

## NEARLY 200 PHOTOGRAPHS BY LEGENDARY FRENCH FILMMAKER CHRIS MARKER ON VIEW AT THE WEXNER CENTER THIS SUMMER

*Columbus, OH—Chris Marker: Staring Back*, an exhibition of almost 200 photographs taken over the course of six decades by the enigmatic and influential French filmmaker, will be on view **May 12—August 12** at the Wexner Center for the Arts. This show, organized by the Wexner Center and the first such exhibition of Marker's photographs, consists of images selected by the artist himself from his own archive, including black-and-white portraits of individuals—some celebrated, most not—that Marker has encountered during the course of his world travels.



Image courtesy of Chris Marker

Notes Wexner Center Media Arts Director and exhibition organizer Bill Horrigan: "We're extremely honored that Marker has entrusted us with this rare opportunity to bring to light some of the photo treasures from his vast personal archive. Those who know him only from his films will see some familiar faces, but beyond that, *Staring Back* embodies Marker's boundless curiosity about the men and the woman with whom he's come face to face, armed with his camera, throughout Europe, Asia, Africa, and North and South America."

A **catalogue** will accompany the exhibition and will feature texts by Marker, Horrigan, and Molly Nesbit, scholar and contributing editor to *Artforum*. Included will be the English translation of Marker's most recent film *The Case of the Grinning Cat*, and selected photo annotations. The 160-page catalogue will be co-published with MIT press.

### MORE ABOUT THE PHOTOGRAPHS

Divided into four sections, and featuring music hand-picked by Marker, *Staring Back* is organized around the idea of the faces Marker has seen in his global travels, and of the faces that have in turn witnessed his own observant gaze – "I stare" and "They stare," as Marker puts it. Central to the exhibition are his depictions of political demonstrations he's witnessed and participated in, from Algerian independence protests in 1962, to the Pentagon march in 1967, to May 1968 in Paris, and continuing to 2006 in a stunning series devoted to the sustained demonstrations by French young people against punitive employment legislation. Interspersed throughout the exhibition are photographic traces of his inimitable films, including *La jetée*, *Letter from Siberia*,

*The Sixth Face of the Pentagon*, *Cuba Si!*, *Le fond de l'air est rouge*, *Sans Soleil*, and *The Case of the Grinning Cat* (which screened at the Wexner Center last fall), among others. Although some of the portraits depict well-known individuals (such as Simone Signoret and Akira Kurosawa), most are of unidentified citizens to whom Marker and his camera were drawn in the course of his global progress through Asia, South America, Scandinavia, Africa, Russia, and elsewhere. The exhibition also includes a selection of photographs of animals.

### **ABOUT CHRIS MARKER**

Born in Neuilly-sur-Seine, France, Chris Marker is one of the most influential and important filmmakers to emerge in the post-war era. After studying with Jean-Paul Sartre, Marker began a collaboration with filmmaker Alain Resnais, including working as an assistant director on Resnais's epochal *Night and Fog*. Eschewing traditional narrative techniques and working from a deeply political vein, Marker focused on non-fiction films ranging from the highly experimental and boundary-breaking *Sans Soleil* to *AK*, a documentary about director Akira Kurosawa. Marker began garnering international recognition in 1962 with the sci-fiction short film *La jetée*, a hugely influential story of nuclear experimentation and time travel. Marker has also produced acclaimed media installations, including *Owls at Noon Prelude: The Hollow Men*, at New York's Museum of Modern Art in 2005, and *Silent Movie*, which the Wexner Center commissioned in 1995 through its Residency Award program, and which subsequently traveled to over a dozen other venues internationally.

### **EXHIBITION SUPPORT**

This exhibition is organized by the Wexner Center for the Arts.

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## ALMOST 300 PHOTOGRAPHS BY NEW YORK-BASED ARTIST ZOE LEONARD ON VIEW IN MAJOR EXHIBITION AT WEXNER CENTER THIS SUMMER

*Columbus, OH*— A compilation of nearly 300 images by New York-based photographer **Zoe Leonard** will be on view in *Analogue* from **May 12–August 12** at the **Wexner Center for the Arts**. Featuring photographs taken on the streets of New York City and other urban centers, *Analogue* documents the slow disappearance of local markets, shops, and mom-and-pop ventures in the face of an ever-expanding global economy.

Says Wexner Center Director Sherri Geldin: "Zoe's work provides a poignant glimpse of a particular texture of American street life that is gradually disappearing, along with images from other countries which reflect the impact of our global economy. Zoe brings a rigorous and unsentimental eye to the changing patterns of daily commerce and survival."

A **catalogue** will accompany the exhibition and will feature *A Continuous Signal*, a text compiled by Leonard from selected quotations about photography, cities, and other themes related to *Analogue*.

