

FIRST FULL-SCALE MUSEUM EXHIBITION OF ACCLAIMED VIDEO ARTIST SADIE BENNING'S WORK ORGANIZED BY WEXNER CENTER

Columbus, OH—*Sadie Benning: Suspended Animation*, the first full-scale museum exhibition of works by the influential video artist, will be on view **January 26–April 15, 2007** at the Wexner Center. This exhibition, organized by the Wexner Center, will mark the first solo presentation of her 6- to 8-foot-tall “Head” paintings on canvas and paper, and includes the premiere of the large-scale, two-projection video work *Play Pause*, a rhythmic and affectionate portrait of city life. Highlighting Benning’s playful, lo-fi aesthetic, the video and paintings touch on such issues as sexual ambiguity and loneliness, and explore the crucial role that drawing has played throughout her artistic career.

Benning was a Wexner Center Residency Award artist in media arts in 2003–04, and has been at the center on and off over the past 2½ years to work on her new video and this exhibition, primarily in the center’s Art & Technology facilities.

“For nearly two decades, Sadie has been one of the most innovative video artists of our time and this exhibition seeks to explore the full range of her work,” says the Wexner Center’s associate curator of media arts Jennifer Lange, “We’re thrilled not only to be showing Sadie’s paintings but also her newest video *Play Pause*, which is the result of a three-year residency in our Art & Technology studios.”

Wexner Center Director Sherri Geldin notes, “Given her resolutely cross-disciplinary approach, Sadie Benning is a perfect fit for a place like the Wexner Center. Her extensive artist residency and this culminating exhibition highlight the range of resources we can offer an artist to support the creation of new work.”

A **catalogue** will accompany the exhibition and will feature an introduction by Lange with essays by poet Eileen Myles, writer Aleksandar Hemon, and Wexner Center Chief Curator of Exhibitions Helen Molesworth, as well as an interview between Benning and artist Amy Sillman. Tour dates will be announced.

Benning will engage in a conversation with catalogue essayist Eileen Myles on Thursday, **February 8 at 5 pm** at the Wexner Center. Admission is free.

The **opening celebration** for the show is **January 25**, 5:30–8:30 pm.



untitled, 2001
81 x 66 in.
Flashe paint on canvas
Courtesy Sadie Benning

PLAY PAUSE

The spectacular two-channel, spanning about 16 feet across, video projection piece *Play Pause* (approx. 30 mins.) was created entirely from hundreds of Benning's drawings and shot and edited entirely while in residence in the Wexner Center's Art & Technology studios. In the world of *Play Pause*, Benning imagines an entire city where people—mostly androgynous—from all walks of life coexist, commuting to work, walking dogs, meeting in gay bars, and dancing at nightclubs. Breaking away from the introspective nature of some of her early video work, *Play Pause*—at times whimsical, at times sexually frank—deftly imagines the complexities and melancholy of contemporary, post-9/11 urban life with wit and grace. *Play Pause*, directed by Benning in collaboration with Solveig Nelson, also includes a score produced by Benning.

THE PAINTINGS

Benning's 8-foot-tall "Head" paintings on paper and canvas exude an exuberant, goofily awkward charm that stems from bold color schemes and Benning's eye for the idiosyncratic quirks of the human character. Containing portraits of such characters as a butch golfer, a bespectacled nerd, a beret-wearing bohemian, a blue-haired tough guy, and more, the paintings stem from a personal desire to surround herself with friendly faces of her own creation. These portraits depict ambiguously gendered individuals who are larger-than-life, attesting to the fact that beauty comes in all shapes, colors, and sizes. While the early "Head" portraits were created whole-cloth from her imagination, the later portraits are based on photos from a 1970s-era yearbook that Benning found in the trash.

ABOUT SADIE BENNING

Born in Milwaukee and based in Chicago, Sadie Benning is one of the country's most respected and influential video artists. She began working in the late 1980s, at first using a Fisher-Price Pixelvision 2000 "toy camera" to produce a series of remarkable confessional short tapes about her emotional life as a young lesbian. Benning was discovered by the art world early on (at age 20 she was included in the 1993 Whitney Biennial—the youngest artist to appear in a biennial exhibition at the time), but she has remained faithful to the values of do-it-yourself media production and to the value of video as a vehicle for young people to give form and shape to their experiences. A visual artist as well as a musician, Benning has worked in the Wexner Center's Art & Technology post-production facilities in past years, and she has also performed at the Center with the seminal riot grrl band Le Tigre. The Center presented a retrospective featuring screenings of all of her videos to date in 2004.

