems
vMechanical systems
 - Computer-aided design
 - 3-D computer modelling

SEPTEMBER 2007

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SEPTEMBER 2007

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Curator's Note

There wasn't any notion of getting a theatrical release. The conditions weren't anything like there is now. There were a couple of smaller independent companies...but no, it was nothing like today."

CHARLES BURNETT QUITS IN 1995
FOLLOWED BY A FIVE-YEAR SILENCE

There are many reasons to celebrate the first official release of Charles Burnett's *Killer of Sheep* three decades after its creation. The most obvious reason is that the film is a national treasure, simply one of the greatest films this country has ever produced, not to mention one of the few films to insightfully portray the American working-class and African American working class at that.

To me, however, the film is also a wonderful relic of the era when the notion of "independent filmmaking" had actual meaning and no one would dream of using that term simply to market a given film. In the 1970s (and as far back as the dawn of Hollywood), an independent film was a film produced outside of the studio

system. In general, such films were produced with out-of-pocket expenditures, or with a grant, or with the help of some other nontraditional financing entity. Once completed, they faced another uphill struggle to find distribution and exhibition. In the pre-cable, pre-home video, pre-Internet era that meant that it was next to impossible to find an audience. (Further complicating matters for *Killer of Sheep* was the fact that the film contained popular music; the complex, time-consuming, and expensive process of clearing the music rights is the major reason the film's proper release was delayed for so long.) Today, *Killer of Sheep* is being released into a far different landscape than witnessed its creation. Films featuring popular stars—Little

Miss Sunshine or *Lost in Translation*—carry the same "independent" label as films with virtually no budgets, such as Jonathan Caouette's *Tarnation* or Andrew Bujalski's *Mutual Appreciation*. Digital technology puts feature filmmaking at anyone's fingertips and, although small films still struggle for wide recognition, the proliferation of the web allows anyone to make his or her film available to potential millions. Meanwhile, the studios have covered their bases by establishing "independent" arms to make sure no little underdog films go on to catch the public's collective fancy unless they get a piece of the action. In fact, many of today's films that are independent in spirit if not bottom line (*Breakback Mountain*, *Far From Heaven*) might have been

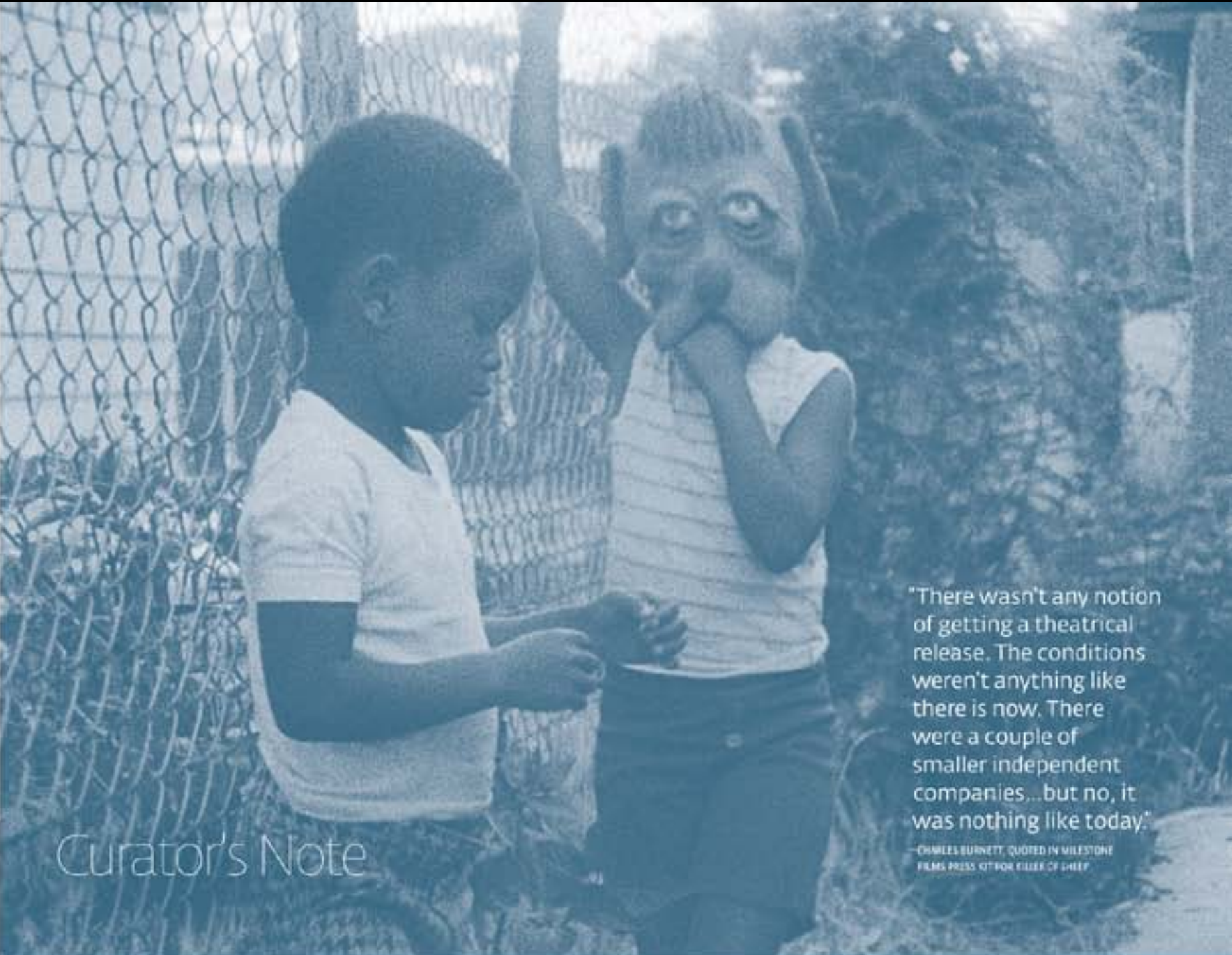
mainstream Hollywood releases in the early 1990s. (Well, maybe not those two, but you get the point.)

Burnett may not have entertained any notion of a theatrical release for *Killer of Sheep* when it was completed, but he has now found the perfect ally to help bring his film to its widest audience ever. Milestone Films, known for its small staff and impeccable taste, has been working on this project for years. Independent to the core, the company only releases films in which it believes passionately, and both sides of this partnership truly deserve each other.

Dave Filipi
Curator of *FilmFest*

Photo by David Laundy

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"There wasn't any notion of getting a theatrical release. The conditions weren't anything like there is now. There were a couple of smaller independent companies...but no, it was nothing like today."

—CHARLES BURNETT, QUOTED IN MILESTONE FILMS PRESS KIT FOR *KILLER OF SHEEP*

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Please note that the Ohio Union Garage is closed for renovation and expansion. It is scheduled to reopen September 23, 2007. Hourly parking is available in Arts Hall Campus Gateway.

Parking Alert

Artists Respond to Hurricane Katrina

The Box

SEEN UP
All interested film enthusiasts are invited to submit their film titles to the Wexner Center for the Arts. The deadline for submissions is September 15, 2007. Submissions should be sent to: Wexner Center for the Arts, 187 North High Street, Columbus, OH 43210-1393.

WEXNER CENTER FOR THE ARTS
187 NORTH HIGH STREET
COLUMBUS, OHIO 43210-1393

SEPTEMBER 2007

wexner center FILM/VIDEO

SEPTEMBER 2007



GUY MADDIN'S

Brand Upon the Brain!

