

wexner center
for the arts

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Media contacts: Karen Simonian, Director of Media and Public Relations, 614 292-9923 or ksimonian@wexarts.org; Erik Pepple, Media Relations Coordinator, 614 688-3261 or epepple@wexarts.org

SHINY BRINGS BLING TO THE WEXNER CENTER THIS FALL

VISUALLY DAZZLING EXHIBITION INCLUDES WORK BY ANDY WARHOL, JEFF KOONS, JOSIAH MCELHENY, RACHEL HARRISON, MORE

Columbus, OH—The exuberant exhibition ***Shiny***, featuring 13 (literally) shiny works by nine artists, opens this fall at the Wexner Center. *Shiny* offers a playful and insightful look at the culture's love of luxury, love of spectacle, and, of course, love of shiny things. Organized by the Wexner Center, it will be on view **September 16–December 31, 2006.**

Showcasing the work of mostly younger artists from the U.S. and Europe working in a variety of media, *Shiny* features pieces with reflective, shiny, mirrored, sparkly surfaces, many of them produced

in the last five years. Some of the work is made of metal and mirrors, offering the viewers twisted and contorted glimpses of themselves and the galleries. The artists in the show are Jeff Koons, Andy Warhol, Mai-Thu Perret, Kelley Walker, Rachel Harrison, Josiah McElheny (whose chandelier project representing the Big Bang was on view here in the fall of 2005), Louise Lawler (also featured in a concurrent retrospective in two other Wexner Center galleries), Michael Minelli (creating commissioned sculptural pieces for this show), and Jim Hodges (including a new work).

Notes Chief Curator of Exhibitions Helen Molesworth, who curated this show, "*Shiny* is a look at our culture's affection for bling and spectacle. Both humorous



Jeff Koons
Balloon Dog
1994–2001
Stainless steel with transparent color coating
The Broad Art Foundation
Photograph © Museum of Fine Arts, Boston

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and critical, this show offers a glimpse into how our expectations are both reflected and refracted in art.”

The exhibition also creates a vertiginous experience when set within the Wexner Center’s distinctive architecture. The reflection of the landmark Peter Eisenman building will be doubled and redoubled in the reflective surfaces of the work, extending the exhibition experience from the floors to the rafters.

A few highlights:

- Andy Warhol’s *Silver Clouds*, a batch of helium-filled floating silver balloons that gently bob and weave with the air currents within the gallery
- Jeff Koons’s *Balloon Dog*, a 15-by-10-foot blue stainless steel sculpture of a children’s party balloon
- Mai-Thu Perret’s *Little Planetary Harmony*, a gigantic sculpture of a teapot that’s large enough for gallery-goers to enter and explore the interior, which contains modernist paintings by Perret
- Louise Lawler’s photograph of a Jeff Koons work (tying this show back to the Lawler show in the nearby galleries)

An illustrated brochure will accompany the exhibition.

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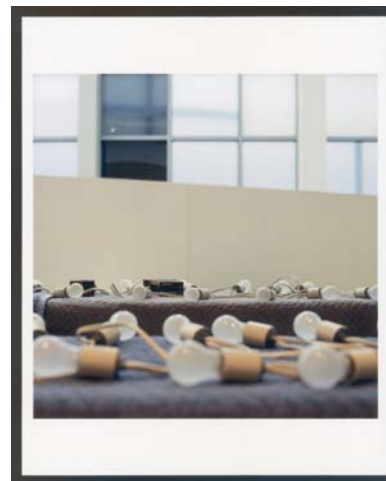
WEXNER CENTER PRESENTS FIRST MAJOR U.S. SURVEY OF THE WORK OF AMERICAN ARTIST LOUISE LAWLER

COMPREHENSIVE CATALOGUE OF LAWLER'S WORK TO ACCOMPANY EXHIBITION

This fall, the Wexner Center presents *Twice Untitled and Other Pictures (looking back)*, the first U.S. museum exhibition of the work of American artist **Louise Lawler**. Often referred to as an “artist’s artist,” Lawler is considered one of the most significant visual artists of the past three decades. Since the 1970s, Lawler has tracked how the meaning they pass through museums, commercial galleries, auction houses, and collectors’ homes. While Lawler is best known for her photography, the exhibition also pays special attention to the objects she makes—such as etched drinking glasses and paperweights (which will be in the show)—as an inherent part of her witty and thought-provoking art. This survey exhibition, organized by the Wexner Center and on view **September 16–December 31, 2006**, covers her earliest work in the 1970s to the present. It will feature about 60 pieces, including five new photographs taken at the Wexner Center during the installation and opening of *Part Object Part Sculpture* in the fall of 2005.

“A major exhibition in the U.S. devoted to Louise Lawler’s influential, always witty work is long overdue,” says curator Helen Molesworth. “Since the 1970s, she has trained her acute photographic lens on the spaces of art—museums, galleries, auction houses, and private homes—showing us, often with subtle humor, the powerful way in which display and context come to shape art’s various meanings.”

This is the exclusive venue for this exhibition. The **catalogue**, published by the Wexner Center, designed by 2 x 4, and distributed by MIT Press, features a foreword by Director Sherri Geldin, and essays by Molesworth, independent scholar Rosalyn Deutsche, and Ann Goldstein, senior curator at The Museum of



Louise Lawler
Bulbs, 2005/2006
Courtesy of the artist and
Metro Pictures Gallery

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Contemporary Art in Los Angeles. The book documents Lawler's photographic works and her objects.

