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2012–'13 WEXNER CENTER ARTIST RESIDENCY AWARD RECIPIENTS ANNOUNCED IN ALL PROGRAMMING AREAS



May 24, 2012—Columbus, OH—The Wexner Center is pleased to announce the **2012–13 Artist Residency Awards recipients**: in visual arts, painter **Charline von Heyl**; in film, **Matt Porterfield**; and in performing arts, two ensemble groups—**Bebe Miller Company** and **Palissimo**, both dance theater companies. More about these artists, groups, and residencies can be found on pages 2 and 3.

Celebrating over 20 years of vital collaboration and direct support to artists, the center's Artist Residency Award program offers significant resources for innovators across all creative disciplines, selected each year by the center's curators and director. These unique residencies include considerable financial resources, along with the technical, intellectual, and staff support, along with (mental and physical) space in which to develop new work and engage with Ohio State classes and the Columbus community. **A total of \$200,000 annually** is earmarked for distribution among the Artist Residency Awards.

Notes Wexner Center Director Sherri Geldin, "These highly "artist-centric" residencies underscore the center's core commitment to fuel the creative expression of our time, while complementing Ohio State's mission as a leading research institution.

Indeed, we believe the Wex Artist Residency Award program is distinctive for its multidisciplinary nature and flexible design, as well as for the breadth and magnitude of resources that are regularly brought to bear. Residency artists at various stages of their careers are allowed the freedom to experiment and sometimes explore entirely new directions in their work. At the same time, their presence on campus and in the community provide for many points of meaningful interaction among the artists, university students and faculty, and the public at large."

**FULL LIST OF ARTIST RESIDENCY
AWARDS SINCE 1991:**

www.wexarts.org/about/residencies

**VIDEO ABOUT THE RESIDENCY
PROGRAM:**

<http://vimeo.com/32421227>

Frequently, work produced under the auspices of the Wex travels on to major national and international venues, putting both OSU and Columbus on the global culture map. And several Wexner Center Artist Residency Award recipients have gone on to receive MacArthur Foundation fellowships, National Medal of Arts awards, Tony Awards, "Bessie" Awards (New York Dance and Performance awards), Oscar nominations, Cannes Film Festival awards, Film Independent Spirit awards, and the Wexner Prize, among other recognitions. Frequently, the work produced under the auspices of the Wex travels on to major national and international venues, putting both OSU and Columbus on the global culture map. Recipients have hailed from four continents and numerous countries, including China, Argentina, France, Germany, Iran, Korea, the Netherlands, Spain, Thailand, and the United Kingdom, in addition to the United States and Canada.

MORE DETAILS ABOUT THE 2012-'13 RECIPIENTS:

VISUAL ARTS: CHARLINE VON HEYL

With her Artist Residency Award, New York-based painter **Charline von Heyl** will be developing an ambitious suite of new work for inclusion in the Wexner Center's **fall 2013** exhibition ***Fracture and Fidelity: Painting Between Abstraction and Figuration, 1945-2010***, a major group show co-organized by Wexner Center Chief Curator Christopher Bedford and New York-based art historian Katy Siegel. *Fracture and Fidelity* considers the work of a broad-ranging group of American and European painters whose practices reflect an equal investment in representational strategies on one hand, and abstraction/materiality on the other. In doing so, the exhibition offers a fresh theory of contemporary painting, surveying a range of artistic approaches— from affinity to erasure, and from the hyperbolic to the ineffable— that describe something fundamental to late modern painting, but also to contemporary life.

Though *Fracture and Fidelity* is defined in large part by the new history of painting it offers, it also and equally contends that today's most ambitious mid-career painters are still feeding on that legacy to produce radical new work. Of the many living painters in the exhibition, **von Heyl was selected to produce a "show within the show"** that will foreground the important notion that the history of painting described by the exhibition is a *living* history. The artist's contribution to the show will develop in conversation with the curators over the next year and a half.

Born in Germany, von Heyl has been featured in exhibitions in the U.S. and abroad, including a solo exhibition at the Institute of Contemporary Art in Philadelphia and a major survey show at Tate Liverpool, currently on view, that will travel to Kunsthalle Nuremberg and Bonner Kunstverein, Germany. Her works are in the collections of the Musée d'Art Moderne de la Ville de Paris, the Museum of Contemporary Art in Los Angeles, the Museum of Modern Art in New York, and the San Francisco Museum of Modern Art, among many others.

Critical responses to von Heyl's work in the last year point to her prominent place in the emerging canon of 21st century painters: "In most cases the work is slow to reveal itself, requiring that you meet it on its own terms; when you do, you're hooked," wrote Christopher Knight in *The Los Angeles Times* last year. And *Vogue* wrote earlier this year, "Rather than creating symbols of an object or place in a directly derivative sense, von Heyl focuses on the process by which her imagery came to be—namely the stripping away, sanding down, and washing out that brings forth quiet fury."