ALSO IN SEPTEMBER

Charles Burnett's
Killer of Sheep

Bahman Ghobadi's
Half Moon

Cinemathèque:
Lech Majewski

Wex Drive-In
Dave Chappelle's
Black Party

The Box
Artists Respond to
Hurricane Katrina

wexner center for the arts | FILM/VIDEO | SEPTEMBER 2007

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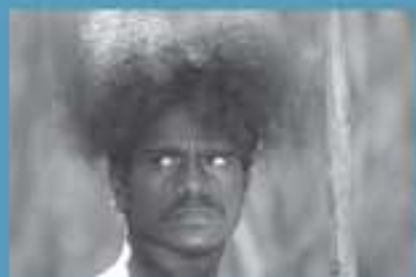
Contemporary Screen

Ten Canoes
(Rolf de Heer, 2006)

THU-FRI, SEPT 6-7 | 7 PM

"To watch this movie (shot in breathtaking widescreen by cinematographer Ian Jones) is to enter into a whole new language of symbols and meaning." —**THE NEW YORK TIMES**

Set among and featuring Australia's Ramingining Aboriginal community, *Ten Canoes* is a hypnotic blend of two drastically different modes of storytelling: contemporary cinema and the tradition of oral narrative. Filled with beautiful landscape and often bawdy humor, the film takes place in an unspecified past and follows a group of hunters and their leader, who uses ancient parables to teach his group about love, jealousy, and revenge. The film is inspired by the early 20th-century photographs of anthropologist Donald Thomson. (30 mins., 35mm)



Brand Upon the Brain!
(Guy Maddin, 2007)

THU-FRI, SEPT 13-14 | 7 PM

"My childhood was full of terror and titillation, as proper childhoods are. There were incredibly horny periods. There were confusing periods, adventurous periods, midwesty periods." —**GUY MADDIN, ON SCAPE**

Evoking the silent era as filtered through Guy Maddin's fertile mind, *Brand Upon the Brain!* is part German expressionism, part melodrama, and perhaps the director's most personal film. It follows a man (named Guy) who, to fulfill the dying wish of his repressive mother, returns after 30 years to the island of his youth to paint the lighthouse that also housed his parents' orphanage. Past and present blend, as the painter remembers the traumatic events of his youth and the time when a brother-sister team of teen detectives arrived to investigate the bizarre markings on the heads of the young orphans. (95 mins., 35mm)



Zoo
(Robinson Dever, 2007)

THU-FRI, SEPT 13-14 | 9 PM

More conceptual than documentary, *Zoo* examines the 2005 death of a Seattle man from internal injuries after having intercourse with a horse. Blending staged reenactments, original reporting, and interviews with law enforcement personnel and members of the "zoophile" community, the film considers the possible cruelty to animals in such situations and the socially acceptable limits of sexual behavior. (50 mins., video)

Please note: No one under 18 admitted. Patrons purchasing tickets for both *Brand Upon the Brain!* and *Zoo* will receive \$1 off each ticket. (This offer is valid for either same-night or separate night tickets.)

Half Moon
(Bahman Ghobadi, 2006)

THU-FRI, SEPT 20-21 | 7 PM

Half Moon follows a revered, aging Kurdish musician as he tries to lead his many sons on a trip to Iraq for a concert to celebrate the fall of Saddam Hussein and the end of the repression of Kurdish music. From the director of *A Time for Drunken Horses* and *Mansoor in Iraq*, the film is set in the rugged landscape of Iranian Kurdistan and alternates between moments of absurdist comedy and horrible brutality as the group travels to Iraq. (94 mins., 35mm)

Special Events



WEX DRIVE-IN
Dave Chappelle's Block Party
(Michel Gondry, 2005)

TUE, SEPT 18 | 9 PM
Free

Block Party follows comedian Dave Chappelle as he organizes the concert of a lifetime featuring some of his personal favorites including Kanye West, Mos Def, Erykah Badu, and a historic reunion of The Fugees. The film is shown as part of our Welcome Week Student Party—but all are invited to attend. (103 mins., 35mm)

Presented with support from **Univar USA**.

Columbus in Focus
(Karl Baumann and Aaron Covington, 2007)

TUE, SEPT 25 | 7 PM
Free

Produced by Ohio State students, *Columbus in Focus* examines the history of film production at the university and in the city. The film was originally intended to be a "behind-the-scenes" documentary chronicling the production in 2006 of *3 Easy Payments*, the first project of Reel Buckeye, a student-organized filmmaking effort inspired in part by HBO's *Project Greenlight*. It expanded to explore not only filmmaking at OSU but the state of Columbus's filmmaking scene and the new possibilities presented by digital video and the Internet. (app. 75 mins., video)

Cosponsored by **Ohio State's Department of Theatre**.



Cinematheque

Lech Majewski

"[Majewski's] imaginative features are distinguished by a unique sensibility hovering not only between the absurd and the metaphysical, but also the beautiful and the profane."

—**WATSON OF WISCONSINART**

The films of Lech Majewski are characterized by such striking visual compositions and so keen a grasp of artistic traditions in almost every medium that it's no surprise to learn the filmmaker is also a composer, poet, painter, novelist, and stage director of opera and theater productions. Until May 2006, when the Museum of Modern Art organized an extensive retrospective of his film and video work, Majewski (who was trained in Poland but works internationally) was probably best known in the U.S. for producing and writing the story of Julian Schnabel's *Basquiat*. This selection provides a welcome introduction to a fully developed cinematic sensibility.

Garden of Earthly Delights
(2004)

WED, SEPT 5 | 7 PM

A beautiful British art historian, obsessively studying Hieronymus Bosch's painting *Garden of Earthly Delights*, decides to take a lover and head to Venice when she finds she only has a few months to live. Full of wonderfully realized details and emotions, Majewski's film is composed of the couple's intimate video diaries before, during, and after their Venetian attempt to create heaven on earth. The gorgeous visuals, erotic honesty, and philosophical ambition recall the best works by Atom Egoyan, Peter Greenaway, and Mike Figgis. (103 mins., 35mm)



Wojacek
(1999)

WED, SEPT 12 | 7 PM

Conceived in tandem with Basquiat, *Wojacek* shows the last days of the rebellious, self-destructive Rafal Wojacek, whose poetry (written in communist Poland) has made him an Eastern European countercultural icon. Majewski finds an appropriately savage yet charming visual style to match Wojacek's poetry and life—as A. O. Scott writes in the *New York Times*: "Just as Wojacek's nihilism has a core of passionate wit, so too does the movie... Gorgeously grim black and white, Mr. Majewski's camerawork has an almost classical austerity." (89 mins., 35mm)

Gospel According to Harry
(1992)

WED, SEPT 26 | 7 PM

Starring Viggo Mortensen just moments before he was discovered by Hollywood, *Gospel According to Harry* is a visionary allegory set in the near future when the Pacific Ocean has dried up and California has become a desert. Against this vast canvas, Majewski tells a marital morality tale of modern discontent. With Jennifer Rubin, Rita Tushingham, and Jack Kehoe. (88 mins., 35mm)

Art & Tech Update

After a summer of shooting with Wexner Center Residency Award artist (and Ohio State alum) **Jennifer Reeder**, the Art & Tech studios are now in full edit mode. Reeder and her crew shot on location all around Columbus including at Orientang Village, the Continent, and Weiland's Market. Check out our blog (wexarts.wexner.org) for production stills and director's notes. She'll spend some time in the fall finishing up her edit and expects to premiere the work sometime in early 2008. This month, Philadelphia-based **Pouran Esrafi** comes to town to edit a documentary about Louise Bourgeois and her famous Sunday salon, which Esrafi has been filming since its official inception in 1998. Each week, artists, writers, performers, poets, musicians, critics, curators, and filmmakers gather at the artist's home to show and discuss their work. The documentary will be included in a major exhibition of the artist's work at the Tate Modern in London, which opens in October. Also here for part of this month is **April Martin**, who continues work on her ambitious documentary about the history of police brutality and race riots in Cincinnati—expect to see a premiere early in 2008.

Classics

RESTORED 35MM PRINT!
Killer of Sheep
(Charles Burnett, 1977)

THU-SAT, SEPT 27-29 | 7 PM

"An American masterpiece. Independent to the bone."

—**MARICOLA DARGatz, NEW YORK TIMES**

Created as his thesis film at UCLA, Charles Burnett's *Killer of Sheep* captures the realities of everyday life for a working-class African American family in the Watts neighborhood of Los Angeles. Often compared to neorealist classics such as *The Bicycle Thief* or *Paisan* because of its gritty look, handheld camera, and portrayal of quotidian concerns, *Killer of Sheep* is one of a handful of the most essential independent films. Long held out of formal distribution routes because of music rights complications, the film is finally getting the release it deserves in a new 35mm print (though originally shot in 16mm) and with abundant accolades. Burnett has also directed such acclaimed films as *To Sleep with Anger* (1990), *The Glass Shield* (1994), and *Nightjohn* (1996) to name just a few. (80 mins., 35mm)



ADMISSION
Unless otherwise indicated:
\$7 general public
\$5 members
students
senior citizens
\$3 children under 12

All programs are subject to change.

