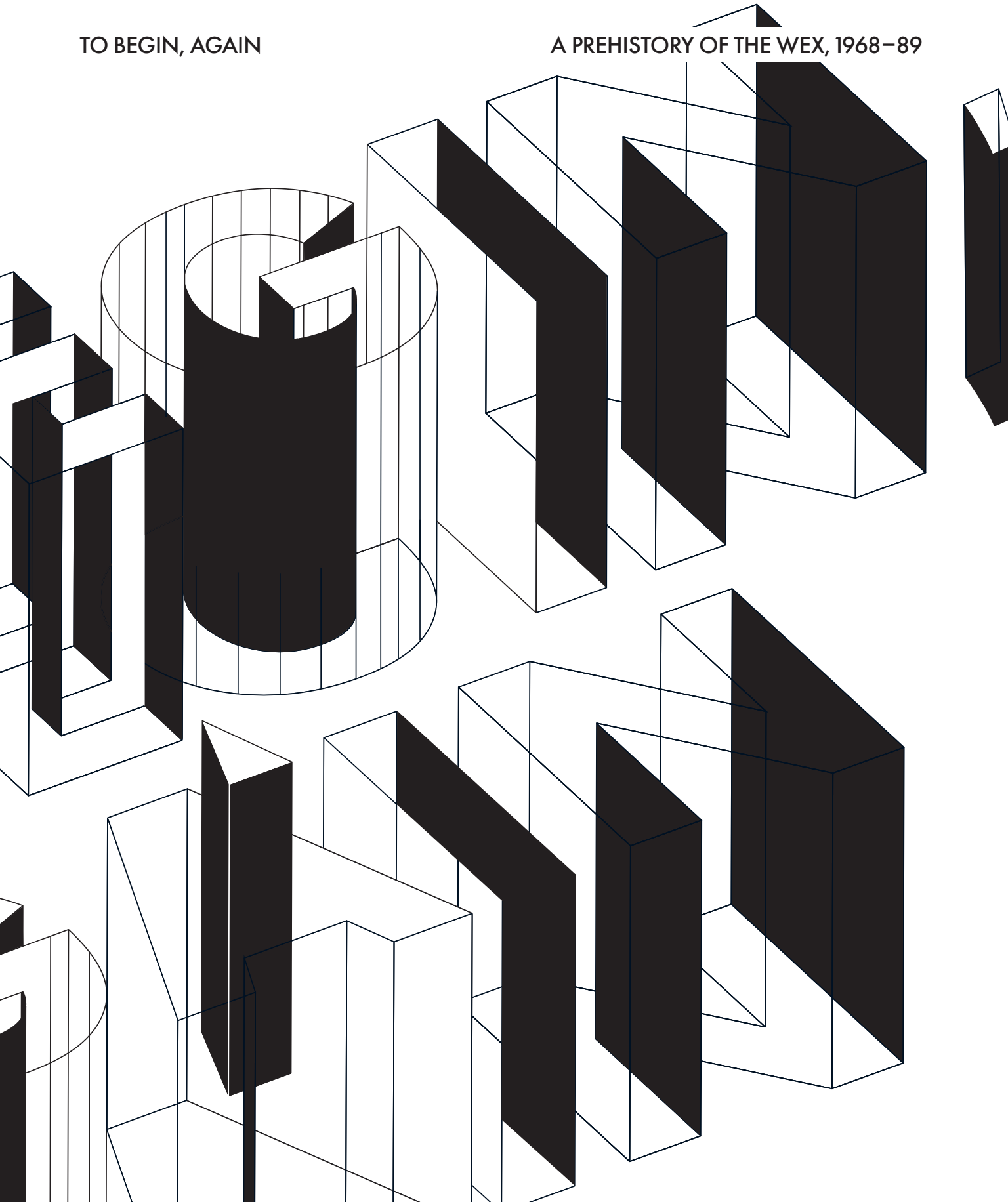
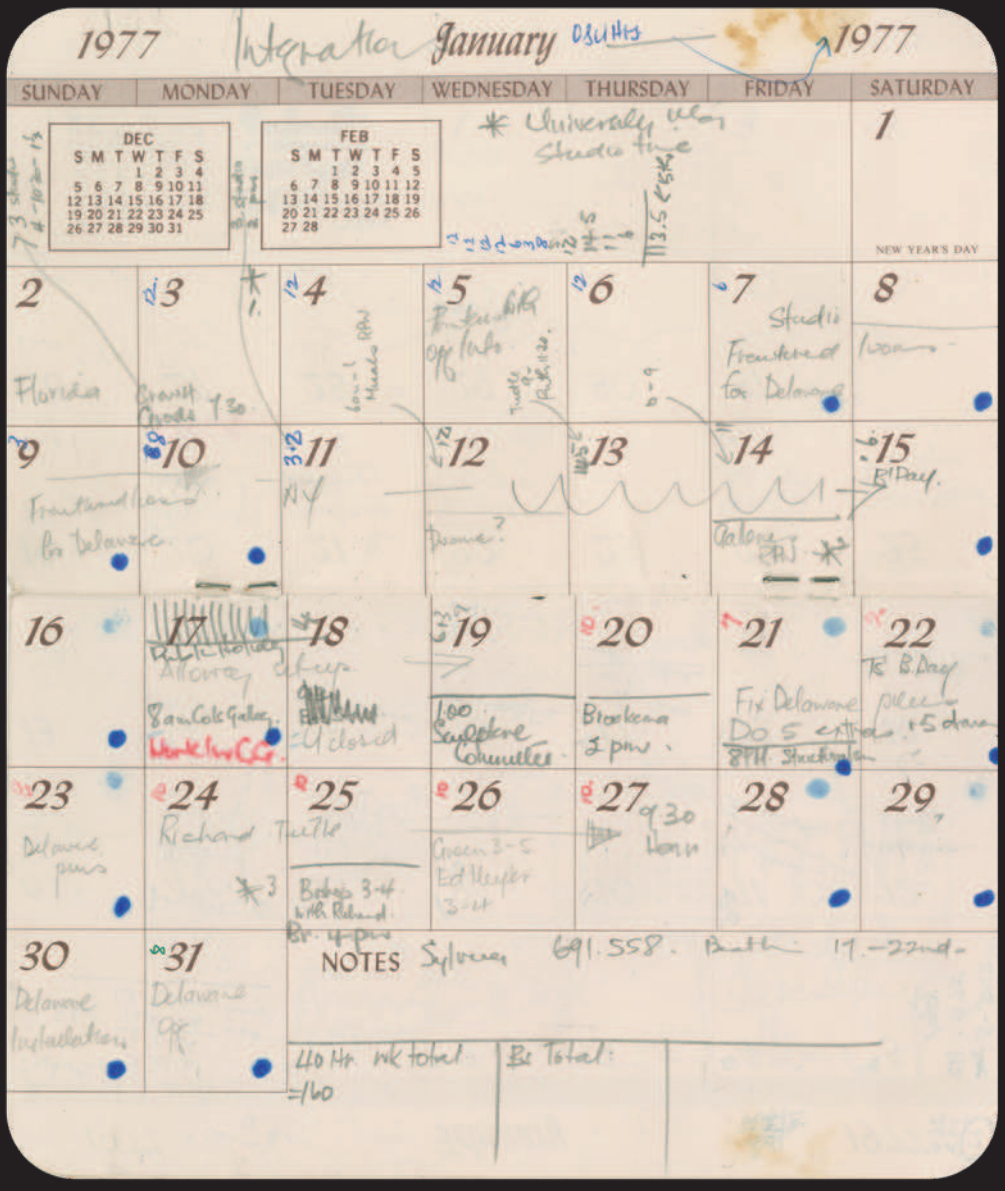
TO BEGIN, AGAIN

