"Good design is a lot like clear thinking made visual." —Edward Tufte

The nature of design has shifted radically in the last 15 years. As a profession, its members now include animators, sound editors, architects, programmers, musicians, and videographers, collaborating in the development of Web sites, video games, kiosks, interactive DVDs, motion graphics, and instructional media. I've worked with a variety of experts in the arts, engineering, design, and education, and I find this collaborative process endlessly exciting. I'm eager to meet like-minder people to push the boundaries of content, design and technology.

While this portfolio does not include my teaching, re-search, interactive, or video projects I've worked on since 2010 (you'll have to visit TimJacoby.com for that), I believe the work represented here, from 2005 – 2009, includes some of my best. Many of the projects were designed while employed as a Graduate Associate for the Wexner Center for the Arts, which was both one of the most creative and demanding environments I've ever labored in. Please take a look.

If you feel, as I do, that the possibilities of design continue to expand, by all means let me know. I'm sure there's much to discuss.

—Tim Jacoby, 2012
The Wexner Center for the Arts Video Calendar

Two Color, In Style

The Wexner Center presents a monthly series of films from around the world, including the work of established and emerging filmmakers and artists. Documentaries, dramas, comedies, and the experimental are shown, often accompanied by director, including Spike Lee, Milos Foreman, Martin Scorsese, and Richard Linklater.

The large-scale folding calendars on the right are a small sample of the nearly 20 created by Mr. Jacoby, from initial design to curator approval, proofing, and final sign-off during press checks.

Quantity: 3,500–6,000
Size: 17 × 22 inches
2-color (Pantone® and black)
First page design template: Chris Jones
Curator’s Note

The outdoor screening of "The Birds" on September 21 is our way of welcoming students back to campus and introducing incoming freshmen to the Wexner Center. It is more than a bit unsettling when I realize that Ohio State's student body has yet not over ninety times since I've been here. Students quickly become busy with class and work schedules, and all the things they neglect to tell their parents about. But I always hope they will check out the Wexner Center early in their time at Ohio State so they realize what a wonderful source of entertainment and enrichment they have right on campus. I encounter far too many OSU students who say they never set foot inside the Wex during their years on campus.

When you pass by the Wexner Center, know that I'm often one of the first to notice the plaza with heads of students. I'm back in 1999, Martin Scorsese spoke to a full Sherman Auditorium in my class, and that jump-in bubbly, Mkita, Magnetic Fields, Wilco, Times New Viking, Beggars, Yes, Kele, and Sigur Rós regularly grace our stages. Freshmen may be surprised to learn that in the past year alone we have hosted filmmakers such as Gus Van Sant, Christine Vachon, Spike Lee, two-time Oscar-winner Mike Forman, and Departmental Notes

Our Halloween Horror screening (allow $5 to Ohio State students) is the Columbus International Children's Film Festival, Cinema Latino, Out & Proud, and much more.

What do John Waters, Richard Linklater, Jim Jarmusch, Sade Baderinwa, Suneil Morris, and Candice Bergen all have in common? They are among the many filmmakers we've been fortunate to host over the past two years.

Keep checking wexarts.org to see who might have a chance to meet this year.
Main Menu ^

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My Winnipeg

JULY/AUGUST 2008

Stanley Kubrick Retrospective
Abraham de Votate’s Melancha
Phil for Love
Wax Drive-In Returns

Curator’s Note

Stanley Kubrick was a major figure in the history of cinema, not just as an artist, but as a manager of images and forms of persuasion. His films, such as Dr. Strangelove (1964) and A Clockwork Orange (1971), have been influential in music, art, and时尚, with their depiction of the Zeitgeist.

However, the films are not just about the future, but also about the present, as they explore themes of power, control, and the human condition. Kubrick’s influence can be seen in the works of many contemporary filmmakers, who continue to push the boundaries of cinema.

The Wexner Center for the Arts is pleased to present a retrospective of Kubrick’s work, including rare prints and original material. This is an opportunity to explore the genius of one of cinema’s greatest minds.

David Peppi
Curator, Film/Video

The Wexner Center for the Arts at The Ohio State University is dedicated to the study and preservation of modern art, and to its diverse audiences. The Center is a center for the arts and culture, offering a range of educational programs, exhibitions, and performances.
STANLEY KUBRICK RETROSPECTIVE

One of the most influential filmmakers of the past century, Stanley Kubrick was celebrated during his lifetime for his groundbreaking contributions to aspects of his productions. Kubrick's visual sensibilities were matched by his ability to create captivating narratives, often exploring themes of good and evil, science and art, and the nature of man. Born and raised in London, Kubrick's early works were often experimental and highly original, and his influence can be felt in the entertainment industry and beyond.

Barry Lyndon (1975)
Spartacus (1960)
Paths of Glory (1957)
A Clockwork Orange (1971)
Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964)
The Killing (1956)
The Shining (1980)

Spartacus (1960)

Barry Lyndon (1975)

Paths of Glory (1957)

A Clockwork Orange (1971)

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964)

The Killing (1956)

The Shining (1980)
CONTEMPORARY SCREEN

Alexandra

My Winnipeg
FRIDAY-SATURDAY, JULY 18-19 / 7 pm
Globe Theatre

Globe Theatre presents a special screening of "My Winnipeg," a moving and humorous portrait of the city that is both home and inspiration to the artist. Directed by Winnipeg native Guy Maddin, the film features a cast that includes many of the city's - and world's - most talented artists.

NEW DOCUMENTARY

A Jihad for Love
FRIDAY-SATURDAY-SUNDAY, JULY 20-21 / 7 pm
Wexner Center for the Arts

This documentary explores the world of Islamic film and religion through the eyes of a film director who, despite facing death threats, continues to make films that challenge the established norms of his community.

Constantine's Sword
FRIDAY-SATURDAY-SUNDAY, JULY 20-21 / 7 pm
Wexner Center for the Arts

"Constantine’s Sword" is a documentary about the life and legacy of the Byzantine emperor Constantine, who is considered one of the most influential leaders of the early Christian era.

SPECIAL EVENT

Secret Cinema
TUESDAY, JULY 27 / 7 pm
Wexner Center for the Arts

"Secret Cinema" is an innovative event that combines live performance, music, and audience participation to create a unique and immersive cinematic experience.
Vertigo

Pedro Costa

Filmmaker Pedro Costa will be in residence at the Wexner Center for the Arts. He has worked extensively on a series of films about the Portuguese community in Lisbon, including "Vertigo," which is currently being shown at the Wexner Center. Costa is known for his experimental approach to filmmaking, which often involves long periods of time spent observing and filming his subjects. He has a unique style that is both poetic and surreal, and his films are often characterized by their long take shots and slow pace. Costa's work has been celebrated for its power to capture the human experience and evoke a sense of timelessness. He is known for his dedication to his craft and his ability to tell stories that are both personal and universal. In this residency, Costa will share insights into his filmmaking process and discuss his latest projects. The Wexner Center is excited to host Costa and looks forward to a week of creative dialogue and exploration with him.
“In my films I am exploring the idea of how to use a literally real and sort of essentially worn-out experience, material.”

Milos Forman: A Retrospective

Curator’s Note

April 2008

Milos Forman

Exhibitions

1. The Life and Career of Milos Forman
2. The Legacy of Milos Forman
3. The Influence of Milos Forman

The Wexner Center for the Arts

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Accessibility

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Image Library

The Wexner Center for the Arts
Milos Forman: A Retrospective

On April 1, we will be presenting a program titled "Things Begin" with a world premiere of Michael Robinson's film, "The Delany Project." The Delany Project is a devoted reader of specialized cinema programs such as Wexner Center's Programming Cinema or Greenwich Daily. It is a project that focuses on the work of this young filmmaker. We are familiar with his work, and we've featured several of his films and videos in various programs here at the Wexner Center already, including his "Twilight Light" right here on April 11th last month. Since then, we've showcased his work in 2008, at the Cinque City Film Festival, and we're excited to have his latest film included in our programming. It's a film that I've attended at the Wexner Center and I have to say it's a joy to see the growth and development of his films and videos in such a short period of time.

As the director of the Wexner Center, we've had the opportunity to present the work of Milos Forman in a variety of ways, including his documentary films and his recent work on the Wexner Center's "Wonders" series. The films we've presented have ranged from his early work on "The Delany Project" to his more recent films and videos. We're excited to present a selection of his work here in Columbus, and we hope that you'll join us for the screening at the Cinque City Film Festival this Friday night.

"In my films, I am concerned with how to forge a narrative arc out of essentially non-narrative materials." — Michael Robinson
MILOS FORMAN
A Retrospective

VISITING FILMMAKER MILOS FORMAN

The Filmmaker's Ball
SAT, APR 7
The Filmmaker's Ball is an intimate evening offering at the Filmmaker's Club offering food, drinks, and entertainment in a relaxed environment.

Taking Off
FRID, APR 6

One Flew Over the Cuckoo's Nest
THUR, APR 5

Love of a Blonde
MAY 11

All films in high definition.

VISITING FILMMAKERS ON SCREENS INTRODUCED

Hope the Pitanga Cherries Grow
THUR, APR 18

NY Film School Presents Film Studies Lecture
THUR, APR 24

Black Peter
FRID, APR 7

Note by Note: The Making of Steinway Lydig
FRI-SAT, APR 18-19

Chop Shop
FRI, JUN 26

The Box
FRI, JUL 4

Contemporary Screen

Special Events

Bann Mountain Film Festival
TUE, APR 1

Rare Films from the Baseball Hall of Fame
FRI-SAT, APR 11-12

Dummy Hoy: A Deaf Hero Audition
WED, APR 18

Film Studies Lecture
THUR, APR 24

Note by Note: The Making of Steinway Lydig
FRI-SAT, APR 18-19

Chop Shop
FRI, JUN 26

The Box
FRI, JUL 4

Contemporary Screen

Visit the Box Online at BoxOfficeNetwork.com

A shooting script can be a film's most treasured piece of memorabilia. The Box is a new streaming service where you can purchase and stream shooting scripts online.

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Last Year at Marienbad

Marienbad, 1961

Curator’s Note

Perhaps the most interesting facet of working with Jeff Smith was our shared exhibition (on view from May to August) in Wexner Center’s Film/Video Gallery. Jeff’s work and its influence on the artists who influence his own work, especially Shelton Champion and Kent, was very important to the theme that is the core of this show. We worked closely with Jeff to design an exhibition that gives his work the context it needs to be understood. Drawing primarily on the Center’s Research Library’s vast collection, we selected works that capture the essence of Jeff’s unique voice and offer a deeper understanding of his work.

Jeff’s films are often described as a blend of comic books and animated films. They are highly detailed and imaginative, with a strong narrative that draws the viewer into a world of its own. The films are often set in a place that is both foreign and familiar, creating a sense of dislocation and confusion that is both unsettling and intriguing. The characters are often portrayed in a way that is both human and non-human, with a sense of otherness that is both fascinating and unsettling. The films are often described as a mix of animation and live action, with a strong sense of movement and rhythm that is both dynamic and fluid.

Jeff’s work is often compared to the work of filmmakers such as Tati, Tarkovsky, and Wenders, and his influence can be seen in the work of many contemporary filmmakers. His work is often described as a mix of fantasy and reality, with a strong sense of place and time that is both immersive and disorienting. The films are often described as a mix of comedy and tragedy, with a sense of humor that is both wry and bleak.

The films are often described as a mix of animation and live action, with a strong sense of movement and rhythm that is both dynamic and fluid. The films are often described as a mix of fantasy and reality, with a strong sense of place and time that is both immersive and disorienting. The films are often described as a mix of comedy and tragedy, with a sense of humor that is both wry and bleak.
VISITING FILMMAKERS

ETGAR KERET
Jellyfish
(Short Film, Israel, 2003)
TUE-WED, MAY 6-7, 7 pm

Electronic Cigarettes
A French-English-Spanish production of Wednesday, May 6 at 7 pm.

THE ROCK AND ROLL PICTURE SHOW
THU, MAY 8, 7 pm

A rockers’ guide to music and society from the 1950’s to the 1980’s, including the likes of Elvis Presley, Led Zeppelin, and The Who.

CHRISTOPHER ZALLA
Cinema and soundtracks
SUN, MAY 9, 7 pm

The Alpinist
A film about the life of Reinhold Messner, the world-renowned mountaineer and environmentalist.

NEW DOCUMENTARY

The Unforeseen
SUN, MAY 17, 7 pm

A documentary about the environmental impact of the oil industry in the Gulf of Mexico.

Lelia Khaled: Hijacker
THU, MAY 20, 7 pm

A film about the hijacking of a plane by Leila Khaled, a Palestinian militant.

Goal Dreams
FRI, MAY 30, 7 pm

A film about the dream of soccer players to play for their national team at the World Cup.

CINEMATHEQUE

NIKKATSU STUDIOS: 1960s JAPANESE ACTION CINEMA

A WWII-era Japanese war film seen in remembrance of the 50th anniversary of the end of the Pacific War.

A Colt Is My Passport
SUN, MAY 9, 7 pm

A Japanese film about a man who travels to the United States to find his missing wife.

Red Handkerchief
FRI, MAY 1, 7 pm

A film about a young woman who becomes a political activist during the Chinese Cultural Revolution.

Velvet Hustler
FRI, MAY 15, 7 pm

A film about a woman who becomes a successful party representative in 1920s Paris.

Roughneck
FRI, MAY 1, 7 pm

A film about a man who becomes a successful oil industry executive in the United States.

SPECIAL EVENTS

The Rock and Roll Picture Show
THU, MAY 8, 7 pm

A rockers’ guide to music and society from the 1950’s to the 1980’s, including the likes of Elvis Presley, Led Zeppelin, and The Who.

