

**CANDICE BERGEN TO VISIT THE WEXNER CENTER NOVEMBER 10  
FOR A TRIBUTE TO DIRECTOR LOUIS MALLE, AS A HIGHLIGHT  
OF THE REOPENING SEASON'S MEDIA ARTS PROGRAM**

The media arts program of the Wexner Center for the Arts, widely recognized as one of the most vital and influential in the United States, will celebrate the autumn 2005 reopening of the renovated center with **A Tribute to Louis Malle**, beginning November 2. A highlight of the series will be a special showing on November 10 of Malle's 1987 *Au revoir les enfants*, introduced by actress Candice Bergen, who was the late director's wife of many years, with the screening to be followed by a conversation between Bergen and Bill Horrigan, Curator of Media Arts.

"Our salute to this pioneering and influential filmmaker exemplifies the center's tradition of honoring now-legendary artists in all fields, even as we embrace upcoming generations," says Wexner Center Director Sherri Geldin. "We are very gratified that Candice Bergen has agreed to enrich our program with her singular personal perspective."

Louis Malle (1932–95) is considered to be one of the great filmmakers of the 20th century. Notes Horrigan, "In a career that spanned five decades, Louis Malle consistently extended himself beyond what he'd done before, moving with insight and elegance from provocative historical drama to light-hearted comedy, to such inimitable triumphs as *My Dinner with André*. This tribute to Malle's artistry will remind viewers of just how singular a voice he possessed, and how sorely it is missed."

Films in this tribute include *Les Amants* (1958), starring Jeanne Moreau, which was Malle's first big hit: a frankly erotic drama of marital infidelity, and an unblinking portrayal of affluent French society; *My Dinner with André* (1981), starring André

Gregory and Wallace Shawn, in which Malle straddled the border between film and theater (and scored a surprising commercial success) by staging a rambling dinner-table conversation between two friends; *God's Country* (1986), which shows Malle working within the limits of documentary as he explores the changes in the deeply religious farming community of Glencoe, Minnesota, during a prolonged economic downturn; and *Au revoir les enfants* (1987), one of Malle's most celebrated films and also one of his most personal: a drama of France under Nazi occupation, based on his own experiences in a Catholic boarding school that harbored Jewish children.

### **Innovation in the Screening Room, the Galleries, and the Community**

The salute to Louis Malle, along with other programs for the reopening season, demonstrate the range of activities of the media arts department in the screening room, the galleries, and the wider community.

The department's popular Visiting Filmmaker series has brought to the Wexner Center acclaimed artists from around the globe to introduce their films and engage in onstage conversations. Screenings are often accompanied by publications. Visiting filmmakers have included Americans Jim Jarmusch, Julie Dash, Gus Van Sant, Allison Anders, and Richard Linklater, and such international figures as Abbas Kiarostami, Claire Denis, Apichatpong Weerasethakul, Olivier Assayas, Terence Davies, Arnaud Desplechin, Guy Maddin, Isaac Julien, Jeanne Moreau, and Dariush Mehrjui.

As moving-image artists have increasingly migrated to the galleries, the department has also commissioned or presented a number of remarkable installations. In 1995, it presented legendary French filmmaker Chris Marker's *Silent Movie*, his first commission from an American institution. This multimedia work went on to tour to more than a dozen other sites around the world. Director Todd Haynes and producer Christine Vachon presented their first installation, *Domestic Violence*, in 1996. Under the auspices

of a Wexner Center Residency Award, Chicago-based artist Iñigo Manglano-Ovalle produced the innovative, multi-channel installation *Clock*, a millennium-passage project that was on view in the center's public spaces between 1999 and 2001.

Other distinguished film/video producers commissioned to produce gallery exhibitions include the Dutch documentarian Johan van der Keuken and New York underground filmmaker Beth B. Most recently, British artist Phil Collins presented his remarkable video installation *They Shoot Horses*, shown in advance of his Wexner Center residency in 2006 (and which is embarking on a national tour). Video artist Sadie Benning, the recipient of a 2004 Residency Award, will be the subject of a Wexner Center gallery exhibition in 2007.

To address the cultural, social, and political topics inherent in many of the works it shows, the department provides a forum for university- and community-based groups. A recent example is the panel discussion for the screening of the PBS documentary *Flag Wars*, produced by Linda Goode Bryant and Laura Poitras, which had received production and post-production support in the center's Art & Technology studio. In spring 2005, Dayton filmmaker Askia Holloway came to show his film *African American*, about tensions between Africans and black Americans on a university campus, with a post-screening discussion involving community leaders and university students.

The department frequently collaborates with university- and community-based organizations, such as the Melton Center for Jewish Studies and the Iranian Cultural Association. For more than ten years, the Media Arts department has also sponsored the Ohio Short Film/Video Showcase, an annual, curated series of new works produced throughout the state, which has given more than 150 young and emerging producers the chance to view their works under professional screening conditions.