Screenings are in the Film/Video Theater unless another location is listed. Tickets are on sale at the Patron Services Desk on the entrance level of the building. Tickets remain on sale until a half-hour after show times or until the start of the second film of double features.

The Box

Artists Respond to Hurricane Katrina

The second anniversary of Hurricane Katrina provides an appropriate occasion to showcase the abundance of video work emerging from artists both in and outside of the Gulf Coast region. This month's program brings together three short and very different works produced in the wake of the disaster. Brooklyn-based Liza Johnson's *South of Ten* (10 mins., 2006) offers ten vignettes from the everyday lives of residents of coastal Mississippi. New Orleans filmmaker Ivor Shearer's *Wateline Simulacrum* (32 secs., 2004) is a powerful visual reminder of the extent of damage in New Orleans. One of the first filmmakers to gain access to the catastrophically devastated Lower 9th Ward in New Orleans was Ben Mor, who's based in Los Angeles. His *Help Is Coming* (8 mins., 2006) presents a telling view of the harsh reality that victims of the disaster faced and the empty promises on which they relied.



HELP IS COMING
(Ben Mor, 2006)
Image courtesy of Ben Mor

MAJOR FILMVIDEO SEASON SUPPORT

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The field changed with the introduction of digital technology. While films were still, essentially, created one "frame" at a time, computers served to remove artists from most of the physical process that had been associated with animation since the beginning of cinema. Even with this more advanced technology it was still quite simple to stick with traditional definitions of animation. (For instance, in

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This month we're presenting an informal survey of the field with a number of programs that celebrate the very best of the medium has to offer, both

past and present. Or perhaps I should say best and worst.

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The work of the Brothers Quay is not unfamiliar to Wexner Center audiences. On November 6 we present a program of their wonderful short films including what is perhaps their most celebrated, *Street of Crocodiles*. The Quays' films often portray fractured puppets or dolls and everyday objects brought to life in hermetic, haunting environments.

We are also offering a rare opportunity to view significant experimental animation on two nights: the films of pioneering computer animator Lillian Schwartz on November 13 and a collection of influential post-1933 work

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Finally, we screen possibly the best sample of contemporary, state-of-the-art, short-form work one can imagine with our second presentation of *The Best of the Ottawa International Animation Festival* on November 15. If you caught our presentation of the 2006 program earlier this spring, you know to expect an astonishingly diverse and innovative array of films hand-picked by the organizers of North America's most important animation festival.

So, if only *The Family Guy* or *Cars* or *Aqua Teen Hunger Force* come to mind when you think of animation, do yourself a favor and take in one or more of this month's programs.

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Curator, Film/Video

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Designers (above): Chris Jones, Tim Jacoby



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For information, visit
www.wexnart.org

NOVEMBER/DECEMBER 2007						
SUN	MON	TUE	WED	THU	FRI	SAT
1 THE MAGICIAN INTERNATIONAL SCREENING 2 PM	2 THE QUAY BROTHERS ANIMATION 7 PM	3 THE DEVIL CAME ON HORSEBACK NEW DOCUMENTARY 7 PM	4 THE DEVIL CAME ON HORSEBACK NEW DOCUMENTARY 7 PM	5 THE DEVIL CAME ON HORSEBACK NEW DOCUMENTARY 7 PM	6 THE DEVIL CAME ON HORSEBACK NEW DOCUMENTARY 7 PM	7 THE DEVIL CAME ON HORSEBACK NEW DOCUMENTARY 7 PM
8 THE QUAY BROTHERS ANIMATION 7 PM	9 THE QUAY BROTHERS ANIMATION 7 PM	10 THE QUAY BROTHERS ANIMATION 7 PM	11 THE QUAY BROTHERS ANIMATION 7 PM	12 THE QUAY BROTHERS ANIMATION 7 PM	13 THE QUAY BROTHERS ANIMATION 7 PM	14 THE QUAY BROTHERS ANIMATION 7 PM
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New Turkish Cinema

Six-film series includes *Times and Winds*, *Destiny*, and *The Magician*

ALSO IN NOVEMBER/DECEMBER

ANIMATION
Jerry Beck's *Worst Cartoons Ever*
Classic animation experiments

VISITING FILMMAKER
Bruce McClure
NEW DOCUMENTARY
For the Bible Tells Me So
The Devil Came on Horseback

GETTING HERE
The Wexner Center for the Arts is located at the corner of University Avenue and Ohio Avenue, just south of the Ohio Statehouse. About 15 blocks south of the center, at the intersection of University Avenue and Ohio Avenue, is the Wexner Center. The building is a large, modern structure with a glass facade. The entrance is on the north side of the building, and the main entrance is on the east side. The building is surrounded by a large parking lot. The building is a landmark in the area, and it is a popular destination for visitors to the area.

WEXNER CENTER
100 UNIVERSITY AVENUE
COLUMBUS, OHIO 43210-1391
614.292.1234
www.wexnart.org

WEXARTS.ORG



INTERNATIONAL SCREEN

New Turkish Cinema

Turkey is home to one of the most vibrant and diverse cinema traditions in the world, as represented by such acclaimed directors as Zeki Demirkubuz, Nuri Bilge Ceylan, and Fatih Akın. This six-film series is a rare opportunity to catch up with a number of the most anticipated recent films from that country.

Cosponsored by the **Turkish American Association of Central Ohio**, with special thanks to Ozlem Dogan Ekici. Thanks also to Ayca User and Nur Emirgil of the **Moon and Stars Project**, New York City, for their invaluable assistance with this series.

Times and Winds

(Rüfâ Eridem, 2006)

THU, NOV 1 | 7 PM

Times and Winds is a lyrical portrait of everyday life in a small village told through the lives of three young friends coping with the isolation of their remote location and their perceived mistreatment by their respective parents. Shot on location in Kütahya, the film features beautiful widescreen vistas and a mesmerizing score by Arvo Pärt. (111 mins., 35mm)

Please join us for a reception with food provided by **Café Istanbul** and **Café Shish Kebab** following the screening.

Ice Cream, I Scream

(Yusuf Aksoy, 2006)

The International
(Sim Sürayya Önder, Muhammet Güneş, 2006)

FRI, NOV 2
7 PM (2ND FILM 8:50 PM)

An independent ice cream peddler battles corporate ice cream brands and hordes of local boys seeking free treats in the comedy *Ice Cream, I Scream*, Turkey's submission to the Academy Awards. (100 mins., 35mm) Set in 1982, the tragicomedy *The International* follows a small town's preparations for the arrival of visiting dignitaries. The area's martial law commander hires an orchestra of local street musicians, not knowing that the daughter of the conductor and her boyfriend are planning to protest the delegation's visit. (105 mins., 35mm)

The Magician

(Cem Yılmaz & Ali Tamer Barlaç, 2006)

SUN, NOV 4 | 2 PM

Starring popular comedian Cem Yılmaz, *The Magician* is a roller coaster of a road movie following the travails of a traveling performer, his ornery father, and his faithful best friend from childhood. (122 mins., 35mm)

Destiny

(Zeki Demirkubuz, 2006)

WED, NOV 7 | 7 PM

A prequel of sorts to Demirkubuz's second feature, *Innocence* (1997), *Destiny* follows a geeky shopkeeper obsessed with a sexy bad girl who in turn is obsessed with her habitually criminal boyfriend. When the boyfriend is imprisoned for killing two cops, the shopkeeper intensifies the pursuit of his obsession. Demirkubuz was the subject of a retrospective at the Wexner Center in January 2003. (107 mins., 35mm)