FILM: MATT PORTERFIELD

Matt Porterfield makes exquisitely shot narrative films that employ surprising documentary techniques to create portraits of working-class life. With the Artist Residency Award, the Wexner Center will support a new film currently in development. As part of his residency activities, Porterfield will do post-production work at the center's Film/Video Studio. He will also engage with local college and high school students and screen his work a public program.

His feature, *Putty Hill* (set in his hometown of Baltimore), which Porterfield introduced and screened at the Wex last year, is one of the most acclaimed American indie films of recent years. Called "extraordinary" by *New Yorker* film editor Richard Brody, it received many "best-of" mentions for 2011, and was also included in the 2012 Whitney Biennial. Porterfield's first feature film, *Hamilton*, was released theatrically in 2006 and continues to tour festivals, museums, and repertory theatres around the world. He's in the final stages of post-production on his third film, *I Used to Be Darker*, which is expected to premiere during the 2012 fall film festival season. Porterfield, who also recently received a coveted Creative Capital grant, lectures on screenwriting, theory, and production in the Film & Media Studies Program at Johns Hopkins University.

PERFORMING ARTS: BEBE MILLER COMPANY and PALISSIMO

Ohio State dance professor **Bebe Miller** and her award-winning company will premiere the dance theater work ***A History* September 27–30, 2012**, following a series of creative Wexner Center residencies with her team of collaborators. Both reflective and forward-thinking, the evening-length duet involves mining the creative processes she has closely developed with dancers Angie Hauser and Darrell Jones, and dramaturgical collaborator Talvin Wilks. In particular, they have delved into the past decade of works such as the Bessie Award-winning *Verge* (2001) through to *Landing/Place* (2005—also a Bessie winner), and *Necessary Beauty* (2008)—all of which were also supported by the Wexner Center. Amplified with video by Lily Skove that juxtaposes their live and virtual bodies, Miller and the dancers reveal the nuanced interpersonal dynamics that informs their creative quests. As *The Washington Post* has written, "Bebe Miller is a cartographer of human emotions, mapping the landscape of the passions of her dance with luminous intelligence." And the *New York Times* writes, "What makes Miller's choreography so moving are the sudden moments of mystery...coolly thoughtful yet dispatched with consummate ease."

The premiere of *A History* will be presented in conjunction with the exhibition ***Bebe Miller: Tracing History*** which will be on view downtown at Ohio State's Urban Arts Space in downtown Columbus **August 25–September 29, 2012**. Curated by the Wexner Center's Jerry Dannemiller, this exhibition will provide further insight into Bebe Miller's trajectory as one of the leading choreographers of her generation. It will also feature a new video installation by Maya Ciarrocchi that will tour nationally with the performance *A History* as a companion piece.

During their Wexner Center-sponsored residency, Bebe Miller and her collaborators will offer a series of discussions, workshops, open rehearsals, and post-performance talks connected to both their performance and the exhibition that will be of particular interest to OSU dance students, the local dance community and her avid Columbus audience.

Bebe Miller was recently selected as one of first class of 21 Doris Duke Artists which extends direct funding of up to \$275,000 to outstanding performing artists. She is also the recipient this year of the Ohio State's Sphinx Award, which recognizes outstanding faculty and staff members who have been role models and inspirations to Ohio State students.

More info: www.bebemillercompany.org

See full credits at the end of this release.

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This Artist Residency Award affords the New York City-based dance theater company **Palissimo**, led by Czechoslovakian-born artistic director and choreographer Pavel Zuštiak, the opportunity to rehearse and mount all three full-length sections of its enigmatic and atmospheric *Painted Bird Trilogy* for the first time in sequence. The trilogy (*Bastard*, *Amidst*, and *Strange Cargo*) is inspired by the classic Jerzy Kosinski novel of the same name set in wartime Eastern Europe, in which a brilliantly painted bird, mistaken for an imposter, is violently killed by its own flock. Zuštiak's ambitious project excavates the tale's themes of identity, otherness, displacement, and transformation in three separate, uniquely staged performance events. Each section of this tour-de-force features live music by composer Christian Frederickson (well-known to Wexner Center audiences as a former member of the chamber-rock band Rachel's). *The New Yorker* notes, "A vivid, often anguished, imagination shines through in Zuštiak's work."

Audience members can attend either a pairing of two sections or come on the final day of performance for the full three-part experience, which will utilize both the Performance Space as well as the Black Box on Mershon Stage in novel configurations. **The residency begins September 4, and performances are September 12 (parts 1 and 2), 13 (parts 2 and 3), and 16 (all 3 Parts)**. While in residence, the company will also work with a large group of local volunteers who will perform in Part 1 of the trilogy (those interested in volunteering should contact Sarah Swinford at 614 292-6190 or sswinford@wexarts.org), as well as offer a master class and discussion for dance students at Ohio State and members of the Columbus dance community.

The Painted Bird Trilogy is a Palissimo production co-commissioned by Wexner Center for the Arts at The Ohio State University, Stanica Zilina in Slovakia, La MaMa, Baryshnikov Arts Center, and Performance Space 122. More info: <http://www.thepaintedbird.org/> and www.palissimo.com.