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Creating Educational Video
Theory and Practice for Visual Communication Designers

TIMOTHY ALAN JACOBY
Part I: Theory, Criticism and Observations

Introduction

Its [text's] considerations are made of the relative merits of photography, films, and video as tools for visual communication in general and then in the case of architecture specifically. This section begins with an attempt to differentiate photography from cinema in order to acknowledge certain phenomenological implications and then suggest a basis for the selection of one over the other in certain pedagogical instances. The next chapter discusses the history of architectural photography, a logical next step. Since photography lends itself to and heavily influenced examples of films and videos. In addition, the history of modern architecture and the history of architectural photography are tightly interconnected in their evolution and development. The study of one almost necessarily becomes the study of the other. Their distinctiveness—extensively documented by numerous sources—became the foundation of my early research for this paper. It is found that a better understanding of architectural photography led to a better understanding of architecture as depicted in films and videos. Photographic visions are used to illustrate the development of compositional, thematic, and graphic vocabulary for the display of architectural information, as well as including collaborative Web-based interactivity. This ties into the examination of contemporary video documentation described as a particularly compelling concern—architecture. (Unlike architectural photography, there is an unfortunate dearth of literature devoted to architectural films and videos.) The intent is to establish precedent of approach, technique, and content in the development of architectural photography and architectural film/video. For the chapter, "Production in Part II," I will show how I adapted technique from these precedents to my own work.

In an attempt to examine the role of time-based graphic presentations of quantifiable, multivariate data, "Part I" also addresses "Posters of The by Charles and Ray Eames," as well as videos by Edward Tufte, Professor Emeritus of information design and statistics at Yale University and author of several books on information design, including Visual Explanations and Envisioning Information. While I had originally planned to continue some type of statistical graphics with what was being displayed in the video, such as the superimposition of dimensions or directional cues over the space being shown, this was eventually ruled out due to time limitations. However, it would have been remiss to omit any reference to the work of the Eames and Tufte, as they have heavily influenced the work of graphic designers across a variety of media, including films and videos. A relatively late adopter to video, Tufte's work still highly experiential, is particularly informative regarding the potential power of high-definition, high-handicap video to finally escape the confines of tradition, once and for all. The type of thinking involved in many of the videos created by both Eames and the Eames can serve as a model for any graphic designer willing to experience the use of animation and video in such a way to establish visual evidence.

In all cases, the films and videos discussed in "Part I" were created by very small crews. For the documentary series "Architecture, produced by
Part I: Theory, Criticism and Observations

In Part I, considerations are made of the relative merits of photography, film, and video as tools for visual explanation in general and then in the case of architecture specifically. This section begins with an attempt to differentiate photography from cinema in order to acknowledge certain phenomenological implications and thus suggest a basis for the selection of one over the other in certain pedagogical instances. The next chapter discusses the history of architectural photography, a logical next step, since photography both predates and heavily influenced concepts of film and video. In addition, the history of modern architecture and the history of architectural photography are so tightly interconnected in their evolution and development that the study of one almost necessarily becomes the study of the other. Their relationship—extensively documented by numerous sources—became the foundation of my early research for this paper, as I found that a better understanding of architectural photography led to a better understanding of architecture as depicted in film and video. Photographic citations are noted to illustrate the development of a compositional, thematic, and graphic vocabulary for the display of architectural information, up to and including collaborative Web-based interactivity. This leads into the examination of contemporary video documentaries devoted to—or peripherally concerning—architecture. (Unlike architectural photography, there is an unfortunate dearth of literature devoted to architectural film and video). The intent is to establish precedence of approach, technique, and context in the development of architectural photography and architectural film/video. In the chapter “Productive” in “Part II,” I will show how I adapted technique from these precedents to my own work.

In an attempt to examine the role of time-based graphic presentation of quantifiable, multidimensional data, Part I also addresses Power of Ten by Charles and Ray Eames, as well as recent videos by Edward Tufte, Professor Emeritus of Information design and statistics at Yale University and author of several classics on information design, including Visual Explorations and Envisioning Information. While I had originally planned to correlate some type of statistical graphics with what was being displayed in the video, such as the superimposition of dimensions or directional cues over the space being shown, this was eventually ruled out due to time limitations. However, it would have been remiss to omit any reference to the work of the Eames and Tufte, as they have heavily influenced the work of graphic designers across a variety of media, including film and video. A relatively late-adopter to video, Tufte’s work, still highly experimental, is particularly informative regarding the potential power of high-definition, high-bandwidth video to finally escape the confines of flatland, once and for all. The type of thinking involved in many of the videos created by both Tufte and the Eames seem tailor made as points of departure for any graphic designer wishing to experiment with the use of animation and video as tools to establish visual evidence.

In all cases, the films and videos discussed in “Part I” were created by very small teams. For the documentary series Architectures, produced by...
1. Motion in Pictures and Motion Pictures

Ontology of Photography and Cinema

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[Image 331x66 to 1672x930]

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1. Motion in Pictures and Motion Pictures

Ontology of Photography and Cinema

The skepticism presupposed that, by definition, art required the creative, expressive, and/or interpretive input of an artist. So, they contended, photography is a mechanism if afford no space for creative, expressive, and/or interpretive interventions. Therefore, it fails to meet the criteria for art status it cannot be art. And since film is essentially photograph- film cannot be art either. — Neil Carroll

Why should a designer concern themselves with the philosophy of photography and cinema? My interest began as an attempt to better elucidate the conceptual and practical frameworks that I would be immersed in for nearly two years of my academic career—that is, I wished to better define what I was working with, and hoped to establish some rationale when trying to compare the costs and benefits of choosing one type of representation over another. The course of my professional career and academic studies involved engagement with a variety of media, including video, drawing, three-dimensional models, interactive Web sites, and two- and four-color print, and through them, with different forms of associated representation including photography, typography, animation, and illustration—and yet, grasping their ontological idiosyncrasies proves elusive. What I had hoped to establish through this thesis was a justification for the use of video over photography, illustration, or graphic design, despite video’s greater costs and complications. Certainly video and cinema are qualitatively different than other forms of representation, but I could only vaguely articulate these differences. Perhaps with a better understanding of their nature, I could assert the primacy of one over the other in specific situations.

According to arguments put forth by Neil Carroll, Roger Scruton, and Dominic McIver Lopes, art requires the creative, interpretive, and emotional input of the artist as the medium of their craft; that is, directly into the artifacts they produce. Art, then, is the expression of thought by way of an artistic medium. Therefore, one assumes that a better understanding of the art of photography and cinema—a greater perception of their nature and essence—leads to a greater expression of thought as expressed through them. Early motion-picture philosophers and critics asserted that identifying and exploiting the fundamental nature of film would not only serve to “differen-
tiate it from its accessible neighbors, like theater and painting,” but would also allow a more sound “framework from which to build criticism.” Carroll refers to the “fundamental essence” of film as the cinematic; thus, the more cinematic a film—according to this belief—the greater its artistic merit.

Critics such as Rudolph Arnheim and Roman Jakobson, as well as the filmmaker Sergei Eisenstein, argued that montage—that is, meaning created through the process of editing—was essential to elevating film to art. Competing theories proffered by Andre Bazin and Sigfried Kracauer placed films photographic element as its “cinematic identity,” enabling an “art of the real.” Carroll notes that as partisans to the arguments of the theorists of montage versus photographic realism were, the canon of theoretically and
In creating educational videos, the choice of images and their arrangement can significantly impact the viewer's understanding and engagement. Immediacy and the employment of real-time visual elements can enhance the learning experience. For instance, establishing an active recognition system—where students are encouraged to participate and apply their knowledge immediately—can lead to a more effective learning environment.


is, they require the thought, intent, and execution of their author to exist at all, whereas a photograph may capture things never noticed or intended by the photographer in addition to that which the photographer has no control. Scruton argues that photographs are representationally transparent—it is the subject within the photograph that captures our interest, not the photograph itself, which is simply a surrogate or reflection, as if seen in a mirror or telescope. Scruton also dismisses aesthetic concerns of photography qua photographs: there are no beautiful photographs; rather, there are photographs of beautiful things. Scruton refers to art as "representational," that is, as creative fictions that represent their author's ideas directly in the creation of the physical artifacts themselves. In this definition, the Mona Lisa is representational, in that the painting is representational of the thoughts of Leonardo da Vinci, a postcard or print of the same is not. Similarly in the case of photography:

Of course I may take a photograph of a droped nude and call it Venus, but inside as this can be understood as an exercise in fiction, it should not be thought of as a photographic representation of Venus but rather as the photograph of a representation of Venus. In either words, the process of fictional representation occurs not in the photograph but in the subject: it is the subject which represents Venus, the photograph does no more than disseminate its visual character to other eyes... But the representational act, the act which embodies the representational thought, is completed before the photograph is ever taken.9

In the introduction to Philosophy of Films and Motion Pictures, editor Noel Carroll puts forth objections to Scruton's arguments that photography, because of its casual nature, is not art. If the photographer chooses her lens, film speed, exposure level, framing, position of the camera and distance to the subject, Carroll asks, have they not exercised intentionality, i.e., have they not escaped the "mere causality" of Scruton's photography? Carroll further stresses that such control exercised by the photographer "decemnor-alizes" the photograph in such a way that they are not simply "reflections" of the subject, that seeing an object in real life is not the same as viewing it in a photograph, where it may reveal much that is occluded in reality for a number of reasons. Photographers choose to suspend a particular moment in time, can present subjects at scales radically different from reality, offer unexpected juxtapositions, or allow us to see something from views that may be novel, impractical, impossible, or dangerous in real life. The choice of film, lighting, emulsions, and digital manipulation likewise allow the author considerable subjective control over their work, in the documents themselves. Photographers can also select the desired depth-of-field, focal length, aperture settings, lens selection and other physico-mechanical controls of the camera to impart a subtle or substantial sense of style that departs dramatically from a simple "mirroring" of what is there. Carroll references Dominic McIver Lopes's argument that the styles of photographers such as Diane Arbus, Nan Goldin, Sherrie Levine, and Robert Mapplethorpe, among others, are immediately identifiable to those familiar with their work, allowing the cognoscenti to place completely unfamiliar photographs within their proper oeuvre, often regardless of context or subject matter.10

The two waffles at the top of the following page, Jean's back in the


Focused on the act and process of capturing and representing the world through light, color, and form, Tim Jacoby’s work explores the boundaries between art and media. His practice often involves the use of traditional painting techniques alongside digital manipulation, creating a hybrid aesthetic that blurs the lines between different artistic disciplines. Jacoby’s work is characterized by a sense of playfulness and experimentation, as evidenced by his use of bold colors, distorted perspectives, and unexpected compositions. His pieces often engage with the themes of memory, identity, and the human condition, inviting viewers to explore the complex relationships between technology and humanity.

**References**

Moving Images According to Carroll: Five Necessary Conditions

A moderate work of art tries, in principle, to avoid dependence upon any order of experience not given in the most essentially universal nature of its medium. This means, among other things, removing illusion and reification. The art is to achieve coexistent, "pure," by acting solely in terms of its separability and irreducible nature.

Medium specificity—a term popularized by Clement Greenberg to express the idea that each form has its own predetermined teleological direction, as though set within its "genre"—has influenced the direction of art theory and criticism since the 18th century, through the Modernist criticism of Greenberg and continuing through the work of more contemporary writers such as Roland Barthes. Carroll clarifies the concept by referring to the work of Gotthold Lessing (Laocoon, 1766) and his description of poetry—as words that are arranged sequentially, as temporal art—"specializing and the representation of events and process"—compared to painting, whose signs,

dead, of paint, are encountered as only spatially contiguous, and should thus represent moments in time. Carroll, on his own, could have explored the use of American Abstract Expressionism such as Jackson Pollock and Willem de Kooning, supported their break from the historical preoccupation with the depiction of illusion three-dimensional space in painting. Since painting occurs on a flat surface, Greenberg argued, "work" in painting was portrayed by reflecting its inherent two-dimensional nature, just as sculpture should celebrate its three-dimensionality. The attraction of media specificity—the ability to not only define art forms, but also prescribe the methods that fully activate the "essential" nature of a medium—continues to hold sway in contemporary art, as Williamsly noted, is met with increasing skepticism. This is particularly true in the case of cinema.

If Carroll denies the existence of media specificity—particularly the denial of the cinematic in terms of motion pictures—he nevertheless asserts that we can craft a definition of cinema that withstands scrutiny while also respecting the limits inherent in such definitions. Carroll's first necessary condition of cinema is the (metaphorical) projection of images from displays spatially detached from the locations shown. Photographic realism has strained the ontological congruencies between photography and telescopy, both present in their preferred terms, in contrast to representing as earlier defined) a view into the past through the transparency of their mediums, however, Carroll notes that position and directionality is implicit whenever viewing images through a telescope, but not in photography, film, or painting: that is, in most cases we are unable to orient ourselves spatially. We may see The Cachet in Cacophony, but we have no way of seeing certain if we are on location in Morocco or on a Hollywood backlot, nor can we determine the camera's cardinal orientation.

We know from experience that paintings, drawings, and photographs are snapshots frozen in time, even if the amount of time captured varies from fractions of a second to days. Referring to "still" paintings or photographs is redundant. However, we do, with few exceptions, expect cinema
The Sequential Capture of Change Prior to Cinema

(C) kart for proters for the production of film. The motion picture is a technology in the service of cinema and its dominant medium in the service of cinema itself.

Missing a precise detection between motion pictures and photography is a misnomer that one might assume. Making. A 40 bimocomparision of temporal data captured in a photograph versus a video is not quantitatively sufficient to make a distinction. A photograph, such as the one taken from Norwood W. Nipkow's shop as seen in chapter one, may require literally hours of exposure, while a video clip may be more fraction of a second long (while lacking any work of data into those fractions of a second). Both may record changes in the position of their subjects or in the orientation of the camera. If both photography and video are capable of capturing images over indeterminate lengths of time, what is their difference?