A PREHISTORY OF THE WEX, 1968–89





A pocket calendar belonging to University Gallery of Fine Art Director Betty Collings dated January 1977 with handwritten notes by Collings. Image courtesy of Betty Collings.

Image description: A vertical, pocket-sized folding calendar dating January 1977 containing multiple handwritten entries by Betty Collings including "BROEKEMA 2PM" on the 20th and "RICHARD TUTTLE" on the 24th and 25th.

Before the Wex: An Introduction

Daniel Marcus

When the Wexner Center opened to the public on November 16, 1989, its galleries were unveiled without a single artwork on the walls, permitting visitors to survey Peter Eisenman's architectural design (coauthored with Richard Trott) free of distraction.[1] A calculated gesture on the part of founding director Robert Stearns, the banishment of art from the center's walls marked a break, not only with the demands of functionalism (a hallmark of modern architecture), but also with the Wex's status as a campus art museum—a role inherited from its precursor, the University Gallery of Fine Art, which had previously overseen the exhibition and collection of contemporary art at The Ohio State University. With the Wexner Center's inauguration, the University Gallery had formally ceased operations, transferring its holdings, a group of approximately 3,000 objects, into state-of-the-art storage facilities at the new institution. Placed out of sight in the moment of the center's founding, this collection would feature only intermittently during the first two years of exhibitions programming, becoming dormant thereafter.[2] As Stearns advised in an essay heralding the Wex's opening, "the traditional museum context for art as a passive object in a hermetic setting is not here."[3]