### ABOUT THE EXHIBITION

Installed in an elaborate grid, this immersive body of images, taken with an antiquated Rolleiflex camera, and each approximately eleven by eleven inches square, brings attention to hodgepodge displays in storefronts, handwritten signs, and homemade arrangements of goods. Leonard has also followed bundles of donated thrift-store clothing that make their way from the streets of New York to the markets of Uganda. Although no people appear in her photos, this project serves as a documentation of urban life at the end of the 20th century.

*Analogue* is filled with images of shop windows and the commodity objects contained within. Yet far from the glistening allure of the commodity in well-lit shopping malls or digitally manipulated photography of mail-order catalogues, these objects are slightly frayed around the edges, holding on tenaciously to their disappearing place. The tension between disappearance and tenacity lies at the heart of the pathos of *Analogue*, in which these images serve as something of a testament to what history is in the process of leaving behind.



**Coca Cola Shack**  
Photo: Zoe Leonard

## **ABOUT ZOE LEONARD**

Zoe Leonard, the Wexner Center's 2003–2004 Residency Award recipient in visual arts, is a critically acclaimed photographer whose work has been widely exhibited since the 1980s. With her work on view at such international exhibitions and venues as Documenta IX, The Museum of Modern Art and Paula Cooper Gallery in New York, Kunsthalle Basel, the Philadelphia Museum of Art, and Musée d'Art Moderne de la Ville de Paris, Leonard has established herself as one of the most significant photographers in the country. She is based in New York.

## **EXHIBITION SUPPORT**

The *Analogue* project was made possible by the Wexner Center Residency Award program and by funding from Creative Capital Foundation.

Additional support for the Wexner Center residency and exhibition was provided by the National Endowment for the Arts, Nimoy Foundation, Greater Columbus Arts Council, Corporate Annual Fund of the Wexner Center Foundation, and Wexner Center members.

Accommodations are provided by The Blackwell Inn.

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## **DUST, FEATURING RECENT AND NEW WORKS BY ROBERT BECK ON VIEW AT WEXNER CENTER THIS SUMMER**

***EXHIBITION DELVES INTO THE COMPLEXITY OF CONTEMPORARY AMERICAN IDENTITY***

*Columbus, OH—dust*, an exhibition featuring a compelling collection of new and recent works in a variety of media by **Robert Beck**, is on view at the **Wexner Center May 12–August 12, 2007**. Steeped in contemporary American culture and grounded in autobiography, Robert Beck's drawings, photographs, sculptures, videos, and installations draw from personal experience and popular media and culture to form complex investigations of violence, sexuality, psychology, and masculinity. *dust* is organized and curated by Wexner Center Media Arts Director Bill Horrigan.

Horrigan says: "Beck's artistic range—from photography to drawings to sculpture to video—coupled with his interest in contemporary American identity generate questions that challenge perception and make him one of the most provocative artists of his generation."

He is interested in the interactions of fact and fiction, memory and imagination, family relationships and ritual. Beck's work reveals that how we become ourselves is an intricate mixture of DNA, sibling rivalries, classmates, television shows, memories, institutions, and even traumatic events.

A **catalogue** will accompany the exhibition and feature a foreword by Wexner Center Director Sherri Geldin, and texts by Horrigan, former Wexner Center Chief Curator Helen Molesworth, and esteemed art historian Robert Hobbs.

### **ABOUT THE EXHIBITION**

Beck connects the title, ***dust***, with a phrase from Genesis 3:19, "for dust thou art, and unto dust shalt thou return." Also chosen for the mere fact that "it accumulates," *dust* unravels its contents in the form of chalk, latent fingerprint powder, sifted memories, covered private parts, and grainy photographs. The gallery walls leading up to the exhibition will be covered in blackboard paint, actively engaging viewers with a tray of chalk and erasers they can use to write and erase freely. Inside the galleries, the looming presence of chalk dust on the walls where Beck had previously inscribed various newspaper articles, obituaries, and advertisements from June 20, 1965—and then erased them—leave the viewer with a vacillating perspective between past and present. Specifically selected for this exhibition are haunting psychoanalytical drawings of appropriated personality assessment tests drawn by children, redrawn and layered with other drawings by Beck, and then treated with the fingerprinting powder used to dust crime scenes. *Apart from the*

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*Whole (Communion)* includes a series of photographs of gestures related to a Catholic child's First Holy Communion arranged in what Beck refers to as a "dime store frame." Objects include *Private Zone (White)*, a child's shower curtain superimposed with images from the instructional manual *Private Zone*, a read-together book created for parents to help children cope with sexual assault. More of a displaced memory, *Glove Skinning* is an appropriated illustration of how to skin a rabbit with your bare hands from *The Modern Man's Guide to Life*, a how-to guide that includes tips on such things as grooming, cooking, and car repair given to Beck by his parents when he turned 33. Closing the exhibition are five photographs of two-dimensional images associated with rooms occupied by various Beck family members.