In a conventional photography, dynamic information—the movement of the captured field (whether animal) has been reduced to a single, static display. While graphically displaying the velocity of the passenger cars, the photograph itself does not change over time. Furthermore, the motion that plays in front of the camera during its exposure, the space that is captured; however, is typically results in a lowering of the clarity of that information. Hence, the photograph of the car was not an expressive time of 1/5 of a second. Thus, we are able to roughly estimate the period of rotation of the side by estimating how far the car moves in that time period. However, as expression time is increased, the legibility of the same type of photographic distance makes it increasingly difficult to make visible empirical determinations based on the multi-variable visual evidence in question. Had the same photograph been captured over five minutes, one can imagine the greater clarity of information that would be hidden in the increasing blur.

Edouard Muybridge (1830–1904) attempted to overcome the time-measuring limitations of photography by taking numerous photographs of the same subject sequentially from a series of 12 to 24 cameras, each camera often capturing multiple images. **This enabled the synchronous and chronological capture of images from both front and side views (photographs opposite page).** As well as from front to side, the camera is placed vertically along a path above the scene. Muybridge photographed his subjects at precise intervals using a sophisticated electronic timing device, initially placing the subject in front of a grid to allow for accurate physical measurements. While these photographs allow us to do is to make comparisons in the position, alignment, and placement of the same body over time in a single eye span or a resolution impossible by simply capturing one photograph with an extended exposure. Edward Teller refers to the type of imaging grouping—a block of “reprinted visual information”—as the small multiple.

As in other cases of quantitative surveying is a single question: compared is asked: how much multiple, what are the measurements and the photographs cannot directly be visually and using comparisons of changes, of the differences among objects, or the comparison of changes. In data presentation, small multiples are the best design solution.

Careful examination of Alan Perlmutter, Henry's publications (opposite, top) is informative in its record of the angle of orientation of the various pieces of the
The Sequential Capture of Change Prior to Cinema

[Image is a] process that produces from images of the externia: a description that is useful to the viewer and not cluttered with irrelevant information—David Mars.

Making a precise distinction between motion pictures and photography is more involved than one might assume. Making a re-to comparison of temporal data contained in photographs versus cinema or video is not quantitatively sufficient to make a distinction. A photograph, such as the one taken from Niépce’s shop as seen in chapter one, may require literally hours of exposure, while a video clip may be mere fractions of a second long. (While perhaps compressing years worth of data into those fractions of a second.) Both may record changes in the position of their subjects or the orientation of the camera. If both photography and video are capable of capturing information over indeterminate lengths of time, what is their difference?

In a conventional photograph, even dynamic information—such as the movement of the carousel ride (right, bottom)—has been reduced to one single, static display. While graphically displaying the velocity of the passenger cars, the photograph itself does not change over time. Furthermore, the more changes that play in front of the camera during its exposure, the more data that is captured; however, this typically results in a lowering of the clarity of that information. For instance, the photograph of the carousel had an exposure time of 1/4 second. Thus, we are able to roughly determine the period of rotation of the ride by estimating how far the cars move in that time period. However, as exposure time is increased, the legibility of the same type of photograph decreases, making it increasingly difficult to make reliable empirical determinations based on the multi-variable visual evidence it contains. Had the same photograph been captured over five minutes, one can imagine the greater clutter of information that would be hidden in the increasing blur.

Edward Muybridge (1830–1904) attempted to overcome the time-capturing limitations of photography by taking numerous photographs of the same subject sequentially from a system using 12 to 24 cameras, each camera often containing multiple lenses. This enabled the synchronized and chronological capture of images from both front and side views (photo composite opposite page, top) as well as from cameras placed serially along a path (above). Muybridge photographed his subjects at precise intervals using a sophisticated electronic timing device, typically placing the subject in front of a grid to allow more accurate physical measurements. These photographs allow us to do is to make comparisons in the position, alignment, and placement of the entire body over time in a single eye span at a resolution impossible by simply capturing one photograph with an extended exposure. Edward Tufte refers to this type of image grouping—a block of uninterrupted visual reasoning—as the small multiple.

At the heart of quantitative reasoning is a single question: compared to what? Small multiple designs, multivariate, and data bounded, answer directly to visually comparing changes, of the differences among objects, the scope of alternatives. For a wide range of problems in data presentation, small multiples are the best design solution.
body, from the veins to the shoulders and hips, as well as the contours of the oyster and the placement of the head, that is required to achieve a state of balance as the subject’s hand/handful forms a steady, precise position on the floor. Shooting continuously from the side and behind the subject allows us to better understand the dedication and collection of the limits then dimensionally as well as the mass of the limbs compared to the torso and the changing location of the body’s center of gravity during execution of the hardstand. As noted by Tolle, such spatial awareness allows quick cross-comparison of the images both temporally and perspectively, while the inclusion of the grid also allows the perception of accurate measurements.

While taking multiple photographs and changing the length of exposure are two ways to control the amount of time over film, another method is to use multiple exposures as seen in the photograph of Emperor James Maney (1834–1904), a Physiologist and contempor- ary of Edward Maybridge. Although Maney’s reverse were similar to Maybridge—see the use of film to capture and transmit the precise, scientific movement of the body in the image, though through time and space—this approach was different. Rather, than using a number of cameras at intervals of several inches to record each frame, Maney had Maney captured multiple images from a single device that opened similarly to the motion picture camera of his world. The story, Garden Story by Louis Le Prince was filmed in West Yorkshire, England on October 14, 1888, several years after the initial work of both Maney and Maybridge. The images captured were superimposed on a single photographic plate, often emphasizing certain information specifically a change in the speed of movement as well as the distance these movements covers that is seemingly duplicated more graphically than the same type of information depicted in the Maybridge methods. In Motion, 2nd ed. of January 1888 (called, but not, in 1990, we are able to understand the Newtonian physics of the initial ten-turn to its future, its velocity swiftly increasing due to the acceleration of gravity as it drops in the ground, as well as inches of energy with each successive bounce as illustrated in the decreasing height of each subsequent

—Richard Freed

Cinematography

The film still in one or more of a collection of a given photograph brings with it not only its own information—a sense is created to the viewer when film is in a momentary and the interaction has been brought to life.—Richard Freed

When painting is practiced by an artist, it is usually because it was required for the film maker’s amusement. A film’s multiple exposure shows the movement by the painting to the film maker’s own conclusion. The painting looks entirely in the viewer’s motion. It is because film adds the time and a painting does not. In the way one image follows another, the sequence creates an apparent motion. A single photograph of film is different from the one to be remembered in the way the next scene is. The sequence may need time to maintain such a sense of the next painting the viewer has not had the conclusion. the instantaneous

of the above painting is how to review or qualify his conclusion. The painting moves in to our awareness.—John Boga, Way of Seeing (London, 1972), p. 26.

Sitting next to The Rise of the Sun, the image of the Black in Vita- cia’s Art Research Center and Poster Archive, WGBH, New Harvard, African and African American Researches, Harvard University


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of the above painting is how to review or qualify his conclusion. The painting moves in to our awareness.—John Boga, Way of Seeing (London, 1972), p. 26.

Sitting next to The Rise of the Sun, the image of the Black in Vita- cia’s Art Research Center and Poster Archive, WGBH, New Harvard, African and African American Researches, Harvard University


body, from the wrists to the shoulders and hips, as well as the curvature of the spine and the placement of the head, that is required to achieve a state of balance as the subject begins his handstand from a nearly prone position on the floor. Shooting simultaneously from the side and behind the subject allows us to better understand the abstraction and addition of the limbs those dimensionally as well as the mass of the limbs compared to the torso and the changing location of the body’s center of gravity during execution of the handstand. As noted by Tice, such spatial adjacency allows quick cross-comparison of the images both temporally and perspectively, while the inclusion of the grid allows the transcription of accurate measurements.

While relying on multiple photographs and changing the length of exposure are two ways to control the amount of time captured on film, another method in the use of multiple exposures is seen in the photographs of Etienne-Jules Marey (1830–1904), a Physiologist and contemporary of Edwardian Maybridge. Although Marey’s interest was similar to Maybridge—the use of film to capture and transcribe precise, scientific measurements of the body in motion through space and time—his approach was different. Rather than using a number of cameras at intervals of several inches to several feet apart, as Maybridge had done, Marey captured multiple images from a single device that operated similarly to the motion-picture camera (the first film, Roundhay Garden Scene by Louis Le Prince was filmed in West Yorkshere, England on October 14, 1888, several years after the initial work of both Marey and Maybridge).73 The images captured were superimposed onto a single photographic plate, often emphasizing certain information (particularly a change in the speed of movement as well as the distance those movements cover) that is arguably displayed more graphically than the same type of information as depicted in the Maybridge photos. In Roundhay Ball: Study of Trajectory (1886) (side, top), we are able to understand the Newtonian physics of the titular ball as it bounces, its velocity clearly increasing due to the acceleration of gravity as it drops to the ground, as well as its loss of energy with each successive bounce as illustrated in the decreasing height of each subsequent rebound. The time exposures in Mary Wheel Photos of George Reynolds (1884, slightly, opposite) shows not only the position and movement of pole vaulter Reynolds, but also his body’s reaction to the landing, visible in the compression of Reynolds’ legs and torso due to the sudden and dramatic change in velocity when his decot is abruptly halted by collision with the ground, precisely at the moment in which he has achieved his greatest speed.

In the Marey photos, less cognitive effort is needed by the viewer to relate the multiple exposures into one continuous temporal occurrence compared to the photos of Maybridge. In fact Marey’s depiction of motion was later adapted by artists such as Jack Kirby and Gene Colan to the world of superhero comics, securing the technique in popular culture.

Cinematography

The film still is an element of a completed art wherein the photograph brings with it no such insurmountable... A movie is always in the air whereas a film is a rigorous and life-intensive experiment has been written to kill. —Richard Flagg

While two-dimensional art such as painting, photography, and comics can be considered capable of representing change over time, either singularly or as part of a series, they themselves remain fixed and unchanging, available to the viewer all at once in their entirety. It is the choice of the viewer when and where to focus their attention. However, cinema and video are dynamic and fluid in nature, and a viewer has access to a portion of their content at any one time, presented in the order intended by the filmmaker. As John Berger notes in Ways of Seeing, to such selection and ordering of information imposed through editing can impose the director’s point of view on a painting that may be contrary to the conclusions reached when viewing the original art work without such editorial influence (addendum and top).

The photographs of Maybridge and Marey, while covering the movement of bodies or other subjects over several seconds, have broken this movement into discrete fragments. Cinema and video (technically fragmented into 24 or 30 frames per second respectively) offer far greater temporal continuity with lower cognitive overhead required of the viewer; they are thus typically less abstract and more experiential. While we may better
Architecture at the Beginning of Photography

Perhaps because of the time required to capture images using early photographic techniques, the subject of architecture played prominently in the early development and evolution of photography, arguably more so than landscapes, still lives, and portraits. Certainly the dramatic break from historic procedure apparent in modern architecture became an exciting topic for photographers, as they tried to establish photography as distinct from painting and the graphic arts. In architecture we have a topic that, given its form, is completely distinct from nature; the form is a distinct concept with its own life force.

In 1929, Joseph Nizzi’s Nîmes captured buildings and landscapes from his workshop window in Le Gou, France. The exposure, called a holograph, required eight hours to complete, typical of the time required for proper exposure. In Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present by Curtis Robinson and Joel Hirschson, the authors discuss the original limitations of emulsions and the long exposures required between 1839 and 1951, and the changes in photography thereafter with the development of more light-sensitive emulsions. The seeds of the future "film speed" allowed the photography of buildings without blurring details in the smaller aperture typically used, as well as the photography of indoor spaces in relatively low-light conditions.

Hirschson argues that 1951 was the year that architectural photography came of age, due to technical advances and processes such as the development of the Daguerreotype and its ability to create crisp, high-resolution images across wide lighting conditions. The London Exhibition of 1951, and in particular the controversial Crystal Palace, gave photographers both appropriate subject and high-visibility events, enabling in a massive catalogue of architectural photographs received by an interested public. The French publisher Plonner-Bréal used mass-production in the creation of photographic prints in his publication Ateliers Photographiques. The Société Héliographique — a group of photographers formed by the Comité des Monuments Historiques (Edouard Baldus, Hippolyte Bayard, Gustave Le Gray, Henri Le Secq, and Auguste Migeon) — were employed to photograph the country’s endangered architecture, including Gothic Cathedrals in Reims, Romanesque churches, and tombs in Brittany and Normandy, before returning to Paris to display their work. Little was seen during their days; today the negatives are archived at the Musée d’Orsay, with critic Françoise Wely noting at the time that the Comité des Monuments Historiques... unfolded doors, received their inquiries and talked to them in a serious, almost almost serious atmosphere, no publication. The public is a little different these days... the photographers are distant, the public is more familiar, and we can only try to do justice to the immense undertaking the work we produced.
2. Architecture in Photography

Perhaps because of the time required to capture images using early photographic techniques, the subject of architecture played prominently in the early development and evolution of photography. Arguably more so than landscapes, still lives, and portraits. Certainly the dramatic breaks from historic precedent apparent in modern architecture became an exciting topic for photographers, as they strove to establish photography as distinct from painting and the graphic arts. In architecture we have a topic that gives form to Modernist concerns, from technology and production to issues of economics and planning, as well as reflecting the era’s changing aesthetics. As Modernism was becoming the driving cultural force of Western life by the middle of the nineteenth century, photography became both its chronicler and herald.