While the creation of the Wexner Center has been copiously documented, the history of the University Gallery still remains to be fully explored. This essay seeks, modestly, to begin that exploration, illuminating a pivotal era in the cultural life of the university—one that set the mold from which the Wex was eventually cast. Founded within the School of Art in 1966 with the encouragement of its director Jerome J. Hausman, the gallery initially oversaw a small exhibition space on the ground floor of Hopkins Hall, which served as a venue for faculty, students, and visiting artists to stage small-scale projects and exhibitions.[4] By the decade's end, it had acquired a small collection of modernist artworks with the support of Ohio State alumni; but there was no permanent staff or budget to speak of, and the gallery's activities waxed and waned with the commitments of individual art faculty. An unremarkable institution, it bore the distinction, however, of being the only art museum at the university—which, unusually, lacked any other art collection or campus museum. This absence became an embarrassment in 1968, when Hausman left Ohio State to take a position at New York University, complaining on his exit that the "administration has not shown interest, nor provided adequate support," to the arts on campus.[5]

The gallery's fortunes changed dramatically in the early 1970s with the appointment of Betty Collings as director—a decision that marked a shift, not only in the institution's leadership, but also in its administrative status, precipitating its independence from the art faculty. Flying under the radar during her first year in the position, Collings's program at the gallery began to attract serious attention in October 1975 with the opening of a second, larger exhibition space in Sullivant Hall, featuring a solo show by former Ohio State alumnus Roy Lichtenstein. This success was soon followed by the announcement of a $20,000 award from the National Endowment for the Arts (NEA)—the first of several such cash infusions, each matched by the Ohio State Development Fund—under its Museum Purchase Plan, a grant program to support the

purchase of art by living American artists. Aided by a faculty advisory committee, and with New York–based critic Robert Pincus-Witten as a paid consultant, Collings began to assemble a formidable collection of contemporary art, including large-scale, object-based works by Frank Stella, Donald Judd, and Carl Andre alongside early video art by Lynda Benglis, Peter Campus (who had earned his MFA at Ohio State), and Woody and Steina Vasulka, among others. In tandem with these acquisitions, she launched an ambitious program of special exhibitions, the first season of which featured site-specific projects by Chris Burden, Mel Bochner, and Richard Tuttle, none of whom would have accepted the description of their work as "passive object[s] in a hermetic setting."

Far from irrelevant to the Wexner Center, it was on account of Collings's program that the university first contemplated what was later to become the Center for the Visual Arts competition (the call for proposals that resulted in Eisenman/Trott's winning design)—a project that aimed, first and foremost, to provide the University Gallery collection with a permanent home. On the administration's side, College of the Arts Dean Andrew Broekema bore responsibility for the broad-strokes vision of a multidisciplinary arts center; in the autumn of 1979, he authorized Collings to begin planning the gallery's expansion into a centralized university art museum, offering an array of potential sites and existing facilities (none of which proved adequate). As articulated in Broekema and Collings's plans, the enlarged institution was to gather art collections and exhibitions under a single roof, while also consolidating the Department of Photography and Cinema, previously housed in the College of Engineering. As the plan gathered steam, however, the university moved to restructure the University Gallery, effectively demoting Collings; when she protested, her letter of complaint was interpreted as an ultimatum, resulting in her de facto dismissal in early 1980.

Collings's legacy was shaped not just by the beneficence of the NEA, but also by the academic culture at Ohio State, where hard and applied sciences overshadowed the humanities. While this orientation toward STEM fields placed a question mark over the role of artists on campus, it also articulated a link between aesthetic experimentation and scientific research that would prove generative for the University Gallery program. In the late 1960s, vanguard activity at Ohio State began to coalesce at the meeting place of art and technology, yielding, among other projects, the Computer Graphics Research Group, a consortium founded in 1969 by art professor and digital art innovator Charles Csuri. (Later renamed the Advanced Computing Center for the Arts and Design, the group's operation continues today.) While Csuri and his collaborators envisioned the technologization of art (and vice versa), others at the university advocated for art to be treated as a domain of research parallel to the experimental sciences—one that stood to benefit, they argued, from professional cross-pollination.

