

**For immediate release: July 18, 2003**

**Media contact: Karen Simonian, 614-292-9923 or [ksimonian@wexarts.org](mailto:ksimonian@wexarts.org)**

**WEXNER CENTER PRESENTS *IMAGE STREAM* DOWNTOWN**

***EIGHT FILM AND VIDEO PIECES FEATURED IN FALL EXHIBITION***

**CATALOGUE, SYMPOSIUM, FILM SCREENINGS TO ACCOMPANY SHOW**

*Image Stream*, an exhibition showcasing some of the best narrative film and video gallery works from the last 10 years, will be presented by the Wexner Center **September 20, 2003–January 4, 2004** at the historic Belmont Building in downtown Columbus. The exhibition includes pieces by leading contemporary artists Neil Jordan, Matthew Barney, Tacita Dean, Lorna Simpson, Kutlug Ataman, Donald Moffett, Pierre Huyghe, and Andrea Fraser. Their works range in size from typical TV screens to projections on an entire wall; they range in length from 6 minutes to hours of footage.

*Image Stream* is the first Wexner Center group exhibition devoted entirely to film and video gallery works, and the first organized for the Wexner Center by Helen Molesworth, chief curator of exhibitions.

An 80-page **catalogue** will accompany the exhibition (details on page 4), a full-day **symposium** will be held November 6, and **gallery tours and talks** will be conducted throughout the run of the show. See the attached information for more details.

A complete list of the artists and their works follows.

---

**NOTE: The previously announced title for this exhibition was *Storytelling*.**

### **Kutlug Ataman**

Turkish director Kutlug Ataman's *The 4 Seasons of Veronica Read* (2002) is a video installation featuring a woman being interviewed about her life's passion and hobby of cultivating amaryllis (*Hippeastrum*) flowers and bulbs. The screens hang from the ceiling to form an open square with four discrete viewing areas; each screen shows a different season, and viewers walk around and between them to shift their individual views of the narrative both in time and in space. *The 4 Seasons of Veronica Read* made its premiere at last year's Documenta exhibition in Kassel, Germany. Turkish director Ataman has exhibited widely and has won awards at film festivals throughout the world. Ataman will participate in the November 6 symposium at the Wexner Center; one of his feature films will be screened that evening.

### **Matthew Barney**

Filmmaker and artist Matthew Barney's *Drawing Restraint 7* (1993) features Adonis-like men dressed in the mythological costumes of satyrs. Blurring the boundaries between genders and the distinctions between humans and animals, the characters act out playful and subtly sexual scenarios. In one scene the creatures dance, sway, and totter on their high-heel hooves, enacting a bizarre form of drag show. This silent piece is shown on three monitors hanging from the ceiling in a fluorescent-lit room. Barney is best-known for his *Cremaster* Cycle of films (which will screen at the Wexner Center in November). He had an acclaimed show at the Guggenheim Museum earlier this year, and was recently called "the most compelling, richly imaginative artist to emerge in years" by the *New York Times*.

### **Tacita Dean**

Set in a revolving restaurant at the top of a television tower in the former East Berlin, *Fernsehturm* (2001) charts, in real time, one complete revolution of the tower-top. The restaurant, once a favorite haunt of the East German Stasi police, offers a spectacular panoramic view of the city; the film depicts the everyday banalities of the interior of the restaurant as well as the slowly changing sunlit sky. While the setting is decidedly space-age and utopian in feel, the endless rotation of both the restaurant and the Earth around the sun suggest that the beauty and boredom of everyday life reside in its endless cycles of repetition. Dean was the recipient of the Wexner Center Residency Award in Media Arts in the 1997–98 season. In *From Columbus, Ohio to the Partially Buried Woodshed*, she traveled with Wexner Center staff to the campus of Kent State University in search of a site-specific installation made by Robert Smithson in 1970.

### **Andrea Fraser**

In the humorous video *Little Frank and His Carp* (2001), artist and self-described “institutional critic” Andrea Fraser enters the Guggenheim in Bilbao and proceeds to rent the museum’s audio phone. The audience listens along with the artist while the British voice on the actual museum audio phone describes the Frank Gehry building in increasingly erotic language. The artist becomes sexually aroused by the building as she follows the audio phone’s instructions to run her hand along the sensuous curves of the building’s surface. Originally from Montana, Fraser lives and works primarily in New York, and has a forthcoming retrospective in Hamburg. She will participate in the November symposium.

### **Pierre Huyghe**

In *The Third Memory* (2000), a double screen projection, French artist Huyghe restages the original bank robbery which forms the centerpiece of the Hollywood film *Dog Day Afternoon*. Watching scenes from the film, original television footage of the event, and a reenacted version of the event with its original bank robber protagonist, the viewer is caught among various renditions of a true story. Huyghe represented France at the 2001 Venice Biennale, and was the recipient of the 2002 Hugo Boss Award, an international award that recognizes significant achievement in contemporary art.

### **Neil Jordan**

Each of the six monitors of filmmaker and artist Neil Jordan’s *Not I* (2000) features a slightly different take of film star Julianne Moore performing Samuel Beckett’s play *Not I*, with each shot focused exclusively on Moore’s mouth. The monologue presents the philosophical problem and psychic difficulty of narration without resorting to use of the first person, “I.” One of Ireland’s most celebrated filmmakers, Jordan has directed such movies as *The Crying Game*, *Interview with the Vampire*, *The End of the Affair*, and, most recently, *The Good Thief*.