In 1826, Joseph Nicephore Niepce captured buildings and landscapes from his workshop window in Le Gras, France. The exposure, called a heliograph, required eight hours to complete, typical of the time required for proper exposure. In Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present by Cevrin Robinson and Joel Hirschman, the authors discuss the original limitations of emulsions and the long exposures required between 1839 and 1854, and the changes in photography thereafter with the development of more light-sensitive emulsions. The result of far faster “film speed” allowed the photography of pediments without blurring (despite the smaller apertures typically used) as well as the photography of indoor spaces in relatively low-light conditions.

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...communicated to them, received their negatives and locked them in a drawer, neither authorizing nor even releasing their publication. The public is thus deprived of these prints... the photographers are denied the publicity they hoped for, and our country falls to do justice to the most beautiful work yet produced.

*Ibid., pp. 2-3.
9. The Current Distribution of Video Over the Internet

As consumer subscriptions to faster and faster broadband connections at home and work like Cable and DSL come into wider offering, all kinds of video choices are more readily available. More people are watching videos on the Web. According to ComScore Video Metrics, Americans are currently viewing an average of 12.8 hours of video online each month. By the end of 2006, the number of video downloads per month is expected to reach 1.5 billion. The getCurrentdistribution for MFA Thesis

As of October 12, 2007, Apple Video Store has 5,096 movies available for download, from studios including Sony, Fox, Lions Gate, Warner Bros., Universal, and Miramax. But the growth rate of titles will be bureaucratic and legal rather than technical. Home broadband connections make the download of these movies in standard and high definition practical and convenient, typically taking a fraction of the time needed for a trip to the local video store. As with music, the increasing preference for downloadable files will likely begin to impact physical sales of DVDs and Blu-Ray media. What iTunes and other services providing high-quality digital video over the Internet mean is the growth of machines capable of playing streaming video—which is fully underway—as well as improvements in worldwide high-speed infrastructure, namely the ability to play fully streaming video in real time. This is already an option on many university and corporate internet connections, with many home broadband services equaling the gap.

Indie films streams may one day compete with Hollywood studios in terms of the scale and expense of their productions, and certainly can't apply the same marketing models, but the ability to distribute their films online potentially brings their work before larger audiences. The Independent Film Channel (IFC), a programming channel on cable networks, produces, markets, and screens independent films. In addition, the National Film Board of Canada, the National Film Board of Canada produces 160 films per year, and the National Geographic Channel is distributed worldwide. The online streaming market has been dominated by companies like Hulu, YouTube, and Netflix. However, the model is still in its infancy. The Internet is a powerful tool for reaching a global audience, and the growth of streaming video is expected to continue...

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9. The Current Distribution of Video Over the Internet

As consumers subscribe to faster and faster broadband connections at home and abroad, the demand for entertainment is on the rise. In fact, many online services including YouTube, Netflix, and Hulu are offering full-length movies online. Most of these services are easily accessible through personal computers or mobile devices. However, the majority of video content remains available on television, with limited online availability.

As of October 2008, Apple's iTunes service has over 5,545 movies available for download, from studios including 20th Century Fox, Lions Gate, Warner Brothers, Universal, and Miramax. The variety of titles being added to the iTunes store is steadily expanding. The iTunes store offers a wide range of movies, from classic films to the latest Hollywood blockbusters. With the increasing popularity of digital video, it's clear that the future of entertainment is changing as more and more people turn to the internet to access their favorite movies.

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Margarette Reardon, "BSPs prepare for video revolution," CNN.com, July 7, 2008.

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The software bundle below contains all the programs used to create the documentary Front/Space Program Mark Series. Moffit-Ellis Kansas Hall. Although the software bundle contains programs that are not used, the list below provides a detailed overview.

All software packages listed were purchased and used by the author.

The software lists the software that was used in the creation of the video and includes the original software. The final expenses were minimal, as a result of the focus on creating a digital image that appears throughout the video.

**SOFTWARE**

**CAMERA EQUIPMENT**

**COMPUTER**

**PROCESSOR**

Two 2.3 GHz Quad-Core Intel Xeon

**MEMORY**

20 GB DDR 2 800 MHz

**HARD DRIVE**

Two 7200 rpm Serial ATA 3Gbps

**VIDEO CODEC**

Apple Cinema HD Display (27" for video)

**MISCELLANEOUS**

One Core i7 Processor

**keyboard**

Apple Keyboard

**SCANNER**

Epson Expression 10000 Photo

**OUTDOOR EQUIPMENT**

$1,323.52

$7,290.87

$16,511.92

**TOTAL OUT-OF-POCKET COST**: $16,511.92

*Note: only software and equipment used in the creation of the video are included.*
Equipment
Expense

The software bundle below contains all the programs used to create the documentary Form/Space/Program: Knowlton Hall. Although the software bundle contains programs that were not needed, bundle pricing proved cost-effective.

All camera equipment listed was purchased and used by the author.

The suggested Mac Pro computer set up is an updated and therefore more powerful system than the 2004 Dual 2 GHz PowerPC G4 used to edit and animate the original video. The Epson Expression 10000XL Graphic camera was used to capture photo in books to digital images which appear throughout the video.

SOFTWARE

ADOBE CREATIVE SUITE 4
MASTER COLLECTION
Adobe InDesign CS4
Photoshop CS4 Extended
Illustrator CS4
After Effects CS4
Adobe Premiere CS4
Adobe Audition CS4
Encore CS4
$2699.00
CAMERA EQUIPMENT

CAMCORDER
JVC Everio GZ-HD350 3CCD
with 60GP video storage
$1699.99
CAMERA
Sonic MVCD500 CD Matrix
$599.00
TRIPOD
Bogen Manfrotto 1003BD 3
Section Aluminum Tripod
$118.00
VIDEO HEAD
Bogen / Manfrotto 701CD Mtri
Hard Video Head-quick
Release R2C Rapid Connect Plate
$127.00
STADICAM
Tiffen Sachtjei Medusa
$799.00
MICROPHONE
Sennheiser QLX
$490.07
CARRYING CASE
Everio Camera/Canomcder
Carrying Case
$19.95

$3,798.00
$3,423.92

Total cost of equipment:
$14,511.92

COMPUTER: MAC PRO

PROCESSOR
Two 2.8 GHz Quad-Core Intel Xeon

MEMORY
2010 (2 GB)

HARD DRIVE - BAY 1
170.7209.96 Serial ATA 3Gb/s

HARD DRIVE - BAY 2
170.7209.96 Serial ATA 3Gb/s

GRAPHICS
ATI Radeon HD 2600 XT 512MB

DISPLAYS
Apple Cinema HD Display
(23" 3-pane)

MOUSE
Apple Mighty Mouse

DVD DRIVE
One 16x SuperDrive

KEYBOARD
Apple Keybord

$4,000.00

$7,290.87

10. Criticism

Form/Space/Program: Knowlton Hall
On public viewing

The term re-structure is used to indicate all the social activities and chance events, desirable or not, that an architectural setting enforces and conditions. These include, but are not limited to the requested activities of the program. An erect structure is congruent with the program when no significant event in a setting is encouraged by the architecture other than those pre-written into the program, though, of course, absolute congruence can never be achieved. An Architecture may reasonably strive, for a congruent structure in a prison or a hospital, but such congruence would be intolerable in a home. The event structure of a sidewalk on a busy city street far exceeds its program—sometimes dangerously. An unexpectedly high level of event structure incongruities occurred in early driving schools, particularly in the U.S. and Japan. Though the program of the mall was confined to circulation and shopping, the event structure in those buildings was augmented due to the public spaces of choice, particularly for adolescents and young adults.


Form/Space/Program: Knowlton Hall was ostensibly developed as a case study for the purpose of fulfilling requirements for a Master of Fine Arts degree, but I had hoped to develop the video in a half hour length (25 minutes, allowing for station breaks), then submit for regional or national broadcast on PBS. Due to time constraints, work on the project was halted while I prepared to defend my thesis candidacy, including the creation of this document. Should I later continue work on the video, I have identified areas of strength as well as areas that require improvements. This includes an evaluation of the current script and suggestions for improving Knowlton Hall with more recent works of architecture. Rough evaluations of equipment used; the quality of the editing; needs for additional research; and rewrites in an overall approach. Also discussed is the necessity of collaboration and the requirements for expanding the team to achieve professional results.

The Script, Additional Collaboration, Research, and New Directions

As I have previously noted, more careful attention to the development of the script would have enabled not only a more sophisticated final narration, but also shape additional research and conceptual direction. As the project came to a hall, I realized that the script was perhaps the most important component, guiding and informing almost every other decision. While I have a text in architecture, I never worked in the field, nor have I kept current on evolving architectural theories and practice with any discipline. To contemplate my thinking, I began discussing Knowlton Hall with professors in the program, who helped me regard the building in terms of more recent developments rather than my own suppositions. I read all available literature on Knowlton Hall, including the words of the architects, transcribed by Todd Gunston in his book Mark Sograin: Merrill Elson: Knowlton Hall, as well as articles written by Ashley Schafer (Programming Aspiration —Mark Segrain, Merrill Elson: Knowlton Hall), and Envelope Dean (Program is as program does). In addition, I was pointed in the direction of several recent articles written by Jeff Kipnis, a tenured professor in the Knowlton School of Architecture as well as Founder and Director of the Graduate Design Program at the Architectural Association of London, which influenced my perception of event-structure and is explained through his criticism of Rem Koolhaas. It is in the area of contemporary criticism that Form/Space/Program is weakest. Kipnis’ writing suggests a way to a more topical video, including a description of current philosophical schisms within the field:

For four hundred years, architectural historians have arisen from the same humanist well-spring. Today, those most change because of the fundamental new insights achieved by philosophy.—Peter Eisenman
Posters: The Wexner Center for the Arts

“Simplicity is not the goal. It is the by-product of a good idea and modest expectations.” — Paul Rand
Dave Douglas Quintet
SUN, SEP 30 | 7 PM

"Rhythm provides more than a heartbeat for the pianist Jason Lindner, what matters to him is groove, however it comes."

Jason Lindner Trio
FRI, OCT 19 | 8 PM

"The performance space was transformed into an uncanny magnetic field."

Hiroaki Umeda
THU–SAT, OCT 4–6

COMPAGNIA T.P.O.
The Japanese Garden
FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES
FRI, MAY 26 | 8 PM
SAT, MAY 27 | 11 AM & 2 PM
SUN, MAY 28 | 12:30 & 3:30 PM
Dave Douglas Quintet
SUN, SEPT 30 | 7 PM

“The more you hear of this set, the more you want to hear.”
—CARL RUSSELL

Dave Douglas | Trumpet
Gerry Mccann | Tenor Saxophone
Ed Cherry | Udu
Eric Revis | Bass
Clarence Penn | Drums

Rhythm provides more than a heartbeat for the pianist Jason Lindner, what matters to him is groove, however it comes.
—RICK HINE

Jason Lindner Ab Aeterno Trio
FRI, OCT 19 | 8 PM

Jason Lindner | Piano
Omer Avital | Bass
Yoop Serka | Percussion
Hiroaki Umeda
THU–SAT, OCT 4–6

"The performance space was transformed into an uncanny magnetic field." - 2003
COMPAGNIA T.P.O.
The Japanese Garden
The CCC (Children Cheering Carpet) Project
FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

FRI, MAY 23 | 7 PM
SAT, MAY 24 | 11 AM & 2 PM
SUN, MAY 25 | 12:30 & 3:30 PM

Take a magical ride on an incredible Japanese garden carpet.

"It's about theater as a shared experience and an event for teaching and training.
"
Jazz pianist’s adventurous solo musical journey

JACKY TERRASSON

WEX DRIVE-IN
Outdoor Film Fest June-Sept 2007

Free! Bring your own lawn chairs and blankets!

AVISHAI COHEN
After the Big Rain
SAT, OCT 18 8 pm
“Israel’s most accomplished young...”

MARIN WASILEWSKI TRIO
MAY 17, 8 pm
"The most important piano trio to debut..."
Jazz pianist's adventurous solo musical journey

"Rudolph reworked standards that soared and rippled... bringing mystery with horror-like swoops and fast, splintering runs."
—New York Times

MAR 31 | 7:30 PM

JACKY TERRASSON

Wexner Center for the Arts
The Ohio State University
WEXNER.CTR. OSM. 120/1155
30 S. 17th St., Columbus, OH 43215
http://www.wexnercenter.org/pac/event/20505202
Free! Bring your own lawn chairs and blankets!

WEX DRIVE-IN
Outdoor Film Fest
June-Sept 2007

The Big Heat
1953, 87 min.
THU, JUNE 21, 8 PM

Kiss Me, Stupid
1964, 139 min.
THU, JUNE 28, 8 PM

The General
1937, 115 min.;
DIRECTED BY: WES WINTER
THU, JULY 5, 8 PM

The High Sign
1968, 85 min.;
DIRECTED BY: ROBERT MOORE
THU, AUG 9, 8 PM

Dave Chappelle's Block Party
with live music
TUE, SEPT 18, 8 PM

Wexner Center for the Arts
The Ohio State University
After the Big Rain
SAT, OCT 18 | 8 PM

"An assertive and accomplished trumpeter... with a talent for groove-infected modernism."
— NEW YORK TIMES

Marcin Wasilewski Trio
MON, NOV 10 | 8 PM

"The most important piano trio debut of the new millennium to date. Subtle, suspenseful, rich and mature."
—STEREO WORLD

Ayelet Rose Gottlieb
Mayim Rabim / Great Waters
MON, NOV 17 | 8 PM

"Gottlieb soars vocally... powerfully straddles jazz, cantorial music and the avant garde."
—ASL ABOUT JAZZ
Songs of the Dragons Flying to Heaven

FRI-SAT, JAN 26–27 | 8 PM
SUN, JAN 28 | 7 PM
Produced by HERE Arts Center

Jérôme Bel
PICHET KLUNCHUN
AND MYSELF

This brilliant dialogue interaction between the French choreographer and award-winning dancer’s relationship with his performance of our intelligence (in Paris, France)

MON, NOV 12 | 8 PM
Kaufman Auditorium

Retrospective
David Lean

Month-long series featuring British Film Institute restorations of Lean’s early work and Lawrence of Arabia in 70mm.
Young Jean Lee

"Her hysterically funny show is perfect... politically incorrect... directed brilliantly!"
— NY TIMES

Songs of the Dragons Flying to Heaven

FRI–SAT, JAN 26–27 | 8 PM
SUN, JAN 28 | 7 PM

Produced by HERE Arts Center
Jerome Bel
Pichet Klunchun
And Myself

This brilliant dialogue in action between the French choreographer and classical Thai dancer is "captivating... a performance of rare intelligence" (Le Figaro, France).