In 1973, art professor Bertram Katz succeeded in organizing a "Symposium on the Visual and Performing Arts in Higher Education" at Ohio State, bringing to campus an impressive array of notable figures from across creative disciplines. Invitees included visual artists Robert Smithson, Peter Blake, Philip Pearlstein, and Otto Muehl; critics Annette Michelson, Harold Rosenberg, Max Kozloff, and Lucy Lippard; Chicano farmworker theater collective El Teatro Campesino; filmmaker George Stevens; photography historian Peter Bunnell; theater director Robert Wilson; and dancer/choreographer Viola Farber. An unprecedented event in the life of the university, Katz's symposium staged a first encounter between the university and the underground, a world alien to the academy ("no higher [educational] institution has any vocabulary or method for dealing with these avant garde people," he declared prior to the event) but, as it would prove, one that was essential to its growth and vitality.[6]

In recollecting her path to the University Gallery directorship, Collings cites Katz's symposium as a catalytic experience, opening her eyes to an

Artist Elizabeth Murray speaking to students on the occasion of the exhibition *Elizabeth Murray Paintings*, University Gallery of Fine Art, January 17–31, 1978. © Estate of Elizabeth Murray/Artists Rights Society (ARS), New York. Image courtesy of The Ohio State University Archives.

Image description: A black-and-white photograph of Elizabeth Murray standing and speaking to a seated group of people with a painting hung on the far wall between the artist and the audience.

Artist Chris Burden performing *Shadow* at the University Gallery of Fine Art, April 1976. Image courtesy of The Ohio State University Archives.

Image description: A black-and-white photograph of Chris Burden performing before a live audience. The room is dark and Burden is visible in silhouette behind a translucent folding screen, illuminated from the rear. He is reading from a book. At the bottom of the photograph are the heads of audience members, cast in shadow.

expanded field of artistic engagement. A third-year MFA student in Ohio State's Division of Art at the time, she had already developed an interdisciplinary practice of her own, drawing nourishment from the study of biology, mathematics, and theoretical physics. Interacting with Smithson following his presentation at Ohio State, Collings felt a kinship with his artistic project, which drew from disciplines far beyond art's traditional ambit. This influence shaped Collings's own artistic projects, informing her exploration of mathematical patterns and topologies through large-scale inflatable sculpture; it also oriented her program at the gallery, informing several key acquisitions—among them Agnes Denes's *Pascal's Triangle, Drawing No. 3* (1973–75), Dorothea Rockburne's *Leveling* (1970), and Bill Ramage's *Empirical Study II* (1979)—and prompting her to propose a major interdisciplinary conference on the role of language in art and art criticism. (After several unsuccessful attempts at securing outside grant funding, this project was sadly abandoned.) Embracing experimental practice in all artistic fields, including such traditional media as painting and sculpture, but also performance and process-based art, Collings aimed, as she put it in a letter to art historian Rosalind Krauss, to "force the art [at the gallery] to be looked at in relation to other modes of thinking....I'm very curious—maybe the art won't stand up."[7]

If the centrality of the hard sciences at Ohio State furnished a springboard for Collings's program, it also set the stage for conflict. As noted by art historian Howard Singerman, artists in the 1960s and 70s often found themselves on unsteady footing in the academy, within which "the artist was a stranger, even a trespasser....Marked by their excesses, and perhaps by the lack of a certain kind of language, artists pose[d] a threat to the university, but [were] also its potential victims."[8] This dynamic of defense and offense played out in various ways during the gallery's first decade. In some cases, it sufficed for a visiting artist to cultivate an attitude of discursive silence or blankness; for example, in 1976, during her first major season of exhibitions, Collings's notes record a conversation with Richard Tuttle in advance of his solo project at the gallery, which was to take the form of simple white paper shapes, each cut from a template and pasted directly onto white gallery walls:

> I mentioned what I think is the positive role of schools [and] he expounded on his dislike of academic situations. When I quoted [the] scientific experimental apparatus and the unassuming nature of its presence he replied that "although he likes to cut down [i.e. to minimize the visual presence of his work] it is only to elevate the experience of art."[9]

Other artists erected more painstaking defenses against the "scientific experimental apparatus"—and none more intricately than Chris Burden, who devised the multiday performance *Shadow* for the University Gallery in April 1976, inverting the terms and conditions of the visiting artist gig. Donning a beatnik costume of fatigues, a black sailor's cap, and sunglasses during the entirety of his trip to Columbus from Los Angeles, Burden self-consciously restricted his interactions with students and faculty to terse, aloof utterances, enacting his contractual obligations with self-ironizing rigidity. Instead of a slide lecture, he placed a visual barrier—a translucent screen—between himself and his audience, reading published descriptions of his earlier performances. In subsequent conversations with students and faculty, he pointedly "reveal[ed] little or no information about [himself] that was not already publicly available."[10]