An update of current Artist Residency Award projects in process:

- **The Builders Association's** multimedia theater production *HOUSE / DIVIDED*, which premiered here in October 2011, will tour nationally in the 2012-13 season and be seen in New York City, as well as at several prestigious venues and universities.
- Los Angeles visual artist **Paul Sietsema** is engaged in an ongoing residency to create a new multimedia piece, *Chinese Box*, to be on view as part of an exhibition of his work in the Wexner Center galleries in the summer of 2013.
- **Dani Leventhal**, a Brooklyn-based artist and Columbus native, is developing a new multi-channel installation. She was here for a series of public events in the fall of 2011 and will return to work in the center's Film/Video Studio.
- New York-based French filmmaker **Marie Losier** was here in April to introduce *The Ballad of Genesis and Lady Jaye*, which she worked on in the Wexner Center's Film/Video Studio Program last year. She is currently working on a film on Warhol superstar Mario Montez with the support of her Artist Residency Award.
- Last fall, filmmaker **Michael Robinson** shot a 16mm feature-length film and has made three visits since then to do post-production work in the center's Film/Video Studio. The new film, tentatively titled *Circle in the Sand*, will screen at the center in the coming year.

- **Matt Meindel**, a Columbus-based filmmaker, is working on a new experimental animation which will premiere in The Box later this year.
- Artist **Ernst Caramelle** created wall painting currently on view in the center's lower lobby through July 1.

Additional Bebe Miller Company credits:

Bebe Miller Company: A History

Bebe Miller Company's A History was commissioned by the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency Award program and the Krannert Center for the Performing Arts at the University of Illinois at Champaign-Urbana. A History was also developed with support from Wesleyan University's Institute for Curatorial Practice in Performance.

The creation of A History was made possible with support from The Ohio State University's College of Arts and Humanities Grants for Research and Creative Activity and the Department of Dance, as well as by the Jerome Lawrence and Robert E. Lee Theatre Research Institute, and the Department of Women's Studies and their Coca-Cola Critical Difference for Women grant program.

The creation of A History was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation, the MetLife Foundation, and the National Endowment for the Arts.

The presentation of Bebe Miller Company's A History was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation.

Wexner Center for the Arts is a NPN Partner of the National Performance Network (NPN). This project is made possible in part by support from the NPN Performance Residency Program. Major contributors of NPN include the Doris Duke Charitable Foundation, Ford Foundation, the National Endowment for the Arts (a federal agency), the MetLife Foundation and the Nathan Cummings Foundation.

Additional support for Bebe Miller Company has been provided by the Multi-Arts Production Fund, a program of Creative Capital Foundation supported by The Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. Bebe Miller Company and A History are supported by the National Endowment for the Arts.

The work's development was co-produced as part of The Forsythe Company's Motion Bank: TWO Project by Maria Palazzi and Norah Zuniga-Shaw, Advanced Computing Center for Arts and Design at The Ohio State University. Motion Bank is funded by the German Federal Cultural Foundation, the Hessian Ministry for Science and the Arts, the Kulturfonds Frankfurt RheinMain and Ms. Susanne Klatten.

Funding for A History was also provided by the United States Artists' USA Projects donation program.

A History is presented in conjunction with the exhibition Bebe Miller: Tracing History on view at Ohio State's Urban Arts Space August 23–September 29, 2012 and the web project Dance Fort.

Bebe Miller: Tracing History

The exhibition Bebe Miller: Tracing History is made possible at Ohio State University's Urban Arts Space with support from Ohio State's Jerome Lawrence and Robert E. Lee Theatre Research Institute, as well as Ohio State's Arts Initiative. Additional support is provided by the Wexner Center for the Arts' Performing Arts program.

The exhibition Bebe Miller: Tracing History is made possible by the Contemporary Art Centers (CAC) network, administered by Foundation. CAC is comprised of leading art centers and brings together performing arts curators to support collaboration and work across disciplines, and is an initiative of NEFA's National Dance Project. Wexner Center for the Arts' Performing Arts program is a member of CAC.

Bebe Miller: Tracing History is curated by Jerry Dannemiller, Wexner Center for the Arts, a project developed at the Institute for Curatorial Practice in Performance (ICPP) program at Wesleyan University. Peter Taub, Director of Performance Programs at the Museum of Contemporary Art, Chicago, served as ICPP project advisor. Curatorial assistance is provided by Emily S. Davis in Ohio State's Department of Theatre and Erin Carlisle Norton in Ohio State's Department of Dance.

The Tracing History e-book is co-produced by Bebe Miller Company and the Wexner Center for the Arts, assisted by Adam Tracht. Gallery talks, lectures, performances, and e-book development are supported by the Urban Arts Space, Alive!, ohiodance.org, donewaiting.com, and Ohio State's Department of Dance.

Media contact: Karen Simonian, ksimonian@wexarts.org or 614-292-9923