## **ROBERT BECK**

Born in Baltimore, Maryland and currently based in New York City, Robert Beck graduated from New York University's Tisch School of the Arts with a B.A. in filmmaking and also studied art making at The Whitney Museum's Independent Study Program. Both his videotapes and artworks have been exhibited in the US and Europe, including the Museum of Modern Art, New York, the Museum of Modern Art, San Francisco, and Neue Gesellschaft fur bildene Kunst, Berlin, Germany. In 1999, Beck received the Louis Comfort Tiffany Award and in 1995, a New York Foundation for the Arts Fellowship. In 2006, a survey of his work was shown at Opalka Gallery, The Sage Colleges, Albany, New York, and he exhibited with Stephen Friedman Gallery, London. He is represented by CRG Gallery, New York, and Stephen Friedman Gallery, London.

## **EXHIBITION SUPPORT**

This exhibition is organized by the Wexner Center for the Arts.

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## **WEXNER CENTER ANNOUNCES LINE-UP FOR ITS FIRST JURIED EXHIBITION ON VIEW THIS SUMMER**

*Columbus, OH*—The verdict is in. With the help of three respected art world luminaries, the Wexner Center has announced the selection of artists to be on view in ***State Fare: Three Ohio Artists*** at the **Wexner Center May 12–August 12, 2007**. The artists are: multi-media installation artist Tracy Featherstone from Hamilton, video artist Mark Harris from Cincinnati, and Rain Harris, a sculptor from Columbus. They were chosen from over 500 entries, an overwhelming response to the call for entries that was open to any Ohio artist, 18 or older.

The works in the exhibitions were selected by a blind jury of distinguished museum professionals from across the country, including Elizabeth N. Armstrong, deputy director for programs and chief curator at the Orange County Museum of Art; Elizabeth Smith, the James W. Alsdorf Chief Curator at the Museum of Contemporary Art (MCA), Chicago; and Hamza Walker, director of education at the Renaissance Society, University of Chicago.

Wexner Center Director Sherri Geldin states: “*State Fare* was conceived to bring national curatorial perspective to work being produced in Ohio. While it wouldn’t appear that a particular regional or state-defined ethos is at work, this open submission process, adjudicated by three leading curators from across the country, allows the center to showcase Ohio artists, but in a national context.”

### **ABOUT THE ARTISTS**

**Tracy Featherstone** reveals the unstable relationship between man and the natural environment through awkward acts of balance in her installations which she says “revert back to my first efforts at establishing my own environment through living room fort construction.” Featherstone graduated with a BFA in Fine Arts from the University of Cincinnati and a MFA from the University of Arizona and is currently an Assistant Professor and Foundations Coordinator at Miami University. Her work has been shown nationally, internationally at locations such as the Edinburgh Fringe Festival, and even locally here in Columbus at the ROY-G-BIV Gallery in the Short North.

Video artist **Mark Harris** creates intricate works that explores and comments on youth culture, music, art history and philosophy. After graduating from the Edinburgh College of Art, Edinburgh, Scotland, and the Royal College of Art, London, England, his work has been shown internationally

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in numerous venues including the Tate Modern and even locally here in Hopkins Hall Gallery at The Ohio State University. He writes reviews for both *Art in America* and *Art Monthly* and is currently the Director of the School of Art at the University of Cincinnati.

Ranging in scale from dainty diminutive pedestal objects to large sprawling installations, the work of sculptor and installation artist **Rain Harris** examines the ironies associated with excess and wealth through color, pattern and decoration. After receiving a B.F.A. from the Rhode Island School of Design, Harris's work has been shown internationally in Korea, Puerto Rico, and Denmark; nationally in SOFA, The International Expositions of Sculpture & Functional Art, in both New York and Chicago; and locally in Best of 2004 at the Ohio Craft Museum. In 2005, Harris was also a visiting Artist and Lecturer at the Ohio State University.

### **EXHIBITION SUPPORT**

This exhibition is organized by the Wexner Center for the Arts.

The Ohio Arts Council helped fund this program or organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

The exhibition 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.

### **VISITOR INFORMATION**

**THE EXHIBITIONS:** Chris Marker: *Staring Back*, Zoe Leonard: *Analogue*, Robert Beck: *dust*, and *State Fare: Three Ohio Artists*, Wexner Center's first juried exhibition devoted to Ohio resident artists.

**DATES:** May 12–August 12, 2007

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

**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](http://wexarts.org) or 614 292-3535

Media contact for images, interviews, or more information: Erik Pepple, [epepple@wexarts.org](mailto:epepple@wexarts.org)  
or 614 688-3261