

**wexner center**  
for the arts

**For Immediate Release**

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**WEXNER CENTER PRESENTS INTERNATIONAL EXHIBITION  
EXAMINING IMPACT OF DESIGN ON CONTEMPORARY LIFE**

***MOOD RIVER* FEATURES MORE THAN 2,000 OBJECTS; INSTALLATION REVEALS  
UNEXPECTED CONNECTIONS AMONG DIVERSE PIECES OF ART AND DESIGN**

**BATTELLE SUPPORTS EXHIBITION WITH \$250,000 LEAD GIFT**

***Mood River***, an innovative international design and art exhibition, opens at the Wexner Center for the Arts in Columbus, Ohio, on February 3, 2002. The exhibition comprises an eclectic array of more than 2,000 contemporary objects from the worlds of commerce, culture, and art, installed to create an immersive environment that evokes a range of moods. By illuminating the unexpected aesthetic connections among diverse objects, *Mood River* brings to light the forms, materials, textures, and colors that make today look and feel like today. The exhibition, which is installed throughout the Center's galleries, as well as outside the building, remains on view through May 26, 2002.

Wexner Center Director Sherri Geldin says, "In addition to being a visual feast, *Mood River* offers compelling evidence of the power of design to shape our sense of the world. Boldly conjoining art and design in their survey, the curators reveal and magnify surprising simultaneities across diverse creative practices and disciplines. They strike a deft balance between the aesthetics of function and the function of aesthetics."

Lead sponsor for *Mood River* is Battelle, supporting the exhibition with a generous gift of \$250,000. "Battelle is very proud to be the lead sponsor of *Mood River*," says Carl F. Kohrt, Battelle President and CEO. "The message conveyed through *Mood River* strongly supports Battelle's objective of educating a global community about the value of combining art and science to achieve new innovations."

*Mood River*—inspired by the landmark 1934 exhibition *Machine Art*, which was organized for The Museum of Modern Art, New York, by legendary architect Philip Johnson—includes work by approximately 200 artists, designers, and design firms from 12 countries. Recent work by such renowned designers as Hussein Chalayan, Greg Lynn, Ross Lovegrove, Issey Miyake, Elsa Peretti, Philippe Starck, and a host of up-and-coming talents will be on view alongside the work of such artists as Frank Stella,

news release

E.V. Day, John Chamberlain, Siobhán Hapaska, Rachael Neubauer, and Tony Cragg. Among the items included are toothbrushes, lamps, tools, shoes, computers, car taillights, chairs, paintings, sculptures, a table that turns into a skirt, a 12-foot model of the F-117A Stealth Fighter, and a working skate bowl. By taking these and other items out of their usual contexts, and installing them adjacent to each other, *Mood River* enables viewers to better appreciate the aesthetic attributes they share.

*Mood River* is organized by the Wexner Center for the Arts. The exhibition is co-curated by Jeffrey Kipnis, curator of architecture and design, and Annetta Massie, associate curator, both of the Wexner Center; the installation is designed by architect Jose Oubrerie, with lighting design by John Bohuslawsky, both of The Ohio State University.

### **The Exhibition**

*Mood River* is designed to provoke an abiding appreciation for the power of design: the degree to which every object in our lives, even those that we have long-since ceased to notice, shapes our sense of being in today's world. The exhibition offers a variety of experiences and moods—from bliss to rage to trauma. Visitors can trace changes in form and mood; chart the use of transparency and translucency in glass, plastics, and metal meshes; make design connections between seemingly unrelated objects; track a rainbow of colors across fashion, product design, and painting; and explore connections between fine art and commercial design. Above all, it is hoped they will be struck by the myriad ways design affects their everyday lives.

Upon entering the exhibition, visitors find themselves surrounded by an array of white, milky, transparent, or translucent design objects and artworks, intended to evoke serenity and bliss. Here the sculptures of Siobhán Hapaska share biomorphic concerns with the designs of Greg Lynn's shelving system and Elsa Peretti's handbag. An installation of lamps by a variety of designers features lights that drip, inflate, knot, fold, shimmer, and glow. Tabletop objects, furniture, art, and fashions reveal unexpected relationships—between flat and folded in chairs by Polyline and folded paper sculptures by Enlai Hooi, and between form and formless in such pieces as Sarah Schwartz's veil.

An adjacent gallery features more than 1,500 commercial products, ranging from toothbrushes and other grooming utensils, to power saws and cutlery, electronic gadgets and sports equipment—all suspended from the ceiling like a school of fish.

These hover over a “coral reef” made of lit-up automobile taillights, while a “waterfall” of chairs by a variety of designers flows over the wall between the second and third galleries. The waterfall leads to an installation comprising works of art displayed alongside more examples of contemporary design. Here the exhibition highlights the shared concerns of the artworks and such commercial objects as tweezers, tumblers, cabinets, and plastic airline cups. Nearby are installations of Wexner Center Residency Award recipient Hussein Chalayan’s innovative fashion designs; more of Chalayan’s pieces will be added in late April (see attached release for details on Chalayan’s Residency Award). The final gallery features a skateboard bowl—details below—and a vortex of sporting equipment, from bikes to windsurfing sails to boards of all kinds.

Installed outside the Center, on the plaza, is a 71-foot-long fiberglass wind turbine blade, on loan from Storm Lake, Iowa.