### **Donald Moffett**

New York artist Donald Moffett’s *What Barbara Jordan Wore* (2002) is an extraordinary combination of the projected image and painting. On three monochrome gold-painted canvases are shown three different views of Barbara Jordan’s famous 1974 speech during the House Judiciary Committee proceedings on the impeachment of Richard Nixon. On the center canvas is the flickering image of Jordan, striking in a hot pink suit; flanking her are images of the committee on one canvas and the audience on the other. Drawing a parallel between politics and art, Moffett also

suggests that the medium of video might help us to look at paintings in a new way. Moffett will participate in the November 6 symposium.

### **Lorna Simpson**

In Simpson's *31* (2002), 31 monitors are affixed to the wall in a grid pattern resembling a month-long calendar. The piece begins with 31 different views of a young woman asleep in her bed. Throughout the course of the work the monitors each display a day in her life. The audience watches her get dressed, go to work, talk on the phone, and attend parties and a funeral. Using only ambient sound, *31* presents the viewer with an extraordinary amount of visual information that seemingly adds up to offer a complete version of the protagonist. However, the woman in question appears and disappears in slightly strange ways, foiling both the viewer's voyeurism and narrative desires with her potentially illicit and secret activities. Simpson was the recipient of a 1996–97 Wexner Center Residency Award in the visual arts, with which she created her first film project, *Interior/Exterior, Full/Empty*, a work that expanded the narrative quality of her previous photographic projects. She will participate in the November symposium.

### **THE CATALOGUE**

An 80-page catalogue will accompany *Image Stream*. Exhibition organizer Helen Molesworth will provide an overview essay and the essay on Matthew Barney. Other essayists include writer and editor George Baker, assistant professor of art history at UCLA; Gregg Bordowitz, a writer, video/filmmaker, and associate professor at the School of the Art Institute of Chicago; Aruna D'Souza, author and assistant professor of art history at Binghamton University, State University of New York; Bill Horrigan, curator of media arts at the Wexner Center; Bruce Jenkins, a curator at the Harvard Film Archive and a senior lecturer on visual and environmental studies at Harvard; and Hamza Walker, director of education at The Renaissance Society at The University of Chicago. The catalogue will be available in the Wexner Center Bookshop and Artshop, and online at [www.wexarts.org/bks](http://www.wexarts.org/bks).

### **THE CURATOR**

*Image Stream* curator Helen Molesworth joined the Wexner Center as chief curator of exhibitions in November 2002 after serving as curator of contemporary art at The Baltimore Museum of Art. She has also worked as a curator and in the education department for the Whitney Museum of American Art. Molesworth's exhibitions in Baltimore included *BodySpace*, a group show exploring the legacy of minimalism in

contemporary art, and, most recently, *Work Ethic*, a large survey exhibition of post-1960s art that deals with the issue of artistic labor, which will be traveling to the Wexner Center in the fall of 2004. She is a widely published writer and scholar, whose writings have appeared in such magazines as *Art Journal*, *Frieze*, and *October*, and in numerous books and exhibition catalogues. She is also the founding editor of *Documents*, a magazine of contemporary visual culture.

### **THE BELMONT BUILDING**

Built in 1885, The Belmont Building is the former home of Belmont Casket, considered “the Cadillac of Caskets.” The recently renovated four-story building is positioned in a high-growth area just between the booming Arena District and the historically industrial River District. The Wexner Center presented its fall 2002 exhibition, *From Pop to Now*, at The Belmont, and will be presenting exhibitions there throughout the 2003–04 season.

### **EXHIBITION SUPPORT**

*Image Stream* is presented by the Wexner Center with support from Nancy and Dave Gill and the Corporate Annual Fund of the Wexner Center Foundation. Promotional support is provided by WBNS 10TV and Time Warner Cable.

### **WEXNER CENTER**

The Wexner Center for the Arts is The Ohio State University’s multidisciplinary, international laboratory for the exploration and advancement of contemporary art. Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas and where diverse audiences can participate in cultural experiences that enhance understanding of the art of our time. In its programs, the Wexner Center balances a commitment to experimentation with a commitment to traditions of innovation and affirms the university’s mission of education, research, and community service.

**CALENDAR INFORMATION FOR  
*IMAGE STREAM***

**The exhibition:** The Wexner Center for the Arts presents the exhibition *Image Stream*, featuring eight narrative film and video gallery works by leading contemporary artists. Organized by the Wexner Center for the Arts; on view at The Belmont Building.

**Dates:** September 20, 2003–January 4, 2004.

**Location:** The Belmont Building, 330 W. Spring St. one block west of Neil Avenue in the Arena District in downtown Columbus. Entrance off Cozzins Street, between Spring St. and Nationwide Blvd. (The Wexner Center galleries are undergoing renovation.)

**Belmont gallery hours:** 11 am–6 pm Tuesday–Wednesday; 11 am–9 pm Thursday–Friday; noon–6 pm Saturday–Sunday. Closed Mondays and holidays.

**Belmont gallery admission:** Free.

**Parking:** Free lots just across Cozzins Street.

**Public information:** 614 292-3535 or [www.wexarts.org](http://www.wexarts.org).

**Opening events for Wexner Center members and media:** September 19: members party 8 pm–midnight, media tour at 4 pm (call 614-292-9923), both held at The Belmont.

**Symposium:** November 6, 10 am–4 pm at the Wexner Center, followed by public reception at The Belmont.

**Walk-in Tours:** Thursdays at 6 pm and Sundays at 1 pm (beginning September 25).

**Media contact:** Karen Simonian, 614-292-9923 or [ksimonian@wexarts.org](mailto:ksimonian@wexarts.org).

**Images available upon request.**