Home Coming

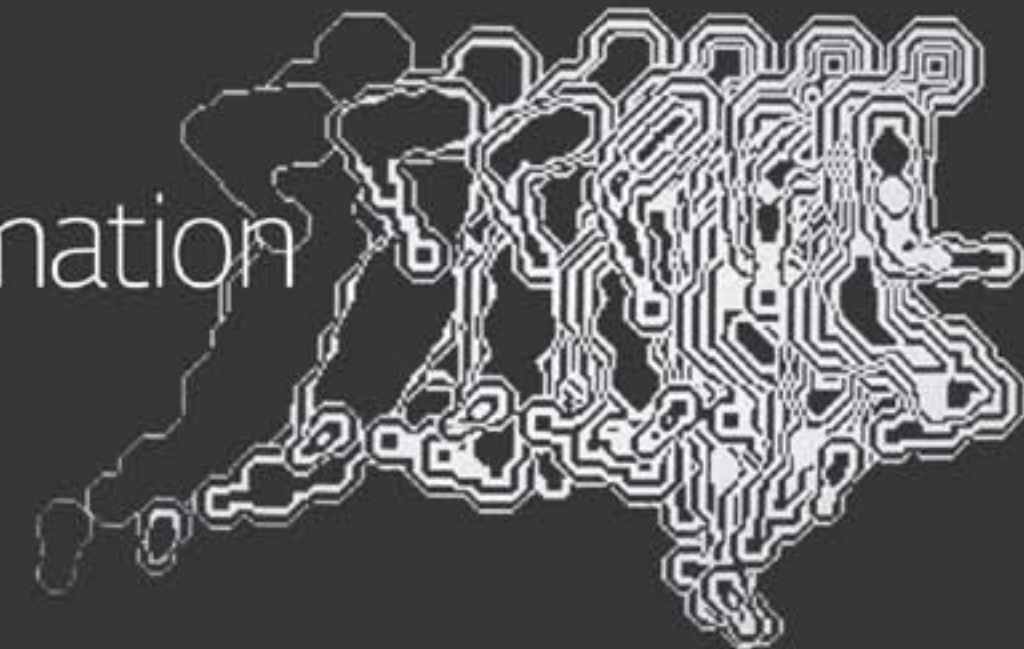
(Ömer Uğur, 2006)

TUE, NOV 20 | 7 PM

Home Coming chronicles the impact of Turkey's 1980 military coup on ordinary people. The film follows the life of an apolitical factory worker who is arrested as the leader of an illegal communist group, imprisoned, and interrogated for several weeks before being released to resume—or attempt to resume—his life. (104 mins., 35mm)



Animation



NEW PRINTS

The Short Films of the Quay Brothers (1973–2003)

TUE, NOV 6 | 7 PM

Identical twins Stephen and Timothy Quay are two of the most original and revered filmmakers in the world today. Their films often combine puppetry and stop-motion animation techniques and feature a dazzling use of focus to guide the viewer's eye through their hermetic environments. This program presents examples from their nearly 30-year career including their masterpiece *Street of Crocodiles* (1980), *The Cabinet of Jan Svankmajer* (1984), and *The Phantom Museum* (2003). (app. 120 mins., 16 & 35mm)



The Worst Cartoons Ever Introduced by Jerry Beck

THU, NOV 8 | 7 PM

Book signing at 5 PM

Prolific cartoon historian and producer Jerry Beck visits the Wexner Center to introduce this hilarious selection of animated mishaps including episodes of *Mighty Mr. Titan* (the physical fitness superhero), *Rocket Robin Hood* (a spandex-clad space cadet), and *Super President* (a nuclear-powered weapon of mass destruction)...and more! Beck is the coeditor of *Cartoonbrew.com* and the author of *The 50 Greatest Cartoons* and the recent *Hanna-Barbera Treasury* and *The Art of the Bee Movie*. His most recent animation project, *Hornswoggle*, airs on Nickelodeon.



Lillian Schwartz: Selected Works

TUE, NOV 13 | 7 PM

Join us for this rare screening of landmark films by Lillian Schwartz, best known for her pioneering work in computer art, computer animation, and computer-aided art analysis. During the 1970s and 1980s, she developed a catalogue of visionary techniques for artists to use with computer systems. Her formal explorations in abstract animation involved film, computers, and music. She then went on to create several important films that examine major historical artworks with the aid of computer analysis, most notably *The Morphing of Mona*, which shows how Leonardo da Vinci may have used some of his own facial features in the Mona Lisa. (app. 70 mins., 16mm)

Copresented by **Ohio State's Rare Books and Manuscripts Library**

The Best of the Ottawa International Animation Festival

THU, NOV 15 | 7 PM

Held each September, the Ottawa International Animation Festival is the largest festival of its kind in North America. This traveling program



includes highlights from the 2007 festival and displays the wide array of styles and subjects being explored by animators from around the world. Includes content not appropriate for children. (app. 90 mins., video)

Experimental Animation since 1933

FRI, NOV 16 | 7 PM

Here's a special opportunity to see some of the best examples of the rich, innovative, and beautiful worlds of animation that lie beyond the realm of "cartoons." Works shown include examples of abstract, drawn-on-film, cutout collage, pinscreen, stop motion, computer graphics, and other unclassifiable animation styles. Featured animators range from renowned pioneers (Norman McLaren, Oskar Fischinger) to the most acclaimed figures working today (Robert Breer, Lewis Klahr) to radical new voices (Virgil Widrich, Chris Landreth). Visit wexarts.org to view the complete film listings. (app. 110 mins., 16mm, video)

ADMISSION

Unless otherwise indicated

\$7 general public

\$5 members

students

senior citizens

\$3 children under 12

All programs are subject to change.

Screenings are in the Film/Video Theater unless another location is listed. Tickets are on sale at the Patron Services Desk on the entrance level of the building. Tickets remain on sale until a half-hour after show times or until the start of the second film of double features.

MAJOR FILM/VIDEO SEASON SUPPORT

Abercrombie & Fitch
MILLS JAMES
BRAND CLOTHING

SIGNIFICANT CONTRIBUTIONS

ROHAUER COLLECTION
FOUNDATION

All Wexner Center programs and events receive support from the **Corporate Annual Fund of the Wexner Center Foundation** and Wexner Center members.

Designers:
Chris Jones,
Tim Jacoby

The Box



NOVEMBER

Anna Gaskell Erasers (2006)

As a photographer, Anna Gaskell has mined literary and cinematic narratives from *Alice in Wonderland* to *Grimm's Fairy Tales* to *Frankenstein*. In *Erasers*, her first major work in film, Gaskell draws from a tragic personal experience, the death of her mother in a car accident when the artist was only 12. In the film, a group of 12-year-old girls recount the story as told to them by Gaskell herself. Each girl retells the story as if it had happened to her personally, although some details get confused. (90 mins., 16mm transferred to video)



DECEMBER

Fischli+Weiss Making Things Go (1984/2006)

Making Things Go takes viewers behind the scenes for an unconventional "making of" documentary about Swiss artists Peter Fischli and David Weiss's *The Way Things Go*. It consists of alternately riveting and hilarious footage of the artists as they go about conjuring the mechanics needed to create their gigantic explosive sculpture. (71 mins., video)



COLUMBUS INTERNATIONAL CHILDREN'S FILM FESTIVAL

THU-SUN, NOV 29-DEC 2

Special Prices

Members and students
\$2 film
\$10 any 6 tickets
General public
\$3 film
\$15 any 6 tickets

Bring your family to the Wexner Center or come on your own. These films aren't just for youngsters.

Check wexarts.org for more about the Cereal and Pajama Party (Saturday, 9:30-10 AM), Ice Cream Social (Sunday, 2:30-3:30 PM), hands-on arts projects (Saturday, 10 AM-4 PM), and family-friendly tours of William Wegman: Funny/Strange, the exhibition on view in our galleries (Saturday at 11 AM and Sunday at 12:30 PM).

Youth and family programs are presented with support from Honda of America Manufacturing, Inc., Bob Evans Farms, Cardinal Health Nationwide, and Time Warner Cable.

In-kind support for the Columbus International Children's Film Festival is provided by Jeni's Splendid Ice Creams and Whole Foods Market.



Saturday Morning Cartoons Go to the Dogs

(various directors, USA)

SAT, DEC 1 | 10 AM
Free

Favorite cartoon pooches bark (and sometimes talk) their way across the movie screen in this program. Ages 4 and up. (45 mins., 35mm)



COLUMBUS THEATRICAL PREMIERE

Offside

(Jafar Panahi, 2006, Iran)

THU, NOV 29 | 7 PM

"A charming, character-driven film that conveys enormous feeling for its characters."—LOS ANGELES TIMES

This exuberant, gentle comedy by one of the world's leading filmmakers offers a realistic but entertaining glimpse into the lives of young women in Iran, where females are prohibited by law from entering public soccer matches. Ages 12 and up. Rated PG. (93 mins., 35mm)

MIDWEST PREMIERE

Third Monday in October
(Vanessa Roth, 2008, USA)

FRI, NOV 30 | 7 PM

SAT, DEC 1 | 2 PM

Recalling the charm, passion, and suspense of the spelling bee documentary Spellbound, *Third Monday in October* follows the dramatic adventures of 11 eighth-graders in four drastically different American schools who are all running for student council president—just at the time of the 2004 presidential election. Ages 8 and up. (91 mins., video)

Stay for a Talk Back discussion led by Kendra Meyer, educator for youth programs, immediately after the Saturday screening.

