

**wexner center**  
for the arts

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**WEXNER CENTER ANNOUNCES 2004–05 RESIDENCY AWARDS**

The Wexner Center's Residency Award program is an essential part of the Center's mission to serve as a creative research laboratory for artists and audiences alike. Residency Award artists, chosen by the Wexner Center's curators, receive significant financial resources and technical support to develop new work, and often include opportunities for interaction between the artists, the Ohio State community and the public at large. As such, the Residency Award program enhances academic programs at Ohio State and complements the university's mission as a leading research institution.

Awards are presented annually in the three program areas: performing arts, media arts (film/video), and visual arts (including architecture and design). Information on this season's Residency Award recipients follows.

**Wexner Center Residency Award in Performing Arts:  
The Builders Association/dbox**

Last year, the Wexner Center presented the world premiere of *Alladeen*, a multimedia theater production that addressed the outsourcing phenomenon that links service workers in India with customers in the West. *Alladeen* went on to garner critical acclaim on tour, winning an OBIE (off-Broadway) Award this year. The 2004–05 Residency Award in Performing Arts will be presented to two of the groups involved in *Alladeen*: **The Builders Association**, which creates theater projects using live performance and visual media, and **dbox**, a computer design collective. Their new collaborative project, entitled *SUPER VISION*, will be performed at the Wexner Center in the 2005–06 season. It will examine the relationship between visual surveillance (cameras in banks, offices, at street lights) and "dataveillance" (databases and other forms of tracking personal information). To what degree is dataveillance merely an extension of visual surveillance, and in what ways is it different? What are the implications for our individual identities? These are the questions *SUPER VISION* seeks to explore.

The Builders' time **on campus this summer** involves daily work at Ohio State's Advanced Computing Center for the Arts and Design (ACCAD) and at the Wexner Center, where the collaborators will test the integration of video and motion capture

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technology with live action. The Wexner Center and ACCAD will serve as partners to co-commission *SUPER VISION*, demonstrating the capabilities of university-based arts organizations to marshal high-level technology resources to foster research in the arts. At the conclusion of the creative residency, The Builders Association and dbox will hold a free public discussion and demonstration of this work-in-progress August 4 at 7 pm at the Wexner Center.

**Wexner Center Residency Awards in Media Arts:  
Apichatpong Weerasethakul and Sowon Kwon**

This season, Media Arts Residency Awards will be offered to Thai filmmaker Apichatpong Weerasethakul and to artist Sowon Kwon.

One of the few Thai filmmakers to work outside the country's strict studio system, **Apichatpong Weerasethakul** (whose nickname is "Joe") won the Jury Prize at this year's Cannes Film Festival for his latest film, *Tropical Malady*. At the festival, jury leader Quentin Tarantino said the movie affected jury members "profoundly, to a staggering degree." Weerasethakul's sensual, evocative films blend fiction and documentary, often with non-professional actors, improvised dialogue, and non-linear narrative techniques. His first film, *Mysterious Object at Noon*, about the people of rural Thailand, was listed as one of the top films of 2000 by *New York* magazine and the *Village Voice*.

As part of his Residency Award, Weerasethakul will come to the Wexner Center in **November of 2004** to introduce public screenings of his own films, including *Mysterious Object at Noon*, *Tropical Malady*, and *Blissfully Yours* (2002).

Weerasethakul's artist residency is presented with support from the National Endowment for the Arts and the Corporate Annual Fund of the Wexner Center Foundation.

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Korean-born American artist **Sowon Kwon** comes to the Wexner in **late winter/early spring 2005** to work on the latest installment of her "average female series," which addresses how social constructions of beauty are projected onto the female body. The model of an "average female" has figured into Kwon's work for 14 years in her ongoing mixed-media project that includes drawings, prints, and video. In one case, Kwon projected the "average woman" template onto footage of Olympic gymnasts to highlight the disjunction between reality and culturally constructed notions of "average." For her Residency Award project, Kwon will use found video footage and stills from films and cartoons of the **Cinderella** fairy tale, combining this footage with original material—

animation and drawings, as well as newly shot footage of non-professional actors (including children) reenacting moments from the fairy tale—to create a **multi-screen video installation**. This piece will examine moments of transformation, such as the moment Cinderella's rags spin into a ballroom gown.

Other pieces in Kwon's "average female" series have been commissioned by the Berkeley Arts Museum, The Kitchen, and the Whitney Museum of American Art. They have also been included in the First Yokohama Triennale in Japan and the Third Gwangju Biennale in Korea.

### **Wexner Center Residency Awards in Visual Arts: Josiah McElheny**

This season's Visual Arts Residency Award will go to New York-based artist **Josiah McElheny**, a rising star known primarily for his bold, imaginative installations in blown and etched glass. Shattering perceptions about art and craft, he creates works that have evoked everything from medieval religious objects to modern design, all the while exploring and questioning art history or history more generally. McElheny's work is remarkable for being both visually and technically dazzling. His elegant installations are often large-scale, immersive, and, as *Artforum* wrote, "deeply intelligent."

McElheny will create a **new work for the reopening exhibition** at the Wexner Center galleries in **November 2005**. This piece will be an immense sculptural chandelier representing the birth of the universe and the Big Bang Theory. Made of glass, metal, and electric lighting, this stunning sculpture will confront viewers at eye level in the galleries. As part of his residency, McElheny will work with **a variety of academic departments at Ohio State**. He will also create a film that explores other artistic interpretations of the Big Bang Theory.

McElheny, who lives and works in New York City, studied with Swedish glassmaster Jan-Erik Ritzman and Italian glassblower Lino Tagliapietra. He has had several solo shows in New York.

McElheny's artist residency is presented with support from the Nimoy Foundation and the Corporate Annual Fund of the Wexner Center Foundation.

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