In addition to this exhibition, which will fill about half of the Wexner Center's gallery spaces, Lawler will also create a project for the café wall in the center's lower lobby. Two of Lawler's photographs will be on view as part of an accompanying exhibition, *Shiny* (one of the works comments on another artist in *Shiny*: Jeff Koons).

LOUISE LAWLER

Louise Lawler has been essential in creating an expanded field for photography. She became central in the development of new theories of representation and remains indelible within the field of institutional critique. Lawler's work has always been trenchant and witty in its sustained commitment to a feminist vision of art, art history, and contemporary art practice, from her early sound work *Birdcalls* (in which she transforms the names of famous male artists into bird song) to her long-held interest in the figure of the female nude. The self-effacing nature of Lawler's practice (she is forever taking photographs of other artists' work), her continual suspicion about notions of authorship (e.g., via her numerous collaborations with other artists), and her sly humor with regards to standard museological conventions have made her an elusive candidate for a major museum exhibition. Throughout the 1990s, she remained a powerful influence on an emerging generation of artists, critics, and curators.

HELEN MOLESWORTH

CURATOR OF *SHINY* AND *TWICE UNTITLED AND OTHER PICTURES (LOOKING BACK)*

Helen Molesworth joined the Wexner Center as chief curator of exhibitions in November 2002. She curated the 2005 exhibition *Part Object Part Sculpture*, which *Artforum* called "a brilliant success." Molesworth has also curated the video art exhibition *Image Stream* and the touring shows *Landscape Confection* and *Work Ethic* for the Wexner Center Galleries at The Belmont Building. Prior to joining the Wexner Center, she served as curator of contemporary art at The Baltimore Museum of Art, and her writings have appeared in *Art Journal*, *Frieze*, and *October*.

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EXHIBITION FOCUSES ON FRANK STELLA'S 1958 PAINTINGS

NATIONALLY TOURING SHOW MAKES ONLY STOP IN THE MIDWEST

Zeroing in on a single year, 1958, in the career of influential American artist Frank Stella, the touring exhibition *Frank Stella 1958* will travel to the Wexner Center this fall. On view **September 16–December 31, 2006**, this tightly focused exhibition brings together about 20 works from this period of tremendous experimentation and productivity, and provides new insight into Stella's career and his development as an artist in the year following his graduation from Princeton University. The paintings, with their radiant fields of stripes and color, preceded Stella's famous Black paintings that he began at the end of that year and set the course for much of what was to follow in his career. The show includes one work owned by the Wexner Center.



Frank Stella
Grape Island (1958)
185.42 cm x 154.94 cm
Courtesy Mr. and Mrs. David
Mirvish, Toronto

Notes Helen Molesworth, the Wexner Center's chief curator of exhibitions, "Surprisingly colorful and gestural, Stella's dynamic paintings from 1958 show an artist in transition, exploring the very limits of his field. We're pleased to be the only Midwestern venue for this exhibition."

This exhibition was organized by the Harvard University Art Museums, where it premiered in February at the Arthur M. Sackler Museum, and is currently on view at The Menil Collection in Houston. Upon its premiere, *The Providence Journal* wrote that "the impact of Stella's breakthrough year is still with us." And *The Boston Globe* wrote that the exhibition "tears one page out of the great tome that is the history of modern art and illuminates a single moment with audacity and relish." The Wexner Center is its final stop. The accompanying catalogue contains reproductions of all 37 known Stella works from 1958 as well as examples of works by his collaborators and major influences. The catalogue is available at the Wexner Center Store for \$34.95.

A PIVOTAL YEAR

By 1958, a tension was emerging between the advocates of abstract painting and those artists who were already making raw, minimal sculptures—the two artistic

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visions that would dominate the 1960s. Stella's work from this year reveals the influence of both of these artistic directions. His 1958 paintings are distinguished by their repetitive compositional elements and workmanlike paint application. At the same time, their brilliant and brushy fields of color stripes and blocks are closely related to the work of other painters at the time, both the abstract expressionists and the younger generation of color-field painters. But Stella's work of 1958 is already very much his own: its large scale, optical impact, dazzling patterns, sometimes garish color, and serial permutations set the course for much of what was to follow in his illustrious career.

EXHIBITION SUPPORT

Shiny and Twice Untitled and Other Pictures (looking back) are organized by the Wexner Center for the Arts.

Frank Stella 1958 was organized by the Harvard University Art Museums, Cambridge, Massachusetts.

All exhibitions are presented with support from the Corporate Annual Fund of the Wexner Center Foundation.

Accommodations are provided by The Blackwell Inn.

Library furnishings for the reading lounge are courtesy of Design Within Reach.

The preferred airline for *Twice Untitled and Other Pictures (looking back)* is American Airlines/American Eagle.

VISITOR INFORMATION

THE EXHIBITIONS: *Shiny, Twice Untitled and Other Pictures (looking back)* and *Frank Stella 1958*.

DATES: September 16–December 31, 2006.

OPENING: September 15 (7–10 pm). ***Shiny* artists' panel** at 5:30 pm.

LOCATION: Wexner Center for the Arts, 1871 North High Street at 15th Avenue at The Ohio State University. Parking in Ohio Union Garage just south.

GALLERY HOURS: Tuesday–Wednesday and Sunday 11 am–6 pm; Thursday–Saturday 11 am–8 pm. The galleries are closed on Monday.

ADMISSION: Free

PUBLIC INFORMATION: wexarts.org or 614 292-3535

MEDIA CONTACTS FOR IMAGES, INTERVIEWS, AND MORE INFORMATION: Erik Pepple at 614 688-3261 or epepple@wexarts.org; Karen Simonian at 614 292-9923 or ksimonian@wexarts.org.

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