COLUMBUS THEATRICAL PREMIERE

Opal Dream

(Peter Cacciano, 2005, Australia)

SAT, DEC 1 | 12 PM

Opal Dream shows a great sense of what life is like in a sun-scorched opal mining town in the Australian outback, where young Kellyanne spends much of her time playing with her imaginary friends Pobby and Dingan. When the invisible friends go "missing," a misunderstanding creates hostility within the small town, until humor and hope prevail. Rated PG. Ages 7 and up. (86 mins., 35 mm)

COLUMBUS PREMIERE

Darius Goes West: The Roll of His Life
(Logan Smalley, USA, 2007)

SAT, DEC 1 | 4 PM

This moving and inspiring documentary has been winning "audience choice" awards at a dizzying number of film festivals across the country, from Boston to Santa Barbara to Cleveland. Wheelchair-bound Darius Weems, a 15-year-old with muscular dystrophy, and a handful of able-bodied friends (one of whom made this documentary) set out to get Darius's ordinary wheelchair made over on MTV's *Pimp My Ride*—so that he can help educate and entertain a generation that has no idea who Jerry Lewis is. Ages 8 and up. (92 mins., video)

NEW 35MM PRINT

City Lights

(Charles Chaplin, USA, 1931)

SAT, DEC 1 | 7 PM

It's a joy to be able to present a beautiful new print of *City Lights*—perhaps Chaplin's most beloved film and considered by many to be one of the greatest ever made. It builds to a heartrending finale that the *Los Angeles Times* has called "one of the most hauntingly beautiful scenes put on film." Seeing *City Lights* on the big screen is always a treat, and if you've never seen it before, it's one of those special moviegoing experiences that you'll remember forever. Ages 6 and up. (87 mins., 35mm)

INTRODUCED BY MUPPET PERFORMER DAVE GOELZ

Emmet Otter's Jug-Band Christmas
(Jim Henson, USA, 1977)

SUN, DEC 2 | 1 PM

Dave Goelz, a leading Muppet performer for over 30 years, introduces, and leads a Q & A after, one of Henson's most heartwarming creations, as an encore to last March's popular Jim Henson tribute. We're showing the rare, original TV version of *Emmet Otter*, which contains Kermit the Frog scenes cut out of the DVD release. Also on the program are surprise Christmas-themed Muppet rarities from the Henson archives. Ages 4 and up. (62 mins., video)

The Way Things Go

(Peter Fischli and David Weiss, Switzerland, 1988)

SUN, DEC 2 | 2:45 PM
Free

The Way Things Go captures the Swiss artists' elaborate Rube Goldberg-like construction. A spectacular half-hour-long chain reaction sends common objects combusting, collapsing, and igniting into one another through the abandoned warehouse where it was built. Ages 6 and up. (30 mins., 16mm)

OHIO PREMIERE

Kirikou and the Wild Beasts

(Michel Ocelot, 2005, France)

SUN, DEC 2 | 3:30 PM

(subtitles read aloud)

SUN, DEC 2 | 5 PM

(subtitles not read aloud)

Free for members!

Kirikou, a tiny boy who can run as fast as a road runner, is one of the most popular animated characters of recent years around the globe, although he's not well known in English-speaking countries. This film's four short stories are based on West African folktales, and its drawings are evocatively simple and direct. The infectious soundtrack features Youssou N'Dour, Rokio Traoré, and Manu Dibango. The animation incorporates natural nudity throughout. Ages 4 and up. (72 mins., 35mm)

FREE FOR

PIERROT LE FOU
(Jean-Luc Godard, 1965)

Reprising a scene from the film

EMMET OTTER'S JUG-BAND CHRISTMAS
(Jim Henson, 1977)

Reprising a scene from the film

THIRD MONDAY IN OCTOBER
(Vanessa Roth, 2008)

Reprising a scene from the film

DAVID McCLOSKEY
(David McCloskey, 1965)

Reprising a scene from the film



SPECIAL EVENTS



Bruce McClure Projection Performance

FRI, NOV 9 | 7 PM

Brooklyn-based Bruce McClure makes his first Columbus appearance with one of his in-demand projection performances. McClure loads custom-made film loops into three specially modified 16mm projectors and then hooks the projectors up to guitar-effect pedals, using the projectors and their beams of light as a densely modulating instrument. The result is a unique film that exists only during the moment of projection, and an experience that's impossible to record or describe. (program app. 100 mins., 16mm)



The Holy Modal Rounders... Bound to Lose

plus **Velocity Ramblers**
(Sam Wainwright Douglas & Paul Lovelace, 2006)

SAT, NOV 17 | 7:30 PM

\$13 members and students
\$16 general public

The often hilarious documentary *Bound to Lose* celebrates the history of the psychedelic country/folk/rock band The Holy Modal Rounders, founded by fiddler Peter Stampfel and guitarist Steve Weber in Greenwich Village during the 1960s. Highlights include interviews with Dennis Hopper (who included one of the band's songs in *Easy Rider*) and actor/playwright Sam Shepard (who served as drummer for the group in the late-60s) (87 mins., video) Then a current version of the band, Velocity Ramblers, takes the stage, with a lineup that includes original band member Stampfel, former drummer Shepard, and John Cohen, who played with the New Lost City Ramblers in the 1960s.

VISITING FILMMAKER

I'm Not There
(Todd Haynes, 2007)

INTRODUCED BY CHRISTINE VACHON
MON, DEC 3 | 7 PM

\$8 members, students, senior citizens
\$10 general public

By now you've surely heard how the singular Todd Haynes has created an unconventional bio-pic of Bob Dylan by having six different actors (including Christian Bale, Richard Gere, Heath Ledger, and, most notably, Cate Blanchett, who won the Best Actress award at the Venice film fest) portray Dylan at different stages of his career. This high-concept description is essentially true, but it doesn't convey what Haynes is really up to—and it's hard to imagine a meatier American film to sink into at this moment. See it introduced by famed indie producer Christine Vachon of Killer Films. (135 mins., 35mm)

Secret Cinema

THU, DEC 13 | 7 PM

\$3 all audiences

Secret Cinema screenings feature either a new film never released in Columbus, a new or restored print of a selected classic, or something so rare or unusual it deserves to be screened. Our last Secret Cinema film was *Queen Bee* (1955), starring Joan Crawford, in May.

CLASSICS



Pierrot le fou
(Jean-Luc Godard, 1965)

FRI-SAT, DEC 7-8 | 7 PM

Praised by critic J. Hoberman as "the epitome of New Wave pop art romanticism," Jean-Luc Godard's dazzling *Pierrot le fou* stars Jean-Paul Belmondo and Anna Karina as a latter-day Bonnie and Clyde mainly on the lam in a sun-drenched South of France. The film boasts Godard's most stunning use of color, plus 17 aural musical numbers, direct addresses to the camera, and digressions on art history and resentment over the U.S. presence in Vietnam. (100 mins., 35mm)

Le Doulos

(Jean-Pierre Melville, 1963)

FRI-SAT, DEC 14-15 | 7 PM

A *doulos*, or police informer, played by Jean-Paul Belmondo, is at the center of Jean-Pierre Melville's gripping tale of underworld thievery and betrayal. Stylishly adapting the iconography and even the wardrobe of American film noir, Melville grounds the story in French crime story conventions, including a breath-taking plot twist late in the tale. (108 mins., 35mm)

NEW DOCUMENTARY



For the Bible Tells Me So
(Daniel Karstake, 2007)

WED, NOV 14 | 7 & 9 PM
Film/Video Theater

THU, NOV 15 | 7:30 PM
Merston Auditorium

The divisively contested relationship between divine scripture and homosexuality is at the center of *For the Bible Tells Me So*, a moving examination of how people of faith struggle to reconcile sexual orientation with the word of God. The film's focus is on how average church-going American families persist in belief when faced with intolerance justified in a literal reading of the Old Testament. Interspersed among the personal testimonies are appearances by an array of theologians, priests, ministers, and rabbis. (97 mins., video)

On November 14, join us before the film (5:30-7 PM) in the café for Network Columbus, a monthly networking event for gay, lesbian, and transgendered professionals, business principals, and colleagues, and straight and allied friends and partners.