Mon, Nov 12 - 8 PM
Weigel Auditorium
RETROSPECTIVE

David Lean

October 2008

Month long series featuring British Film Institute restorations of Lean's early work and Lawrence of Arabia in 70MM.
ARMITAGE GONE!

DANCE

THU, MAR 29 | 8 PM

Theater at the Wexner Center
1784 Columbus Ave
Columbus, OH 43210

"Pushing classicism’s boundaries way into the stratosphere." - WILLIAM VOITE
Toni Dove
Spectropia
See the future of interactive theatre with this digital video sci-fi spectacle.

THU-SAT, NOV 1-3

The Old Trout Puppet Workshop
Famous Puppet Death Scenes
Amazing panoply of puppet murder, mayhem, and hilariously unfortunate misadventure.

WED-SAT, NOV 7-1
Wexner Center Residency Award
Young Jean Lee's Theater Company

THE SHIPMENT

WORLD PREMIERE
THU-SUN, OCT 30-NOV 2

Jeff Smith: Bone and Beyond

Wexner Center for the Arts
THE SHIPMENT

World premiere to bring
more about the creative vision and
plunge of the Whirlwind Annex to
Young Jean Lee's Theater Company.

COURTESY OF THE ARTIST AND CHICAGO REVIEW PRESS
Wexner Center Residency Award
Young Jean Lee's Theater Company

THE SHIPMENT

WORLD PREMIERE
THU-SUN, OCT 30-NOV 2

Stay after each performance to hear more about the creative vision and process of this rising young talent in an informal discussion with Young Jean Lee's Theater Company.
Jeff Smith: Bone and Beyond
Advertisements, postcards are drawn to scale.
Advertisements are drawn to scale.
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After a poster by Chris Jones
Photographs of books by Tim Jacoby
wexner center store

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Photographs of Wegman bags by Tim Jacoby

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SHOP ONLINE AT WEXARTS.ORG

Authorized Campus Store
Advertisements are drawn to scale.
Grupo Corpo
“Brazil’s leading ambassadors of contemporary dance... arguably the best on the planet.” —GORE AND MILL

Prezens = Torn / Berne / Taborn / Rainey
Electro-acoustic soundscapes create modern jazz fusion.

The Bad Plus
“Deviously expands the possibilities of what jazz is and will become.” —NYTIMES
"Deviously expands the possibilities of what jazz is and will become." - MST

**The Bad Plus**

MON, MAY 12 | 8 PM

Punk rock and savvy update of Sophocles' classic drama about the ultimate dysfunctional family.

**Pan Pan**

Oedipus Loves You

THU–SAT, MAY 15–17 | 8 PM

Pan Pan's U.S. Tour is supported by the Arts Council of Greater Columbus and the Ohio Arts Council.

WEXNER CENTER FOR THE ARTS | THE OHIO STATE UNIVERSITY | WEXARTS.ORG | (614) 292-3535

TICKETMASTER (614) 451-3000 | TICKETMASTER.COM
Columbus International Children’s Film Festival
Third annual festival devoted to critically acclaimed international films for children.

FRI, DECEMBER 1
Porco Rosso (Japan)

SAT, DECEMBER 2
UPA Cartoons (U.S.A.)
Lepel (Netherlands)
Eve & the Fire Horse (Canada)
Mongolian Ping Pong (Mongolia)
Modern Times (U.S.A.)

SUN, DECEMBER 3
Tainá: An Amazon Adventure (Brazil)
Journey to Mars (Argentina)
Mongolian Ping Pong (Mongolia)
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A poignant photographic recasting of Old Testament figures as a new class of "homeless."

THROUGH APRIL 13 | FREE ADMISSION

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עדן נס סיפורי התרנ"ר

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Combining a quart of dry humor with three tablespoons of expert mime, versatile acting, and skilled juggling, what do you get? A host of unforgettable characters in a perfect comedy feast.
NEW DOCUMENTARY

The Rape of Europa

(Richard Berge, Bonni Cohen, Nicole Newnham, 2007)

The epic story of the Nazis' systematic theft of Europe's artistic heritage.

SAT, JAN 26 | 7 PM
Introduced by co-director Bonni Cohen, Q & A to follow

SUN, JAN 27 | 2 PM
Film/Video Theater
U.S. PREMIERE
Romeo Castellucci/Societas Raffaello
Hey Girl
JAN 15–16 | 8 PM

“Hypotically beautiful...” — FINANCIAL TIMES, LONDON
Darkerly poetic dreamscapes from imagist theater master. For mature audiences only.

INTERNATIONAL PERFORMING ARTS FOR FAMILIES
Robert Post
Post Comedy Theater
FEB 29 | 7 PM & MAR 1 | 2 PM
Columbus’s own presents unforgettable comedy feast for families.

International Performing Arts Series for Families presented with generous support from Nationwide, Target, Jen’s Splendid To Go, The Crane Foundation, and Wexner Center members.

HEY GIRL. Photo: Francesco Ruffilli
ROBERT POST. Image courtesy the artist
B-movies are back, because you demanded it! B-Movie Hootenanny, six nights of cinematic oddballs and camp classics from the 1950s and '60s, kicks off July 6 at the Wexner Center. All films are shown as double features starting at 7 pm, and all are preceded by hilarious B-movie trailers. Ticket packages are available (call 292-3535).

<table>
<thead>
<tr>
<th>July 6</th>
<th>July 7</th>
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<tbody>
<tr>
<td>I Saw What</td>
<td>Live Fast,</td>
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<tr>
<td>You Did</td>
<td>Die Young</td>
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<tr>
<td>(1962)</td>
<td>(1968)</td>
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<td>Guns, Girls,</td>
<td>Running Wild</td>
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<tr>
<td>and Gangsters</td>
<td>(1985)</td>
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<td>(1960)</td>
<td>(1947)</td>
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<th>July 13</th>
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<tr>
<td>Hootenanny</td>
<td>The Girl In</td>
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<td>Hoot</td>
<td>the Kremlin</td>
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<td>(1941)</td>
<td>(1950)</td>
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<td>Monster on</td>
<td>The Million</td>
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<td>the Campus</td>
<td>Eyes of Sumuri</td>
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<td>(1958)</td>
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<td>The Human</td>
<td>The Flame</td>
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<tr>
<td>Vapor</td>
<td>(1956)</td>
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<td>(1954)</td>
<td>(1956)</td>
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<tr>
<td>Return of</td>
<td>The Vicious</td>
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<td>the Fly</td>
<td>Breed</td>
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<td>(1959)</td>
<td>(1958)</td>
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</tbody>
</table>
Wexner Center Film/Video

RETROSPECTIVE
David Lean
October 2008
Month long series featuring BFI restorations of Lean's early work and *Lawrence of Arabia* in 70mm.

VISITING FILMMAKER
Phil Solomon
October 2008
Three programs of Solomon's expressive films and elegiac *Grand Theft Auto*-based videos, with a visit on October 1.

**Lawrence of Arabia**
(David Lean, 1962)
Image courtesy of Sony Pictures Repertory

**Bridge on the River Kwai**
(David Lean, 1957)
Image courtesy of Sony Pictures Repertory

**What's Out**
(Tonight is Lost)
(Phil Solomon, 1980)
Image courtesy of Phil Solomon

Wexner Center for the Arts
The Ohio State University
WEXARTS.ORG | (614) 292-3535
OR Ticketmaster, (614) 415-8700/TICKETMASTER.COM

Significant Contributions
Rohauer Collection Foundation
PERFORMING ARTS

Jérôme Bel
Pichet Klunchun and myself

"Captivating...a performance of rare intelligence" -UCHINO SPYKE

MON, NOV 12

Jérôme Bel returns to Columbus with Pichet Klunchun and myself, a collaborative project with the exquisite classical Thai dancer Pichet Klunchun. In the work, each artist attempts to learn more about the other through questioning and demonstrations of ideas about dance that reveal their personal motivations despite a significant cultural gap. The dialogue smartly touches on such subjects as identity, multiculturalism, and globalization, as the work celebrates the two artists’ wide spectrum of inquiry and mastery of their chosen paths.

Support

Funded in part by FUSED: French-US Exchange in Dance, a program of the National Dance Project/Northeast Foundation for the Arts and the Cultural Services of the French Embassy in New York, in collaboration with NEFA (New England Foundation for the Arts) and the French Embassy in New York, with additional support from the French American Cultural Exchange, with additional funding from Bank of America, American Dance Festival, the Flame Foundation, and Mr. George Sheehy.

Tickets on sale now

WEXARTS.ORG
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TICKETMASTER.COM
(614) 469-3600

Weiner Center for the Arts
The Ohio State University
1871 North High Street
Columbus, OH 43210-1061

Convenient parking is available in Ohio State’s Ohio Union Garage and Arts Garage, both with entrances from North High Street and College Road. Parking is also available nearby at the South Campus Gateway garage, located one block east of North High Street between 5th and 6th avenues.

MON, NOV 12 | 8 PM
Weigel Auditorium

$37 Members
$30 general public
$15 students
Jérôme Bel
Pichet Klunchun and myself

“Captivating...a performance of rare intelligence” — LEICARD (FRANCE)
Jérôme Bel
Pichet Klunchun and myself

MON, NOV 12 | 8 PM
Weigel Auditorium

$17 members
$20 general public
$10 students

Jérôme Bel returns to Columbus with Pichet Klunchun and myself, a collaborative project with the exquisite classical Thai dancer Pichet Klunchun. In the work, each artist attempts to learn more about the other through questioning and demonstrations of ideas about dance that reveal their personal motivations despite a significant cultural gap. The dialogue smartly touches on such subjects as identity, multiculturalism, and globalization, as the work celebrates the two artists' wide spectrum of inquiry and mastery of their chosen paths.

Support

Wexner Center for the Arts
The Ohio State University
1871 North High Street
Columbus, OH 43210-1393

Convenient parking is available in Ohio State's Ohio Union Garage and Arps Garage, both with entrances from North High Street and College Road. Parking is also available nearby at the South Campus Gateway garage, located one block east of North High Street between 9th and 11th Avenues.

Significant Contributions

Morgan Stanley

Ohio Arts Council
WORLD PREMIERE

SITI Company

RADIO MACBETH

THU-SUN, FEB 15–18

Catch this leading American theater group’s fresh take on a classic.

WEINER CENTER RESIDENCY AWARD

SITI Company

Radio Macbeth

THU–FRI, FEB 15–16 | 8 PM
SAT, FEB 17 | 2 & 8 PM
SUN, FEB 18 | 2 PM

$24 general public
$20 members
$10 students

“Radio Macbeth takes place late at night in the guts of an abandoned theater. Actors circle restlessly... moving through the bullet of Shakespeare’s briefest and perhaps most magnetic play.” —DIRECTOR AND DESIGNER OF RADO MACBETH

This fresh look at Macbeth combines SITI’s invigorated blend of new approaches to Shakespeare and the idea of radio plays. A world of dramatic sound effects and musical figures enthralls the stage for this compelling new show. Join us in welcoming the company for this Wein Center–sponsored creative residency.

Commissioned by the Wein Center for the Arts and to SITI Company with support from The Leading National Ensemble Theaters Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

Tickets on Sale Now
WEINERARTS.ORG
(614) 292-3535

TICKETMASTER.COM
(614) 433-3600

WEINER CENTER FOR THE ARTS
The Ohio State University
280 N. High Street
Columbus, OH 43210-1899

CONTACTS

SITI Company

ARTISTIC DIRECTOR
Benjamin Evett

WEINER CENTER FOR THE ARTS
WEINERARTS.ORG
(614) 292-3535

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THEATRES

Columbus Dispatch

Local 13
World Premiere
SITI Company
Radio Macbeth
Thu-Sun, Feb 15-18
Catch this leading American theater group's fresh take on a classic.
WEXNER CENTER RESIDENCY AWARD

SITI Company
Radio Macbeth

THU–FRI, FEB 15–16 | 8 PM
SAT, FEB 17 | 2 & 8 PM
SUN, FEB 18 | 2 PM

$24 general public
$20 members
$10 students

"Radio Macbeth takes place late at night in the guts of an abandoned theater. Actors circle restlessly... moving through the bullet of Shakespeare's briefest and perhaps most magnetic play." —SITI DIRECTOR ANNE BODART ON RADIO MACBETH

This fresh look at Macbeth continues SITI's interest in bold new approaches to Shakespeare and to the idea of radio plays. A world of dramatic sound effects and musical figures enlivens the stage for this compelling new show. Join us in welcoming the company for its sixth Wexner Center–sponsored creative residency.

Commissioned by the Wexner Center for the Arts and by SITI Company with support from The Leading National Ensemble Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.
Dakshina Ensemble
featuring Kadri Gopalnath and Rudresh Mahanthappa

"With this visionary new work, he's boldly breaking some exciting new ground while going all the way back to his Indian roots."

SUN, NOV 11
Performance Space
Dakshina Ensemble

Featuring
Kadri Gopalnath and
Rudresh Mahanthappa

"With this visionary new work, he's boldly breaking some exciting new ground while going all the way back to his Indian roots."