EXHIBITION SUPPORT

This exhibition is organized by the Wexner Center for the Arts.
It is presented with support from the Corporate Annual Fund of the Wexner Center Foundation.
Accommodations are provided by The Blackwell Inn.
The preferred airline is American Airlines/American Eagle.

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EXHIBITION TRACES EVOLUTION OF REMARKABLE CHURCH BY LE CORBUSIER

OHIO STATE ARCHITECTURE PROFESSOR INVOLVED IN THE DESIGN NEARLY 50 YEARS AGO—AND IN THE LONG-DELAYED COMPLETION

SYMPOSIUM ON THE CHURCH TO BE HELD JANUARY 26

Columbus, OH—The Wexner Center presents an exhibition this winter focusing on a remarkable church in France designed by Le Corbusier in the early 1960s, but only now celebrating its completion. Le Corbusier embarked upon the church in the French town of Firminy with the help of his then-young associate José Oubrerie, now a professor at The Ohio State University's Knowlton School of Architecture. The cornerstone was not laid for the church, called Eglise Saint-Pierre, until 1970, by which time Corbusier had died. Due to interruptions in the flow of money, materials, and labor, the project ground to a halt—until Oubrerie revived interest in (and support for) completion of the church nearly four decades later.



Eglise Saint-Pierre
Photo: Luis Burriel Bielza, 2006

The conclusion of this epic architectural achievement will be celebrated with a vivid exhibition at the Wexner Center: ***Architecture Interruptus***. The show, on view **January 26–April 15, 2007**, features recent drawings and photographs juxtaposed against original plans, sketches, and early photographs of the partial “ruins” that stood on the site for many years. **A new large-scale model** of the completed church has been commissioned for the exhibition, allowing viewers to better understand the soaring space within the building. The show also includes video documentation.

Notes Wexner Center Director Sherri Geldin, “This exhibition not only celebrates the posthumous completion of a major building by legendary architect Le Corbusier, but also reveals the significant role played by José Oubrerie in its design evolution over four decades. As such, it raises provocative questions about the nature of architectural authorship, while highlighting Oubrerie’s crucial innovations to the original scheme.”

An illustrated **catalogue** will accompany the show, with essays by exhibition curator Megan Cavanaugh Novak of the Wexner Center and noted architectural theorist and critic Jeffrey Kipnis, as well as reprinted essays by Oubrerie and architecture scholar Anthony Eardley. The exhibition and publication will provide an in-depth look at the 50-year saga of the Eglise Saint-Pierre in Firminy, as well as an excellent teaching resource for architecture and design students. A daylong **symposium** exploring the church’s place in history and in contemporary architecture will be held **January 26**, and will feature such architects, architectural historians, and critics as Stanislaus Von Moos (of Zurich University), Scott Cohen (of Harvard), Barry Bergdoll (of Columbia

University), Wolf D. Prix (of Coop Himmelb(l)au in Vienna), Kenneth Frampton (Columbia University), Aaron Betsky (director of the Cincinnati Art Museum and former director of Netherlands Architecture Institute), and Aron Vinegar and Jeffrey Kipnis (of Ohio State's Knowlton School).

The **opening celebration** for the show is **January 25**, 5:30–8:30 pm.

MORE ABOUT THE HISTORY

The project was originally commissioned during the formative postwar period when the mayor of Firminy, Eugène Claudius-Petit, developed an ambitious plan to turn his mining town into Firminy-Vert, a lush "garden city" where citizens could live amongst clean air, open gardens, and well-planned civic spaces. He had little trouble engaging the help of his friend Le Corbusier, who by that time was a celebrated architect known for many provocative and often controversial theories on urban revitalization and architecture. In fact, Le Corbusier was engaged to design an unprecedented ensemble of projects for Firminy, including an apartment building, a civic center composed of a cultural center and stadium, and, eventually, the church of Saint-Pierre.

Although Le Corbusier's death in 1965 preceded the completion of much of his vision for Firminy, it was only the church that faced so monumental a struggle to reach fruition. In fact, construction on the church at Firminy did not begin until 1970, and nine years later, the project was abandoned entirely. Only the hulking remnants of the lower two administration levels and an uneven portion of the sanctuary walls above had been completed when money ran out and construction ceased. It was declared an historic monument in 1996, however, and Oubrierie never lost sight of his ambition to finish the project. By 2001 (with the backing of a newly elected mayor), he had enlisted sufficient local and national support to resume construction on the project with a dedicated team of architects and builders.