While the core of *Mood River* remains continuous throughout its four-month period, special installations, or “waves,” will change partway through the exhibition’s run. The first of these special installations, on view from February 3 through April 14, include a skate bowl—a large basin for skateboarding—and *Design Afoot: Athletic Shoes 1995–2000*, an exhibition organized by the San Francisco Museum of Modern Art.

The skate bowl, called *Free Basin*, was designed by Chicago-based design collective SIMPARCH. It will be open to skaters and features occasional demonstrations by regional professional skateboarders. (Skateboarders, who should bring their own equipment, will be admitted to the exhibition free of charge.) The skate bowl will be open late certain Thursdays and Saturdays during the run of the show.

*Design Afoot* looks at the recent explosion in athletic-shoe design, the rapid turnover in styles for such shoes, and how the once-specialized sports-shoe industry has permeated consumer markets worldwide across the socio-economic spectrum.

Painter Fabian Marcaccio’s *Paint-Ball Robot* and Sachiko Kodama and Minako Takeno’s *Protrude, Flow* will be installed in late April. A former Wexner Center residency artist, Marcaccio created *The Predator* with architect Greg Lynn for the center’s *Suite Fantastique* exhibition in 2001. His *Paint-Ball Robot* shoots colored paintballs onto a wall, producing a giant, computer-generated, ever-changing painting. Kodama and Takeno, from the University of Electro-Communications in Tokyo, transform ambient sounds into moving 3D images formed of magnetic fluids in *Protrude, Flow*.

### **Catalogue**

*Mood River* is accompanied by a catalogue featuring a foreword by Sherri Geldin; an introduction by Philip Johnson; essays by Jeffrey Kipnis, Annetta Massie, and Jose Oubrerie; and guest commentary by noted critics Sanford Kwinter, Sylvia Lavin, and Chee Pearlman. The 144-page catalogue and the overall exhibition graphics are designed by Patrick Li of the New York design firm Work in Progress. The book, which will be available at the Wexner Center Bookshop for \$39.95, is distributed by D.A.P.

### **Public Programs**

The Wexner Center is planning a wide range of public programs in association with the exhibition, including a two-day boards and bikes event; a conference featuring emerging designers and artists in the show; a lecture and discussion series featuring top-name designers; opening events; gallery talks; Family Days; and weekly events for various audiences. See the attached document for details on events confirmed so far.

### **Exhibition Curators**

Jeffrey Kipnis is the Wexner Center's curator of architecture and design, and a professor of architecture at The Ohio State University's Knowlton School of Architecture. Kipnis, who was curator of the critically acclaimed design and architecture exhibition *Suite Fantastique* in winter 2001, has been at the Wexner Center for two years. He is a widely published architecture and art critic, and is author of *Choral Works*, a study of the collaboration between Jacques Derrida and Peter Eisenman, among other books. An award-winning architect, Kipnis was the founder and first director of the Graduate Design Program of the Architectural Association of London.

Annetta Massie, associate curator of exhibitions at the Wexner Center, has been with the Center for 12 years, working especially on commissioned, site-specific projects. Among the many exhibitions she has curated or co-curated are *Udomsak Krisanamis*; *Ernesto Neto: Sister Naves*; *Rirkrit Tiravanjia: Untitled 1999 (reading from right to left)*; *The Serial Attitude*; *Beverly Semmes: Stuffed Cat*; *Apocalyptic Wallpaper*; *Dawoud Bey*; *Oehlen Williams 95*. In addition to *Mood River*, Massie is currently curating the large thematic group exhibition *Away From Home*, opening in 2003.

*Mood River* installation designer Jose Oubrerie is a professor of architecture at The Ohio State University's Knowlton School of Architecture. An award-winning architect, widely published writer, and international lecturer, Oubrerie has designed the renowned Miller House in Lexington, Kentucky; the Strasbourg Convention Center; the

French Cultural Center in Damascus; and exhibition installations at the Pompidou Center in Paris, among many other projects.

### **Exhibition Support**

*Mood River* is made possible by a generous lead gift from **Battelle**.

Battelle, headquartered in Columbus, is a global leader in technology development and commercialization. It counts as its successes the development of the office copier machine, pioneering work on compact disc technology, and breakthroughs in medical technology, environmental science, and telecommunications. With 7,500 staff at more than 100 locations worldwide, Battelle brings "The Business of Innovation" to numerous commercial and government clients.

Major support is provided by **Peter B. Lewis, Agnes Gund and Daniel Shapiro, Accenture, and Shiseido Co., Ltd.** Additional support is provided by the **National Endowment for the Arts, Ohio Arts Council, The Ohio State University Division of Student Affairs, Coca-Cola, and the Corporate Annual Fund of the Wexner Center Foundation.** Promotional support is provided by **Time Warner Cable and WBNS 10TV.**

*Free Basin* was organized for the **Hyde Park Art Center of Chicago** by Lia Alexopoulos and sponsored by **Mesa Development Corporation.** *Free Basin* is a project by SIMPARCH in collaboration with Peter Eng, Pat Finlay, Chris Vorhees, and Hamza Walker.

### **Wexner Center for the Arts**

Established in 1989, 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 diverse audiences can participate in cultural experiences that enhance the 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.

A landmark of postmodern architecture by Peter Eisenman of New York, and Richard Trott of Columbus, the Wexner Center houses galleries, performance spaces, a film/video theater, a bookshop, a café, and state-of-the-art video-editing suites.

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