JAZZMILES

SUN, NOV 11
Dakshina Ensemble
featuring Kadri Gopalnath and Rudresh Mahanthappa

SUN, NOV 11 | 7 PM
Performance Space

$13 members and students
$16 general public

Alto sax player Rudresh Mahanthappa has won particular praise for his skillful integration of Indian musical concepts into his compositions and playing, adding a keening vocal quality that blends seamlessly into his post-bop fluency. In the Dakshina Ensemble project, he collaborates with one of his inspirations, Kadri Gopalnath, a legendary master of South Indian Carnatic classical music. With this powerful septet, which also features violin and electric sitar/guitar, they create an organic hybrid of Indian traditions and boundary-breaking jazz.
Vieux Farka Touré

"How do you follow in the footsteps of a giant? Like this."
— LONDON ENGLISH

MON, OCT 29

Performance Space

$35 members and students
$48 general public

Inheriting the musical legacy of his late father, Malian guitar legend Ali Farka Touré, as is the tradition in his country, young Vieux Farka Touré has now emerged as a major talent in his own right. His debut CD, bolstered by guest stars such as kora master Toumani Diabate, displays instant appeal. His guitar tone is rooted in the haunting, hypnotic sway of his father’s sound yet finds new dimensions with influences from his own generation. Afropop Worldwide called it “a beautifully realized debut.” and Songlines says he’s “a worthy keeper of the flame.”

Just as we were thrilled to introduce Ali Farka Touré to local fans back in 1999, we now welcome Vieux Farka Touré for this up-close showcase of Africa’s next generation of potent talent.

NOTE: RESERVE NOW
Vieux Farka Touré

"How do you follow in the footsteps of a giant? Like this."
—GUARDIAN (ENGLAND)

MON, OCT 29
Vieux Farka Touré

MON, OCT 29 | 8 PM
Performance Space

$15  members and students
$18  general public

Inheriting the musical legacy of his late father, Malian guitar legend Ali Farka Touré, as is the tradition in his country, young Vieux Farka Touré has now emerged as a major talent in his own right. His debut CD, bolstered by guest stars such as kora master Toumani Diabate, displays instant appeal. His guitar tone is rooted in the haunting, hypnotic sway of his father’s sound yet finds new dimensions with influences from his own generation. Afrropop Worldwide called it “a beautifully realized debut,” and Songlines says he’s “a worthy keeper of the flame.”

Just as we were thrilled to introduce Ali Farka Touré to local fans back in 1995, we now welcome Vieux Farka Touré for this up-close showcase of Africa’s next generation of potent talent.

PHOTO: ROBERTO MAGOTTO
S20 Hiroaki Umeda

THU-SAT, OCT 4-6
Performance Space

$25 members
$18 general public
$10 students

One of Japan’s most promising young choreographers, dancers to revitalize the international scene, Hiroaki Umeda’s ultra-contemporary approach retains traces of butoh and street dance forms even as it explores a radically minimalist aesthetic. From his current base in Paris, Umeda has created his own company—S20—in which he appears as a solo performer. His actions are subsumed within environments he designs of sparse dramatic lighting, strobing cyber-imagers, and cracking digital soundscapes. In Umeda’s works, movement is only one element in intensely physical meditations on space and sensory perception.

U.S. tour supported by the JAPAN FOUNDATION.
S20
Hiroaki Umeda

“The performance space was transformed into an uncanny magnetic field.” —DANCE

THU–SAT, OCT 4–6
Hiroaki Umeda

THU–SAT, OCT 4–6 | 8 PM
Performance Space

$15 members
$18 general public
$10 students

One of Japan’s most promising young choreographer/dancers to revitalize the international scene, Hiroaki Umeda’s ultra-contemporary approach retains traces of butoh and street dance forms even as it explores a radically minimalist aesthetic. From his current base in Paris, Umeda has created his own company—$20—in which he appears as a solo performer. His actions are subsumed within environments he designs of sparse dramatic lighting, strobing cyber-imagery, and crackling digital soundscapes. In Umeda’s works, movement is only one element in intensely physical meditations on space and sensory perception.

U.S. tour supported by the EU-Japan Fest Japan Committee.
COMPAGNIA T.P.O.
The Japanese Garden
The CCC (Children Cheering Carpet) Project
FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

FRI, MAY 23 | SAT, MAY 24 | SUN, MAY 25

The interactive, magic carpet stage initially seems like just a big white rug, but as its surface responds to the pressure of the feet or body, digital images—bears, stones, water, a Zen garden—and sounds appear or become audible. As the performance begins, a company member tells a story about how the garden was born. Audience members gather to sit around the carpet, and a dancer starts to animate areas of the surface corresponding to five gardens in the original story. Then children in the audience are invited to explore and animate the gardens themselves, experiencing the reconstructed natural environment through their own senses.

Visitors will be able to see and investigate the carpet during the Wexner Center’s normal gallery hours (and between performances) from Tuesday, May 20, to Sunday, May 25. Tickets for the show are limited and expected to sell quickly—don’t delay in ordering yours. Please arrive promptly as no late seating will be allowed for this performance.

$14 general public, $10 members, $8 children under 12

FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

“IT’S ABOUT THEATER AS A SHARED EXPERIENCE, AND I’VE NEVER SEEN ANYTHING QUITE LIKE IT.”

—TOM TREVINO, DIRECTOR, BARK OF ScotLAND’S CHILDREN’S FESTIVAL

The Wexner Center for the Arts
The Ohio State University
1871 North High Street
Columbus, OH 43210-1593
WEXARTS.ORG / 614.292.3535

Youth and family programs are presented with support from Bob Evans Farms, Cardinal Health, and Time Warner Cable. Corporate Annual Fund of the Wexner Center Foundation, and Wexner Center members.
COMPAGNIA T.P.O.
The Japanese Garden
The CCC (Children Cheering Carpet) Project
FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES
FRI, MAY 23 | SAT, MAY 24 | SUN, MAY 25
The Japanese Garden
The ccc [children cheering carpet] Project

FRI, MAY 23 | 7 PM
SAT, MAY 24 | 11 AM & 3:30 PM
SUN, MAY 25 | 12:30 & 3:30 PM
Performance Space

FOR YOUNG PEOPLE AGES 4 AND UP AND THEIR FAMILIES

$14 general public, $10 members, $8 children under 12

"It's about theater as a shared experience, and I've never seen anything quite like it."

—TONY REEKIE, DIRECTOR, BANK OF SCOTLAND'S CHILDREN'S FESTIVAL

The interactive, magic carpet stage initially seems like just a big white rug, but as its surface responds to the pressure of the feet or body, digital images—bonsai, stones, water, a Zen garden—and sounds appear or become audible. As the performance begins, a company member tells a story about how the garden was born. Audience members gather to sit around the carpet, and a dancer starts to animate areas of the surface corresponding to five gardens in the original story. Then children in the audience are invited to explore and animate the gardens themselves, experiencing the reconstructed natural environment through their own senses.

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Wex Drive-in
Outdoor Film Fest
JUNE–SEPT 2007

This summer the big screen moves outside for three free open-air film parties, with a cash bar and snacks. Come early to choose your spot, mingle with other film fans, and top your favorite movie. All three screenings are Anchor events for this summer’s Campus hops, which encourage community members to sample the cultural events and entertainment available around High Street in the University District.

The Big Heat (Fritz Lang, 1953)
THU, JUNE 21, 8 PM

Kiss Me, Stupid (Billy Wilder, 1964)
THU, JULY 19, 8 PM

The General (Buster Keaton and Clyde Bruckman, 1927)
FRI, AUGUST 3, 8 PM

The High Sign (Edward Cline and Hunter Hafton, 1931)
THU, AUGUST 30, 8 PM

Please note: Every show is moved to the Wexner Center in the case of rain.
Wex Drive-in
Outdoor Film Fest

This summer the big screen moves outside for three free open-air film parties, with a cash bar and snacks. Come early to choose your spot, mingle with other film fans, and sip your favorite beverage. All three screenings are “anchor events” for this summer’s Campus Hops, which encourage community members to sample the cultural events and entertainment available along High Street in the University District.

**The Big Heat** (Fritz Lang, 1953)
THU, JUNE 21 | 8 PM

**Kiss Me, Stupid** (Billy Wilder, 1964)
THU, JULY 19 | 8 PM

**The General** (Buster Keaton and Clyde Bruckman, 1927)
THU, AUG 16 | 8 PM

**The High Sign** (Edward Cline and Buster Keaton, 1921)

Please note: Events will be moved inside the Wexner Center in the case of rain.

Ohio State's Welcome Week special outdoor screening!
All are welcome.

**Dave Chappelle's Block Party**
(Michel Gondry, 2005)
TUE, SEPT 18 | 9 PM

Member Exclusives!
Wexner Center members receive a commemorative Wex Drive-in cup and discounted drinks at every film.

Become a Wexner Center member through the Wexner Drive-in and receive a Wexner Center Film/Video T-Shirt and two additional free film passes on top of all the other great member benefits you receive all year long. Contact the membership office at (614) 292-1777 or membership@wexarts.org and mention “Wex Drive-in” for further details or visit our membership table at any of the films to join that night.
WORLD PREMIERE

Bill Frisell with Jenny Scheinman and Greg Leisz
Musical Portraits from Heber Springs
Bill Frisell’s Disfarmer Project

SAT, MAR 3 | 7:30 PM

$40 General public
$17 members, students

Guitarist Bill Frisell’s Disfarmer Project—commissioned by the Wexner Center—is inspired by the life, work, and subjects of eccentric photographer Mike Disfarmer. Now admired for their stark observational poetry, Disfarmer’s studio portraits of hard-scrabble everyday citizens in a small Arkansas town in the 1940s and 1950s will be projected during this show accompanied by Frisell’s evocative atmospherics. Violinist Jenny Scheinman and lap steel guitar player Greg Leisz join Frisell for compositions that draw in part on traditional Ozark fiddle music (Disfarmer was an avid fiddler himself).

WexMix
Come early for a festive WexMix reception.

Wexner Center for the Arts
The Ohio State University
187 North High Street
Columbus, OH 43210-1893

Tickets on sale now.
WEXARTS.ORG
TICKETMASTER.COM
(614) 292-3535
(800) 431-3600

Non-Profit 501(c)(3)
Columbus, OH
EIN: 34-1678833

Morgan Stanley
National Grid
Columbus Foundation
Dorothy H. Stoneman
Warner Music Group
Altria
WORLD PREMIERE

Bill Frisell with
Jenny Scheinman and Greg Leisz

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WexMix
Come early for a festive WexMix reception.

Bill Frisell's Disfarmer Project is commissioned by the Wexner Center for the Arts with support from the Doris Duke Charitable Foundation.
Steven Bernstein
Millennial Territory Orchestra

SUN, DEC 2 | 7 PM
Performance Space

Don’t miss the infectious party spirit when MTO takes the stage and breathes new life into timeless jazz tunes. Trumpet/composer Taylor Ho Bynum’s saxophonist Steven Bernstein has assembled a hip “Who’s Who of Downtown” lineup for this sensational nine-piece band. They revitalize near-forgotten classics by regional jazz orchestras of the 1920s and 1930s—like Walter Page’s Blue Devils and Bernie Moten—and update the essence of that period’s rowdy dance halls and gin mills. Then Bernstein and MTO cheekily work in some fantastic cover versions of Prince, Stevie Wonder, and King Curtis. It all works like a charm you have to hear to believe.
Steven Bernstein
Millennial Territory Orchestra
Steven Bernstein
Millennial Territory Orchestra

SUN, DEC 2 | 7 PM
Performance Space

$16 members and students
$18 general public

Don't miss the infectious party spirit when MTO takes the stage and breathes new life into timeless jazz tunes. Trumpeter/composer/arranger/raconteur Steven Bernstein has assembled a hip "Who's Who of Downtown" lineup for this sensational nine-piece band. They revitalize near-forgotten classics by regional jazz orchestras of the 1920s and 1930s—like Walter Page's Blue Devils and Bennie Moten—and update the essence of that period's rowdy dance halls and gin mills. Then Bernstein and MTO cheekily work in some fantastic cover versions of Prince, Stevie Wonder, and King Curtis. It all works like a charm you have to hear to believe.
It’s Elementary: Talking About Gay Issues In School
(Debra Chasnoff, 1996)

It’s Still Elementary
(Debra Chasnoff, 2007)

Twelve years ago, the groundbreaking documentary It’s Elementary (37 mins., video) forever changed the way people thought about discussing gay and lesbian issues with children in a school setting. The award-winning film became a catalyst for a national movement to teach children respect for gays and lesbians through classroom discussions. The new documentary, It’s Still Elementary (48 mins., video), explores the history of why the original film was made and examines the need the film fulfilled and continues to fulfill to this day.

Stay after the films for a panel discussion moderated by Brad Mitchell, director of the Franklin County Education Council, and featuring teachers from the Pink T.I.G.ers., a teacher inquiry group committed to fighting homophobia in schools. A dessert reception concludes the evening.

Additional support is provided by Equality Ohio, Indianola K-8 PTO, Kaleidoscope Youth Center, the Ohio State University GLBT Alumni Society, and Ohio State’s Multicultural Center, Sexuality Studies program, and School of Teaching & Learning.
Should public television promote the homosexual lifestyle to your children?

YES! Think about it!

It's Elementary: Talking About Gay Issues In School
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Twelve years ago, the groundbreaking documentary *It's Elementary* (37 mins., video) forever changed the way people thought about discussing gay and lesbian issues with children in a school setting. The award-winning film became a catalyst for a national movement to teach children respect for gays and lesbians through classroom discussions. The new documentary, *It's Still Elementary* (48 mins., video), explores the history of why the original film was made and examines the need the film fulfilled and continues to fulfill to this day.