THE ARCHITECTURE

The Eglise Saint-Pierre is quintessentially Corbusian, showcasing the architect's interest in discrete platonic geometries as well as the complexities they can produce when united. The cavernous sanctuary is wrapped by a distinctly asymmetrical cone, formed by the metamorphosis of the square base into a quasi-circular top, and calling for a leap of geometry that would have been much more difficult to execute in the pre-computer age. The vaulting space of the church is illuminated by three of Corbusier's signature "light cannons" puncturing the concrete wall, as well as a constellation of tiny windows behind the altar. The square base of the church was originally intended to house the functional rooms, but will now be adapted to serve as a small museum. Clear comparisons can be drawn between the church at Firminy and Le Corbusier's two iconic

churches, Notre Dame du Haut and the chapel at La Tourette, both completed during his lifetime. At the same time, the design evidences clearly the hand of Oubrierie, as demonstrated by linkages to such projects as Oubrierie's Miller House in Lexington, Kentucky. Thus, the completion of the "last" building by Le Corbusier at the beginning of the 21st century not only brings his work to the forefront of architectural thought once again, it also forces confrontation with issues of authorship and authenticity that are not easily resolved. And while precise notions of authorship in an atelier-type practice are often elusive, in this instance they loom larger still. Oubrierie's role—first as apprentice and protégé, then as collaborator, and finally as both chief designer and "keeper of the flame"—has clearly evolved and grown significantly over time. So, too, has the impetus for the project morphed; no longer is it driven by a post-war sensibility to rebuild and refresh, but rather by a desire to pay tribute to a once-radical architectural practice by bringing its legacy to historic completion.

EXHIBITION SUPPORT

Major support for *Architecture Interruptus* is provided by Capgemini, NBBJ, Graham Foundation for Advanced Studies in the Fine Arts, and the Greater Columbus Arts Council.

The catalogue is made possible by a generous gift from Elise Jaffe + Jeffrey Brown.

Additional support for the exhibition comes from auto-des-sys, The Columbus Chapter of The American Institute of Architects, Robert and Sally Wandel, Merilynn and Tom Kaplin, James and Linda Miller, **Myers Financial Services LLC**, the Corporate Annual Fund of the Wexner Center Foundation, and Wexner Center members.

Accommodations are provided by The Blackwell Inn.

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INTERNATIONAL TOUR OF GLENN LIGON'S PROVOCATIVE WORKS MAKES ONLY MIDWESTERN STOP AT THE WEXNER CENTER

Columbus, OH—The internationally touring survey *Glenn Ligon: Some Changes*, featuring more than 40 provocative pieces in a wide variety of mediums, makes its only Midwestern stop at the Wexner Center **January 26–April 15, 2007**. A noted African American artist who came to prominence in the 1980s, Glenn Ligon is known for work that investigates social, linguistic, and political aspects of race, gender, and sexuality. Incorporating sources as diverse as James Baldwin's literary texts, photographic

scrapbooks, and Richard Pryor's standup comedy routines, Ligon's practice encompasses painting, printmaking, sculpture, installation, video, text-based work, and web-based projects. This survey, covering nearly two decades in Ligon's career, highlights moments in his work where existing texts, images, and themes from popular culture, literature, and history are "revised" in subsequent pieces and in new mediums.

Notes Helen Molesworth, the Wexner Center's chief curator of exhibitions, "Glenn Ligon's artistic range—from painting to printmaking to neon sculpture—combined with his interest in questions of American identity make him one of the most compelling artists of his generation."

Ligon will be at the Wexner Center **February 22 at 4:30 pm**, in a conversation with University of Chicago professor Darby English; admission is free. This spring's **Director's Dialogue on Art and Social Change**, featuring leading artists and writers, will focus on issues surrounding cultural conflict, identity, and freedom of expression—issues that are at the forefront of Ligon's work and the current political climate. The Director's Dialogue will be held Tuesday, **April 10 at 7 pm** at the Wexner Center; admission is free.

This exhibition was organized by The Power Plant Contemporary Art Gallery in Toronto. The tour has included the Contemporary Arts Museum in Houston (summer 2005) and The Andy Warhol Museum in Pittsburgh (fall 2006); following its Wexner Center presentation, the show will travel to The Morris and Helen Belkin Art Gallery at The University of British Columbia (summer 2007) and Mudam (Musée d'Art Moderne Grand-Duc Jean) in Luxembourg in the fall of 2007. A catalogue of the show is available in the Wexner Center Store (\$49.95).