Community partners: **Equality Ohio** and the **Human Rights Campaign—Columbus Steering Committee**.



The Devil Came on Horseback
(Annie Sundberg, Ricki Stern, 2007)

TUE-WED, NOV 27-28 | 7 PM

An eyewitness report of urgent moral authority, *The Devil Came on Horseback* is the first-hand account of a former U.S. Marine captain, Brian Steidle, sent by the African Union to investigate the Sudanese government's genocide of its own citizens living in the western Darfur region. The title refers to the government's Arab militia sent to brutally exterminate or displace hundreds of thousands of other Africans guilty only of being non-Arab. The film also traces Steidle's desperate efforts to bring his video documentation of this incomprehensible mass slaughter to the American public. (85 mins.)

This film is screened in conjunction with the conference *Toward a Transformative Agenda around Race*, presented by Ohio State's Kirwan Institute for the Study of Race and Ethnicity from November 30 to December 2. The conference is preceded by a film festival from November 27 to December 1. Please visit kirwaninstitute.org for more information.



Black White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe
(James Crump, 2007)

THU, DEC 6 | 7 PM

An intimate look at two legendary art-world figures, *Black White + Gray* brings to light the role that curator and collector Sam Wagstaff played not only in photographer Robert Mapplethorpe's career but in the larger artistic milieu of the 1970s and 1980s. The film tells of their mutual transformation—Wagstaff liberated from his conservative background, and Mapplethorpe morphing from struggling artist to world-celebrated image-maker. (72 mins., video)

FREE

DAVID McCLOSKEY
(David McCloskey, 1965)

Reprising a scene from the film

THE HOLY MODAL ROUNDERS... BOUND TO LOSE
(Sam Wainwright Douglas & Paul Lovelace, 2006)

Reprising a scene from the film

THE DEVIL CAME ON HORSEBACK
(Annie Sundberg, Ricki Stern, 2007)

Reprising a scene from the film

BLACK WHITE + GRAY: A PORTRAIT OF SAM WAGSTAFF AND ROBERT MAPPLETHORPE
(James Crump, 2007)

Reprising a scene from the film

ADMISSION

Screens otherwise indicated:

- \$7 general public
- \$5 members students senior citizens
- \$3 children under 12

All programs are subject to change.

S screenings are in the Film Video Theater unless another location is listed. Tickets are on sale at the Patron Services Desk on the east side of the building. Tickets remain on sale until a half hour after show times or until the start of the second film of double features.

OUT@wex

Our annual festival of new queer filmmaking returns with three days of screenings and special events.

Savage Grace
(Tom Kalin, 2007)

Introduced by Tom Kalin and Christine Vachon

THU, MAR 6 | 7 PM

\$8 members, students
\$10 general public

The festival opens with the premiere of Tom Kalin's latest film, introduced by the director. See the "Festive Farewell" listing for more.

Water Lilies
(Celine Sciamma, 2007)

Presented by No Bikini
(Claudia Moriaga Escobar, 2007)

FRI, MAR 7 | 7 PM

Set in the suburbs of Paris, Water Lilies has charmed audiences internationally with its achingly acute depiction of teenage girls writhing with friendship, heterosexual and same-sex crushes, and the ordinary cruelty of adolescence, as played out by a trio of girls hanging out at the municipal swimming pool one fateful summer. (81 mins., 1999) See also the touching short from Canada that is as much about finding inner strength as it is about gender discovery. (20 mins., video)

After the screening head to Union Bar + Food (184 North High St.) for Open House Club Night. The party begins at 10 p.m.

Before I Forget
(Douglas Miller, 2007)

SAT, MAR 8 | 3:30 PM

Included on a top-fest film fest last year by no less than Jane Fonda, Before I Forget is a disarmingly matter-of-fact look at the life of an aging French murder novelist Pierre, played with comic ban by Jacques Nolot, who also happens to be the film's writer and director. Having lived for over 20 years with his wife, Pierre finds himself at a crossroads after the death of the man who has supported him for years and is forced to face the passing of his youth. (104 mins., 2006)

Lagerfeld Confidential
(Nagisa Ohshima, 2007)

SAT, MAR 8 | 7 PM

"Fashion is ephemeral, dangerous, and unfair." —Tom Kalin

This week's international fashion icon Karl Lagerfeld in Lagerfeld Confidential, an unprecedented look at the designer working in his studio and directing photo shoots, while maintaining a surprising but not entirely candid conversation about his life with the film's director. Shot over two years, and doubled with appearances from the likes of Nicole Kidman, Anna Wintour, and Baz Luhrmann, it delivers a startling look at how an older male figure can connect with younger people. (94 mins., 2006)

Tearoom
(William E. Jones, 1991/2007)

SAT, MAR 8 | CONTINUOUS

The Box Free

Book signing at 8 p.m.

Itty Bitty Titty Committee
(James Babitt, 2007)

SAT, MAR 8 | 9:30 PM

"For anyone in despair over the state of this world in the moment, this gem of a movie offers up a dose of reality that is deliciously hilarious." —The New York Times

From James Babitt, the director of the hit Cheekhead, comes the equally hilarious and affirming Itty Bitty Titty Committee, which follows the romance of Anna, a lesbian waitress just out of high school, as she meets up with the C.I.C.T.C. in Action, a radical drag act group based on The Guerilla Girls. The cast includes Melissa Diaz, Daniela Sosa, Guinevere Turner, Jimmy Krieger, Cici Duvall, and Melanie Lynskey. With music by Stevie Nicks, David Byrne, and Le Tigre. (30 mins., video)

New 35mm Prints!

Monsieur Verdoux
(Charles Chaplin, 1921)

FRI-SAT, MAR 14-15 | 7 PM

"The cleverest and most brilliant film I have yet made." —Charles Chaplin

Next ahead of us sits this comedy of misadventure, Monsieur Verdoux, Charles' first work with his first wife, Paulette Goddard, and quite the best performance of his career as a suave financial adviser who marries wealthy women and murders them to collect their fortunes in order to support his wife's habit of shopping. (69 mins., 1921)

Chaplin combines the comedic possibilities of sound filmmaking with his mastery of silent plays to create a masterpiece of social commentary. (89 mins., 1921)

THE OUT@WEX JUDY WINSTON PARTY
It's almost a wrap! Follows with snacks and a cash bar in the club room at Union Bar + Food. Stay after Lagerfeld Confidential, come early for Itty Bitty Titty Committee, or socialize during the time between.

Also in March

Jennifer Reeder's Accidents at Home and How They Happen

Tom Kalin's Savage Grace

David Gordon Green's Snow Angels

Classics

Charlie Chaplin's Monsieur Verdoux

Curator's Note

The Art & Technology post-production studios are often regarded as the best-kept secret at the Wexner Center, since we don't have a public face always on view in the galleries or on our stages and theater screens. But this spring quite a few projects we've supported over the past months are coming into public sight. First among them is the world premiere, on March 1, of Jennifer Reeder's *Accidents at Home and How They Happen*, which was edited in our studios in the summer of 2006, in The Box as part of this year's Out@Wex series. (Look for more information about these works and screenings elsewhere in this publication.) You can look forward to the screening of

April Martin who, like Jennifer Reeder, was selected to receive a Wexner Center Residency Award in media arts for 2007–08, also has been busy in Art & Tech. Last fall, the Wexner Center's education department asked Martin to document the development of Kerry James Marshall's *Every Beat of My Heart* performance and exhibition, so she took a break from her own film to follow the evolution of Marshall's project from the selection of the teenage participants in September 2007 to the final performances on February 2 and 3, 2008. The resulting video, which Martin directed, is on view in the lower lobby (through April 1).

In February and March, Martin returned to her own documentary, which examines the history of police brutality and race riots in her hometown of Cincinnati. She and Art & Tech editor Paul Hill made a trip to the National Archives in Washington, D.C., to search for historical film footage of Cincinnati, and she's just confirmed the wonderful news that Grammy-nominated poet, activist, and Cincinnati native Nikki Giovanni will have a role in the film's narration. In addition, Martin was recently recommended by the Ohio Arts Council for an Individual Excellence Award. Martin began working on this project in Art & Tech over two years ago, and she plans to finish the film this coming summer. Watch future issues of this publication for information about a fall screening.

Jennifer Lange
Associate Curator, Media Arts

Finest Hour: Films By Humphrey Jennings

NEWLY RESTORED 35MM PRINTS!