As Singerman has argued, Burden's performance in *Shadow* addressed the structural condition of the avant-garde artist within the post-60s academy, forcing the audience to confront, simultaneously, "the physical presence of the artist and the redoubling, representational absence carved within it by language"—an absence calculated to subvert the institutional requirement that the visiting artist speak. This subversion of the artist-academic's professional entrapment echoed, in turn, an earlier project at Ohio State, Barry Le Va's performance

Velocity Piece (Impact Run – Energy Drain), staged at Hopkins Hall Gallery in October 1969. As detailed in Ohio State's student newspaper, Le Va left the gallery

> completely bare except for two strips of surgical tape about one foot apart, running the entire length of the room. At each end of the strips is a loudspeaker. One of the walls is slightly tinged with blood. The unmistakable sound of a man running, sliding, and crashing into something comes from the speakers every 30 seconds.[11]

That noise, it turned out, was the sound of the artist's body thudding repeatedly against the gallery walls. Long since canonized as a pathbreaking work of performance art, *Velocity Piece* marked a violent encounter between the post-Minimalist avant-garde and the university, foreshadowing Burden's later—and tamer—variation on the theme. The sound installation in Hopkins Hall played a recording of a private performance Le Va had undertaken in the same space a few evenings earlier, when, after the hubbub of foot traffic had quieted, he recorded himself running from one side of the gallery to the other, slamming his body hard into each wall until he was too pulverized to continue. This trial lasted precisely one hour and 43 minutes, leaving the artist bruised and the gallery walls marked with a mixture of blood and sweater lint—a gesture *The Lantern* framed in terms of willed self-harm ("masochism…is alive and bleeding at the Ohio State University Art Gallery"), but which Le Va himself considered as a formal experiment, testing the limits of his musculature against the physics of entropy.[12]

In its gruesome enactment of self-directed violence, Le Va's performance intimated a sinister dimension of the encounter with academe—one that positioned the artist as literal victim. *Velocity Piece* also opened a thematic channel to another scene of domination and resistance at Ohio State, which emerged from the 1960s as a major flashpoint of student revolt. A year before Le Va's appearance at the university, in the spring term of 1968, student militancy at Ohio State had reached a point of combustion, prompted by a combination of anti-Black racism, bureaucratic immiseration, and rising antiwar sentiment. In early April '68, an anonymous group of activists entwined these grievances in a telegraphic pamphlet, calling on students to take matters into their own hands:

> RALLY — OSU — WEDNESDAY, APRIL 10 — OVAL — IT'S TIME STUDENTS ARISE — CONFRONT THE SICK SOCIETY — WAR — RACISM — EDUCATIONAL DEHUMANIZATION.[13]

By the month's end, this promise would be at least partly realized, when, on April 26, 1968, the mistreatment of four Black passengers by a white campus bus driver prompted an outpouring of anger by the newly formed Black Student Union, which organized a sit-in—quickly escalating to become a lock-in—at the Administration Building (now Bricker Hall). After tense negotiations, the occupation terminated with a voluntary retreat by the students; but the university, egged on by the state legislature and local media, recommended the prosecution of 34 Black demonstrators under felony charges.

Although a full-scale revolt failed to materialize in the spring of '68, leaving the OSU 34—as the Black arrestees of the April 26 lock-in became known—to fend for themselves, two years later, smoldering discontent flared into a major conflagration. In March 1970, another pattern of campus racism prompted a recently formed Black student organization, Afro-Am, to stage a performative demonstration in front of the Admin Building. Stacking a row of bricks along the sidewalk, the activists claimed to be building a "bridge of understanding," inviting discussion of a list of 13 demands, but the administration, fearing bricks in the hands of protesters, interpreted the gesture as a prelude to violence, preventatively locking down the building. By the time negotiations could be arranged, a large crowd had gathered outside; as the Afro-Am activists exited, another cohort rushed in, vandalizing offices and harassing the remaining staff.

The failure of Afro-Am's "bridge of understanding" opened a breach at Ohio State, and in the weeks that followed, student dissent erupted in a mass

uprising that brought together white and Black student activists in an unprecedented coalition. From late April to mid-May 1970, the campus became a site of pitched battles between students and forces of order, resulting in numerous casualties (including wounds from shotgun rounds fired by vigilantes) and the university's unprecedented decision on May 7 to shutter the campus and send students home early—a decision resisted by numerous demonstrators. Eclipsed in the public memory by the fatal shooting of four students by guardsmen at Kent State University on May 4, the uprising at Ohio State was in fact far larger and more protracted, carrying on over a period of weeks that saw the entire University District placed under military cordon.