Warm Broad Glow, 2005
Neon and paint
Image courtesy the artist and Regen Projects,
Los Angeles

MORE ABOUT THE SHOW

Weaving through the last 17 years of Ligon's career, *Some Changes* provides a rare opportunity to view early projects such as *Untitled (I Am A Man)* (1988), a painting that cites the 1968 protest slogan of striking black sanitation workers in Memphis, and *Runaways* (1993), in which Ligon mimics the rhetoric and typography of 19th-century runaway notices, replacing the content with autobiographical material. Newer artistic concerns are evident in more recent works, such as the installation *The Orange and Blue Feelings* (2003), an unusually shot video documentary work about a therapy session. Other highlights of the survey include *The Richard Pryor Paintings* (1993–2004), a series of vibrant text paintings that bring Pryor's raw jokes to visual life, and *Warm Broad Glow* (2005), Ligon's latest sculpture—a large-scale, pulsating neon light that renews and recharges the phrase “negro sunshine” that appears in a Gertrude Stein work. “Across the spectrum of race and sexuality, Ligon questions the relations between self and shadow, master and slave—how he experiences them internally and with respect to others,” wrote *Art + Auction* magazine in a review of the show.

MORE ABOUT GLENN LIGON

Glenn Ligon has had solo shows at such institutions as the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Walker Art Center, and the San Francisco Museum of Modern Art, among others. He was in *Documenta XI* in Kassel (2002), the *XXIV Bienal de Sao Paulo* (1998), and the *Venice Biennale* (1997), among many other group shows. He has received grants and fellowships from the National Endowment for the Arts, Art Matters, the Joan Mitchell Foundation, and the John Simon Guggenheim Memorial Foundation. A Bronx native, he currently lives and works in Brooklyn.

EXHIBITION SUPPORT

Glenn Ligon: Some Changes is cocurated by Wayne Baerwaldt and Thelma Golden and is organized by The Power Plant Contemporary Art Gallery at Harbourfront Centre, Toronto.

With the generous support of The Andy Warhol Foundation for the Visual Arts, The Horace Walter Goldsmith Foundation, Peter Norton Family Foundation, Albert & Temmy Latner Foundation and Toby Devan Lewis. Additional support is provided by Hal Jackman Foundation, Judy Schulich, The Broad Art Foundation, Gregory R. Miller, The Drake Hotel, The Linda Pace Foundation and Dr. Kenneth Montague.

It is presented at the Wexner Center for the Arts with support from the Corporate Annual Fund of the Wexner Center Foundation and Wexner Center members.

Accommodations are provided by The Blackwell Inn.

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CHARLES LONG'S INTERACTIVE *100 LBS. OF CLAY* ON VIEW

The Wexner Center presents the playful interactive installation *100 lbs. of Clay* by Los Angeles-based sculptor Charles Long **January 26–April 15, 2007**. This piece features 100 brightly hued, 1-pound blocks of colored clay arranged on a row of shelves. Visitors are invited to sculpt the clay, inventing new shapes or altering other patrons' sculptures already on view. The piece also features 100 CDs, set for random shuffle, meant to enhance the experience of sculpting.



100 lbs. of Clay
Collection of the Orange County Museum of Art; Museum Purchase
Photo: Courtesy of Elias Fine Art

100 lbs. of Clay will be on view in the lower lobby/café area of the Wexner Center during regular building hours.

Long, known for his interactive projects incorporating such materials as rubber, water, and clay, recently had work on view in a group show at the Hirshhorn Museum in Washington, D.C.

VISITOR INFORMATION FOR WINTER 2007 EXHIBITIONS at WEXNER CENTER

THE EXHIBITIONS: Sadie Benning: *Suspended Animation, Architecture Interruptus, and Glenn Ligon: Some Changes.*

Also: Charles Long: *100 lbs. of Clay.*

DATES: January 26–April 15, 2007.

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.

OPENING PARTY: January 25 (5:30-8:30 pm). *Architecture Interruptus* symposium January 26, 10 am–5:30 pm.

GALLERY HOURS: Tuesday–Wednesday and Sunday 11 am–6 pm; Thursday–Saturday 11 am–8 pm. Closed on Mondays. Charles Long's sculpture on view during regular building hours (starting at 8 am weekdays/10 am Saturdays/11 am Sundays to varying closing hours).

WALK-IN TOURS: Thursdays at 6 pm & Saturdays at 2 pm; no reservation required.

ADMISSION: Free

PUBLIC INFORMATION: wexarts.org or 614 292-3535

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