Humphrey Jennings (1909–1991) is widely considered Britain's greatest documentary filmmaker and often placed alongside Michael Powell and David Lean as the center of the canon of quitesemantic English directors. He's best known for films from the WWII era that beautifully evoke everyday heroism, combining poetic observation with subtle yet intense national feeling.

Organized by the British Film Institute.

Four Shells (1939–1943)

THU, MAR 27 | 7 PM

This program presents four of Jennings's greatest short films, all war-related and thoughtful records of life on the home front in wartime England. Among them is *Listen to Britain* (50 mins., 1940), his 1942 masterpiece, which was intended to address to an American audience. Also included are *Tower Five Years* (15 mins., 1940), *We Are Not Dead* (8 mins., 1940), and *The Silent Village* (34 mins., 1940).

Fires Were Started

SAT, MAR 29 | 7 PM

The celebrated documentary *Fires Were Started*, Jennings's only feature film, is an perfect illustration of why Kenneth Lindsay Anderson was prompted to call Jennings "the only real poet that British cinema has yet produced." First portrayed in hours in the lives of fictional firefighters in London during the Blitz, Jennings is able to create something more than documentary realism by having real firemen fight real fires amidst the horrors of the blitzkrieg of London's darklands. (24 mins., 1940)

The Art & Technology post-production studios are often regarded as the best-kept secret at the Wexner Center, since we don't have a public face always on view in the galleries or on our stages and theater screens. But this spring quite a few projects we've supported over the past months are coming into public sight. First among them is the world premiere, on March 1, of Jennifer Reeder's *Accidents at Home and How They Happen*, which was both shot and edited under the auspices of our program. A week later, we're showing William Jones's *Tearoom*, which was edited in our studios in the summer of 2006, in The Box as part of this year's Out@Wex series. (Look for more information about these works and screenings elsewhere in this publication.) You can look forward to the screening of

Amy O'Neill's *Forest Park Forest Zoo*, which she recently edited at the Wexner Center, in *The Box* in April.

April Martin who, like Jennifer Reeder, was selected to receive a Wexner Center Residency Award in media arts for 2007–08, also has been busy in Art & Tech. Last fall, the Wexner Center's education department asked Martin to document the development of Kerry James Marshall's *Every Beat of My Heart* performance and exhibition, so she took a break from her own film to follow the evolution of Marshall's project from the selection of the teenage participants in September 2007 to the final performances on February 2 and 3, 2008. The resulting video, which Martin directed, is on view in the lower lobby (through April 13)

in conjunction Marshall's exhibition. Martin had a challenging task—especially given that her video was shot and edited in under three months—but the piece creates a rich and fascinating context for the exhibition and offers a refreshingly honest portrayal of its production complexities.

In February and March, Martin returned to her own documentary, which examines the history of police brutality and race riots in her hometown of Cincinnati. She and Art & Tech editor Paul Hill made a trip to the National Archives in Washington, D.C., to search for historical film footage of Cincinnati, and she's just confirmed the wonderful news that Grammy-nominated poet, activist, and Cincinnati native Nikki Giovanni will have a role in the film's narration. In

addition, Martin was recently recommended by the Ohio Arts Council for an Individual Excellence Award. Martin began working on this project in Art & Tech over two years ago, and she plans to finish the film this coming summer. Watch future issues of this publication for information about a fall screening.

Jennifer Lange
Associate Curator, Media Arts

**ACCOUNTS OF WOMEN AND
HOW THEY HAPPEN**
(gender books, 1986)
Interview with Billie Jean King

SUN		MON		TUE		WED		THU		FRI		SAT	
23	24	25	26	27	28	29	1	2	3	4	5	6	7
16	17	18	19	20	21	22	23	24	25	26	27	28	29
9	10	11	12	13	14	15	16	17	18	19	20	21	22
2	3	4	5	6	7	8	9	10	11	12	13	14	15
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<p>SUN UP All interested film producers are invited to submit to our film library & request a program compare film ratings, late-breaking news, and more to watching them with us. Just send an e-mail to film@boxoffice.com with the subject line: "Schedule your film review."</p>													
<p>Light Is Waiting Michael Robinson</p>													

wexner center FILM/VIDEO

MARCH 2008



ALSO IN MARCH

Jennifer Reeder's Accidents at Home and How They Happen

Tom Kalin's
Savage Grace

David Gordon Green's Snow Angels

Charlie Chaplin's
Monsieur Verdoux

wexner center for the arts | FILM/VIDEO | MARCH 2008

THE OHIO STATE UNIVERSITY • 1871 NORTH HIGH STREET • COLUMBUS, OHIO 43210-1339

CALLING PHONES

The Overton Center Arts Center Theater is located on the lower level of the Westside Center building. Parking is available at the Ohio Union Garage, about 10 blocks south of the center, or at the South Campus Gateway parking garage. CORA buses 1, 4, 21, and 24 stop on High Street at 15th Avenue.

WENNER CENTER
MEDIA ARTS STAFF

David H. Johnson, Director
David H. Johnson, Director
Jennifer Lange, Associate Curator
Paul Hill, Studio Manager
Mike Oberlin, Studio Editor
Chris Smith, Assistant Curator
Bruce Harrison, Project Coordinator

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OUT@wex

Our annual festival of new queer filmmaking returns with three days of screenings and special events.

Savage Grace

(Tom Kalin, 2007)

Introduced by Tom Kalin and Christine Vachon

THU, MAR 6 | 7 PM

\$8 members, students
\$10 general public

The festival opens with this preview of Tom Kalin's latest film, introduced by the director. See the "Visiting Filmmakers" listing for more.

Water Lilies

(Celine Sciamma, 2007)

Preceded by

No Bikini

(Claudia Morgado Escanilla, 2007)

FRI, MAR 7 | 7 PM

Set in the suburbs of Paris, *Water Lilies* has charmed audiences internationally with its achingly acute depiction of teenage girls wrestling with friendship, heterosexual and same-sex crushes, and the ordinary cruelty of adolescents, as played out by a trio of girls hanging out at the municipal swimming pool one fateful summer. (82 mins., 35mm) *No Bikini* is a touching short from Canada that's as much about finding inner strength as it is about gender discovery. (8 mins., 35mm)

After the screening head to Union Bar + Food (782 North High St.) for Out@Wex 2008 Club Night. The party begins at 10 PM.



Before I Forget

(Jacques Nolot, 2007)

SAT, MAR 8 | 3:30 PM

Included on a 10-best film list last year by no less than John Waters, *Before I Forget* is a disarmingly matter of fact look at the life of an aging French hustler named Pierre, played with conviction by Jacques Nolot, who also happens to be the film's writer and director. Having lived for over 20 years with HIV, Pierre finds himself at a crossroads after the death of the man who has supported him for years and is forced to face the passing of his youth. (108 mins., 35mm)

Tearoom

(William E. Jones, 1962/2007)

SAT, MAR 8 | CONTINUOUS

The Box | Free

Book signing at 6 PM

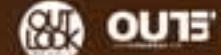
A highlight of the current Whitney Biennial exhibition, *Tearoom* is a revelatory visual document of pre-Stonewall gay images. Its footage was captured by a police camera hidden in a public men's room in Mansfield, Ohio, in 1962, an elaborate entrapment scheme devised to catch men of various races and classes meeting to have sex with other men. Through extensive research, filmmaker William E. Jones located the unedited original footage, which he presents with virtually no intervention on his part—a radical example of film presented "as found" for the purpose of circulating a kind of imagery that has otherwise been suppressed. The Mansfield tearoom bust was a considerable scandal in its day, with the lives of dozens of men effectively ruined through the entrapment. Jones's replay, shown here throughout the day in the Box, our video screening room, is an act of notable restoration. (Silent, 96 mins., video)

A native of Massillon, Ohio, and now living in Los Angeles, Jones received post-production support for *Tearoom* from the Wexner Center's Art & Technology residency program. His book-length background study to the film is available in the Wexner Center Store and featured during the signing.

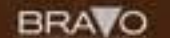
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WEXNER CENTER

CLASSICS



NEW 35MM PRINT!