In the end, the university succeeded in quelling the uprising, but not without acceding to the terms of its critique. Convening an emergency session during the height of the violence, members of Ohio State's Faculty Council lamented that "disregard for the concerns of the young has long seemed to many of our students to be characteristic of this university," which stood publicly accused by the demonstrations.[14] Vindicated in their expression of grievances, students set the coordinates for future reforms, chief among them the creation of Black Studies and Women's Studies departments (now the Department of African American and African Studies and Women's, Gender and Sexuality Studies, respectively) and an Office of Minority Affairs (now the Office of Diversity and Inclusion). Beyond these essential demands, however, there remained myriad questions of policy and governance, including the larger question of "educational dehumanization." If alienation was the malady, what was the cure?

That question lingered, unanswered, long after the 1970 uprising. In the view of Ohio State President Novice Fawcett, the trauma of the school's closure required a transition "to the ideal of a person-centered society," replacing the "numbers-game" of ever-increasing enrollments and grant revenue with "non-materialistic, more spiritual, intuitive, transcendental" values.[15] For progressive activists, however, the practice of political solidarity offered a more compelling solution, linking the campus community with liberationist struggles at home and abroad. In the late 1970s, student movements to combat sexual violence proliferated under the slogan "Take Back the Night," joining a national network of feminist and abortion rights activists, and during the first years of the Reagan Administration, a broad coalition of organizations—uniting students, faculty, and community advocates—rallied in defense of popular forces in Central America, with a particular focus on El Salvador. Among the most ardent supporters of this latter cause were a group of faculty in the Department of Photography and Cinema, including photographer/essayist Allan Sekula and filmmakers/critics Noël Burch and Thom Andersen, which became such a thorn in the university's side that the department was effectively dismantled in the mid-1980s. As active members of the Latin American Solidarity Committee, the Columbus chapter of CISPES (Committee in Solidarity with the People of El Salvador), Sekula, Burch, and Andersen bridged a gap between the worlds of art and activism, staking a position critical of Reagan's foreign policy that put them starkly at odds with Ohio State's administration. In Sekula's case, he crossed this line at his peril: tarred for his public appearance at a rally on the Oval in 1981, where he had donned a rubber Ronald Reagan mask and theatrically consumed a one-dollar bill in protest of US foreign policy, he was denied tenure at the university and ultimately decamped for the California Institute of the Arts in 1984.

Collings's successor at the University Gallery, Jonathan Green, hailed from this dissenting corner of the university—an origin that marked his career at the school and which ultimately informed his tenure at the gallery, where he proved to be a stalwart champion of progressive causes. Under Green's leadership, the gallery shifted its energies toward preparing for the Center for the Visual Arts competition, but it also took an outwardly political stance in both acquisitions and exhibitions, adding works of "political conscience" by Nancy Spero, Adrian Piper, and Rudolf Baranik, among others. In a

departure from Collings's program, Green advocated a more populist approach to exhibitions, taking aim at long-running hierarchies and prejudices in the art world. On one hand, this commitment entailed a reevaluation of the museum's gatekeeping role, devoting focus to so-called "outsiders," nonartists, and other grassroots avatars. In 1982, for example, Green devised a project called *Kitsch*, soliciting tchotchkes from the gallery audience to be exhibited in place of the expected high-art fare. In 1984, he followed up with a three-person show featuring New York graffiti artists ERO, Futura2000, and Zephyr, who created large-scale pieces on massive canvas panels—not quite the dimensions of a subway car, but nearly so—painted before a live audience. (In a callback to Burden's *Shadow*, attendees at the exhibition opening were separated from the artists by a plastic tarp, here minimizing exposure to noxious fumes.)

On the other hand, Green's democratic instinct sanctioned an open-ended experiment in distributed authority, offering the institutional apparatus to artists, curators, and cultural workers on the front lines of social struggle. In 1983, the gallery launched what became a sequence of exhibitions channeling the politics of 1980s feminism, anti-imperialism, and queer activism, starting with *All's Fair: Love and War in New Feminist Art*. That exhibition was guest-curated by Lucy Lippard during the 1983 National Women's Studies Association Conference at Ohio State—a project that marked the intersection of women's liberationist, anti-imperialist, and Third-Worldist politics.