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The text in this field describes the decisions made behind the grouping of the titles above.
The Belgian fashion magazine moves on from letters to numbers with their first issue focused on fashion house Maison Marin Margiela.
Stronger, faster, lighter, safer, smarter—these are the textiles of tomorrow. From the carbon-fiber composite bicycle frame to the cardiac constraint sock and the Mars Pathfinder landing airbags, material innovations surround us. Our landscape, our buildings, our vehicles, our clothes, and our bodies all benefit from these highly engineered performance textiles. Featuring examples of fully realized products from all classes of technical textiles—architectural, product design, apparel, medicine, transportation, aerospace, industry, and the environment—Extreme Textiles highlights successful collaborations between design, industry, and science. Large, full-color illustrations and essays by some of today's most influential designers and scientists trace the extraordinary developments made in textiles over the last twenty years and suggest what is to come.

1881390047
$45
Stronger, faster, lighter, safer, smarter—these are the textiles of tomorrow. From the carbon-fiber composite bicycle frame to the cardiac constraint sock and the Mars Pathfinder landing airbags, material innovations surround us. Our landscape, our buildings, our vehicles, our clothes, and our bodies all benefit from these highly engineered performance textiles.

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1881390047

$45
Web Typography

Typographic Comparison

Call me Ishmael. Some years ago - never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before a coffin warehouse, and bringing up the rear of every funeral I meet; and especially whenever my hypoguesis gets such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off - then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietely take to the ship. There is nothing surprising in this. If they but knew it, almost all men in th degree, some time or other, cherish very nearly the same feelings towards the ocean with me.
Typographic Comparison

Call me Ishmael. Some years ago - never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the blood.
Call me Ishmael. Some years ago - never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before a coffin warehouse, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off - then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing - nothing - in life - to which I would so much rather return, than the simple, healthy, lifeless tranquillity of a ship at anchor.
Call me Ishmael. Some years ago — never mind how long precisely — having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before a window and looking out of it, how I wonder at myself — then, I go down into a男朋友仓库, and bring up the rear of every funeral I meet; and especially whenever my hypo gets such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off — then, I account it high time to get to sea as soon as I can. This is my pursuit; this is my occupation. I have been a thousand miles in themidst of the ocean in a cask. I pinched the mate when he came on deck; with a philosophical flourish of the hand, I threw him overboard as if I were sure he would be picked up by the first vessel. With a philosophical flourish of the hand, I threw him overboard as if I were sure he would be picked up by the first vessel.

Call me Ishmael. Some years ago — never mind how long precisely — having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before a window and looking out of it, how I wonder at myself — then, I go down into a男朋友仓库, and bring up the rear of every funeral I meet; and especially whenever my hypo gets such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off — then, I account it high time to get to sea as soon as I can. This is my pursuit; this is my occupation. I have been a thousand miles in themidst of the ocean in a cask. I pinched the mate when he came on deck; with a philosophical flourish of the hand, I threw him overboard as if I were sure he would be picked up by the first vessel. With a philosophical flourish of the hand, I threw him overboard as if I were sure he would be picked up by the first vessel.
Arial Black

Arial Black | 75%

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Arial Black | 75%

Call me Ishmael. Some years ago - never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before a coffin warehouse, and bringing up the rear of every funeral I meet; and especially whenever my hypochondria get such an upper hand of me, that it requires a strong moral principle to prevent me from

Arial Black | 87.3%

Call me Ishmael. Some years ago - never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before a coffin warehouse, and bringing up the rear of every funeral I meet; and
Web Typography

Arial Black

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
/a/b/c/d/e/f/g/h/i/j/k/l/m
/n/o/p/q/r/s/t/u/v/w/x/y/z/1/2/3/4/5/6/7/8/9/0/!
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A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
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@#$%&'()*+,-./0123456789:;<=>?@#$%&'}{[]}

Call me fahsme. Some years ago - never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my eyes get such an upper hand of me, that it requires a strong moral principle to prevent me from

Call me fahsme. Some years ago - never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my eyes get such an upper hand of me, that it requires a strong moral principle to prevent me from
PhotoGraphics 671, The Ohio State University Department of Design

“Design is the method of putting form and content together. Design, just as art, has multiple definitions; there is no single definition. Design can be art. Design can be aesthetics. Design is so simple, that’s why it is so complicated.” —SAUL BASS

PhotoGraphics combines student-shot object photography with typography and drawn elements in the creation of experimental compositions. The exercises guide students through a series of steps to explore the nature of composition and the influence of graphic techniques including cropping, scale, layering, placement, and the control of black, white, and gray values. These variables are manipulated in an attempt to increase student understanding on concepts of contrast, abstraction, tension, texture, movement, balance, and figure-ground relationships.

Photographics was the first class I’d ever taught, and the rewards were tremendous. As an educator, one quickly realizes the tremendous depth that student work adds to an instructor’s understanding of the topic. Design offers a limitless number of solutions to problems; the best student work is often shocking in its novelty. Even the less successful attempts add insight focus to our teaching, as we struggle to articulate our objections, and, hopefully, better ways forward. Perhaps the most exciting aspect of teaching is that the critical skills we develop allow a greater comprehension of one’s own work, and hopefully, a greater grasp of the profession as a whole.

The work represented above is mine, while still a student. The purpose of the class, very mysterious at the time, became clearer as I developed professionally. Photographics, perhaps more than any other course, influenced my approach to Design. I hope that it will similarly influence my students.

Additional Classes (see TimJacoby.com/teaching for more)
- Basic Typography
- Design History
- Information Design
- Multimedia Design
- Introduction to Materials and Processes
- Basic Design I and II
Exercise 1
Exercise 3

The teacher as student
Work by Tim Jacoby
Exercise 4

The teacher as student
Work by Tim Jacoby
Exercise 5

The teacher as student
Work by Tim Jacoby
Final

The teacher as student
Work by Tim Jacoby
If you had just one thing to remind you what would it be?
If you had just one thing to remind you, what would it be?
If you had just one thing to remind you, what would it be?
If you had just one thing to remind you, what would it be?
Masters of Fine Arts Thesis: Book and Video

Creating Educational Video
Theory and Practice for Visual Communication Designers

Form/Space/Program: Knowlton Hall
36-Minute High-Definition Documentary/Educational Video
Creating Educational Video
Theory and Practice for Visual Communication Designers

Creating Educational Video: Theory and Practice for Visual Communication Designers began as a 300-page Master’s thesis before being edited and designed as a fully-illustrated, 154 page four-color book, using print-on-demand publisher Lulu.com. Initially conceived as a written document on the creation of his educational video Form/Space/Program: Knowlton Hall, the book became a longer meditation on architecture, photography, and the philosophy of motion pictures in general and as a pedagogical tool specifically. Contact Tim for sale or to view full PDF.
Form/Space/Program: Knowlton Hall  

36-minute high-definition video available on DVD

"...to film architecture is to engage in a permanent struggle to break up distances, to get away from weighty monumentality, to restore movement to the stones, and thus to rediscover, by the means of film, the real dramaturgy of the architectural project." —**Stan Neumann**, Architectures

Inspired by the films of designers Charles and Ray Eames, *Form/Space/Program: Knowlton Hall* became a case-study in the creation of high-quality educational video by small teams—in this case, a team of one. Like the Eames, the author attempts to use motion images as a tool of visual explanation, capturing video evidence in support of an argument—in this case establishing Knowlton Hall within the domain of contemporary architecture.

The 36-minute high-definition educational documentary was written, shot, and edited by the author, who also served as animator, narrator, and DVD programmer.
Panoramic Photography from Form/Space/Program: Knowlton Hall

The panoramic photography shot for Form/Space/Program was used to create interactive virtual tours, which are included on the DVD.
About Tim Jacoby

“The essence [of graphic design] is to give order to information, form to ideas, expression and feeling to artifacts that document human experience.” — PHILIP MEGGS

Mr. Jacoby is currently teaching full-time in the Department of Design at the Ohio State University, including classes on typography, information design, interactive media, design history, and the Sophomore Foundational Studios. Prior to teaching, Mr. Jacoby had over ten years experience as a videographer and visual and interactive designer, including the creation of Websites, DVD interfaces, and print collateral. Besides a host of corporate clients including Sanford Fine Writing, Nationwide Financial Services, and CompuServe Interactive, he designed extensively for the arts, including The Greater Columbus Arts Council, and through the Advanced Computing Center for Art and Design (ACCAD) at the Ohio State University, for choreographer William Forsythe and The Forsythe Company, New York and Frankfurt.

For three years while pursuing his MFA he worked as a Graduate Associate in the award-winning design department of The Wexner Center for the Arts, a “research laboratory” that exhibits and commissions the work of visual and performing artists and filmmakers from around the world. While there Mr. Jacoby designed the online store, monthly film and video calendars, brochures, posters, direct mail promotions, advertising, installation graphics and signage, as well as shooting panoramic photography of galleries and installations for use in publications.

Before beginning his graduate degree Mr. Jacoby had nearly two years of management experience as the Art Director for a Chicago-based e-business consultancy, where his responsibilities included developing new business as well as managing a team of designers and information architects, in addition to design work.

Form/Space/Program: Knowlton Hall, a 36-minute educational documentary shot in high-definition video, was created in fulfillment of his graduate thesis, along with its companion book, Creating Educational Video: Theory and Practice for Visual Communication Designers (available from Lulu.com). Mr. Jacoby was awarded a Master of Fine Arts degree in Design in 2008 from The Ohio State University, where he previously received a BA in Architecture.

Please visit TimJacoby.com for more information about his current work, or view his videos at Vimeo.com/TimJacoby. He may be emailed at Tim_Jacoby@Hotmail.com or call or text 773-301-9042.

Tim Jacoby • Mr. Jacoby is currently teaching full-time in the Department of Design at the Ohio State University, including classes on typography, information design, interactive media, design history, and the Sophomore Foundational Studios. Prior to teaching, Mr. Jacoby had over ten years experience as a videographer and visual and interactive designer, including the creation of Websites, DVD interfaces, and print collateral. Besides a host of corporate clients including Sanford Fine Writing, Nationwide Financial Services, and CompuServe Interactive, he designed extensively for the arts, including The Greater Columbus Arts Council, and through the Advanced Computing Center for Art and Design (ACCAD) at the Ohio State University, for choreographer William Forsythe and The Forsythe Company, New York and Frankfurt.

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Please visit TimJacoby.com for more information about his current work, or view his videos at Vimeo.com/TimJacoby. He may be emailed at Tim_Jacoby@Hotmail.com or call or text 773-301-9042.
Professional Experience Part I

**Department of Design, The Ohio State University**
Columbus, Ohio

**Lecturer** | September 2009–Present

The Department of Design at Ohio State combines the majors of Industrial, Interior, and Visual Communication Design. The program includes a core of studio, lecture, and seminar classes emphasizing research, process, and the mastery of aesthetic and technical skills necessary to advance design in the 21st Century.

As a full-time lecturer, Mr. Jacoby currently teaches courses for both Graduate and Undergraduate students of Design and other majors, including Design History, Information Visualization, Design Drawing, Typography, and Multimedia Design, as well as the year-long Sophomore Design studio series. He also coordinates graduate students in the teaching of those minoring in Design.

**The Wexner Center for the Arts**
Columbus, Ohio

**Graduate Associate** | September 2005–August 2008

An international arts laboratory devoted to the advancement of contemporary art through residency programs, performing arts, exhibitions, and media arts, focusing on cutting edge-culture from around the world.

Employed as a Visual Communications Designer in a variety of print and interactive projects to promote the center’s residents, programs, and exhibitions, including:

- Film/Video programming calendars
- The Wexner Center Online Store
- Full-color posters
- Full-color and B&W advertisements
- Installation graphics and signage
- Interior and product photography

**Dewpoint (formerly Centrifusion)**
Chicago, Illinois

**Art Director** | November 2000–May 2002

Full-service Web solutions including application development, content management, project management, strategy, and creative for global 2,500 companies.

Managed team of three designers and information architect. Provided creative design, art direction, and information architecture for B2C, B2B, and intranet sites, including:

- Papermate’s Wild About Writing Website
- Papermate.com
- Sharpie500.com
- Target.com Pharmacy
- Sanford Intranet
- William Wrigley Jr. Company Intranet
Professional Experience

**Lord, Sullivan, and Yoder**
Columbus, Ohio

**Multi-Media Designer** | October 1999–October 2000

A full-service advertising agency serving local, regional, national, and international clients. Provided creative design, art direction, multimedia development, and consulting services for B2B, B2C, arts, and community Web sites, including:

- Columbus Arts.com
- Virtual Tours of historic Columbus theaters
- Columbus Convention and Visitors Bureau Website
- WD Architects Website
- Animated web advertisements
- International Paper Website

**Nationwide Financial Services**
Columbus, Ohio

**Interactive Media Designer**
April 1998–October 1999

A Fortune 500 company providing plan administration and financial products for needs including retirement, college funding, estate-building/preservation, and various business applications.

Part of a team charged with developing industry-leading interactive services, technologies, content, and products, including:

- Collaborated with content and design team on new branding strategy, promoting a consistent look-and-feel, navigation, and marketing message on all Nationwide Web sites.
- Columbus Arts.com
- Virtual Tours of historic Columbus theaters
- Columbus Convention and Visitors Bureau Website
- WD Architects Website
- Animated web advertisements
- International Paper Website

**Compuserve Interactive Services**
Columbus, Ohio

**Interactive Designer/Online Authoring Specialist/Website Administrator**
February 1994–March 1998

Trend setting, global interactive online service for business and technical users.