Monsieur Verdoux

(Charles Chaplin, 1947)

FRI-SAT, MAR 14-15 | 7 PM

"The cleverest and most brilliant film I have yet made." —CHARLES CHAPLIN

Years ahead of its time, this "comedy of murders" is Charlie Chaplin's most audacious and atypical film and remains one of his most underappreciated. Basing the film on a story idea by Orson Welles, Chaplin does away with his Little Tramp character and gives the finest performance of his career as a suave Bluebeard who marries wealthy women and murders them to collect their fortunes in order to support his real family. The manner in which Chaplin combines the comedic possibilities of sound filmmaking with his mastery of silent physical comedy makes this one of his most radical films in style as well as in theme. With a scene-stealing performance by Martha Raye. (123 mins., 35mm)

Lagerfeld Confidential

(Rodolphe Marconi, 2007)

SAT, MAR 8 | 7 PM

"Fashion is ephemeral, dangerous, and unfair." —CARL LAGERFELD

Thus speaks international fashion icon Karl Lagerfeld in *Lagerfeld Confidential*, an unprecedented look at the designer working in his studio and directing photo shoots, while maintaining a surprisingly (but not entirely) candid conversation about his life with the film's director. Shot over two years, and studied with appearances from the likes of Nicole Kidman, Anna Wintour, and Baz Luhrmann, it delivers a startling look at how unthinkable luxury can coexist with unthinkable isolation. (89 mins., 35mm)

The Out@Wex 2008 wrap party (well, it's almost a wrap) follows with snacks and a cash bar in the café from 8 to 10 PM. Stay after *Lagerfeld Confidential*, come early for Itty Bitty Titty Committee, or socialize during the time in between.

CONTEMPORARY SCREEN

Itty Bitty Titty Committee

(Jamie Babbit, 2007)

SAT, MAR 8 | 9:30 PM

"For anyone in despair over the state of the world or the movies, this posse of revolting dykes delivers a megadose of hope." —K. STAR 1001

From Jamie Babbit, the director of *But I'm a Cheerleader*, comes the equally uproarious and affirming *Itty Bitty Titty Committee*, which follows the evolution of Anna, a lesbian wallflower just out of high school, as she meets up with the CIA (Clits in Action), a radical dyke art group based on The Guerilla Girls. The cast includes Melonie Diaz, Daniela Sea, Guinevere Turner, Jenny Shimizu, Clea Duvall, and Melanie Lynskey. With music by Sleater-Kinney, Bikini Kill, and Le Tigre. (87 mins., video)



Still Life

(Jia Zhang-ke, 2006)

FRI-SAT, MAR 21-22 | 7 PM

"Jia Zhang-ke is one of the leading filmmakers of our time. His works advance the art of cinema in ways that are dazzlingly innovative." —SHELLEY FRANKER, CINEMA SCORE

Winner of the Golden Lion at the 2006 Venice Film Festival, *Still Life* is the most accomplished movie to date by one of the new masters of world cinema, Jia Zhang-ke (*The World*). Using the Three Gorges Dam project (which is flooding entire villages and historically important regions out of existence), *Still Life* shows the effects and psychological costs of China's relentless conversion to capitalism and "progress." Jia combines landscape and narrative in ways that are rivaled only by Michelangelo Antonioni (*Blowup*, *Red Desert*) at his peak. (108 mins., 35mm)



Visiting Filmmakers

Introduced by the director

Accidents at Home and How They Happen

(Jennifer Reeder, 2008)

SAT, MAR 1 | 7 & 9:15 PM

Ohio State graduate and Columbus native Jennifer Reeder premieres her first feature film, which was developed as a Wexner Center Residency Award project in media arts and shot in and around Columbus during the summer of 2007. The film's story is about a young woman who returns to her hometown to pick up the pieces after learning that her twin sister has committed suicide. Best known for her acclaimed *White Trash Girl* series, Reeder is currently an associate professor of digital cinema and new media in the School of Art and Design at the University of Illinois, Chicago. Her work has been shown at the Moderna Museet in Stockholm, at Lincoln Center, in the New York Video Festival, and in the 2000 Whitney Biennial in New York. (89 mins., video)

Made possible through the Wexner Center Residency Award program.

Introduced by the director and producer Christine Vachon

Savage Grace

(Tom Kalin, 2007)

THU, MAR 6 | 7 PM

\$8 members, students
\$10 general public

Director Tom Kalin burst onto the national scene with his debut feature, *Swoon*, one of the most dazzling works within the new queer cinema of the early 1990s. His latest, *Savage Grace*, is an equally subversive take on the true-crime genre. Based on a best-selling account of the rich and dissolute heirs to the Bakelite plastics fortune, *Savage Grace* headlines Julianne Moore as a desperately insecure social climber with an unnaturally close bond to her handsome gay son (Eddie Redmayne), a viperish disdain for her husband (Stephan Dilane), and a taste for all the excess that a stylish 1950s jet-setter could grab. Drugs, sex, and incest tell the rest of the story, in Kalin's remarkably evocative rendition of this grabbed-from-the-tabloids antimorality tale. (89 mins., 35mm)

Introduced by the director

Snow Angels

(David Gordon Green, 2007)

FRI, MAR 28 | 7 PM

Since the appearance of his debut film, *George Washington*, David Gordon Green has cemented his reputation as one of the most talented and unique American independent filmmakers to emerge in the past decade. The ensemble film *Snow Angels*, Green's fourth feature and an adaptation of a novel by Stewart O'Nan, tells two stories of love and loss converging in a wintry Pennsylvania small town. Green leavens the tragic tone with humorous touches and his trademark lyricism to create a remarkably soulful movie. The excellent cast includes Sam Rockwell, Kate Beckinsale, Griffin Dunne, Amy Sedaris, and Nicky Katt. (106 mins., 35mm)

Finest Hour: Films By Humphrey Jennings

NEWLY RESTORED 35MM PRINTS!



Humphrey Jennings (1907–1950) is widely considered Britain's greatest documentary filmmaker and often placed alongside Michael Powell and David Lean at the center of the canon of quintessentially English directors. He's best known for films from the WWII era that beautifully evoke everyday heroism, combining poetic observation with subtle yet intense national feeling.

Organized by the British Film Institute.

Four Shorts (1939–1943)

THU, MAR 27 | 7 PM

This program presents four of Jennings's greatest short films, all are surprising and thoughtful records of life on the home front in wartime England. Among them is *Listen to Britain* (20 mins., 35mm), his 1942 masterpiece, which was ostensibly addressed to an American audience. Also included are *Spore Time* (1939, 15 mins., 35mm), *Words for Battle* (1941, 8 mins., 35mm), and *The Silent Village* (1943, 36 mins., 35mm).

Fires Were Started

(Humphrey Jennings, 1943)

SAT, MAR 29 | 7 PM

The celebrated docudrama *Fires Were Started*, Jennings's only feature film, is an perfect illustration of why filmmaker Lindsay Anderson was prompted to call Jennings "the only real poet that British cinema has yet produced." *Fires* portrays 24 hours in the lives of fictional firefighters in London during the Blitz. Jennings is able to create something more than documentary realism by having real firemen fight real fires kindled among the blitzed warehouses of London's docklands. (74 mins., 35mm)

ADMISSION

Unless otherwise indicated

\$7 general public

\$5 members

students

senior citizens

\$3 children under 12

All programs are subject to change.

Screenings are in the Film/Video Theater unless another location is listed. Tickets are on sale at the Patron Services Desk on the entrance level of the building. Tickets remain on sale until a half-hour after show times or until the start of the second film of double features.

The Box

Michael Robinson Light Is Waiting (2007)

In his first major video, filmmaker Michael Robinson takes scenes from a Polynesian-vacation episode of the sitcom *Full House* and, to frightening effect, splits the image (creating Olsen twin mandalas), adds a strobe effect (turning a staple of the TGIF lineup into an op art flicker film), and tweaks the sound (making an Elvis cover by John Stamos sound like a lost track from Big Star's *Third/Sister Lovers*). As Robinson says, "tropes of video art and family entertainment face off in a luminous orgy from which neither will survive." (11 mins., video)

Robinson visits the Wexner Center on April 2 to introduce a program of his films. Visit our web site or see the April calendar for more details.

Please note: William E. Jones's *Tearoom* screens in the Box on Saturday, March 8.



MAJOR FILM/VIDEO SEASON SUPPORT

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OUTWEX FILMMAKERS

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(Tom Kalin, 2007)

Major contribution to

ACCIDENTS AT HOME

AND HOW THEY HAPPEN

(Jennifer Reeder, 2008)

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