Inspired by this presentation, the gallery's Assistant Director Stephanie K. Blackwood developed an exhibition project that would highlight artists' engagement with the politics of sexual violence, making common cause with an array of campus groups and activists, from Ohio State's Office of Women's Services, Center for Women Studies, and Rape Education and Prevention Program to the advocacy group Women Against Rape (WAR). Simply titled *RAPE*, the show presented a selection of artworks juried by Susan Brownmiller, Barbara Kruger, and Jenny Holzer alongside community-led workshops, with councilors at the ready to provide on-site emotional support when needed. Internationalist in outlook, *RAPE* directed its focus at the intersection of domestic and political violence, featuring indictments of the mediatization of rape—such as Lynette Molnar's *Meditations on Pornography* series—alongside indictments of US foreign policy, as in Paulette Nenner's incendiary *Central American Rape* installation. As the first national touring exhibition launched by the university and a successful experiment in community-led programming, it vindicated Green's vision of institutional democratization, pointing the way toward the gallery's culminating project.

The final exhibition at University Gallery, *AIDS: The Artists' Response*, opened on February 24, 1989, during the last months of construction on the new Wexner Center for the Visual Arts (the name was later amended in recognition of the institution's multidisciplinarity). Guest-curated by Jan Zita Grover, a writer and activist based in San Francisco, with assistance from Molnar and Mark Allen Svede, the exhibition represented a sprawling, community-driven protest against the erasure, misrepresentation, harm, neglect, and demonization of people with AIDS. The largest institutional exhibition to address the HIV/AIDS pandemic during the era, it had been organized through an open call (augmented by solicitations from Grover) and attracted such a deluge of submissions that an auxiliary slide presentation had to be arranged. The show also occasioned the installation of the NAMES Project AIDS Memorial Quilt inside Ohio State's Woody Hayes Athletic Center, its first presentation on a college campus and a watershed in the public recognition of queer lives in Central Ohio. The sheer scope of curatorial ambition was remarkable—*AIDS: The Artists' Response* garnered over 1,000 submissions from over 200 artists and collectives, accompanied by mutual aid workshops, a film/video screening series, and a national symposium on "AIDS, Art, and Activism"—and a testament to the mutual engagement of gallery programmers and the local community of HIV/AIDS activists and allies.[16]

Above: Artist Futura2000 creating *Untitled* (1984) for the exhibition *Writing on the Wall: Works in Progress by New York City Graffiti Artists* at Ohio State's Hoyt L. Sherman Gallery, February 1–16, 1984. Image courtesy of The Ohio State University Archives.

Image description: A black-and-white photograph of Futura2000 painting on a long canvas panel that has been taped to the wall of a museum gallery. In the background, a crowd of visitors observe the scene from behind a floor-to-ceiling plastic barrier. At left, a videographer aims his camera at the artist.

Below: Installation view of *Writing on the Wall: Works in Progress by New York City Graffiti Artists*. Image courtesy of The Ohio State University Archives.

Image description: A black-and-white photograph of a canvas panel painted with numerous graffiti tags including "ZEPHYR," "NEW YORK CITY," and "FUN GALLERY ROCKS THE HOUSE." The canvas has been pinned to a white wall inside a museum gallery. In the background, a man is exiting the gallery.

University Gallery of Fine Art Director Jonathan Green standing in front of Dennis Oppenheim's *Power Fingers* (1985), a pyrotechnic sculpture ignited in celebration of the Wexner Center's groundbreaking, September 28, 1985. Photographer unknown.

Image description: A black-and-white photograph of Jonathan Green standing with arms outstretched in front of a large, V-shaped metal sculpture. The two beams of the sculpture are supported by large springs and anchored to the ground at a 90-degree angle. At the end of each beam is the shape of a human hand. Smoke drifts from the hand at the right. Green's posture mimics the shape of the sculpture.

Green's tenure culminated with the creation of the Wexner Center, a project he not only shepherded from committee through groundbreaking and construction, but to which he also lent a personal stamp. The departing director devised a sequence of heraldic projects, including a pyrotechnic display by artist Dennis Oppenheim and a collaborative installation by sculptor Richard Serra and composer Philip Glass, to announce the center's arrival and lead to a major inaugural exhibition—to be staged at the Wex, not at University Gallery—on the subject of flight. Although Stearns's appointment as the center's first director cut short Green's plans for the show, precipitating his eventual departure shortly after the Wex's opening, the *Flight* exhibition was to have offered a democratic apotheosis, concentrating attention around the work of a Black self-taught sculptor named Leslie Payne and his full-size "imitations" of World War I–era aircraft (the sculptures were already trucked from rural Virginia to Columbus for the occasion).[17]

Despite Green's high hopes for the project, *Flight* never launched, and a few months before the center opened to the public, the University Gallery disbanded, scattering its staff (only a handful were retained by the new institution) and preparing its files for transmission to University Archives. Latent within the Wex, the gallery's legacy remains an open question more than three decades later. Mercy might dictate a final verdict, delivered all in one stroke on the past, but justice would have us take irresolution as a point of departure, and to start from there, come what may.