Provided creative and technical support for CompuServe services, including the design of proprietary GUI interfaces, Websites, and multi-media events, including:

- Collaborated with content and design team on new branding strategy, promoting a consistent look-and-feel, navigation, and marketing message on all Nationwide Web sites.
- Columbus Arts.com
- Virtual Tours of historic Columbus theaters
- Columbus Convention and Visitors Bureau Website
- WD Architects Website
- Animated web advertisements
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Technologies

Print
All aspects of design, typography, layout, and production, including image and file optimization for specified paper (gamma and color correction, sharpening, and repair and touch-up of images). Proofing, corrections, and press-checks. Architectural and product photography.

- Adobe Illustrator CS4
- Adobe PhotoShop CS4
- Adobe InDesign CS4
- Adobe Acrobat Professional 9
- Digital photography

Interactive
Design and information architecture, from the creation of wireframes to final, optimized visual design. HTML/CSS/ Javascript/Flash development and delivery. User testing, including focus group testing. Browser and operating system compatibility testing. File-size optimization for target access rates. Integration of WordPress content management system.

- WordPress administration
- Adobe Flash CS4
- Adobe Dreamweaver CS4
- QTVR Studio
- IPIX virtual tours
- Languages
  - HTML
  - CSS
  - JavaScript

Video
DSLR videography, editing, animation, and the design and programming of interactive DVDs. Color and gamma correction. Compression and optimization for delivery medium (Web, television, DVD, PAL, NTSC, Blu-ray) and resolution (standard and high-definition).

- Adobe After Effects CS4
- Final Cut Pro 4
- Compressor 4
- DVD Studio Pro 4
- Merlin Steadicam operation
- DSLR videography
- Sound recording
Formal Education

Master of Fine Arts
The Ohio State University
Columbus, Ohio. December, 2008

GPA: 3.79
Perfect Score: Graduate Record Examination, Analytical Writing (96th percentile, both sections)

Topics:
• Video art, editing, animation, and DVD programming
• Sustainable design seminar
• Interactive media tools (Dreamweaver, Flash)
• Flash programming
• Design research
• Brand design
• Architectural theory
• Interdisciplinary design

Continuing Education
The Ohio State University
Columbus, Ohio. April 2004–August 2005

GPA: 3.974

Topics:
• Typography
• Video and animation
• Type in motion
• Cognitive Engineering
• Design history

Continuing Education
Columbus State Community College
Columbus, Ohio. January 1995–March 1996

GPA: 4.0

Topics:
• Digital imaging and illustration
• Video editing
• Interactive media (Director)

Bachelor of Architecture
The Ohio State University
Columbus, Ohio. June 1992

Topics:
• 2- and 3-dimensional design
• Architectural theory and criticism
• History of architecture
• Structural systems
• Mechanical systems
• Computer-aided design
• 3-D computer modelling
There are many movies to celebrate the new official release of Charles Burnett’s film of some three decades after its creation. The most obvious reason is that the film is a national treasure, simple one of the greatest films this country has ever produced, not to mention one of the few films to successfully portray the American working class and African American working class at their.

To that, however, the film is also a wonderful tale of the era when the notion of “independent filmmaking” had actual meaning and to an independent cinema that was simply a market of a given film. In the 1960s and as the death of the slum of Hollywood, an independent film was a film produced outside of the studio system. In general, such films were produced with out-of-pocket expenditures, and they were made, and with the help of some other nonproliferations financing entity. Once completed, they had another option to find distribution and exhibition. In the pre-clip, one-name-only, 20-second era that meant that it was next to impossible to find an audience. But the complicating matter for the film was the fact that the film contained popular music, the complete story, and expensive process of dealing with the music rights and the major reason why the film never released in the U.S. Today, after being released, it was a different landscape than witnessed in its creation. Films featuring popular stars—like Aliens, beloved or universal by the same “independent” label as films with actual stars—such as Jonathan Rivers’ “The Rules of Engagement.”

The story of the film is a tale of how small films still struggle for wide audience, the proliferation of the web allows anyone to make films and not to distribute to potential audiences. Meanwhile, the studio has seen many films that were successful and “independent” films that were not. However, the studio has seen that a film can still appeal to the audience and get a piece of the action. In fact, many of today’s films that are smaller or in spirit from big-budget films (independent), find their way through this process.

Dave Filip
Independent Film Consultant
Contemporary Screen

Teri Canoés

Brand Upon the Blind!

Zoo

Columbus in Focus

Half Moon

Sue and the Seabed

Sedu, Sedu

WEK DRIVE-IN

David Chappelle’s Block Party

Ain’t Nobody

The Box

Sheep in the Room

Lost in ’68

The Box

Weirdos from Another Mother

Special Events

Cinemathéque

Lech Majewski

“Majewski’s imaginative scenes are distinguished by a unique sensitivity to the metaphorical and the metaphorical, and the metaphysical, and the philosophical...”

Cinema of Earthly Delights

Vojneczek

Gospel According to Haary

Art & Tech Update

Classics

Killer of Sheep

Abrenzger & Felch
Designers (above): Chris Jones, Tim Jacoby
It is said to be much simpler to define animation; films were either two- or three-dimensional. They were created either with traditional running continuously through a camera or in a frame-by-frame manner using the concept of keying. The concept of keying involves drawing or painting a single frame and then repositioning the objects or characters to create the illusion of movement between the frames. The process allowed for greater control and precision in the depiction of movement.

The field was shaped by the development of new technologies. While films were often considered to be "frames" or "frames of light," computer technology has enabled animators to create more complex and dynamic animations. This has allowed for greater experimentation and exploration of new forms of expression. The use of digital tools has also provided animators with new tools and techniques to create more realistic and detailed visual effects.

New Turkish Cinema

Six films were included: China, Milk, and Thrust, Destiny, and The Magazine.

Cover Story

Several Turkish filmmakers have been exploring new approaches to animation. This has led to a resurgence of interest in the medium, with many filmmakers experimenting with new techniques and styles. This has resulted in a new generation of animators who are pushing the boundaries of what animation can achieve.

Curator's Note

On November 8, 2007, the Curator's Note featured an essay by the Curator of Film and Video, Anne-Marie Slaughter. The essay discussed the current state of animation and the role of the Curator in promoting and supporting new work in the field.

David Filipi

Guest Curator
New Turkish Cinema

The Magician
Greetings From Bursa (2001)

Director
Enver Oral

Destiny
Destiny (2002)

Director
Ceylan Özgan Yilmaz

Time and Winds
Time and Winds (2002)

Director
Aysel Inceoğlu

Ice Cream | I Scream
(2001)

The International
The International (2002)

Director
John Akca

Home Coming
Home Coming (2002)

Director
Süleyman Sengezer

The Box
The Box (2001)

Director
Onur Yılmaz

The Worst Cartoons Ever Animated by junk box
The Worst Cartoons Ever Animated by junk box (2002)

Director
Junk Box

Lillian Schwartz:
Selected Works
Lillian Schwartz:
Selected Works (1932-1995)

Director
Lillian Schwartz

The Best of the Ottawa International Animation Festival
The Best of the Ottawa International Animation Festival (2002)

Director
Dennis Plachta

Experimental Animation
Experimental Animation

Director
Sara Ludy

Designers:
Chris Jones,
Tim Jacoby
4TH ANNUAL
COLUMBUS INTERNATIONAL CHILDREN’S FILM FESTIVAL
THU–SUN, NOV 29–DEC 2

SPECIAL EVENTS

Bruce McClure Projection Performance
FRI, NOV 29 @ 11 am
Spotlighting Russell Hoban’s wildly imaginative children’s book The Pig Who Would Be President through animation and special effects.

The Holy Moly Rounders: Round Trip
SAT, NOV 30 @ 7:30 pm
A joyful look at the beauty of family and the universal love of music.

Secret Cinema
THU, DEC 5 @ 11 am
Screening of the 1980 animated feature classic The Secret of NIMH.


CLASSICS

New Documentary

For the Bible Tells Me So
FRI, DEC 6 @ 7:30 pm
A controversial, award-winning documentary that explores the issues of gay rights and marriage in America.

The Devil Came on Horseback
FRI, DEC 6 @ 7:30 pm
A powerful documentary that examines the 1980s rebel movement in the Central African Republic.

Black White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe
THU, DEC 5 @ 11 am
A portrait of Sam Wagstaff and Robert Mapplethorpe, two key figures in the art world of the 1970s and 1980s.

NEW DOCUMENTARY

Le Doulos
FRI, DEC 6 @ 7:30 pm
A story of love, loss, and redemption in a small French town.

For the Bible Tells Me So
FRI, DEC 6 @ 7:30 pm
A provocative and passionate documentary that explores the role of religion in American society.

The Devil Came on Horseback
FRI, DEC 6 @ 7:30 pm
A powerful and insightful documentary that examines the impact of the civil war in the Central African Republic.

Black White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe
THU, DEC 5 @ 11 am
A touching and intimate portrait of two influential figures in the art world.


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Curator's Note

The Wexner Center for the Arts presents a unique combination of film and live performance as part of the annual program. March's screenings feature a variety of films and live events that are sure to delight audiences of all ages. The program includes a mix of classic and contemporary films, as well as interactive events that encourage audience participation. The Wexner Center's commitment to providing a diverse range of films and live events continues to make it a destination for film lovers and culture enthusiasts alike.

Jennifer Langan
Curator, Wexner Center for the Arts
The Art & Technology post-production ethics are often regarded as the best kept secret at the Wexner Center. Since we don’t have a public face, we are often behind the scenes, working on our own projects and theater events. But this spring, a new project is taking place, and we’re supported by the public interest coming to public sight. First among them is a new work premiere: on March 18, Jennifer Reeder’s Accidents at Home and Now. The film, which was shot and edited under the auspices of our program, was shot and edited under the auspices of our program. A week later, the screening will be held in a theater that was shot and edited under the auspices of our program.

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Out@wex

MARCH 2018

March 15

Chaplin's Modern Love

March 16

March 17

March 18

March 19

March 20

March 21

March 22

March 23

March 24

March 25

March 26

March 27

March 28

March 29

March 30

March 31
Before I Forget
SUN., MAR. 31 - 7 p.m.

Lagerfeld Confidential
SAT., MAR. 29 - 9 p.m.

FOOTNOTE: Delicate, dangerous, and captivating, Lagerfeld Confidential is the latest of a string of documentaries that celebrate the life and career of Karl Lagerfeld, the enigmatic design legend and creative director of Chanel. The film provides an intimate and revealing look into Lagerfeld’s world, capturing his thoughts, experiences, and achievements. 

Tea Room
SAT., MAR. 28 - CONTINUOUS - Free

CONTEMPORARY SCREEN

Illy Bitty Titty Committee
SAT., MAR. 29 - 9:15 p.m.

For anyone in despair over the state of the world or the movies, this gala of bewitching stories delivers a sense of release. Illy Bitty Titty Committee is aquires an enigmatic edge which the audience’s imagination must complete for the perfection of its expression. 

Still Life
SAT., MAR. 16 - 22 - 21 - 22 - Free

TO THE HOUSE OF SCREENING CMI: Michael Cimino’s 1978 epic is widely considered to be cinema’s greatest misfire. Remember that most people are like Michael Cimino and David Hare at the center of the story of a family living in a society that is at first only half-baked in its attitude toward the Vietnamese War, and then completely reversed in its compassion. Still Life is a touching story about the human condition, set in a world torn apart by war. 

Finest Hour: Films By Humphrey Jennings

NEWLY RESTORED DIAMOND PRINTS:

Four Shorts (1933-1941)
THUR., MAR. 27 - Free

The program presents four of Jennings’ greatest short films, showcasing his unique ability to capture the atmosphere of a place and the human spirit within it. From the haunting power of his early works to the emotional depth of his later films, these shorts provide a glimpse into the visionary world of Humphrey Jennings. 

Still Life: Films By Jennings
SAT., MAR. 29 - 7 p.m.

The screening includes four of Jennings’ most beloved shorts, which explore themes of memory, loss, and the human condition. These films offer a powerful reminder of the lasting impact of Jennings’ work on cinema. 

- MIKHAIL CONNOLLY
-OUT
- OHIO STATE UNIVERSITY
- VENICE FILM FESTIVAL
- NEW YORK INTERNATIONAL FILM FESTIVAL
- LONDON FILM FESTIVAL
- THE FILMS OF HUMPHREY JENNINGS
- A COMPANY OF STRANDS

Michael Robinson
Light Is Waiting (2013)

Robinson’s 2013 documentary Light Is Waiting tells the inspiring story of the Montreal-based band The Box, whose music and artistry have captivated audiences for over three decades. Through interviews with band members and fans, the film explores the band’s unique approach to music and art, as well as their enduring influence on Canadian culture. 

The Box
THUR., MAR. 27 - Free

The program highlights the band’s most celebrated works, offering a glimpse into the world of The Box and their impact on the arts. 

- LIGHT IS WAITING
- THE BOX
- THE ART OF THE BOX
- THE MUSIC OF THE BOX
- THE INFLUENCE OF THE BOX
- THE LEGACY OF THE BOX

Abercrombie & Fitch

Abercrombie & Fitch

For men
- Chaps
- Icon
- Olive
- Original
- Polos
- Sport
- Suits
- Suits & Tailoring
- Ties & Accessories

For women
- Chaps
- Icon
- Olive
- Original
- Polos
- Sport
- Suits
- Suits & Tailoring
- Ties & Accessories

For children
- Chaps
- Icon
- Olive
- Original
- Polos
- Sport
- Suits
- Suits & Tailoring
- Ties & Accessories

- Unlidded men's briefs
- $10 for men
- $15 for women
- $20 for children
- $30 for men's accessories
- $40 for women's accessories
- $50 for children's accessories

Screening in the First Friday Screening Series. Free screenings at the Wexner Center for the Arts. All screenings are free and open to the public. No reservations required. Visit wexcenter.org for more information.