Notes

1. Although there were no traditional or conventional exhibitions on view during the first weeks of the Wex's operations, visitors were met with an array of technological interventions throughout the building. Julia Scher's video installation *Occupational Placement* placed security cameras and monitors along the axial ramp corridor, tracking visitors as they traversed the galleries; but this project—the only artwork on view in the building on opening day—only intensified the experience of the building's charged vacancy. In addition to Scher's *Occupational Placement*, two audio projects premiered at the Wex on opening day: John Cage's *Essay*, an installation in the Performance Space that excerpted from Henry David Thoreau's *Civil Disobedience*; and Antenna Theater's interpretive tour, *The Grid*.

2. Two exhibitions were organized from the permanent collection during the first years of the Wex's operations, both titled *Selections from the Permanent Collection*; they ran January 26–February 24, 1991, and January 23–April 11, 1993, and were curated by Sarah Rogers-Lafferty and Ann Bremner, respectively.

3. Robert Stearns, "Building as Catalyst," *Wexner Center for the Visual Arts, The Ohio State University* (New York: Rizzoli International, 1989), 24–27.

4. Hopkins Hall was a recent addition to the campus, having been completed in 1959. The initial plan for the building included a separate wing for a university art museum; however, this feature was ultimately pared back, with gallery space reduced to the current footprint of Hopkins Hall Gallery.

5. "Administration Fails to Aid Art, Says Departing Proof" [*sic*], *Lantern*, May 31, 1968.

6. "Symposium Will Feature Avant-Garde Artists," *Lantern*, March 5, 1973.

7. Betty Collings, letter to Rosalind Krauss, October 13, 1976, 2, Wexner Center for the Arts archive.

8. Howard Singerman, *Art Subjects: Making Artists in the American University* (Berkeley, Los Angeles, and London: University of California Press, 1999), 163–64.

9. Betty Collings, undated note, Wexner Center for the Arts archive.

10. Quoted in Singerman, 160.

11. "Crashing for Fun—And Profit," *Lantern*, October 29, 1969.

12. Ibid.

13. James E. Pollard, "Dissent and Unrest on the Campus, 1931–1970" (unpublished manuscript, September 1970), 10, Ohio State University Archives, box UA.RG.40.52.0003, folder 12.

14. Quoted in William J. Shkruti, *The Ohio State University in the Sixties: The Unraveling of the Old Order* (Columbus, Ohio: The Ohio State University Press, 2016), 329.

15. Novice Fawcett, "A Lid for Pandora's Box" (address given at the American Association of School Administrators, Atlantic City, NJ, February 21, 1971), reprinted in *The Journal of School Health* 41, no. 6 (June 1971): 294.

16. *AIDS: The Artists' Response* (Columbus, Ohio: University Gallery of Fine Art, exh. cat., 1989), 56.

17. Green's dream of a Payne exhibition at the Wex ultimately came to pass a few years later with the 1991 exhibition *Leslie Payne: Visions of Flight*.

This page and next: Artist Richard Tuttle installing his solo exhibition alongside University Gallery of Fine Art staff in Ohio State's Hopkins Hall Gallery, 1977. Images courtesy of The Ohio State University Archives.

Image description: Black-and-white photographic contact sheets containing various images of Richard Tuttle and gallery staff installing an exhibition in Hopkins Hall Gallery. There are four rows on the left page of the spread and seven rows on the right page.

wexner center for the arts

Free Related Events

Event details and COVID-19 protocols at *wexarts.org*

PANEL DISCUSSION

A Conversation with Jerri Allyn, Stephanie Blackwood, Daniel Marcus, Julian Myers-Szupinska, and Mark Allen Svede

Fri, Feb 4 | 5:30 PM

DIVERSITIES IN PRACTICE ARTIST TALK

Futura2000 in Conversation with Zephyr and Carlo McCormick

Wed, Mar 2 | 4 PM

PERFORMANCE

Jerri Allyn and Kayla Tange

Shades of Shame and Grace

Tue, Apr 19 | 4 & 6 PM